

PETER SEABOURNE

COR ANGLAIS CONCERTO

scoring:

Piccolo
2 Flutes (both also doubling piccolis)
2 Oboes
2 Clarinets in B \flat
Bass Clarinet
(with low B \flat extension)
2 Bassoons

4 Horns in F
2 Trumpets in B \flat
2 Tenor Trombones
Bass Trombone
Tuba

Timpani (5)

Percussion
(Whip, Snare Drum, Bass Drum,
3 Temple Blocks,
Glockenspiel, Xylophone, Susp. Cymbal)

Harp

solo Cor Anglais

Violins I
Violins II
Violas
Violoncelli
Double Basses
(with low C extensions)

score written at sounding pitch
(except usual octave transposition instruments)

harp harmonics written at sounding pitch in score (as played in part)

duration approx. 25½ minutes

I.

Peter Seabourne
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Allegro vivo - $\text{♩} = 92$

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 in Bb, Bass Clarinet in Bb, Bassoon 1 and 2, Horn 1 and 2 in F, Horn 3 and 4 in F, Trumpet 1 and 2 in Bb, Trombone 1 and 2, Bass Trombone, and Tuba. The percussion section includes Whip, Xylophone, and Timpani. The string section includes Solo Cor Anglais, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is marked with a tempo of Allegro vivo and a quarter note equal to 92 beats per minute. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Articulations include *pizz.* (pizzicato) and *stacc.* (staccato). Rhythmic patterns include triplets and a 3+3+2 sequence. The score is divided into measures by bar lines, with some measures containing multiple bar lines.

A

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Hp.

A

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B

18

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Whip

Xyl.

Hrp.

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mf* *ff*

1.2.

3.4.

B

5

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mf* *ff* *pizz.*

27 C

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hr. 1,2

Hr. 3,4

Tbn. 1

Tbn. 2

E. Tbn.

Tba.

Whip

Xyl.

F.p.

C

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

35

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

44 **D**

Picc. 1 *ff*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Esn. 1 *f* *ff*

Esn. 2 *f* *ff*

Hr. 1,2 *f* *ff*

Hr. 3,4 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f*

Hp. *f* *Alto.*

D

Cor. A.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

1.2.

3.4.

To Tbn.

unis.

E

52

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Hp.

E

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

60

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Esn. 1
Esn. 2
Hn. 1,2
Tpt. 1
Tbn. 1
Cor. A
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
mf
mf
mf
mp
mp
mp
mf
mf
mf
mf
f
mf
mp
mf
mp
mf
mf
mp

67

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Esn. 1
Cor. A
Vln. 1
Vln. 2
Vla.
Vc.

mf
mf
mf
mf
f 3
f 3
mf
mf
mf
mf
f
mf
f
mf
f
f
f
f

75 **F** **G** Poco serio

Picc. 1

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Esn. 1

Hr. 1,2

Hr. 3,4

Tpt. 1

Tpt. 2

B. Tbn.

Tba.

Sus. Cym.

Cor A.

Vla.

Vc.

Cb.

mp, *mf*, *f*, *p*, *con sord.*, *quasi solo*, *senza sord.*, *pizz.*, *arco*



82

Timp.

Cor A.

Vc.

Cb.

mp, *mf*

103

Picc. 1

Fl. 1

Hp.

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

mp

mf

mf

mf

III

Cl. 1

B. Cl.

Cor. A.

Vln. 1

Vln. 2

Vc.

Cb.

mp

pp

mf

p

p

120

1. 2.

Trpt. 1, 2

1. 2.

Tbn. 1, 2

B. Tbn.

Whip

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

f

p

f

f

p

pizz.

pizz.

mp

mp

p

Illesso tempo - calma, ma un poco chiscioffesco

Musical score for measures 133-146. The score includes parts for Flute 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, & 4, Trombones 1, 2, and Bass Trombone, Tuba, Cor Anglais, Violins 1 & 2, Viola, Violoncello, and Contrabass. The tempo is 'Illesso tempo - calma, ma un poco chiscioffesco'. The music features various dynamics including *mp*, *p*, *mf*, *p < mp*, and *p*. The Cor Anglais part includes the instruction 'quasi rimuginare un'idea'.

Musical score for measures 147-156. The score includes parts for Flute 1 & 2, Horns 1, 2, 3, & 4, Cor Anglais, Violins 1 & 2, Viola, Violoncello, and Contrabass. The tempo is 'Illesso tempo - calma, ma un poco chiscioffesco'. The music features various dynamics including *mp*, *p*, *mf*, *p < mp*, and *p*. The Cor Anglais part includes the instruction 'quasi rimuginare un'idea'.

K

Musical score for measures 157-166, featuring Flutes 1 & 2, Bass Clarinet, Horns 1, 2 & 3, 4, Cor Anglais, Violins 1 & 2, Viola, Violoncello, and Contrabass.

Measures 157-160: Flutes 1 & 2 play a triplet melody. Dynamics range from *mp* to *p*. Bass Clarinet has a low note. Horns 1 & 2 play a chord. Cor Anglais has a melodic line with triplets and quintuplets. Violins 1 & 2 play chords. Viola, Violoncello, and Contrabass provide harmonic support.

Measures 161-166: Flutes 1 & 2 continue with triplets. Dynamics range from *pp* to *p*. Bass Clarinet has a low note. Horns 1 & 2 play a chord. Cor Anglais has a melodic line with triplets and quintuplets. Violins 1 & 2 play chords. Viola, Violoncello, and Contrabass provide harmonic support. A double bar line is present at the end of measure 166.

