



No. 6631

**QUINCY  
PORTER**

Symphony No. 2

FOR ORCHESTRA

Many critics have written lyrically about the music of Quincy Porter. "Imagine music so lithe and well-tailored as to suggest a trim sloop taking the breeze and you have a hint of the clean, clear-headed sort of thing Quincy Porter has been turning out the past two decades. It has both form and expressiveness. It is forthright, vital and uninhibited, yet compact, terse and trenchant.

"It ranges emotionally from a sort of nervous exuberance in the fast movements to a wistful, tender serenity in the slow movements. When it is not buoyant and hopeful, it is likely to be a little nostalgic, with a touch of exotic color, unexpected in a native of New Haven, but understandable in a one-time pupil of Ernest Bloch. There is no groping, no uncertainty, even in the dreamy, evocative mystery of the adagios. It rides the sea smoothly, steadily and gracefully. Its implications are often witty, its abbreviations and understatements genial and stimulating. For all its meticulously polished workmanship, it is never content within the limitations of its chosen course."

This appraisal by the distinguished composer-critic Herbert Elwell appeared over a decade ago in *Modern Music*. He added that Porter's music "forges ahead with fine, fresh independence, yet it remains in unbroken continuity with the past. He achieves orientation and progressiveness, not by scuttling tradition, but by conserving those things which, because of their power to bring people together in agreement, are perhaps the most valuable things that could be nurtured in a world torn apart by uncertainty and confusion."

Quincy Porter, a direct descendant of the great New England divine, Jonathan Edwards, and the son and grandson of Yale professors, was born in New Haven, Connecticut, in 1897. During his early music studies he became proficient in playing both the violin and viola, and later studied composition with Horatio Parker as did his Connecticut predecessor, Charles Ives. His friends and classmates at Yale included both Douglas Moore and Roger Sessions.

Following his graduation, Porter went to Paris where he studied at Vincent d'Indy's Schola Cantorum; after his return, he played violin in the Capitol Theatre orchestra which was conducted by Eugene Ormandy. At this time both Porter and Roger Sessions were studying privately with Ernest Bloch and, when he was invited to teach at the Cleveland Institute, both young men accompanied him to continue their studies and also join the faculty there. For a time in Cleveland, Porter played viola in the de Ribaupierre Quartet, and his great interest and skill in writing for that medium dates from that period. Many performers and critics have observed that some of the finest contemporary quartet writing of the present is that done by Quincy Porter.

In 1928 Porter returned to Paris on a Guggenheim grant and remained there for the next three years. Ten years later, he was active in his most administrative post, as dean of Boston's New England Conservatory; four years later, he succeeded Wallace Goodrich as its director. In 1946 Porter was given a Professorship at Yale where he has since remained.

# QUINCY PORTER

## Symphony No. 2

FOR ORCHESTRA

*duration: 25 minutes*

*(High Fidelity Recording: Louisville Records LOU-642)*

3-2-2-2, 4-2-3-1, Timpani, Percussion, Strings

C. F. PETERS CORPORATION

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"Symphony No. 2 is in four movements which do not, in any conscious way, relate themselves to one another thematically. The first, *Lento*, is contemplative, but comes to one main climax near the middle of the movement. The second movement, marked *Scherzando*, may give the impression of a somewhat suppressed type of humor. It is characterized by triplet motion, and is for the most part light and delicate in texture. The third movement, *Adagio molto espressivo*, has a melancholy aspect, but the last movement, *Allegro*, is gayer, more dance-like and less introspective than the other three movements."

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IN CELEBRATION OF ITS 20<sup>TH</sup> ANNIVERSARY  
AND DEDICATED BY THE COMPOSER  
TO CARL HAVERLIN

# Symphony No. 2

QUINCY PORTER

Lento

$\text{♩} = 60$

Oboe I

Horn I in F

Cellos, div

*p* *pizz.* *dim.* *dim.* *p* *pizz.*

10

Oboe I

B flat Clarinets I II

Bassoon I

Horn I

Violin I

Viola

Cellos, div

Cellos

Bass Viols

*p* *p* *pp* *p* *pp* *pizz.* *arco* *pizz.* *arco* *pp* *pp* *pp*

15

Flute I

Bassoon I

Trumpet I in C

Trombones I II

Violas

Cellos

Basses

*cup mute* *p* *con sord.* *p* *con sord.* *p* *dim.* *ppp* *dim.* *ppp* *dim.* *ppp*

Trumpet I

I

Trombones

II

Violin I

20

Trumpet I

Gourds

Violin I

Violin II

Violas

Cellos

shaken

*p*

*mp* pizz.

