



Peter Seabourne
Symphony of Roses

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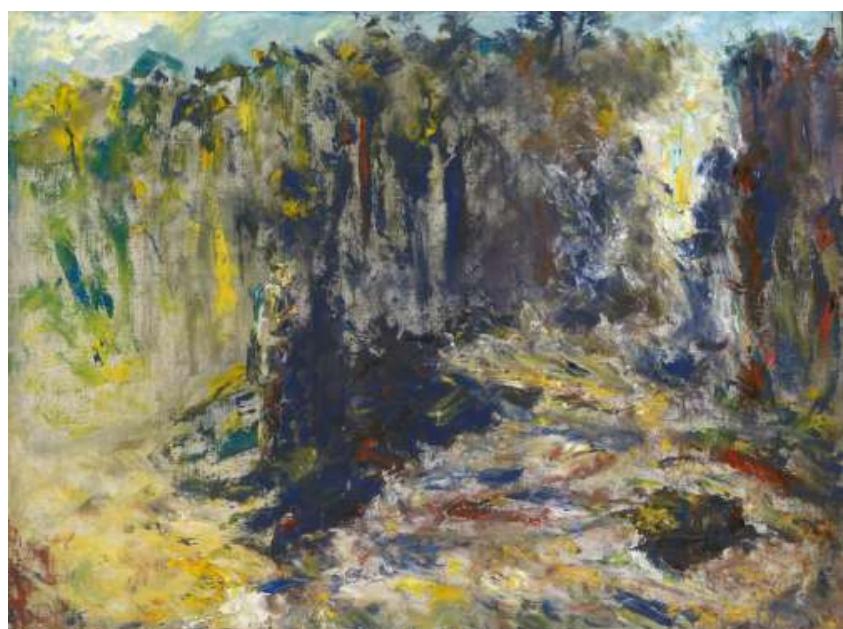
The Rose Of Battle - WB Yeats

ROSE of all Roses, Rose of all the World!
The tall thought-woven sails, that flap unfurled
Above the tide of hours, trouble the air,
And God's bell buoyed to be the water's care;
While hushed from fear, or loud with hope, a band
With blown, spray-dabbled hair gather at hand,
Turn if you may from battles never done,
I call, as they go by me one by one,
Danger no refuge holds, and war no peace,
For him who hears love sing and never cease,
Beside her clean-swept hearth, her quiet shade:
But gather all for whom no love hath made
A woven silence, or but came to cast
A song into the air, and singing passed
To smile on the pale dawn; and gather you
Who have sought more than is in rain or dew,
Or in the sun and moon, or on the earth,
Or sighs amid the wandering, starry mirth,
Or comes in laughter from the sea's sad lips,
And wage God's battles in the long grey ships.
The sad, the lonely, the insatiable,
To these Old Night shall all her mystery tell;
God's bell has claimed them by the little cry
Of their sad hearts, that may not live nor die.
Rose of all Roses, Rose of all the World!
You, too, have come where the dim tides are hurled
Upon the wharves of sorrow, and heard ring
The bell that calls us on; the sweet far thing.
Beauty grown sad with its eternity
Made you of us, and of the dim grey sea.
Our long ships loose thought-woven sails and wait,
For God has bid them share an equal fate;
And when at last, defeated in His wars,
They have gone down under the same white stars,
We shall no longer hear the little cry
Of our sad hearts, that may not live nor die.

The Rose Of Peace - WB Yeats

IF Michael, leader of God's host
When Heaven and Hell are met,
Looked down on you from Heaven's door-post
He would his deeds forget.
Brooding no more upon God's wars
In his divine homestead,
He would go weave out of the stars
A chaplet for your head.
And all folk seeing him bow down,
And white stars tell your praise,
Would come at last to God's great town,
Led on by gentle ways;
And God would bid His warfare cease,
Saying all things were well;
And softly make a rosy peace,
A peace of Heaven with Hell.

A Rose Among Many Waters - JB Yeats



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Orchestration:

2 Flutes (one doubling Piccolo)
 2 Oboes (one doubling Cor Anglais)
 2 Clarinets in B♭
 2 Bassoons

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

Pedal Timpani
 Percussion (2 players):
 Tubular Bells, Glockenspiel, Snare Drum, Bass Drum, Triangle

Harp

Violins I
 Violins II
 Violas
 Cellos
 Double Basses
(with standard low C extension)

score written at concert pitch
(except standard octave transpositions for Piccolo, Glockenspiel and Double Bass.)

Where bass clef is used for horns, notes are written at sounding pitch with no “historical” octave transpositions.

