

Symphony No. 1:

Volga Sinfonie

By

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Symphony No. 1:
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Matthew Michael Honas
Doctor of Musical Arts: Music Composition

Abstract

The Doctoral Performance and Research submitted by Matthew Honas, under the direction of Dr. Laura Schwendinger at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree Doctor of Musical Arts consists of the following:

I. Orchestral Score:

Symphony #1: Volga Sinfonie

This 30-minute, three movement work is a dramatized retelling of the Volga Germans' history which explores the culture and musical traditions of the Volga Germans. Each movement focuses on one era of the group's history: immigration to Russia, merging of cultures, and persecution from Russia. The work incorporates colors, techniques, and performance practices to expand the orchestral vocabulary. Based on a Honas family polka, "Mike's Waltz," the symphony develops the music into a twenty-first century language and adapts the Volga German polka band into an orchestral format.

II. Written Project:

The accompanying text delves into the inspirations behind *Volga Sinfonie*, the construction of the piece, and the development of musical material throughout the work. The accompanying text traces the development and hybridization of the Volga German's music and how this was represented in the work. Important musical features of the Volga Germans are outlined and described. The text then outlines how the work highlights Volga Germans' music through adapting both the musical traditions, timbral qualities, performance styles of instruments, and improvisatory vocal traditions to an orchestral setting.

III. Lecture Recital, 4/3/2022, Mead-Witter Foundation Hall

"Murder and Mead: *Dikterens Mjød*"

An exploration of the compositional process as well as the Swedish and Norwegian influences behind Matthew Honas's work, *Dikterens Mjød*. Includes a performance of the work for Horn, Viola, Cello, English Narrator, and Norwegian Narrator.



(Major Professor's Signature of Approval)

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Finally, I would like to thank my family for their input and guidance in the creation of the work. I would like to thank my grandparents, David and Karen Gustafson, and my mother, Jill Honas, for their support, time, and energy they placed in both proof-reading the accompanying text and listening to my discussions on the music of the Volga Germans. I would also like to thank my grandparents on my father's side, Art and Shirley Honas, for providing insight into the music of the Volga Germans and its cultural impact in Ellis, Kansas. Lastly, I would like to posthumously thank my father, Michael Honas, whose composition "Mike's Waltz," is featured heavily in the third movement and serves as the primary inspiration for the work.

I. Introduction

Throughout my formative years, I became acquainted with the music and cultural traditions of the Volga Germans through my father's side of the family. Growing up I listened to my father play this music on the accordion, piano, or saxophone at home. Occasionally, I heard "Dutch" bands perform polkas, *schottisches*, *hochzeits*, and more. These experiences allowed me to become familiar with the specific harmonic and melodic languages that are associated with the Volga Germans. These childhood experiences with this music inspired me to learn more about my family's culture as well as how the music transformed into its current form.

However, the current state of research surrounding the Volga Germans is less than desirable due to multiple factors. These circumstances include, but are not limited to, suppression of music by the Russian government, loss of culture during the World Wars, movement of the population away from rural towns, and general lack of public knowledge surrounding the Volga Germans. Therefore, the goal of this dissertation is to increase awareness of the Volga Germans and their music as well as delineating the defining musical features of Volga German music and adapting it into a large-scale symphonic work.

My dissertation piece, *Volga Sinfonie*, is a three-movement symphony for full orchestra which derives its melodic and harmonic content from the Volga German traditions as well as a piece composed by my father, "Mike's Waltz." Each movement of the thirty-minute-long work is approximately eleven, ten, and nine minutes, respectively with each movement focusing on one distinct time-period surrounding the history of the Volga Germans. The first movement is centered around the immigration to Russia, the second movement on the settlement and adaptation of the people to the Russian steppes, and the third on the persecution of the people and their immigration to the United States.

This accompanying text is provided to give insight into the compositional process behind the work as well as why certain compositional choices were made. In the following sections, I will discuss my various inspirations which led to the creation of the work and how I adapted the Volga German musical language into my personal style. Finally, I will outline the creation of the piece as a whole and how musical material develops from movement to movement.

II. Inspirations

One of the greatest sources of inspiration for the symphony comes from the history and musical culture of the Volga German people. To develop a deeper understanding behind the source material that inspired *Volga Sinfonie*, this section will outline each of these inspirations and their effect on the work. To start, I will summarize the history of the Volga German people and how it affected their music-making practices since the history of the group is not well known. Following this, I will outline how the music and artwork of the Volga Germans were adapted to the work. Finally, I will discuss the use of a polka composed by my father, Michael Honas, and its influence on the piece.

I. History of the Volga Germans

To understand the music of the Volga Germans, one must become acquainted with the history of the people as well. The music, itself, helps to serve as an important link to understand the development of the Russian Nationalistic sound as well as providing a record for the hybridization of the German music making practices with that of Russia's musical culture.¹ A brief history of the people is recounted below:

¹ David Hesmondhalgh and Georgina Born, "Othering, Hybridity, and Fusion in Transnational Popular Musics," in *Western Music and its Others: Difference, Representation and Appropriation in Music* (Berkeley, CA: University of California Press, 2000), 24; John Hutnyk, *Critique of Exotica: Music, Politics, and the Culture Industry* (London: Pluto Press, 2000), 155; Eckhard John, "Russlanddeutsches 'Volkslied' Geschichte und Analyse seiner Konstruktion," *Lied und populäre Kultur / Song and Popular Culture* 48 (2003): 134; Ernst Stöckl, *Musikgeschichte*

In 1763, Catherine the Great issued a series of manifestos that were designed to entice colonists to settle the uninhabited Volga region. Due to the complex serfdom system that was in place in Russia during the time, Russians were deemed unsuitable to settle the land. Initial attempts proved to be unsuccessful; however, later manifestos promised would-be settlers free land, weekly stipends, food, freedom of religion and government, tax and military service exemption, and more. These promises were met with great approval by the Prussians who had been ignored or treated unfairly by their rulers. These settlers left Prussia and by 1768, more than one hundred and four colonies had settled along the Volga River.² However, around a century later, these initial benefits that were afforded to the group were stripped away by the reigning Tsars Alexander II and Alexander III with the intent to “russify” the Volga Germans. This forced assimilation paired with the destruction of churches caused many of the settlers to flee to the Americas.³ Those who remained faced harsher adversities beginning in WWI. Although attempts

der Russlanddeutschen, vol. 5, *Die Musik der Deutschen im Osten Mitteleuropas* (Munich: Laumann-Verlag Dülmen, 1993), 155; Georg Schünemann, *Das Lied der deutschen Kolonisten in Russland: mit 434 in deutschen Kriegsgefangenenlagern gesammelten Liedern*, Sammelbände für vergleichende Musikwissenschaft, vol. 3 (Munich: Drei Masken Verlag, 1923), 10–20; Richard Taruskin, “Some Thoughts on the History and Historiography of Russian Music,” *The Journal of Musicology* 3, no. 4 (Autumn 1984): 322–326.

² Wesley Berg, “Songs of the Germans from Russia: The Old Colony Mennonite Perspective,” *Lied und populäre Kultur / Song and Popular Culture* 47 (2002): 59; Ingrid Bertleff, “We Sing our History: Lieder russlanddeutscher Immigranten in Amerika als Medien des Erinnerens,” *Lied und populäre Kultur / Song and Popular Culture* 59 (2014): 22; Kelsey A. Gross, “Sacred, Secular, and School Music in the Lives of Germans from Russia and Norwegians in the Dakotas” (DMA diss., Arizona State University, 2018), 7; Eckhard John, “‘Da amüsiert der Nemez sich’: Die ‘kolonistischen Lieder’ der Russlanddeutschen,” *Lied und populäre Kultur / Song and Popular Culture* 48 (2003): 135; Fred C. Koch, *The Volga Germans* (State College: Pennsylvania State University Press, 1976), xv, 5–19; Ruth A. Nielsen, “The Volga Germans: A Continuing Saga” (DLit diss., Drew University Madison, New Jersey, 2005), 1–29; S.J. Sackett, “The Hammered Dulcimer in Ellis County, Kansas,” *Journal of the International Folk Music Council* 14 (1962): 61; “The Volga-Germans,” *Russian Life* 41, no. 6 (June/July 1998): 24.

³ Bertleff, “We Sing our History,” 23–24; Gross, “Sacred, Secular, and School Music,” 7; John, “‘Da amüsiert der Nemez sich,’” 178; ———, “Russlanddeutsches ‘Volklied,’” 136–137; Koch, *The Volga Germans*, 2; Denis Lomtev, “Die Musik in der religiösen Tradition der Rußlanddeutschen,” *Musikgeschichte zwischen Ost- und Westeuropa*, vol. 1, *Kirchenmusik—geistliche Musik—religiöse Musik—Bericht der Konferenz Chemnitz* (Sinzig, Germany: Studio, 2002), 340–341; Nielsen, “The Volga Germans: A Continuing Saga,” 30–32; Sackett, “The Hammered Dulcimer,” 61; “The Volga-Germans,” *Russian Life*, 24.

were made to make reparations in the early 20th century for the prior Tsars' actions, the Stalin regime quickly eschewed diplomacy through mock trials, the burning of churches, imprisonment of Volga Germans into labor camps, and sanctioned mass killings. Those who survived this persecution decided to abandon or conceal their culture and hid either in Russia (or the surrounding countries such as the Ukraine) or in the Americas.⁴

II. Development of Music Traditions

This history helps to shed light on the development of the Volga Germans' music traditions. Initially, the Prussians who immigrated to Russia brought their music with them from their homeland. This music was used on a daily basis through work, social gatherings, and celebrations. Music, for the Volga Germans, served as a reflection of their sociocultural identity and functioned as a celebration of their German heritage. Therefore, in this initial period, the group was highly reluctant to hybridize their music with Russian music as any alterations would affect their sense of cultural self.⁵

This reluctance to change began to shift after the mid-1800s. Two things took place that had a great impact on the repertoire: First, although instruments were commonly used

⁴ Mark D. Jennings, "Alfred Schnittke's Concerto for Choir: Musical Analysis and Historical Perspectives" (PhD diss., Florida State University, 2002), 12; Koch, *The Volga Germans*, xv–xvi, 202–204; Lomtev, "Die Musik in der religiösen Tradition der Rußlanddeutschen," 341; Bruno Nettel, Ruth M. Stone, James Porter, and Timothy Rice, eds, *The Garland Encyclopedia of World Music*, vol. 8, Europe, (New York: Garland Pub., 2000), 770; J. Otto Pohl, *Ethnic Cleansing in the USSR, 1937-1949* (Westport, CT: Greenwood Press, 1999), 29–37; Stöckl, *Musikgeschichte der Russlanddeutschen*, 193–195; Taruskin, "Some Thoughts on the History and Historiography of Russian Music," 321–322; "The Volga-Germans," *Russian Life*, 24–25.

⁵ David Beard and Kenneth Gloag, *Musicology: The Key Concepts*, 2nd ed. (New York: Routledge, 2016), 131; Bertleff, "We Sing our History," 33; Gross, "Sacred, Secular, and School Music," 9; Hesmondhalgh and Born, "Othering, Hybridity, and Fusion," 27–28, 32–33; Hutnyk, *Critique of Exotica*, 121; ———, "Hybridity," *Ethnic and Racial Studies* 28, no. 1 (January 2005): 81–83; John, "Russlanddeutsches 'Volklied,'" 133–134, 137, 151; "German American and Russian German American Song," *Songs and Music*, Library of Congress, <https://www.loc.gov/item/ihas.200197460/>; Lomtev, "Die Musik in der religiösen Tradition der Rußlanddeutschen," 339; Nielsen, "The Volga Germans: A Continuing Saga," 54–55, 58; Stöckl, *Musikgeschichte der Russlanddeutschen*, 153–154, 183.

beforehand, with an increase of wealth and the establishment of an upper class, Volga Germans introduced more local instruments into their repertoire to reflect their new social status. Second, there was a greater pressure to assimilate into Russian culture; therefore, those who were unwilling to add Russian elements into their music reluctantly implemented them. This hybridization allowed the Volga Germans to continue their music-making traditions, but they were now camouflaged through the use of Russian influences.⁶

In the early 20th century, music-making practices split into two groups as Volga Germans chose whether they remained in Russia or in the United States. As the dissertation piece's program incorporates the Volga Germans' migration to the United States, this paper will not discuss the further hybridizations that took place in Russia in the 1900s. While the group's music in Russia was more progressive, the Volga Germans' music in the United States was marked by an extreme conservatism. Due to the negative associations surrounding Germans during the World Wars, Volga Germans received increased pressure to assimilate. During this time, the music became known as "Dutch" music (as a simplification of the word *Deutsch*.) In the 1960s-1970s, these groups began to feel free to express their culture once more. However, by this time, the music had already been hybridized with the traditions of the United States and other ethnic groups. Melodies, harmonies, and instrumentations were simplified to become more palatable to Western audiences. While the initial settlers in Russia in the 1700s preferred to improvise, now the people were focused on reclaiming the music traditions that were once lost.⁷

⁶ Nielsen, "The Volga Germans: A Continuing Saga," 59–60; Stöckl, *Musikgeschichte der Russlanddeutschen*, 36, 154–155, 183–186; Wolfgang Suppan, "Das melismatische Singen der Wolga-Deutschen in seinem historischen und geographischen Kontext," *Werk und Wirkung: Musikwissenschaft als Menschen- und Kulturgüterforschung*, vol. 3, *Musikethnologische Sammelbände* (Tutzing, Germany: Hans Schneider, 1974), 242; "The Volga-Germans," *Russian Life*, 24.

⁷ Beard and Gloag, *Musicology: The Key Concepts*, 131; Bertleff, "We Sing our History," 24–36; Deborah Pacini Hernandez, *Oye Como Va!: Hybridity and Identity in Latino Popular Music* (Philadelphia: Temple University Press, 2010), 3; Hesmondhalgh and Born, "Othering, Hybridity, and Fusion," 24–29; Hutnyk, "Hybridity," 92; Timothy J.

III. Extramusical Inspirations

To aid in the creation of *Volga Sinfonie*, I drew from numerous sources of inspiration to assist in the creation of the specific feel and melodic, harmonic, and rhythmic languages that were used throughout the work. These inspirations came from various pieces of art, literature, and history. I will start by describing the various works of art that influenced the piece followed by an explanation as to how some techniques in the work were directly inspired by these extramusical sources.

For inspiration as to the overall mood that I evoked, I looked to the artworks of prominent Volga German artists. For the first movement, I was attracted to the work, “Norka Sunset,” which depicts a clouded sky mottled with vibrant hues of pink, orange, blue, and yellow. Placed against this scene, a man leads yoked oxen back to the farmhouse.⁸ Although this painting is set in Russia, I wanted to portray commonalities between Russia and my home state of Kansas. The painter’s depiction of the windmill and the waves of overgrown grass provided me with several coloristic and motivic possibilities that I used in the first movement. These musical analogues can be seen through wind tones in the brass and woodwinds, rapidly running ascending and descending lines in the woodwinds and strings, and the use of drones to evoke the pastoral.

Kloberdanz, “Symbols of German-Russian Ethnic Identity on the Northern Plains,” *Great Plains Quarterly* 8, no. 1 (Winter 1988): 3–5, 8–10; “German American and Russian German American Song,” Library of Congress, <https://www.loc.gov/>; Nettl, et al., *The Garland Encyclopedia of World Music*, vol. 3, 824–825, 890–891; Pnina Werbner and Tariq Modood, eds, *Debating Cultural Hybridity: Multi-Cultural Identities and the Politics of Anti-Racism* (London: Zed Books, 1997), 4–5; Robert J. C. Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995), 4–5.

⁸ Michael Boss, *Norka Sunset*, gouache on rag board, Don Soeken, Laurel, Maryland, <https://www.norkarussia.info/agriculture.html>.

For the second movement, I was inspired by the works of the Volga German, Yakow Weber, through his paintings, “Volga Germany” and “Making Watermelon Syrup.”

Figure 2.1: "Volga Germany" and "Making Watermelon Syrup" by Yakow Weber⁹



In “Volga Germany” I found inspiration through the lush and vibrant blues, reds, and greens of nature which contrasted starkly against the dark browns and greys of civilization. Once again, this brought to mind images of the pastoral through stark contrasts of registers. To help create the feeling of time being suspended, I used small woodwind ensembles paired against long, drawn-out chords. In “Making Watermelon Syrup,” the people are portrayed more as living with the land and they have developed a sense of community. I was directly inspired by the clothing of the women in the painting who wear scarves over their head and aprons across the front of their dresses. This group feels to be more immersed in the Russian culture as this clothing is not traditionally associated with Germany. To show this influence, I used *quasi guitarre* in the strings to serve as an analogue for the Russian *balalaika*. I also use harmonic and melodic languages that are influenced by Russian hymns.

⁹ (Yakow) Weber, *Making Watermelon Syrup*, oil on canvas, <https://volga.domains.unf.edu/biographies/weber-jakob>; ———, *Volga Germany*, oil on canvas, <https://volga.domains.unf.edu/biographies/weber-jakob>.

Finally, I drew upon two pieces of literature for the second and third movements: David Kufeld's poem, *Märchenwelt*, and the anonymously published "*Schön Ammi von Mariental und der Kirgisen-Michel*." Both stories show how Volga Germans lived with the land and the potential beauties that came with it. However, the stories also outlined the potential horrors that awaited at night through mythological creatures or invading Russian armies. I found that these poems highlighted the historical treatment of the Volga Germans through enticing promises followed by harsh persecution.¹⁰ Therefore, the second movement shows this idyllic setting with a slower pacing than the first movement. The third movement then begins with an abrupt outburst of chimes, symbolizing the warning bells of an attack to serve as a foil to the second movement.

IV. Volga German Music Traditions as Inspiration

One of the primary sources for the harmonic and melodic language for *Wolga Sinfonie* came from accounts and what little recordings exist of the Volga Germans' music. Due to many issues concerning transcription and the erasure of the Volga Germans' culture, much of what has been analyzed by scholars deals with the vocal traditions of the people. These traditions were initially brought by the Volga Germans from their Prussian homeland. This music was generally formulaic, used a standard duple or triple meter, and was rhythmically virtuosic. The music often referenced church modes, most frequently the Mixolydian with cadences on tonic, as religion was an extremely important aspect of their lives. However, many scholars deem their singing technique to be the defining feature of the Volga Germans while they were in Russia.¹¹

¹⁰ David Kufeld, "Märchenwelt," Kulturarchiv, Geschichte der Russlanddeutschen, http://www.russlanddeutschegeschichte.de/kulturarchiv/literarisches/kuester_deis.htm; "Schön Ammi von Mariental und der Kirgisen-Michel," Kulturarchiv, Geschichte der Russlanddeutschen, <http://www.russlanddeutschegeschichte.de/kulturarchiv/literarisches/kirgisenmichel.htm>.

This singing technique, referred to as melismatic singing, stems from the oral tradition of the music and the lack of standardized notation among the people. This led to a melismatic, improvisatory style marked by a high-pitched singing that is created through throat singing with a rounded, oral cavity. The music was described by notable scholar and transcriber, Georg Schünemann as deeply passionate, piercing, and elongated in such a way that it appears that the singers are not concerned with purity of a melodic line, tone, or regularity of rhythm as compared to cultures where music is traditionally notated.¹²

To translate the vocal style to *Volga Sinfonie*, I incorporated a lot of reedy textures through the use of oboe and English horn along with strings to support the woodwind choirs. I also implemented long, winding melodies that were highly chromatic and developmental to represent this style of ornamental, improvisatory music.

Another distinct feature of Volga German music was that the rhythms were often blurred and contained “erratic syncopation.” Many scholars have referred to the music as being “irrational” or without steady rhythmic form. This rhythmically virtuosic music was performed in two-to-four parts with larger groups consisting of members from the same village or city. This

¹¹ Berg, “Songs of the Germans from Russia,” 61–62, 66, 72; Bertleff, “We Sing our History,” 21; “BKM-Projekt ‘Kolonistische Lieder der Russlanddeutschen,’” Populäre und Traditionelle Lieder, Historisch-Kritisches Liederlexikon, <https://liederlexikon.de>; Gross, “Sacred, Secular, and School Music,” 9–13; John, “Russlanddeutsches ‘Volkslied,’” 135, 141, 150, 168–169; Lomtev, “Die Musik in der religiösen Tradition der Rußlanddeutschen,” 344; “Music of the Volga Germans,” Music, American Historical Society of Germans from Russia, last modified 2019, <https://volgagerman.net>; Nielsen, “The Volga Germans: A Continuing Saga,” 59; Nick J. Pfannenstiel and Lawrence A. Weigel, eds. *A Collection of German Folk Songs* (Hays, KS: Weigel, 1956), 1–150; Sackett, “The Hammered Dulcimer,” 63; Stöckl, *Musikgeschichte der Russlanddeutschen*, 154, 162–164; Suppan, “Das melismatische Singen der Wolga-Deutschen,” 237–239; Wolfgang Wittrock, “Zum melismatischen Singen der Wolgadeutschen,” in *Festschrift für Walter Wiora zum 30. Dezember 1966* (Kassel, Germany: Bärenreiter, 1967), 650.

¹² Berg, “Songs of the Germans from Russia,” 61–63; John, “Russlanddeutsches ‘Volkslied,’” 155; James Porter, “Traditional Music of Europe,” Grove Music Online, last modified 2001, <https://www-oxfordmusiconline-com>; Schünemann, *Das Lied der deutschen Kolonisten in Russland*, IX–X; Stöckl, *Musikgeschichte der Russlanddeutschen*, 163; Suppan, “Das melismatische Singen der Wolga-Deutschen,” 237–240; Wittrock, “Zum melismatischen Singen der Wolgadeutschen,” 648–649.

was deemed more desirable since the melodies and rhythms were often difficult to remember. The first voice would sing the melody while the second voice accompanied freely in intervallic counterpoint; however, the voices often would move in parallel thirds, fifths (the preferred doubling), and octaves. Nonetheless, the voices were largely independent of one another with the contrapuntal voice being characterized by a clumsiness of movement.¹³

To create this rhythmic virtuosity in my own piece, I incorporated changing meters (switching occasionally between duple, triple, and asymmetrical meters), contrapuntal motives playing throughout different choirs, and doublings of instruments in unisons (at arrival points) and parallel thirds and fifths (in runs and melodic material). To create this “clumsiness” of movement, I offset entrances and staggered melodic lines with developments on the material through augmentation and diminution. To create the sense of erratic syncopation, on the other hand, I introduced chordal interruptions that appear seemingly at random throughout the different choirs to provide rhythmic momentum.

Finally, the last aspect of the Volga Germans’ music that was used for inspiration came from the instruments that were commonly used. Not much is known about the subject of what instruments were used by the Volga Germans during their time in Russia. Most likely, the would-be settlers would have brought over a few instruments that were commonly used by lower class citizens. During the 1800s, when more instruments were starting to be incorporated into their repertoire to reflect their middle-class status, the Volga Germans most likely would have used instruments common to the region around them. However, due to a lack of written records as to what these instruments could be, I avoided speculating about specific folk instruments that

¹³ Berg, “Songs of the Germans from Russia,” 66, 73; Gross, “Sacred, Secular, and School Music,” 9; Bruno Nettl, Ruth M. Stone, James Porter, and Timothy Rice, eds, *The Garland Encyclopedia of World Music*, vol. 8, *Europe*, (New York: Garland Pub., 2000), 773; Stöckl, *Musikgeschichte der Russlanddeutschen*, 163.

were used during their time in Russia. One thing to note is that one dissertation by S. E. Maksimov discusses that traditional folk song of the Volga Germans used the *steppenpfeif*, the *heududel*, the *ringlestock*, and the *dudelsack*. However, all of the instruments, excluding the *dudelsack*, are out of common practice today and modern recordings of the instruments were near impossible to find at the time of writing this text. Therefore, in *Wolga Sinfonie*, I only use representations of instruments that I knew were used by specific groups or to evoke specific regions.¹⁴

For the Russian instruments, I use a mixture of percussion as well as extended techniques in ensembles to represent their timbral qualities within an orchestral setting. For the *lozhka* (wooden spoons), I use a mixture of stones and temple blocks accompanied by rapid rhythms. Occasionally, a violin solo is used to evoke the *gudok* and the *gusli*. I also emulate the *Treshchotka* by using a ratchet and snare drum as well as the *vibraslap* for a variation on the tradition of playing with wooden planks. In the first movement, I use a thunder sheet with a metal beater to create rapid, reverberant articulation that clamors through the hall as a symbol of the Russian offers of immigration. This technique, along with other percussion and cymbals, helps to differentiate the Russian from the German music in the first movement. Finally, in the second movement, under the slow, suspended chords, I use a string choir playing *quasi guitarre* chords. In this manner, I evoke the esteemed *balalaika* ensembles that are prominent in Russian folk- and art music.¹⁵

¹⁴ Nettl, et al., *The Garland Encyclopedia of World Music*, vol. 8, 770–771; Schünemann, *Das Lied der deutschen Kolonisten in Russland*, 4; Stöckl, *Musikgeschichte der Russlanddeutschen*, 168.

¹⁵ Nettl, et al., *The Garland Encyclopedia of World Music*, vol. 8, 770–771.

