

Paul T. McGraw

# Saint Vladimir

A Symphonic Tale  
Opus 4

**Instrumentation:**

2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons

4 Horns in F

2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba

Timpani in G, Bb, C, D

Percussion: Triangle, Tam-tam, Cymbals, Snare Drum, Glockenspiel

Strings

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### The Tale of Saint Vladimir the Great

Vladimir (A.D. 956 – 1015) was a warrior leader, a builder of empire, and a pagan. When Vladimir's father the King divided his kingdom among his sons, he gave Vladimir, who was an illegitimate son, Novgorod to rule. It was a cold and difficult land unwanted by his legitimate brothers. Upon their father's death, Vladimir and his brothers soon quarreled. They warred against each other. Vladimir eventually triumphed over his brothers. Then he defeated all of his foreign enemies uniting all of the lands from the Baltic Sea to Kiev to the Black Sea under his rule. He proved himself an extremely capable soldier, leader, and strategist. Vladimir worshiped the ancient pagan gods, so he built temples and shrines to them celebrating his achievements. But sadly, Vladimir was cruel and greedy, living in luxury with hundreds of wives and concubines, while mercilessly taxing the poor and torturing any who could not pay.

Vladimir was a cruel warrior general, but also an intelligent and thoughtful ruler who was unhappy with himself, his people's poverty, and especially with pagan worship. He sent emissaries to all the surrounding lands to investigate their religions and beliefs. The dignitaries who visited the Eastern Roman Empire in

Constantinople (known as Byzantium to Westerners) returned with praise for the Christian faith and astonishment at the scientific and economic wonders they had seen. Vladimir, hearing this, sent an ambassador to Emperor Basil of the Eastern Roman Empire asking him to send Christian missionaries and Philosophers (the old name for scientists) to Russia. Because Emperor Basil was beset by enemies in every direction and needed a strong ally, he negotiated with Vladimir. They agreed that Vladimir would send armies to fight for Basil and Vladimir would convert to Christianity. In exchange, Basil would not just send missionaries and Philosophers, but also his famous sister Princess Anna to marry Vladimir and become Queen of Russia, sealing the alliance.

She traveled to Kiev with a large entourage of Christian missionaries, and Philosophers as requested by Vladimir.

Princess Anna was 27 and not yet married, though she had famously been offered marriage by other rulers including Otto the Great. She was well-educated, devout, and reportedly objected to the marriage with Vladimir. Nevertheless, as a Princess she placed the good of her kingdom above personal desires, and her marriage to Vladimir was a success. As Vladimir's wife she counseled him regarding Christianity and she founded monasteries. It is believed that she and Vladimir had several children. When Vladimir embraced the Christian faith with passion, it transformed him. He destroyed his pagan shrines and built schools and Christian churches. He sent messengers throughout every corner of Russia proclaiming his conversion and urging every Russian to likewise come to Christ, peacefully converting Russia to a Christian nation by his example and zeal.

Thereafter he ruled Russia with charity and kindness as a wise and careful statesman, promoting peace, education, and economic prosperity which made him truly beloved by his people. Russian folk tales immortalize Vladimir's charity and wisdom after he became a Christian. Both Catholic and Eastern Orthodox calendars celebrate July 15 each year as the feast of Saint Vladimir the Great, patron saint of Russia.

### Composition Notes

**The trombone represents the voice of Vladimir. The first theme group introduces Vladimire the warrior leader. Princess Anna's theme begins at measure 59, and at measure 74 the trombone sings in counterpoint with Anna's theme, representing their union. At measure 97 war and battles hold sway as Vladimir defeats the enemies of Emperor Basil. The themes for Vladimir and Anna sound one last time. Each must surrender their own individual will in obedience to God to achieve their destiny. Then the trombone sounds the beginning notes of "Praise the Lord" from the Obikhod, Russia's oldest collection of hymns, representing the Russian people's conversion to Christianity as led by Vladimir. In the final measures, Vladimir, in death, achieves his greatest victory, his soul rising towards heaven to become Saint Vladimir the Great, patron saint of Russia.**

# Saint Vladimir

Paul T McGraw

Allegro moderato ♩ = 110

Flute 1, 2  
Oboe 1, 2  
Bb Clarinet 1, 2  
Bassoon 1, 2  
Horns 1, 2 in F  
Horn 3 & 4 in F  
Trumpet 1, 2 in Bb  
Trombone 1, 2  
Bass Trombone  
Tuba  
Timpani  
G Bb C D  
Percussion  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

Allegro moderato ♩ = 110

Solo

Triangle

To T.-t.