Some passages are spelled enharmonically in the players’ parts where this aids clarity.

Harp pedallings are only marked in the score for glissandi.
 Harp harmonics are written at sounding pitch in the score (and at played pitch in the part).

duration c.30minutes

I. The Rose of Battle

(after WB Yeats)

Peter Seabourne

April 2011/August 2014/rev. April 2025

Serioso ♩=100

2 FLUTES

2 OBOES

COR ANGLAIS

HORN 1.2.
in F

HORN 3.4.
in F

2 TDOMBRONES

TUBA

TIMPANI

(to \boxed{G} notes should be damped)

TUBULAR BELLS

HARP

VIOLIN 1

VIOLIN 2

DOUBLE BASS

FL. 1 PIC. OB. 1 C. A. 2 CL. 2 BSN.

HORN. 1.2. HORN. 3.4. 2 TPT. 2 TBN. B. TBN. TBA.

TIMP. TUB. B. HRP.

VLN. 1 VLN. 2 VLA. VC. DB.

A

Musical score page 29. The score includes parts for Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 1, Horn 1/2, Horn 3/4, Trombone 2, Trombone 3, Bass Trombone, Bass Trombone, Timpani, Tuba B, Harp, Violin 1, Violin 2, Cello, Double Bass, and Trombones. The music consists of six staves of musical notation with various dynamics and performance instructions.

Measure 29:

- FL. 1: ff
- PIC.: ff
- OB. 1: ff
- C. A.: ff
- 2 CL.: f
- 2 BSN.: ff
- HRN. 1,2.: 1. 2. ff
- HRN. 3,4.: 3. 4. ff
- 2 TPT.: ff
- 2 TBN.: -
- B. TBN.: -
- TBA.: -
- TIMP.: ff
- TUB. B.: -
- HRP.: -

Measure 30 (8):

- VIN. 1: f
- VLN. 2: ff
- VLA.: pizz. unis. div. orco ff
- VC.: pizz. ff
- DB.: ff

C

35

C. A. *mp* 3
2 CL.
2 BSN. *p*
2 TBN. 1. *mp*

VLN. 1
VLN. 2
VLA. *p* *apcc* unis.
VC. *p* (pizz.)
DB. *mp*

pizz. div.



39 (sol) a 2

2 FL.
C. A. *mp* *mf*
2 CL. 1. *mp* *mf*
2 BSN. *mp* *mf*

HRN. 3.4. *p*
TIMP. *p*

VLN. 1
VLN. 2 *div.*
VLA. *mp* *mf*
VC. *mp* *mf*
DB. *p*

43

2 FL. *mf*

OB. 1 *mf*

C. A. *mf*

2 CL. *mf*

2 BSN.

D

ff

HRN. 1.2. 1.
 mf

HRN. 3.4. 3.
 mf

2 TPT. *mf*

2 TBN.

B. TBN.

TBA.

TIMP.

HRP.

VLN. 1. *mf*

arco unis.

VLN. 2. *mf*

VLA. *mf*

VC. *mf*

DB. *mf*

D

ff

pizz.

ff

48

2 FL. a 2 

OB. 1 ff

C. A. ff

2 CL. ff

2 BSN. ff

HRN. 1.2. ff

HRN. 3.4. ff

2 TPT. f ff

2 TBN. ff

B. TBN. ff

TBA. ff

TIMP. ff

HRP. ff

VLN. 1 ff

VLN. 2 ff

VLA. ff

VC. arco ff div.

DB. ff

(8).....

a 2 

(h) 

div. 

div. 

54

E

2 FL. *ff*
OB. 1
C. A.
2 CL.
2 BSN.

HRN. 1,2. *a 2*
HRN. 3,4. *a 2*
2 TPT. *ff*
2 TBN.
B. TBN.
TBA.

TIMP.

HRP. *f—mf* *mf—* *mp—*
(if change too quick, only play first chord)

VLN. 1
VLN. 2
VLA.
VC.
DB.

59

2 FL. *mp*

2 BSN. *mp*

HRN. 3.4. *mp*

2 TPT. *mp*

TBA. *mp*

TUB. B. *mp*

HRP. *mp*

F

VLA. *mp*

VC. *mp*

DB. *mp*

F unis.

63

C. A.

2 BSN. *mf*

HRN. 1.2. *mf*

2 TPT. *mf*

TBA. *mf*

TIMP. *mf*

TUB. B. *mf*

VLN. 2

VLA. *mf*

VC. *mf*

DB. *mf*

Musical score page 67. The score includes parts for Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 2, Horn 1.2, Horn 3.4, Trombone 2, Trombone Bass, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score features various musical markings such as dynamics (f, ff), articulations (staccato dots, slurs), and performance instructions (div.). The instrumentation is divided into two systems: woodwind/percussion and brass/strings.

