

SUSQUEHANNA

An Overture for Orchestra

KILE SMITH

Susquehanna

An Overture for Orchestra

Kile Smith

Instrumentation

2 Flutes, Piccolo
2 Oboes, English Horn
2 Bb Clarinets, Bass Clarinet
2 Bassoons

4 F Horns
3 Bb Trumpets
2 Trombones, Bass Trombone
Tuba

Timpani

3 Percussion

- 1: Snare Drum
- 2: Field Drum (with snares) or Large Snare Drum, Triangle
3. Bass Drum, Crash Cymbals

Strings

Duration, 8 minutes

Commissioned for the 40th Anniversary of the Susquehanna Symphony Orchestra, Sheldon Bair, Founder and Music Director.
Premiered 4 March 2017, Bel Air, Maryland.

Susquehanna was the first and last title I chose for this piece. Well, every title is the last choice of the composer, I suppose, but while *Susquehanna* was commissioned to celebrate the 40th Anniversary of the Susquehanna Symphony Orchestra, I rejected the title as soon as it had occurred to me.

We're used to Native American place names here, but I wasn't sure if *Susquehanna* would hold any attraction to anyone outside of Pennsylvania and Maryland. I cast about for other ideas. The 40th is the ruby anniversary, but *Ruby* reminded me of the Kenny Rogers song. It also sounded like I was trying to steal a title from Michael Torke, he of the many excellent color titles for his brilliant pieces, so I let it go. Generic, celebratory titles also did not appeal to me.

Going back to the Susquehanna River for which the orchestra is named (it empties into the Chesapeake very near the orchestra's home in Bel Air, Maryland—I also toyed with *Bel Air* and *Havre de Grace*, come to think of it), I found that the Lenape words making up the name mean "oyster river." I love oysters, especially raw, but I had hoped for something more appropriate to the occasion.

My research into the river brought me to the realization that I knew next to nothing about it. I knew it came from New York State, somewhere, and went through Harrisburg. I have seen it described, in fact, as starting in New York and flowing south through Pennsylvania, but that's an oversimplification. The closer I looked, the more fascinated with the Susquehanna I became.

It begins in Cooperstown, exiting from Lake Otsego (also called Glimmerglass), not all that far from where my wife grew up. (Jackie was east of there, at the headwaters of the Delaware, and I grew up near the Delaware in South Jersey, but that's another story.) The Susquehanna then slants southwest and drops, indeed, into Pennsylvania. Pennsylvania was so happy to welcome it, it built a town right there and called it Susquehanna. But the river changes its mind and jumps right back into New York. This is what I never got before. It goes back up, to Binghamton, and then meanders around in South Central New York for a while, before swinging back, southeast, finally into Pennsylvania and coal country.

Between Scranton and Wilkes Barre it tacks southwest again, and is soon joined by the Susquehanna West Branch, having risen up well over in west central Pennsylvania, almost as far as DuBois and Punxsutawney. Up and down it winds, and just above Selinsgrove and Sunbury is where it decides to join the main branch. By now this is one seriously large waterway, barreling past Harrisburg, where Sheldon Bair grew up, and past Elizabethtown, where he went to college. Under Rt. 81 and under the Pennsylvania Turnpike is where most people will see the river, as it heads in a fairly straight and wide southeastern shot, on into Maryland and the Chesapeake.

It is the longest East Coast river in the U.S. that empties into the Atlantic. It is also (I have no idea how they calculate this) one of the oldest rivers in the world. The river is older than the mountains it snakes through, how *do* they know that. *Susquehanna*, I now thought, was an excellent title.

The music follows an emotional traversal of the river's course, but the main tune at letter H, introduced by the solo horn, has another source. Last year I wrote a hymn tune for the dedication of a new division of pipes in our church. I was in the early stages of thinking about the orchestra commission, and a few days after I finished the hymn, I knew that the tune was exactly the type of thing I needed for that spot in (what would be called) *Susquehanna*. There are some meter changes in the hymn because of how I handled the text, which I thought I would even out for *Susquehanna*, but it resisted every attempt at smoothing. So the meters stayed.

The music at the beginning of the piece I composed on top of, as it were, the hymn tune, with the idea that they could be played together near the end. The beginning is in D, the hymn is in G. How to get back to D, which should not be a difficult task, proved so for me. I solved it with an unusual modulation. At letter K, at the full restatement of the beginning D major music, I underlay it with a strong pedal point of G, which continues until the G major chord already in the theme arrives, nine bars later. Then it proceeds as normal, feeling, I do believe, as if it carries everything along with it, into Havre de Grace and the bay.