Tam-tam

2 3 4 5 6 7 8

This musical score page covers measures 9 through 14. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 9-11 play a sustained note with dynamics *ff*, *mp*, and *p*. Measures 12-14 are silent.
- Oboe (Ob.):** Measures 9-11 play a sustained note with dynamics *ff*, *mp*, and *p*. Measures 12-14 are silent.
- Clarinet (Cl.):** Measures 9-11 play a sustained note with dynamics *ff*, *mp*, and *p*. Measures 12-14 are silent.
- Bassoon (Bsn.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, *mf*, and *f*. Measure 12 has a triplet of eighth notes. Measure 13 has a triplet of eighth notes and a dynamic of *ff*. Measure 14 is silent.
- Horn I (Hn. 1):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, *mp*, and *p*. Measures 12-14 are silent.
- Horn II (Hn. 2):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, *mp*, and *p*. Measures 12-14 are silent.
- Trumpet (Tpt.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, and *mp*. Measures 12-14 are silent.
- Trumpet II (Tbn. 1):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, and *mp*. Measure 14 has a solo passage with a dynamic of *f*.
- Bass Trumpet (B. Tbn.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, and *mp*. Measures 12-14 are silent.
- Tuba (Tba.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, and *mp*. Measures 12-14 are silent.
- Timpani (Timp.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, and *mp*. Measure 12 has a triplet of eighth notes. Measure 13 has a triplet of eighth notes and a dynamic of *p*. Measure 14 has a dynamic of *f*.
- Tam-tam (T.-t.):** Measures 9-11 play a sustained note with dynamics *mf* and *f*. Measure 11 has the instruction "To S.D.". Measures 12-14 are silent.
- Violin I (Vln. I):** Measures 9-11 play a rhythmic pattern with dynamics *f*, *ff*, *mp*, and *p*. Measure 12 has a dynamic of *mf*. Measure 13 has a dynamic of *p*. Measure 14 has a dynamic of *p*.
- Violin II (Vln. II):** Measures 9-11 play a rhythmic pattern with dynamics *f*, *ff*, *mp*, and *p*. Measure 12 has a dynamic of *mf*. Measure 13 has a dynamic of *p*. Measure 14 has a dynamic of *p*.
- Viola (Vla.):** Measures 9-11 play a rhythmic pattern with dynamics *f*, *ff*, *mp*, and *p*. Measure 12 has a dynamic of *mf*. Measure 13 has a dynamic of *p*. Measure 14 has a dynamic of *p*. Measure 13 includes the instruction "div.".
- Violoncello (Vc.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, *mf*, and *f*. Measure 12 has a dynamic of *ff*. Measure 13 has a dynamic of *p*. Measure 14 has a dynamic of *p*.
- Double Bass (Db.):** Measures 9-11 play a sustained note with dynamics *f*, *ff*, *mf*, and *f*. Measure 12 has a dynamic of *ff*. Measure 13 has a dynamic of *p*. Measure 14 has a dynamic of *p*.

Measure numbers 9, 10, 11, 12, 13, and 14 are indicated at the bottom of the page.

This musical score page covers measures 15 through 20. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Tom-tom (T.-t.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 15-17 are mostly rests for the woodwinds and strings. In measure 18, the Trombone (Tbn.) part begins with a melodic line, marked with accents and a dynamic of *mp*. The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic accompaniment of eighth notes, also marked with accents and a dynamic of *mp*. The Viola (Vla.) part features a complex rhythmic pattern of eighth notes with accents. The Double Bass (Db.) part has a simple bass line with a dynamic of *mp*.

Measures 19 and 20 continue the string accompaniment. The Trombone (Tbn.) part continues its melodic line, with a dynamic of *mp*. The Viola (Vla.) part continues its complex rhythmic pattern. The Double Bass (Db.) part continues its bass line, with a dynamic of *mp*.

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn.

Hn.

Tpt. *f* Solo

Tbn. *ff*

B. Tbn.

Tba.

Timp.

S. D. Snare Drum *mp*

Vln. I *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

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

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

21 22 23 24 25 26

Fl. *mp* *f* a2

Ob. *mp* *f* a2

Cl. *mp* *f* a2

Bsn. *mp* *f* a2

Hn. *mf* *f* a2

Hn. *mf* *f* a2

Tpt. *mf* *f*

Tbn. *mf* *f* a2

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *f* To Cym.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Db. *f*

27

28

29

30

31

32

poco accel. . .

