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# LUX PERPETUA

FOR SOLO SOPRANO SAXOPHONE  
AND ORCHESTRA  
(2011)

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KATHRYN SALFELDER

## **Program Listing:**

Lux Perpetua  
I. Introit  
II. Refractions  
III. Reflections  
IV. Shadows  
V. Glimmers  
VI. Elegy

Kathryn Salfelder (1987- )

## **Program Note:**

"There, peeping among the cloud-wrack above a dark tor high up in the mountains, Sam saw a white star twinkle for a while. The beauty of it smote his heart, as he looked up out of the forsaken land, and hope returned to him. For like a shaft, clear and cold, the thought pierced him that in the end the Shadow was only a small and passing thing; there was light and high beauty forever beyond its reach." - J.R.R. Tolkien

*Lux Perpetua* explores light's many facets in six continuous movements, performed without pause. The first and final movements offer emotional reflections on hope in a time of sorrow. The inner four movements focus on light's physical properties and how they are perceived by the human eye.

The first movement, *Introit*, (from the Latin *introitus*, or "entrance") references the opening movement of a Requiem Mass. The title of this work, *Lux Perpetua*, is derived from the standard requiem text "...et lux perpetua luceat eis" (...and may perpetual light shine upon them). The subsequent two movements are a musical journey into optics. In *Refractions*, a change in speed constitutes a change in direction, resulting in ascending/descending patterns and abrupt shifts in motivic ideas. In *Reflections*, the 'mirror image' is exemplified through melodic techniques of retrograde and inversion.

The fourth movement, *Shadows*, explores the timbral colors of the saxophone including the use of multiphonics, in which the soloist performs multiple pitches simultaneously. In *Glimmers*, dashes of light, like paintbrush strokes of brilliance, shimmer across the texture in the violins and upper winds. These high voices quote Asola's 16th century motet, *O Vos Omnes*: "O all ye who pass by, attend and see, if there be any sorrow like my sorrow." *Elegy*, the final movement of the work, was actually the beginning of my creative process, and it contains the very first notes I composed after a year hiatus in my writing. Its final bars re-establish the opening cello motive from the *Introit*, but in a new register with a decidedly different aura.

With heartfelt thanks to David Alan Miller, Timothy McAllister and the Albany Symphony, I dedicate this work in memory of my mother, my best friend, Elizabeth J. Salfelder (1948-2011). She is deeply missed, forever loved, and always present in my heart and in my music.

## **Instrumentation**

2 Flutes  
2 Oboes  
2 Clarinets in A  
2 Bassoons

2 Horns in F  
2 Trumpets in C

Timpani

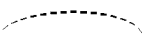
Solo Soprano Saxophone

Strings

## **To the Conductor:**

Accidentals remain in effect for the duration of the measure at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

Notes in parentheses ( ) in the solo part may be omitted.

 Dotted slurs indicate phrasing

Performance time: c. 14 minutes

Commissioned by the Albany (NY) Symphony

First Performance: October 22, 2011, Troy Savings Bank Music Hall, Troy, NY.

Albany Symphony, David Alan Miller, conductor  
Timothy McAllister, soprano saxophone

Commissioned by the Albany (NY) Symphony Orchestra

# LUX PERPETUA

TO MY MOM, ELIZABETH SALFELDER (1948-2011), WITH LOVE AND THANKS

Kathryn Salfelder (b. 1987)

Grave  
♩ = 52

## I. INTROIT

The score is for the first movement, 'I. INTROIT', in a 'Grave' tempo with a metronome marking of ♩ = 52. The music is in 4/4 time and is transposed. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in C 1 & 2, Timpani (using med-hard mallets), Solo Soprano Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I part begins with a 'div. a 2' marking and a triplet of eighth notes, followed by a triplet of sixteenth notes. The Violin II part also features a 'div. a 2' marking and a triplet of eighth notes. The Viola part has a 'div. a 2' marking and a triplet of eighth notes. The Violoncello part has a 'div. a 2' marking and a triplet of eighth notes. The Contrabass part has a 'div. a 2' marking and a triplet of eighth notes. The Timpani part has two 'ppp' markings. The Solo Soprano Saxophone part has a 'ppp' marking. The Violin I part has a 'ppp' marking. The Violin II part has a 'ppp' marking. The Viola part has a 'ppp' marking. The Violoncello part has a 'pp' marking. The Contrabass part has a 'pp' marking. The score is divided into measures by vertical bar lines, with time signatures changing from 4/4 to 3/4, 4/4, 5/4, and 4/4.