Musical score for measures 165-174, featuring Flutes 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1, 2 & 3, 4, Cor Anglais, Violins 1 & 2, Viola, Violoncello, and Contrabass.

Measures 165-170: Flutes 1 & 2 play a triplet melody. Dynamics range from *mf* to *mf*. Bass Clarinet has a low note. Bassoons 1 & 2 are silent. Horns 1 & 2 play a chord. Cor Anglais has a melodic line with triplets and quintuplets. Violins 1 & 2 play chords. Viola, Violoncello, and Contrabass provide harmonic support.

Measures 171-174: Flutes 1 & 2 continue with triplets. Dynamics range from *mf* to *mf*. Bass Clarinet has a low note. Bassoons 1 & 2 play a melody. Horns 1 & 2 play a chord. Cor Anglais has a melodic line with triplets and quintuplets. Violins 1 & 2 play chords. Viola, Violoncello, and Contrabass provide harmonic support.

174 L M

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

B. Cl. *mf*

Esn. 1 *mf* *mf* *mf*

Esn. 2 *mf* *mf* *mf*

Hrn. 1,2 *mf* poco solo *mf* *mf* *mf* *mf* *mf* *mf* 1.

Hrn. 3,4 *mp* *mf* *mf*

Tpt. 1 *mf* solo

Tpt. 2 *mf* *mf*

Tbn. 1 *mp* *mf* *mf*

Tbn. 2 *mp* *mf* *mf*

E. Tbn. *mp* *mf* *mf*

Tba. *mp* *mf* *mf*

B. D. *p* *mp*

H.p. *f* *f*

Cor A. *f* *mp* *f*

Vln. 1 *mf* *mf* *mp* *mf*

Vln. 2 *mf* *mf* *mp* *mf*

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

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

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

L M

122

Score for measures 122-126, featuring various instruments and dynamics. Dynamics include *ff*, *f*, *mf*, and *p*. Performance instructions include *pizz.* and *arco*. Rehearsal marks are present: **O** at the beginning of measure 122, and **1.2.** and **3.4.** for the Horns in measures 124 and 125 respectively. The score is written in a key with two flats (B-flat major or D minor) and a common time signature.

This musical score page features 27 staves for various instruments. The Piccolo (Picc. 1) starts at measure 199. Flutes (Fl. 1, 2) play octaves with triplets. Oboes (Ob. 1, 2) and Clarinets (Cl. 1, 2) have melodic lines. Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), and Horns (Hn. 1, 2; 3, 4) provide harmonic support. Trumpets (Tpt. 1, 2) and Trombones (Tbn. 1, 2; E. Tbn.; Tba.) play rhythmic patterns. Percussion includes B. D., Whip, and Xyl. The Piano (H.p.) features a prominent bass line with an 8va marking. Strings (Vln. 1, 2; Vla.; Vc.; Cb.) play sustained chords and moving lines. Dynamics range from *f* to *mp*. A rehearsal mark 'P' is placed at the beginning of the second system.

208 Q

Picc. 1 *f*

Fl. 1 *mf*

Fl. 2 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

B. D. *f*

Whip *f*

Xyl. *f*

H.p. *f*

Q

Cor A. *f*

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

Vln. 2 *f* *pizz.* *mf*

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

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

Cb. *mf* *pizz.* *mf*

215

Picc. 1 *f*

Xyl. *f*

H.p. *f*

Cor A. *mf* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

R

223

Ob. 1 *mf* *(mf)*

Ob. 2 *mf* *(mf)*

Cl. 1 *mp* *mp* *mp* *mf*

Cl. 2 *mp* *mp* *mp* *mf*

Xyl. *mp* *mp* *mp* *mf*

Cor. A. *f*

Vln. 1 *mf* [sul A] *mp* *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf* *mp* *mf*

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

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

Cb. *mf* *mp*

R

230

Picc. 1 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mp*

Cl. 2 *mp* *mp*

Tpt. 1 *f*

Tpt. 2 *f*

Glock. *f*

H.p. *f*

Cor. A. *f*

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

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

Vla. *mf*

Vc. *mf*

Cb. *mf*

S

237

Picc. 1 *f*

Fl. 1 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. *mp*

Esn. 1 *mf*

Esn. 2 *mf*

Hn. 1,2 *p* 1. *mp* 2. *p* 3. *f* 4.

Hn. 3,4 *p* 3. *mp* 4. *p* 4. *f*

Tpt. 1 *mf* *p* *mp* *p* *mf*

Tpt. 2 *mf* *p* *mp* *p* *mf*

Tbn. 1 *p* *mp* *p* *mf* *p* *f*

Tbn. 2 *p* *mp* *p* *mf* *p* *f*

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

Tba. *f* *mf* *p* *mf*

Timp. *mp* *mf* *mp*

B. D. *mp*

T. Bl. *p*

Vln. 1 *f*

Vln. 2 *f*

Vla. *arco* *f*

Vc. *f*

Cb. *f*

S

T

U

249

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hr. 1,2

Hr. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

E. Tbn.

Tba.

Timp.

