

John M. Tarrh

Symphony No. 1

in Full Score

Instrumentation

2 Flutes (2nd Flute doubles on Piccolo)
2 Oboes (2nd Oboe doubles on English Horn in F)
2 Clarinets in B $\flat$ (2nd Clarinet doubles on Bass Clarinet in B $\flat$)
2 Bassoons (2nd Bassoon doubles on Contrabass Bassoon)
4 Horns in F
2 Trumpets in B $\flat$
2 Trombones
1 Bass Trombone
1 Tuba
1 Timpani
2 Percussion (Tubular chimes, suspended cymbal, crash cymbals, tam-tam, bass drum)
1 Harp
Strings

Performance Notes

Performance time: 20:15. Movements: 1) 5:40; 2) 4:50; 3) 5:30; 4) 4:15.

This score is a transposing score.

Program Listing

Symphony No. 1 (2008)

John M. Tarrh (b. 1947)

- I. Sonata Allegro
- II. Adagietto
- III. Scherzo
- IV. Finale. Allegro

Program Notes

The New Philharmonia Orchestra (<http://www.newphil.org/>) of Newton, MA commissioned this work for performance in April 2008 during its thirteenth season. My *Symphony No. 1* is dedicated to Ronald Knudsen and Adrienne Hartzell, the New Philharmonia's Music Director and Executive Director, respectively, for their extraordinary commitment to bringing music to the community and for creating a path that could bring me fully back to music after far too long an absence.

This four-movement symphony is of classical proportions in terms of its overall form and duration. The first movement introduces the thematic material of the entire work, transformed in such a way that the thematic connections between movements may not be discerned on first hearing. These thematic connections are ultimately made clear in the fourth movement.

Similar to Gustav Mahler's early symphonies, the *Adagietto* second movement is an orchestral arrangement of one of my songs for tenor and piano: *With rue my heart is laden*, setting a poem by A. E. Housman. Like the first song of Mahler's *Kindertotenlieder*, this poem juxtaposes great joy and great sorrow. Three variations of the song are given. The first, with strings and harp, is most like the original setting with its emphasis on the poet's sorrow at the loss of many golden friends to death. A brief brass chorale setting effectively provides a catharsis, leading to the final version that is wistful but nevertheless more focused on the joy of having had these friends in the first place.

The *Scherzo* movement was inspired by the *Scherzo* of the First Symphony of Jean Sibelius, with timpani stating the first theme and playing an important role throughout. The structures are also similar, as both have an opening section followed by a canon or fugue-like section based on the opening thematic material, then a trio, a recapitulation, and a coda. In my *Scherzo* the recapitulation uses a reinterpretation of the original meter so that when the music returns it is easily recognizable but has been significantly transformed.

The *Finale* is the shortest of the four movements. It serves the important role of illuminating the thematic connections among the first three movements. The opening section connects the second theme of the first movement with the trio of the *Scherzo*. The second section connects the first theme of the first movement with the *Adagietto* and with the first theme of the *Scherzo*. The *Finale* is then rounded out with a return of the trio melody, transformed through a reinterpretation of its original meter. The symphony closes with a final anguished cry from the *Adagietto*.

John M. Tarrh

Full Score

Rev. 1/15/08

Symphony No. 1

Dedicated to Ronald Knudsen and Adrienne Hartzell

I. Sonata Allegro

John M. Tarrh

Allegro ♩ = 126 **Boisterously**

Flute 1 *ff*

Flute 2 *ff*

Oboe 1 *ff*

Oboe 2 *ff*

Clarinet in B $\flat$ 1 *ff*

Clarinet in B $\flat$ 2 *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Horn in F 1 *ff*

Horn in F 2 *ff*

Horn in F 3 *ff*

Horn in F 4 *ff*

Trumpet in B $\flat$ 1 *ff*

Trumpet in B $\flat$ 2 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff*

Timpani *ff*

Bass Drum *ff*

Cymbals *ff* *sus. cymbal, with mallet*

Tam-tam *ff*

Harp *ff* *gliss.*

Allegro ♩ = 126

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Contrabass *ff*

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

ff

f

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

18 22 27 Gaily

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

subito pp

p

mp

3

pizz

p

28 32

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vc.

Cb.

p

p

p

p

37

Boisterously

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

sfz

sus. cymbal, with mallet

45 49

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
T.-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *sfz* *ff*

51 55 Urgently

p *mp* *p* *mf* *ff* *f* *To crash cym.*

con sordino

tune to A, D, F, A

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

85

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

94

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

99 100 106

Ominously

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sfz

mp

pp

p

pp

ff

mp

pp

pizz

p

solo

111

113

118

Boisterously

123

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

ff

sfz

tutti

arco

ff

sus. cymbal, with mallet

127

124

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
T.-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

129 133

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f

136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

142 144 Wistfully 151

Fl. 1 *subito pp* *p* *mp* 3 3 3

Fl. 2 *p* *mp* 3 3 3

Ob. 1 *p* 3 3 3

Ob. 2 *p* 3 3 3

Cl. 1 *subito pp* *p* *mp* 3

Cl. 2 *subito pp* *p* *mp* 3

Bsn. 1 *subito pp* *p* *mp* 3

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc. *pizz* *p*

Cb.