*mp*

*p*

*mp* pizz

*mp*

25

I

Clarinet

II

Gourds

Susp. Cymbal

Violin I

Violin II

Violas

Cellos

*mp*

*mp*

with hard stick

*mp*

*mp*

*mp*

I  
Clarinet I

II  
Clarinet II

I  
Horn I

III  
Horn III

Gourds

Susp. Cymbal

Violin I

Violas

Cellos

Oboe I

Bassoon I

I  
Horn I

III  
Horn III

Trumpet I

Gourds

Violin II

Violas

Cellos

Flutes I II

Oboe I

Clarinets I II

Bassoons I II

Violin I II

Viola

Flutes I II

Clarinets I II

Bassoons I II

Horn I

Trumpet I

Horn I

Violin II

Solo Viola

Viola

Violoncello

Bass



50

I  
Clarinet I

II  
Clarinet II

Solo Violin

Solo Viola

55

Oboe I

Eng. Horn

I  
Clarinet I

II  
Clarinet II

I  
Bassoon I

II  
Bassoon II

I  
Trumpet I

II  
Trumpet II

I  
Trombone I

II  
Trombone II

III  
Trombone III

Solo Violin

Violin I

Solo Viola

I. II. Horns  
 III. IV. Horns  
 I Trumpets  
 II Trumpets  
 I Trombones  
 II Trombones  
 III + Tuba  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Bass

*p cresc.*  
*p cresc.*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*cresc.*  
*cresc.*  
*p*  
*p*  
*p*  
*p*  
*mf cresc.*

*III senza sord.*  
*II cresc.*  
*mp cresc.*  
*mp cresc.*  
*senza sord.*  
*mp cresc.*  
*senza sord.*  
*mp cresc.*  
*III senza sord mp cresc.*  
*III senza sord mp cresc.*  
*III senza sord mp cresc.*  
*a2*  
*mf*  
*mf cresc.*

65

Piccolo

Flutes

I

Oboes

II

I

Clarinet

II

Bassoons

II

I. II.

Horns

III. IV.

Trumpets

II

Trombones

II

Tuba

III

Snare drum

Susp. Cymb.

Violin I

Violin II

Viola

Violoncello

Bass

The musical score for page 65, measures 65-67, is presented in a standard orchestral layout. The score is in 4/4 time and features a variety of instruments and dynamics. The Piccolo part begins with a *ff* dynamic. The Flutes, Oboes, Clarinets, and Bassoons all play with *ff* dynamics. The Horns, Trumpets, and Trombones also play with *ff* dynamics. The Tuba part is marked with *a2* and *ff*. The Snare drum and Susp. Cymb. parts are marked with *SOFT STICK* and *ff*. The Violin I, Violin II, Viola, and Violoncello parts all play with *ff* dynamics. The Bass part is marked with *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The page number 65 is located at the top left, and the page number 7 is located at the top right.

70

Flute I

Clarinet I

Clarinet II

Bassoon I

Horn I

Viola

Violoncello

This block contains the musical notation for measures 70 through 75. It features seven staves: Flute I, Clarinet I, Clarinet II, Bassoon I, Horn I, Viola, and Violoncello. The Flute I part begins with a *p* dynamic marking. The Clarinet I and II parts also have *p* markings. The Bassoon I part has a *p* marking. The Horn I part has a *p* marking. The Viola and Violoncello parts have *p* markings. The music is in a key with one flat and a 4/4 time signature. The Flute I part has a melodic line with many slurs and ties. The Clarinet I and II parts have a more rhythmic, eighth-note pattern. The Bassoon I part has a melodic line with many slurs and ties. The Horn I part has a melodic line with many slurs and ties. The Viola and Violoncello parts have a melodic line with many slurs and ties.

80

Flute I

Clarinet I

Clarinet II

Bassoon I

Horn I

Viola

Violoncello

This block contains the musical notation for measures 80 through 85. It features seven staves: Flute I, Clarinet I, Clarinet II, Bassoon I, Horn I, Viola, and Violoncello. The Bassoon I part has a *p* marking. The Viola part has a *v* marking. The Violoncello part has a *p* marking. The music is in a key with one flat and a 4/4 time signature. The Flute I part has a melodic line with many slurs and ties. The Clarinet I and II parts have a more rhythmic, eighth-note pattern. The Bassoon I part has a melodic line with many slurs and ties. The Horn I part has a melodic line with many slurs and ties. The Viola and Violoncello parts have a melodic line with many slurs and ties.

