

**Malcolm Dedman**

# **Towards Reconciliation**

**for Violin Solo and Orchestra**

**2022**

*Dedicated to the late Archbishop Emeritus Desmond Tutu*

**Duration: 16.5 minutes**

# **Towards Reconciliation**

## ***Orchestration:***

2 Flutes, 2nd doubling piccolo

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Tenor Trombones, 2nd doubling Bass Trombone

Timpani (23", 25" and 28")

2 Percussion \*

Solo Violin

Strings

\* Percussionists play the following:

Player 1: 5 Tom-toms, Pair of Bongos, Large Suspended Cymbal,  
Pair of Congas, Glockenspiel, Vibraphone.

Player 2: Bass Drum, Tam-tam, Tubular Bells, Pair of Wood Blocks.

***All instruments are written in their respective transpositions.***

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# Towards Reconciliation

for Violin Solo and Orchestra

2022

## 1. Combatting Injustice

Malcolm Dedman

Allegro con Fuoco, ♩ = 120

5

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

2 Bassoons

I  
II  
4 Horns in F

III  
IV

2 Trumpets in C

2 Tenor Trombones

Timpani

Percussion 1

Percussion 2

Violin solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

con sord.

*ff*

*ff*

*ff*

Tuning

5 Tom-toms

Bass Drum

*f*

*ff*

Allegro con Fuoco, ♩ = 120

div.

*p*

*p*

10

rit. . . . . A tempo

Bsn.

5 Tom-toms

To Pair of Bongos

Perc. 1

Perc. 2

Bass Drum

*p*

*mf*

*ad lib.*

*f*

*ff*

Vln.

Vln. 1

Vln. 2

Vc.

Db.

rit. . . . . A tempo

*pp*

*pp*



15

20

Ob.

Cl.

Bsn.

Tbn.

Timp.

Perc. 2

Bass Drum

To Tam tam

Vln.

Vc.

Db.

*mf*

*p*

*mf*

con sord.

*p*

A $\flat$  to G

*pp*

*pp*

*pp*

*mf*<sup>3</sup>

*p*

*p*

rit. 25 **Meno mosso, dolce, ♩ = 92**

Picc. *p* *mp* *p* *mf* *p*

Fl. 2nd Flute take Piccolo

Ob. *p* *mp* *p* *mf* *p*

Cl. *mf* *f*

Perc. 1 Pair of Bongos *p*

Vln. *mf* *p*

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p*

Vc. *mf*

Db. *mf*

rit. 30 **Meno mosso, dolce, ♩ = 92**

Picc.

Fl. *p* *mf*

Ob. *p* *mf*

Timp. Hard sticks *p* G to A#

Perc. 1 Pair of Bongos *p*

Vln. *p* *mp* *p* *mf* *p*

Vln. 1 pizz., unis *p* *mf* *p*

Vln. 2 pizz., unis *p* *mf* *p*

Vla. pizz. *p* *mf* *p*

Vc. pizz. *p* *mf* *p*

Db. pizz. *p*

Picc. Piccolo take 2nd Flute

Fl. To Large Suspended Cymbal

Ob.

Perc. 1  
Pair of Bongos

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

35

*mf* *f* *mf*

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

*mf* *f* *mf*

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

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

40

*ff* *f*

*ff* *f*

*ff* *f*

*f* *mf* *p*

*ff* *f* *ff* *f* *mf*

*ff* *f*

*mf* *f*

*mf* *f*

accel.  $\text{♩} = 120$  rit.  $\text{♩} = 92$  **Meno mosso,**

arco *mf* arco *mf*

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45

accel. . . . . A tempo, ♩ = 120

50

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Tbn.

Timp.

Perc. 2

Vln.

Vla.

Vc.

Db.

*p*

*mf*

*f*

*pp*

*mf*

con sord.

senza sord.

con sord.

senza sord.

Ord. sticks

Tam-tam

I.v.

To Bass Drum

arco

accel. . . . . A tempo, ♩ = 120

55 **Adagio, ♩ = 60** 2nd Flute take Piccolo

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff* senza sord.