T. Bl.

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

f

mp

f

mp

f

mp

mf

mf

mf

f

mf

mp

p

mf

f

mf

mp

p

mf

f

mf

mp

p

mf

mp

f

mf

mp

p

mf

mp

f

mf

mp

p

con sord.

senza sord.

con sord.

senza sord.

con sord.

senza sord.

pizz.

pizz.

pizz.

pizz.

mp

mf

mp

f

mf

mp

p

mf

mp

f

mf

mp

p

mf

mp

f

mf

mp

p

mf

mp

f

mf

mp

p

mf

mp

f

mf

mp

p

259

Picc. 1 *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Esn. 1 *mp* *mf*

Esn. 2 *mp* *mf*

Timp. *mp* *mf*

T. Bl. *mf* *mf*

Cor. A. *mp* *mf*

Cl. *mf* *p* *mf*



270

Cl. 1 *f*

Cl. 2 *f*

Esn. 1 *mf* *f*

Esn. 2 *mf* *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

H.p. *f* *mf*

Cor. A. *f* *mf* *f* *ff* *mf* *ff* *f*

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

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

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

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

287

To Piccolo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Esn. 1

Esn. 2

Hp.

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

289

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

X

277

Picc. 1 *ff*

Picc. 2 *Piccolo ff*

Picc. 3 *Piccolo ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Esn. 1 *ff*

Esn. 2 *ff*

Hn. 1,2 *ff* (both)

Hn. 3,4 *ff* (both)

Tpt. 1 *f ff*

Tpt. 2 *f ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Hrp. *ff*

3+3+2

trium

X

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

305

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

T. Bl.

Fp.

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

313

H.p. *f* *mf* *mp* *mp*

Cor. A. *mp* *mf*

Vln. 1 *f* *mf* *mp* *mp* arco

Vln. 2 *f* *mf* *mp* *mp* arco

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

Z

324

Ob. 1 *f*

Cl. 1 *mf*

Hrn. 1,2 *mf* *f* 1.

Tpt. 1 *f*

H.p. *mf* *mp* *mf* *mf* *mf* secco

Cor. A. *mf* *f*

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

Vln. 2 *mp* *mf* *f* (pizz.) arco

Vla. *mf* *f* arco

Vc. *mf* *f* arco

Cb. *mf* *f* arco

A1

334

Ob. 1
Cl. 1
Cl. 2
B. Cl.
Ebn. 1
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

341

To Picc.

Picc. (2)

Fl. 1
Picc. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Ebn. 2
Hrn. 1,2
Hrn. 3,4
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

348

B1

Picc. 1 *ff* *mf ma intenso*

Picc. 2 *ff* *mf ma intenso*

Picc. 3 *ff* *mf ma intenso*

Bsn. 2 *ff*

Tpl. 1 *ff* *mf ma intenso*

Tpl. 2 *ff* *mf ma intenso*

Vln. 1 *ff* *mf ma intenso*

Vln. 2 *ff* *mf ma intenso*

Vla. *ff*

Vc. *ff*

Cb. *ff*

To D1 omit if too piercing - at the conductor's discretion

356

C1

Picc. 1 *f*

Picc. 2 *f*

Picc. 3 *f*

Cor A. *f* *ff*

Vln. 1 *f*

Vln. 2 *f*

364

Picc. 1

Picc. 2

Picc. 3

Cor A. *f*

Vln. 1

Vln. 2

D1

372

Picc. 1 *ff*

Picc. 2 *ff*

Picc. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Esn. 1 *ff*

Esn. 2 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Ipt. 1 *ff*

Ipt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

H.p. *ff*
non arpegg.

D1

Cor A. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score, numbered 33, features a *cadenza - tempo rubato* section. The score is arranged in a standard orchestral layout with the following parts and staves:

- Picc. 1, 2, 3:** Piccolo parts, with Picc. 2 and 3 marked *To Fl.*
- Ob. 1, 2:** Oboe parts, both marked *ff*.
- Cl. 1, 2:** Clarinet parts, both marked *ff*.
- B. Cl.:** Bass Clarinet, marked *ff*.
- Bsn. 1, 2:** Bassoon parts, both marked *ff*.
- Hn. 1, 2 / Hn. 3, 4:** Horn parts, both marked *ff*.
- Tpt. 1, 2:** Trumpet parts, both marked *ff*. Tpt. 1 includes a *non dim.* marking.
- Tbn. 1, 2:** Trombone parts, both marked *ff*.
- B. Tbn.:** Baritone Trombone, marked *ff*.
- Tba.:** Tuba, marked *ff*.
- Timp.:** Timpani, marked *ff*.
- B. D. / Whip:** Bass Drum and Whip, both marked *ff*.
- Hp.:** Harp, marked *ff*.
- Cor A.:** Cor Anglais, marked *ff* and *p*.
- Vln. 1, 2:** Violin parts, both marked *ff*.
- Vla.:** Viola, marked *ff*.
- Vc.:** Violoncello, marked *ff*.
- Cb.:** Contrabasso, marked *ff*.

The score includes various musical notations such as dynamics (*ff*, *p*), articulation (*non dim.*), and performance instructions (*cadenza - tempo rubato*). The page number 33 is located in the top right corner.