85 poco accel. Intempo 90 meno accel.

Flute I

Oboes I II

Clarinet I II

Horn I

Trombones I. II. III

Violin I

Violin II

Viola

Violoncello

Bass

In tempo ♩ = 72 95 100 poco rall.

Oboes I II

Bassoons I II

Horn I

Violin I

Violin II

Viola

Violoncello

Bass

105  $\text{♩} = 66$

110

I  
Oboes

II

I  
Bassoons

II

Horn I

Violin I

Violin II

Viola

Violoncello

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

Horn I

Violin I

Violin II

Viola

Violoncello

Bass

115

120 *poco rall.*

*mf cresc.*

I  
Horns

II

III

IV

Susp. Cymb.

Violin I

Violin II

Viola

Violoncello

Bass

$\text{♩} = 60$

125

*f*

*dim.*

*mp*

*dim.*

*ppp*

*f*

*dim.*

*ppp*

*f*

*mf dim.*

*ppp*

*f*

*mf dim.*

*ppp*

*f*

*dim.*

*ppp*

*f*

*dim.*

*ppp*

I can sord.

II

III

III can sord.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Bassoon I *cup mute* *p*

Trombone I *p*

Covered Snare Drum *fp*

Solo viola *p*

Bassoon I *5*

Trombone I

Covered Snare Drum

Solo Viola

Bassoon I

Trumpet I *cup mute* *p*

Trombone I

Cov. Sn. Dr. *small woodblock*

Small Woodblock *fp pizz.*

Violin I *p pizz.*

Violin II *pizz.*

Solo Viola *col alti*

Other Violas *pizz.*

Violoncello *p pizz.*

10

Oboe I

Trumpet I

Small wood-block

Violin I

Violin II

Viola

Violoncello

Bass

*p*

*pizz.*

*p*

Oboe I

Clarinet I

Woodblock

Violin I

Violin II

Viola

Violoncello

*p*





25

Piccolo

Flutes I  
II

Oboes I  
II

Clarinet I  
II

Bassoons I  
II

Horns I  
III

Trumpets I  
II

Trombones I  
III

Tuba

Snare Drum

Violin I  
II

Viola

Violoncello

Bass

Musical score for page 14, starting at measure 25. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and III, Trumpets I and II, Trombones I and III, Tuba, Snare Drum, Violin I and II, Viola, Violoncello, and Bass. The music is in 4/4 time and features various dynamics such as *f*, *mf*, and *sf*. The brass section has markings "SENZA Sord." and *mf*. The string section has markings "arco" and *f*.

I & II Horns  
III & IV Horns  
I Trumpets  
II Trumpets  
I Trombones  
II Trombones  
Tuba  
Violin I  
Violin II  
Viola