G

FL. 1 *ff*

PIC. *ff*

OB. 1 *ff*

C. A.

2 CL. *ff*

2 BSN.

HRN. 1.2. 1. 2.
 ff

HRN. 3.4. 3. 4.
 ff

2 TPT. *ff*

2 TBN.

B. TBN.

TBA. *ff*

TIMP.

HRP.

G

VLN. 1 *ff*

VLN. 2 *ff*

VLA. *ff*
 unis.

VC. *ff*
 (unis.)

DB.

76

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1,2.

HRN. 3,4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

Measure 76: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 77: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 78: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 79: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 80: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 81: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 82: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 83: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 84: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 85: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

Measure 86: Woodwinds play eighth-note patterns. Brass play eighth-note chords. Strings play sustained notes.

82

2 FL. *mf* *mp*

OB. 1 *mf* *mf* 3 *p*

C. A.

2 CL. 2. 1. 2. *mp*

2 BSN. *mf* *mf* *mf* *mf*

HRN. 1.2. 1. *p* 3.

HRN. 3.4. *p*

2 TPT. *mf*

2 TBN.

TBA.

TIMP.

HRP. *mf*

VLN. 1 *mf* *mp* *div.*

VLN. 2 *mf* *mp* *div.* (unis.)

VLA. *mf* *p*

VC. *mf* *mf*

DB. *mf*

90

2 FL. *mp*

OB. 1 *mp*

2 CL. *mp*

2 BSN. 1. *mf* 3 (non dim.)

HRN. 1.2. *mp* 3. *mp*

HRN. 3.4. *mp* *mp*

GLOCK. 1. *mp* 3. *mf*

VLN. 1 *mp* *mf* pizz. unis. div. unis. div.

VLN. 2 *mp* *mf*

VLA. 3. *mp*

96

2 FL. *mf* 3

2 TPT. *mp* *mf* *mp*

GLOCK. *mp* 3

VLN. 1 *mf* 3

VLN. 2 unis. 3 *mf*

VLA. pizz. div. *mf*

VC. *mf* div. *mp* 3

I

2 BSN. *mf*

2 TPT. *mf*

VLN. 1 (pizz.) div.

VLN. 2 (pizz.) *mf*

VLA. (pizz.) *mf*

VC. *mf*

=

J Lento poco austero $\text{♩} = 60$

C. A.

2 BSN. *mf*

2 TBN. *mf*

TIMP.

TUB. B. *mf*

HRP. *mf* (*secco*) *mf*

VC. *pizz. (unis.) arco* *pizz. arco* *pizz. arco* *pizz.*

DB. *mf* *arco* *pizz. arco* *pizz. arco* *pizz.*

H4

C. A. 

2 TBN. 

TIMP. 

TUB. B. 

HRP. 

VC. 

DB. 

=

K

C. A. 

HRN. 1.2. 

HRN. 3.4. 

TIMP. 

TUB. B. 

K

VLN. 1 

VLN. 2 

VLA. 

VC. 

DB. 

L 133

2 FL. ff

OB. 1 ff

C. A. ff

CL. 1 ff

CL. 2 ff

BSN. 1 ff

BSN. 2 ff

HRN. 1, 2. 1, 2.

HRN. 3, 4. 3, 4.

TPT. 1 ff³ 3 3 3 non dim.

TPT. 2 ff³ 3 3 non dim.

2 TBN. ff

B. TBN. ff

TBA. ff

TIMP. - f ff

S. D. ff dangerous - like church bells - almost random! ff

TUB. B. ff simile 3

VLN. 1 unis. (b) unis.

VLN. 2

VLA.

VC.

DB.

137

FL. I FL. II OB. 1 C. A. CL. 1 CL. 2 2 BSN. HRN. 1.2 HRN. 3.4 TPT. 1 TPT. 2 2 TBN. B. TBN. TBA. TIMP. S. D. TUB. B. HRP. VLN. 1 VLN. 2 VLA. VC. DB.

HO

FL. I

fff 10:8 9:8 9:8

FL. II

fff 10:8 9:8 9:8

CB. I

fff 3 3 3

C. A.

fff 3 3 3

2 CL.

fff

2 BSN.

fff

HRN. 1.2.

fff

HRN. 3.

fff

HRN. 4.

fff

TPT. 1

fff

TPT. 2

fff

2 TBN.

1. *b>* 5 a 2

fff

B. TBN.

TBA.

