

THE MARRIAGE OF HEAVEN AND HELL

An Oratorio

Based on Excerpts from the Illuminated Book by William Blake

Galen H. Brown

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Composed Winter and Spring of 2001 at Dartmouth College

The Text:

William Blake was born in London in November of 1757, and was of the first generation of the Romantic poets, along with Wordsworth and Coleridge. The Marriage of Heaven and Hell was completed in 1793, and was published in 25 plates. Blake himself illustrated the text with engravings. The text deals with the difference between good and evil, and Blake's understanding of the corruption of contemporary religion, sometimes in the metaphorical context of the French Revolution.

Performance Notes:

All notation in the score is standard. Accidentals last through the whole measure. No extended technique is required from any instruments. All parts in the score are soloists. Tempi are approximate, save that in movements two and four the tempo of the spoken recordings have been taken into consideration. Ideally, the tempo and rhythm of the speaking will inform the tempo of the music through the conductor's musical intuition during the performance.

The audio files of the prerecorded portion of the piece have been labeled according to location, e.g. the second file in movement three is called "m3-2." The starting point of the playback of each sound is indicated in text at the bottom of the full score. The recordings are all of speaking voices, and so need not be precisely synchronized with the music. In fact, I recommend that the orchestra ignore the recordings while performing, and that the conductor cue the start of playback only at the beginnings of movements two and four. The audio should be mixed loud enough that most of it is understandable in the audience, but soft enough that it seems part of the sonic texture, rather than separate from it.

THE MARRIAGE OF HEAVEN AND HELL

Part I: The Argument

Galen H. Brown
Text by William Blake

♩ = 115

Soprano

Alto

Tenor

Piano

French Horn
mp *sempre legato*

Violin I

Violin II

Viola
mp *sempre legato*

Cello
mp *detache*

Double Bass
mp *detache*

This musical score is for a string and horn ensemble. It is divided into two systems of measures. The first system contains measures 1 through 16, and the second system contains measures 17 through 24. The instruments are Horn (Hn.), Violin I (Vln I.), Violin II (Vln II.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various performance markings such as *mp*, *detache*, and *legato*. The Horn part in the first system plays a rhythmic pattern of eighth notes with rests. In the second system, the Horn part begins at measure 17 with a *mp* dynamic. The Violin I and II parts play continuous eighth-note patterns. The Viola part features a melodic line with slurs. The Violoncello and Double Bass parts provide a steady eighth-note accompaniment, with the Cello part starting with a *legato* marking and the Double Bass part switching to *detache* in measure 19.

Hn. *mp* *detache*

Vln I.

Vln II. *mp* *detache*

Vla.

Vc. *legato* *detache*

D.B.

Hn. *mp*

Vln I.

Vln II.

Vla.

Vc. *legato* *detache*

D.B.

25

Hn. 

Vln II. 

Vla. 

Vc. 

D.B. 

33

Hn. 

Vln I. 

Vln II. 

Vla. 

Vc. 

D.B. 

41

S. *f* Rin - tra

A. *f* Rin - tra

Pno. *f*

Hn. *cresc. -* *f*

Vln.I *cresc. -* *f*

Vln.II *cresc. -* *f*

Vla. *cresc. -* *f*

Vc. *cresc. -* *f*

D. B. *cresc. -* *f*

49

S. roars and shakes his fires in the

A. roars and shakes his fires in the

Pno.

Hn. *mf* *f*

Vln.II

Vla. *f* *sim.*

Vc. *f*

D. B. *f*

57

S. bur - dened air Hun - gry clouds swag on the deep

A. bur - dened air Hun - gry clouds swag on the deep

Pno.

Hn. *mf* *mf*

Vln.II

Vla.

Vc.

D. B.

65

S.

A.

Pno.

Hn.

Vla.

Vc.

