

Farthest South

for Symphony Orchestra

By Matt Browne



Just a Theory
Press

Program Note

This piece is one of a planned series of tone poems titled *Cabinet of Curiosities*, inspired by fantastical tales of curious natural specimens, archeological artifacts, and unique artworks that may or may not have any basis in reality.

The term *farthest south* refers to the most southerly latitudes reached by explorers during the so-called “Heroic Age” of Antarctic Exploration prior to the conquest of the South Pole in 1911. Ernest Shackleton’s “Nimrod Expedition” of 1907-09 reached a latitude of 88° 23' S. This was, by far, the farthest south reached at that time.

What is largely unknown about this expedition, however, is the unusual encounter made by Shackleton and his company. While traversing atop Beardmore Glacier, a monumental discovery by the Nimrod Expedition (which sits at approximately 83° S, farthest south at that time), they came into view of an awesome sight; an expansive and glorious field of *curious glass structures*, between four and fifteen feet in height. They were immaculate, crystalline, impeccably smooth, and laid out with meticulous and symmetrical coordination, reminiscent of the quiet solemnity of a cemetery. When the sunlight rose above the surrounding mountain ranges and hit these fantastic monuments, a brilliant diffusive gleam of light filled the glacial valley, and illuminated everything it touched with the brightest white light imaginable. Even more curious is that the arduous Antarctic weather seemed to have no erosive effect on the cleanliness of these structures, and that analysis shows that they have been sitting like this, unblemished, for the past 4,000 years. It is still unknown who built or arranged them.

It seems that a change is needed in the farthest south record book.

Instrumentation

Piccolo

Flute 1-2

Oboe 1-2

English Horn

Clarinet in Bb 1-2

Clarinet in Bb 3 (Dbl. Bass Clarinet in Bb)

Bassoon 1-2

Contrabassoon

Horn in F 1-4

Trumpet in C 1-3

Trombone 1-2

Trombone 3 (Bass)

Tuba

Timpani (32”, 29”, 26”, 23”) (*with suspended cymbal*)

Percussion 1

Marimba, Crotales (with bow)

Percussion 2

Glass Wind Chimes, Suspended Cymbal, Large Tam-tam (with bow)

Percussion 3

Vibraphone (with bow), Bass Drum

Harp

Celesta

Violin I

Violin II

Viola

Violoncello

Contrabass

Duration: c. 8 min.

www.matthewbrownecomposer.com

Farthest South

for Symphony Orchestra

Matthew Browne

Shimmering ♩ = 66

5

Piccorno

Flute 1.2

Oboe 1.2

English Horn

Clarinet in B♭ 1.2

Clarinet in B♭ 3

Bassoon 1.2

Contrabassoon

Horn in F 1.2
insert mute

Horn in F 3.4
insert mute

Trumpet in C 1.2
1. insert mute (straight)
2. insert mute (harmon, stem in)

Trumpet in C 3
insert mute (harmon, stem in)

Trombone 1.2
insert mute (harmon, stem in)

Trombone 3 (Bass)
insert mute (harmon, stem in)

Tuba

Timpani

Percussion 1
Marimba
Crotales (with bow)
solo, *l.v. all*
p

Percussion 2
Glass Wind Chimes
Suspended Cymbal
Large Tam-tam (with bow)
p

Percussion 3
Vibraphone (with bow)
Bass Drum
p
mp
p
mp
Red

Harp
p
mp
p
mp
p
mp
p
mp
D:C>B> E:F>G>A>

Celesta
p
mp
p
mp
Red

Shimmering ♩ = 66

Solo Violin I

Solo Violin II

Solo Viola

Solo Violoncello

Violin I

Violin II

Viola

Violoncello

Contrabass

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 Cl. 3 Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 CTpt. 1.2 CTpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Mar. Gl. Chimes Vib. Hp. Cel. Solo Vla. Solo Vc. Vln. I Vln. II Vla. Vc. Cb.