TIMP.

S. D.

fff

3

TUB. B.

fff

gliss.

ffff

(damp)

HRP.

fff

VLN. 1

fff

VLN. 2

fff

VLA.

unis. > *fff* pizz. unis. *b>*

VC.

fff pizz. unis. *b>*

DB.

fff

5 3 apco div. 5 molle

M Tranquillo
(a 2 if necessary for balance)

H5

2 FL. C. A. 2 CL. HRN. 1.2. HRN. 3. HRN. 4.

VLN. 1 VLN. 2 VLA. VC. DB.

M Tranquillo



I52

2 FL. 2 CL. HRN. 1.2. VLN. 1 VLN. 2 VLA. VC. DB.

(2°. quasi solo) (come prima)

M Tranquillo

157 (2°. quasi solo)

2 FL. *mp*

2 CL.

a 2

HRN. 1.2.

VLN. 1

VLN. 2

VLA.

VC.

DB.



162 N Lontano O

2 CL. *p*

2 BSN.

TUB. B. *pp*

N Lontano O

VC. *div. arco* *pp* *mp* *pp* *mp* *pp* *mp* *ppp*

DB. *pp* *pp*



165

2 BSN. *pp*

S. D. *pp* *pp* *pp*

173 **D** Tempo 1° - poco scherzando $\text{♩} = 100$

FL. 1 *p*
OB. 1 *p*
C. A. *p*
2 CL. *p*
B. TBN. *p* *mp*
S. D. *p*
B. D. *mp*

D Tempo 1° - poco scherzando $\text{♩} = 100$

VLN. 1 *pizz.* *p* *mp*
VLN. 2 *pizz.* *p*
VLA. *p*

=

175

FL. 1 *f* *p* *mf* *mp*
OB. 1 *mp* *mf* *mp* *mf*
C. A. *mp*
2 CL. *mp* *2* *mp*
2 BSN. *mp* *mf*
B. TBN. *mp*
B. D. *mp* *mf*
VLN. 1 *(pizz.)* *mp*
VLN. 2 *(pizz.)* *mp*
DB. *arco* *mp* *mf* *p* *mf* *mp*

Q

PIC. *l.s.f.* *mp*

2 CL. *p*

TUB. B. *p*

Q

VLN. 1 *arco* *p*

(pizz.)

VLN. 2 *p* (pizz.)

VLA. *p*

=

189

FL. 1 *mp* *mf*

PIC. *mp* *mf* *mp* *mf*

2 CL. *mp* *mf*

2 BSN. *mf*

S. D.

TUB. B. *mp* *3*

VLN. 1

VLN. 2 *mp* *mf*

VLA. *mp* *>* *mf*



p.93

FL. 1
PIC.
CB. 1
C. A.
2 CL.
2 BSN.
HRN. 1.2.
HRN. 3.4.
2 TPT.
2 TBN.
B. TBN.
TBA.
TIMP.
S. D.
B. D.
VLN. 1
VLN. 2
VLA.
VC.
DB.

mf *f* *f* *ff*
mf *f* *f* *ff*
a 2. *ff*
mf *f* *f* *ff*
mf *f* *f* *ff*
ff
mp *mf*
mf *mf* *mf*
mp *mf* *ff*
mf *f* *f* *ff*

arco *3.* *f* *ff*
arco *3.* *f* *ff*
mf *f* *f* *ff*

ff

199

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

S. D.

B. D.

VLN. 1

VLN. 2

VLA.

VC.

DB.

205

S

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TISS.

S. D.

B. D.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

pizz. div.

ff

pizz. div.

ff

arco unis.

ff

210

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

ff — *f*

HRN. 3.4.

ff — *f*

2 TPT.

2 TBN.

B. TBN.

TBA.

ff

TIMP.

ff

S. D.

ff

B. D.

ff

HRP.

VLN. 1

(8) —
ff

VLN. 2

ff

VLA.

ff

VC.

ff

DB.

ff

215

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

TBA.

TIMP.

S. D.

B. D.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

222

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

S. D.

B. D.

TUB. B.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

T

pizz. div. arco **f** unis.

pizz. div. arco **f** unis.

unis. pizz. div. arco **f** unis.

unis. pizz. div. arco **f** unis.

pizz. div. arco **f** unis.

226

FL. 1

PIC.

2 OB.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

231

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

B. D.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

U

236

FL. 1

PIC.

OB. 1 *ff*

C. A. *ff*

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT. *f* *ff*

2 TBN.

B. TBN.

TBA.

TIMP.

HRP.