Susquehanna

Kile Smith

An Overture for Orchestra

With energy, ♩ = c. 116

Piccolo

Flutes 1, 2

Oboes 1, 2

English Horn

B♭ Clarinets 1, 2

B♭ Bass Clarinet

Bassoons 1, 2

F Horns 1, 2

F Horns 3, 4

B♭ Trumpets 1, 2

B♭ Trumpet 3

Trombones 1, 2

Bass Trombone

Tuba

Timpani

Snare Drum

Field Drum

Triangle

Bass Drum

Cymbals

Violins I

Violins II

Violas

Cellos

Double Basses

ff

ff

ff

ff

ff

p

div. bowing

free bowing

p

p

p

p

6

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cym
Vn I
Vn II
Va
Vc
DB

11

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCl

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

pizz.

p

to Tri

16

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCl
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

21

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

Tri *p* to FDr

div. bowing

p

Detailed description: This page of a musical score, numbered 21, features a variety of orchestral instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, and Bassoons 1 and 2. The brass section consists of Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The string section is represented by Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows a transition from a sustained chord in the woodwinds and brass to a melodic entry for the Piccolo and Flutes at measure 21, marked with a piano (*p*) dynamic. The strings play a rhythmic accompaniment, with the Viola part specifically marked with 'div. bowing' and a piano (*p*) dynamic.

26

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

A

31

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCl
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cym

Detailed description: This block contains the musical notation for woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The woodwinds and brass are mostly silent in this section, with some woodwinds having rests. The percussion section has rhythmic patterns starting in the fourth measure, with dynamics like *ff* and accents.

A

Vn I
Vn II
Va
Vc
DB

free bowing
div.

Detailed description: This block contains the musical notation for the string section: Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a rhythmic pattern of eighth notes. The Violin I part has a section labeled "free bowing" starting in the fourth measure. The Violin II part has a section labeled "div." (divisi) starting in the fourth measure. The Viola, Violoncello, and Double Bass parts have a similar rhythmic pattern throughout the section.

36

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
T. D.
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

41

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
T. D.
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

46

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
T. D.
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

57

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

mp

to FDr

63

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

mp

C

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Pic), Flutes 1 and 2 (Fl 1, 2), Oboes 1 and 2 (Ob 1, 2), English Horn (EH), Clarinets 1 and 2 (Cl 1, 2), Bassoon (BCL), Bassoons 1 and 2 (Bn 1, 2), Horns 1 and 2 (Hn 1, 2), Horns 3 and 4 (Hn 3, 4), Trumpets 1, 2 and 3 (Tpt 1, 2, 3), Trombones 1 and 2 (Tbn 1, 2), Baritone Trombone (BTbn), Tuba (Tba), Timpani (Timp), Snare Drum (SnDr), Field Drum (FDr), Triangle (Tri), Bass Drum (BDr), and Cymbals (Cyms). The score features various dynamic markings such as *mp*, *cresc.*, and *ff*. A section marked 'C' begins at measure 69.

C

Musical score for strings. The score includes parts for Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score features various dynamic markings such as *cresc.*, *pizz.*, *arco*, *mp*, and *ff*. A section marked 'C' begins at measure 69.

76

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCl

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr
Tri

BDr
Cyms

Vn I

Vn II

Va

Vc

DB

Detailed description: This page of a musical score, numbered 76, contains 24 staves. The top section includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2) and brass (Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, Tuba). The middle section features percussion (Tympani, Snare Drum, Field Drum/Triple Drum, Bass Drum, Cymbals). The bottom section contains strings (Violins I & II, Viola, Violoncello, Double Bass). The score is in 4/4 time with a key signature of two sharps (F# and C#). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

80

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

86

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCl

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

Detailed description: This page of a musical score, numbered 86, features a full orchestral and string ensemble. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section consists of Timpani, Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent rests. Dynamic markings such as *mf*, *ff*, and *pp* are used throughout. The page concludes with a double bar line at the end of measure 91.

101

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

f

arco

E

109

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms

E

Vn I
Vn II
Va
Vc
DB

118

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCl

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

din

unis.

F

to BDr

1.

3.

rit.

129

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

rit.

The musical score is arranged in two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time with a key signature of two sharps (F# and C#). The Piccolo part has a melodic line with eighth and sixteenth notes. The Flutes and Oboes play chords and melodic fragments. The English Horn has a melodic line. The Clarinets play chords and melodic fragments. The Bass Clarinet has a melodic line. The Bassoons play chords and melodic fragments. The Horns play chords and melodic fragments. The Trumpets and Trombones play chords and melodic fragments. The Tuba has a melodic line. The Timpani has a rhythmic pattern. The Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals have a rhythmic pattern. The Violins, Viola, Violoncello, and Double Bass play chords and melodic fragments. The score ends with a 'rit.' marking.