30

*mf*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

I  
III  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

Flute I  
Bassoon I  
Horn I  
Violin II  
Viola  
Violoncello  
Bass

35

*esp.*  
*p*  
*p*  
*esp.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

40 *poco rall.*

Flute I

Oboe I

Clarinet I

Horn I

Trumpet I *con sordino*

Violin I

Violin II

Viola *arco*

Violoncello

Bass

*A tempo*

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Trumpet I

Snare Drum *covered snare drum*

Violin I *arco*

Violin II *piu p*

Viola *arco*

Violoncello

Bass

*solo violin*

*solo viola*

Clarinet I *p cresc.*

Clarinet II *p cresc.*

Bassoon I *p cresc.*

Bassoon II *mf cresc.*

Horn I (covered) *p cresc.*

Horn II *(mf cresc.)*

Snare Drum *with soft sticks*

Susp. Cymb. *pp cresc.*

Violin I *cresc.*

Violin II *p cresc.*

Viola *pizz. mf*

Violoncello *pizz. p cresc.*

Bass *pizz. p cresc.*

Piccolo

Flutes I II

Oboe I

Eng. Horn

Clarinet I II

Horns I & II III & IV

Trombones I II III + Tuba

Snare Drum

Susp. Cymb. & Woodblock

Violin I

Violin II

Viola

Violoncello

Bass

55

Flute I *mf*

Oboe I *mf*

Clarinet I *mf*

Bassoons I *mf*

Bassoons II *mf*

Horns II IV *mf*

Trombone I *mf*

Small Wood-block *p*

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf* *pizz.*

Bass *mf* *pizz.*

Flute I *dim.*

Oboe I *dim.*

Bassoons I *dim.*

Bassoons II *dim.*

Trumpets I *cup mute* *p*

Trumpets II *cup mute* *p*

Trombones I *cup mute* *p*

Trombones II *cup mute* *p*

Solo Violin *p* *solo violin.*

60

solo

4 violins

Violin I *p* solo violin *p* 4 violins *cresc.*

Violin II *p* solo viola *p* 3 violas *cresc.*

Viola *p* solo cello *p* 2 cellos *cresc.*

Violoncello *arco* *pp* *p* *cresc. solo bass*

Bass *p* *arco* *p cresc.*

Oboe I *p*

Eng. Horn *p*

Clarinet I *pp*

Clarinet II *pp*

Bassoon I *p*

Bassoon II *p*

Horn I *con sord* *pp*

Trumpets I (cup mutes) *mp* *pp*

Trumpets II *mp*

Trombones I (cup mutes) *mp*

Trombones III *mp*

Woodblock *Tutti* *pp*

Violin I *mf* *Tutti*

Violin II *mf* *Tutti*

Viola *mf* *Tutti*

Violoncello *mf* *Tutti*

Bass *mf*



Flute I *pp*

Bassoons I *pp*

Bassoons II *pp*

Horn I *pp* *con sord.* *ppp*

Woodblock *pppp*

Violin I *pp* *ppp*

Violin II *pp* *ppp*

Viola *pp* *ppp*

Violoncello *pp* *ppp*

Bass *pp* *ppp*

70

Adagio, molto espressivo  $\text{♩} = 76$

Oboes I *p* *mf* *dim.*

Oboes II *p* *mf* *dim.*

Bassoons I *p* *mf* *dim.*

Bassoons II *p* *mf* *dim.*

Horns I *p* *mf* III *dim.*

Horns III *mf* *dim.*

I senza sord.

10

Oboes I *p*

Oboes II *p*

Clarinet I *p* *mp* *dim.*

Bassoons I *p*

Bassoons II *p*

Horns I & III *mp* *p*

Violin I *p* *mp* *dim.*

Viola *p* *mp* *dim.*

Violoncello *mp* *dim.*

15

Clarinet I *p*

Violin I *p*

Violin II *p*

Viola *p* *en harm.* *p*

Violoncello *p*

20 25

Horn I *mp* *poco a poco cresc.*

Violin I *mp* *poco a poco cresc.*

Violin II *mp* *poco a poco cresc.*

Viola *mp* *poco a poco cresc.*

Violoncello *mp* *poco a poco cresc.*

Bass *mp* *poco a poco cresc.*

30 23

I Flutes *p*

II Flutes *p*

I Clarinets *p*

II Clarinets *p*

Bassoon I *p*

Horn I

Violin I *f* *solo violin* *p*

Violin II *f*

Viola *f*

Violoncello *f*

Bass *f*

35

I Flutes *p*

II Flutes *p*

I Clarinets *p*

II Clarinets

Bassoon I *p*

I Trumpets *senza sord. p cresc.*

II Trumpets *p cresc.*

I II Trombones *senza sord. p cresc.*

III Trombones *p cresc.*

Solo Violin *p cresc.*

Violin I *p cresc.*

Horns

Trumpets I

Trumpets II

Trombones I II

Trombones III

Tuba

Violin I

Violin II

Viola

Violoncello

Bass

Horns

Trumpets I in D

Trumpets II

Violin I

Violin II

Viola

Violoncello

Musical score for measures 25-49. The score includes parts for Flute I, Clarinets I and II, Bassoons I and II, Horn I, Trumpets I in D and II, Trombones I, II, and III, Violin I, Violin II, Viola, Violoncello, and Bass. The Flute I part has a *mp* dynamic. The Clarinets and Bassoons parts start with a *f* dynamic and move to *mf*. The Horn I part has a *mp* dynamic. The Trumpets and Trombones parts start with a *f* dynamic and move to *mp*. The Violin I part has a *f* dynamic and moves to *dim. molto*. The Bass part starts with a *f* dynamic.