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f* a2 *ff*

Hn. *ff* *f* a2 *ff*

Hn. *ff* *f* a2 *ff*

Tpt. *ff* *f* *f*

Tbn. *ff* *f* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp. *f* *ff* *f*

S. D. Crash Cymbals *ff* *ff*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

33 34 35 36 37 38 39 40



Fl. *f* *ff* > *mf* >

Ob. *f* *ff* > *mf* >

Cl. *f* *ff* > *mf* >

Bsn. *f* *ff* > *mf* >

Hn. *f* *ff* > *mf* > *mp* >

Hn. *f* *ff* > *mf* >

Tpt. *f* *ff* *ff* > *mf* > *mp* >

Tbn. *f* *f* *ff* > *mf* >

B. Tbn. *f* *ff* > *mf* >

Tba. *f* *f* *ff* > *mf* >

Timp. *f* *ff* > *mf* > *p*

Cym. *ff* *ff* *ff* To Glock.

Vln. I *f* *ff* > *mf* > *p*

Vln. II *f* *ff* > *mf* > *p*

Vla. *f* *ff* > *mf* > *p*

Vc. *f* *ff* > *mf* > *mp*

Db. *f* *ff* > *mf* > *p*

a2

rit.

Andante ♩=94

Fl. *mp*

Ob. 1. *mp*

Cl. 1. *mp*

Bsn.

Hn. *p* — *pp*

Hn.

Tpt. *p* — *pp*

Tbn.

B. Tbn.

Tba.

Timp.

rit.

Andante ♩=94

Cym. Glockenspiel *mp*

Vln. I *mp* — *mf*

Vln. II *mp* — *mf*

Vla. *p*

Vc. *p*

Db. *p*

Fl. *mp* *mf* 3

Ob.

Cl.

Bsn. *mp*

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock. *p*

Vln. I *mf* *f* 3 *mf* 3

Vln. II *mf* *f* 3 *mf* 3

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

Vc. *mp* *mf* *mp* *p*

Db.

*mp* *mf* *mp*

60

61

62

63

64

65

66

67

Fl. *mp* *pp* *p* *pp* *mf* a2

Ob. *mp* *mf* 3 *mp* *p* *pp*

Cl. *pp* *p* *pp* 1. *mf*

Bsn. *p* *pp*

Hn. -

Hn. -

Tpt. -

Tbn. *mf* Solo (cantabile)

B. Tbn. -

Tba. -

Timp. -

Glock. *mf* 3 To Cym.

Vln. I *mf* pizz. *pp* arco

Vln. II *mf* pizz. *pp* arco

Vla. -

Vc. -

Db. -

68 69 70 71 72 73 74 75

poco rit. . . .

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

Ob. - - - - -

Cl. *f* *mf* *f* *mf* *mf*

Bsn. - - - - -

Hn. - - - - -

Hn. - - - - -

Tpt. - - - - -

Tbn. *f* *mf* *p*

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

poco rit. . . .

Glock. - - - - -

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

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

Vla. *mf*

Vc. *mf*

Db. *mp* *mf* *mp* *p*

Allegretto ♩=100

poco accel. . . . .

Fl. *mf*

Ob. *a2*  
*mf < f > mf < f < f < mf*

Cl. *mp* *mf*

Bsn. *a2*  
*mf*

Hn. *mp < mf*

Hn. *p < mf*

Tpt. *a2*  
*mf*

Tbn.

B. Tbn.

Tba. *mf*

Timp. *mp < mf*

Allegretto ♩=100

poco accel. . . . .

Glock. Crash Cymbals

Vln. I *mf < f*

Vln. II *mf < f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mf*

Piu Mosso  $\text{♩} = 102$

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mf*

Hn. *f* *mf* *f*

Hn. *f* *mf* *f*

Tpt. *f* *a2*

Tbn. *f* *mf* *f*

B. Tbn. *f* *mf* *f*

Tba. *f* *f*

Timp. *f*

Cym. *f* To S. D. rit. . . . .