For the German instruments, I mainly want to focus on the construction of a “Dutch” band in the United States. The most common instruments used for polkas, *hochzeits*, *schottisches*, and waltzes are violins, the piano or hammered dulcimer, the string bass/guitar/or banjo, the button accordion, the clarinet, the saxophone, the harmonica, and the trumpet or trombone. At the end of the third movement, there is a direct representation of a traditional Volga German Polka band using orchestral instruments to approximate this style of music. This ensemble contains the oboe, English horn, horn, trombone, vibraphone, harp, violin, cello, and double bass. Each of these instruments are given solos throughout the work to help prepare the listeners for their entrance at the end of the symphony. Another aspect of Volga German music that I used for inspiration was through their religious traditions. As churches were a huge part of daily life, I use the chimes frequently to evoke this religiosity. Finally, the instrument that influences the work the most is the button accordion. Due to the accordion’s prominence in “Dutch” bands, I wanted to use the sound of the accordion to great effect. In the first and third movements, the rising, staggered entrances are orchestrated in a manner to approximate the complex texture and timbre of the instrument. There are several moments throughout the work where I place emphasis on beats two and three of the measure to pay deference to the “oom-pah” rhythm that is commonly used in polka.¹⁶

V. “Mike’s Waltz” and Its Influence on the *Volga Sinfonie*

In order to further develop the melodic, harmonic, and rhythmic language of the piece, one of my goals was to base this language around a Volga German work. After playing through

¹⁶ Nettl, et al., *The Garland Encyclopedia of World Music*, vol. 3, 890; ———, *The Garland Encyclopedia of World Music*, vol. 8, 770–771; Nielsen, “The Volga Germans: A Continuing Saga,” 60, 64; Schünemann, *Das Lied der deutschen Kolonisten in Russland*, 2–3.

all of Schünemann's transcriptions, I decided to use a piece from a Volga German polka band rather than a Volga German folk tune from Russia for two reasons: First, I am aware of the complexities surrounding transcriptions and of the potential pitfalls of Schünemann's transcriptions concerning rhythmic and intervallic accuracy.¹⁷ Second, I realized that in order for me to use a work in the composition, I had to feel a strong connection to the piece.

Unfortunately, none of the transcriptions that I performed resonated on a level in which I could incorporate the music into the work. This led me to the conclusion that I should use a work in which my father was a performer.

In the 1980s, my father was a part of a polka band known as "The Ellis County Dutchmen" in a small town in West Kansas called Ellis.¹⁸ After listening through the band's repertoire, which includes covers of various modern-day songs, I landed on a song that I knew my father had composed called "Mike's Waltz." I also chose this piece due to its uplifting feel through its moderate tempo, off-beat rhythms, and improvisatory nature. The piece attracted my attention as it starts with an arpeggiated I chord in C Major which then lands on the sixth of the key in the following measure. While the piece is far more tonal than my personal melodic and harmonic language, it was the arpeggiation which resolved upwards to the sixth that reminded me of my own style and led to my selection of the work. I will discuss the use of the polka more in-depth later.¹⁹

¹⁷ Schünemann, *Das Lied der deutschen Kolonisten in Russland*, X–XII; Stöckl, *Musikgeschichte der Russlanddeutschen*, 162.

¹⁸ Michael Honas was born on March 3, 1969, in Hays, Kansas to Art and Shirley Honas. Michael passed away on March 30, 2021. "Michael Honas," *Obituaries*, Wichita Eagle, published April 3, 2021, <https://www.legacy.com/us/obituaries/kansas/name/michael-honas-obituary?id=6718056>.

¹⁹ The Ellis County Dutchmen, "Mike's Waltz," by Michael Honas, recorded 1988, Ellis, Kansas, YouTube streaming audio, <https://www.youtube.com/watch?v=lbqyO4v99e0>.

One of the ways “Mike’s Waltz” inspired the piece, was through family stories surrounding my father’s performing capabilities on the accordion, saxophone, and hammered dulcimer. Due to the prominence of the accordion as the main melodic instrument in “Mike’s Waltz,” I decided to place emphasis on the use of orchestral textures and colors to resemble the accordion. To pay homage to my father’s history as a saxophone performer, I feature the oboe and English horn prominently to resemble the saxophone. In terms of melodic content, it is common for performers to improvise while playing polkas. My father had characteristic manners of embellishing notes at the beginning and ends of lines either through passing tones or through rapid upper and lower neighbor tones. In this manner, I retained this embellishment type throughout the piece along with developing the melodic content to create an improvisatory feel.

Another way that the waltz is used throughout the piece is the ascending, staggered entrances motive which was introduced in the first movement and continued in the third movement. This motive is an alteration of the opening arpeggiated chord which resolves to the sixth in C major. To make the motive my own, I altered the intervallic relationships, register, and ordering so that the figure more closely resembled my own melodic language through chromaticisms and winding contours. In this way, I was able to create a more personalized figure rather than just using an arpeggiation. Throughout the movements, this material is repeated and expanded upon multiple times until it transforms into the polka.

Finally, the most prominent reference comes from my direct quotation of the waltz at the end of the third movement. I begin the waltz by interspersing the melody in English horn and oboe with my own staggered entrances motive. The waltz then gradually gains momentum as more voices enter and the ensemble takes the shape of a “Dutch” band. The polka band continues for two statements before it begins to adapt and become more grandiose. Then I gradually

introduce my harmonic and melodic language back into the work before concluding the symphony.

III. Symphonic Work: Macro Level

I. Changes Since Conception

Since the conception of the piece and the proposal for the work, the piece has gone through multiple iterations. Initially, a few more motives were planned for each of the movements; however, due to the time required to develop pre-existing motives within the work, the elimination of the excess themes helped to keep the work within a manageable scope. As to the length of the piece, the second movement was expanded to twelve minutes. The third movement was reduced from its initial conception, but the addition of the coda after the polka brought the movement back to its original length. Finally, some concepts were simplified. These simplifications ranged from the removal of a few percussion instruments such as the siren and less back and forth to show stark juxtaposition against “Russian” versus “German” passages. The beginning of the third movement was also simplified. Instead of placing materials in juxtaposition with one another, I opted to bring back previous motives that would resurface, interrupt, and interact with one another. I created contrapuntal lines with the figures so that the motives would emerge out of the constantly shifting textures. In doing so, I not only briefly recount the history of the people, but I increase the momentum to the final climax of the work.

II. Instrumentation

For the instrumentation of the work, I used standard orchestral format. Woodwinds were doubled by threes, horns were doubled by two for the low and high ranges, the rest of the brass was doubled by threes alongside one tuba, and the string section has the concertmaster functioning as a soloist throughout various points of the work. The percussion instruments were divided as follows:

Figure 3.1: Percussion Distribution

Percussion 1

Bell Tree
Guiro
Snare
Sus Cymbal
Vibraphone

Percussion 2

Bass Drum
Cabasa
Marimba
Shakers
Woodblocks

Percussion 3

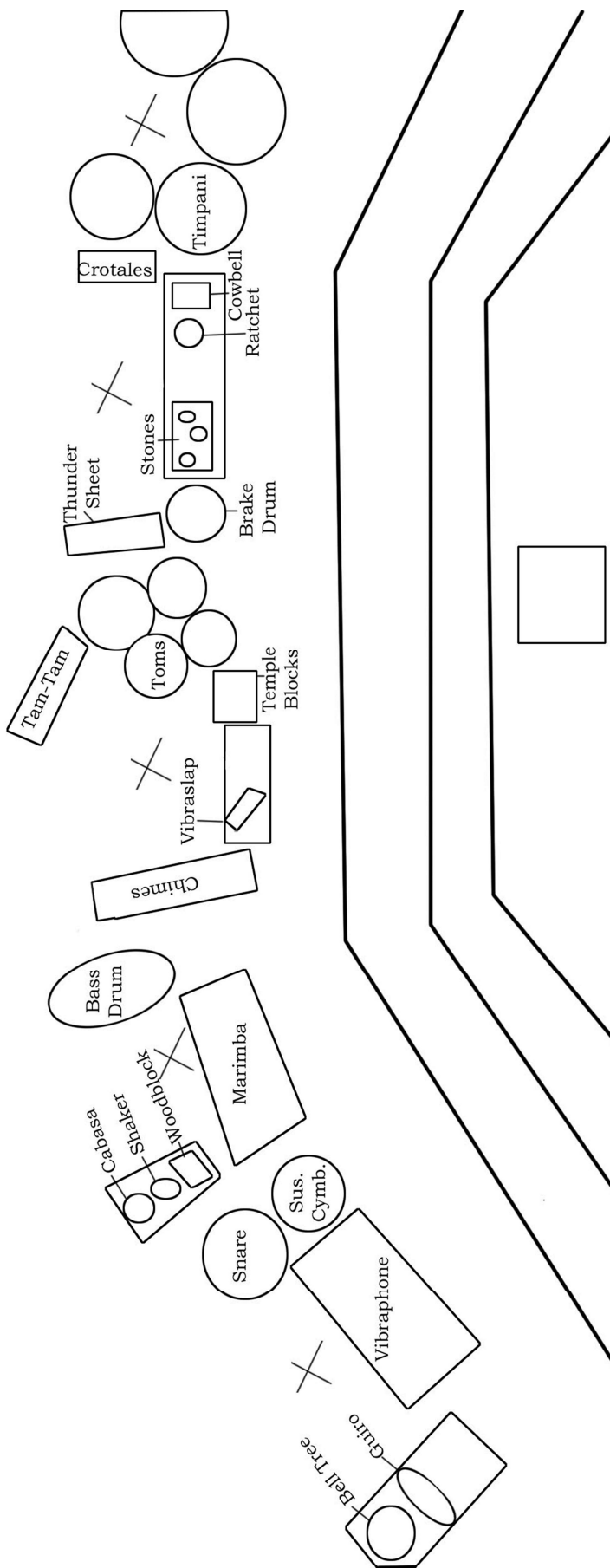
Tam-Tam
Temple Blocks
Tom-Toms
Tubular Bells
Vibraslap

Percussion 4

Brake Drum
Cowbells
Crotales
Ratchet
Stones
Thunder Sheet

To help the percussionists manage the size of the ensemble, I have created a suggested layout which was arranged with the following parameters: function, likeliness to occur, pairings with other instruments, seamless changes, and projection within the concert hall. This layout is shown below:

Figure 3.2: Percussion Layout



This distribution of percussion instruments also allows for multiple effects to be achieved at any one time. As an example, bowed crotales, cabasa, and a wire brush on tam-tams were used to create an ethereal, pastoral landscape in the first and second movements. Whereas chimes, bass drum, thunder sheet, and suspended cymbals were used to create the bombastic explosions and turbulent landscape required for the beginning of the third movement.

Specific instruments were also chosen to help delineate between “Germanic” and “Russian” instruments to a certain extent. The “Germanic” instruments were chosen to allow for large, open textures with bright upper registers contrasting against the dark lower registers. However, the possibilities for the ensemble could also allow for dissonant clusters with piercing attacks and haunting sustains. Meanwhile, the “Russian” instruments were chosen to represent traditional Russian percussion instruments. The *Lozhkas*, or Russian spoon playing, is represented by a combination of the temple blocks and stones; the *Treshchotka* by a ratchet and snare drum; and the vibraslap for a variation on the tradition of playing with wooden planks.

Figure 3.3: "German" and "Russian" Percussion

<u>German</u>	<u>Russian</u>
Keyboards	Keyboards
Vibraphone	Marimba
Drums	Drums
Tom-Toms	Snare Drum
Cymbals/Gongs	Cymbals/Gongs
Crotales	Sus Cymbal
Metallic Instruments	Metallic Instruments
Cowbells	Tubular Bells
Bell Tree	Brake Drum
Shaker	Shaker
Cabasa	Shakers
Thunder Sheet	
Wood	Wood
Woodblocks (can pair with Temple Blocks)	Vibraslap
Guiro (can pair with Ratchet)	Temple Blocks
	Effect
	Ratchet
	Stones

III. Style and Content

One of the features I wanted to focus on throughout the creation of *Volga Sinfonie* was the interaction of German material alongside Russian material. In the first movement, especially, I use two different types of music to differentiate between the two. The starting point for defining these two types of musics comes from the instruments, melodic and harmonic languages, and rhythmic languages. This creates a dynamic push and pull with jarring interruptions as the two materials battle for supremacy. In the second movement, the two languages co-exist without the contrast of the first section. It is in the second movement where the harmonic, melodic, and rhythmic languages overlap and seamlessly integrate with one

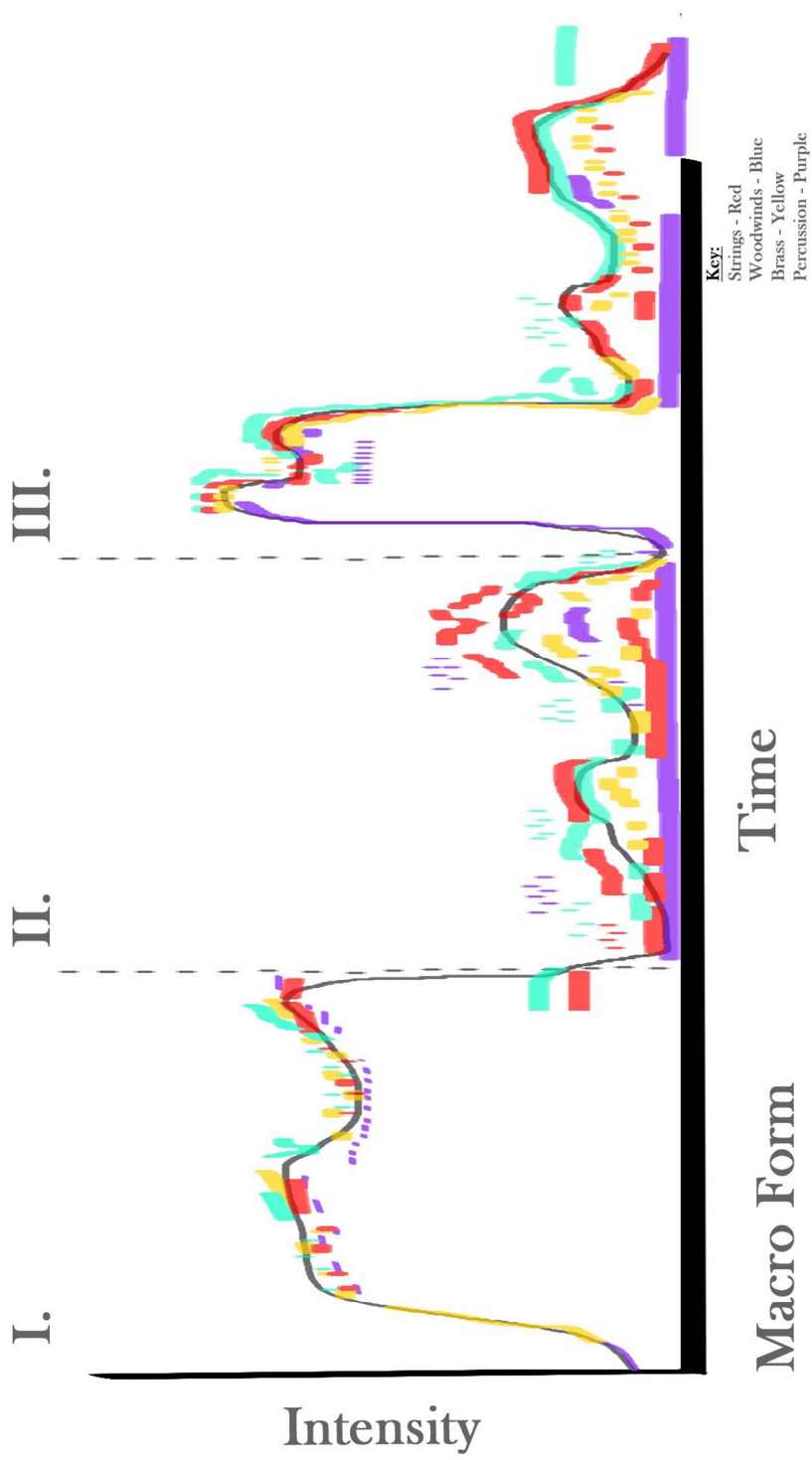
another. In the third movement, however, the Russian music, characterized by the use of the thunder sheet, returns with explosive momentum. Here, the Russian material gains precedence as it overwhelms the German textures and motives from the first movement. After sharp descending runs and an upward, piercing climax, the piece then moves into the staggered entrances motive that is reminiscent of the beginning. Finally, the music moves into something new that hasn't been heard before in the symphony, an Americanized form of the Volga German music: a Volga German polka. As my harmonic and melodic language is stripped away, the music reveals the polka as the source material of the staggered entrances motive.

IV. Form

Looking at the large-scale form of the piece, the work is divided into three movements to correlate with Volga German history: immigrating to Russia, settling and acclimating to the environment, and persecution and fleeing to the United States. The first movement is turbulent with contrasting sections. This is juxtaposed with the more stagnant second movement with a heightened focus on lyricism. Finally, the third movement starts out with a cacophonous passage leading to the climax of the entire work before dwindling down into the polka. These three movements create an implied ABA' structure through the heavy use of returning materials in the third movement.

Below, I have included a diagram to show the large-scale form of the work. On this diagram, the strings, woodwinds, brass, and percussion are represented by red, blue, yellow, and purple lines, respectively.

Figure 3.4: *Volga Symphony's Form at a Macro Level*



IV. Symphonic Work: Micro Level

I. Movement I: “Neuen Brosch” [New Plains]

Introduction

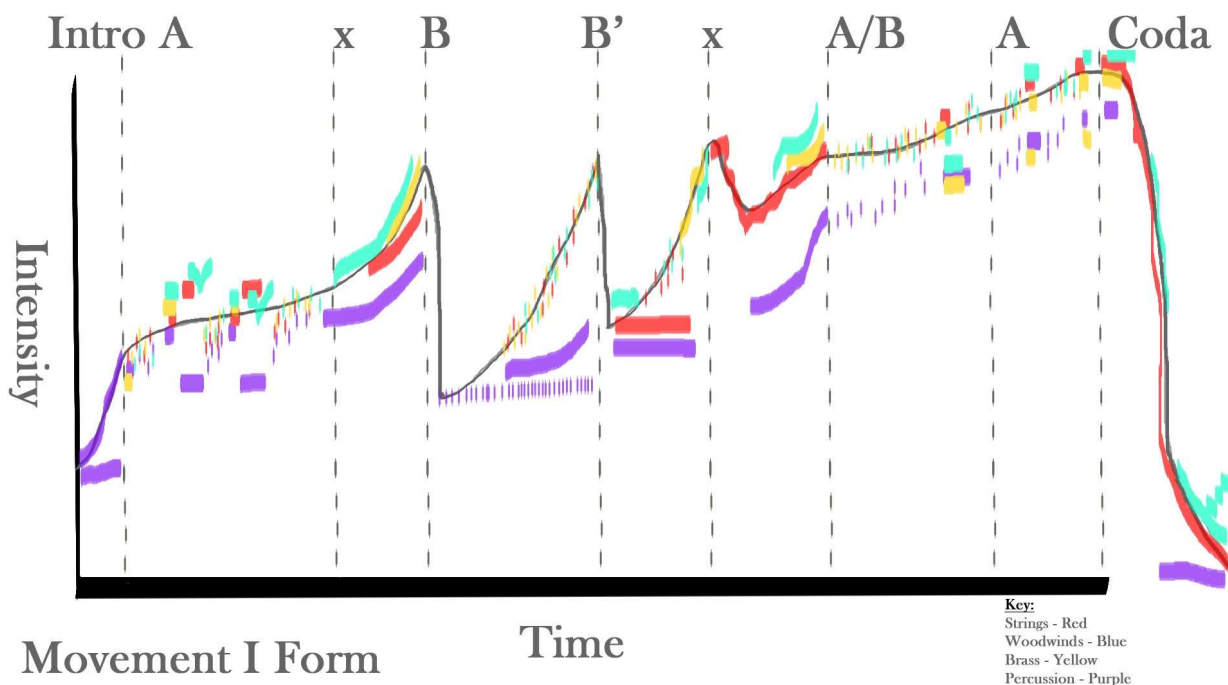
Programmatically, the first movement represents the peasants in Prussia. The piece begins with the peasants working the land. This material is then contrasted with Catherine the Great overthrowing the government and writing manifestos to have these peasants come settle in Russia. The peasants reject these initial attempts, and Catherine the Great is forced to make a new offer. The rest of the piece shows the peasants traveling to Russia and then settling on the steppes.

It is this movement to the steppes that inspired the title of the movement: “Neuen Brosch.” In Volga German, *Brosch* translates roughly to lands that have been overgrown.²⁰ I felt this description was apt to describe the state of the steppes when the peasants arrived. However, this term feels contradictory when placed alongside the adjective, “*neuen*” or “new.” I feel that the two words placed alongside one another gives the feeling of the scope of work that the peasants had to do in their new home.

²⁰ Maria Khramova, “Russian Borrowings in the Volga German Dialect in Russell County, Kansas,” *Slavia Centralis* 4, no. 2 (2011): 90.

Form

Figure 4.1: Movement I Form



Formulaically, the piece alternates sporadically between two contrasting sections to represent the Russians interacting with the German peasants. These sections are not clear-cut as after the initial statements, the two motives elide, interrupt, and interact. This created a rough form of A x B B' x' A/B A' Coda. The A sections coincide with the “Germanic” music while the B sections constitute the “Russian” proposals. The x section functions as transitional material into the much more combative A/B section where the motives interrupt one another. After a brief, truncated recapitulation of the initial A material, the music quickly diminuendos into the Coda.

Music

The first movement begins with a brief percussion and harp introduction to crescendo into explosive entrances. This first section is marked by repetitions of these staggered entrances

followed by descending orchestral runs. These staggered entrances are based on the opening of my father's polka which has been changed through intervallic alteration.

Figure 4.2: Staggered Entrances Motive vs. "Mike's Waltz"²¹
[mm. 3-4]

The score reduction shows five staves for woodwinds: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn 1 (Hn. 1). The music is in 4/4 time. In measure 3, the Oboe, B♭ Clarinet, and Horn 1 enter with a half note, marked *fp* and accented (>). In measure 4, the Flute and Bassoon enter with a half note, also marked *fp* and accented (>). The notes are: Flute (G4), Oboe (F#4), B♭ Clarinet (F4), Bassoon (E4), and Horn 1 (D4).

* Score reduction

Transposed Score

Mike's Waltz

Arranged for Orchestra*

Michael Honas (1969-2021)

arr. Matthew Honas (b. 1995)

$\text{♩} = 140$

The score is for a 3/4 time waltz. The instruments and their parts are: English Horn (melody), Clarinet in B♭ (melody), Horn in F (bellows), Trombone (bellows), Vibraphone (electric guitar), Violin (melody), and Double Bass (bass guitar). The tempo is marked as quarter note = 140.

*English Horn, Clarinet in B♭, and Violin represent the Accordion melody
Horn and Trombone represent the Accordion bellows on beats 2 and 3
Vibraphone represents the electric guitar
Double bass represents the bass guitar
Not represented in this arrangement is a wire brush on snare on beats 2 and 3

²¹ The Ellis County Dutchmen, "Mike's Waltz," <https://www.youtube.com/watch?v=lbqyO4v99e0>.

After several of these statements, the chords are suspended in an aria-like quality to allow for improvisatory-like melodies to grow and develop. With the transitional section, these repetitions go through a process of diminution paired with a gradual crescendo to climax into the subsequent B section.

In the B section, an emphasis is placed on percussive material and the resonance of a metallic ostinato. This creates the background over which chordal interruptions ring out through changing choirs to give a sense of unpredictability.

Figure 4.3: Percussion and Chordal Interruptions
[mm. 113-114]

The musical score for measures 113-114 features the following parts and dynamics:

- Picc.**: Rest in m. 113; quarter note G4 in m. 114 (*mp*).
- Fl.**: Rest in m. 113; quarter note G4 in m. 114 (*mf*).
- Ob.**: Rest in m. 113; quarter note G4 in m. 114 (*mf*).
- E. Hn.**: Rest in m. 113; quarter note G4 in m. 114 (*mf*).
- B♭ Cl.**: Quarter notes G4, F4, E4 in m. 113 (*mp*); quarter notes D4, C4, B3 in m. 114 (*mf*).
- Bsn.**: Quarter notes G4, F4, E4 in m. 113 (*mp*); quarter notes D4, C4, B3 in m. 114 (*mf*).
- Hn. 1**: Quarter notes G4, F4, E4 in m. 113 (*mf*); quarter notes D4, C4, B3 in m. 114 (*mp*).
- Hn. 2**: Quarter notes G4, F4, E4 in m. 113 (*mf*); quarter notes D4, C4, B3 in m. 114 (*mp*).
- B♭ Tpt.**: Rest in both measures.
- Tbn.**: Quarter notes G4, F4, E4 in m. 113 (*mf*); quarter notes D4, C4, B3 in m. 114 (*mp*).
- Tuba**: Quarter notes G4, F4, E4 in m. 113 (*mf*); quarter notes D4, C4, B3 in m. 114 (*mp*).
- Perc. 4**: "Thunder Sheet, with metal beater RH" (*sub. mf*). Pattern of eighth notes with accents and a triplet in m. 114.

*Score Reduction

The melodies in this passage gain their material from the staggered entrances. However, the events happen at a much faster rhythmic rate.

Figure 4.4: Development on Staggered Entrances Motive
[mm. 127-131]

*Score Reduction

After a brief period of contrasting music which foreshadows the second movement's material, the work returns to the original B section. Suddenly, this segment is interrupted by material from the A section to mark the start of the A/B section. This material recontextualizes the A and B sections as being combative with one another through elisions and interruptions. The rate at which these entrances interrupt one another becomes more frequent until finally reaching the main climax of the movement. This climax then elides with the coda which presents one final melody before fading out into the second movement.