Musical score for measures 50-54. The score includes parts for Flute I, Oboe I, Bassoons I and II, and Horn I. The Flute I part starts with a *mp* dynamic. The Oboe I part starts with a *mp* dynamic. The Bassoons I and II parts start with a *mp* dynamic. The Horn I part starts with a *mp* dynamic.

Oboe I  
Clarinet I  
Bassoons I II  
Horn I  
Violin I  
Violas I II  
Violoncellos I II

54 55 56 57 58 59

*mf p pp p p*

*pizz. pp*

Clarinet I II  
Bassoons I II  
Violin I II  
Viola  
Violoncello  
Bass

60 61 62 63 64

*mp p p p p*

*pizz. con sord. arco p*

65

Trumpet I in C *cup mute*

Solo Violin *solo violin*

Violin I *dim.*

Violin II *dim.*

Viola *con sord.* *dim.*

Violoncello *dim.*

Bass *dim.*

*p* *dim.* *pp* *ppp*

IV

Allegro  $\text{♩} = 160$

10

Piccolo & Flutes I&II

Oboes I *ff*

Oboes II *ff*

Horns *a4* *f* *senza sord.*

Trumpet I *f* *p*

Xylophone *ff*

Violin I *senza sord.*

Viola *senza sord.*

Violoncello *senza sord.* *p*

15

20

I II Horns

III IV Horns

Snare Drum *mp* *p* *cresc.*

Violin I *cresc.* *senza sord.*

Violin II *p cresc.*

Viola *cresc.*

Violoncello *cresc.*

Clarinet I  
Clarinet II

Bassoon I  
Bassoon II

Horn I  
Horn II

Trombone I  
Trombone II  
Trombone III

Tuba

Snare Drum

Susp. Cymb.

Violin I

Violin II

Viola

Violoncello

Clarinet I  
Clarinet II

Bassoon I  
Bassoon II

Horn I  
Horn II

Trombone I  
Trombone II  
Trombone III

Tuba

Violin I

Violin II

Viola

Violoncello

Bass



Violin I *poco dim.* 50 *mp* 55 *p* 60

Violin II *poco dim.*

Viola *poco dim.*

Violoncello *poco dim.*

Oboe I 65 *poco rall.* 70 *Poco meno mosso* *p* 75

Clarinet I *p*

Bassoons I *p*

Bassoons II *p*

Violin I *sempre dim.* *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

Flute I 80 85 *pp*

Oboe I *pp*

Clarinet I *pp*

Bassoons I *pp*

Bassoons II *pp*

Trombones I *cup mute* *pp*

Trombones II *cup mute* *pp*

Trombones III *cup mute* *pp*



120 125

Flutes I&II

Oboes I&II

Clarinet I

Bassoons I  
II

Trumpets I  
II

Trombones I  
II

Snare Drum

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

*Senza Sord.* *mf* *mp* *pp*

*Senza Sord.* *mp* *p* *pp*

SNARE DRUM *pp*

G.P.

G.P.

130 135 140

Solo Violin (I)

Solo Violin (II)

Solo Viola (I)

Solo Viola (II)

Solo Cello

*v con sord.* *p* *con sord.* *p* *con sord.* *p* *con sord.* *p* *con sord.* *p*

145 150

Trumpets I  
II

Trombones I  
II  
III

*p cup mute* *p cup mute* *p cup mute* *p cup mute* *p*

155 160

Violin I (tutti)

Violin II (tutti)

Viola (tutti)

Violoncello (tutti)

Bass

*con sord.* *p* *con sord.* *p* *con sord.* *p* *con sord.* *p*

8

Flute I

Trumpets I II

Trombones I II III

Violin I

Violin II

Viola

Violoncello

Trumpets I II

Trombones I II III

175 180 185

Clarinet I

Horns I & II III & IV

Trumpets I II

Trombones I & II III

190 195

200 *poco rall.* 205

Oboe I  
 Clarinet I  
 I & II Horns  
 III & IV  
 Snare Drum

*A tempo*  $\text{♩} = 160$

210 215

Piccolo & 2 Flutes  
 I Oboes  
 II  
 2 Clarinets  
 Xylophone  
 Violin I  
 Violin II  
 Viola  
 Violoncello