Cor. A. 401 *mf* *mp* *mf* *f*

Cor. A. 414 *f* *p* *mf* *f* *mp* *p* *f* *f*

Cor. A. 424 *ff* *mf espress.*

Cor. A. 437 *mp* *mf*

Cor. A. 453 *ff* *accel.* *vivace*

Cor. A. 463 *mf* *poco più lento ma accel. a tempo primo*

Cor. A. 469 *molto* *ff* *7:8*

[F1] Quasi lontano

Fl. 1 *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mf*

Cl. 1 *mp* *mf*

B. Cl. *p* *mp* *p*

Esn. 1 *mp*

Hn. 1,2 *mp*

Hn. 3,4 *mp*

[F1] Quasi lontano

Cor. A. *molto* *mp*

Vln. 1 *p* *mp* *p*

Vln. 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Cb. *pizz.* *p* *p*

4SS

Fl. 1 *mp* *mp* *mp*

Fl. 2 *mp* *mp* *mp*

Ob. 1 *mf*

Cl. 1 *mf* *mp* *mf* (H) *mf*

Cl. 2 *mf*

B. Cl. *p* *p* *mp* *p* *p*

Bsn. 1 *mf* *5* *p* *mp* *p* *mp* *mf*

Bsn. 2 *p* *mp* *p* *mp* *mf*

Hn. 1,2 *p* *mp* *1. solo*

Hn. 3,4 *p*

Tbn. 1 *p* (*less than strings*) *mp*

Tbn. 2 *p* (*less than strings*) *mp*

B. Tbn. *p* (*less than strings*) *mp*

Hrp. *mf*

Vln. 1 *p* *p* *p* *mp* *mf*

Vln. 2 *p* *p* *p* *mp* *mf*

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

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

Cb. *p* *p* *mp* *mf*

strings/b.clt. cresc. a little later than horns

G1

498

Fl. 1 *mp*

Ob. 1 *mp*

Cl. 1 *mp*

Cl. 2 *mp* *p*

B. Cl. *mp* *p*

E. Sn. 1

E. Sn. 2 *mp* *p*

Hn. 3,4 *p*

Trp. 1 *mf*

Trp. 2 *p*

Tbn. 1

Tbn. 2

E. Tbn.

Glock. *mp* *p*

Hp. *mp* *p*

G1

Vln. 1 *mp* *p* 1. solo *mp*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vcl. *mp* *p*

Cb. *mp* *p* arco

505

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

B. Cl.

Hn. 1,2

Hn. 3,4

Tpt. 2

Tbn. 1

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Clb.

515

Ob. 1

Cl. 1

Hn. 1,2

Tpt. 1

Glock.

Vln. 1

Vla.

H1

H1

524

Picc. 1
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1,2
 Hn. 3,4
 Tpt. 1
 Tpt. 2
 Timp.
 Whip
 Xyl.
 Hp.

This section of the score covers measures 524 to 531. It includes parts for Piccolo 1, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1, 2 and 3, 4, Trumpets 1 and 2, Timpani, Whip, and Xylophone. The woodwinds and brass play melodic lines with various dynamics including *mp*, *mf*, and *f*. The percussion parts include rhythmic patterns for the whip and xylophone, and a simple drum pattern for the timpani.

Cor. A.
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 Cb.

This section of the score covers measures 524 to 531. It includes parts for Cor Anglais, Violins 1 and 2, Viola, Violoncello, and Contrabass. The strings play melodic lines with dynamics ranging from *mp* to *f*. The Cor Anglais has a short melodic phrase. The strings also feature some pizzicato passages.

533

Picc. 1 *mf* *f* **K1**

Fl. 1 *mf* *mf*

Cl. 1

Cl. 2

Esn. 1

Esn. 2 *mf*

Hn. 1,2

Hn. 3,4 *mf* 1. 3.

Tba. *mf*

Timp. *mp* *mp* *mp*

Whip

Xyl. *mf* *f*

Hp. *f.* *mf*

Cor. A. **K1**

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

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

Vla. *mf* *mf* arco *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

543

[L]

Picc. 1 *mf*

Fl. 1 *mf* *mf* *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *f*

Esn. 1 *mf* *f*

Esn. 2 *mf* *f*

Hn. 1,2 *mf* *mf* *f*

Hn. 3,4 *mf* *mf* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f* *f* *f*

Tbn. 2 *f* *f* *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *f*

Xyl. *mf* *mf*

Hrp. *f*

[L]

Cor. A. *f*

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

Vln. 2 *f* *f* *f* *f*

Vla. *mf* *f* *pizz.* *f* *arco* *f*

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

Cb. *f* *f* *f* *f*

552 Mi

Picc. 1 *f* *ff sub. mf* *ff* *f*

Fl. 1 *ff sub. mf* *ff*

Fl. 2 *ff sub. mf* *ff*

Ob. 1 *ff sub. mf* *ff*

Ob. 2 *ff sub. mf* *ff*

Cl. 1 *ff sub. mf* *ff*

Cl. 2 *ff sub. mf* *ff*

B. Cl. *f*

Esn. 1 *f*

Esn. 2 *f*

Hn. 1,2 *ff* 1.2.

Hn. 3,4 *ff* 3.4.

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *f*

Sus. Cym. *p* *f*

Whip *f*

Mi

Cor A. *f* *ff* *poco* *f*

Vln. 1 *ff sub. mf* *ff* *f*

Vln. 2 *ff sub. mf* *ff* *f* *pizz.*

Vlo. *ff* *f* *pizz.*

Vc. *ff* *f* *pizz.*

Cb. *f*

II.

Gentle - slow - melancholy ♩=56

Fl. 1

Fl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hrn. 1,2 *1. lontano ma distinto*
(pp)

Glock. *p*

Hrp. *pp*

Cor. A. *Gentle - slow - melancholy ♩=56*
p mp p mp

Vln. 1 *pp*

Vln. 2 *(arco) pp*

Vla. *(arco) pp*

Vc. *(arco) pp sempre legato*

Cb. *pizz. (always allow to ring)*
pp

6

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1

Bsn. 2 *p*

Hrn. 1,2 *p*

Glock.

Hrp.

Cor A. *p*

Vln. 1

Vln. 2 *sempre legato*

Vla.

Vc. *non trem. (trem.) p*

Cb.

12

Picc. 1

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Glock.