Timp. *ff* A# to G

Perc. 1 Large Suspended Cymbal *mf* *ff* To 5 Tom-toms

Perc. 2 Bass Drum *mf* *ff* To Tubular Bells

Vln. *ff* *p* espress. con sord.

Vln. 1 arco div. *f* *ff* unis. *p*

Vln. 2 *mf* *ff* unis. *p*

Vla. *mf* *ff*

Vc. *ff*

Db. *ff*

60 **Theme of Reconciliation** Moderato e Calmo, ♩ = 100 1 *cantabile* 65

Ob. *mf* *f*

Bsn. *p* *mf* con sord.

Vln. *p* *mf*

Vln. 1 *pp* *mf* *p* *p* *mf*

Vln. 2 *pp* *mf* *p* *p* *mf*

Vla. *p* *mf* *p*



70

Fl. *p* *mf*

Ob. *mf*

B. Cl. *p* *mf*

Bsn. *p*

Vln. *p* *mf* *f*  
*cantabile sul G* *sul D* *sul G*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *mf*

Vc. *p* *mf*



75

Cl. *p*

B. Cl. *p*  
*cantabile*

Bsn. *p* *mf* *p*

Vln. *p* *mf*  
*senza sord.* *senza sord.*

Vla. *p* *mf* *p*

Vc. *p*

*poco accel.* **Allegro, ♩ = 120**

80

85

Musical score for measures 85-88. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horns I, II, III, IV (Hn.), Percussion 1 (5 Tom-toms), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time. Dynamic markings include *f* (forte), *ff* (fortissimo), *ff<sup>3</sup>* (fortississimo), and *p* (piano). Performance instructions include *senza sord.* (without mutes) and *div.* (divisi). The woodwinds and strings play sustained notes, while the violins have more active parts.

90

Musical score for measures 90-93. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (5 Tom-toms), Violin (Vln.), Violin 1 (Vln. 1), and Violin 2 (Vln. 2). The music is in 3/4 time. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). The woodwinds play sustained notes, while the trumpets and trombones have more active parts.

95

Ob.

Cl.

Perc. 1

To Pair of Congas

*con rubato*

Vln.

*f* *ff*

100

Picc.

Tpt.

Perc. 1

Pair of Congas

Vln.

*rit.* *Meno mosso, ♩ = 92*

105

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

*p* *pp*

110

Picc.

Hn. I II

Tpt.

Timp.

Hard sticks

Perc. 1

Pair of Congas

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *mf* *p*

*p* *mf* *p*

*p* *mf > p* *p*

*p* *mf* *p*

*pizz.* *p*

115

Picc. *mf* *f* *mf*

Fl. I *mf* *f* *mf*

Ob. I *mf* *f* *mf*

Hn. I, II *p*

Perc. 1 Pair of Congas *mf* *f* *mf*

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

Vln. 1 *mf* *f* con sord.

Vln. 2 *mf* *f* con sord.

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf*



120

Theme of Reconciliation, Var. 1

rit. *Meno mosso*, ♩ = 72

Fl. *f*

Ob. *mf*

Perc. 1 Pair of Congas To Glockenspiel *mf*

Vln. *mf* *p* *pp*

Vla. *con sord.* *arco* *p* *mf*

Vc. *con sord.* *arco* *p* *mf*

125

Moderato, ♩ = 100

130

Picc. *p* *cantabile*

Fl. *mf*

Ob. *mf* *p*

Cl. *p* *mf*

B. Cl. *p*

Bsn. *p*

Vln. *cantabile* *p* *mf* *p*

Vln. 1 *Moderato, ♩ = 100*  
*arco con sord.* *p* *mf* *p*

Vla. *p* *mf* *p*

135

Piccolo take 2nd Flute

Picc. *mf* *p*

Fl. *f* *p*

Cl. *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Vln. *p*

Musical score for measures 140-145. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 140 is marked with a first ending bracket. Dynamics include *p*, *mf*, and *f*. Measure 145 is also marked with a first ending bracket and includes a *p* dynamic.