Violin I  
 Violin II  
 Viola  
 Violoncello

220

225

8

Piccolo &  
2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

I & II  
Horns

III & IV

I  
Trumpets

II

Trombone II

Xylophone

Violin I

Violin II

Viola

Violoncello

Bass

Musical score for orchestra, measures 220-225. The score includes parts for Piccolo & 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, I & II Horns, III & IV Horns, I Trumpets, II Trumpets, Trombone II, Xylophone, Violin I, Violin II, Viola, Violoncello, and Bass. The score features various dynamics such as *f*, *ff*, and *pizz.*, and includes performance instructions like *genza Sord.* for the Trombone II. The music is written in a key signature of one flat and a 4/4 time signature. The score is divided into three systems: measures 220-221, 222-223, and 224-225. The final measure (225) is marked with a double bar line and a repeat sign.

Empty musical staves for the orchestra, consisting of 15 staves. The staves are arranged in a standard orchestral layout, with the strings (Violin I, Violin II, Viola, Violoncello, Bass) on the left and the woodwinds and brass on the right. The staves are currently blank, indicating that the music for these parts has not yet been written or is to be added later.

230 235

Piccolo & 2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

I & II Horns

III & IV

I Trumpets

II

I Trombones *senza sord.*

II

Xylophone

Snare Drum

Violin I

Violin II

Viola

Violoncell

4 Horns <sup>a4</sup>

I  
Trumpets

II

I & II  
Trombones

III *senza sord.*  
Tuba

Xylophone

Snare Drum

I  
Violins II

Viola

240

I & II  
Trombones

III  
Tuba

Snare Drum

I  
Violins II

Viola

245

250

2 Flutes

2 Oboes

I  
Horns III

I & II  
Trombones

III  
Tuba

Snare Drum

Violin I

Violin II

Viola

255 a2



Piccolo  
 I  
 Flutes  
 II  
 I  
 Oboes  
 II  
 I  
 Clarinets  
 II  
 2 Bassoons  
 I+III  
 Horns  
 II+IV  
 I  
 Trumpets  
 II  
 I & II  
 Trombones  
 III  
 Tuba  
 Cymbals  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Bass

Musical score for measures 260-265. The score includes parts for Piccolo, Flutes (I, II), Oboes (I, II), Clarinets (I, II), 2 Bassoons, Horns (I+III, II+IV), Trumpets (I, II), Trombones (I & II, III), Tuba, Cymbals, Violin I, Violin II, Viola, Violoncello, and Bass. Dynamics include *p cresc.*, *mf*, *f*, *mp cresc.*, and *cresc.*. Performance markings include *arco* and *mp cresc.*. A rehearsal mark '8' is present at the top of the page.

**Piccolo**  
*Loco*

**Flutes**  
I  
II  
*Loco*

**Oboes**  
I  
II

**Clarinets**  
I  
II

**2 Bassoons**  
*a2*

**4 Horns**  
*a4*

**Trumpets**  
I  
II

**Trombones**  
I, II  
III  
*a2*

**Tuba**  
*a2*

**Violin I**

**Violin II**

**Viola**

**Violoncello**

**Bass**

275

280 Poco meno mosso  
LUNGA  $\downarrow = 132$

Piccolo  
I  
Flutes  
II  
Oboes  
I  
English Horn  
II  
Clarinet  
I  
II  
2 Bassoons  
I  
Trumpets  
II  
Horns  
I, II  
III, IV  
I, II  
Trabones  
III  
Tuba  
Side Drum  
Susp. Cymbal  
Violin I  
Violin II  
Viola  
Violoncello  
Bass

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons) and brass section (Trumpets, Horns, Trabones, Tuba) play a rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. The strings (Violins, Viola, Violoncello, Bass) provide a steady accompaniment. The percussion section (Side Drum, Susp. Cymbal) adds rhythmic texture. The score includes various dynamic markings such as *cresc.*, *ff*, and *p*. Performance instructions like *LUNGA* and *Poco meno mosso* are present. The key signature has one flat (B-flat), and the time signature is 3/4.

285 290

Oboe I  
English Horn  
Clarinet I  
I  
Bassoons  
II  
I  
Horns  
III

Detailed description: This system of musical notation covers measures 285 to 290. The Oboe I part features a melodic line with eighth-note patterns and slurs, starting at measure 285 and continuing through 290. The English Horn, Clarinet I, Bassoons I and II, and Horns I and III provide harmonic support with sustained notes and some rhythmic patterns. Dynamics include piano (p) and piano-piano (pp). The key signature has one flat (B-flat).