D. B.

mp

decresc. - -

legato

mp

cresc. -

f

Detailed description: This is a page of a musical score, page 7, starting at measure 65. The score is for a vocal duo (Soprano and Alto) and a chamber ensemble (Piano, Horn, Viola, Violoncello, and Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts are mostly rests. The Piano part features a complex texture with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Horn part has a melodic line with a *mp* dynamic. The Viola part has a melodic line with *decresc. - -* and *cresc. -* markings. The Violoncello part has a melodic line with a *legato* marking and a *mp* dynamic. The Double Bass part has a simple melodic line.

73

S. *f* Once meek, and in a per - i - lous path, the just man kept his course a - long the vale of death. Ro - ses are

A. *f* Once meek, and in a per - i - lous path, the just man kept his course a - long the vale of death. Ro - ses are

Pno.

Hn. *mf* legato

Vla. *f* *detache*

Vc. *f* *detache* *legato*

D. B. *f* *tracchi*

81

S. plan - ted where thorns grow, And on the bar - ren heath Sing the hon - ey bees.

A. plan - ted where thorns grow, And on the bar - ren heath Sing the hon - ey bees.

Pno.

Vln.I *f* passionately

Vln.II *f* passionately

Vla. passionately

Vc. *f*

D. B. *f* pizz.

89

Pno.

Vln.I

Vln.II

Vla.

Vc.

D. B.

mf

cresc. -

f passionately

cresc. -

legato

arco

cresc. -

arco et detache

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Piano (Pno.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is in a key with one sharp (F#) and a 2/4 time signature. The Piano part is mostly silent, with a few notes at the end of the page marked *mf*. The Violin I part has a melodic line with a *cresc. -* marking. The Violin II part has a rhythmic accompaniment with a *cresc. -* marking. The Viola part has a melodic line starting with a *f passionately* marking, followed by a *cresc. -* marking. The Violoncello part has a rhythmic accompaniment with a *cresc. -* marking, then a *legato* marking, and finally an *arco* marking. The Double Bass part has a rhythmic accompaniment with a *cresc. -* marking and an *arco et detache* marking at the end.

97

T. *ff* Then the per - i - lous path was plan - ted: And a ri - ver and a spring On ev - ery cliff and tomb: And on bleached bones

Pno. *ff*
cresc. -

Vln.I

Vln.II

Vla. *cresc. -* *detache* *ff*

Vc. *cresc. -* *ff*

D. B. *cresc. -* *ff*

105

T.
 Red clay brought forth Till the vil-lian left thpaths of ease Towalk in per - i-lous paths and drive the just

Pno.

Vla.

Vc.

D. B.

Detailed description: This page of a musical score, numbered 105, features five staves. The top staff is for Tenor (T.), with lyrics: "Red clay brought forth Till the vil-lian left thpaths of ease Towalk in per - i-lous paths and drive the just". The piano accompaniment (Pno.) consists of a treble and bass clef staff. The Violin (Vla.) part is a single staff with a continuous eighth-note accompaniment. The Violoncello (Vc.) and Double Bass (D. B.) parts are single staves with a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