Musical score for measures 150-155. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 150 is marked with a first ending bracket and includes a *p* dynamic. Measure 155 is marked with a first ending bracket and includes a *pp* dynamic. The tempo is marked *rit.* and the tempo marking  $\text{♩} = 72$  is present. Performance instructions include *arco*, *con sord.*, *pizz.*, and *senza sord.*

2a. Cadenza

Moderato, con rubato, ♩ c 100

5

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

2 Bassoons

I  
II

4 Horns in F

III  
IV

2 Trumpets in C

2 Tenor Trombones

Timpani

Percussion 1

Percussion 2

Violin solo

*ff*

Moderato, con rubato, ♩ c 100

Violin 1

Violin 2

Viola

Violoncello

Double Bass



rit. . . . . A tempo

rit. . . . .

10

Vln.

*p* *f* *p*

2b. Hymn of Compassion

75

Largo e Maestosa, ♩ = 52

20

I  
II  
Hn. *f* *più f* *f*

III  
IV  
*f* *più f* *f*

Tpt. *a2* *più f* *f* *ff* *f*

Tbn. *f* *f* *più f* *f*

Perc. 1 Glockenspiel *p* *pp*

Vln. *pp* *ff* *p* *pp*

*punta d'arco*

Largo e Maestosa, ♩ = 52

Vln. 1 arco senza sord. div. *pp*

Vln. 2 senza sord. div. *pp*

Vla. senza sord. arco div. *pp*

Vc. senza sord. div. *pp*

25

30

Hn. *p* *pp* con sord.

Tpt. *mf* *pp* con sord.

Tbn. *p* *pp* con sord.

Perc. 1 Glockenspiel *p* *pp* *p*

Vln. *p* *pp* *p*

Vln. 1 arco *pp*

Vln. 2 arco *pp*

Vla. arco *pp*

Vc. arco *pp*

Db. arco *pp*



Andante e Religioso, ♩ = 72

35

40

Fl.

Ob.

Cl.

B. Cl.

Perc. 1  
Glockenspiel To Vibraphone

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Andante e Religioso, ♩ = 72

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vln.

Vln. 1

45

50

pp

unis.

Bsn. 55 60

Vln. *p* *pp* *mf*

Vln. 1 *con sord.*

Vln. 2 *unis.* *pp* *con sord.*

Vla. *unis.* *pp* *con sord.*

Vc. *unis.* *pp*

Db. *pp*

Theme of Reconciliation, Var. 2

Vln. *rit.* 65  $\text{♩} = 60$  70 *A tempo e Tranquillo*  
*espress.*

Vln. 2 *rit.*  $\text{♩} = 60$  *A tempo e Tranquillo*  
*con sord.*

Vla. *con sord.* *pp*

Vc. *con sord.* *pp*

Db. *pp*

Cl. *I* 75 *mf* *pp*

Vln. *mf* *pp*

Vln. 1 *con sord.* *pp* *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *con sord.* *mf* *pp* *senza sord.*

espress. 80

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

Ob. *p* *mf*

Cl. *p* *mp* *mf* *f*

Bsn. *p* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Vln. *p* *mf* *f*

Vibraphone Motor off, soft sticks



85

Fl. *p* *pp* *pp*

Ob. *p*

Cl. *p* *pp*

B. Cl. *pp*

Bsn. *p* *pp*

Perc. 1 *p* *pp*

Perc. 2 *p* *pp*

Vln. *p* *pp*

Vln. 1 con sord. div. *pp* *p* *pp* *p* *pp* *p* *pp*

Vln. 2 con sord. div. *pp* *p* *pp* *p* *pp* *p* *pp*

90

Fl.

B. Cl.

Vibraphone

Perc. 1  
Tubular Bells

Perc. 2

Vln.  
*con sord.*

Vln. 1

Vln. 2

*p* *pp* *mf* *p* *pp* *p* *pp*



95

Fl.

Cl.

B. Cl.

Vibraphone

Perc. 1  
Tubular Bells

Perc. 2

Vln.  
*senza sord.*

Vln. 1  
*senza sord.*

Vln. 2  
*senza sord.*

Vla.  
*con sord.* *senza sord.*

*p* *mf* *p* *pp* *p* *pp* *ppp* *ppp*

### 3. Truth and Reconciliation - A Legacy

accel. . . . .