9  $\text{♩} = 56$

Musical score for measures 6-9. The score is in 4/4 time with a tempo of quarter note = 56. The instruments and their parts are:

- Timp.**: Rests for measures 6-8, then a quarter note G4 in measure 9.
- Sop. Sax.**: Rests for measures 6-8, then a quarter note G4 in measure 9.
- Vln. I**: Measure 6 has a triplet of eighth notes (F#4, G4, A4) followed by a half note G4. Measure 7 has a half note G4. Measure 8 has a half note G4. Measure 9 has a half note G4.
- Vln. II**: Measure 6 has a quarter note G4. Measure 7 has a quarter note G4. Measure 8 has a quarter note G4. Measure 9 has a quarter note G4.
- Vla.**: Rests for measures 6-8, then a half note G4 in measure 9.
- Vc.**: Measure 6 has a quarter note G4. Measure 7 has a quarter note G4. Measure 8 has a quarter note G4. Measure 9 has a quarter note G4.
- Cb.**: Rests for measures 6-8, then a quarter note G2 in measure 9.

Dynamic markings: *pp* (Timp. and Sop. Sax. in m. 9), *ppp* (Vln. I, Vln. II, and Vla. in m. 9), *n* (Vln. I, Vln. II, and Vla. in m. 7-8), *p* (Vln. II, Vla., Vc., and Cb. in m. 9), *div. a 2* (Vln. I and Vla. in m. 9), *div. a 3* (Vc. in m. 6).

Musical score for measures 11-13. The score features a change in meter from 4/4 to 3/4 and back to 4/4. The instruments and their parts are:

- Timp.**: Rests for measures 11-12, then a quarter note G4 in measure 13.
- Sop. Sax.**: Measure 11 has a quarter note G4. Measure 12 has a quarter note G4. Measure 13 has a quarter note G4.
- Vln. I**: Measure 11 has a quarter note G4. Measure 12 has a quarter note G4. Measure 13 has a quarter note G4.
- Vln. II**: Measure 11 has a quarter note G4. Measure 12 has a quarter note G4. Measure 13 has a quarter note G4.
- Vla.**: Measure 11 has a quarter note G4. Measure 12 has a quarter note G4. Measure 13 has a quarter note G4.
- Vc.**: Measure 11 has a quarter note G4. Measure 12 has a quarter note G4. Measure 13 has a quarter note G4.
- Cb.**: Measure 11 has a quarter note G2. Measure 12 has a quarter note G2. Measure 13 has a quarter note G2.

Dynamic markings: *p* (Sop. Sax. in m. 11), *pp* (Timp. in m. 13), *pp < p > pp* (Vln. I and Vln. II in m. 13), *mp* (Vla., Vc., and Cb. in m. 13), *espress.* (Sop. Sax. in m. 11).

17 *sim.* 21

Timp. *mp* *mf*

Sop. Sax. *mp* *mf*

Vln. I *mp* *mf* *intensely*

Vln. II *mp* *mf* *intensely* *div a 2*

Vla. *mf* *intensely*

Vc. *mf* *intensely*

Cb. *mf* *intensely*

un. sul D

un. *mp* *mf*

3

div a 2 *intensely*

*intensely*

*intensely*

*intensely*

*intensely*

22 *sim. l.v.*

Timp.

Sop. Sax. *mp* *mf*

Vln. I *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff*

Vla. *un. poco a poco cresc.*

Vc. *un. poco a poco cresc.*

Cb. *poco a poco cresc.*

*div a 2*

*3* *5* *3* *5*

*mp* *ff* *mp* *ff*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

25

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *ff* *f*

*poco a poco cresc.*

intensely unis.

unis.