113

S. *ff* Now the sneak - ing serpent walks in mild hu - mil - i - ty

A. *ff* Now the sneak - ing serpent walks in mild hu - mil - i - ty

T. man in - to bar - ren climes

Pno. *ff*

Hn. *mf* *cresc. -* *ff*

Vla. *cresc. -* *ff*

Vc. *mf* *detache* *ff* *end detache*

D. B. *detache* *cresc. -* *ff*

121

S. *mf* And the just man rag - es in the wilds Where li - ons roam *mf* Rin - tra roars and shakes

A. *mf* And the just man rag - es in the wilds Where li - ons roam *mf* Rin - tra roars and shakes

T. *ff* And the just man rag - es in the wilds Where li - ons roam

Pno. *mf*

Hn. *mf*

Vla. *mf* legato

Vc. legato

D. B.

129

S. *cresc. -* his *f* fires in the bur - dened air Hua gry clouds swag on the deep *ff* Rin - tra roars

A. *cresc. -* his *f* fires in the bur - dened air Hua gry clouds swag on the deep *ff* Rin - tra roars

T. *ff* Rin - tra roars

Pno. *cresc. -* *f* *cresc. -* *ff*

Hn. *cresc. -* *ff*

Vln.II *mf* *detache*

Vla. *cresc. -* *ff*

Vc. *f* *cresc. -* *ff*

D. B. *f* *cresc. -* *ff*

137

S. and shakes his fires in the bur - dened air Hun gry clouds swag on the deep

A. and shakes his fires in the bur - dened air Hun gry clouds swag on the deep

T. and shakes his fires in the bur - dened air Hun gry clouds swag on the deep

Pno.

Hn.

Vln.II *ff*

Vla.

Vc.

D. B.

145

S.

A.

T.

Pno.

Hn.

Vla.

Vc.

D. B.

decresc. - -

mp

Violin I *ppp* *cresc. -* *pp* *cresc.* *mp*

Violin II *pp* *cresc.*

Viola *pp* *cresc.*

Cello *pp* *cresc.*

Double Bass *pp* *cresc.*

Play m2-1

Vn.I *cresc.* *mf* *cresc.* *mf*

Vn.II *mp* *cresc.* *mf* *cresc.* *mf*

Va. *mp* *cresc.* *mf* *cresc.* *mf*

Vc. *mp* *cresc.* *mf* *cresc.* *mf*

D. B. *mf* *cresc.* *mf*

18

Vn.I

Vn.II

Va.

Vc.

D. B.

mp *cresc.* *mf*

mp *cresc.* *mf*

mp *cresc.* *mf*

mp *cresc.* *mf*

mp *cresc.* *mf*

Detailed description: This image shows a page of a musical score, page 19, starting at measure 18. The score is for five instruments: Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The music is written in a common time signature (C) and a key signature of one flat (B-flat). The score is organized into five staves. Each staff begins with a dynamic marking of *mp* (mezzo-piano). A *cresc.* (crescendo) marking is placed below the staff at the start of measure 20. The dynamic reaches *mf* (mezzo-forte) by the end of measure 21. The music consists of a series of eighth and quarter notes, with some slurs and ties. The Vn.I part has a melodic line with some grace notes. The Vn.II, Va., Vc., and D. B. parts provide harmonic support with sustained notes and moving lines. The page ends with a double bar line at the end of measure 21.

1 $\text{♩} = 115$

Soprano

Alto

Tenor

Piano

French Horn

Violin I

Violin II

Viola

Cello

Double Bass

mp

mp

mp

6

S. *mp* All

A. *mp* All

T. *mp* All

Pno.

Hn. *mp*

Vln I. *mp*

Vln II.

Vla.

Vc. *mp*

D.B. *mp*

11

S. Bi - bles or sa - cred codes have been

A. Bi - bles or sa - cred codes have been

T. Bi - bles or sa - cred codes have been

Pno.

Hn.

Vln.I

Vln.II

Vla.

Vc.

D. B.

16

S. *cresc.* the caus - es of the fol - low - ing err - *mf* ors

A. *cresc.* the caus - es of the fol - low - ing err - *mf* ors

T. *cresc.* the caus - es of the fol - low - ing err - *mf* ors

Pno. *cresc.* *mf*

Hn. *cresc.*

21

S. *mp* One Two

A. *mp* One Two

T. *mp* One Two

Pno. *decresc.* *mp*

Vln.II *decresc.* *mp*

Vla. *decresc.* *mp*

Vc. *decresc.* *mp*

D. B. *decresc.* *mp*

Play m3-2

Play m3-3

26

S. Three

A. Three

T. Three

Pno. *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D. B. *cresc.*

play m3-4

31

S. *mf* One

A. *mf* One

T. *mf* One

Pno. *mf*

Hn. *mf*

Vln.I

Vln.II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

Play m3-5

37

The musical score consists of seven staves. The Pno. staff has a treble and bass clef. The Hn. staff has a treble clef. The Vln. I and Vln. II staves have treble clefs. The Vla. staff has an alto clef. The Vc. and D. B. staves have bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings: *decresc.* and *p*.