295 300

Oboe I  
English Horn  
I  
Bassoons  
II  
Viola  
Violoncello

Detailed description: This system covers measures 295 to 300. The Oboe I part continues with its melodic line, showing some dynamic changes. The English Horn and Bassoons I and II provide harmonic support. The Viola and Violoncello parts enter in measure 300 with sustained notes. Dynamics include piano (p) and piano-piano (pp). The key signature has one flat (B-flat).

305 310

Flute I  
Oboe I  
I  
Clarinets  
II  
I  
Bassoons  
II  
Trumpet I  
in D  
Viola  
Violoncello

Detailed description: This system covers measures 305 to 310. The Flute I part has a melodic line with slurs and dynamics of piano (p) and piano-piano (pp). The Oboe I, Clarinets I and II, Bassoons I and II, and Trumpet I in D provide harmonic support. The Viola and Violoncello parts continue with sustained notes. Dynamics include piano (p) and piano-piano (pp). The key signature has one flat (B-flat).

315

Clarinet I

Clarinet II

Trumpet I (D)

325

330

Clarinet I

Clarinet II

Trumpet I (D)

Snare Drum

Viola

Violoncello

335

340 poco rall.

Oboe I

Trumpet I (D)

Trombones I, II

Trombones III

Snare Drum

Violin II

Viola

Violoncello

A tempo  $\text{♩} = 160$

Oboe I

Horns I  
III

Trumpet I

I, II  
Trombones

III

Xylophone

Violin I

Violin II

Viola

Violoncello

Bass

Horns I  
III

Trumpet I

Snare Drum

Xylophone

Violin I

Violin II

Viola

Violoncello

Bass

360

365

Loco

Piccolo + 2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

Trumpets I

Trumpets II

I, II Trombones

III Tuba

Snare Drum

Xylophone

Violin I

Violin II

Viola

Violoncello

Bass

*senza sord.*

*p cresc.*

*a2*

*f*

*senza sord.*

*senza sord.*

*mp*

*cresc.*

*p cresc.*

*f*

*cresc.*

*-cresc.*

*cresc.*

*f*

*mp*

*pizz.*

*mp*

*f*

*mp sub.*

370

Piccolo

2 Flutes

2 Oboes

2 Bassoons

Snare Drum

Viola

Violoncello

Bass

*a2*

*a2*

*a2*

*mp*

*pizz.*

375 8-----1 380

Piccolo + 2 Flutes  
2 Oboes  
Horns I, III  
Trumpet I  
Trombone III  
Tuba  
Side Drum  
Xylophone  
Violin I  
Violin II  
Viola  
Violoncello  
Bass

385 390

Clarinet II  
Horn I  
Trumpet I  
Snare Drum  
Solo Violin  
Violin I  
Violin II  
Viola  
Violoncello  
Bass



395

Clarinet II  
Horn I  
Trumpet I  
Snare Drum  
Solo Violin  
Violin II

Measures 395-399. Clarinet II and Horn I play a melodic line with a tritone interval. Trumpet I plays a sustained note. Snare Drum has a rhythmic pattern. Solo Violin and Violin II play a fast sixteenth-note passage. Dynamics include *pp* and *fp*. A *pizz* marking is present in Violin II.

400

405

Oboe I  
Clarinet I  
Horn I  
Trumpet I  
Snare Drum  
Solo Violin  
Violin II  
Viola  
Violoncello

Measures 400-409. Oboe I and Solo Violin play a fast sixteenth-note passage. Clarinet I, Horn I, and Trumpet I play sustained notes. Snare Drum has a rhythmic pattern. Viola and Violoncello play a sustained bass line. Dynamics include *p*.

410

415

Oboe I  
Trumpet I  
Snare Drum  
Violin II  
Viola  
Violoncello

Measures 410-414. Oboe I and Trumpet I play a melodic line. Snare Drum has a rhythmic pattern. Violin II, Viola, and Violoncello play a melodic line with a *arco* marking. Dynamics include *p*.