5 3 3 6 3

*poco a poco cresc.*



27

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

## II. REFRACTIONS

**28**  $\text{♩} = 112$

Fls. *f* a 2

Obs. *f*

Cls. *f*

Timp. *secco* *ff*

Sop. Sax. *ff* 3 5 5 6 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

**32** *mf* *ff*

**35** 1. *p* *mf*

Fls. *mf*

Obs. *mf*

Cls. *mf* *ff*

Sop. Sax. with increasing desperation

40

38

Fls.

Obs.

Cls.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*f*

*fff*

1. solo

6

6

5

5

6

45

42

Fls.

Obs.

Cls.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

1. solo

3

a 2



48

a 2

Musical score for measures 47-49. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Soprano Saxophone (Sop. Sax.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 47-49 show woodwinds playing a rhythmic pattern with dynamic markings *mf* and *ff*. The Soprano Saxophone has a melodic line with triplets and quintuplets. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is mostly silent, with some bowing marks in measures 48 and 49.

Musical score for measures 50-53. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), and Soprano Saxophone (Sop. Sax.). Measures 50-53 show woodwinds playing a rhythmic pattern with dynamic markings *mf* and *ff*. The Soprano Saxophone has a melodic line with quintuplets and a triplet. The Flute, Oboe, and Clarinet parts have long notes in measure 53.

54 55

Fls. *mp* *mf* *ff*

Obs. *mp* *mf* *ff*

Cls. *mp* *intensely* *ff* *ffmp* *(ff)* *ff*

Bsns. *intensely* *ff*

Hns. *intensely* *ff* *ffmp* *(ff)* *ff*

C Tpts.

Timp. *f*

Sop. Sax. *ff* 3 3 3 3 3 6 6 6

Vln. I *intensely* *ff* *ffmp* *(ff)* *ff*

Vln. II *intensely* *ff* *ffmp* *ff*

Vla. *intensely* *ff* *ffmp* *ff*

Vc. *intensely* *ff* *ffmp* *ff*

Cb. *intensely* *ff*

58

61

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

Timp.

61

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *ff*

*ffmp* *(ff)* *ff* *f*

*ffmp* *(ff)* *ff* *f*

*ffmp* *(ff)* *ff* *f*

*ffmp* *(ff)* *ff* *f*

*ff*

*f*

6

6

6

6

6

6

62

a 2

*ff*

Obs.

Cls.

Bsns.

Hns.

C Tpts.

1.

*f*

Timp.

(secco)

*f*

*ff*

Sop. Sax.

6

*ff*

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

Cb.

*f*

*ff*

Detailed description: This page of a musical score for 'LUX PERPETUA' contains measures 62 through 64. The score is arranged in a system with ten staves. The instruments and their parts are: Flute (Fls.) with a first ending marked 'a 2' and a fortissimo (*ff*) dynamic; Oboe (Obs.) with a whole rest; Clarinet (Cls.) with a whole note chord and fortissimo (*ff*) dynamic; Bassoon (Bsns.) with a whole rest; Horns (Hns.) with a whole note chord and fortissimo (*ff*) dynamic; C Trumpets (C Tpts.) with a first ending marked '1.' and fortissimo (*f*) dynamic; Timpani (Timp.) with a half note chord and fortissimo (*f*) dynamic, ending with a fortissimo (*ff*) dynamic and the instruction '(secco)'; Soprano Saxophone (Sop. Sax.) with a sixteenth-note triplet pattern and fortissimo (*ff*) dynamic; Violin I (Vln. I) with a half note chord and fortissimo (*ff*) dynamic; Violin II (Vln. II) with a half note chord and fortissimo (*ff*) dynamic; Viola (Vla.) with a half note chord and fortissimo (*ff*) dynamic; Violoncello (Vc.) with a half note chord and fortissimo (*ff*) dynamic; and Contrabass (Cb.) with a half note chord and fortissimo (*f*) dynamic.

III. REFLECTIONS

65 Tranquilo  
(♩ = 112)

Fls.

Obs. 1. solo sotto voce  
*mp*

Cls. 2. legato  
*p* 1. legato  
*p*

Bsns.