Hrp. *non arpegg. (mp)*

Cor A. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *mp*

O1

18

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *mp* *p*

Cl. 1 *mp* *p* *mp*

Esn. 1 *mp* *p* *mp*

Esn. 2 *mp* *p* *mp*

Hrn. 1,2 1. *p* *mp* 2. *pp*

Glock. *mp*

H.p. *mp* *pp*

Cor. A. *mf* *mf* *mp* *p*

Vln. 1 *p teneramente* *mp* *mf* *p* *pp*

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

Vla. *mp* *mp* *mp non trem.* *p* *pp*

Vc. *mp* *mp* *p* *pp arco*

Cb. *mp* *mp* *p* *pp*

O1

25

Fl. 1 *mp*

Cl. 1 *mp*

Hrn. 1,2

H.p. *p*

Cor. A. *mp* *pp*

Vln. 1

Vln. 2

Vla. *p*

Vc. *mp* *pp pizz.*

Cb. *pp*

D1

D1

Q1

Picc. 1
Fl. 1
Ob. 1
Cl. 1
Cl. 2
Esn. 1
Hn. 1,2
Hp.
Cor. A.
Vla.

mp, *p*, *mf*, *non dim.*, *p*, *mf*, *non dim.*, *pp*, *mf*, *pp*

Q1

Picc. 1
Fl. 1
Fl. 2
Hp.
Cor. A.

mp, *p*, *mp* a little obtrusive, *p*, *pp*, *p*, *pp*, *p*, *mp*, *p*

R1 Doco serio

Cl. 1
Tpt. 1
Hp.
Cor. A.
Vla.
Vc.

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

SI

This page of a musical score, page 46, contains the following instruments and parts:

- Picc. 1**: Piccolo 1
- Fl. 1, 2**: Flute 1 and 2
- Ob. 1, 2**: Oboe 1 and 2
- Cl. 1, 2**: Clarinet 1 and 2
- B. Cl.**: Bass Clarinet
- Bsn. 1, 2**: Bassoon 1 and 2
- Hn. 1,2**: Horn 1 and 2
- Hn. 3,4**: Horn 3 and 4
- Trpt. 1, 2**: Trumpet 1 and 2
- Tbn. 1, 2**: Trombone 1 and 2
- B. Tbn.**: Baritone Trombone
- Tba.**: Tuba
- Timp.**: Timpani
- H.p.**: Harp
- Vln. 1, 2**: Violin 1 and 2
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass

The score includes various musical notations such as notes, rests, dynamics (mp, mf, p), and articulation marks. A rehearsal mark 'SI' is present at the top and bottom of the page.

Picc. 1 *f* *mf* *mf*
 Fl. 1 *f* *mf* *mp* *mf* *mf*
 Fl. 2 *f* *mf* *mp* *mf* *mf*
 Ob. 1 *f* *mf* *mp* *mf* *mf*
 Ob. 2 *f* *mf* *mf* *mf*
 Cl. 1 *f* *mf* *mf* *mf*
 Cl. 2 *f* *mf* *mf* *mf*
 B. Cl. *f* *mf*
 Bsn. 1 *f* *mf* *mp* *mf* *mf*
 Bsn. 2 *f* *mf*
 Hn. 1, 2 *f* *mf* *mp* *mf* *mf*
 Hn. 3, 4 *f* *mf* *mp* *mf* *mf*
 Tpt. 1 *f* *mf* *mf* *mf*
 Tpt. 2 *f* *mf* *mf* *mf*
 Tbn. 1 *f* *mf* *mf* *mf*
 Tbn. 2 *f* *mf* *mf* *mf*
 B. Tbn. *f* *mf* *mp* *mf*
 Tba. *f* *mf* *mf*
 Timp. *mf*
 Hp. *f* *mf* *mf*
 Vln. 1 *f* *mf* *mp* *mf* *mf*
 Vln. 2 *f* *mf* *mp* *mf* *mf*
 Vla. *f* *mf* *mp* *mf* *mf*
 Vc. *f* *mf* *mf* *mf*
 Cb. *f* *mf* *mf*

(dim. a little later than the tutti)
 quasi solo

U1

68

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hn. 1,2

Hn. 3,4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

E. Tbn.

Tba.

Timp.

F.p.

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

p

mf

pizz.

2.

3.

U1

U1

73 VI

Fl. 1 *mp*
Fl. 2 *mp*
Ob. 1
Ob. 2
Cl. 1 *mp* *mp < mp >* *mp < mf >* *< mf >* *mf >* *mf >* *mf > p mp >*
Cl. 2 *mp* *mp < mp >* *mp < mf >* *< mf >* *mf >* *mf >* *mf > p mp >*
B. Cl. *mp* *mp* *mp* *mp* *mf*
Esn. 1 *mf* *f mollo mp*
Esn. 2

Hr. 1,2
Hr. 3,4 *mp*
Glock. *mp*
Hp. *mp* *f*

VI
Cor. A. *mf* *mf* *f* *mf*
Vln. 1 *mp* *mp* *mf* *f mollo mp*
Vln. 2 *mp* *mp* *mf* *f mollo mp*
Vla. *mp* *mp* *mf* *f mollo mp*
Vc. *mp* *mp* *mf* *f mollo mp*
Cb. *mp* *mp* *mf* *f mollo mp*

79

Pic. 1 $p >$

Fl. 1 pp

Ob. 1 p

Cl. 1 $p >$ pp

Cl. 2 $p >$ pp

B. Cl. pp

Esn. 1 pp

Esn. 2 pp

Hrn. 1,2 *I. solo* p mp

Hrn. 3,4 pp

B. D. pp p

Hp. pp

W1

Cor A. mp p mf p pp

Vln. 1 pp p

Vln. 2 p pp pp p

Vla. p pp pp pp p

Vc. pp pp p

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

87 XI

Picc. 1 *p>*

Fl. 2 *pp*

H.p. *pp sempre*

Cor. A. XI *pp possibile*

Vln. 1 *p* *pp* *punta del arco*

Vln. 2 *pp* *p* *pp* *(non trem.)*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp*

93

Picc. 1 *pp* *pp>* *pp>*

Fl. 1 *pp>* *pp>* *pp>*

Fl. 2 *pp*

H.p. *awakening a little*

Cor. A. *pp* *più* *pp*

Vln. 1

Vln. 2

III.