5

**Allegro con Spirito, ♩ = 100**

**Adagio, ♩ = 60**

This musical score is for the third movement, '3. Truth and Reconciliation - A Legacy'. It is written in 6/8 time and begins with a tempo of Adagio (♩ = 60). The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B♭, Bass Clarinet in B♭, 2 Bassoons, 4 Horns in F (I, II, III, IV), 2 Trumpets in C, 2 Tenor Trombones, Timpani, Percussion 1 (Vibraphone and Tubular Bells), Violin solo, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features a dynamic range from piano (p) to fortissimo (ff) and includes performance instructions such as 'con sord.' (with mutes) and 'senza sord.' (without mutes). A rehearsal mark '5' is placed above the first measure of the second system. The tempo changes to Allegro con Spirito (♩ = 100) in the final system, with an 'accel.' (accelerando) marking leading into it. The string section (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) plays a pizzicato (pizz.) part in the final system.

Musical score for orchestra and strings, measures 10-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hn. I, II, III, IV), Trumpet (Tpt.), Timpani (Timp.), Percussion 1 (Perc. 1) with Vibraphone, Percussion 2 (Perc. 2) with Tubular Bells, Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

Measures 10-15 are marked with a box containing the number 10 at the beginning and 15 at the end. The score features various dynamics including *f*, *mf*, and *ff*. The woodwinds and brass instruments have rests in measures 10-14, with entries in measure 15. The strings play a rhythmic pattern throughout. The percussion instruments have rests in measures 10-14, with entries in measure 15.

20

25

Fl.

Ob.

Cl.

I

II

Hn.

III

IV

Tpt.

Tbn.

con sord.

Timp.

*mf* *ff*

*mf* *ff*

*mf* *ff*

*mf* *ff*

G# to G

Vibraphone

Perc. 1

Tubular Bells

Perc. 2

*ff*

*ff*

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*f*

*f*

*f*

30 35

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

B. Cl. *ff* *f*

Bsn. *ffp* *ff* *f*

I *mf* *ff* senza sord.

II *mf* *ff* senza sord.

Hn. III *mf* *ff* senza sord.

IV *mf* *ff* senza sord.

Tpt. *mf* *ff* senza sord.

Tbn. *mf* *ff* 2nd Trombone take Bass senza sord.

Timp. *ff* *mf* *ff* G to E D to C

Perc. 1 *ff* To Pair of Congas

Perc. 2 *ff* To Pair of Wood Blocks

Vln. *f* *ff*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* arco *ffp* *ff* *f*

Db. *ffp* *ff* *f*



40

45

Fl.

Cl.

B. Cl.

Bsn.

Vln.

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*mf*

*mf*



50

55

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Perc. 1  
Pair of Congas

Vln.

Vc.

Db.

*f*

*mf*

*f*

*mf*

*mf*

*f*

55 60

Fl. *f* *ff* *f*

Ob.

B. Cl. *ff*

Hn. I/II *f* senza sord.

Timp. *p* *ff*

Pair of Congas *p*

Pair of Wood Blocks *p* *mf* *f* *ff*

Vln. *p* *mf* *f* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

65 70

Fl.

Ob.

Cl. *f* *mf*

Hn. I/II *p*

Vln. *pizz.* *mf* *p* *arco* *mf*

Vln. 1 *arco* *mf* *p*

Vln. 2 *mf* *p* *arco*

Vla. *p* *mf*

Vc. *mf* *p*

Db. *mf* *p*

rit. 75 **Meno mosso, ♩ = 72** 80

Fl. *pp*

Cl. *pp*

Bsn. *p* *pp*

Timp. *pp*

Vln. *p* *pp* con sord. sul G *pp*

rit. **Meno mosso, ♩ = 72**

Vln. 1 *pp* *p* div.

Vln. 2 *pp* *p* div.

Vla. *p* *pp* *p* div.

Vc. *pp* pizz.

Db. *pp* pizz.



accel. **A tempo** 85 90

Fl. *p* *f*

Ob. *f*

Cl. *p* *f*

Perc. 1 Pair of Congas *mf*

Vln. *p* *mf* senza sord.

accel. **A tempo**

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Db. *mf*

95 rit. A tempo 100

Fl.