VLN. 1

VLN. 2

VLA. unis. (unis.)

VC. unis.

DB.

FL. 1

PIC.

OB. 1

C. A.

CL. 1

CL. 2

2 BSN.

HRN. 1.2

HRN. 3.4

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

HARP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

245

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

TPT. 1

TPT. 2

2 TBN.

B. TBN.

TBA.

TIMP.

B. D.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

port. (non gliss.)

div.

f unis.

257

	W	X
FL. 1	-	-
PIC.	-	-
OB. 1	-	-
C. A.	-	<i>pp</i>
2 CL.	<i>pp</i>	-
2 BSN.	-	<i>pp</i>
HRN. 1.2.	-	<i>ff</i>
HRN. 3.4.	-	<i>ff</i>
TPT. 1	-	-
TPT. 2	-	-
2 TBN.	<i>mf</i>	<i>pp</i>
B. TBN.	-	<i>ff</i>
TBA.	-	<i>ff</i>
TIMP.	-	<i>ff</i>
B. D.	<i>pp</i>	<i>ff</i>
HRP.	-	-
VLN. 1	-	-
VLN. 2	-	<i>pp</i>
VLA.	<i>mp</i>	<i>unis. pp</i>
VC.	<i>mp</i>	<i>p</i>
DB.	<i>mp</i>	<i>ff</i>

W X

	W	X
VLN. 1	-	-
VLN. 2	-	<i>ff</i>
VLA.	<i>unis. pp</i>	<i>ff</i>
VC.	<i>p</i>	<i>ff</i>
DB.	<i>ff</i>	-

258

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

B. D.

TUB. B.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

<img alt="A page from a musical score showing a dynamic section starting at measure 258. The score includes parts for Flute 1, Piccolo, Oboe 1, Clarinet 2, Bassoon 2, Horn 1.2, Horn 3.4, Trombone 2, Trombone 3, Bass Trombone, Bass Trombone Bassoon, Timpani, Bass Drum, Tuba, Harp, Violin 1, Violin 2, Cello, Double Bass, and Bassoon 2. The dynamics are primarily ff (fortissimo) with occasional non dim. (non diminuendo) markings. Measure 258 starts with ff for all parts. Measures 259-260 show ff for various groups of instruments. Measures 261-262 show ff for different groups. Measures 263-264 show ff for various groups. Measures 265-266 show ff for different groups. Measures 267-268 show ff for various groups. Measures 269-270 show ff for different groups. Measures 271-272 show ff for various groups. Measures 273-274 show ff for different groups. Measures 275-276 show ff for various groups. Measures 277-278 show ff for different groups. Measures 279-280 show ff for various groups. Measures 281-282 show ff for different groups. Measures 283-284 show ff for various groups. Measures 285-286 show ff for different groups. Measures 287-288 show ff for various groups. Measures 289-290 show ff for different groups. Measures 291-292 show ff for various groups. Measures 293-294 show ff for different groups. Measures 295-296 show ff for various groups. Measures 297-298 show ff for different groups. Measures 299-300 show ff for various groups. Measures 301-302 show ff for different groups. Measures 303-304 show ff for various groups. Measures 305-306 show ff for different groups. Measures 307-308 show ff for various groups. Measures 309-310 show ff for different groups. Measures 311-312 show ff for various groups. Measures 313-314 show ff for different groups. Measures 315-316 show ff for various groups. Measures 317-318 show ff for different groups. Measures 319-320 show ff for various groups. Measures 321-322 show ff for different groups. 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266  **Tranquillo** $\text{♩} = 60$

2 FL. 

OB. 1 

C. A.

2 CL. 

2 BSN. 

HRN. 1. 

HRN. 1.2. 

HRN. 3.4. 

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

B. D.

TUB. B.

HRP. 

VLN. 1 

VLN. 2 

VLA. 

VC. 


DB. 

Tranquillo $\text{♩} = 60$

VLN. 1 

VLA. 

VC. 

DB. 

272 1. Z

2 FL. *p*
C. A.
2 CL. *p*
2 BSN.
HRN. 1.2. *p*
HRN. 3.4. *p*
2 TBN.
HPR. *p*

VLN. 1 *mp*
VLN. 2 *mp*
VLA. *p*
VC. *p*
DB. *p* (pizz.) *pp*

C. A. *p* *pp* *pp* *pp* *ppp*
2 TBN. *pp* *pp* *pp* *ppp*
TUB. B. *pp* *pp* *pp* *ppp* *ppp* (lentane)
HPR. *pp* *ppp* *ppp*
près de la table
VLN. 1 *pizz.* *pp* *pp* *pp* *ppp* *ppp*
VLN. 2 *pizz.* *pp* *pp* *pp* *ppp* *ppp*
VLA. *pp* *pp* *pp* *ppp* *ppp*
VC. *pizz.* *pp* *pp* *pp* *ppp* *ppp*
DB. *pp* *pp* *pp* *ppp* *ppp*

II. The Rose of Peace

(after WB Yeats)

Distant, yearning ♩=52

2 CL. *mp*

A1

2 CL. *10*

HRN. 1.2. *1. lento* *pp*

HRP.