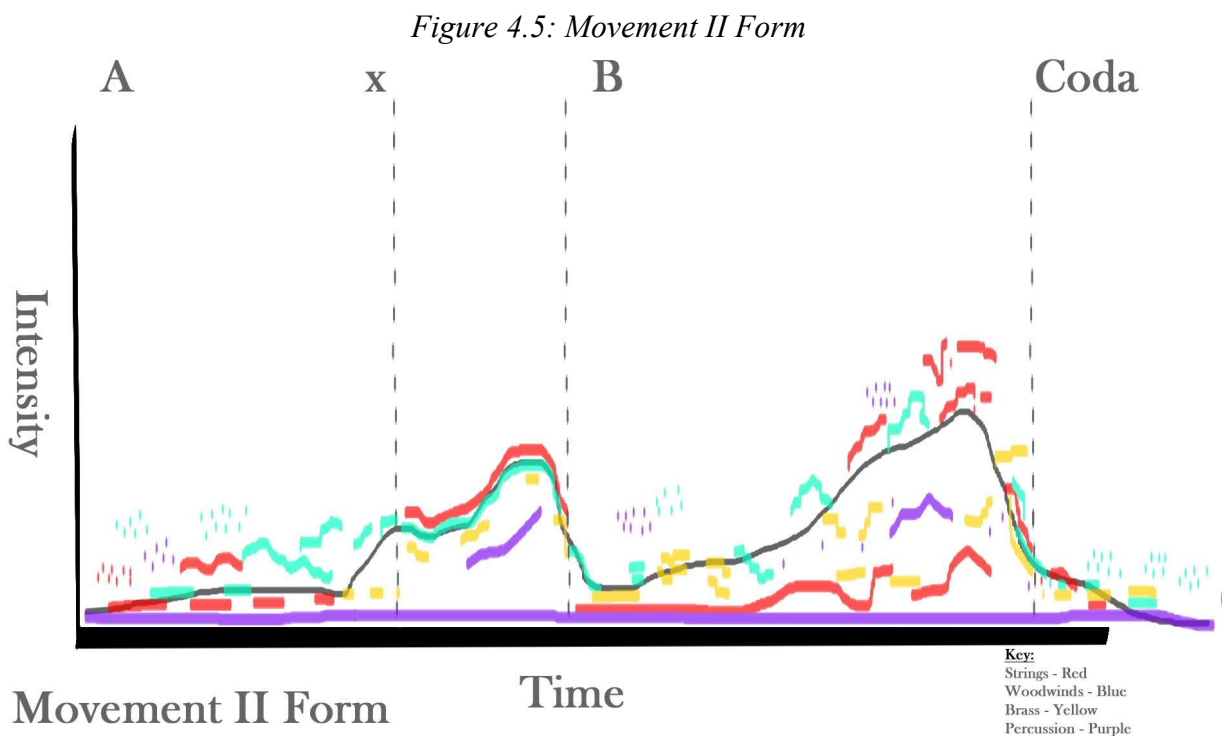
II. Movement II: "Morgen fruh isch alles wek" [In the Morning All will be Gone] Introduction

In comparison to the other two movements, the second movement's structure is much looser in terms of programmatic inspiration. Initially, I had planned to include two sections of the piece: one that was blissful and idyllic contrasted with one that was ominous and sinister.

However, the more I worked on the piece, the more I wanted to save the sinister aspect of the Russian invasion for the third movement.

Instead, the second movement was to focus on how the Volga Germans adapted to their surroundings with a sense of uneasiness in the background to foreshadow what would soon come. To represent this inspiration, I chose the title “Morgen frush isch alles wek.” In English, the title translates to “in the morning, all will be gone.” I specifically chose this title as it places a more somber tone on the movement.²²

Form



The form of the second movement takes an AxB binary form with a brief Coda attached to the end of the work. The A material serves two functions: first, it provides the groundwork for the material for the B section; and second, the start of the movement helps to slow down the overall pacing of the entire symphony. The transitional material then briefly speeds up the

²² Ronald Vossler, “Prairie Spass: The Folk Humor of North Dakota’s Germans from Russia,” *Journal of the Northern Plains* 66 (Summer/Fall 1999): 54.

movement before a small climax leading into the B section. The B section then expands on the A section's material in a way that feels improvisatory. At the end of the B section, there is a subsidiary climax leading into the coda.

Music

As this movement is supposed to be in stark juxtaposition with the first movement, I begin the A section with much slower material before moving into a miniature climax. To begin the movement, I wanted to create a colorful sound world with contrasting textures and vibrant colors. To do this, along with using percussion to great effect, I use two figures which reoccur throughout the movement. First is the *quasi guitarre* in the strings. By using this color over a drone, I am imitating the use of the *balalaika* in Russia as well as the folk-like quality of the Russian steppes.

Figure 4.6: Adaptation of Balalaika in Strings
[mm. 24-26]

*Score Reduction

I also contrast this with a small off-kilter figure which is initially presented in the strings but moves throughout the orchestra as an *idée fixe*. This figure, which is three to four repetitions

of a descending dotted quarter note followed by a sixteenth note, is often placed over its rhythmic and intervallic inverse.

Figure 4.7: *Idée fixe* in Movement II
[mm. 20-23]



*Score Reduction

This lilting figure is used throughout to help me shape the character of the work as something that is timeless, stagnant, and dream-like. However, presenting the material as an *idée fixe*, I am foreshadowing that the figure is a reference to the second section of my father's polka which is heard in the third movement.

Figure 4.8: Contrasting Section in “Mike’s Waltz”²³

The musical score is arranged in two systems. The first system covers measures 36 to 40, and the second system covers measures 41 to 45. The instruments are: E. Hn., B♭ Cl., Hn., Tbn., Vib., Vln., and D.B. The key signature is one sharp (F#) and the time signature is 3/4. The E. Hn. and Vln. parts have melodic lines with slurs and accents. The Hn., Tbn., Vib., and D.B. parts provide harmonic support with chords and rhythmic patterns.

²³ Ellis County Dutchmen, “Mike’s Waltz,” <https://www.youtube.com/watch?v=lbqyO4v99e0>.

Moving on to the melodic materials, all of the melodies are shaped to show both Russian and German influences in Volga German culture. First, I started by using bright, nasal instruments with ornamented, improvisatory lines. By presenting the melodies in this way, I am emulating the high-pitched vocal quality and ornamented singing style of the Volga Germans as outlined earlier.

*Figure 4.9: Adaptation of Volga German Vocal Style in Woodwinds
[mm. 35-43]*

The musical score for Figure 4.9 is a score reduction for woodwinds, spanning measures 35 to 43. It features six staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamics such as *ppp*, *p*, and *mf*. Specific markings include 'Solo' and 'End Solo' for the Flute and Oboe parts, and 'H.S.' (Harmonics) for the Oboe. The Bassoon part has a *pp* dynamic marking. The score shows melodic lines with ornaments and phrasing slurs, characteristic of the Volga German vocal style.

*Score Reduction

While the first half of the movement was quite active, the second half grinds to a halt with a greater focus on chordal qualities and soundscapes. I looked at group singing styles of the Volga Germans when developing the harmonic material. As described in a previous section, melodies were often sung in groups with off-kilter contrapuntal movement. To create a facsimile of this style, I used homophonic passages in wind choirs.

*Figure 4.10: Adaptation of Volga German Contrapuntal Style
[mm. 83-89]*

The musical score for Figure 4.10 is a score reduction for woodwinds, spanning measures 83 to 89. It features three staves: Bass Clarinet (B♭ Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one sharp (F#) and the time signature is 6/8. The score includes dynamics such as *pp* and *p*. The score shows homophonic passages with long, sustained notes and phrasing slurs, characteristic of the Volga German contrapuntal style.

*Score Reduction

To further give this material a distinct Russian feel, I based this melody on a penitential Russian hymn. The foundation of this melody then becomes the genesis for the transitional section which climaxes into the second section of the piece.

Figure 4.11: Melodic and Harmonic Progression vs. Russian “Penitential Hymn”²⁴

♩ = 66
Russian Hymn "Penitential" (Original)

Piano

pp *p*

Movement II: Melodic Development [mm. 27-32]

E. Hn. Solo *pp* End Solo

B. Cl. *ppp* Solo *p*

Bsn. *ppp*

*Score Reduction

Movement II: Harmonic Development [mm. 51-55]

Fl. *p* *mf* *f* *mf* *p*

Ob. *mf* *f* *mf* *p*

E. Hn. *p* N.S. *mf* *pppp*

B. Cl. *p* *mf* *f* *mf* *p*

Bsn. 1 *f* *mf* *mf* *pppp*

Bsn. 2 II and III *f* *mf* *mf* *pppp*

Hn. 1 *mf* *f* *mf* *p*

Hn. 2 *mf* *f* *mf* *p*

B. Tpt. *mf* *f* *mf* To Harmon Mute, Stem Extended *p*

Tbn. *mf* *f* *mf* *pppp*

Tuba *mf* *pp* *sub. mf* *pppp* *mf* *pppp*

*Score Reduction

²⁴ Olga Roussakova, “Penitential Hymn,” recorded 2015, Children’s and Youth Choir “Sophia.” Streaming Audio, <https://www.youtube.com/watch?v=VygrPzXrJY>.

After a series of solos and developments on harmonic material, the piece comes to a climax before transitioning into a coda. The coda brings back the *balalaika* figure and brings to the forefront the lilting *idée fixe*. Once all of the instruments have faded out of the piece, a single chime rings out to signal the transition to the beginning of the third movement.

III. Movement III: “Aber macht das Hamm kommsch” [But Make Home Come Quickly]

Introduction

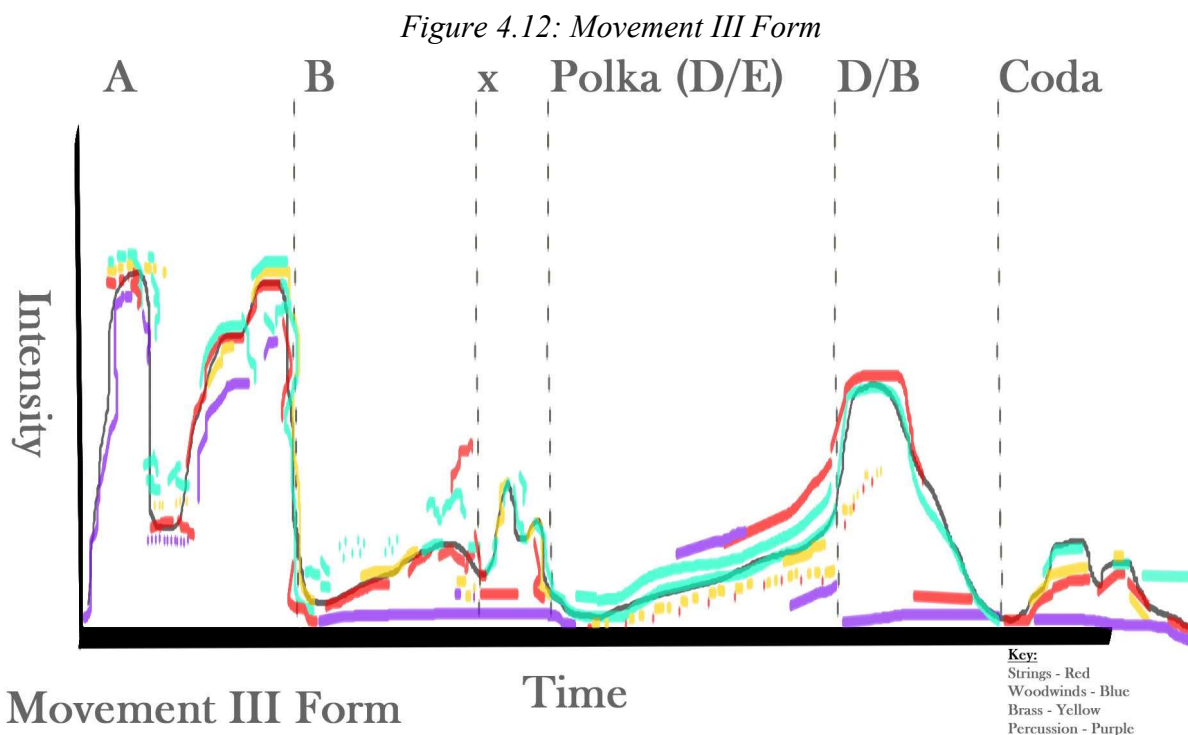
The third movement starts by highlighting the atrocities perpetrated against the Volga Germans; however, this quickly moves to material that is more reminiscent and hopeful. Therefore, the beginning of the movement represents the Volga Germans who were awoken in the middle of the night to the sounds of the Russians invading. The church bells ring out in alarm and eventually the towns are burned and destroyed. However, the latter two-thirds of the movement concentrates on the group’s immigration to the United States. I wanted to end with this material as this shift makes the music much more hopeful and nostalgic.

The title of the final movement, “Aber macht das Hamm kommsch,” was a way for me to reference the mobility and resilience of the Volga Germans in spite of hardship. The loosely translated English version of the title, “but make home come quickly,” resonated deeply with me.²⁵ To me, the title brings a sense of movement away from the known as well as a sense of longing for a return to normalcy. Whereas the Volga Germans could not return to Russia, they made a new home in the United States. It is this resiliency despite hardship paired with a desire to maintain their culture and history that made me feel this title was apt for the movement.

²⁵ Vossler, “Prairie Spass,” *Journal of the Northern Plains*, 54.

Form

Similar to the second movement, on a macro scale, the third movement was envisioned as a binary form with a coda. However, the form is best represented as A B x C D/B D E D' D/B Coda.



The first portion of the movement (which constitutes approximately one-third of the movement) contains the A B x C sections. The A and B sections reverse the order of the material that was heard in the first movement. The A section includes a bombastic explosion along with the return of the percussive thunder sheet and chordal interruptions of the first movement. The following B section, on the other hand, brings back the staggered entrances followed by the descending runs that were present in the first movement. This material is followed by a transitionary phrase which leads into section C. As compared to the first two sections, this material is much slower and functions as a development of the improvisatory sections in the second movement. The main melody that emerges out of the C section then transitions into the opening of my father's polka.

I introduce my father's polka through using fragments of the opening melody. To merge the more tonal language with my own chromatic language, I interrupt these fragments with the staggered entrances material from the beginning of the first movement. These elisions create the D/B section. Finally, my harmonic and melodic language is stripped away leaving my father's melody to play, transitioning into the polka at sections D and E. Near the end of the polka, at the D' section, I begin to weave my harmonic and melodic language back into the work by altering the polka with chromaticisms, passing tones, and drones. After the polka comes to an end, the piece concludes with a coda.

Music

The music of the third movement is used to act as a culmination of the entire symphony. Although the movement is completely original from the other two movements, all of the motives, harmonies, and rhythms were developed from those present in the first two movements.

In the A section, after a brief percussion introduction, the entire orchestra bursts out with a chordal interruption followed by a descending melodic run. This melodic run is very similar in its rhythmic and intervallic construction to the one present at the opening of the first movement to give a slight sense of familiarity to the listener.

Figure 4.13: Returning Melodic Descent from Movement I
[mm. 8-10]

*Score Reduction

After a few repetitions, the section moves to a chorus of chimes paired with the thunder sheet from the second half of the first movement to show both the warning bells in the church tower and the invading Russian forces, respectively.

Figure 4.14: Percussion Ostinato in Chimes and Thunder Sheet
[mm. 17-19]

*Score Reduction

It is through this combination that I create a percussive ostinato that serves as the backdrop for Section A. In the next couple of measures, I bring in motives from the first two sections and have them fade in and out of the texture to create an operatic sense of return. Below, I have included a few of the returning figures from the first two movements.

Figure 4.15: Returning Motives from Movements II and III

mm. 25-26 [from Movement II]

Ob.
E. Hn.

mm. 25-26 [from Movement I]

Hn. 1
Hn. 2

mm. 29-30 [from Movement I]

B \flat Tpt.

mm. 17-18 [from Movement I]

Thunder Sheet, with metal mallet
alternate between striking top and middle of plate
x notehead = middle plate

Perc. 3

mm. 29-31 [from Movement II]

Vln. I

mm. 26-27 [from Movement II]

Vc.

Section B, on the other hand, is a truncated version of the first half of the first movement. This section is shorter than the first section but presents the staggered entrances motive followed by descending runs in the violins, percussion, and woodwinds.

Figure 4.16: Returning of Staggered Entrances Motive
[mm. 37-40]

The score for Figure 4.16 shows six woodwind parts in 4/4 time. The Piccolo part starts with a piano (*p*) dynamic and transitions to forte (*f*). The Flute part begins with *ffp* and later has markings for *mp*, *ff*, and *dim.*. The Oboe part starts with *ffp* and includes *mp*, *ff dim.*, and *f*. The English Horn part begins with *ffp* and features *ff*, *f*, and *sub. ff*. The Bass Clarinet part starts with *ffp* and has *mp*, *ff dim.*, and *f*. The Bassoon part begins with *ffp* and includes *mp*, *ff dim.*, and *f*. Various articulations like accents and slurs are present throughout the score.

*Score Reduction

This material then moves into the transitional section which builds until the climax of the piece.

Moving into section C, the lilting *idée fixe* figure returns in the woodwinds accompanied by an improvisatory melody similar to the second movement.

Figure 4.17: *Idée fixe* and Return of Improvisatory Melody from Movement II

Idée Fixe [mm. 73-74]

The score for Figure 4.17 shows four woodwind parts in 4/4 time. The Flute part has dynamics of *f* and *ppp*. The Oboe part has dynamics of *f* and *ppp*. The English Horn part has dynamics of *f* and *f*. The Bass Clarinet part has a dynamic of *f*. The parts are characterized by a rhythmic pattern of eighth notes.

*Score Reduction

Improvisatory Melody [mm.84-87]

The score for Figure 4.17 shows four woodwind parts in 4/4 time. The Flute part is marked 'Solo' and has dynamics of *f* and *p*. The Oboe part is marked 'Solo' and has dynamics of *p* and *mf*. The Bass Clarinet part is marked 'Solo' and has dynamics of *f* and *p*. The Bassoon part has a dynamic of *f*. The parts feature melodic lines with slurs and accents.

*Score Reduction

This melody is developed and passed through the instruments. However, when the melody reaches the flute, I include a brief quote from, *Contemplations et Réflexions: Une Prière*, a flute piece of mine. I include this quote as *Contemplations* was written for my father; therefore, it is a subtle nod to how the symphony was inspired by my father's heritage.

Figure 4.18: Flute Melody vs. *Contemplations et Réflexions: Une prière*

Contemplations et Réflexions [mm. 14-24]

The image shows two staves of music for the Flute (Fl.). The first staff starts at measure 14 and ends at measure 24. It begins with a dynamic of *p* and includes markings for *sub.f*, *sub.p cresc.*, *f*, and *pp*. Above the staff, there are annotations: "T.R." above measure 15, "3" above measure 16, and "W.T." above measure 23. The second staff starts at measure 20 and ends at measure 24. It begins with a dynamic of *mf* and includes markings for *cresc. poco a poco* and *sub.f*. Above the staff, there are annotations: "Jet Whistle" above measure 20, "3" above measure 21, and "W.T." above measure 23. Both staves feature complex rhythmic patterns, including triplets and slurs.

Volga Sinfonie: Movement III [mm. 88-91]

The image shows a single staff of music for the Flute (Fl.) in 4/4 time. It starts at measure 88 and ends at measure 91. The dynamic starts at *ffp* and ends at *ppp*. Above the staff, there is an annotation: "End Solo" above measure 91. The melody is a simple, sustained line with a few notes.

*Score Reduction

To help transition the melody and harmonic material into the tonal language of the polka, I elide sections D and B by transforming the improvisatory melody into one that resembles my father's polka. Gradually, I introduce the original melody into the work as it was presented in the recording of "Mike's Waltz." As this melody is in stark juxtaposition to my own harmonic language, to help elide the two contrasting materials, I reintroduce the staggered entrances motive as an interruption. These entrances gradually decay with each presentation of the motive until only the melody remains.

In the final section of the piece, my father's melody is presented first in the oboe. This material is much slower to allow a sense of the piece winding up. Gradually, I bring in more

instruments one-by-one until I have created a representation of my father’s “Ellis County Dutchmen” band. To represent this band orchestrally I made the following substitutions through instrumentation: English horn and clarinet to represent the accordion melody; horn and trombone to represent the “pah-pah” rhythm on beats two and three; pizzicato cello and double bass to represent bass guitar; marimba, vibraphone, and harp to represent the guitar; and tom-toms with a wire brush and a shaker to represent a snare-like instrument.

*Figure 4.19: Adaptation of the Volga German Polka Band
[mm. 140-147]*

The musical score for Figure 4.19 consists of six staves. The top staff is for English Horn (E. Hn.) in treble clef, playing a melodic line with a mezzo-forte (*mp*) dynamic. The second staff is for Bass Clarinet (B. Cl.) in treble clef, playing a supporting line with a mezzo-forte (*mp*) dynamic. The third staff is for Horn (Hn.) in bass clef, playing a rhythmic pattern with a piano (*p*) dynamic. The fourth staff is for Percussion 1 (Perc. 1) in bass clef, playing a rhythmic pattern with a piano (*p*) dynamic. The fifth staff is for Violoncello (Vc.) in bass clef, playing a walking bass line with a piano (*p*) dynamic. The sixth staff is for Contrabass (Cb.) in bass clef, playing a walking bass line with a piano (*p*) dynamic. The score includes a key signature change to one sharp (F#) and a tempo marking of quarter note = 120. The score is divided into two sections by a double bar line at measure 140. The first section (mm. 140-143) is marked with a piano (*p*) dynamic and features a shaker and tap. The second section (mm. 144-147) is marked with a mezzo-forte (*mp*) dynamic and features a solo pizzicato for the cello and double bass.

In the contrasting section of the polka, I move from pure instrumentation to orchestration. I start by filling out the ensemble gradually to support the melody in the vibraphone. By the end of the contrasting music, most of the orchestra has returned to the texture. I then move into the recapitulation with a fully orchestrated version of the “Dutch” band to provide a sense of grandiosity. However, I alter some of the lines to begin folding back in my harmonic language to prepare the end of the piece. The “pah-pah” rhythm begins taking more shape with passing tones and alterations to the stagnant rhythm. I change the walking bass figure as well as shifting the orchestral colors by passing different figures through the instruments.

Figure 4.20: Adaptation and Development of “Mike’s Waltz”
[mm. 172-179]

The image shows a score reduction for the piece "Mike's Waltz" from measures 172 to 179. The score is arranged for a full orchestra and includes the following parts: E. Hn., B♭ Cl. (II. and III.), Hn. 1, Hn. 2, Tbn. (I. and II.), Tuba, Timp., Vib., Mrb., Vc., and Cb. The score is written in 2/4 time with a key signature of one sharp (F#). The music features a mix of melodic lines and harmonic textures. Dynamics include *f*, *mp*, and *mp < f*. Performance instructions include "L.V." (Left Violin) and "Shaker" for the Maracas. The score ends with a *f* dynamic marking.

*Score Reduction

After the polka winds to a halt, I allow for a brief amount of time before I start up the coda. The coda overlays an augmented version of the staggered entrances. After a few repetitions, two statements of a drawn-out chord are played to bring the work to a close.

V. Conclusion

Throughout the compositional process of the piece, my goal was to display the rich music traditions, and the vast amount of untapped music that exists through the Georg Schünemann collection and recordings of the hybridized polkas in the United States. Even with these resources at our disposal, a substantial quantity of traditional and concert hall music is still inaccessible due to Russian interference. In *Volga Sinfonie*, I hoped to expand the orchestral vocabulary by incorporating the melodic and harmonic languages, the instrumental timbres and

techniques, the contrapuntal and improvisatory performance practices, and the unique vocal traditions of the Volga Germans into an orchestral setting. The primary objective of implementing these techniques was to not only expand the orchestral language, but to increase awareness of the music through the dramatization of the Volga German's history. My hope is that this dissertation not only showcases the beauty and intricacy of the Volga Germans' music, but that it encourages other scholars to research and understand the importance of the music of the Volga Germans.

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WOLGA SINFONIE

For Full Orchestra



Matthew Michael Honas

WOLGA SINFONIE

Matthew Michael Honas

I. Neuen Brosch	56
II. Morgen fruh isch alles wek	118
III. Aber macht das Hamm kommsch	167

Transposed Score

Symphony No. 1:
Volga Sinfonie
 Matthew Michael Honas
 Doctor of Musical Arts: Music Composition

Abstract

The Doctoral Performance and Research submitted by Matthew Honas, under the direction of Dr. Laura Schwendinger at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree Doctor of Musical Arts consists of the following:

I. Orchestral Score:

Symphony #1: *Volga Sinfonie*

This 30-minute, three movement work is a dramatized retelling of the Volga Germans' history which explores the culture and musical traditions of the Volga Germans. Each movement focuses on one era of the group's history: immigration to Russia, merging of cultures, and persecution from Russia. The work incorporates colors, techniques, and performance practices to expand the orchestral vocabulary. Based on a Honas family polka, "Mike's Waltz," the symphony develops the music into a twenty-first century language and adapts the Volga German polka band into an orchestral format.

II. Written Project:

The accompanying text delves into the inspirations behind *Volga Sinfonie*, the construction of the piece, and the development of musical material throughout the work. The accompanying text traces the development and hybridization of the Volga German's music and how this was represented in the work. Important musical features of the Volga Germans are outlined and described. The text then outlines how the work highlights Volga Germans' music through adapting both the musical traditions, timbral qualities, performance styles of instruments, and improvisatory vocal traditions to an orchestral setting.