Place a large suspended cymbal upside-down on the head of the 26" timpano and proceed to roll on it with soft mallets while moving the pedal as indicated.

pp *gliss.* *mp* *gliss.*

p *mp* *p* *p* *mp* *p* *p* *p*

n *f* *mp* *wistful*

9 10 11 12 13 14 15

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 Cl. 3
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 CTpt. 1.2
 CTpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Gl. Chimes
 Vib.
 Hp.
 Cel.
 Solo Vla.
 Solo Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
mp
n
pp
gliss.
mp
n
p
mp
n
pp
mp
n
mf
p
mf sentimental
n
p
mf sentimental
solo, pizz.
p
cresc.

slowly use hand to cover (+) and uncover (o) hole in mute
 muted (harmon, stem in)

20

Picc. -
 Fl. 1.2 - *p* - *mf* - *f* - *n*
 Ob. 1.2 -
 Eng. Hn. - *f* - *n*
 Cl. 1.2 - *p* - *mf* - *f* - *n* (1.)
 Cl. 3 - *p* - *mf* - *f* - *n*
 Bsn. 1.2 - 1. solo - *pp* - *f* - *mp* - *n*
 Cbsn. -
 Hn. 1.2 - muted - *n* - *mf*
 Hn. 3.4 - muted - *n* - *mf*
 CTpt. 1.2 -
 CTpt. 3 -
 Tbn. 1.2 - *f* - *n* - remove mute
 B. Tbn. - *f* - *n*
 Tba. -
 Timp. -
 Mar. - *mp* - *mf* - *p* - *n*
 Gl. Chimes -
 Vib. - *mp* - *mf* - *n*
 Hp. - *mf*
 Cel. - *mf*
 Solo Vla. - *mf* - *f* - *mp* - *mf*
 Solo Vc. - *mf* - *f* - *mp* - *n*
 Vln. I -
 Vln. II - *n* - *mf* (div. a 3)
 Vla. -
 Vc. -
 Cb. - *f dim.* - *p*

28

34

Picc. - Fl. 1.2 - Ob. 1.2 - Eng. Hn. - Cl. 1.2 - Cl. 3 - Bsn. 1.2 - Cbsn.

Hn. 1.2 - Hn. 3.4 - CTpt. 1.2 - CTpt. 3 - Tbn. 1.2 - B. Tbn. - Tba. - Timp.

Mar. - Gl. Chimes - Vib. - Hp. - Cel.

28

34

Solo Vla. - Solo Vc. - Vln. I - Vln. II - Vla. - Vc. - Cb.

Picc. -

Fl. 1.2 - *n* *mf* *n*

Ob. 1.2 - *n* *mf* *n*

Eng. Hn. - *n* *mf* *n*

Cl. 1.2 - *pp* *mf* *n*

Cl. 3 - *pp* *mf* *n*

Bsn. 1.2 - *pp* *mp* *n*

Cbsn. -

Hn. 1.2 - *mf* *n* remove mute

Hn. 3.4 - *mf* *n* remove mute

CTpt. 1.2 -

CTpt. 3 -

Tbn. 1.2 - *mf* *n*

B. Tbn. - *mf* *n*

Tba. - *mf* *n*

Timp. -

Mar. - *mf* *p* *n*

Sus. Cym. - *pp* Suspended Cymbal, with soft mallets

Vib. - *p* *mf* *p* *pp*

Hp. -

Cel. -

Solo Vln. I - *mf sentimental* *5* *mp* *mf*

Solo Vln. II - *mp* *mf*

Solo Vla. - *mf*

Solo Vc. - *n* *mf sentimental* *3* *mf*

Vln. I - *mf* *5* *p* *mp* gli altri

Vln. II - *mf* *p* *mf* *n* *p* gli altri, div.

Vla. - *n* *p* gli altri, div.

Vc. - *mf* *p* gli altri

Cb. - *mf* *p*

43

Picc.

Fl. 1.2
n *f* 1. solo *p* *p* 7

Ob. 1.2
n *f*

Eng. Hn.
n *f*

Cl. 1.2
n *f* 1. solo *p* *p* 7 *n*

Cl. 3
n *f*

Bsn. 1.2
p 1. solo

Cbsn.

Hn. 1.2
n 1. solo, open *f* 3 3 *ff*

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2
n *mf* insert mute (harmon, stem in)

B. Tbn.
n *mf* insert mute (harmon, stem in)

Tba.
n *mf* *n*

Timp.

Mar.
f *n* *mf* *n*

Sus. Cym.

Vib.
f *f*

Hp.
p cresc. *gliss.* *mf*
(same pedals)

Cel.

Solo Vln. I
f *p*

Solo Vln. II
f *p*

Solo Vla.
f *p* *n* *p*

Solo Vc.
f *p* *p* *mp* *p*

Vln. I
mp *n* div. (b) *div.*

Vln. II
mp *n*

Vla.
mp *n*

Vc.
mp *n*

Cb.

poco rit.

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 Cl. 3
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 CTpt. 1.2
 CTpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Sus. Cym.
 Vib.
 Hp.
 Cel.