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *ff* *f*

**Agitato** ♩=110

Fl. *mf* *mp* *f* *ff*

Ob. *mf* *mp* *f* *ff*

Cl. *mf* *f* *ff*

Bsn. *mp* *f* *f* *ff*

Hn. *mp* *p* *mf* *f* *ff*

Hn. *mp* *p* *mf* *f* *ff*

Tpt. *mf* *mp* *f* *f* *ff*

Tbn. *p* *f* *ff*

B. Tbn. *p* *f* *f* *ff*

Tba. *p* *f* *f* *ff*

Timp. *mf* *f* *f* *ff*

S. D. **Agitato** ♩=110 *f*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Db. *mf* *f*



Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

S. D. *ff* *f*

Vln. I *f*

Vln. II *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

102

103

104

105

106

This page of a musical score, numbered 18, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba) sections are marked with a forte (*f*) dynamic. The Flute and Bassoon parts consist of rapid sixteenth-note passages, while the Oboe and Clarinet parts play sustained chords. The Horns and Trombones play sustained notes, with the Horns marked with first and second endings (a1, a2). The Trumpets and Tuba play sustained chords. The Timpani part features a rhythmic pattern of eighth notes. The Snare Drum (S. D.) plays a steady eighth-note pattern. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The score is divided into five measures, numbered 107 to 111 at the bottom.

This musical score page contains the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn) - two staves
- Tpt. (Trumpet)
- Tbn. (Tenor Trombone)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- S. D. (Snare Drum)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score spans measures 112 to 119. The key signature changes from two flats (B-flat and E-flat) to one flat (B-flat) at measure 114. The dynamic marking *ff* (fortissimo) is prominent throughout, with many notes marked with accents. The percussion parts, including Snare Drum and Timpani, feature rhythmic patterns of eighth and sixteenth notes. The woodwinds and strings provide harmonic support and melodic lines.

112

113

114

115

116

117

118

119

This musical score page covers measures 120 to 126. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1 (treble clef, B-flat key signature) with dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *p*. Part 2 (treble clef, B-flat key signature) with dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *p*.
- Oboe (Ob.):** Part 1 (treble clef, B-flat key signature) with dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *p*. Part 2 (treble clef, B-flat key signature) with dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *p*.
- Clarinet (Cl.):** Part 1 (treble clef, B-flat key signature) with dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *p*. Part 2 (treble clef, B-flat key signature) with dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *p*.
- Bassoon (Bsn.):** Part 1 (bass clef, B-flat key signature) with dynamics *f*, *p*, *f*, *mf*, *p*. Part 2 (bass clef, B-flat key signature) with dynamics *f*, *p*, *f*, *mf*, *p*.
- Horn (Hn.):** Part 1 (treble clef, A2, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*, *p*. Part 2 (treble clef, A2, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*, *p*.
- Trumpet (Tpt.):** Part 1 (treble clef, F# key signature) with dynamics *ff*, *ff*, *mf*, *p*. Part 2 (treble clef, F# key signature) with dynamics *ff*, *ff*, *mf*, *p*.
- Trombone (Tbn.):** Part 1 (bass clef, B-flat key signature) with dynamics *ff*, *ff*, *mf*, *p*. Part 2 (bass clef, B-flat key signature) with dynamics *ff*, *ff*, *mf*, *p*.
- Bass Trombone (B. Tbn.):** Part 1 (bass clef, B-flat key signature) with dynamics *ff*, *ff*. Part 2 (bass clef, B-flat key signature) with dynamics *ff*, *ff*.
- Tuba (Tba.):** Part 1 (bass clef, B-flat key signature) with dynamics *ff*, *ff*. Part 2 (bass clef, B-flat key signature) with dynamics *ff*, *ff*.
- Timpani (Timp.):** Part 1 (bass clef) with dynamics *mf*, *ff*, *ff*, *p*. Part 2 (bass clef) with dynamics *mf*, *ff*, *ff*, *p*.
- Snare Drum (S. D.):** Part 1 (percussion clef) with dynamics *mf*, *ff*, *f*, *mf*. Part 2 (percussion clef) with dynamics *mf*, *ff*, *f*, *mf*.
- Violin I (Vln. I):** Part 1 (treble clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*. Part 2 (treble clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*.
- Violin II (Vln. II):** Part 1 (treble clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*. Part 2 (treble clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*.
- Viola (Vla.):** Part 1 (treble clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*. Part 2 (treble clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*.
- Violoncello (Vc.):** Part 1 (bass clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*. Part 2 (bass clef, F# key signature) with dynamics *f*, *ff*, *f*, *ff*, *mf*.
- Double Bass (Db.):** Part 1 (bass clef, F# key signature) with dynamics *ff*, *ff*, *mf*. Part 2 (bass clef, F# key signature) with dynamics *ff*, *ff*, *mf*.

120

121

122

123

124

125

126

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. a2 *mp* *mf*

Hn. a2 *mp* *mf*

Tpt. a2 *mp* *mf* *f* 3

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *f*

Timp. *p*

S. D. *p* *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *f*

Db. *f*

127

128

129

130

131

132

This page contains the musical score for measures 133 through 138. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *f*, *ff*, and *ff* *p*, along with articulation marks like accents and slurs. The key signature changes from one sharp (F#) to two flats (Bb) between measures 135 and 136. The time signature is 4/4.