Hns. *p*

C Tpts.

Timp.

Sop. Sax. 65 Tranquilo  
(♩ = 112)  
*p*

Vln. I sul G legato  
div a 2  
*p*

Vln. II div a 2 legato  
*submp* *p* sul G legato  
*p*

Vla. *submp* *p* sul G  
*submp* *p*

Vc. *p* div a 2

Cb.

70 a 2

Fls. *p* *mp*

Obs. (1.) *p* *mp*

Cls. *mp*

Bsns. *legato* *p* *mp*

Hns. *mp*

C Tpts. 1. solo *mp*

Sop. Sax. *mp*

Vln. I *sul D* *legato* *p* *mp*

Vln. II *mp* *sul G* *mp*

Vla. *mp* *mp*

Vc. *mp* *sul G* *p* *mp*

Cb. *p* *mp*



This page of the musical score for 'LUX PERPETUA' contains measures 81 through 84. The instrumentation includes Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpets (C Tpts.), Soprano Saxophone (Sop. Sax.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Measure 81:** Flute, Oboe, Clarinet, Bassoon, Horns, and Contrabass play a melodic line with a *mf* dynamic. The Soprano Saxophone has a sixteenth-note pattern with a *mf* dynamic.

**Measure 82:** The woodwinds continue with *mf* dynamics. The Horns play a sustained chord with a *mf* dynamic.

**Measure 83:** The Flute has a *mp* dynamic. The Oboe plays a first ending (*1.*) with a *p* dynamic. The Horns play a *sub p* dynamic. The Contrabass plays a *p* dynamic.

**Measure 84:** The Flute has a *mp* dynamic. The Soprano Saxophone has a *delicato* marking and a *mp* dynamic. The Horns play a *sub p* dynamic. The Contrabass plays a *p* dynamic.



86

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score for 'LUX PERPETUA' contains measures 91 and 92. The instrumentation includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns, Trumpets (2 straight mutes), Saxophone, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time with a key signature of one sharp (F#). Measure 91 begins with a *p* dynamic. Measure 92 features a *delicato* marking and a *mp* dynamic. The woodwinds and strings play melodic lines, while the brass provides harmonic support. The strings are marked *unis.* (unison) and *mp*. The Contrabass is marked *delicato pizz.* (delicately pizzicato). The Horns and Trumpets have a *delicato* marking, with the Trumpets specifically noted as *2. straight mute*. The score includes various musical notations such as slurs, ties, and dynamic markings.

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns.

C Tpts.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

1. straight mute  
delicato

arco

*mf*

3 6 6

*mf*

*mf*

*mf*

*mf*

99

Fls. *f* legato

Obs. *f*

Cl. 1 *f* legato

Cl. 2 *f* legato

Bsn. 1 *f*

Bsn. 2 *f*

Hns. *f*

C Tpts.

Sop. Sax. *f* 6 6 3 6

Vln. I *f* div a 2 legato

Vln. II *f* div a 2 legato

Vla. *f* div a 2 legato

Vc. *f* div a 2 legato

Cb. *f*





113

114

Fls.

Obs.

Cl. 1

Cl. 2

Bsns.

Hns.

C Tpts.

114

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# IV. SHADOWS

**119** *Molto rubato*  
♩ = 56 - 62

Sop. Sax. *mf* *n*

Sop. Sax. **129** *n* *mf* intense, bright *(mf)* *p* warm, mellow

Sop. Sax. **139** *(p)* *pp* *mp*

Sop. Sax. **144** **148** *pp* *ppp* *mp*

Vln. I *n* *pp* unis. sul tasto *pp* *p* *div a 2* *p*

Vln. II unis. sul tasto *pp* *pp* *p*

Vla. unis. sul tasto *p* *mp*

Vc. unis. sul tasto *p* *mp*

Cb. *p* *mp*

Sop. Sax. **153** *p* *ppp*

Vln. I *p* (sul tasto) *ppp* *pp* *div a 2*

Vln. II unis. delicato (sul tasto) *pp* *ppp* *pp* *div a 2*

Vla. delicato *p* *ppp* *pp* *div a 2*

Vc. delicato *p* *ppp* *pp* *div a 2*

Cb. *p* *ppp* *pp* sul tasto



155 allarg.