VLA. *(arco)* **A1** *p* *ma sile*

DB. *pizz.* *p*

B1

OB. 1 *18*

2 BSN. *1.* *pp*

HRN. 1.2.

HRP.

VC. *p* *arco*

DB. *p* *p*

B1

2 FL. *27* *pp*

OB. 1

HRP.

VLN. 2 *pp* *(arco)*

VC.

34

2 FL.

OB. 1

5

2 CL.

1. *mp*

VLN. 1 (arco) *pp*

VLN. 2 *pp*

VLA. *pp*

pp

pp

C1

40

OB. 1 *p* *mp*

C. A. *p* *mp*

2 CL. *mp*

2 BSN. *pp* *p* *mp*

HRN. 1.2. *pp* *p* *mp*

HRN. 3.4. *pp* *p* *mp*

2 TBN. *p*

B. TBN. *p*

TBA. *p*

HRP. *pp* *mp*

C1

VLN. 1 *div.* *p* *mp*

VLN. 2 *div.* *p* *mp*

VLA. *pp* *p* *mp*

VC. *pp* *p* *mp*

DB. *arco pp* *p* *mp*

48

D1

2 CL. 

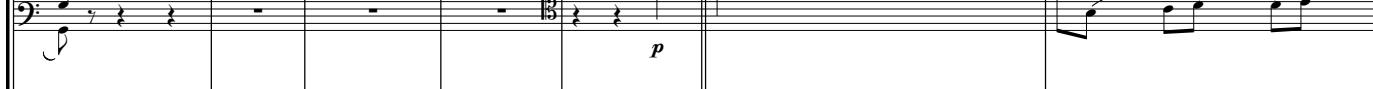
2 TPT. 

HRP. 

VLN. 1 

VLN. 2 

VLA. 

VC. 

DB. 

=

55

FL. 1 

2 TPT. 

VLN. 1 

VLN. 2 

VLA. 

VC. 

E1

FL. 1 PIC. 2 OB. 2 CL. 2 BSN. HRN. 1.2. HRN. 3.4. 2 TPT. 2 TBN. B. TBN. TBA. TIMP. HRP.

VLN. 1 VLN. 2 VLA. VC. DB.

Measures 1-10 (Woodwinds and Brass):

- FL. 1: Sustained notes with dynamics *mf*.
- PIC.: Sustained notes with dynamics *mf*.
- 2 OB.: Sustained notes with dynamics *mf*.
- 2 CL.: Sustained notes with dynamics *mf*.
- 2 BSN.: Sustained notes with dynamics *mf*.
- HRN. 1.2.: Sustained notes with dynamics *mf*.
- HRN. 3.4.: Sustained notes with dynamics *mf*.
- 2 TPT.: Sustained notes with dynamics *mf*.
- 2 TBN.: Sustained notes with dynamics *mf*.
- B. TBN.: Sustained notes with dynamics *mf*.
- TBA.: Sustained notes with dynamics *mf*.
- TIMP.: Sustained notes with dynamics *mp*, *mf*, *mp*.
- HRP.: Sustained notes with dynamics *mf*.

Measures 11-20 (Strings):

- VLN. 1: Rhythmic patterns with dynamics *mf*.
- VLN. 2: Sustained notes with dynamics *mf*.
- VLA.: Sustained notes with dynamics *mf*.
- VC.: Sustained notes with dynamics *mf* (non div.).
- DB.: Rhythmic patterns with dynamics *mf*.

66

FL. 1

PIC.

2 OB.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

HRD.

VLN. 1

VLN. 2

VLA.

VC.

DB.

2 BSN.

2 TBN.

B. TBN.

TBA.

HRD.

VLN. 2

VC.

DB.

F1

2 FL. *sl.* *p*

HRP.

F1

1. solo *mp* *mf*

This block contains two staves. The top staff has two Flute parts (2 FL.) playing eighth-note patterns with dynamic *p*. The bottom staff has a Harp part (HRP.) with sixteenth-note patterns. The third measure begins with a dynamic *mf* for Violin 1 (VLN. 1) playing a complex sixteenth-note solo line.