Ob.

Cl.

Bsn.

Pair of Congas To Vibraphone

Perc. 1

Vln. 1 rit. unis. div. A tempo

Vln. 2 unis. div. pp

Vla. unis. f > mf pp p

Vc. arco mf p pizz. pp p

Db. pp



105

Ob. pp mf p

Cl. pp mf p

B. Cl. pp mf p

Bsn. pp mf p

Vln. senza sord. dolce p mf f

Vln. 1 unis. mf f

Vla. pp p mf f mf

Vc. pp p mf p mf f mf

Db. p mf

110 115

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

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

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

Vln. 1 *mf* *mf* *f*

Vln. 2 *unis.* *p* *mf* *f* *mf* *f*

Vla. *f* *p* *mf* *f* *mf*

Vc. *p*

Db. *p* *mf*

120 125 rit. . . . .

Fl. *pp* *p* *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp*

B. Cl. *pp* *p* *pp*

Bsn. *pp*

Vln. *mf* *p* *mf* *p* *rit. . . . .*

Vln. 1 *mf* *p* *pp*

Vln. 2 *arco* *p* *mf* *p* *mf* *p* *pp* *p*

Vla. *f* *p*

Vc. *p* *mf* *p* *mf* *p* *pp* *p*

Db. *p* *pp* *p*

130

Meno mosso, ♩ = 72

accel.

135

A tempo

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf*

Bsn. *mf*

Vibraphone *mf* *f* *mf*

Vln. *f* *più f* *f*

Meno mosso, ♩ = 72

accel.

A tempo

Vln. 1 *f* *più f* *f*

Vln. 2 *f* *più f* *f*

Vla. *mf < f* *f* *pizz.* *f*

Vc. *mf* *f* *pizz.* *f*

Db. *f*

140

145

Fl. *f*

Ob. *f*

Cl. *f*

Vibraphone *f* *p*

Vln. *f* *p*

Vln. 1 *pizz. unis. p*

Vln. 2 *pizz. unis. p*

Vla. *f* *p*

Vc. *f* *p*

Vibraphone

Perc. 1

To Pair of Congas

150

*mf*

*rit.* ----- *A tempo*

155

Vln.

*mf* *ff*

Vln. 1

*mf*

Vln. 2

*mf*

Vla.

*mf*

Vc.

*mf*

arco

*ffp*

arco

*ffp*

Db.

*ffp*



160

Fl.

*mf*

Ob.

*mf*

B. Cl.

*ff* *f* *mf*

Bsn.

*f*

Hn. I  
II

*p*

Vln.

pizz.

arco

*mf* *f*

Vln. 1

pizz.

*f*

Vln. 2

pizz.

*f*

Vla.

pizz.

*f*

Vc.

*ff*

*mf*

Db.

*ff*

*mf*

165

Fl.

Ob.

Cl.

Tbn. Tenor

Bass

Perc. 1 Pair of Congas

Vln.

Vc.

Db.

170

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

senza sord.

175

180

Fl.

Cl.

B. Cl.

Bsn.

Tbn.

Timp.

Perc. 1 Pair of Congas

Pair of Wood Blocks

Perc. 2

Vln.

Vc.

Db.

*mf*

*f*

*ff*

*mf*

*p*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*mf*

*ff*

*mf*

*ff*

To Large Suspended Cymbal

To Tubular Bells



1

185

190

Fl. *f* *mf* *p*

Ob. *f*

Cl. *f* *mf*

Bsn. *p*

Vln. 1 arco *mf* *p*

Vln. 2 arco *mf* *p* arco *p*

Vla. *p*

Vc. *mf* *p*

Db. *mf* *p*

Theme of Reconciliation, Var. 4

rit. 195

Meno mosso, ♩ = 72 A tempo 200

Picc. 2nd Flute take Piccolo

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *p* *f*

Timp. *mf* *f* C to B B to A

Vln. *mf* *p* *f* *ff* *f*

Vla. rit. *mf* *p*

Vc. *mf* *f*

Db. *mf* *f*

205 210

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Vln. *p*

Vln. 1 *pp* div.

Vln. 2 *pp* div.