Y1

Presto ♩ = 152

Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Hp.

Presto ♩ = 152

Cor A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

B. Cl.
Cor A.
Vln. 1
Vln. 2
Vla.
Vc.

22 [Z1]

[A2]

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Hp.

[Z1]

[A2]

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

34

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2

Tba.

Timp.

Hrp.

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

47

Picc. 1 *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

B. Cl. *ff* *p* *ff*

Esn. 1 *mf* *ff*

Esn. 2 *ff*

Hrn. 1,2 *ff* *pp*

Hrn. 3,4 *ff* *pp*

Tpt. 1 *ff* *pp* *f*

Tpt. 2 *ff* *pp* *f*

Tba. *f* *ff*

Timp. *ff* *ff*

Hp. *ff* *ff*

Cor. A. *mp* *f*

Vln. 1 *pp* *ff* *pp* *mf* *ff*

Vln. 2 *pp* *ff* *pp* *mf* *ff*

Vla. *pp* *ff* *pp* *mf* *ff*

Vc. *pp* *ff* *fp* *mp* *mf* *ff*

Cb. *ff* *ff*

59

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

Esn. 1 *p* *mf* *p* *f* *mp*

Esn. 2 *p* *mf* *p* *f* *mp*

Hn. 1,2 *f* *mp*

Hn. 3,4 *f* *mp*

Tbn. 1 *f* *mp* *f* *mf*

Tbn. 2 *f* *mp* *f* *mf*

B. Tbn. *p* *mp* *mp* *p* *f* *mp*

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

Timp. *f* *f* *mp* *f* *mp*

Hp. *p* *mf* *p* *f* *mp*

Cor A. *mp* *f* *mp*

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

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

70

D2

Picc. 1 *f* *f* *f*

Fl. 1 *f* *f* *f*

Fl. 2 *f* *f* *f*

Ob. 1 *f* *f* *f*

Ob. 2 *f* *f* *f*

B. Cl. *f* *f* *f*

Esn. 1 *f* *f* *f*

Esn. 2 *f* *f* *f*

Hn. 1,2 *f* *f* *f*

Hn. 3,4 *f* *f* *f*

Cor A. *f* *f* *f*

Vc. *f* *f* *f*

Cl. *f* *f* *f*

Score page 57 for various instruments including Picc. 1, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Ebn. 1, Ebn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, E. Tbn., Tba., Timp., Hp., Cor A., Vln. 1, Vln. 2, Vla., Vc., and Cb.

Score page 57, featuring various instruments and their parts. The instruments listed on the left include Picc. 1, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Ebn. 1, Ebn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, E. Tbn., Tba., Timp., Hp., Cor A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamic markings (mf, mp) and performance instructions (pizz., trills).

91 **E2**

Cor. A. *mp*

Vln. 1 *p* *mf* pizz.

Vln. 2 *p* *mf* pizz.

Vla. *p* *mf* pizz.

Vc. *p* *mf*

100 **F2**

B. Cl. *f = mollo* *p* *mp*

Esn. 1 *f = mollo* *p* *mp*

Esn. 2 *f = mollo* *p* *mp*

Hn. 1, 2 1.2. *mf* 1.2. *mf* 2. *mf*

Hn. 3, 4 3.4. *mf* 3.4. *mf* 4. *mf*

Tpt. 1 *f = mollo* *p* *mp* *mf*

Tpt. 2 *f = mollo* *p* *mp* *mf*

Tbn. 1 *mf* *mf* *f = mollo* *p* *mp*

Tbn. 2 *mf* *mf* *f = mollo* *p* *mp*

E. Tbn. *f = mollo* *p* *mp*

Tba. *f = mollo* *p* *mf*

Timp. *mf* *f* *p*

F.p. *f = mollo* *p*

F2

Cor. A. *mp* *f*

Vln. 1 arco *mp* *f = mollo* *p*

Vln. 2 arco *mp* *f = mollo* *p*

Vla. arco *mp* *f = mollo* *p*

Vc. *mp* *f = mollo* *p*

Cb. arco *mp* *f = mollo* *p*

G2

Cl. 1
Cl. 2
B. Cl.
Esn. 1
Esn. 2
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbo.
Timp.
Hp.

G2

Cor. A.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

122

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff*

Xyl. *ff*

Hp. *ff*

Cb. *ff*

133 [H2]

Picc. 1

Fl. 1 *f* *mf* 5:6

Fl. 2 *mf* 5:6

Ob. 1 *f* *mf* 5:6

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf* *mp*

Bsn. 2 *mp*

Tpt. 1 *pp* con sord.

Tpt. 2 *pp* con sord.