Fls. allarg.

Obs.

Cls.

Bsns. *f*

Hns. *p* *mf* *f*

C Tpts.

Timp. *f*

Sop. Sax. *mf* *f* *fmp* allarg.

Vln. I *p* *f* (ord.)

Vln. II *p* *f* (ord.) unis. *fmp < f*

Vla. *p* *f* (ord.) unis.

Vc. *p* *f* (ord.)

Cb. *p* *f* (ord.)

poco a poco ord. sim. (ord.)

V. GLIMMERS

160

$\text{♩} = 138$

Musical score for V. GLIMMERS, measures 160-164. The score is in 4/4 time with a tempo of 138 beats per minute. The instrumentation includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Horn, Trumpets, Timpani, Soprano Saxophone, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *n* (piano). The Soprano Saxophone part (measure 160) consists of a continuous eighth-note triplet pattern. The woodwind and string parts feature long, sustained notes with various articulations and dynamics.





174 176

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *mp* — *f* *pp*

Cl. 1 *mp* — *f* *pp*

Cl. 2 *pp*

Bsn. 1 *mp* — *f* *mf*

Bsn. 2 *mf*

Hns. *mf*

C Tpts. 2. solo straight mute *f* *pp*

Timp.

176

Sop. Sax. *f*

Vln. I unis. *f*

Vln. II *mf*

Vla. *mp* — *f* *mf*

Vc. *mf* arco

Cb. *mf*

178

Fl. 1 *mf* *p* *mf* *mp* *ff*

Fl. 2 *mf* *p* *mf* *mp* *ff*

Ob. 1 *mf* *p* *f* *p* *mf* *mp* *ff*

Ob. 2 *mf* *p* *f* *p* *mf* *mp* *ff*

Cl. 1 *mf* *p* *mf* *mp* *ff*

Cl. 2 *mf* *p* *mf* *mp* *ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hns. *f*

C Tpts. *mf* *p* *f*

Timp. *mf*

Sop. Sax. *mf* *f*

Vln. I *mf* *f*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *f*

Cb. *f*

183

Musical score for measures 183-186, woodwind section. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns (Hns.), and Trumpets (C Tpts.). The music is in 4/4 time with a key signature of one sharp (F#). The woodwinds play a melodic line consisting of eighth-note triplets, marked *leggiero* and *f*. The Horns and Trumpets play a sustained chord, marked *mf* and *f*, with the instruction *cantabile* and *open* for the trumpets. The Timpani (Timp.) part is marked *f* and plays a sustained chord.

183

Musical score for measures 183-186, string section. The score includes parts for Soprano Saxophone (Sop. Sax.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). The Violin I and II parts play a melodic line consisting of eighth-note triplets, marked *leggiero* and *f*. The Viola part plays a melodic line consisting of eighth-note triplets, marked *pizz* and *f*. The Violoncello and Contrabass parts play a sustained chord, marked *f*. The Soprano Saxophone part is marked *mf* and *f*, with the instruction *cantabile* and *open* for the trumpets.





193

191

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns.

C Tpts.

Timp.

193

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

straight mutes

pp

subpp

p

p half

arco

pizz

197

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* (*mf*) *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsns. *mp* *mf*

Hns. *mp* *mf*

C Tpts.

(with hands, l. v.)

Timp. *mp*

Sop. Sax. *mp* *mf*

Vln. I *mp* *mf* tutti

Vln. II *mp* *mf* tutti

Vla. *mp* *mf* tutti

Vc.

Cb.



poco accel. . . . .

204

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

Timp. (mallets, l.v.)

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

poco accel. . . . .

210

♩ = 168 (♩. = 56)

208

Fls.    Obs.    Cls.    Bsns.    Hns.    C Tpts.    Timp.