Pno.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

decresc.

p

decresc.

p

decresc.

p

decresc.

p

decresc.

p

45

Piano score for measures 45-48. The piano part features a complex chordal texture in the right hand and sustained chords in the left hand. The violin I part has a melodic line starting in measure 47. The viola and cello parts have melodic lines starting in measure 47. The double bass part has a simple bass line.

Pno. *mf* *v*

Vln I. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

49

Piano score for measures 49-52. The piano part continues with complex chordal textures. The violin I and II parts have melodic lines. The viola part has a melodic line. The cello part has a simple bass line.

Pno.

Vln I.

Vln II.

Vla.

Vc.

53

Pno.

Hn.

Vln I.

Vln II.

Vla.

Vc.

D.B.

mf

57

Pno.

Hn.

Vln I.

Vln II.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains measures 57 through 60. The score is for a full orchestra and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part (Pno.) features a complex texture with sixteenth-note chords in the right hand and sustained bass notes in the left hand. The horn part (Hn.) plays a simple melodic line. The string parts (Vln I., Vln II., Vla., Vc., D.B.) are highly active, with the violins and violas playing sixteenth-note patterns, the violas and cellos playing eighth-note patterns, and the double basses playing a rhythmic pattern of eighth notes and rests.

61

Pno.

Hn.

Vln I.

Vln II.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains measures 61 through 64. The score is for a full orchestra and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part (Pno.) features a steady accompaniment of eighth-note chords in the right hand and sustained bass notes in the left hand. The horn part (Hn.) plays a simple melodic line of quarter notes. The first violin (Vln I.) and second violin (Vln II.) parts have intricate, rhythmic patterns. The viola (Vla.) part features a melodic line with some rests. The violin (Vc.) and double bass (D.B.) parts provide a steady bass line with some melodic movement.

65

Pno.

Hn.

Vln I.

Vln II.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains measures 65, 66, and 67. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a grand staff format with seven individual staves. The Piano (Pno.) part features a sequence of chords in the right hand and a bass line in the left hand. The Horn (Hn.) part has a single note in measure 65 and rests in the following measures. The Violin I (Vln I.) part plays a rhythmic eighth-note pattern. The Violin II (Vln II.) part plays a similar eighth-note pattern. The Viola (Vla.) part has a melodic line with eighth notes. The Violoncello (Vc.) part has a melodic line with quarter notes. The Double Bass (D.B.) part has a melodic line with quarter notes. Measures 66 and 67 show various instruments resting or playing simple accompaniment.

IV: A Song of Liberty

1 $\text{♩} = 72$

Piano

Violin I

Violin II

Viola

Cello

Double Bass

mp

Play m4-1

9

Vln. I

Vln. II

Vla.

Vc.

D. B.

cresc.

mf

18

Vln. I *cresc.* *f* *cresc.*

Vln. II *cresc.* *f* *cresc.* *ff*

Vla. *cresc.* *f* *cresc.* *ff*

Vc. *cresc.* *f* *cresc.* *ff*

D. B. *cresc.* *f* *cresc.* *ff*

27

Vln. I *decresc.* *f* *decresc.* *mf*

Vln. II *decresc.* *f* *decresc.* *mf*

Vla. *f* *decresc.* *mf*

Vc. *decresc.* *f* *decresc.* *mf*

D. B. *decresc.* *f* *decresc.* *mf*

36

Pno.

Vln.II

Vla.

Vc.

D. B.

45

Pno.

Vln.I

Vln.II

Vla.

Vc.