Timp. *mp*

S. D. *mf*

Vln. 1 *f* *mf* [H2]

Vln. 2 *f* *mf*

Vla. *mf* [L2]

148

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1,2
Tpt. 1
Tpt. 2
Timp.
S. D.
Vln. 1
Vln. 2
Vla.

161

J₂ Meno mosso $\text{♩} = 132$

Fl. 1
Fl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1,2
Hp.
Cor A.
Vln. 2
Vla.
Vc.
Cb.

175

B. Cl. *p* *mp* *p* *p*

Esn. 1 *mp* *p* *p* *p*

Hn. 1,2 *mp* *p* *mp* 1. quasi solo

Hn. 3,4 *p* *mp*

Hp. *p* *mp* *mp* *p*

Cor A. *mp* *mp* *mp*

Vln. 2 *mp* *p* *mp* *mp* len. arco div. pizz. (non div.)

Vla. *p* *mp* *mp* *p* (poco sub.) pizz. (non div.)

Vc. *p* *mp* *mp* *p* (poco sub.)

Cb. *p* *mp* *mp* *p* (poco sub.)

188

Fl. 1 *mp* *mf* *f* *mp* K2

Cl. 2 *mp* *mp*

B. Cl. *mp* *mp*

Esn. 1 *mp* *p* *mp*

Hn. 1,2 *mp* *mf* 2. *mp* *p* 1. *mp* *p*

Hn. 3,4 *mp* *mf* 3. *mp* 4. *mp*

Hp. *mf* *mp*

Cor A. *mf* *f* *mp* *mf* K2 5:6

Vln. 1 *mp* *mf* *mf* *p* *p* *p* *mp*

Vln. 2 *mp* *mf* *mf* *p* *p* *p* *mp*

Vla. *mp* *mf* *pp* *p* *mp* arco

Vc. *mp* *mf* *pp* *p* *mp* arco div.

Cb. *mf* *pp* *p* *mp* arco

199

Ob. 1

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Hp.

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

210

Hn. 1,2

Hn. 3,4

Hp.

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L2

L2

5:6

M2

2/9

Musical score for the first system, measures 2-9. It includes staves for Picc. 1, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Ebn. 1, Ebn. 2, Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Glock., and Harp. Dynamic markings include *mf* and *f*. The Harp part features arpeggiated figures with markings like *5:6* and *7:6*.

M2

Musical score for the second system, measures 2-9. It includes staves for Cor A., Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamic markings include *mf* and *f*. Specific performance instructions include *(div.)*, *(unis.)*, and *pizz. (non arpegg.)*. The Viola and Violoncello parts feature arpeggiated figures with markings like *5:6*.

N2

O2

226

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hr. 1,2

Hr. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Fp.

N2

O2

* optional

Molto allargando

Subito a tempo ♩.=132

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

* it will not be heard - just for the gesture!

accel.

D2 Presto ♩ = 152

236

Picc. 1 *mf* *mp*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1,2 *p*

Hrn. 3,4 *mf* *p*

Trpt. 1 *p*

Trpt. 2 *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *p*

Tba. *p*

Hrp.

accel.

D2 Presto ♩ = 152

Cor A.

Vln. 1 (unis.) *p < mp p < mp p < mp p < mp mp pp*

Vln. 2 (unis.) *p < mp p < mp p < mp p < mp mp pp*

Vlo. *p < mp p < mp p < mp p < mp mp pp*

Vc. *p < mp p < mp p < mp p < mp mp pp*

Cb. *p < mp p < mp p < mp p < mp mp pp*

Q2

248

Picc. 1 *mf* *mp* *mf* *f*

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf*

Esn. 1 *mf* *mf*

Esn. 2 *mf* *mf*

Hn. 1,2 2. *mp* *mf* 1.2. *mf*

Hn. 3,4 4. *mp* *mf* 3.4. *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

E. Tbn. *mf* *mp* *mf* *f*

Tba. *mf* *mp* *mf* *f*

Q2

Cor A. *f*

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

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

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

Vcl. *mf* *p* *mf* *f* *f*

Cb. *mf* *p* *mf* *f* *f*

Picc. 1
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Ebn. 1
 Ebn. 2
 Hn. 1,2
 Hn. 3,4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tbn.
 Cor A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

R2

269

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

E. Tbn.

Tba.

Tim.

H.p.

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. 1
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Ebn. 1
 Ebn. 2
 Hn. 1,2
 Hn. 3,4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 E. Tbn.
 Tba.
 Timp.
 B. D.
 Hp.
 Cor A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 70, measures 250-254. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Euphoniums, Horns, Trumpets, Trombones, Tuba, Timpani, Bass Drum, Harp, Cor Anglais, Violins, Viola, Violoncello, and Contrabass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics range from *mf* to *ff*. A "To Picc." instruction is present for the flute parts. The Cor Anglais part has a trill marking at the beginning.

290

S2

Ob. 1 *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

B. Cl. *ff* *mf*

Esn. 1

Esn. 2

Tba.

S2

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

Vln. 2 *ff* *f* *mf* *mf*

Vla. *ff* *mf* *f* *mf*

Vc. *ff* *mf* *f* *mf*

Cb. *mf* *f* *mf* *f*

sul G

297

I2

Picc. 1 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

E. Tbn. *f*

Tba. *f*

I2

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

U2

305

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Esn. 1

Esn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *hard sticks*

Hrp. *près de la table*

U2

Vln. 1

Vln. 2

Vla.

Vc. *(unis.)*

Cb.