139

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

mp

p

mf

pizz.

G Slower, ♩ = c. 80

146

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms

G Slower, ♩ = c. 80

Vn I
Vn II
Va
Vc
DB

157

Pic
 Fl 1, 2
 Ob 1, 2
 EH
 Cl 1, 2
 BCl
 Bn 1, 2
 Hn 1, 2
 Hn 3, 4
 Tpt 1, 2
 Tpt 3
 Tbn 1, 2
 BTbn
 Tba
 Timp
 SnDr
 FDr
 Tri
 BDr
 Cym
 Vn I
 Vn II
 Va
 Vc
 DB

p
p
p
p
 1
p
 All
p
 All
p
 (pizz.)
p
 (pizz.)
p

167

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCl
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms

Vn I
Vn II
Va
Vc
DB

178

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

p

1.

p

p

p

col Vn I

p

I Moving ahead, ♩ = c. 72

Musical score for woodwinds and percussion, measures 188 to 200. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, Tuba, and Timpani. The percussion section includes Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The woodwinds and strings play in 2/4, 3/4, and 4/4 time signatures. The woodwinds and strings are marked *mp*. The percussion parts are marked *mp*. The score includes various musical notations such as rests, notes, and dynamics.

I Moving ahead, ♩ = c. 72

Musical score for strings, measures 188 to 200. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play in 2/4, 3/4, and 4/4 time signatures. The strings are marked *mp*. The score includes various musical notations such as notes, rests, and dynamics.

197

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

BTbn

Tba

Timp

SnDr

FDr

Tri

BDr

Cyms

Vn I

Vn II

Va

Vc

DB

J Ahead again, ♩ = c. 80

205

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCl
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms

J Ahead again, ♩ = c. 80

Vn I
Vn II
Va
Vc
DB

209 rit.

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

mp *f*

rit.

K Tempo I, ♩ = c. 116

218

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms

K Tempo I, ♩ = c. 116

Vn I
Vn II
Va
Vc
DB

225

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCl
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

Detailed description: This page of a musical score, numbered 225, features a variety of orchestral instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section consists of Timpani, Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines. The percussion instruments add texture and rhythmic drive to the ensemble.

233

Pic

Fl 1, 2

Ob 1, 2

EH

Cl 1, 2

BCL

Bn 1, 2

Hn 1, 2

Hn 3, 4

Tpt 1, 2

Tpt 3

Tbn 1, 2

B/Tbn

Tba

Timp

SnDr

FDr
Tri

BDr
Cyms

Vn I

Vn II

Va

Vc

DB

240

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCL
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cyms
Vn I
Vn II
Va
Vc
DB

The musical score is arranged in three systems. The first system contains Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The second system contains Timpani, Snare Drum, Field Drum, Triangle, Bass Drum, and Cymbals. The third system contains Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time with a key signature of one sharp (F#). The Piccolo part begins with a measure rest followed by eighth-note patterns. The woodwinds and strings provide harmonic support with various rhythmic patterns, including sixteenth-note runs in the strings.

246

Pic
Fl 1, 2
Ob 1, 2
EH
Cl 1, 2
BCl
Bn 1, 2
Hn 1, 2
Hn 3, 4
Tpt 1, 2
Tpt 3
Tbn 1, 2
BTbn
Tba
Timp
SnDr
FDr
Tri
BDr
Cym
Vn I
Vn II
Va
Vc
DB

250

This musical score page contains the following instruments and parts:

- Pic (Piccolo)
- Fl 1, 2 (Flute 1 and 2)
- Ob 1, 2 (Oboe 1 and 2)
- EH (English Horn)
- Cl 1, 2 (Clarinet 1 and 2)
- BCl (Bass Clarinet)
- Bn 1, 2 (Bassoon 1 and 2)
- Hn 1, 2 (Horn 1 and 2)
- Hn 3, 4 (Horn 3 and 4)
- Tpt 1, 2 (Trumpet 1 and 2)
- Tpt 3 (Trumpet 3)
- Tbn 1, 2 (Tuba 1 and 2)
- BTbn (Baritone Tuba)
- Tba (Tuba)
- Timp (Timpani)
- SnDr (Snare Drum)
- FDr Tri (Floor Tom Tom)
- BDr Cym (Bass Drum/Cymbal)
- Vn I (Violin I)
- Vn II (Violin II)
- Va (Viola)
- Vc (Violoncello)
- DB (Double Bass)

The score is in 4/4 time and features a key signature of two sharps (D major or F# minor). It includes dynamic markings such as *ff* and *mf*, and various articulations like accents and slurs. The page number 250 is located at the top left of the staff.