133

134

135

136

137

138

This page of a musical score features 14 staves for various instruments. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The next six staves are for brass: Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one sharp (F#) and a common time signature. It includes dynamic markings such as *f* (forte) and *a2* (second octave), and articulation marks like accents and slurs. The bottom of the page is numbered with measures 139 through 144.

This page of a musical score covers measures 145 through 152. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *ff* (fortissimo) is prominent throughout. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide a rhythmic and harmonic foundation. The Snare Drum part includes a specific instruction: "To Glock." at the end of measure 151. Measure numbers 145, 146, 147, 148, 149, 150, 151, and 152 are printed below their respective staves.

To Glock.

145

146

147

148

149

150

151

152



The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in C major (Cl.), Bassoon (Bsn.), Horn in C major (Hn.), Horn in F major (Hn.), Trumpet in C major (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The second system includes Timpani (Timp.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 153-156: Woodwinds and brass play sustained notes with a *p* dynamic. The bassoon and tuba parts have a *p* dynamic marking. The timpani part begins with a *mf* dynamic, then transitions to *p* and *pp* in measures 157-158.

Measures 157-162: The woodwinds and brass continue with sustained notes. The strings (Vln. I, Vln. II, Vla., Vc., Db.) enter in measure 157 with a *p* dynamic, playing a melodic line with triplets in measures 161 and 162. The timpani continues with a rhythmic pattern.

rit. . . **Meno** ♩=86 rit.

Fl. *pp*

Ob. 1. *pp*

Cl. 1. *pp*

Bsn.

Hn. a2 *mp* *mf*

Hn.

Tpt. "Praise the Lord" from the Obikhod

Tbn. Solo *f* "Praise the Lord" from the Obikhod

B. Tbn. "Praise the Lord" from the Obikhod

Tba. "Praise the Lord" from the Obikhod

Timp. "Praise the Lord" from the Obikhod

Glock. rit. . . **Meno** ♩=86 rit. *pp* *mf*<sup>3</sup> "Praise the Lord" from the Obikhod

Vln. I Glockenspiel *mp* *pp* "Praise the Lord" from the Obikhod

Vln. II *mp* *pp* "Praise the Lord" from the Obikhod

Vla. *mp* *pp* "Praise the Lord" from the Obikhod

Vc. *mp* *pp* "Praise the Lord" from the Obikhod

Db. "Praise the Lord" from the Obikhod

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f* a2

Hn. *mf* *f* a2

Hn. *mf* *f* a2

Tpt. *mf* *f* *f* 1.

Tbn. *mf* *f* a2

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp.

Glock.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

molto rit. . . . . Adagio ♩=74

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tubas (Tba.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *molto rit.* and *Adagio* with a metronome marking of ♩=74. The score shows dynamics such as *p* (piano) and *f* (forte), and articulation like accents and slurs. The woodwinds and strings play a melodic line starting in measure 186, while the brass instruments provide harmonic support with chords and sustained notes. The percussion includes timpani playing a rhythmic pattern.

molto rit. . . . . Adagio ♩=74

Musical score for strings and Glockenspiel. The score includes parts for Glockenspiel (Glock.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *molto rit.* and *Adagio* with a metronome marking of ♩=74. The strings play a melodic line starting in measure 186, with dynamics ranging from *p* (piano) to *f* (forte). The Glockenspiel is silent throughout the passage.

rit. . . . . Larghetto ♩=66 . . . . . poco rit. . . . .

Fl. *p* *f* *p* *pp*

Ob. *p* *f* *p* *f* *p* *pp*

Cl. *p* *mp* *p* *f* *p* *pp*

Bsn. *p* *mp* *mf* *f* *p* *pp*

Hn. *mf* *f* *p*

Hn. *mf* *f* *p*

Tpt. *f* *f* *f* *p*

Tbn. *mf* *f* *ff* *p*

B. Tbn. *p* *mp* *mf* *f* *p* *pp*

Tba. *p* *mp* *mf* *f* *p* *pp*

Timp. *f* *pp*

Glock. *mp* *p*

Vln. I *mp* *f* *p* *pp*

Vln. II *mf* *mp* *f* *p* *pp*

Vla. *mf* *mp* *f* *p* *pp*

Vc. *mp* *mf* *mf* *f* *p* *pp*

Db. *mp* *mf* *mf* *f* *p* *pp*