D. B.

The image shows a page of a musical score, page 35, with two systems of staves. The first system (measures 36-44) includes parts for Piano (Pno.), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The Piano part has a dynamic marking of *ff* with accents. The Violin II, Viola, and Double Bass parts all have a *cresc.* marking followed by a *f* dynamic. The Violoncello part has a *cresc.* marking followed by a *ff* dynamic. The second system (measures 45-49) includes parts for Piano (Pno.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The Piano part has a *mp* dynamic marking with accents and a *mf* dynamic marking. The Violin I, Violin II, and Viola parts have a *mp* dynamic marking. The Violoncello and Double Bass parts have a *mp* dynamic marking.

50

Pno. *cresc.* *mf* *f* *cresc.*

Vln.I

Vln.II

Vla.

Vc.

D. B.

54

Pno. *ff*

Vln.I *mf*

Vln.II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

Part V: Chorus

f $\text{♩} = 115$

Soprano *f* Let the Priests of the Ra - ven of dawn, no long - er in dead - ly black, with hoarse

Alto *f* Let the Priests of the Ra - ven of dawn, no long - er in dead - ly black, with hoarse

Tenor *f* Let the Priests of the Ra - ven of dawn, no long - er in dead - ly black, with hoarse

Piano *f*

French Horn *f* legato

Violin I *f*

Violin II

Viola *f* legato

Cello *f*

Double Bass *f*

7

S. note curse thesons of joy. Nor his ac - cep - ted breth - ren, whom ty - rant, he calls free

A. note curse thesons of joy. Nor his ac - cep - ted breth - ren, whom ty - rant, he calls free

T. note curse thesons of joy. Nor his ac - cep - ted breth - ren, whom ty - rant, he calls free

Pno.

Hn.

Vln.I

Vla.

15

S. lay thbound or build the roof. Nor pale re - ligious lech - er - y call that vir - gin - i - ty,

A. lay thbound or build the roof. Nor pale re - ligious lech - er - y call that vir - gin - i - ty,

T. lay thbound or build the roof. Nor pale re - ligious lech - er - y call that vir - gin - i - ty,

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

23

S. *decesc.* that wick-es but acts not *mp* For ev - erything that lives is Ho - ly. For ev - ery thing

A. *decesc.* that wick-es but acts not *mp* For ev - erything that lives is Ho - ly. For ev - ery thing

T. *decesc.* that wick-es but acts not *mp* For ev - erything that lives is Ho - ly. For ev - ery thing

Pno. *decesc.* *mp*

Hn.

Vln. I *decesc.* *mp*

Vln. II *decesc.* *mp*

Vla. *decesc.* *mp*

Vc. *decesc.* *mp*

D. B. *decesc.* *mp*

31

S. that *decresc.* lives is *p* Ho - ly.

A. that *decresc.* lives is *p* Ho - ly.

T. that *decresc.* lives is *p* Ho - ly.

Pno. *decresc.* *p*

Hn. *decresc.* *p*

Vln.I *decresc.* *p*

Vln.II *p*

Vla. *decresc.* *p*

Play m5-1

39

Pno.

Vln. I

Vln. II

Vla.

D. B.

p

Detailed description of the first system (measures 39-46): The piano accompaniment consists of a steady eighth-note arpeggiated figure in the right hand and sustained chords in the left hand. The Violin I part has a melodic line with some slurs. Violin II plays sustained notes. The Viola part has a few notes, with a *p* dynamic marking. The Double Bass part plays a rhythmic pattern of eighth notes.

47

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Detailed description of the second system (measures 47-54): The piano accompaniment continues with the arpeggiated pattern. Violin I has a melodic line. Violin II has a rhythmic pattern of eighth notes. The Viola and Violoncello parts play sustained notes. The Double Bass part continues with the eighth-note rhythmic pattern.

55

Pno.

Vln.I

Vln.II

Vla.

Vc.

D. B.

63

Pno.

Vln.I

Vln.II

Vla.

Vc.