Fl. 1.2: *pp* *n*
 Bsn. 1.2: *pp* *n*
 Hn. 1.2: *n*
 CTpt. 1.2: 1. solo, muted (straight) *mf*
 Vib.: *n*
 Hp.: D:C#B# E:F#G#A#

poco rit.

Solo Vln. I
 Solo Vln. II
 Solo Vla.
 Solo Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Solo Vln. I: *pp* *mf* *dim.* 5 7 5 3 3 *p*
 Solo Vln. II: *dim.* 7 *p*
 Solo Vla.: *pp* *mf* *dim.* *p*
 Solo Vc.: *mp* *p* *mp dim.*

50 ♩ = 58

molto rit.

Picc. *p*

Fl. 1.2 *p*

Ob. 1.2 *p floating* *sol.* *ff* 5 *n*

Eng. Hn. *p floating* *f* *n*

Cl. 1.2 *p* *f* *n*

Cl. 3 *p* *f* *n*

Bsn. 1.2 1. *p* 2. *p* 3. *f* *n*

Cbsn. *f* *n*

Hn. 1.2 *a2 open* *f* *insert mute*

Hn. 3.4 *p a2 open* *f* *insert mute*

CTpt. 1.2 1. remove mute (straight), insert mute (harmon, stem in) *p* *f* *n*

CTpt. 3 *> n*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar. *f* *Gl. Chimes* *p* *n*

Sus. Cym. *mp* *pp* *f* *p* *mp* *To Tam-t.*

Vib. *f* *p* *mp*

Hp. *p* *f* *p* *mp* *gliss.*

Cel. *p* 5 *cresc.* 5 6 *f* *p*

50 ♩ = 58

molto rit.

Solo Vln. I *mp* *n*

Solo Vln. II *n*

Solo Vla. *n*

Solo Vc. *p* *n*

Vln. I *unis.* *p* *f* *n*

Vln. II *(div.)* *p* *f* *n*

Vla. *div. arco* *p* *f* *n*

Vc. *p* 3 *f* *n*

Cb. *p* *f* *n*

Picc. *p* *mf floating*⁷ *n* *n*

Fl. 1.2 1. solo *mf floating* *n*

Ob. 1.2 1. solo *mf floating* *n*

Eng. Hn. *n* *p broadly* *mf*

Cl. 1.2 *pp* *sub. pp*

Cl. 3 *pp* *sub. pp*

Bsn. 1.2 *pp* *sub. pp*

Cbsn. *p* *f* *mp* *n* *p* *f*

Hn. 1.2 muted *n* *mf* *n*

Hn. 3.4 muted *n* *mf* *n*

CTpt. 1.2 muted (harmon, stem in) *n* *mf* *n*

CTpt. 3 muted (harmon, stem in) *n* *mf* *n*

Tbn. 1.2 muted (harmon, stem in) *n* *mf* *n*

B. Tbn. muted (harmon, stem in) *n* *mf* *n*

Tba. solo *p* *mp* *f* *mp* *n* *p* *mp* *f* *mp*

Timp. as before *pp* *mp* *pp* *mp* *pp*

Mar. *pp* *mp* *sub. pp* *mp*

Tam-t. *pp* *mf* *pp* *f* *To Gl. Chimes*

Vib. *pp* *mp* *sub. pp* *mp*

Hp. *mp* *p cresc.* *gliss.* *f dim.* *gliss.* *p*

Cel. *pp* *sub. pp* *pp* *mf* *pp*

Vln. I solo *p* *tutti* *n* *p broadly* *mf*

Vln. II *n* *p broadly* *mf*

Vla. unis. *n* *p broadly* *mf*

Vc. *n* *p broadly* *mf*

Cb. *pp* *mf* *pp* *mf* *pp*

60 Moving forward ♩ = 66

64

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass, followed by strings and percussion. The bottom section includes solo instruments and additional strings. The score is marked with a tempo of ♩ = 66 and a 2/4 time signature. Key performance instructions include '1. solo' for the Bassoon 1 and C Trumpet 1, and 'arco free bowing' for the Viola. Dynamics range from *pp* to *mf*. The score is divided into measures 60 through 65, with measure numbers 60, 61, 62, 63, 64, and 65 clearly marked at the bottom of the page.

60 Moving forward ♩ = 66

64

60

61

62

63

64

65

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Gl. Chimes

Vib.

Hp.

Cel.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Picc. *f floating* solo *n*

Fl. 1.2 *mp* *n*

Ob. 1.2 *n* *mp* *n*

Eng. Hn. *n*

Cl. 1.2 *mp* *n*

Cl. 3 *f floating* solo *n* **To Bass Clarinet**

Bsn. 1.2

Cbsn.