This block contains the musical notation for measures 208 through 210 for the woodwind and percussion sections. The Flutes, Oboes, and Clarinets parts are mostly rests. The Bassoons play a sustained chord of G2 and B1. The Horns play a melodic line with accents. The Trumpets play a sustained chord of G2 and B1, marked 'open' and 'f'. The Timpani part features triplet patterns in measures 208 and 209, followed by a sustained chord in measure 210, marked 'f' and 'mp'.

210

♩ = 168 (♩. = 56)

Sop. Sax.    Vln. I    Vln. II    Vla.    Vc.    Cb.

This block contains the musical notation for measures 210 through 212 for the string and woodwind sections. The Soprano Saxophone plays a melodic line with triplets in measure 210, marked 'f'. The Violin I part has a melodic line with accents. The Violin II part plays a rhythmic pattern. The Viola, Violoncello, and Contrabass parts play sustained chords.

213

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hns. *mf* *f* *cuivre a 2*

C Tpts. *mf* *f*

Timp.

Sop. Sax.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

217

220

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. (a 2)

C Tpt. 1

C Tpt. 2

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*f*

*f*

(ord)

4

5

*f*

220

*f*

*ff*

*f*

*f*

*f*

*f*





225  $\text{♩} = 56$

VI. ELEGY

The musical score for VI. ELEGY, page 39, is written for a symphony orchestra and solo instruments. The tempo is marked as  $\text{♩} = 56$ . The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bsns.), Horn (Hns.), Trumpet (C Tpts.), Timpani (Timp.), Saxophone (Sop. Sax.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include *sfz* (sforzando), *ffmp* (fortissimo mezzo piano), *fff* (fortissimo), and *secco* (dry). The word *intensely* is used to describe the playing style for several instruments. The Saxophone part features a complex melodic line with triplets, quintuplets, and sextuplets.

227

Sop. Sax.

*mf* *mp* *p*



230

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

230

Sop. Sax.

*pp* *p* *espress.* *subpp*

Vln. I

*p* *div. a 2 dolce* *sim.*

Vln. II

*p* *div. a 2 dolce*

Vla.

*p* *div. a 2 dolce* *sim.*

Vc.

*p* *div. a 2 dolce*

Cb.



238

Fls. *f*

Obs. *f*

Cls. *mp* *mf*

Bsns. *mp* *mf*

Hns. *f*

C Tpts. *f* solo

Timp.

Sop. Sax. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

1.

242

Fls.

Obs. (1.)

Cls. *f* *p*

Bsns. *f* *p*

Hns.

C Tpts. solo

Timp.

242

Sop. Sax.

Vln. I *f* *p* *f* *p* *mf* *p* unis. (•)

Vln. II *f* *mf* unis.

Vla. *f* *mf* unis. div a 2

Vc. *f* *mf* div a 2

Cb. *f* *mf*

248

246

Fls.

Obs.

1. *espress.*

*mp*

(solo)

*p*

1.

Cls.

*espress.*

*mp*

1.

Bsns.

*p*

1.

Hns.

*p*

C Tpts.

Timp.

248

Sop. Sax.

*mp*

*espress.*

*mp*

(*p*)

Vln. I

Vln. II

*mp*

Vla.

unis

Vc.

*mf*

1.

*espress.*

*mp*

3 soli

*espress.*

2. 3.

*mp*

Cb.

253

251 (1.)

Fls. *p* *subpp* *ppp*

Obs. (1.) *p* *subpp* *ppp*

Cls. (1.) 2. *p* *subpp* *ppp*

Bsns. (1.) 2. *p* *subpp* *ppp*

Hns. 1. *subpp* *ppp*

C Tpts.

Timp.

253

Sop. Sax. *pp* *pp* sotto voce, ethereal

Vln. I *p* *pp* espress. *pp*

Vln. II *p* *pp* espress. *pp*

Vla. *p* *pp*

Vc. tutti *p* *subpp* *ppp*

Cb.

257 freely, ad lib if desired

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

260

cantabile

*pp*

cantabile

*loco*

*fp* *fpp* *pp*

*fp* *fpp* *ppp*

*fp* *fpp* *ppp*

*fp* *fpp* *ppp*

*p* *pp* *ppp*