[illegible]

169 170

Fl. 1 *p* *5* *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff* To Eng. Hn.

Cl. 1 *mf* *5* *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff* To Cbsn.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff*

Cym. *ff* To Chim.

Hp. *ff*

Vln. I *p* *pizz* *pp* *ff* arco

Vln. II *p* *pizz* *pp* *ff* arco

Vla. *pizz* *pp* *ff* arco

Vc. *pizz* *p* *pp* *ff* arco

Cb. *ff*

II. Adagietto

Adagietto ♩ = 80

Freely, but without dragging; mournfully

7

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Chimes

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

mp

p

pp

con sordino

pizz

8 11

Hp. *p*

Vln. I *pp* *arco* *pp*

Vln. II *pp*

Vla. *pp* *p* *mf*

Vc. *arco* *p* *mf*

Cb. *arco* *pp* *p*

16 20

Hp. *p*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *p* *p*

Vc. *f* *mp* *mp* *mp*

Cb. *p* *p*

$\equiv$

43

46

Robustly, with full sound

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tba.

Chim.

mp

Hp.

Vla.

Vc.

Cb.

[illegible]

56

To Bsn.

62

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

mf

ff

mp

p

63 *senza rit.* **66** *Wistfully*

Fl. 1 *p* *pp* *mp*

Ob. 1 *mp* *mf* *mp* *mf* *mp*

Ob. 2 English Horn *mp*

Cl. 1 *p* *p*

Bsn. 1

Hn. 1 *p* 3 3 3 3 3 3 3 3 3 3

Hn. 2 *p* 3 3 3 3 3 3 3 3 3 3

Hn. 3

Hn. 4 *p* 3 3 3 3 3 3 3 3 3 3

Tpt. 1 *p*

Tba.

Chim. *mp*

Hp. *mp* 3 3

Vln. II *senza sordino* *p*

Vla. *senza sordino* *p*

Vc. *senza sordino* *p*

71

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

Bsn. 1

Vln. II

Vla.

Vc.

p

mp

mf

f

78

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Vln. I

Vln. II

Vla.

Vc.

mp

mf

p

mp

f

senza sordino

8

Allegro ♩ = 156 *Angrily; urgently*

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Allegro ♩ = 156

Violin I

Violin II

Viola

Violoncello

Contrabass

9

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* senza sordino

Hn. 2 *f* senza sordino

Hn. 3 *f* senza sordino

Hn. 4 *f* senza sordino

Tpt. 1 *f* senza sordino

Tpt. 2 *f* senza sordino

Tbn. 1 *f* senza sordino

Tbn. 2 *f* senza sordino

B. Tbn. *mf* senza sordino

Tba. *mf* senza sordino

Timp. *mf*

B. D. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f* arco

16 17 23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

[illegible]

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

ff

43

Meno Mosso (♩ = 137)

Wistfully

Energetically

39

To Picc.

To Eng. Hn.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

sfz

fp

mp

f



48

51

Piccolo

Fl. 2

Ob. 1

Cl. 1

Bsn. 1

Vln. I

Vc.

sfz

f

mp

solo

f solo

[illegible]

68 **69** **74** Boldly

Fl. 1 *f*

Fl. 2 *f* To Picc.

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* To B. Cl.

Bsn. 1 *f*

Bsn. 2 *f* To Obsn.

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tpt. 1 *ff*

Tpt. 2

Vln. I *tutti* *f*

Vln. II *f*

Vla. *f*

Vc. *arco* *f*

Cb. *arco* *f*

76 **Energetically**

Fl. 1 *f*

Fl. 2 *f* Piccolo

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* Bass Clarinet in B $\flat$

Bsn. 1 *f*

Cbsn. *f* Contrabassoon

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Vc. *f*

Cb. *f*

82

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

89

Freely, wistfully

$\text{♩} = 52$

mp

p

To Fl.

To Eng. Hn.

To Cl.

This image shows a page of a musical score, specifically measures 104 through 115. The score is written for a full orchestra and includes parts for Flute 1 (Fl. 1), English Horn (Eng. Hn.), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Violin 1 (Vln. I), and Viola (Vla.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score features various musical notations, including dynamics (mf, mp, p, tutti), articulation (accents, slurs), and fingerings (5, 3, 3). Measure numbers 104, 110, and 115 are indicated in boxes above the Flute 1 staff. The Viola part has a 'p' dynamic marking at the end of the page.