Hn. 1.2 *mf* *n* 2. (muted) *mp* *n* 2. remove mute

Hn. 3.4 (muted) *mp* *n* remove mute

CTpt. 1.2 1. solo, open *p*

CTpt. 3

Tbn. 1.2 open *n*

B. Tbn.

Tba.

Timp.

Mar. *n* *pp*

Gl. Chimes

Vib. *n* *n* *Red.*

Hp. *mf floating*

Cel. *f floating* *Red.*

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

Vln. II *p* *mp* *n*

Vla. *p*

Vc. *n* *tutti, div.* *mp* *n*

Cb.

rit.

The musical score is arranged in a standard orchestral format with staves for each instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four measures, numbered 76, 77, 78, and 79 at the bottom. A 'rit.' (ritardando) instruction is placed above the first measure of each page. The Piccolo part has a rest in measure 76 and enters in measure 77. The Flute 1 & 2 part features a complex melodic line with accents and slurs, and dynamic markings of *f*, *sub. mp*, and *f*. The Oboe 1 & 2 part has a long note in measure 76 and enters in measure 77 with a *mf* dynamic. The English Horn part has a long note in measure 76 and enters in measure 77 with a *mf* dynamic. The Clarinet 1 & 2 part plays a rhythmic pattern of eighth notes in triplets, with a *mf* dynamic. The Bass Clarinet part has a long note in measure 77 with a *mf* dynamic. The Bassoon 1 & 2 part has a long note in measure 76 with a *p* dynamic. The Contrabassoon part has a long note in measure 77 with a *mf* dynamic. The Horn 1 & 2 part has a long note in measure 76 and enters in measure 77 with a *mf* dynamic. The Horn 3 & 4 part has a long note in measure 76 and enters in measure 77 with a *mf* dynamic. The Trumpet 1 & 2 part has a melodic line with accents and slurs, and dynamic markings of *mf* and *n*. The Trumpet 3 part has a long note in measure 77 with a *mf* dynamic. The Trombone 1 & 2 part has a melodic line with accents and slurs, and dynamic markings of *mf* and *n*. The Bass Trombone part has a long note in measure 77 with a *p* dynamic. The Tuba part has a long note in measure 77 with a *p* dynamic. The Timpani part has a long note in measure 77 with a *p* dynamic. The Maracas part has a rhythmic pattern of eighth notes with a *bca* (baca) marking. The Gong/Chimes part has a long note in measure 76 with a *pp* dynamic. The Vibraphone part has a long note in measure 76 with a *pp* dynamic. The Harp part has a melodic line with a *gliss.* (glissando) marking and dynamic markings of *f*, *mf*, and *f*. The Cello part has a melodic line with accents and slurs, and dynamic markings of *mf* and *f*. The Violin I & II part has a melodic line with accents and slurs, and dynamic markings of *mf* and *fp*. The Viola part has a long note in measure 77 with a *p* dynamic. The Violoncello part has a long note in measure 77 with a *p* dynamic. The Contrabass part has a long note in measure 77 with a *p* dynamic.

80 Boldly ♩ = 66

80 Boldly ♩ = 66

81

82

83

84

poco rit.

88 A tempo (♩ = 66)

poco rit.

Picc. *f* *ff* *p* *f floating*⁷
 Fl. 1.2 *f* *ff* *p* *ff* *n*
 Ob. 1.2 *f* *ff* *p* *ff* *n*
 Eng. Hn. *f* *ff* *p* *ff* *n*
 Cl. 1.2 *f* *ff* *p* *ff* *n*
 B. Cl. *f* *ff* *p* *ff* *n*
 Bsn. 1.2 *f* *ff* *p* *ff* *n*
 Cbsn. *f* *ff* *p* *ff* *n*
 Hn. 1.2 *f* *ff* *p* *ff* *n*
 Hn. 3.4 *f* *ff* *p* *ff* *n*
 CTpt. 1.2 *f* *ff* *p* *ff* *n*
 CTpt. 3 *f* *ff* *p* *ff* *n*
 Tbn. 1.2 *f* *ff* *p* *ff* *n*
 B. Tbn. *f* *ff* *p* *ff* *n*
 Tba. *f* *ff* *p* *ff* *n*
 Timp. *f* *ff* *p* *ff* *n*
 Crot. *f* *ff* *p* *ff* *n*
 Gl. Chimes *f* *ff* *p* *ff* *n*
 B.D. *pp* Bass Drum, with soft mallets *ff* To Vib.
 Hp. *f* *ff* *p* *ff* *n*
 Cel. *f* *ff* *p* *ff* *n*
 Vln. I *f* *ff* *p* *ff* *n*
 Vln. II *f* *ff* *p* *ff* *n*
 Vla. *f* *ff* *p* *ff* *n*
 Vc. *f* *ff* *p* *ff* *n*
 Cb. *f* *ff* *p* *ff* *n*