Oboe I *p*

Clarinet I *p*

Bassoon I *p*

Horn I *p*

Snare Drum *p*

I Solo Violin *mp*

Violin II

Viola *p*

Violoncello *p*

Bassoon I *p*

Snare Drum *p*

I Solo Violin *p*

Viola *p*

Violoncello *p*

430

435

Eng. Horn *mf*

Clarinet I *mf*

Bassoons *mf*

Horns I, III *mf*

Trumpet I *mf*

Snare Drum *mf*

Viola *mf*

Violoncello *mf*

440

445

*cup mute*

*plzz.*

*can sord.*

*f*

450

455

Musical score for measures 450 to 455. The score includes parts for Eng. Horn, Clarinets (I), Bassoons, Trumpet I, Trombone I, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Bass. Measures 450-454 contain steady accompaniment with dynamics of *mf*. In measure 455, there is a *Tutti* marking and the strings play *pizz.*. The Trombone I part has a *'dirty' tone* instruction. The Snare Drum part has a rhythmic pattern.

460

465

Musical score for measures 460 to 465. The score includes parts for Piccolo + 2 Flutes, Oboe I, Eng. Horn, 2 Clarinets, 2 Bassoons, Trombone I, Violin I, Viola, Violoncello, and Bass. From measure 460, there is a *cresc.* (crescendo) marking in the woodwinds and strings. In measure 465, there is a *f* (forte) dynamic marking. The Piccolo and Oboe I parts have a melodic line with accents.

Piccolo +  
2 Flutes

Oboe I

Trombone I

Violin I

Violin II

Viola

Violoncello

Bass

*erharm.*

*f*

*arco*

*f*

Horns I  
III

Trombone I

Violin I

Violin II

Viola

Violoncello

Bass

*senza sord.*

*f*

*p*

*I+III*

Horns

Violin I

Violin II

Viola

Violoncello

Bass

500

Piccolo + 2 Flutes *p* *ff* *G.P.* *poco meno mosso* *poco accel.* *rall.*

2 Oboes *p* *ff*

2 Clarinets *a2* *p* *ff* *tentatively* *I* *3* *3*

2 Bassoons *a2* *p* *ff* *I* *3*

4 horns *p* *ff*

I II Trombones *a2* *p* *ff*

III Tuba *a2* *p* *ff*

Susp. Cymb. with hard sticks *p* *ff* *G.P.*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Bass *ff*

510

515

I Flutes *Poco meno mosso* *poco accel.* *rall.* *Poco meno mosso* *poco a poco accel.* *a-----*

II Flutes *p*

Bassoon I *p*

Solo Violin *tentatively*

520

Tutti

Violin I *p cresc.*

Violin II *p cresc. pizz.*

Viola *pizz.* *p cresc.*

Violoncello *pizz.* *p cresc.*

Tempo I ♩ = 160

525

Clarinet I  
II

Bassoon I  
II

Horn I II  
III IV

Trombone I II  
III

Tuba

Violin I

Violin II

Viola

Violoncello

Bass

This musical score page contains measures 525 through 530. The woodwind section (Clarinets I & II, Bassoons I & II) plays a rhythmic pattern of eighth notes in triplets, with some measures featuring slurs and accents. The brass section (Horns I-IV, Trombones I-III, Tuba) provides a harmonic foundation with sustained notes and some melodic movement. The string section (Violin I & II, Viola, Violoncello, Bass) features a consistent eighth-note triplet pattern in the violins and violas, while the cellos and basses play sustained notes. The score includes various performance markings such as *f* (forte), *arco*, and *Verco*. The page concludes with several empty staves.

530 535

Piccolo +  
2 Flutes

2 Oboes

I  
Clarinetts

II

I  
Bassoons

II

I II  
Horns

III IV

I II  
Trombones

III

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Bass

Piccolo

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

I II  
Horns

III IV

2 Trumpets

I II  
Trombones

III

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Bass



545

550

Piccolo +  
2 Flutes

Loco

I

Oboes

II

Loco

2 Clarinets

2 Bassoons

I II

Horns

III IV

I

Trumpets

II

I II

Trombones

III

Tuba

Timpani

Susp. Cymb.

Violin I

Violin II

Viola

Violoncello

Bass

555 560 565

Piccolo + 2 Flutes  
I  
Oboes  
II  
2 Clarinets  
2 Bassoons  
I II  
Horns  
III IV  
I II  
Trumpets  
I II  
Trombones  
III  
Tuba  
Timpani  
Susp. Cymb.  
I  
All Violins divided in 3  
II  
III  
Viola  
Violoncello  
Bass

*ff* *mp* *cresc.* *ff* *mf* *cresc.* *ff*

October 11, 1962 Quincy Porter