(* passage split to make it easier, but if it is not a problem can all be played tutti - ossia slave with this is provided in Vc part)

315

Picc. 1 *ff* *mp sub.*

Picc. 2 *ff* *mp sub.*

Picc. 3 *ff* *mp sub.*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Esn. 1 *ff*

Esn. 2 *ff*

Hrn. 1,2 *ff* 1,2.

Hrn. 3,4 *ff* 3,4.

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

T. Bl. *ff*

Xyl. *ff*

Hp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* (tutti)

Cb. *ff*

325

W2

Picc. 1 *ff*

Picc. 2 *ff*

Picc. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

B. D. *ff*

S. D. *ff*

Cor A. *ff* 7:6 7:6 7:6

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

To Flute

To Flute



334

X2 (normal/soft sticks)

Timp. *mf* *mp*

Cor A. *mf* 7:6

Vln. 1 *mf* arco

Vln. 2 *mf* arco

Vla. *f* pizz. arco *mp*

Vc. *f* pizz. arco *mp*

Cb. *f* pizz. arco *mp*

346

Tim. *mp*

Cor. A *mf* *mf* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cl.

357

Y2

Tim. *non cresc. (always in the background)*

Cor. A *mf* *f* *ff*

366

Tim.

B. D. *p*

Harp. *(loco) mp*

Cor. A *mf* *f*

Taking over as imperceptibly as possible from Timps.

Taking over as imperceptibly as possible from Timps.

(or Sub if more effective to match Timps; or octaves; or près de la table; or combination thereof)

374

Picc. 1 *f*

Tim. *mp*

B. D. *f*

Harp. *(loco) f*

Cor. A *f*

Taking over as imperceptibly as possible from Harp/B. Drum.

357

Picc. 1 *ff* *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff* *ff* *mf*

Cl. 2 *ff* *ff* *mf*

B. Cl. *ff* *ff* *mf*

Esn. 1 *ff* *f* *ff* *ff* *f*

Esn. 2 *ff* *f* *ff* *ff* *f*

Hr. 1,2 *ff*

Hr. 3,4 *ff*

Tpt. 1 *ff* *mf* *ff* *mf* *f* 7:6

Tpt. 2 *ff* *mf* *ff* *mf*

Tbn. 1 *ff* *ff* *ff* *p* *ff* *p*

Tbn. 2 *ff* *ff* *ff* *p* *ff* *p*

B. Tbn. *ff* *f*

Tba. *ff* *f*

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

B. D. *ff*

Hp. *ff* *mf* *ff* *mf* *ff* *p* *f*

Cor. A. *ff*

Vln. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vln. 2 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cb. *ff* *ff* *ff* *ff*

377 **A3**

Cor. A. *mf* *mf* *mf* *mp*

Vln. 1 *mp* *mp* *mf* *p*

Vln. 2 *mp* *mp* *mf* *p*

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

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

Cl. *mf* *p*

409 **B3** *Meno mosso* ♩. = 132 **C3** *Presto* ♩. = 152

B. Cl. *p*

Hrn. 1,2 *p*

Tba. *pp*

Hrp. *p*

411 **B3** *Meno mosso* ♩. = 132 **C3** *Presto* ♩. = 152

Cor. A. *p* *mp*

Vln. 1 *pp*

Vln. 2 *mp* *pp*

Vla. *pizz.* *p* *pp*

Vc. *pizz.* *p* *pp*

Cl. *p* *pp*

421 **D3** *Meno mosso* ♩. = 132 **E3** *Presto* ♩. = 152

B. Cl. *mp*

Bsn. 1 *pp* *molto*

Hrn. 1,2 *mp*

Hrp. *mp*

431 **D3** *Meno mosso* ♩. = 132 **E3** *Presto* ♩. = 152

Cor. A. *mp*

Vln. 1 *pp* *molto*

Vln. 2 *mp* *pp* *molto*

Vla. *pizz.* *mp* *pp* *molto*

Vc. *mp* *pp* *molto*

Cl. *pizz.* *pp* *molto*

430

F3 G3

Picc. 1 *f* *ff* *mp*

Fl. 1 *f* *ff* *mp*

Fl. 2 *f* *ff* *mp*

Ob. 1 *f* *ff* *mp*

Ob. 2 *f* *ff* *mp*

Cl. 1 *f* *ff* *mp*

Cl. 2 *f* *ff* *mp*

B. Cl. *f* *ff* *mp*

Esn. 1 *f* *ff* *mp*

Esn. 2 *f* *ff* *mp*

Hr. 1,2 *f* *ff* *mp*

Hr. 3,4 *f* *ff* *mp*

Tpt. 1 *f* *ff* *mp*

Tpt. 2 *f* *ff* *mp*

Tbn. 1 *f* *ff* *mp*

Tbn. 2 *f* *ff* *mp*

B. Tbn. *f* *ff* *mp*

Tba. *f* *ff* *mp*

Timp. *f*

Hp. *f* *ff* *mp*

F3 G3

Cor. A. *mf* *p* *mp* *p* *mp* *mp*

Vln. 1 *f* *ff* *mp*

Vln. 2 *f* *ff* *mp*

Vla. *f* *ff* *mp*

Vc. *f* *ff* *mp*

Cb. *f* *ff* *mp*

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Ebn. 1

Ebn. 2

Hn. 1,2

Hn. 3,4

Tpl. 1

Tpl. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Whip

Hp.

Cor. A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

pp

mf

H3

450

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

B. D.

Whip

Hrp.

H3

Cor A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. non div. non arpegg.

ff

mp

molto

ff

pizz. non div.

f

ff

pizz.

f

ff

pizz. non div.

f

ff

pizz.

f

ff