III. Lecture Recital, 4/3/2022, Mead-Witter Foundation Hall

"Murder and Mead: *Dikterens Mjød*"

An exploration of the compositional process as well as the Swedish and Norwegian influences behind Matthew Honas' work, *Dikterens Mjød*. Includes a performance of the work for Horn, Viola, Cello, English Narrator, and Norwegian Narrator.



(Major Professor's Signature of Approval)

Program Note

Volga Sinfonie, written between May of 2021 and March of 2022, was mainly inspired by a polka my father wrote in the 1980s. In the symphony, this polka, “Mike’s Waltz,” serves as what Tchaikovsky often referred to as the “kernel,” or the inspiration in which all other music grew and developed from. Not only do fragments of this music appear in all three movements, but the macro structure of the piece itself mirrors the large-scale structure of the polka. As I grew up listening to my father perform Volga German polkas on the accordion, piano, and saxophone, it was important for me to represent this cultural heritage in a large-scale work.

As the music of the Volga Germans is relatively unknown, another aspect that I wanted to transfer to the full orchestra was the sounds and timbres of Volga German “Dutch” bands. Originally, in “Mike’s Waltz,” the instruments that were used were string bass, guitar, button accordion, and percussion. However, to transfer this material to the modern orchestra, I made substitutions to recreate the sounds of these instruments. Large, sweeping gestures are designed to emulate the textural and timbral worlds of the accordion, whereas the third movement presents a direct translation of my father’s polka. For the instrumentation, I substituted oboe, English Horn, horn, trombone, and violin for button accordion; vibraphone and harp for guitar; violin and double bass for string bass; and a snare/shaker for percussion. Another key aspect to keep in mind throughout the work is the use of English Horn. As my father was an adept saxophone performer, I use the English Horn to pay homage to him. By altering between my father’s material and my own, I create a musical dialogue with him throughout the work.

In the final five minutes of the work, I present the listener with a recreation of my father’s polka, “Mike’s Waltz.” Although I worked from a transcription of the polka that I had created, this was one of the most difficult and time-consuming passages to compose. This was due to two reasons. First, I wanted to be reverent towards the original source material while still providing moments of innovation. Second, there is a stark juxtaposition in relation to genre. While I am a highly chromatic composer, the polka works strictly within tonal hierarchical structures. The question becomes, why must I include a quotation from seemingly disparate material? The answer lies in the material itself. Almost every single motive in the symphony directly derives from the polka itself. Therefore, by stripping my compositional language away, I am able to directly show these relations to the listeners. It was also important to me to label the work as a symphony because of this. Due to the complex history of the Volga Germans, I wanted to add a work to the symphonic oeuvre that takes the music of the Volga Germans seriously. Therefore, by labeling this work as a Symphony, I am able to instill the sense of gravitas to their musical language that I feel it deserves.

One last aspect I wanted to touch upon is the program of the Symphony. The titles of all three movements are designed to evoke the history of the Volga Germans: “Neuen Brosch” [New Plains,] “Morgen fruh isch alles wek” [In the Morning, All will be Gone,] and “Aber macht das Hamm kommsch” [But Make Home Come Quickly.] The Volga Germans started as a group of Prussians in the 1700s who moved to Russia along the Volga River. In the mid-to-late 1800s to early 1900s, they faced persecution and mass killings. It was at this time, that the Volga Germans fled to the United States. I was fascinated by the history and resiliency of the Volga Germans in my research. When I began my planning for the symphony, I was struck by how immensely the music changed, grew, and hybridized with Russian culture in a short period of time. It was this adaptation that helped to inspire how the music would be shaped throughout the work. The first movement shows a clash of cultures between the Russians and Germans while the second movement merges the two styles together. Finally, the third movement returns to this altercation briefly before the music shifts and shapes itself into its modern form.

Matthew Michael Honas

Instrumentation

Piccolo
 2 Flutes
 2 Oboes
 English Horn
 3 Clarinets in Bb
 3 Bassoons

Horns 1, 3
 Horns 2, 4
 3 Trumpets in Bb
 3 Trombones
 Tuba

Timpani

Percussion 1:	Percussion 3:
-Bell Tree	-Tam-Tam
-Guiro	-Temple Blocks
-Snare	-Tom-Toms
-Sus. Cymbal	-Tubular Bells
-Vibraphone	-Vibraslap

Percussion 2:	Percussion 4:
-Bass Drum	-Brake Drum
-Cabasa	-Cowbells
-Marimba	-Crotales
-Shakers	-Ratchet
-Woodblock	-Stones
	-Thunder Sheet

2 Harps

Violin 1
 Violin 2
 Viola
 Cello
 Contrabass

Performance Note

The symbols, H.S. and N.S. are used as shorthand for Hauptstimme, and Nebenstimme, respectively. Quasi guitarre figures should be strummed rapidly up and down to resemble balalaika strumming.

I. Neuen Brosch

Matthew Honas

Grandiose
♩ = 80

Piccolo
Flutes I. and II.
Oboes I. and II.
English Horn
Clarinets in Bb I. II. and III.
Bassoons I. II. and III.
Horns in F I. and III.
Horns in F II. and IV.
Trumpets in Bb I. II. and III.
Trombones I. II. and III.
Tuba
Timpani I, Eb II, B III, Db IV, A
Percussion 1
Bell Tree
Guitro
Snare
Sus Cymbal
Vibraphone
Percussion 2
Cabasa
Marimba
Shaker
Woodblocks
Percussion 3
Temple Blocks
Tom-Toms
Percussion 4
Brake Drum
Cowbells
Stones
Thunder Sheet
Harp 1
Harp 2
Violin I
Violin II
Viola
Cello
Contrabass

Con sord. (Cup Mute)
Con sord. (Cup Mute)
Con sord. (Harmon Mute, Stem Extended)
Con sord. (Bucket Mute)
Con sord.
ppp
ppp
sub. mp ppp
f
sub. fp
Cabasa
fp
f
p
Tom-Toms
ppp
mf
p
mf
mp
Thunder Sheet
L.V.
mp
sub. p
pp cresc.
ff
sub. mp
ff
mf cresc.
Div. I.
II.
pp
pp
pp
pp
pp
ppp

5

Picc. *mf* *f* *mf* *mf* *p*

Fl. *f* *ff* *mf* *f* *ppp* *p*

Fl. *f* *ff* *mf* *f* *ppp* *p*

Ob. *f* *ff* *mf* *f* *ppp* *p*

Ob. *f* *ff* *mf* *f* *ppp* *p*

B♭ Cl. I. *f* *ppp* *p* *pppp*

B♭ Cl. II. and III. *f* *p* *ppp* *p* *pppp*

Bsn. I. *f* *ff* *p* *f* *ppp*

Bsn. II. and III. *f* *ff* *p* *f* *ppp*

Hns. I. III. *mp* *pp*

Hns. II. IV. *mp* *ppp*

B♭ Tpt. *mp* *p* To Harmon mute, Stem in

Tbn. *mp* *pp*

Tuba *pppp*

5

5

5

Perc. 1 Bell Tree *mf* *sub. p* *mf* Vibraphone *p* *ppp*

Perc. 2 Rotate beads continuously *mf*

Perc. 3

Perc. 4 Thunder Sheet, wire brush tapping, increase speed with louder dynamics *ppp* *mf*

5

Harp. 1 *f* *mp* *pp*

5

Vln. I *f* *ppp* Unis.

Vln. II *f* *ppp* *sub. ppp* Unis.

Vla. *f* *p* *sub. ppp*

Vc. *f* *p* *ppp* ricochet

Cb. *p* *ppp* ricochet

8

Fl. *ppp* *p* *ppp*

Fl.

Ob. *ppp* *p* *ppp*

Ob.

E. Hn.

B♭ Cl. Solo Timbral *pp* *mp* *pp*

Bsn. *pp*

Hns. I. III. *ppp* *p* *sub. pp* *mp*

Hns. II. IV.

B♭ Tpt. Harmon Mute, Stem in *ppp* *p* *ppp*

Tbn. *ppp* *p*

Tuba *sub. ppp* *p*

Timp.

Perc. 1 *pp* *pppp* *p* *sub. pppp*

Perc. 2 Wire brush, in slow, long circles *sub. p* *f* *f*

Perc. 3 *pp*

Perc. 4 *pp*

Hp. 1 *p* *pp* *p* *pp* *pp* *mp* *pp*

Hp. 2 *pppp* *pp* *pppp* *mp* *pppp*

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *pppp* *pp*

Cb. *pppp* *pp*

pppp *pp*

11

Picc. *pp* *cresc.* *p* *sub. pppp*

Fl. *ppp* *p* *pp* *p* *mp* *sub. pppp*

Ob. *p* *pp* *p* *ppp*

E. Hn. *mf* *mp* *p*

B♭ Cl. *mf* *mp* *p* H.S.

B♭ Cl. *ppp* *p* *pp*

Bsn. *ppp* *p*

Hns. I, III. *pp* (*pp*)

Hns. II, IV. *pp* (*pp*)

B♭ Tpt. *ppp*

Tbn. (*ppp*)

Tuba (*ppp*)

11

Timp. *ppp* *cresc.*

Perc. 1 *mp* *pppp* *pp*

Perc. 2 Cabasi, Sim. *mf* Ord. *sub. p* *f* *f* Soft mallet

Perc. 3 *mf* *sub. p* *f* *f* *pppp* *cresc.*

Perc. 4 LH Soft mallet *pppp* *cresc.*

Hp. 1 *p* Eb, F#

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp*

Cb. *pp*

14

Picc. *p* *f* *fp* *ppp* *f*

Fl. *p* *f* *fp* *ppp* *f*

Ob. *f* *fp* *ppp* *f*

E. Hn. *p* *mf* *mf*

B♭ Cl. I. *f* *fp* *cresc.* *f* *mf*

B♭ Cl. II. *ff* *fp* *f*

Bsn. *fp* *ppp*

Hns. I, III. *f* *mfpp* *mf*

Hns. II, IV. *f* *mfpp*

B♭ Tpt. *mf* *mfpp* *mf*

Tbn. *mf* *mfpp* *mf*

Tuba *mf* *mfpp* *mf*

14

Timp. *mf* *sub. ppp* *mf*

Perc. 1 *f* *f cresc.* *ff* *sub. mf* *p* *mf*

Perc. 2 *mf* *Woodblock* *mp* *Cabasa* *p* *mf sub. p* *mp*

Perc. 3 *mf* *mp* *pp* *mf* *p*

Perc. 4 *mp* *RH With stick* *mp* *L.V.* *pp* *Thunder Sheet, wire brush* *mf* *Rapid tapping* *L.V.* *p*

Harp 1 *mp* *ff* *f* *mp* *f*

Harp 2 *mp* *ff* *f* *mp* *cresc.* *f*

Vln. I *gliss.* *f* *ppp* *gliss.*

Vln. II *gliss.* *f* *fp* *gliss.*

Vla. *f* *fp* *gliss.* *gliss.* *mf*

Vc. *f* *p* *fp* *gliss.* *mp*

Cb. *pizz. arco* *fp* *pizz.*

f *p* *sub. f* *fp*

A *Reflective with Tentative Hopefulness*

Picc. *pp*

Fl. *p*

Ob. *ffp* *pppp* *mp* *mf* *fp* Solo

E. Hn. *p*

B♭ Cl. *ffp* *pppp*

B♭ Cl. *ffp*

Bsn. *ffp* *pppp*

Hns. I, III. *fp* *pppp*

Hns. II, IV. *mf* *fp* *pppp*

B♭ Tpt. *fp* *pppp* To Harmon mute, Stem out

Tbn. *fp* *pppp*

Tuba *fp* *pppp*

Timp. *mf* *ppp*

Perc. 1 *mp* Snare Hit Rim Bell Tree *p*

Perc. 2 *mf* *mp* *ppp* To Staker

Perc. 3 *mp* *mf* *ppp* Wire brush, in slow, long circles

Perc. 4 *mp* L.V. *pp* *sub. p*

Hp. 1 *p* *mf* bisbigliando

Hp. 2

A

Vln. I *f > pp fp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

Cb. *arco* *ffp*

24
Ob. *f* *p*

Hns. I, III. *pp*

Hns. II, IV. *pp*
Harmon Mute, Stem out I. and II.

B♭ Tpt. *pp*
I. and II.

Tbn. *pp*

Tuba *pp*

24
Timp. *sub. p* *sub. ppp*

Perc. 2 Shaker *p*

Perc. 3 Soft mallet *pp*

Perc. 4 Tap L.V. *pp*

24 (bisbigliando)
Hp. I *p* *mf*

24
Vin. I *pp* *p* molto sul tasto

Vln. II *p* molto sul tasto

Vla. *p* molto sul tasto

Vc. *p* molto sul tasto

Cb. *p* molto sul tasto

29 Solo
Fl. *pp* *f*

Ob. *f* *pp*

Hns. I, III. *pppp*

Hns. II, IV. *pppp*

B \flat Tpt. *pppp*

Tbn. *pppp*

Tuba *pppp*

29
Timp. *sub p* *ppp*

29
Perc. 1 Sus. Cymbal *pp*

Perc. 2 Ord. *mf* *p*

Perc. 3

Perc. 4

29 (bisbigliando)
Hp. I *p* *mf*

29
Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Cb. *pp*

33

Fl. *mf* *pp* End Solo

Ob. *mp*

E. Hn.

B♭ Cl.

Bsn. *ppp*

Hns. I, III. *ppp*

Hns. II, IV. *ppp*

B♭ Tpt. *pp*

Tbn. *ppp*

Tuba *ppp*

Timp. 33

Perc. 1

Perc. 2 Cabasa *ppp*

Perc. 3

Perc. 4

Harp. I. 33 (bisbigliando) *p*

Vln. I. *ppp* *pp* *ppp*

Vln. II. *ppp* *pp* *ppp*

Vla. *ppp* *pp*

Vc. *ppp*

Cb. *ppp* *p*

39

Fl. *ppp* *p* *ppp*

Ob. *pp* *mf* *p*

E. Hn. *pp* *mp* *sub. p*

B♭ Cl. I. *ppp* *p* *ppp*

B♭ Cl. II. and III. *ppp* *p* *ppp*

Bsn. *p* *ppp*

Hns. I, III. *ppp* *pp* *ppp* Tutti

Hns. II, IV.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 L.V.

Hrp. 1 *mf* *p* 39 (bisbigliando)

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *mf* *ppp* Sul pont. To Ord.

Cb.

43

Picc. *pp* *mp* *mf* *mp*

Fl. *mp* *pp* End Solo

Ob. *fp* *pppp* *pp*

B♭ Cl. I. *p* *ppp*

B♭ Cl. II. and III. *p* *ppp*

Bsn. I. and II. *p*

43

Timp.

43

Vln. I

Vln. II

Vla.

Vc. Ord. To *sul tasto* *Sul tasto* To Ord.

Cb.

B Dark and Pleading

49

Picc. *fp* *f*

Fl. *fp* *pp* *f* *fp* *fp*

Ob. *fp* *f* *mp* *f* *fp*

E. Hn. *f* *mp* *f* *fp*

B. Cl. I. *p* *f* *mp* *f* *fp*

B. Cl. II. and III. *p* *f* *mp* *f* *fp*

Bsn. *Tutti* *p* *f* *mp* *f* *fp*

Hns. I. III. *mf* *Tutti* *fp*

Hns. II. IV. *mf* *f* *fp*

B. Tpt. *mf* *f* *fp*

Tbn. I. *p* *f* *fp*

Tuba *p* *f* *fp*

Timp. *mp* *p* *mf* *sub. fp*

Perc. 1 *f* *fp* *p* *f* *Guiro, move quickly up and down the instrument*

Perc. 2 *mp* *f* *mf*

Perc. 3 *mf* *p* *mf*

Perc. 4 *With stick* *pppp cresc.* *p* *mf* *Cowbell Same Stick* *mf*

Hp. 1 *mp cresc.* *f* *ff* *mf* *f*

Hp. 2 *mp cresc.* *f*

Vin. I *sub. mfp* *mf* *ffp* *ppp* *fp*

Vin. II *sub. mfp* *mf* *ffp* *ppp* *fp*

Vla. *sub. mfp* *mf* *ffp* *ppp* *fp*

Vc. *Ord.* *p* *pppp* *p* *ff* *ppp* *arco* *fp*

Cb. *ppp* *fp* *ffp* *ppp* *fp*

54 *Slightly Somber*

Fl. *ffp* *f* *pp* *p* *ppp*

Ob. *ffp* *f* *pp* *p* *pppp*

B♭ Cl. II. and III. *ffp* *f* *pp* *p* *pppp*

B♭ Cl. I. *pp* *p* *pppp*

Bsn. I. *pp* *p* *pppp*

Bsn. II. and III. *ffp* *f* *pp* *p* *pppp*

Hns. I, III. *ffp* *f* *ppp* Senza sord.

Hns. II, IV. *mf* *sub. ffp* *f* *ppp* Senza sord.

B♭ Tpt. *ffp* *f* *ppp* Senza sord.

Tbn. *ffp* *f* *ppp* Senza sord.

Tuba *ffp* *f* *ppp*

Timp. *f* *sub. p* *mf* *ppp*

Perc. 1 Tap Scratch *mf* Bell Tree *sub. mf* Vibraphone *mp* *sub. ppp* *p* *ppp* *p*

Perc. 2 Woodblock *mp*

Perc. 3 Wire brush, in slow, long circles *ppp*

Perc. 4 Thunder Sheet, wire brush tapping, increase speed with louder dynamics *ppp* *mp* *ppp* L.V.

Harp 1 *mf cresc.* *ff* *mp* *sub. p* *sub. p* L.V.

Harp 2 *mp* *ff* *p*

Vin. I *ffp* *f* *pp* *p* *pppp*

Vin. II *ffp* *f* *pp* *p* *pppp*

Vla. *ffp* *f* *pp* *p* *pppp* Div.

Vc. *ffp* *f* *pp* *p* *pppp* Div.

Cb. *sub. ffp* *f* *pp*

61

B♭ Cl. *Solo* *mp*

61

Timp.

61

Perc. 1 *Cabasa* *sub. ppp* *p* *ppp* *p*

Perc. 2 *ppp* *f* *p < f*

Perc. 3

Perc. 4

61

Hp. 1 *bisbigliando* *p*

61 Div. *pp* *p*

Vln. I *Div.* *pp* *p*

Vln. II *pp* *p*

Vla.

Vc.

Cb.

67 *Growing in Confidence*

Fl. *pp*

Ob. Solo *mf* End Solo

E. Hn. Solo *ppp* *mf* *pppp* End Solo

B♭ Cl. I. *ppp* End Solo *pp*

B♭ Cl. II. and III. *pp*

Bsn. I. *pp*

Bsn. II. and III. *pp*

Hns. I, III. *pp*

Hns. II, IV. *pp*

Timp. *pp*

Perc. 1 *ppp* *p* *ppp* *p* *ppp* *p* *mf* *sub. ppp*

Perc. 2

Perc. 3

Perc. 4 Stones *ppp* *f* *ppp*

Hp. I (bisbigliando)

Vln. I *pppp*

Vln. II *pppp*

Vla. Div. flautando *pp*

Vc. Div. flautando *pp*

Cb. *pppp* *ppp*

72

Picc. *pp* *mp* *sub. mfp* H.S.

Fl. *p* *ppp*

Ob. *fp* *f* *mp* *pp* End Solo

B♭ Cl. *p* *ppp*

B♭ Cl. II. and III. *p* *ppp*

Bsn. I. *p*

Bsn. II. and III. *p* *ppp*

Hns. I, II, III. *p* *ppp*

Hns. II, IV. *p* *ppp*

B♭ Tpt. *ppp* *pppp*

Tbn. *ppp* *pppp*

Tuba *ppp* *pppp*

72

Timp. *ppp* *pppp*

72

Perc. 1 *sub. p* *sub. pp*

Perc. 2 *ppp* *f* *f*

Perc. 3 *ppp* *f*

Perc. 4 Soft mallet *ppp*

72 (bisbigliando)

Hp. 1

72

Vln. I *p* *ppp* *p* *pppp*

Vln. II *p* *ppp* *p* *pppp*

Vla. *p* *ppp* *p* *pppp*

Vc. *p* *ppp* *p* *pppp*

Cb. *p* *ppp* *p* *pppp*

C *With Renewed Vigor*

Picc. *mf* *p*

Fl. *fp* *mp* *fp* *ppp*

Ob. *ffp* *f* *fp* *ppp*

B♭ Cl. I. *ffp* *f* *fp* *mf* *ppp*

B♭ Cl. II. and III. *ffp* *fp* *mf* *ppp*

Bsn. *ffp* *fp* *fp*

Hns. I, III. *ffp* *f* *mf* *fp* *ppp*

Hns. II, IV. *ffp* *fp* *fp* *ppp*

B♭ Tpt. *mf* *sub. ffp* *f* *fp* *mf* *ppp*

Tbn. *ffp* *fp* *fp*

Tuba *ffp* *fp* *sub. fp*

Timp. *mp* *sub. mf* *ppp* *mf*

Perc. 1 *mf* *p* *mf* *mp* *L.V.*

Perc. 2 *p*

Perc. 3 *pp* *mp* *mf* *f* *p*

Perc. 4 *mf* *mp* *mf* *L.V.*

C

77 Unis. *ffp* *f* *fp*

Vln. I. *ffp* *f* *fp*

Vln. II. *ffp* *f* *fp*

Vla. *ffp* *ff* *fp*

Vc. *ffp* *fp* *fp*

Cb. *ff* *fp* *fp*

83

Picc. *N.S.*

Fl. *fp* *mf*

Ob. *mf*

Hns. I, III. *fp*

Hns. II, IV. *fp*

B \flat Tpt. *fp*

Tbn. *fp* *ppp*

Tuba *sub. fp* *ppp*

Timp. *ppp* *cresc. poco a poco*

Perc. 1 *pp* *Sus. Cymbal* *L.V.*

Perc. 2

Perc. 3 *fp cresc.* *L.V.*

Perc. 4 *pp* *Thunder Sheet, soft mallet* *L.V.*

Hp. 1 *p cresc. poco a poco*

Hp. 2 *mf* *f*

Vln. I *Div.* *mp* *Unis.* *cresc. poco a poco*

Vln. II *Div.* *mp* *Unis.* *cresc. poco a poco*

Vla. *pp* *cresc. poco a poco* *mf*

Vc. *ppp* *p* *cresc.*

Cb. *ppp* *p* *cresc.*

88

Picc. *mf* *f*

Fl. I. and II. *mp* *ff* *fff* *mf* *f*

Ob. I. and II. *mp* *ff* *fff* *mf* *f*

B♭ Cl. I. *mf* *ff* *fff* *mf* *f*

B♭ Cl. II. and III. *mf* *ff* *fff* *mf* *f*

Bsn. *fff* *mf* *f*

Hns. I. III. *mf* *ff* *mp* *mf*

Hns. II. IV. *mf* *f* *mp* *mf*

B♭ Tpt. *mf* *ff* *mp* *mf*

Tbn. *mf* *ff* *mp* *mf*

Tuba *(cresc.)* *f* *ff* *mp* *mf*

Timp. *mp sub. p* *f* *mf* *ppp* *pp*

Perc. 1 Bell Tree *mf* *f* L.V.

Perc. 2 Cabasa *mp* *mf* *mf* *sub. p*

Perc. 3 *f*

Perc. 4 Thunder Sheet, metal beater *mp cresc.* *f* *f* *p* *mp* L.V. Thunder Sheet, soft mallet L.V.

Hp. 1 *ff* *fff*

Hp. 2 *ff* *fff*

Vin. I *ff* *fff* *mf* *f*

Vin. II *ff* *fff* *mf* *f*

Vla. *ff* *fff* *mf* *f*

Vc. *ff* *fff* *mf* *f*

Cb. *ff* *fff* *mf* *f*

91

Picc. *mf* *p* *mf*

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

E. Hn. *mf* *p* *mf*

B♭ Cl. I. *mf* *p* *mf*

B♭ Cl. II. and III. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hns. I, III. *fp* *mp* *mf* Con sord. (Cup Mute)

Hns. II, IV. *fp* *mp* *mf* Con sord. (Cup Mute)

B♭ Tpt. *fp cresc.* *mp* *mf* Con sord. (Harmon Mute, Stem Removed)

Tbn. *mp sub. fp* *mp* *mf* Con sord. (Bucket Mute)

Tuba *mp sub. fp* *mp* *mf*

Timp. *mf* *ppp* *p* L.V.

Perc. 1 *f* L.V.

Perc. 2 *mp* Woodblock *p*

Perc. 3 *mp*

Perc. 4 *mf* *mp* *ppp* L.V.

Hp. 1 *f* *mf* D♯, G♯, A♯
+++++

Hp. 2 *f* *mf* D♯, B♭, E♭, F♭, G♭, A♭
L+++++L

Vln. I *f* *mf* *p*

Vln. II *f* *mf* *p*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

Cb. *p* *mp* *pp*

95

Timp. *pppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

100 **D** $\text{♩} = 66$

Picc. Wind Tone *pp* *p* *pp*

Fl. Wind Tone *pp* *p* *pp*

Ob.

B♭ Cl. Wind Tone *ppp* *p* *ppp*

Bsn. Wind Tone *ppp* *p* *ppp*

Timp. *ppp* *p* *ppp*

100 **D** $\text{♩} = 66$

Vc. rauschen *mp* *pp* *mp*

Cb. rauschen *mp* *pp* *mp*

104 *With Immense Vitality*

Picc. *p* *pp*

Fl. *p* *pp*

Ob.