92 Distant ♩ = 58

96 Tempo I ♩ = 66

Picc. *n*

Fl. 1.2

Ob. 1.2 *mf* 1. solo *p* *n*

Eng. Hn.

Cl. 1.2 *n*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

CTpt. 1.2 *mf* *n* insert mute (harmon, stem in)

CTpt. 3 *n* insert mute (harmon, stem in)

Tbn. 1.2

B. Tbn.

Tba.

place cymbal on 26" timpano

Timp.

Crot. *p floating* *To Mar.*

Gl. Chimes

Vib. *Vibraphone (soft mallets)* *p floating*

Hp. *p* *p floating*

Cel. *p* *p floating*

92 Distant ♩ = 58

96 Tempo I ♩ = 66

Solo Vln. I *solo* *p* *mp*

Solo Vln. II *solo* *p* *mp*

Solo Vla. *solo* *mf sentimental* *mf*

Solo Vc. *solo* *p* *mp*

Vln. I *pp* *n* attach mutes

Vln. II *pp* *n* attach mutes

Vla. *pp* *n* attach mutes

Vc. *pp* *n*

Cb. *pp* *n*

103

Picc. - - - - -

Fl. 1.2 - - - - -

Ob. 1.2 - - - - -

Eng. Hn. - - - - -

Cl. 1.2 - - - - -

B. Cl. - - - - -

Bsn. 1.2 - - - - -

Cbsn. - - - - -

1. solo
mf pensive
p

Hn. 1.2 - - - - -

Hn. 3.4 - - - - -

CTpt. 1.2 - - - - -

CTpt. 3 - - - - -

Tbn. 1.2 - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Mar. - - - - -

Gl. Chimes - - - - -

Vib. - - - - -

Gl. Chimes
p

Hp. - - - - -

Cel. - - - - -

Hp.
f

Solo Vln. I - - - - -

Solo Vln. II - - - - -

Solo Vla. - - - - -

Solo Vc. - - - - -

103

f
p
mp
n

mf
p
n

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

108

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

timbral trill
very slow, accel. very fast, rit. very slow

n *mf* *n*

Hn. 1.2

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

B. Tbn.

Tba.

1.
n *p* *n*

3.
n *p* *n*

as before muted (harmon, stem in) *n* *p* *n*

as before muted (harmon, stem in) *n* *p* *n*

as before muted (harmon, stem in) *n* *p* *n*

(1.)
n

(3.)
n

Timp.

as before

ppp *gliss.* *p* *gliss.* *ppp*

Mar.

Gl. Chimes

Vib.

Hp.

Cel.

Marimba (soft mallets)

p

p

p

p

p

p

108

Solo Vln. I

Solo Vla.

n *p* *n*

n *p*

3 wisstful

n

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.
pp

div, con sord.
pp

con sord.
pp

con sord.
pp

p *pp*

p *pp*

p *pp*

pp *p* *pp*

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Gl. Chimes

Vib.

Hp.

Cel.

Solo Vln. I

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

pp *pensive* 3

very slow, accel. very fast, rit. very slow

n *mf* *n*

ppp *p* *ppp* *ppp*

To Croc.

p *n*

p *n*

n *p* *n*

n *p* *n*

n *p* *n*

gliss. *gliss.* *gliss.*

p *pp* *ppp*

p *pp* *n*

pp *n*

8^{va}

119

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 B. Cl.
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 CTpt. 1.2
 CTpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Gl. Chimes
 Vib.
 Hp.
 Cel.
 Solo Vln. I
 Solo Vln. II
 Solo Vla.
 Solo Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for Farthest South - Full Score (Transposed), page 21. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3, Trombones 1 & 2, Tuba, Timpani, Maracas, Gong/Chimes, Vibraphone, Harp, Cello, Solo Violin I and II, Solo Viola, Solo Violoncello, Violin I and II, Viola, Violoncello, and Contrabass. The score spans measures 121 to 128. Key performance instructions include dynamics (ppp, pp, p), articulation (n), and specific techniques like 'Crotales, bowed' and 'gliss.'