D. B.

Detailed description of the musical score: The score is for measures 63 through 70. The Piano part (Pno.) features a complex texture with sixteenth-note chords in the right hand and sustained bass notes in the left hand. The Violin I (Vln.I) part has a melodic line with slurs and accents. The Violin II (Vln.II) part plays a steady eighth-note accompaniment. The Viola (Vla.) part also plays a steady eighth-note accompaniment. The Violoncello (Vc.) part has a melodic line with slurs and accents. The Double Bass (D. B.) part plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

71

S. For ev - ery thing that lives is Ho - ly.

A. For ev - ery thing that lives is Ho - ly.

T. For ev - ery thing that lives is Ho - ly.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

79

S. For ev - ery thing that lives is Ho - ly.

A. For ev - ery thing that lives is Ho - ly.

T. For ev - ery thing that lives is Ho - ly.

Pno.

87

S. *mp* Let the Priests of the Ra -

T. *mp* Let the Priests of the Ra -

Pno. *cresc.* *mp*

Hn. *cresc.* *mp*

Vln.I *cresc.* *mp*

Vln.II *cresc.* *mp*

Vla. *cresc.* *mp*

Vc. *cresc.* *mp*

D. B. *mp*

Detailed description: This page of a musical score covers measures 87 to 94. It features eight staves: Soprano (S.), Tenor (T.), Piano (Pno.), Horn (Hn.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The vocal parts (S. and T.) have lyrics: "Let the Priests of the Ra -". The piano part consists of a dense sixteenth-note texture in the right hand and sustained chords in the left hand. The horn, violin, viola, and cello parts all feature a crescendo leading to a mezzo-piano (*mp*) dynamic. The double bass part has a rhythmic pattern of eighth notes in the right hand and sustained notes in the left hand. The score is in a key with one sharp (F#) and a common time signature.

Play m5-2

95

S.  ven of dawn, no long - er in Dead - ly

T.  ven of dawn, no long - er in Dead - ly

Pno. 

Hn. 

Vln.I 

Vln.II 

Vla. 

Vc. 

D. B. 

103

S. black with hoarse note curse the sons of joy

T. black with hoarse note curse the sons of joy

Pno.

Hn.

Vln.I

Vln.II

Vla.

Vc.

D. B.

111

S. ev - ery thing that lives is Ho - ly. *decresc.*

A. ev - ery thing that lives is Ho - ly. *decresc.*

T. ev - ery thing that lives is Ho - ly. *decresc.*

Pno. *decresc.*

Hn. *decresc.*

Vln.I *decresc.*

Vln.II *decresc.*

Vla. *decresc.*

Vc. *decresc.*

D. B. *decresc.*

119

S.
A.
T.
Pno.
Hn.
Vln.I
Vln.II
Vla.
Vc.
D. B.

p

p

p

p

p

p

p

127

Pno.

Hn.

Vln.I

Vln.II

Vla.

Vc.

D. B.

Detailed description: This is a page of a musical score, page 52, starting at measure 127. The score is for a full orchestra and piano. The piano part (Pno.) is the most prominent, featuring a complex texture of chords and arpeggios in the right hand, while the left hand provides a steady bass line with sustained notes. The horn (Hn.) part is mostly silent, with a few low notes. The string sections (Vln.I, Vln.II, Vla., Vc., and D. B.) are all playing rhythmic patterns, primarily eighth and sixteenth notes, creating a consistent accompaniment. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values.

135

Pno.

Hn.

Vln.I

Vln.II

Vla.

Vc.

D. B.

The musical score for page 53, measures 135-139, is arranged in a standard orchestral format. The Piano part (Pno.) is the most prominent, with the right hand playing chords and the left hand playing bass notes. The Horn (Hn.) part has rests in measures 135-138 and a low note in measure 139. The Violin I (Vln.I) and Violin II (Vln.II) parts play rhythmic patterns. The Viola (Vla.) part plays a rhythmic pattern. The Violoncello (Vc.) part plays a rhythmic pattern. The Double Bass (D. B.) part plays a rhythmic pattern. The score is in 4/4 time and the key signature has one sharp (F#).