Vla. *pp* div.

Vc. *pp*

Db. *pp*

Detailed description: This page of a musical score contains staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Violin, and strings. The woodwinds and strings are marked with a piano (*p*) dynamic. The string section (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) is marked with a pianissimo (*pp*) dynamic and includes a 'div.' (divisi) instruction. The score includes various musical notations such as slurs, ties, and fingerings (e.g., '2' in brackets). Measure numbers 205 and 210 are indicated in boxes above the Piccolo and Flute staves respectively.

Picc. *mf* *f* *ff*  
 Fl. *mf* *f* *ff*  
 Ob. *mf* *f* *ff*  
 Cl. *mf* *f* *ff*  
 B. Cl. *mf* *f* *ff*  
 Bsn. *mf* *f* *ff*  
 I II *mf* *f* *ff* *mf*  
 Hn. *mf* *f* *ff* *mf*  
 III IV *mf* *f* *ff* *mf*  
 Tpt. *f* *ff* *sempre ff*  
 Tbn. *ff*  
 Perc. 2 Tubular Bells *ff*  
 Vln. *mf* *f* *ff*  
 Vln. 1 *ff* unis.  
 Vln. 2 *ff* unis.  
 Vla.  
 Vc.  
 Db.

220 225

Picc. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Tpt. II *f* *p*

Tbn. *f*

Perc. 2 Tubular Bells *f*

Vln. *f* *mf* *f* *ff*

Vln. 1 *f* *p* div.

Vln. 2 *f* *p* div.

Vla. *p* div.

Vc. *f* *p*

Db. *f* *p*

230

235

rit.

Picc. *f* *ff*  
 Fl. *f* *ff*  
 Ob. *f* *ff*  
 Cl. *f* *ff*  
 B. Cl. *f* *ff*  
 Bsn. *ff* *fff*  
 Hn. I II *f* *ff*  
 Hn. III IV *f* *ff*  
 Tpt. I II *f* *ff*  
 Tbn. *ff* *fff*  
 Perc. 1 Large Suspended Cymbal *mf*  
 Perc. 2 Tubular Bells *ff*  
 Vln. *f* *ff*  
 Vln. 1 unis. *f* *ff*  
 Vla. unis. *f* *ff*  
 Db. *fff*

A tempo

245

rit.

240

Picc. *fff* *f* *ff*  
 Fl. *fff* *f* *ff*  
 Ob. *fff* *f* *ff*  
 Cl. *fff* *f* *ff*  
 B. Cl. *fff* *f* *ff*  
 Bsn. *f* *ff*  
 Hn. I *fff* *f* *ff*  
 Hn. II *fff* *f* *ff*  
 Hn. III *fff* *f* *ff*  
 Hn. IV *fff* *f* *ff*  
 Tpt. I *fff* *f* *ff*  
 Tpt. II *fff* *f* *ff*  
 Tbn. *f* *ff*  
 Timp. *fff* *f* *f* *fff*  
 Perc. 1 Large Suspended Cymbal *fff*  
 Perc. 2 Tubular Bells *fff*  
 Vln. *fff*  
 Vln. 1 *fff* *f* *ff* *fff* non div.  
 Vln. 2 *fff* *f* *ff* *fff* non div.  
 Vla. *fff* *f* *ff* *fff* non div.  
 Vc. *fff* *f* *ff* *fff* non div.  
 Db. *f* *ff* *fff*

Meno mosso, ♩ = 80

rit.

Picc. *p* *fff*

Fl. *p* *fff*

Ob. *p* *fff*

Cl. *p* *fff*

B. Cl. *p* *fff*

Bsn. *p* *fff*

I Hn. *p* *fff*

II Hn. *p* *fff*

III Hn. *p* *fff*

IV Hn. *p* *fff*

Tpt. *p* *fff*

Tbn. *p* *fff*

Timp. *p* *fff*

Perc. 1 Large Suspended Cymbal *p* *fff*

Perc. 2 Tubular Bells *p* *fff*

Vln. *mf* *fff*

Meno mosso, ♩ = 80

rit.

Vln. 1 *p* *fff*

Vln. 2 *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

Db. *p* *fff*