B♭ Cl. *p* *ppp*

Bsn. *p* *ppp*

Timp. *p* *ppp*

104

Perc. 1

Perc. 4 *f*

Vc. *pp*

Cb. *pp*

Sus. Cymbal
Wire brush, in slow, long circles *ppp*

Thunder Sheet, with metal beater
alternate between striking top and middle of plate
x notehead = middle plate

108 *Bold and Assertive*

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B. Cl. *mp* *sub. mf*

Bsn. *mp* *sub. mf*

Hns. I, III. *mf* *sub. mp*

Hns. II, IV. *mf* *sub. mp*

B. Tpt. *mf* *sub. mp*

Tbn. *mf* *sub. mp*

Tuba *mf* *sub. mp*

Timp. *mf* Solo

Perc. 1 *mp* L.V. Vibraphone, rubber mallet

Perc. 2 *f* Shaker *mf* Woodblock

Perc. 3 *mp* Temple Block

Perc. 4 *sub. mp* *f* *sub. mf* Right hand put down stick pick up metal beater RH

Hp. 1 *mp cresc.* *ff*

Hp. 2 *bisbigliando* *mp* *f* *mp* *mp cresc.* *ff*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

114

Picc. *mp*

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. I. *f*

B♭ Cl. II. and III. *sub. f*

Bsn. I. *f*

Bsn. II. and III. *f*

Hns. I. III. *mf mp mf mp*

Hns. II. IV. *mf mp mf mp*

B♭ Tpt. *mf mp mf mp*

Tbn. *mf mp mf*

Tuba *mf mp*

Timp. *mf mp fp ppp*

Perc. 1 *mf* Bell Tree Same mallet

Perc. 2 Shaker Woodblock Shaker

Perc. 3 Tom-Toms *ppp mf*

Perc. 4 *ppp mf*

Hp. 1 *mf*

Hp. 2 *mf*

Vln. I *arco f*

Vln. II *arco f*

Vla. *arco pizz. f*

Vc. *arco f*

Cb. *mp sub. mf f arco ppp*

117

Picc. *pp* *mp* *sub p* Tutti

Fl. *mf* *f* *sub. mf* Tutti

Ob. *mf* *f* *mf* Tutti

E. Hn. *mf* *f* *mf* Tutti

B♭ Cl. I. *mf* *f* *mf* Tutti

B♭ Cl. II. and III. *mf* *f* *mf* Tutti

Bsn. I. *mf* *f* *mf* Tutti

Bsn. II. and III. *sub. mf* *sub. mf* Tutti

Hns. I, III. *sub. mf* *mp* Tutti

Hns. II, IV. *mf* *mp* Tutti

B♭ Tpt. *sub. mf* *f* *mp* Tutti

Tbn. *mf* *mp* Tutti

Tuba *fp* *ppp*

Timp. *ppp* *mp*

Perc. 1 117 Sus. Cymbal *ppp* Same Stick Hit Stand *mp*

Perc. 2 Woodblock Shaker *pp*

Perc. 3 *mp*

Perc. 4 *sub. mf* Cowbell Same Stick *mp*

Harp 1 *f* *mf*

Harp 2 *f* *mf cresc.* *ff*

Vln. I 117

Vln. II

Vla.

Vcl. *pizz.* *mf* *pizz.*

Cb. *fp* *mf* *arco*

120 *pp* *f* *mf* *mp* *p* *sub. mf* *f* *p* **E**

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. I, III.

Hns. II, IV.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2
Marimba
p cresc.

Perc. 3
Thunder Sheet, soft mallet

Perc. 4
ppp *mp* *pp* L.V. Stones

Hp. 1

Hp. 2

Vin. I *ppp* *mf* *mp* *mf* *f* *p* **E**

Vin. II

Vla.

Vc.

Cb. *arco* *pp* *f* *sub. p* *pizz.* *arco*

123

Picc. *mf* *Tutti*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hns. I, III. *p* *mp* *sub. p* *pp*

Hns. II, IV. *p* *mp* *sub. p* *pp*

B♭ Tpt. *ppp* *Tutti* *mp* *Solo* *mf* *fp*

Tbn. *p* *mp* *p* *pp*

Tuba *ppp* *p* *mp* *p* *pp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *Shaker* *ppp* *mf*

Perc. 3 *sub. mp* *p*

Perc. 4 *p* *sub. mp*

Hp. 1 *f*

Hp. 2 *f*

Vin. I *sub. fp*

Vin. II *mp* *mf*

Vla. *mp* *mf* *sub. p*

Vc. *mf* *p*

Cb. *mf* *p*

127

Picc. *mf*

Fl. *f* *p*

Ob. H.S. *sub. f* N.S. *p* *mf* *f* *p*

E. Hn. *mf* *f* *mf* *f* *p*

B♭ Cl. I. *mf* *f* *mf* *f* *p*

B♭ Cl. II. and III. *mp* *mf* *mf* *f* *p*

Bsn. H.S. *f* *sub. fp* *mf* *pp* N.S. *mf* *f* *p*

Hns. I, III. *p* *mf* *mf* *f* *p*

Hns. II, IV. *p* *mf* *mf* *f* *p*

B♭ Tpt. *f* *p* End Solo H.S. *f* *p*

Tbn. *p* *f* *p*

Tuba *p* *mf* *f* *p*

127

Timp. *mf*

127

Perc. 1 *f* *p* L.V. Snare Same Stick Hit Rim

Perc. 2 *p* *mf*

Perc. 3

Perc. 4 Thunder Sheet, metal beater, sim. *mp*

127

Hp. 1 *mf*

Hp. 2 *mp* *cresc.* *f*

127

Vln. I *f* *p* *f*

Vln. II *mf* *f*

Vla. *mp* *mf* *f*

Vcl. *mp* *mf* *f* *mf* *fp*

Cb. *mp* *p* *mp*

132

Picc. *mp* *p* *pp* *mf* H.S.

Fl. N.S. *mp* *p* *mf* *f* H.S.

Ob. N.S. *mf* *mp* *p* *mf* H.S.

E. Hn. *mp* *p*

B♭ Cl. I. *mp* *p* *mf*

B♭ Cl. II. and III. *mp* *p* *mf*

Bsn. *mf* *mp* *p* *mf*

Hns. I, III. *p* *mp*

Hns. II, IV. *mp* *p* *mp*

B♭ Tpt. N.S. *p* *mp*

Tbn. I. N.S. Unis. *mp*

Tbn. II. and III. *mp* *p* *mp*

Tuba *mp* *p* *mp*

Timp. *mp* *p*

Perc. 1 Sus. Cymbal *ppp* *mp* L.V. Sus. Cymbal *cresc. poco a poco*

Perc. 2 *f*

Perc. 3

Perc. 4 *sub. mp* *f* *sub. mf*

Right hand put down stick
pick up metal beater

RH

Hp. 1 *mf* *ff* *mf*

Hp. 2 *mf cresc.* *f* *dim.* *mf* *f* *ff* *mf*

Vln. I *pizz.* *mf* *arco gliss. jeté* *ricochet* *mp* *fp* *f* *mf*

Vln. II *pizz.* *mf* *ricochet* *arco* *mp cresc.* *fp* *f* *mf* *gliss.*

Vla. *pizz.* *mf* *ricochet* *arco* *fp* *f* *mf* *gliss.*

Vcl. *ricochet* *mf* *mp* *fp* *f* *mf* *gliss.*

Cb. *pp* *mf*

138

Picc. *mp* *mf* *mp* N.S.

Fl. *mf* N.S.

Ob. *f* *mf* *ff* N.S. *ff*

E. Hn. *f* *ff*

B♭ Cl. *f* *ff* *ff*

Bsn. *f* *ff* *ff*

Hns. I, III. *mf*

Hns. II, IV. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Tuba *mf*

mf *cresc. poco a poco*

138

Timp. *mp* *cresc.*

138

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp* *cresc.*

Perc. 4

138

Hp. 1 *f* *cresc. poco a poco*

Hp. 2 *cresc.*

138

Vin. I *f* *gliss.* *f*

Vin. II *f* *f*

Vla. *f* *mf* *f*

Ve. *f* *mf* *f*

Cb. *f* *mf*

F Enigmatic

141 Picc. *f* *mf*

Fl. *ff* *sub. f* *mf*

Ob. *sub. f* *mf*

E. Hn. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. I. *mf* *pp*

Bsn. II. and III. *mf* *pp*

Hns. I, III. *f* Senza sord.

Hns. II, IV. *f* Senza sord.

B♭ Tpt. *f* To Harmon mute, Stern out

Tbn. *f* *mf* *ppp*

Tuba *f* *ppp*

141 Timp. *mf* *sub. p* *pppp* End Solo

Perc. 1 *mf* L.V.

Perc. 2

Perc. 3 *mf* Soft mallet *pppp*

Perc. 4 *sub. mf* Soft mallet

Hp. 1 *ff* Db, Cb, Ab

Hp. 2 *ff* D♯, G♯, A♯, B♭

141 Vln. I *ff* *f* *mf* *mf* *mp*

Vln. II *ff* *f* *mf* *mf* *mp*

Vla. *ff* *mp* *mf*

Vc. *ff* *sub. fp* *mf* *fp* Sul tasto

Cb. *ff* *sub. fp* *ppp*

144 ^{L.}

Bsn. II. and III.

Tbn.

Tuba

Timp. *fp* *ppp*

Perc. 1

Perc. 2 Marimba, with bow *pp*

Perc. 3 *ppp*

Perc. 4 *ppp*

Vc. To Ord. Ord. To sul tasto

Cb. *p*

149

Timp.

Perc. 1 149 Sus. Cymbal, wire brush in slow, long circles *pppp* *ppp*

Perc. 2

Perc. 3

Perc. 4 Thunder Sheet, rubber mallet draw against surface L.V. Metal beater *mf*

Vin. I

Vin. II Sul pont *ppp*

Vla. molto sul tasto *pppp*

Vc. Sul tasto

Cb. molto sul tasto *pppp* *ppp*

153

Picc. *ppp* *pp* *ppp*

Fl. I. flz. *ppp* *p*

Ob. Solo *p* *mp*

E. Hn. *mp*

B♭ Cl. Key clicks, rapidly and randomly press support with breath *ppp* *p*

Bsn. H.S. *f* N.S. flz. *ppp* *p*

Hns. I. III.

Hns. II. IV.

B♭ Tpt. Harmon Mute, Stem out Valve Clicks, randomly and rapidly support with breath *ppp* *p* *ppp*

Tbn. Valve Clicks, randomly and rapidly support with breath *ppp* *p*

Tuba *ppp* *p*

153

Timp. *pppp*

153

Perc. 1 Tap *mp* *ppp*

Perc. 2 *p*

Perc. 3

Perc. 4 Stones *mf*

153

Hp. 1 *mp cresc.* *f* *dim.* *mp*

Hp. 2 *mf cresc.* *f* *mp* *mf* *mp*

153

Vln. I Sul pont Div. *pp* Unis. *pppp* *ppp* *pppp*

Vln. II *pp* *ppp* *pppp* *ppp* *pppp*

Vla. *pp* *pppp* *ppp* *pppp*

Cb. *p*

159

Fl. *pppp* *pppp* *pppp* *pppp* *pp* *pppp*

Ob. *pppp* *pppp* *pppp* *pppp* *pp* *pppp*

E. Hn. *pppp* *pppp* *pppp* *pppp* *pp* *pppp*

B♭ Cl. *pppp* *pppp* *pppp* *pppp* *pp* *pppp*

Bsn. *pppp* *mf* *f* *pppp* *pppp* *pppp*

Hns. I, III. Tap on bell rapidly with fingernails *pppp* *p* *mp*

Hns. II, IV. Tap on bell rapidly with fingernails *p* *pppp* *p* Tap on bell rapidly with fingernails

B♭ Tpt. Tap on bell rapidly with fingernails *pppp* *p* *mp*

Tbn. Tap on bell rapidly with fingernails *pppp* *p* *mp*

Tuba. Tap on bell rapidly with fingernails *pppp* *p* *mp*

Timp. *ppp* *pppp* *p* *pppp* *p* *mp*

Perc. 1 *mp* *ppp* *sub. mp* *ppp* *ppp*

Perc. 2 *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. 3 (Soft mallet) *pppp*

Perc. 4 Thunder Sheet, rubber mallet draw against surface in direction provided *mp* L.V.

Hp. 1 *mp* *mf* *mp* *mp*

Hp. 2 *mp cresc.* *mf* *dim.* *mp*

Vln. I *pp* *pppp* *ppp* *pppp* *pp* *pppp* *cresc. Gradually to Ord.*

Vln. II *pp* *pppp* *ppp* *pppp* *pp* *pppp* *Gradually to Ord.*

Vla. *pp* *pppp* *ppp* *pppp* *pp* *pppp* *Gradually to Ord.*

Vc. *ppp* *ppp* *ppp* *ppp* *pp* *pppp* *pizz. mf*

Cb. *ppp* *ppp* *ppp* *ppp* *pp* *pppp* *pizz. mf*

165

E. Hn. *pppp*

B♭ Cl. *pppp*

165 Solo End Solo Air noise

Hns. I, III. *sub. mf* Solo *mf* End Solo Air noise *p* *ppp*

Hns. II, IV. *mf* End Solo Air noise *p* *ppp*

B♭ Tpt. Air noise *p*

Tbn. Air noise *p* *ppp*

Tuba Air noise *p* *ppp*

165

Timp.

165

Perc. 1 *sub. mp* *ppp* *mp*

Perc. 2

Perc. 3

Perc. 4 Stones

165

Vln. I Div. Ord. *ppp*

Vln. II *ppp*

Vla. Ord. *ppp*

Vc. arco *ppp*

169

Ob.

B♭ Cl. I. *p*

B♭ Cl. II. and III. *p*

Bsn. I. *p*

Bsn. II. and III. *p*

Hns. I, III. Tap on bell rapidly with fingernails *pp* *p*

Hns. II, IV. Tap on bell rapidly with fingernails *pp* *p* *ppp*

B♭ Tpt. Tap on bell rapidly with fingernails *ppp* *p* *ppp*

Tbn. Tap on bell rapidly with fingernails *pppp* *p* *pppp*

Tuba Tap on bell rapidly with fingernails *pppp* *p* *pppp* *ppp*

Timp. *pp* *sub ppp*

Perc. 1 *ppp* L.V.

Perc. 2

Perc. 3

Perc. 4 Thunder Sheet, rubber mallet draw against surface *mf* L.V.

Hp. 1 *ppp* *p* *ppp*

Hp. 2 *p*

Vin. I Unis. flautando *pppp* To nonvibrato Div. nonvibrato *ppp*

Vin. II Unis. flautando *pppp* To nonvibrato Div. nonvibrato *ppp*

Vla. flautando *pppp* nonvibrato *pppp*

Vcl. flautando *pppp* nonvibrato *pppp* Ord. Con vibrato *ppp*

Cb. (pizz.) *pp* arco *fp* Sul tasto To Ord. pizz. Ord. *pp* arco *ppp*

175

Picc. *flz.* *ppp* *flz.* *ppp*

Fl. *flz.* *ppp* *mp* *ppp*

Ob.

B♭ Cl. Key clicks, rapidly and randomly press support with breath *ppp* *mp* *ppp*

Bsn. *flz.* *ppp* *mp* *ppp*

Hns. I, III. *ppp* *mp* *ppp* Air noise *pp*

Hns. II, IV. *pp* Air noise

B♭ Tpt. Air noise

Tbn. *ppp* *mp* *pp* Air noise

Tuba Air noise

Timp. 175

Perc. 1 Vibraphone *pp* *mp* *pp*

Perc. 2

Perc. 3

Perc. 4 L.V. L.V.

Vln. I Ord. *mf*

Vln. II Ord. *mf*

Vla.

Vc.

Cb. *p*

180

Picc. *pp* *ppp*

Fl. *p* *ppp*

Ob.

B♭ Cl. *p*

Bsn. *p*

180

Hns. I, III. *p* *pp*

Hns. II, IV. *p* *pp*

B♭ Tpt. Air noise (*p*)

Tbn. *p*

Tuba *p*

180

Timp.

180

Perc. 1

Perc. 2

Perc. 3 Tom-Toms, wire brush long, slow circles *ppp*

Perc. 4 L.V.

180

Vln. I *ppp* *p*

Vln. II

Vla. Ord. ricochet *mf*

Vcl. ricochet *mf*

Cb. *ppp*

184

Picc. *Wind Tone* *p*

Fl. *Wind Tone* *pp* *p* *pp*

Ob. *Wind Tone* *pp* *p* *pp* *Solo*

E. Hn. *Solo* *p* *mf* *Wind Tone* *p* *pp* *End Solo*

B. Cl. *Wind Tone* *pp* *p* *pp*

Bsn. *Wind Tone* *ppp* *p*

Hns. I. III.

Hns. II. IV. *p*

B. Tpt.

Tbn. *Senza sord.* *pp*

Tuba *ppp*

184

184

184

Perc. 1 *mp* *pp*

Perc. 2

Perc. 3

Perc. 4 *Stones* *mp*

184

Vin. I *ppp*

Vin. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *ppp*

190

Picc. H.S. N.S. *pp* *ppp*

Fl. *pp*

Ob. End Solo *pp*

B♭ Cl. *p* *ppp* *pp*

Bsn. *ppp*

Hns. I, III.

Hns. II, IV.

Timp. 190

Perc. 1 190

Perc. 2

Perc. 3 Tap

Perc. 4

Vln. I 190

Vln. II

Vla. *cresc. poco a poco*

Vcl. *cresc. poco a poco*

Cb. *pizz.* *pp*

195 *Growing in Strength*

Key clicks, rapidly and randomly support with breath

Key clicks, rapidly and randomly press support with breath

p *mp*

mp Key clicks, rapidly and randomly support with breath press

Key clicks, rapidly and randomly support with breath *ppp* *p*

Solo *mf* End Solo

195 *mf* *ppp* *p* *mp*

Hns. I, III

Hns. II, IV

B \flat Tpt.

Tbn.

Tuba

195

Timp. *mf* *sub. ppp*

195 *mf* *ppp* *cresc. poco a poco*

Sus. Cymbal

(Marimba) Soft Mallet *mp*

Ord. *ppp* *cresc. poco a poco*

Thunder Sheet, soft mallet *pp* *ppp* *cresc. poco a poco*

195

Hp. 1 *p* *cresc.* *mp* *mf* *2*

Hp. 2 *mf* *f* *2*

195

Vln. I *p* *cresc. poco a poco*

Vln. II

Vla.

Vc.

Cb. *p* *arco* *sub. ppp* *cresc. poco a poco*

200

Picc. *mf* *f*

Fl. *fp* *mf* *f*

Ob. *mp* *f*

E. Hn. *mf* *f*

B♭ Cl. *cresc. poco a poco* *f*

Bsn. *cresc. poco a poco* *f*

200

Hns. I, III. *mf* *f*

Hns. II, IV. *mf* *cresc.* *f* Senza sord.

B♭ Tpt. *mf* *f*

Tbn. *mf* *f*

Tuba *mf* *cresc.* *f*

200

Timp. *sub. mf* *sub. ppp* *sub. mf* *ppp* *mf* *sub. p*

200

Perc. 1 *mf*

Perc. 2 *mf* *f*

Perc. 3 *mf*

Perc. 4 L.V. With stick L.V.

200

Hp. 1 *p* *ff*

Hp. 2 *mp* *mf* *f cresc.* *ff*

200

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

G $\text{♩} = 160$
($\text{♩} = \text{♩}$)

204

Tuba

204 *mf*

Timp.

204 (*p*)

Perc. 4

Thunder Sheet, soft mallet

ppp cresc.

Hp. 1

204 Eb, Fb

p \rightarrow *mp*

Hp. 2

204 Eb, Fb

p

Vin. I

204 *mf* *f* *mf* *f* *mf*

Vin. II

mf \rightarrow *mp* *mf* \rightarrow *mp* *mf* \rightarrow *mp* *mf* \rightarrow *mp* *mp*

Vla.

mf \rightarrow *mp* *mf* \rightarrow *mp* *mp* \rightarrow *mf*

Vc.

mp \rightarrow *p*

Cb.

p \rightarrow *mp* *sub. p*

209

Fl. *mp* *f* *pppp*

Ob. *mp* *mf* *f* *pppp*

E. Hn. *mf* *f* *pppp*

B♭ Cl. *mp* *mf* *f* *pppp*

Bsn. *mp* *mf* *f* *pppp*

Hns. I, III. *mfz* *fp* *fp* *f*

Hns. II, IV. *mfz* *fp* *fp* *f*

B♭ Tpt. *mfz* *fp* *fp* *f*

Tbn. *mfz* *mp* *mfz* *fp* *fp* *f*

Tuba *mfz* *mp* *mfz* *fp* *fp* *f*

Timp. *mf* *Pitch Bend*

Perc. 1 *mfz* *mp* *mf*

Perc. 2 *p* *f* *mp* *f*

Perc. 3 *pppp* *cresc.*

Perc. 4 *mp* *mf* *f*

Hp. 1 *p* *mp* *mf* *f* *sub. mp* *ff*

Hp. 2 *mp* *mf* *f* *sub. mp* *ff*

Vln. I *mf* *mp* *mf* *sub. mp* *mf* *f* *Start gliss* *As high as possible*

Vln. II *mf* *mp* *mf* *sub. mp* *mf* *f* *Start gliss* *As high as possible*

Vla. *mp* *f* *mf* *f* *Start gliss* *As high as possible*

Vc. *mf* *mp* *mf* *f* *Start gliss* *As high as possible*

Cb. *mp* *f* *Start gliss* *As high as possible*

gliss. as high and smoothly as possible

Thunder Sheet, rubber mallet sim.

As high as possible

H *Bombastic, Slightly Militaristic*
Slightly Slower

$\text{♩} = 92$
($\text{♩} = \text{c. } 152$)

214

Ob. *fp* *f*

B♭ Cl. I. *fp* *f*

B♭ Cl. II. and III. *fp* *f*

Bsn. *fp* *f*

Hns. I, III. *fp* *f* *cuivré*

Hns. II, IV. *f* *cuivré*

B♭ Tpt. *f* *cuivré*

Tbn. *f* *cuivré*

Tuba *mf* *mf*

214 *mf* *Solo* *sub: mp* *sub: p*

214 *mf* *Sus. Cymbal, Same stick* *L.V.* *Bell Tree* *L.V.* *Vibraphone*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp* *Woodblock*

Perc. 3 *mf*

Perc. 4 *mf* *Stones* *mf*

H $\text{♩} = 92$
($\text{♩} = \text{c. } 152$)

214 *ppp* *Div. Sul pont* *ppp* *p* *ppp*

Vln. I *ppp* *Div. Sul pont* *ppp* *p* *ppp*

Vln. II *ppp* *Div. Sul pont* *ppp* *p* *ppp*

Vla. *pppp* *Div.* *f* *nonvibrato*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

Tempo 1: $\text{♩} = 152$

Tempo 2: $\text{♩} = 92$

Woodwinds:
Ob. *mf* *pppp*
E. Hn. I. *mf* *pppp*
B♭ Cl. II. and III. *mf* *pppp*
B♭ Cl. *mf* *pppp*
Bsn. *mf* *pppp*

Brass:
Hns. I, III. *mf* *pp*
Hns. II, IV. *mf* *pp*
B♭ Tpt. *mf* *pp*
Tbn. *mf* *p*
Tuba *mf* *p*

Percussion:
Timp. *mp* *pp* *p*
Perc. 1: Sus. Cymbal, Wire brush, fast scrape (*mf*), L.V., Snare, wire brush (With stick)
Perc. 2: Marimba *mp* *mf* *pppp*
Perc. 3: *mp* *sub p* *mp*
Perc. 4: Cowbell *mp*

Strings:
Hp. 1 *mf*
Hp. 2 *mf*
Vin. I *mf* *ppp*
Vin. II *mf* *ppp*
Vla. *mf* *ppp*
Vc. *mf* *ppp*
Cb. *mf* *p* *ppp*

223

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *sub mp* *mf*

Hns. I, III. *mp* *mf*

Hns. II, IV. *mp* *mf*

B♭ Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tuba *mf*

223

Timp. *mp*

223

Perc. 1 *fp* *mp* *p* *ppp*

Perc. 2 Shaker *p* *mf* *mp* *p* *mp*

Perc. 3 *ppp* *mp* *p* *mp*

Perc. 4 Thunder Sheet, with metal beater, sim. *p*

Sus. Cymbal L.V. Snare Sus. Cymbal

Woodblock Temple Block, same mallet

Soft mallet

223

Hp. 1 *mp* *f* *mp*

Hp. 2 *mp* *f* *mp*

223

Vln. I Div. *mf* *2. pizz.*

Vln. II Div. *mf* *2. pizz.*

Vla. (Div.) *mf* *2. pizz.*

Vc. Div. *mf* *2. pizz.* *1. arco*

Cb. *mf* *sub p* *ppp*

228

Picc. *mf* *ppp*

Fl. *mf* *f* *p* *f* Tutti

Ob. *mf* Tutti

E. Hn. *mp* *mf* *ppp* *f* Tutti

B. Cl. *p* *mp* *ppp* *f* Tutti

Bsn. *f* *mf*

Hns. I, III. *f* *mf* *mp*

Hns. II, IV. *f* *mf* *mp*

B. Tpt. *f* *mf* *mp*

Tbn. *f* *mf* *mp*

Tuba *f* *mp*

Timp. *mf*

Perc. 1 Dampen quickly *mf* *mp* L.V.