[illegible]

128 129 136

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
f
mf
f
mf
f
mf
f
mf
f
mf

[illegible]

159 163 177

Fl. 1 *f* *p* *p*

Fl. 2 *f* *p* *p*

Ob. 1 *f* *p* *p*

Ob. 2 *f* *p* *p*

Cl. 1 *f* *p* *p*

Cl. 2 *f* *p* *p*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* con sordino senza sordino senza sordino

Hn. 2 *f* con sordino senza sordino senza sordino

Hn. 3 *f* con sordino senza sordino senza sordino

Hn. 4 *f* con sordino senza sordino senza sordino

Tpt. 1 *f* con sordino senza sordino

Tpt. 2 *f* con sordino senza sordino

Tbn. 1 *f* senza sordino

Tbn. 2 *f* senza sordino

B. Tbn. *f* senza sordino

Timp.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

178 188

Fl. 1 *f*

Fl. 2 *f* (b) To Picc.

Ob. 1 *f*

Ob. 2 *f* To Eng. Hn.

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f* To Cbsn.

Hn. 1 *f* *fp*

Hn. 2 *f* *fp*

Hn. 3 *f* *fp*

Hn. 4 *f* *fp*

Tpt. 1 *f* senza sordino *fp*

Tpt. 2 *f* senza sordino *fp*

Tbn. 1 *f* senza sordino *fp*

Tbn. 2 *f* senza sordino *fp*

B. Tbn. *f* *fp*

Tba. *f* *fp*

Timp. *f* *sfz* *ff*

B. D. *sfz* *sfz* *sfz*

Vln. I *f* *fp*

Vln. II *f* *fp*

198 **Meno Mosso** (♩ = 92) **Energetically** 210

Fl. 1 *f*

Ob. 1 *f*

Cl. 1 *f*

Bsn. 1 *mf*

Bsn. 2 *mf* Contrabassoon

Hn. 1 *f*

216 221 232 **Energetically**

Fl. 1 *p*

Ob. 1 *f*

Ob. 2 *p* English Horn To Ob.

Cl. 1 *f*

Bsn. 1 *f*

Cbsn. *p*

237 243 249

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

Oboe

con sordino

arco

f

mf

253

257 Boldly

268 Energetically

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To B. Cl.

Bass Clarinet in B $\flat$

senza sordino

f

ff

272 279 285

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

286 291

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sfz

with mallets

tr

299 301

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Fl.

To crash cym.

6

Allegro ♩ = 126

Gaily

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Bass Clarinet in Bb

Bassoon 1

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Tam-tam

Harp

Allegro ♩ = 126

Violin I

Violin II

Viola

Violoncello

Contrabass

[illegible]

[illegible]

Nobly; regally

65 Nobly; regally

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

75 Joyfully

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

81

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

89 90 96 Wistfully

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

To Fl.

To Chim.

98

106 *poco rit.*

112 *Serenely*

Fl. 1 *p*

Fl. 2 *pp*

Cl. 1 *pp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Cym. *mf* *poco rit.* *p*

Vla. *p* *mp*

Vc. *p*

Cb. *p*

Chimes

113

120 *A tempo* (♩ = 78)
Freely, wistfully

Fl. 1 *pp* 3

Fl. 2 *pp* 3

Cl. 1 *pp* 3

Chim. *pp* *To Cym.* *Cymbals*

Vln. I *solo* *p* 3 *tutti* *mf* 3

Vla. *pp* *pp* *mp*

Vc. *pp* *pp* *mp*

Cb. *pp* *pp* *mp*

128

Joyfully

Fl. 1 *mp* 3

Fl. 2 *mp* 3

Ob. 1 *mp* 3

Ob. 2 *mp* 3

Cl. 1 *mp* 3

Cl. 2 *mp* 3

Bsn. 1 *mp* 3

Bsn. 2 *mp* 3

Hn. 1

Hn. 2

Tba.

Vln. I *mf* *f* 5

Vln. II *mf* *f* 5

Vla. *mf* *f* 5

Vc. *mf* *f*

Cb. *mf* *f*

The musical score for page 128 of Symphony No. 1, titled "Joyfully". The score is for a full orchestra. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) and strings (Violins I & II, Viola, Violoncello, and Contrabass) are all playing. The woodwinds and strings are marked *mp* (mezzo-piano) or *mf* (mezzo-forte). The brass instruments (Horns 1 & 2, Trombones, and Tuba) are marked *f* (forte). The score features various musical notations, including triplets, slurs, and dynamic markings. The tempo is indicated as "Joyfully".

136

143

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tba. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

146 147 Anguished

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *sfz*

Cym. *sfz*

T.-t. *sfz*

Hp. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

sus. cymbal, with mallet

159 160 163

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff crash cym. *ff*

168

165

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
T.-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
fff