=

G1 *Poco scherzando*

G1 *Poco scherzando*

2 FL. *sl.* *p*

2 OB. *p*³

CL. 1 *p*³

CL. 2 *p*

2 BSN. *mp*

2 TPT. *mp*

HRP. *p*³

VLN. 1 *p* *div.* *mp* *pp*

VLN. 2 *pp*

VLA. *p* *pizz.*

VC. *p* *pizz.* *3* *3*

This block contains seven staves. It starts with a dynamic *p* for Flutes (2 FL.). The second staff has two Oboe parts (2 OB.) with dynamics *p*³. The third staff has a Clarinet 1 part (CL. 1) with *p*³. The fourth staff has a Clarinet 2 part (CL. 2) with *p*. The fifth staff has a Bassoon (2 BSN.) with *mp*. The sixth staff has two Trombones (2 TPT.) with *mp*. The seventh staff has a Harp (HRP.) with *p*³. The eighth staff begins with a dynamic *p* for Violin 1 (VLN. 1), followed by a dynamic *div.*, then *mp*, and finally *pp*. The ninth staff has a dynamic *pp* for Violin 2 (VLN. 2). The tenth staff has a dynamic *p* for Double Bass (VLA.). The eleventh staff has a dynamic *p* for Cello (VC.) with *pizz.* markings. Measure 50 concludes with a dynamic *p* for Cello with sixteenth-note patterns.

93

2 FL. *mp*

2 OB. *mp*

2 CL. *mp*

2 BSN. *mp*

2 TPT. *mp*

2 TBN. *mp* *mf* *mf*

H1 Almost dancing, but growing unstable

VLN. 1 *pizz.* *mp*

VLN. 2 *pizz.* *mp*

VLA. *div.* *mp*

VC. *div. pizz.* *mp*

DB.

H1 Almost dancing, but growing unstable

arco unis. *mp* *mp*

arco unis. *mp* *mp*

unis. *mp* *mp*

pizz. unis. *mp* *mp*

98

OB. 1 *mp*

2 CL. *mp*

VLN. 1 *mp*

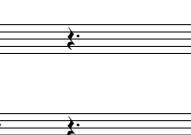
VLN. 2 *pizz.* *mp*

VLA. *like 6/8 pizz.* *mp* *4:3* *3* *5:6*

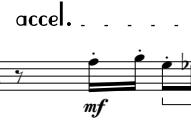
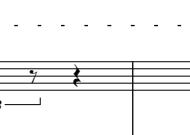
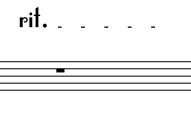
VC. *mp*

DB.

accel. *rit.* *poco accel.*

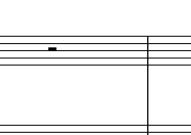
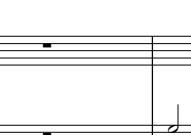
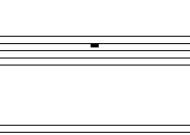
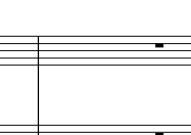
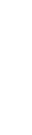
102
 2 FL. 
 2 CL. 
 2 TBN. 
 VLN. 1 
 VLN. 2 
 VLA. 
 VC. 
 DB. 

accel. *rit.* *poco accel.*

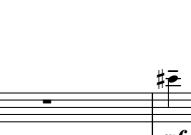
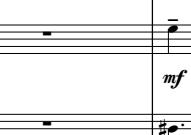
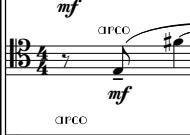
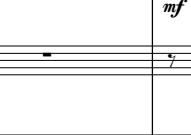
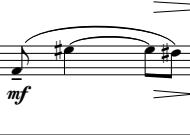
VLN. 1 
 VLN. 2 
 VLA. 
 VC. 
 DB. 



II Poco più mosso $\text{♩} = 76$

103
 2 FL. 
 2 OB. 
 2 CL. 
 2 BSN. 
 HRN. 1.2. 
 HRN. 3.4. 
 2 TPT. 
 2 TBN. 

II Poco più mosso $\text{♩} = 76$

VLN. 1 
 VLN. 2 
 VLA. 
 VC. 
 DB. 
 VLN. 1 
 VLN. 2 
 VLA. 
 VC. 
 DB. 
 VLN. 1 
 VLN. 2 
 VLA. 
 VC. 
 DB. 
 VLN. 1 
 VLN. 2 
 VLA. 
 VC. 
 DB. 

HC

2 BSN. -

HRN. 1.2.