Perc. 2 Woodblock *mp*

Perc. 3 Tom-toms, Soft mallet *mp* *mf*

Perc. 4 Cowbell *p*

Harp 1 *mf* *ff*

Harp 2 *mf* *ff*

Vln. I *1. arco* *mf* *f* *pp* *sub. f* *2. arco*

Vln. II *1. arco* *mp* *mf* *pp* *f* *2. arco*

Vla. *1. Ord. arco* *p* *mp* *pp* *mf* *pizz.* *f* *2. arco*

Vcl. *pp* *mf* *f* *2. arco* *Unis.*

Cb. *f* *ppp* *mp*

233 $\text{♩} = 152$ ($\text{♩} = \text{♩}$) $\text{♩} = 92$ ($\text{♩} = \text{♩}$)

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hns. I, III. *mfpp* *p* *ppp*

Hns. II, IV. *mfpp* *p* *ppp*

B♭ Tpt. *mfpp* *p* *ppp*

Tbn. *mfpp* *p* *ppp*

Tuba *mfpp* *p* *ppp*

233 *mfpp* *p* *ppp*

233 *mfpp* *p* *ppp*

Perc. 1 Bell Tree L.V. Snare Sus. Cymbal, Same stick L.V. *p* *mp*

Perc. 2 Shaker *p* *mp*

Perc. 3 Temple Block *p*

Perc. 4 LH *mp* LH Thunder Sheet, soft mallet RH With stick *p* *pp* LH

233 *mf* *f*

233 *mf* *f*

233 $\text{♩} = 152$ ($\text{♩} = \text{♩}$) $\text{♩} = 92$ ($\text{♩} = \text{♩}$)

Vin. I Unis. *mf* Div. 2. *mfpp* Unis. *mf*

Vin. II Unis. *mp* *mfpp* *mf*

Vla. Unis. *mp* *mfpp* *mf*

Vc. Div. 2. *mfpp* 1. *mf* Unis. *mf*

Cb. *mf* *pp* *pppp*

237 $\text{♩} = 152$ $(\text{♩} = \text{♩})$ $\text{♩} = 92$ $(\text{♩} = \text{♩})$

Fl. *fp* *pppp*

Ob. *fp* *pppp*

E. Hn. *fp* *pppp*

B♭ Cl. *fp* *pppp*

Bsn. *fp* *pppp sub. mf*

Hns. I, III. *fp* *ppp* *sub. mf* *mp*

Hns. II, IV. *fp* *ppp* *sub. mf* *mp*

B♭ Tpt. *fp* *ppp* *mp*

Tbn. *fp* *ppp* *mp*

Tuba *fp* *ppp*

Timp. 237

Perc. 1 237 Snare *mf* Hit Rim

Perc. 2 237 Shaker *fp* *mp*

Perc. 3 237 Tom-Toms *mfpp* *cresc.* *mp*

Perc. 4 237 L.V. *pp* *cresc.* Thunder Sheet, with metal beater, sim.

Vin. I $\text{♩} = 152$ $(\text{♩} = \text{♩})$ $\text{♩} = 92$ $(\text{♩} = \text{♩})$

Vin. II

Vla. Div. *mp*

Vc. *mfpp* *pppp*

Cb. *mfpp* *pppp*

240

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *ppp* *mp* *ff*

Hns. I, III. *p cresc.* *f*

Hns. II, IV. *p cresc.* *f*

B♭ Tpt. *mp* *f*

Tbn. *p cresc.* *f*

Tuba *mf cresc.* *f*

240 End Solo *f* L.V.

240 *sub. ppp cresc.* *f*

240 Sus. Cymbal *ppp cresc.* *f*

Perc. 1 *ppp cresc.* *f*

Perc. 2 Shaker *ff cresc.* *f*

Perc. 3 *p cresc.* *f*

Perc. 4 *f* L.V.

240 *pp cresc.* *ff*

Hp. 1 *pp cresc.* *ff*

Hp. 2 *pp cresc.* *ff*

240 *mp cresc.* *ff*

Vln. I *mp cresc.* *ff*

Vln. II *mp cresc.* *ff*

Vla. *mp cresc.* *ff*

Vc. *mp cresc.* *ff*

Cb. *mf cresc.* *ff*

I $\text{♩} = 152$
($\text{♩} = \text{♩}$)

Woodwinds:
Fl. *ffp* → *ppp*
Ob. *ffp* → *ppp*
B♭ Cl. *ffp* → *ppp*
Bsn. *ffp* → *ppp*
Hns. I, III. *fp* → *ppp* → *mp*
Hns. II, IV. *sub. ffp* → *ppp* → *mp*
B♭ Tpt. *fp* → *ppp* → *mp*
Tbn. *fp* → *ppp* → *mp*
Tuba *fp* → *ppp* → *mp*

Percussion:
Timp. *sub. mf* → *sub. ppp* → *p* → *ppp*
Perc. 1: Snare, Bell Tree (*mf*), Vibraphone (*pp*)
Perc. 2: Woodblock, Shaker (*p*) → *ppp*
Perc. 3: Cowbell, Thunder Sheet, wire brush, Rapid tapping (*pp*) → *p* → *ppp*
Perc. 4: Soft mallet (*mp*)

Strings:
Vln. I. *pp* → *pppp*
Vln. II. *ffp* → *pppp*
Vla. *ffp* → *pppp*
Vc. *ffp* → *pppp*
Cb. *ffp* → *pppp*

Piano:
Hp. 1, Hp. 2

Other:
L.V. (Left Violin) markings in Timp. and Perc. 4 parts.

249

Fl. *sf* *mp* *ppp*

Ob. *sf* *mp* *ppp*

B♭ Cl. *sf* *mp* *ppp*

Bsn. *sf* *mp* *ppp*

Hns. I, III. *mf* *ppp*

Hns. II, IV. *mf* *ppp*

B♭ Tpt. *mf* *ppp*

Tbn. *mf* *ppp*

Tuba *mf* *ppp*

sub. *mf* *ppp*

249 *mp* *sub. ppp* L.V.

249 Snare *mp* *sub. p* *ppp* Sus. Cymbal, Wire brush

249 Marimba *ppp*

249 Temple Block *(mp)*

249 Stones *pp* *mp* *pp*

249 *mp* *f* *mp*

249 Sul pont *sf* *mp* *pp*

249 Sul pont *sf* *mp* *pp*

249 Sul pont *sf* *mp* *pp*

249 Sul pont *sf* *mp* *pp*

249 Sul pont *sub. sf* *mp* *pp*

254

Picc. *p* *ppp*

Fl. *mp* *ppp*

Ob. *mp* *ppp*

B♭ Cl. I. *mp* *ppp*

B♭ Cl. II. and III. *mp* *ppp*

Bsn. *sub. mp* *ppp*

Hns. I, III. *p* *pppp*

Hns. II, IV. *p* *pppp*

B♭ Tpt. I. and II. *p* *pppp*

Tbn. I. and II. *p* *pppp*

Tuba *p* *pppp*

Timp. *p* *sub. p* *sub. ppp*

Perc. 1 Vibraphone *p* *pp* *p* *pp* *p* *pp*

Perc. 2 *p* *sub. ppp* *p* *pp*

Perc. 4 Thunder Sheet *ppp*

Hp. 1 *mf*

Hp. 2 *mf*

260 *Bright and Gaining Intensity* **accel.**

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p* *pp*

Bsn. *p* *pp*

Hns. I, III. *pp* *ppp*

Hns. II, IV. *pp* *ppp*

B♭ Tpt. *ppp* *pppp*

Tbn. *ppp* *pppp*

Tuba *ppp* *pppp*

Timp. *ppp* *pppp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

Perc. 4

Hp. 2 *mp* *mf* *mp*

Vin. I *p* *mp* *p*

Vin. II *p* *mp* *p*

Vla. *p* *ppp* *p*

Vc. *pp* *p* *pp*

Cb. *pp* *p* *pp*

265

Fl.

Ob.

B♭ Cl.

Bsn. I.

Bsn. II. and III.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Harp I.

Harp II.

Vln. I.

Vln. II.

Vla.

Vcl.

Cb.

mp *p* *mp* *p* *mp* *p*

mp *p* *mp* *p* *mp* *p*

p *mp* *pp* *sub. p* *pp* *pp*

p *mp* *pp* *sub. p* *pp* *pp*

ppp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

mp *mf* *mp* *p* *mf* *p*

mp *mf* *p* *mf* *p*

mp *mf* *p*

mp *pp* *sub. p* *pp*

mp *pp* *sub. p* *pp*

271

Picc. *p* *mp* *mf*

Fl. *p* *mp cresc.* *f*

Ob. *p* *cresc.* *f*

B♭ Cl. I. *cresc.* *f*

B♭ Cl. II. and III. *cresc.* *f*

Bsn. I. *cresc.* *f*

Bsn. II. and III. *cresc.* *f*

Hrn. I, III. *p cresc.* *mf*

Hrn. II, IV. *p cresc.* *mf*

B♭ Tpt. *Tutti* *mp* *mf*

Tbn. *ppp cresc.* *mf*

Tuba *ppp cresc.* *mf*

Timp. *cresc.* *mf*

Perc. 1 *pp cresc.* Sus. Cymbal *Dampen quickly* *mf*

Perc. 2 Shaker *fp* *mf*

Perc. 3

Perc. 4 *Dampen quickly* *mf*

Hp. 1 *ff*

Hp. 2 *ff*

Vln. I *mf cresc.* *f*

Vln. II *cresc. poco a poco* *f*

Vla. *cresc. poco a poco* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

J *a tempo*

278

Picc. *sub. f* *ppp*

Fl. *sub. ff* *ppp*

Ob. *sub. ff* *ppp* *ff* *pppp*

E. Hn. *ff* *pppp*

B♭ Cl. I. and II. *sub. ff* *ppp* *ff* *pppp*

B♭ Cl. III. *sub. ff* *ppp* *ff* *pppp*

Bsn. I. *fp* *ff* *pppp*

Bsn. II. and III. *ff* *pppp*

Hns. I. III. *sub. f* *ppp* *ff* *pppp*

Hns. II. IV. *sub. f* *ppp* *ff*

B♭ Tpt. *sub. f* *ppp* *ff*

Tbn. *f* *ppp* *mf* *ppp* *fp*

Tuba *sub. f* *ppp* *mf* *ppp* *fp*

Timp. *sub. f* *pp* *sub. mf* *f* *ppp* *sub. mp* *ppp*

Perc. 1 *sub. f* *f* *Snare* *fpp*

Perc. 2 *fp* *f* *fp* *f*

Perc. 3

Perc. 4 Brake Drum *Thunder Sheet, soft mallet 1, v.* *mf* Brake Drum *Thunder Sheet, soft mallet 1, v.*

Harp 1 *sub. ppp*

Harp 2 *sub. ppp*

J *a tempo*

278

Vin. I *sub. ff* *ppp* *f* *ppp* *nonvibrato*

Vin. II *sub. ff* *pppp* *ff* *ppp* *nonvibrato*

Vla. *sub. ff* *pppp* *ff* *nonvibrato*

Vc. *fp* *pppp* *fp* *nonvibrato*

Cb. *fp* *pppp* *fp* *nonvibrato*

288

Picc. *f* *dim.* *pppp*

Fl. *f* *dim.* *pppp*

Ob. *f* *dim.* *pppp*

B♭ Cl. *f* *ppp*

Bsn. I. *fp* *mp*

Bsn. II. and III. *fp* *mp*

Hns. I, III. *Con sord. (Cup Mute)*

Hns. II, IV. *pppp*

B♭ Tpt. *pppp*

Tbn. *mf* *ppp*

Tuba *mf* *ppp*

288 *mf* *sub. ppp* *sub. mf* *ppp*

288

Perc. 1. *mf* *sub. fp* *mf* *pppp*

Perc. 2. *mf* *sub. fp* *mf* *pppp*

Perc. 3.

Perc. 4. *With stick Soft mallet I, V.* *Thunder Sheet, wire brush long, slow circles* *ppp*

288

Hp. 2. *ff*

288

Vln. I. *f* *dim.* *ppp* *Ord.*

Vln. II. *f* *dim.* *ppp* *Ord.*

Vla. *ppp* *f* *pppp*

Vc. *ppp* *fp*

Cb. *ppp* *fp*

295

Fl. *mf* *ppp*

Ob. *mf* *ppp*

E. Hn. *mf* *ppp*

Bs. Cl. *mf* *ppp*

Bsn. *ppp* *fp*

Bsn. *ppp* *fp*

295

Timp. *sub. mp* *ppp*

295 Sus. Cymbal L.V. Mute *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4

295

Vln. I *mf* *pppp*

Vln. II *mf* *pppp*

Vla. *mf* *pppp*

Vc. *ppp* *fp* *pppp*

Cb. *ppp* *fp* *pppp*

301

Ob. *p* *ppp*

B♭ Cl. *p* *ppp*

Bsn. *ppp*

Bsn. *ppp*

301

Hns. I, III. *pp* *pppp*

Hns. II, IV. *pp* *pppp*

301

Timp. *sub. p* *pppp*

301

Perc. 1

Perc. 2 (Marimba) *p*

Perc. 3

Perc. 4

301

Hp. 1 *p*

Hp. 2 *p*

301

Vc. *rauschen* *ppp*

Cb. *rauschen* *ppp*

311

Distant

Fl. *ppp* *pppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. I. *ppp* *p* *ppp*

Bsn. II. and III. *ppp* *p* *ppp*

Tbn. *p* *ppp*

Tuba *p* *ppp*

311

311

311

Perc. 1

Perc. 2 (Marimba) With bow *pppp*

Perc. 3

Perc. 4

Vc. Ord. *p*

Cb. Ord. *p*

319

Picc. *ppp* *pppp*

Fl. *ppp* *pppp*

Ob. *pppp*

Bs. Cl. *pppp*

Bsn. *pppp*

Timp. 319

Perc. 1 319

Perc. 2

Perc. 3

Perc. 4

Vln. I 319 Div. *pppp* *ppp*

Vln. II 319 Div. *pppp* *ppp*

Vla. *pppp* *ppp*

Vc. *ppp*

Cb. *ppp*

*Phantasmagoric,
With Ominous Beauty*

II. Morgen fruh isch alles wek

♩ = 80

Timpani
I, E♭
II, Ab
III, D
IV, A

pppp
Snare, brush surface with sheet of paper

Percussion 1
Bell Tree
Guiro
Snare
Sus. Cymbal
Vibraphone
Percussion 2
Bass Drum
Cabasa
Marimba

pppp
Cabasa, Rotate beads continuously

Percussion 3
Chimes
Tam-Tam
Temple Blocks

pppp
Tam-Tam, wire brush in long, slow circles
cresc. poco a poco

Percussion 4
Crotales
Stones
Thunder Sheet

ppp
Thunder Sheet, with stick

Cello

Contrabass

pp *p*



5

5

Timpani

Guiro

Tap

Scratch

Perc. 1

pppp

Perc. 2

Marimba

H.S.

Perc. 3

Perc. 4

Stones

pp

Harp 1

pppp

Harp 2

pppp

Vln. I

Div. quasi guitarre

Strum up and down rapidly

pppp

Sim.

Ord.

Unis, quasi guitarre, sim.

Vln. II

Div. quasi guitarre

Strum up and down rapidly

pppp

Sim.

Unis, Sim.

Vln. III

Div. quasi guitarre

Strum up and down rapidly

pppp

Sim.

Ord.

Unis, quasi guitarre, sim.

Vln. IV

Div. quasi guitarre

Strum up and down rapidly

pppp

Sim.

Unis, Sim.

Vla.

Sul tasto
To Sul pont.

pppp

Sul pont.
To Sul tasto

pppp

Sul tasto
To Sul pont.

Vc.

pppp

Cb.

pppp

11

Ob. H.S. Tutti *ppp*

B♭ Cl. *pppp* Tutti

Bsn. *pppp*

Hns. I. and III. *pppp*

Hns. II. and IV. *pppp*

B♭ Tpt. *pppp*

Tbn. *pppp*

Tuba *pppp*

Timp. *pppp*

Perc. 1

Perc. 2 *p* *pppp* End Solo Bass Drum *pppp*

Perc. 3 *p* *pppp*

Perc. 4 *ppp* Crotales, with bow *pppp* *ppp*

Harp 1 *p* *pp* bisbigliando *pppp*

Harp 2 *p* *pp* bisbigliando *pppp*

Vln. I *pp* *pppp*

Vln. II *pp* *pppp* *p*

Vln. III. *pp* *pppp*

Vln. IV. *pp* *pppp* Ord. arco *p*

Vla. Sul pont. *pp* *pppp* *p*

Vc. *mf sub. fp*

Cb. *mf sub. fp*

16

Fl. *Tutti* pppp

Ob. N.S. pppp p pppp

E. Hn. pppp p pppp

B♭ Cl. p

Bsn. I. p
II. p

Timp. 16

Perc. 1 Guiro pp

Perc. 2 Cubasa ppp p ppp

Perc. 3 Tam-Tam, wire brush Tap ppp

Perc. 4 L.V. $pppp$

Harp. 1 pp

Harp. 2 pp

Vln. Solo 16 Solo Sul tasto *espress.* ppp

Vln. I p pp

Vln. II $pppp$

Vln. III. *pizz.* p pp

Vln. IV. p $pppp$

Vla. $pppp$ Sul pont. To molto sul pont.

Vc. $pppp$

Cb. $pppp$

20

Fl.

Ob.

B♭ Cl.

Bsn.

20

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

20

Hp. 1

Hp. 2

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

ppp

p

ppp

pppp

Sus. Cymbal,
Wire brush

pppp

Bass Drum

pppp

p

ppp

p

p

pp

pppp

Unis. arco

Sul pont.
To molto sul pont.

molto sul pont.

pp

pppp

cresc.

Unis. Sul pont.
arco To molto sul pont.

molto sul pont.
To sul pont.

Sul pont.

pp

pppp

cresc.

molto sul pont.
To sul pont.

Sul pont.

pp

pppp

24 *Dark and Earthy*

Picc. *pp* H.S. *pp*

Fl. Solo *p* End Solo

Ob. *pp*

E. Hn. *pp*

B. Cl. I. *pp* II. *pp*

Bsn. *pp*

Timp. *pp*

Perc. 1 Bell Tree L.V. *pp*

Perc. 2

Perc. 3 Chimes L.V. *pppp*

Perc. 4 Stones *pp* *ppp*

Harp 1 *ppp*

Harp 2 *p* *ppp*

Vln. Solo

Vln. I quasi guitarre *pp* *pppp*

Vln. II quasi guitarre *pp*

Vla. quasi guitarre Strum up and down rapidly. *pp*

Vc.

Cb.

27 **A** 3 + 2 3 + 2 + 2

E. Hn. Solo (pp)

B. Cl. ppp

Bsn. ppp

Hns. I. and III. Tutti pppp

Hns. II. and IV.

Timp.

Perc. 1 Guiro pppp

Perc. 2 Cabasa pppp

Perc. 3 L.V. pppp

Perc. 4 Crotales, with bow pppp

Vln. Solo **A** 3 + 2 3 + 2 + 2 End Solo

Vln. I Ord. arco

Vln. II pppp

Vla. Ord. arco pppp

Vc.

Cb.

31

E. Hn. *End Solo* *ppp*

B♭ Cl. *Solo* *p* *ppp*

Bsn. *ppp*

Timp. 31

Perc. 1 *Guiro* *ppp* *Tap*

Perc. 2 *Bass Drum* *(ppp)*

Perc. 3

Perc. 4 *ppp*

Hp. 2 *(ppp)*

Vin. I *quasi guitarre* *pp* *pppp*

Vin. II *quasi guitarre* *pp*

Vla. *Sul pont* *pp*

Ve. *pizz.* *arco* *sub. ppp* *ppp*

Cb. *pizz.* *arco* *sub. pp* *ppp*

35

Fl. Solo *pp* End Solo

Ob. Solo *pppp* *p* End Solo

E. Hn. *pp* *ppp*

B♭ Cl. End Solo *ppp*

Bsn. *pp* *ppp*

35

Timp.

Perc. 1

Perc. 2 Mute with cloth *pppp* *ppp* *pppp*

Perc. 3

Perc. 4 Stones *pp* *pppp* Crotales, with bow *ppp* *pp*

35

Hp. 1 *(ppp)*

Hp. 2

Vln. I arco Sul tasto *pp*

Vln. II *pppp* arco Sul tasto *pp*

Vla. Ord. *pppp*

Vc.

Cb.

39 3 + 2 3 + 2 + 2

Fl. *ppp*

Ob. *ppp*

E. Hn. *p*

Bs. Cl.

Bsn.

39

Timp. *p*

Perc. 1 Sus. Cymbal, wire brush tap *pp* Guiro (*pp*) *sub ppppp cresc. poco a poco*

Perc. 2 Ord. *ppppp* *p*

Perc. 3 L.V. (*ppppp*)

Perc. 4

39

Harp 1 *cresc.* *f*

Harp 2 *cresc.* *f*

3 + 2 3 + 2 + 2

Vln. I *pppp* Ord. arco (*ppppp*) *mp*

Vln. II *pppp* *pp* *mp*

Vla. *pp* *pppp* *ppp* *mp*

Vc. *pppp* *mp*

Cb. *pppp* *mp*

43 *Gaining Intensity*

E. Hn. *mp* *mp*

B. Cl. *p*

Hns. I. and III. I. *mp*

Hns. II. and IV. II. *mp*

B. Tpt.

Tbn. I. *mp*

Tuba *mp*

Timp. *mp* *sub. ppp*

Perc. 1

Perc. 2 *mp* *mf*

Perc. 3 L.V.

Perc. 4 Thunder Sheet, wire brush tap *mp* Soft mallet *pppp cresc. poco a poco*

Hp. 1 *mp*

Hp. 2 *mp*

Vln. I *ppp* quasi guitarre

Vln. II quasi guitarre

Vla.

Vc. *mp*

Cb. *mp*

46

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

I.

II. and III.

mf

p

mf

pp

mp

ppp

mf

46 *Tutti*

Hns. I. and III.

Hns. II. and IV.

B♭ Tpt.

I. and II.

Tbn.

Tuba

mf

mf

mf

mf

mf

mf

mf

mf

mf

46

Timp.

sub. mf

sub. ppp

mp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

L.V.

46

Hrp. 1

mf

cresc.

ff

Hrp. 2

mf

cresc.

ff

Vin. I

Vin. II

Vla.

Vc.

sub. mf

mf

Cb.

mf

mf

p

p

p

mf

mf

49 $3 + 2$ $2 + 2 + 3$ *Slightly Ominous*

Fl. *mf* *p* *mf* *f* *mf*

Ob. *p* *mf* *p* *mf* *f* *mf*

E. Hn. *f* *p*

Bs. Cl. *p* *mf* *p* *mf* *f* *mf*

Bsn. I. *mf* *f* *mf*

Bsn. II. and III. *mf* *f* *mf*

Hns. I. and III. *mf* *f*

Hns. II. and IV. *mf* *f*

Bs. Tpt. *mf* *f*

Tbn. *mf* *f* *mf*

Tuba *mf* *pp* *sub. mfp* *pppp*

Timp. *sub. ppp* *sub. p* *sub. ppp* *p* *mp*

Perc. 1 Sus. Cymbal *p* *mf* L.V.

Perc. 2 *mf* Marimba *mp* *mf*

Perc. 3 Tom-Toms *mp*

Perc. 4 L.V. Stones *(mf)*

Vc. *pizz.* *arco* *mf* *sub. ppp* *mf* *pp*

Cb. *ppp* *mf* *pp*

54

Fl. I. and II. *p* *mp*

Ob. *p* *mp*

E. Hn. *mf* *pppp*

B♭ Cl. *p* *mp*

Bsn. I. *mf* *pppp* *mf* *mp*

Bsn. II. and III. *mf* *pppp* *mf* *mp*

Hns. I. and III. *mf* *p* Senza sord.

Hns. II. and IV. *mf* *p* Senza sord.

B♭ Tpt. *mf* To Harmon Mute, Stem Extended *p*

Tbn. *mf* *pppp*

Tuba *mf* *pppp* *p* *ppp*

Timp. *ppp*

Perc. 1 Snare *pp* *pppp* *sub. pp*

Perc. 2 *mp* *pp* Cabasa

Perc. 3

Perc. 4 *mp* *mf* *mp* Thunder Sheet, soft mallet *pp* L.V.

Hp. 1 *p* *mp*

Hp. 2 *p* *mp*

Vin. I *arco* *Div.* *p* *mp*

Vin. II *arco* *Div.* *p* *mp*

Vla. *mp*

Vc. *mf* *mf* *mf*

Cb. *mf* *mf* *mf*

Volga Sinfonie
II. Morgen fruh isch alles wek

59 *accel.*

Picc. *mf*

Fl. *mf* *f*

Ob. *mf* *f*

E. Hn. *mp* *f*

B♭ Cl. *mf* *f*

Bsn. I. *mf* *f*

Bsn. II. and III. *pp* *mf* *f* *ff*

Hns. I. and III. *mf*

Hns. II. and IV. *mf* Harmon Mute, Stem Extended

B♭ Tpt. *mf*

Tbn. I. *mp* *mf*

Tbn. II. and III. *mp* *mf*

Tuba *mp* *mf* *f*

Timp. *sub. ppp* *sub. mf* *sub. p* *mp*

Perc. 1 Snare *p* *mf*

Perc. 2 Bass Drum *mp* *sub. mfp* *ppp*

Perc. 3 Tam-Tam, soft mallet L.V. Tom-Toms *mp* *pp* *mp*

Perc. 4 Thunder Sheet, soft mallet *p*

Hp. 1 *f* *ff*

Hp. 2 *f* *cresc.*

Vin. I *mf* *accel.*

Vin. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. Div. *mf* *cresc. poco a poco* *ff*

Volga Sinfonic
II. Morgen fruh isch alles wek

a tempo

65

Picc. *fp* *f* *mf* *ppp*

Fl. *ffp* *ff* *f* *pp*

Ob. *ffp* *ff* *f* *pp*

E. Hn. *mp*

B♭ Cl. *ffp* *ff* *f* *pp*

Bsn. I. *ffp* *ff* *f* *pp*

Bsn. II. and III. *ffp* *ff* *ffp* *ppp*

Hns. I. and III. *f* *pp* *mf* *ppp*

Hns. II. and IV. *f* *pp* *mf* *ppp*

B♭ Tpt. *f* *p* Senza sord.

Tbn. I. *f* *pp*

Tbn. II. and III. *f* *pp*

Tuba *ffp* *pp*

Timp. *mf* *sub. pp* *mf* *sub. pp*

Perc. 1 Sus. Cymbal, Same stick L.V. *sub. f* Bell Tree L.V. *mp*

Perc. 2 *mf*

Perc. 3 Chimes L.V. *mf* *mp*

Perc. 4 *mf* L.V.

Hp. 1 *ff* *f*

Hp. 2 *ff* *f*

a tempo

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff*

Vc. *quasi guitarre* Strum up and down rapidly *mp* *f* *mp* *mp* *Sim.*

Cb. *Unis.* *mp* *f* *mp*

mp *f* *p*

71

B♭ Cl. *mf* *mp*

Hns. I. and III. *mp* *p* Con sord. (Straight Mute)

Hns. II. and IV. *mp* *p* Con sord. (Straight Mute)

B♭ Tpt. *mp* *p* Con sord. (Bucket Mute)

Tbn. *mp* *p*

Tuba *mp* *pp*

71

Timp. *p* *sub. ppp*

Perc. 1 Guiro *p* *pp* *p* *pp*

Perc. 2 *pp* *p* *pp*

Perc. 3 L.V. *p*

Perc. 4 Crotales, with bow *pp*

71

Hp. 1 *pp* *p* *pp*

Hp. 2 *pp* *p* *pp*

Vla. *mf*

Vc. arco *mf* *p*

Cb. *mf* *p*

76 *Tranquil*

Fl. *p* *ppp*

Ob. *p* *ppp*

B♭ Cl. *p* *ppp*

Bsn. I. *p* *ppp*

Bsn. II. and III. *p* *ppp*

Hns. I. and III. *pppp* *ppp* *pppp*

Hns. II. and IV. *pppp* *ppp* *pppp*

B♭ Tpt. *pppp* *ppp* *pppp*

Tbn. *pppp* *ppp* *pppp*

Tuba *pppp* *ppp* *pppp*

Timp. *sub. pp* L.V.

Perc. 1 Bell Tree L.V. *(pp)*

Perc. 2

Perc. 3 L.V.

Perc. 4 *p* *pp* L.V.

Vla. *p*

Vc. *pp*

Cb. *pp*

B *Languid*

B♭ Cl. I. II. and III. *pp*

Bsn. I. *pp*

Bsn. II. and III. *pp*

Vc. *pp*

Cb. *pp*

87

E. Hn. *pp* *p* *pppp*

B♭ Cl. *p* *sub ppp* *sub ppp* *dim.*

Bsn. I. *p* *sub ppp* *sub ppp* *dim.*

Bsn. II. and III. *p* *sub ppp* *sub ppp* *dim.*

87

Hns. I. and III. *ppp*

Hns. II. and IV. *ppp*

B♭ Tpt. *ppp*

Tbn. I. and II. *ppp*

Tuba *ppp*

87

Timp. *ppp*

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4 (Crotales), with bow *pppp*

Vln. I

Vln. II *ppp*

Vla. *ppp*

Vc. Div. *ppp*

Cb. *ppp*

93

As an Echo *Solo*

Fl. *ppp* *p* *ppp* *mf*

Ob. *ppp* *p* *ppp*

B♭ Cl. *ppp*

Bsn. *pppp*

Hns. I. and III. *ppp*

Hns. II. and IV. *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

Tuba *ppp*

Timp. *ppp*

Perc. 1

Perc. 2

Perc. 3 (Chimes) *ppp* L.V. *ppp* L.V.

Perc. 4 *ppp* *pppp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

97

Fl. *End Solo*
p *mp* *ppp*

Ob.
p *ppp*

B♭ Cl.
p *ppp*

97

Hns. I. and III.
Hns. II. and IV.

B♭ Tpt.
Tbn.
Tuba

97

Timp.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Tam-Tam, wire brush
Tap
(*ppp*)

97 *bisbigliando*
Hp. 1
pp

97 *bisbigliando*
Hp. 2
pp

97
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp

(Div.) Sul tasto
molto vibrato
pp

Div. Sul tasto
molto vibrato
pp

101

Ob.

B♭ Cl. I. and III.

B♭ Cl. II. and III.

Bsn. I.

Bsn. II. and III.

Hns. I. and III.

Hns. II. and IV.

B♭ Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

Vln. I.

Vln. II.

Vla.

Vcl.

Cb.

pppp

pp

pppp

p

pppp

pp

sub. pppp

pp

pp

pp

sub. pppp

pp

p

pp

sub. pppp

pppp

Bass Drum

p

sub. pppp

Snare, wire brush
long, slow circles

ppppp

Thunder Sheet,
soft mallet

pppp

101 (bisbigliando)

p

pp

p

pp

quasi guitarre

ppppp

C *Ethereal and Song-Like*

113

Fl. *pp* *pppp*

Ob. Solo *pp* *p*

B♭ Cl. I. *pp* *p*

B♭ Cl. II. and III. *pp* *p*

Bsn. II. and III. *pppp* *p*

Tuba

113

Timp.

Perc. 1 With wire brush Tap *pp*

Perc. 2 L.V. *pppp*

Perc. 3

Perc. 4 Crotales, with bow *pppp* *pp*

C

Vln. I. *pppp* *pppp* *pp* Unis.

Vln. II. *pppp* *pppp* *pp* Unis.

Vla. *pp* *pppp* *pp* Ord. arco

Vc. *pppp* *pp*

Cb. *pppp* *pp*

119 (Solo)

Ob. *pp* *p* *pp* *sub. p*

E. Hn. *ppp* *pp* *pppp*

B♭ Cl. I. *ppp* *pp* *pppp*

B♭ Cl. II. and III. *ppp* *pp* *pppp*

Bsn. *ppp* *pp* *pppp*

Hns. I. and III. *pppp* *pp* *pppp*

Hns. II. and IV. *pppp* *pp* *pppp*

B♭ Tpt. *pppp* *pp* *pppp*

Tbn. I. *pppp* *pp* *pppp*

Tuba *pppp* *pp* *pppp*

Perc. 1 *ppp* (Bell Tree) *ppp* *L.V.*

Perc. 2 (Bass Drum) *pppp* *ppp*

Perc. 3 *ppp*

Perc. 4 *L.V.* *ppp* Thunder Sheet, soft mallet *ppp* *L.V.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

Ob. *pp* *sub. pppp* *p* *ppp* *p*

Hns. I. and III. *pppp*

Hns. II. and IV. *pppp*

B^b Tpt.

Tbn. *pppp*

Tuba *pppp*

124

Timp. *p*

Perc. 1

Perc. 2 Shaker *mf* *mp* *p*

Perc. 3 (Chimes) *pppp*

Perc. 4 Thunder Sheet, rubber mallet draw against surface *ppp*

124

Harp 1 *pppp* bisbigliando

Harp 2 *pppp* bisbigliando

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. Div. *pp*

130 *Stately*

Fl. *ppp* *pp* *ppp* *pp*

Ob. *ppp* *pp* *ppp* *pp*

B \flat Cl. I *ppp* *pp* *ppp* *pp*

B \flat Cl. II. and III. *ppp* *pp* *ppp* *pp*

Bsn. *ppp* *pp* *ppp* *pp*

130

Hns. I. and III. *ppp* *p* *pppp* *pppp*

Hns. II. and IV. *ppp* *p* *pppp* *pppp*

B \flat Tpt. *ppp* *p* *pppp* *pppp*

Tbn. *Tutti* *ppp* *p* *pppp* *pppp*

130 Tam-Tam, wire brush
in long, slow circles *ppp*

130 (bisbigliando)

Hp. 1

Hp. 2 (bisbigliando)

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

134

Fl. *ppp*

Ob. *ppp*

E. Hn. *ppp*

B♭ Cl. I. *ppp*

B♭ Cl. II. and III. *ppp*

Hns. I. and III. *ppp*

Hns. II. and IV. *ppp*

B♭ Tpt. *pppp* *sub ppp* *Bucket Mute*

Tbn. *ppp*

Perc. 1. *ppp* *p* *ppp* *Vibraphone*

Perc. 2. *ppp* *p* *ppp* *Marimba*

Perc. 3. *ppp* *p* *ppp*

Perc. 4. *pppp* *pp* *pppp* *Stones*

Vln. I. *ppp* *pp* *ppp* *quasi guitarre* *ppp* *Unis.*

Vln. II. *ppp* *pp* *ppp* *quasi guitarre* *ppp* *arco*

Vla. *ppp* *pp* *ppp* *quasi guitarre* *ppp* *arco*

Vc. Solo *ppp* *pp* *ppp* *quasi guitarre* *ppp* *Solo*

Vc. *pppp* *pp* *pppp* *quasi guitarre* *ppp*

Cb. *pppp* *pp* *pppp* *quasi guitarre* *ppp*

Wolga Sinfonic
II. Morgen fruh isch alles wek

140

Fl.
Ob.
E. Hn.
B♭ Cl.
Perc. 2: Bass Drum
Perc. 3: Tam-Tam, soft mallet
Perc. 4: Crotales, with bow
Vln. I
Vln. II
Vla.
Vc. Solo
Vc.
Cb.
Unis.

pp
pppp
ppp

pp
pp
pp
p
ppp
ppp

143

Perc. 2
Perc. 3: With wire brush, Tap
Perc. 4: L.V., Thunder Sheet, soft mallet

pppp
ppp
ppp

143

Hp. 1
Hp. 2: quasi guitarre

ppp
ppp

Vln. II
Vla.
Vc. Solo
Vc.
Cb.

ppp
ppp
p
pp
ppp

161

B♭ Cl. *mp* *p* *mf*

161

Hns. I. and III.

Hns. II. and IV.

B♭ Tpt.

Tbn.

Tuba

161

Timp.

Perc. 1

Perc. 2 (Bass Drum) *ppp*

Perc. 3 Temple Block *ppp*

Perc. 4 L.V. *ppp*

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

Cb.

165

Fl. *p*

Ob. *p* *ppp*

E. Hn. *p* *ppp*

B♭ Cl. *mp* *sub. mf* *mp*

Bsn. *p* *pppp*

Bsn. II. and III. *p* *pppp*

165

Hns. I. and III. *pp* *p* *pp*

Hns. II. and IV. *pp* *p* *pp*

B♭ Tpt. *pp* *p* *pp*

Tbn. *pp* *p* *pp*

Tuba *pp* *p* *pp*

165

Timp. *pp* *p* *pp*

Perc. 1 Sus. Cymbal, Wire brush L.V. *ppp* *pp*

Perc. 2 Marimba *ppp*

Perc. 3

Perc. 4 L.V.

165

Hp. 1 bisbigliando *(pp)*

Hp. 2 bisbigliando *(pp)*

Vin. I *quasi guitarre* *p*

Vin. II *quasi guitarre* *pp* *p* *pp*

Vla. *quasi guitarre* *ppp* *p* *ppp*

Vc. *quasi guitarre* *ppp* *p* *ppp*

Cb. *quasi guitarre* Strum up and down rapidly Sim. *pp* *p*

171

Fl. *(p)* *ppp*

Ob. *p* *pppp*

B♭ Cl. I. *p*

B♭ Cl. II. and III. *p*

Bsn. I. *p*

Bsn. II. and III. *p*

Hns. I. and III. *pp* *ppp*

Hns. II. and IV. *ppp*

B♭ Tpt. *ppp*

Tbn. I. and II. *ppp*

Tuba *ppp* *(ppp)*

Timp. *sub ppp* *pp*

Perc. 1 Bell Tree L.V. *pp*

Perc. 2 *p* *ppp* *p* *ppp*

Perc. 3 Tam-Tam L.V. *pp*

Harp 1 *(bisbigliando)*

Harp 2 *(bisbigliando)*

Vin. I *ppp* *p* *ppp* *arco Sul tasto* *ppp*

Vin. II *ppp* *p* *ppp* *arco Sul tasto* *ppp*

Vla. *ppp* *p* *ppp* *arco Sul tasto* *ppp*

Vc. *ppp* *p* *ppp* *arco Sul tasto* *ppp*

Cb. *ppp* *p* *ppp* *ppp*

pp

180

Fl.

Ob.

E. Hn.

B \flat Cl.

Bsn.

Hns. I. and III.

Hns. II. and IV.

B \flat Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

ppp

ppp

ppp

ppp

ppp

L.V.

L.V.

Chimes

ppp

180 (bisbigliando)

180 (bisbigliando)

pp

mf

mp

pizz. arco

sub. mf

sub. mp

quasi guitarro

ppp

ppp

ppp

ppp

Div.

ppp

pp

ppp

Volga Sinfonic
II. Morgen früh isch alles wek

184 *With a Sense of Foreboding*

Fl. *pp* *cresc. poco a poco*

Ob. *pp* *cresc. poco a poco*

E. Hn. *pp* *cresc. poco a poco*

B. Cl. *pp* *cresc. poco a poco*

Bsn. II. and III. *pp*

Timp. *p*

Perc. 1 Guiro *fp*

Perc. 2 Soft mallet

Perc. 3 L.V. Tam-Tam *(ppp)*

Perc. 4 L.V. Thunder Sheet, metal beater *pp* L.V.

Hp. 1 *(ppp)*

Hp. 2

Vln. Solo *p* *f* *p* *mf* *pizz.* *arco*

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. Solo *mp* *Solo* *pizz.* *arco* *pizz.*

Vc. *pp* *gli altri* *cresc.*

Cb. *pp*

195

Bsn. *pppp*

Bsn. II. and III. *pppp*

195

Hns. I. and III. *mp* *mf*

Hns. II. and IV. *mp* *mf*

B♭ Tpt. Solo *mp* Solo

B♭ Tpt. II. and III. *mp* gli altri *mf*

Tbn. *mp* *mf* I. *mf* II. and III. *sub. mf*

Tuba *mp* *pp* *mf*

195

Timp. *p* *sub. ppp* *p* *sub. ppp*

Perc. 1

Perc. 2

Perc. 3

195

Vln. Solo *pp*

Vln. I. arco *p* *mf* *mp*

Vln. II. *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. Unis. *p* *mf* *mp*

Cb. *ppp*

Detailed description of the musical score: The score is for a symphony orchestra. It features a variety of instruments including woodwinds (Bassoons, Horns, Trumpets, Trombones, Tuba), percussion (Timpani, three Percussion parts), and strings (Violins, Viola, Violoncello, Contrabass). The music is in a major key and 4/4 time. The score is divided into measures, with dynamic markings such as *pppp*, *mp*, *mf*, *p*, and *ppp* indicating volume levels. Performance instructions include 'Con sord.' (with mutes) for the horns, 'Solo' for the B♭ trumpet, and 'arco' for the violins. There are also markings for 'I.', 'II.', and 'III.' parts for several instruments, and 'sub.' (suboctave) for the tuba and timpani. The score is numbered 195 at the beginning of several staves.

204

Fl. End Solo

Ob. *pp*

E. Hn. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hns. I. and III.

Hns. II. and IV.

B♭ Tpt.

Tbn.

Tuba *p*

204

Timp. *sub. ppp*

Perc. 1 Bell Tree L.V. *(pp)*

Perc. 2 Cabasa *mf*

Perc. 3 Chimes *p*

Perc. 4 Stones *ppp* Thunder Sheet *pp*

204

Hp. 1 *mp*

204

Vln. Solo Solo *pp* *mp* *mf* End Solo *ppp*

Ve. Solo *pp* *mp* *pp* *mf* *mf* *mp* *p*

Cb. *pp* *mf* *mf* Div. *allegro*

F Gradually Drifting Away

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The Flute, Oboe, and Bass Clarinet parts begin with a *p* dynamic. The Bassoon part includes a *pp* dynamic for the first and third players and a *sub. p* dynamic for the second and third players. The second system includes Horns (Hns. I and III, II and IV), Trumpets (B♭ Tpt.), Trombones (Tbn.), Tuba, and Timpani (Timp.). All brass instruments play *pppp*. The Timpani part includes a *p* dynamic and a *sub. ppp* dynamic. The third system includes Percussion (Perc. 1-4). Percussion 1 plays a Guiro with a *p* dynamic. Percussion 3 plays Tam-Tam with wire brush and rapid tapping, marked *ppp*. The fourth system includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All string parts are marked *arco* and *p*. The Violin I and II parts end with a *ppp* dynamic. The Viola, Violoncello, and Contrabass parts also end with a *ppp* dynamic.

215

Fl.

Ob.

B♭ Cl.

Bsn.

Bsn.

Tbn.

Tuba

215

Timp.

Perc. 3

Perc. 4

215

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

219

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

Tbn.

Tuba

219

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

219

Hp. 1

Hp. 2

Vin. I

Vin. II

Vla.

Vc.

Cb.

p

mp

ppp

sub. ppp

Sus. Cymbal

Bass Drum

(Chimes) L.V.

pp

Volga Sinfonic
II. Morgen fruh isch alles wek

162

224 *rit.*

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

B♭ Cl. *pp*

B♭ Cl. II. and III. *pp*

Bsn. *pp*

Bsn. II. and III. *pp*

Hns. I. and III. *pp*

Hns. II. and IV. *pp*

B♭ Tpt. *pp*

Tbn. I. *pp*

Tbn. II. and III. *pp*

Tuba *pp*

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 L.V. *pp*

Perc. 4 L.V. *pp*

Hp. 1 *pp*

Hp. 2 *pp*

Vln. I. *rit.*

Vln. II. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Unis. *pp*

G *a tempo*

228

Picc. *pppp*

Fl. *pppp*

Ob. *pppp*

E. Hn. *pppp*

B♭ Cl. *pppp*

Bsn. *pppp*

Bsn. *pppp*

Hns. I. and III. *pppp*

Hns. II. and IV. *pppp*

B♭ Tpt. *pppp*

Tbn. *pppp*

Tuba *pppp*

228

Timp. *pppp*

Perc. 1

Perc. 2 Cabasa *pppp*

Perc. 3 L.V. Tam-Tam, wire brush in long, slow circles *pppp* L.V.

Perc. 4 Crotales, with bow *pppp*

228

Harp 1 *pp*

Harp 2 *pp*

G *a tempo*

Vln. I quasi guitarre *pppp*

Vln. II quasi guitarre *pppp*

Vla. quasi guitarre *pppp*

Vc. quasi guitarre *pppp*

Cb. *pppp*

253

Fl.

Tbn.

Tuba



257

Fl.

Perc. 3

Chimes L.V.

pp *pppp* *p*

III. Aber macht das Hamm kommsch

Aggressive With a War-Like Stature
♩. = 66

Timpani
I. Eb
II. Ab
III. D
IV. A
pppp

Percussion 1
Bell Tree
Güiro
Snare
Sus. Cymbal
Vibraphone
Sus. Cymbal
ppp

Percussion 2
Bass Drum
Cabasa
Marimba
Shakers
Woodblocks
Bass Drum
pppp

Percussion 3
Chimes
Tam-Tam
Temple Blocks
Tom-Toms
Vibrolap
Crotales, with bow
L.V.

Percussion 4
Brake Drum
Cowbells
Crotales
Ratchet
Stones
Thundersheet
pppp

Harp 1
ppp *cresc.*

Harp 2
ppp *cresc.*

The score is written for a large percussion ensemble and two harps. The percussion parts include Timpani (I-IV), Percussion 1 (Bell Tree, Güiro, Snare, Sus. Cymbal, Vibraphone), Percussion 2 (Bass Drum, Cabasa, Marimba, Shakers, Woodblocks), Percussion 3 (Chimes, Tam-Tam, Temple Blocks, Tom-Toms, Vibrolap), and Percussion 4 (Brake Drum, Cowbells, Crotales, Ratchet, Stones, Thundersheet). The harp parts are for Harp 1 and Harp 2. The music is in 6/8 time and features a dynamic range from *pppp* to *cresc.*. The percussion parts are marked with *pppp* and *ppp*. The harp parts are marked with *ppp* and *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

7

Picc. *ff* *mf* *f* *mf* *f*

Fl. *ff* *mf* *ff* *mf*

Fl. *ff* *mf* *ff* *mf*

Ob. *ff* *mf* *ff* *mf*

E. Hn. *ff* *f* *ff* *f*

B♭ Cl. I. and II. *ff* *f* *ff* *f*

B♭ Cl. III. *ff* *sub. f* *mf* *f dim.* *mf*

Bsn. I. *ff* *f* *mf* *mf*

Bsn. II. and III. *ff* *mf* *f* *mf*

Hr. 7 Senza Sord. *ff* *ffp* *ff*

Hr. Senza Sord. *ff* *ffp* *ff*

B♭ Tpt. Senza Sord. *ff* *ffp* *ff* *ffp* *ff*

Tbn. Senza Sord. *ff* *ffp* *ff*

Tuba Senza Sord. *ff* *ffp* *ff*

7 *ff* *mp* *f* *sub. mf* *pp* *sub. mf* *pp*

Timp. Pitch Bend

Perc. 1 L.V. *f* *L.V.* *Snare, same stick*

Perc. 2 *f* *Cabasa*

Perc. 3 *f* *Vibra-slap* *Temple Block*

Perc. 4 *f* *Brake Drum* *Ratchet*

Hp. 1 *ff* *dim.* *mf* *ff dim.* *mf*

Hp. 2 *ff* *dim.* *mf* *ff dim.* *mf*

Vin. I Div. *ff* *f* *sub. ff* *f*

Vin. II Div. *ff* *f* *sub. ff* *f*

Vla. *ff* *f* *sub. ff* *f*

Ve. *ff* *f* *sub. ff* *f*

Cb. *ff* *f* *sub. ff* *f*

11 Kaleidoscopic

Picc. *mf* *mp* *p*

Fl. *sub. mp* *p*

Ob. *mf* *mp* *p*

E. Hn. *dim. poco a poco* *ppp*

B♭ Cl. *sub. mp* *p*

Bsn. *sub. mp* *p*

Hn. *ppp* *Con sord. (Cup Mute)*

In. *ppp* *Con sord. (Harmon Mute, Stem Removd)*

B♭ Tpt. *ppp*

Tbn. *ppp*

Tuba *ppp*

Timp. *mf* *ppp*

Perc. 1

Perc. 2

Perc. 3 *Tam-Tam* *L.V.* *Chimes* *L.V.* *mf* *f*

Hp. 1 *bisbigliando* *p* *mf* *p* *(bisbigliando)*

Hp. 2 *bisbigliando* *p* *mf* *(bisbigliando)*

Vin. I *ppp*

Vin. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

17

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

17

Hn.

Hn.

B♭ Tpt.

Tbn.

Tuba

17

Timp.

17

Perc. 3

Perc. 4

17

Hp. 1

17

Hp. 2

17

Cb.

Con sord.
(Cup Mute)

Con sord.
(Straight Mute, Metal)

Solo

End Solo

f *sub. p* *f* *p*

ppp

ppp

Thunder Sheet, with metal mallet
alternate between striking top and middle of plate
x notehead = middle plate

mf *f* *mf*

mf *p* *mp cresc.* *f*

p *mf* *p* *sub. mp cresc.* *f*

Detailed description: This page of a musical score covers measures 17 to 20. It features a full orchestral ensemble including woodwinds (Flute, Oboe, English Horn, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Percussion 3, Percussion 4), harp, and cello. The score includes various performance instructions such as 'Con sord.', 'Solo', 'End Solo', and dynamic markings like *ppp*, *mf*, *f*, *p*, and *sub. mp cresc.*. Percussion 3 has a specific instruction about striking the Thunder Sheet. The harp parts show crescendos and dynamic changes. The woodwinds and brass parts have melodic lines with some rests.

21

Picc. *pp*

Fl. *sub. ff* *sub. p*

Ob. *ff* *sub. p*

E. Hn. *p*

B♭ Cl. *p*

Bsn. *Solo* *f* *ff* *End Solo*

21

Hn. *Solo* *flz.* *fp* *f* *End Solo*

Hn. *Solo* *p* *f* *End Solo*

B♭ Tpt.

Tbn. *Solo* *fp* *End Solo*

Tuba

21

Timp.

Perc. 1 *Guitro* *Tap* *f* *mf* *f* *mf*

Perc. 2 *Shaker* *mp* *fp*

Perc. 3

Perc. 4

21

Hp. I *ff*

Vc. *H.S.* *pizz.* *ff*

Cb.

A *Bombastic and Militaristic*

25

Ob. *mf* *ff* *mf* *ff*

E. Hn. *mf* *ff* *mf* *ff*

B♭ Cl. Solo *mf* *ff* *mf* End Solo *ff*

Hn. *f*

Hn. *f*

B♭ Tpt. Solo *p*

Tbn.

Tuba Con sord.

Timp. *mf* *ppp* *f*

Perc. 1 Sus. Cymbal *pppp* *mf*

Perc. 2 Marimba *f* *crec.* *ff* *mp*

Perc. 3 Vibraslap *mf*

Perc. 4 *pppp*

Hp. 1 *mf* *mp* *crec.* *mf*

Hp. 2 *mp* *crec.* *mf*

A

25

Vln. Solo Solo *f*

Vln. I *p* *gli altri* *sub. mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *arco* *mf* *f* *N.S.* *p*

Cb. *ff* *ppp*

30

Picc. *mp* *f* *mp*

Fl. *mf* *ff* *mf* *sub. mp*

Ob. *mf* *sub. mp*

E. Hn. *mp*

B♭ Cl. *mf* *mf* *fff* *mf*

Bsn. *mp* *mf* *cresc.*

Hn. *mp*

Hn. Solo *fp* *f* End Solo

B♭ Tpt. *ff* 4:3 End Solo

Tbn. *fp* *f* flz. gliss.

Timp. *mp*

Perc. 1

Perc. 2 Woodblock *p*

Perc. 3

Perc. 4 Ratchet *mf* Cowbell *mf* Brake Drum, same stick *mp* *f*

Hp. 1 *mf* *cresc.* *ff*

Hp. 2 *mf* *cresc.* *ff*

Vln. Solo *pizz.* *arco* End Solo

Vln. I

Vln. II

Vla. *f*

Vcl. *mp* *sub. f*

Cb.

Volga Sinfonie
III. Aber macht das Hamm kommsch

34

Picc. *mfpp* *mf*

Fl. Solo *mf* *f* *sub mf* *f*

Ob. *mf cresc.* *f*

E. Hn. *ff* *mp* *mf*

B♭ Cl. *ff* *p* *mf*

Bsn. I. *ff* *ff* *p* *mf*

Bsn. II. and III. *ff* *ff*

Hn. *mf* *sub pp* *mf* flz.

Hn. *mf* *sub pp* *mf* flz.

B♭ Tpt. *mf* *p* *f*

Tbn. *mf* *sub pp* *mf* flz.

Tuba *ppp* *mf*

Timp. *ppp*

Perc. 1 Marimba *f* *mf*

Perc. 2 Tom-Toms, Soft mallet *f* *mf* *sub. f* *mf*

Perc. 3 *ppp* *mf* Tams-Tam, soft mallet L.V.

Perc. 4 *ppp* *mf*

Hp. 1 *ff* *f* *mf* *sub. f* *mf* *ff*

Hp. 2 *ff* *f* *mf* *sub. f* *mf* *ff*

Vin. I. Unis. *ff* *f* *sub. ff* *f* *ff*

Vin. II. *ff* *f* *sub. ff dim.* *f* *fp* gliss.

Vla. *mp* *f* *f* *ff* *f* *fp* gliss.

Vcl. Solo *f* *ff* *f* *fp* gliss.

Cb. *f* *ff* *f* *fp* gliss.

Volga Sinfonic
III. Aber macht das Hamm kommsch

B *Slightly Slower*
(♩ = c. 138) (♩ = ♩)

37

Picc. *End Solo* *ff* *Tutti* *f*

Fl. *mp* *ff*

Ob. *ff* *mp* *ff* *f*

E. Hn. *ff* *ff* *f* *sub. ff* *f*

B♭ Cl. *ff* *mp* *ff* *f*

Bsn. *ff* *mp* *ff* *f*

Hn. *ff* *mp* *ppp*

Hn. *ff* *mp* *ppp*

B♭ Tpt. *ff* *mp* *ppp*

Tbn. *ff* *mp* *ppp*

Tuba *ff* *mp* *ppp*

Timp. *mf* *mp* *ppp*

Perc. 1 *f* *mf* *sub. f* *dim.* *mf* *sub. f* *mf* *sub. f* *mf*

Perc. 2 *f* *mf* *sub. f* *dim.* *mf* *sub. f* *mf* *sub. f* *mf*

Perc. 3 *mf* *sub. f* *mf* *sub. f* *mf* *sub. f* *mf* *sub. f* *mf*

Perc. 4 *f* *mf* *sub. f* *mf* *sub. f* *mf* *sub. f* *mf*

Hp. 1 *sub. f* *ff* *mf*

Hp. 2 *f* *ff* *mf*

B *Slightly Slower*
(♩ = c. 138) (♩ = ♩)

Vin. I *ff* *ff* *f* *sub. ff* *f*

Vin. II *ff* *ff* *f* *sub. ff* *f*

Vla. *ff* *mf*

Vc. *ff*

Cb. *ff*

41

Fl. *Tutti* *ffp* *ff* *f*

Ob. *Tutti* *ffp* *f* *ff* *f*

E. Hn. *ffp* *ff* *mf* *sub. ff* *f*

B. Cl. *Tutti* *ffp* *f* *sub. ff dim.* *f*

Bsn. *Tutti* *ffp* *mf* *ff* *f*

Hn. *ffp* *mf* *ppp*

Hn. *ffp* *mf* *ppp*

B. Tpt. *ffp* *mf* *ppp*

Tbn. *ffp* *mf* *ppp*

Tuba *sub. ffp* *mf* *ppp*

41

Timp. *f* *ff* *sub. ppp*

Perc. 1 Bell Tree L.V. Vibraphone *mf* *f Sim.*

Perc. 2 Bass Drum Marimba *mf* *f Sim.*

Perc. 3

Perc. 4 (Thunder Sheet) L.V. Crotales Same mallet L.V. Stones *mf*

Hp. 1 *ff* *fff dim.* *mf*

Hp. 2 *ff* *fff dim.* *mf*

Vln. I *Unis.* *ff dim.* *f*

Vln. II *Unis.* *ff* *f* *sub. ff* *f*

Vla. *ffp* *ff* *ff* *f*

Vc. Div. *ffp* *ffp* *ff* *f*

Cb. *sub. ffp*

44 *Gaining Intensity*

Woodwind Section:
Picc. *f*
Fl. *f*
Ob. *ff* *mf* *ff* *f*
E. Hn. *f* *ff* *mf*
B♭ Cl. *ff dim.* *f* *ff*
Bsn. *f* *ff* *f*

Brass Section:
Hn. *ffp* *f* *ppp*
Hn. *ffp* *f* *ppp*
B♭ Tpt. *ffp* *f* *ppp*
Tbn. *ffp* *f* *ppp*
Tuba *ffp* *f* *ppp*

Percussion Section:
Timp. *f* *ff* *sub.fff*
Perc. 1 (Guiro) *mf*
Perc. 2 (Woodblock, same mallet) *mf*
Perc. 3 (Marimba) *f Sim.*
Perc. 4 (Thunder Sheet, metal beater) *ppp* (Soft mallet) *ppp*

String Section:
Hp. 1 *ff* *mf* *ff*
Hp. 2 *ff* *mf* *ff*
Vln. I *ff* *f sub. ff* *f* *sub. ff* *f*
Vln. II *ffp* *ff* *f sub. ff* *f* *ff* *f*
Vla. *ffp* *ff* *f* *ff* *f* *sub. ff* *f* *cresc.* *ff*
Vc. *ffp* *ff* *f* *ff* *f*
Cb. *ffp* *ff* *f* *ff*

48

Picc. *mp* *f*

Fl. *Tutti* *mf* *ff*

Ob. *Tutti* *mf* *ff*

E. Hn. *ffp* *ffp* *fp* *pp* *ppp* *f* *ff*

B♭ Cl. *Tutti* *ffp* *ffp* *ppp* *sub. mf* *ff*

Bsn. *ffp* *sub. ffp* *sub. fp* *ppp* *sub. mf* *ff*

Hn. *fp* *ffp* *fp* *sub. mf* *ff*

In. *fp* *ffp* *fp* *sub. mf cresc.* *ff*

B♭ Tpt. *ffp* *ffp* *fp* *ppp* *mp* *ff*

Tbn. *I. fp* *ffp* *ffp* *Unis. fp* *ppp* *mf* *ff*

Tuba *sub. ffp* *sub. ffp* *sub. ffp* *mp* *ff*

Timp. *mf* *pp* *mf* *pp* *mf* *sub. ppp cresc.* *ff*

Perc. 1 *ppp* *mf* *L.V.*

Perc. 2 *Bass Drum* *p* *mp* *mf* *sub. ppp* *ff*

Perc. 3 *f* *mp* *mf*

Perc. 4 *Brake Drum* *Cowbell* *Ratchet* *Thunder Sheet* *pp* *mf* *L.V.*

Hp. 1 *mf cresc.* *fff*

Hp. 2 *mf cresc.* *fff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *pizz. f* *ffp arco* *ffp* *fp* *ppp* *mf* *ff*

Vc. *Div. fp* *ffp* *ffp* *fp* *ppp* *sub. mf* *ff*

Cb. *fp* *ffp* *ffp* *fp* *ppp* *sub. mf* *ff*

C *Shrieking*

54

Picc. *fff*

Fl. *fff*

Ob. *fff*

E. Hn. *fff*

B♭ Cl. *fff*

Bsn. I. Slap tongue *fff*

Bsn. II. and III. Slap tongue *fff*

Hn. *fff*

Hn. *fff*

B♭ Tpt. *fff*

Tbn. I and II. *fff*

Tuba *sub. fff*

Timp. *sub. fff* L.V. *sub. p*

Perc. 1 Sus. Cymbal L.V.

Perc. 2 Hit Rim *sub. fff* *f* *sub. p* don't break!

Perc. 3 L.V. *fff* Metal beater L.V. *mp* *f* L.V.

Perc. 4 *fff* *mp*

Hp. 1 *fff*

Hp. 2 *fff*

C

Vln. I Div. *fff*

Vln. II Div. *fff*

Vla. *fff*

Vc. *pizz.* *fff* Div. arco

Cb. *pizz.* *fff* arco

57

Picc. *fff*

Fl. *fff*

Ob. *fff*

E. Hn. *fff*

B♭ Cl. *fff*

Bsn. I. Slap tongue *fff*

Bsn. II. and III. Slap tongue *fff*

Hn. *fff*

Hn. *fff*

B♭ Tpt. *fff*

Tbn. *fff*

Tuba *fff*

Timp. 57 L.V. *sub. fff* *sub. p*

Perc. 1 L.V. *fff* With wire brush, tap *mf* *fff* *mf*

Perc. 2 *fff*

Perc. 3 *fff* L.V. *mp* *sub. p*

Perc. 4 *mf* *fff* *mf* Stones

Hp. 1 *fff*

Hp. 2 *fff*

Vln. I Sul pont *fff*

Vln. II Sul pont *fff*

Vla. Unis. Sul pont *fff*

Vc. Unis. pizz. *fff* Div. arco

Cb. *fff* arco

61 *Fading Away*

Fl. *f* *sub. mf* *sub. mp*

Ob. *f* *mf* *mp*

E. Hu. *f* *mf* *mp*

B♭ Cl. *f* *mf* *mp*

Hr. *ff*

Hr. *ff*

B♭ Tpt. *ff*

Tbn. I. *ff*

Tuba II. and III. *ff*

Timp. *sub. f* *p*

Perc. 1 Guiro *(mf)* *ff* *p* Sus. Cymbal, wire brush *mf* *ff* *mf*

Perc. 2 *f* *p*

Perc. 3 L.V. *f* L.V.

Perc. 4 Hit sticks together *ff* *mf* *f* *mp*

Hp. 1 *mp* bisbigliando

Hp. 2 *mp* bisbigliando

Vin. I Div. Ord. *ff*

Vin. II Div. Ord. *ff*

Vla. Div. Ord. *ff*

Vc. Unis. *ff* Div. *ff*

Cb. *ff*

65

Fl. *sub. pp* *f*

Ob. *pp cresc.* *f dim.*

E. Hn. *pp* *p* *mp* *mf* *mp* *p*

B♭ Cl. *pp* *f*

Bsn. *pp* *f*

Bsn. *pp* *f*

65

Hn. *f* *p* Senza sord.

Hn. *f* *pp* Senza sord.

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

65

Timp.

Perc. 1

Perc. 2

Perc. 3 *sub. mf*

Perc. 4 *mf* Crotales, with bow *mp*

65

Hp. 1 *f*

Hp. 2 *f*

65

Vln. I *f* Start gliss. *ppp*

Vln. II *f* Start gliss. *ppp*

Vla. *f* Unis. Start gliss. *ppp*

Vc. *f* Unis. Start gliss.

Cb. *f* Start gliss.

79 *Relaxed and Lyrical* *accel.* Solo

Fl. *p*

Ob. *p*

E. Hu. *p*

B♭ Cl. *p*

Bsn. *p*

Timp. 79 L.V.

Perc. 1 Sus. Cymbal L.V. *pp*

Perc. 2 *p*

Perc. 3

Perc. 4 *pp*

Vln. I Sul pont *pp* *f* *pp*

Vln. II Sul pont *pp* *f* *pp*

Vla. Sul pont *f* *pp*

Vc. Sul pont *f* *pp*

Cb. Sul pont *f* *pp*

84 $\text{♩} = 80$

Fl. *f* *p*

Ob. Solo *p* *mf* End Solo *p*

B♭ Cl. Solo *f* End Solo *p*

Bsn.

Perc. 3 *f* *pp*

Hp. 1 *pp* bisbigliando

Hp. 2 *pp* bisbigliando

Vln. I $\text{♩} = 80$

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 84 to 87. The tempo is marked as quarter note = 80. The woodwind section features a flute with dynamics *f* and *p*; oboe with a solo section marked *p* and *mf*, ending with *p*; and B♭ clarinet with a solo section marked *f*, ending with *p*. The bassoon part is mostly silent. Percussion 3 plays chords with dynamics *f* and *pp*. Harp 1 and Harp 2 play a *pp* *bisbigliando* texture. The string section (Violins I and II, Violas, Cellos, and Double Basses) provides harmonic support with sustained chords and some melodic lines in the violins.

88

Fl. *ffp* *ppp* End Solo

88

Timp. L.V. *pp*

Perc. 1

Perc. 2 Bass Drum, Muted *p*

Perc. 3 *f* *p*

88

Hp. 1

88

Hp. 2

88

Vln. Solo Solo *espress.* *p* *f*

Vln. I Unis. *fp* *f* *p*

Vln. II Unis. Ord. *fp* *f* *pp*

Vla. Ord. *fp* *f* *pp*

Vc. Ord. *fp* *f* *ppp*

Cb. Ord. *fp* *f* *ppp*

92

Imploringly

B♭ Cl. *p* *ppp*

Bsn. *p*

Hn. *p* *ppp*

Hn.

Tuba *p*

92

Timp. *mf*

Perc. 1

Perc. 2 *Marimba* *mf*

Perc. 3

Perc. 4 *Crotales* *mf*

92

Hp. 2 *mf* *f*

92

Vln. Solo *molto espress.* *ffp* *ff* *p*

Vln. I *gli altri* *f* *p* *f* *mf*

Vln. II *f* *p* *f* *mf*

Vla. *f* *p* *sub. f*

Vc. *f* *p* *End Solo* *pizz.*

Cb. *f* *p* *arco* *pizz.*

sub. f *p* *sub. f*

101 **E** *Distant and Familiar*

E. Hn. *ppp* *pp* *ppp*

B. Cl. *Solo* *p* *mf*

Bsn. *ppp* *pp* *ppp*

Tbn. *pppp*

Tuba *pppp*

Perc. 3

Vln. Solo **E**

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

106 *As a Memory*

Woodwinds:
Picc. *mfpp*
Fl. *mfpp*
Ob. *mfpp*
B♭ Cl. *p* *pp* *sub. fp* (End Solo)
Hn. *mfpp*
Hn. *mfpp*
B♭ Tpt. *mfpp*
Tbn. *mfpp*
Tuba *mfpp*

Timpani & Percussion:
Timp. *mf* *pp* (L.V.)
Perc. 1 (Vibraphone) *pp*
Perc. 2 (Bass Drum) *mf* (Shaker) *pp*
Perc. 3 (Tom-Toms) *mf*
Perc. 4 (Thunder Sheet, wire brush) *f* *pp*

String & Harp:
Hp. 1 *f*
Hp. 2 *f*
Vln. I *fp* *pppp* *sub. p*
Vln. II *fp* *pppp* *p*
Vla. *fp* *pppp* *p*
Vc. *fp*
Cb. *fp*

110 *With More Confidence*

Picc. *mf* *pp*

Fl. *f* *ppp*

Fl. *f* *ppp*

Ob. *f* *ppp*

E. Hn. Solo *p* *f*

B♭ Cl. *f* *ppp*

Hn. *ppp*

Hn. *ppp*

B♭ Tpt. *ppp* To Harmon Mute, Stem Removed

Tbn. *ppp*

Timp. *sub. ppp*

Perc. 1 *pp*

Perc. 2

Perc. 3 Tam-Tam, wire brush *pp*

Perc. 4

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *ppp*

Cb. *ppp*

114 *Fading Away*

Fl. *mf* *ppp*

Ob. *mf* *ppp*

E. Hn. *p* *ppp* *mf* *ppp*

Bs. Cl. *mf* *ppp*

Bsn. *mf*

114

Hn. *mp*

Hn. *pp* *ppp* *mp*

Tbn. *pp* *mp* *ppp* *mp*

Tuba *pp* *mp* *ppp* *sub. mp*

114

Timp.

Perc. 1 *Snare, wire brush* *pp*

Perc. 2 *Bass Drum, Muted* *ppp*

Perc. 3

Perc. 4 *Crotales* *pp*

Vln. I *Unis.* *p* *ppp* *sub. mf* *ppp* *Div. I.*

Vln. II *p* *ppp* *mf* *ppp* *Div. I.*

Vla. *p* *ppp* *sub. mf* *ppp* *Div. I.*

Vc. *p* *ppp* *mf* *ppp* *Div. I.*

Cb.

119

E. Hn. Solo *p* *ppp* *pp* *pppp*

B♭ Cl. Solo *p* *ppp* *pp* *pppp*

Bsn. *ppp*

Tbn. Solo *p* *ppp* *pp* *pppp*

Timp. 119 *ppp*

Perc. 1 Tap Bell Tree Long, slow circles *ppp*

Perc. 2 Shaker *pp*

Perc. 3 Tam-Tam, soft mallet L.V. *pp*

Perc. 4 L.V. *pp*

Hp. 1 119 (*pp*) *mp* *mp*

Hp. 2 119 (*pp*) *mp* *mp*

Vin. I Solo *p* *ppp* *pp* *pppp* End Solo

Cb. *pizz.* *sub. p* Solo arco *pp*

F "Mike's Waltz"
Sentimental and Folk-Like

123

E. Hn. 123 *pp*

Timp. 123

Perc. 1 **F**

Cb. *pppp*

131

E. Hn. *Gaining Confidence* *accel.*

B♭ Cl. *pp*

Timp. 131

Perc. 1

G ♩ = 120

139

E. Hn. *mp*

B♭ Cl. *mp*

Hn. *p* *mp*

Perc. 1 Tap *sub. p*

G ♩ = 120

Vc. *Solo pizz.* *p* *mp*

Cb. *p* *mp*

147

E. Hn. *p*

B♭ Cl. *p*

Bsn. I. *mp* II.

Hn. I.

Tbn. I.

Perc. 1 *Vibraphone* *f*

Perc. 3 *Tom-Toms, Wire Brush* *p* *mp*

Vln. II I. *p*

Vc. *End Solo*

Cb.

H *Bright and Playful*

E. Hn.

B♭ Cl. I. and II.

Bsn. I. and II. *mf*

Hn. *mf* *mp* *p*

Tbn. *mp*

Perc. 1 *mf*

Perc. 2 Marimba, soft mallet *mp* *mf*

Perc. 3

Hp. I *mf* *f*

Vln. I *mp*

Vln. II *mp*

Vla. I. pizz.

Vc. I.

Cb. pizz. End Solo I.

163

E. Hn. *f*

B♭ Cl. *f*

Bsn. *mp*
II. and III.

Hn. *mp*
I. and III.
II. and IV.

B♭ Tpt. *p*
I. and II.
Harmon Mute,
Stem Removed

Tbn. *pp*
p

Tuba *pp*
p

Timp. *ppp*
pp
p

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Vln. I *mf*
Unis.

Vln. II

Vla.

Vc.

Cb.

I Joyous yet
Bittersweet

I. and II.

p *f* *mp*

E. Hn.

B♭ Cl. I.

B♭ Cl. II. and III.

Bsn. I.

Bsn. II. and III.

mp *p*

171

Hn. *f* *mp* *f* *mp* Senza sord.

Hn. *mp* *p* To Bucket Mute

B♭ Tpt. *mf* *mp* *p*

Tbn. I. and II. *f* *mp* *f* *mp*

Tuba *mp* *f*

171

Timp. *mp*

Perc. 1 *f*

Perc. 2 L.V. Shaker

Perc. 3

171

Hp. 1 *f*

Hp. 2 *f*

I

Vln. I. *f*

Vln. II. Unis. *p* *mf*

Vla. Unis. arco *p* *mf*

Vcl. Unis. *f*

Cb. Unis. arco *f*

179

E. Hn. *mf*

B♭ Cl. I *mf*

B♭ Cl. II *mf*

Bsn. I. and II. *f*

179

Hn. *mp* *f* *mf* *mp*

Tbn. *mp* *f* *mf* *mp*

Tuba

179

Timp.

Perc. 1

Perc. 2

179

Hp. 1 *mf*

Hp. 2

Vln. I *mp* Div. I.

Vln. II *p* Div. I.

Vla. *p* Div. I.

Vc. *mf* *mp*

Cb.

Detailed description: This page contains the musical score for measures 179 through 186 of the third movement of the Volga Symphony. The score is arranged in systems for various instruments. The first system includes E. Hn., B♭ Cl. I, B♭ Cl. II, and Bsn. I. and II. The second system includes Hn., Tbn., and Tuba. The third system includes Timp., Perc. 1, and Perc. 2. The fourth system includes Hp. 1 and Hp. 2. The fifth system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features dynamic markings such as *mf*, *f*, *mp*, and *p*, and includes performance instructions like 'Div. I.' for the string sections. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

J *Fading Away,
Little By Little*

187

E. Hn. *mf* *f* *mp*

Bs. Cl. *mp*

Bsn. *mf* *f* *mp*

Hn. *mp*

Tbn. *mp*

Timp. *p* *ppp*

Perc. 1 *sub. mf*

Perc. 4 *ppp* Thunder Sheet, soft mallet

J *non div.* *p* *ppp* End Solo

Vin. I *mf* *f* *mf*

Ve. *mf* *f* *mf*

Cb. *mf* *f* *mf*

rit. *mp* *p* *ppp* *Somberly*

E. Hn. *mp* *p* *ppp*

Bs. Cl. *mp* *ppp*

Hn. *p* *pp* *ppp* *Senza sord.*

Timp. *ppp*

Perc. 1 *mp* *ppp*

Perc. 4 *ppp*

rit. *p* *(p)* *(L.) arco*

Vla. *p*

Ve. *p*

Cb. *p*

201 $\text{♩} = 80$

E. Hn.

201

Timp.

Perc. 4

$\text{♩} = 80$

Vln. I (L.) *p*

Vln. II (L.) arco (*p*)

Vla.

Vc.

Cb. Div.

Detailed description: This page of a musical score covers measures 201 to 205. The tempo is marked as quarter note = 80. The score includes parts for English Horn, Timpani, Percussion 4, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The English Horn part features a melodic line with a slur over measures 201-205. The Timpani part has a rhythmic pattern of quarter notes. Percussion 4 plays a steady accompaniment of quarter notes. The Violin I part has a melodic line starting in measure 203 with a dynamic marking of *p*. The Violin II part plays a sustained accompaniment of quarter notes with a dynamic marking of *p*. The Viola part plays a sustained accompaniment of quarter notes. The Violoncello part plays a sustained accompaniment of quarter notes. The Contrabass part plays a sustained accompaniment of quarter notes, with a *Div.* marking in measure 204.

K *Solemn*

206

Picc. Wind Tone
Unis. Wind Tone *ppp* *pp* *ppp*

Fl. *ppp* *pp* *ppp*

Ob.

B♭ Cl. Unis. Wind Tone
Unis. Wind Tone *pppp* *pp* *pppp*

Bsn. *pppp* *pp* *pppp*

206

In. Unis. *ppp* *pppp*

Hn. Unis. *ppp* *pppp*

B♭ Tpt. Unis. *ppp* *pppp*

Tbn. Unis. *ppp* *pppp*

Tuba Unis. *ppp* *pppp*

206

Timp. *pppp*

Perc. 1 Bell Tree L.V. *ppp*

Perc. 2 Bass Drum *pppp*

Perc. 3 Temple Block *pppp*

Perc. 4 Tam-Tam, wire brush *pp* *ppp* Tap

K

Vln. I Unis. *mfpp*

Vln. II Unis. *mfpp*

Vla. Unis. *mfpp*

Vc. Unis. arco *pp* *mfpp*

Cb. Unis. *mfpp*

214

Fl. *ppp* Unis. *pp* *pppp*

Ob. *ppp* *pp* *pppp*

E. Hn. *ppp* *pp* *pppp*

B♭ Cl. *pppp* *pp* *pppp*

Bsn. *pppp* *pp* *pppp*

Hn. *ppp* *pppp*

Hn. *ppp* *pppp*

B♭ Tpt. *ppp* *pppp*

Tbn. *ppp* *pppp*

Tuba *ppp* *pppp*

Timp. *pppp*

Perc. 1 (Bell Tree) L.V. *pppp*

Perc. 2 Shaker *pp* *pppp*

Perc. 3 Tam-Tam, soft mallet L.V. *pppp* Tom-Toms

Perc. 4 Crotales *pppp*

Vln. I *mfppp*

Vln. II *mfppp*

Vla. *mfppp*

Vc. *pp* *mfppp*

Cb. *mfppp*

222 *Contentedly*

Picc. *pppp*

Fl. *ppp*

Ob. *ppp* *pppp*

B♭ Cl. *ppp*

Bsn. *ppp* *pppp*

Timp. 222 *pppp* L.V. L.V.

Perc. 3 Tam-Tam, soft mallet L.V. *pppp*

Vln. I

Vln. II

Vla.

Ve.

Cb. Div.