2 TPT. -

VLN. 1 -

VLN. 2 -

VLA. -

VC. -

mp

1.

p

pp

5

pp

=

J1 Tempo primo $\text{♩} = 52$

2 CL. -

HRN. 1.2. -

p

HRP. -

VLN. 1 -

VC. -

pp

J1 Tempo primo $\text{♩} = 52$

=

2 CL. -

HRP. -

VLN. 1 -

VLN. 2 -

d1

5

5

div. $\text{b}\ddot{\text{z}}$

pp

div.

pp

131

2 FL. -

2 CL. *b2.* 5 *p*

HRP. -

VLN. 1 -

VLN. 2 *pp*

VLA. *pp*

K1

2 FL. -

2 OB. *pp*

TUB. B. *lentano* *ppp*

HRP. *[nat.]* *ppp* *lentano* *b2.* *(b)* *sim.* *b2.* *(b)* *b2.* *b2.*

3 *3* *3*

K1

VLN. 1 -

VLN. 2 *ppp*

III. A Rose Among Many Waters

(after JB Yeals)

Volante ♩.=116

pizz.

VLA. 3/8 *p* pizz.

VC. 3/8 *div. pizz. p* mp mf 5:6 unis.

DB. 3/8 *p* mp mp mp p



L1

BSN. 1 3/8 *mp* 5:6 *mf*

BSN. 2 3/8 *mp* *mf*

VLA. 3/8 *p* *mp* *mf* *mp* *mf* *mf*

VC. 3/8 *p* *div.* *mp* *mf* *mp* *mf*

DB. 3/8 *p* - - - - -



M1

BSN. 1 3/8 *mp* 5:6 *mf* *mf* *mf* *mp*

BSN. 2 3/8 *mp* *mp* *mf* *mf* *mf*

VLA. 3/8 *mp* *mf* - - - - -

VC. 3/8 *mp* *mf* - - - - -

DB. 3/8 *mp* *mf* - - - - -



30

2 CL. - - - - -

BSN. 1 3/8 *mf* *mf* *mf* *mf* *mf*

BSN. 2 3/8 *mf* *mf* *mf* *mf* *mf*

DB. 3/8 *mf* *mf* *mf* *mf* *mf*

1.

N1

39

2 CL. BSN. 1 BSN. 2 HRN. 1.2.

mf *f* *5:6* *5:6*

f *5:6* *5:6*

mp

=

O1

HRN. 1.2.

VLN. 1 VLN. 2 VLA. VC. DB.

48

mp *5:6*

mp *5:6*

mp *pizz.*

mp *pizz.*

mp *pizz. div.*

mp

=

D1

2 FL. OB. 1 C. A. 2 CL. HRN. 1.2.

VLN. 1 VLN. 2 VLA. DB.

mp

5:6

5:6

mp

66

1.

Q1

2 FL. OB. 1 C. A. 2 CL. 2 BSN. HRN. 1.2.

mf

Vcl. 1 Vcl. 2 Vla. Vc. Db.

pizz. *p* pizz. (pizz.) *p* (pizz.) *p* unis. div. unis. *p*

p *p*

Q1

5:6

Vcl. 1 Vcl. 2 Vla. Vc. Db.

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

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

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

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

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

5:6

TPT. 1 TPT. 2 2 TBN. B. TBN. TBA. TIMP. DB.

mf *mf* *mf* *mf* *mf* *mf* *f* *f*

mf *mf* *mf* *mf* *mf* *mf* *f* *f*

mf *mf* *mf* *mf* *mf* *mf* *f* *f*

p

R1

s4

S1

22

FL. 1
PIC.
OB. 1
2 BSN.
TPT. 1
TPT. 2
2 TBN.
B. TBN.
TBA.
TIMP.
VC.
DB.

arco *mf* *5:6* *f* *f* *f* *f*

T1

IC!

FL. 1
PIC.
OB. 1
2 CL.
2 BSN.
HRN. 1, 2.
HRN. 3, 4.
2 TBN.
B. TBN.
TBA.
VLA.
VC.
DB.

f *f* *f* *f* *pizz. (non div.)* *f* *pizz.* *div.* *mp* *mp*

T1

HC

FL. 1
PIC.
OB. 1
C. A.
2 CL.
VLA.
VC.
DB.

mp *5:6* *p*
mp *5:6* *p*
mp *5:6* *p*
mp *5:6* *p*
mp *unis.* *p*
mp *mp* *mp* *p*

U1
U1 *p*

=

DG

FL. 1
PIC.
OB. 1
C. A.
CL. 1
<
CL. 2
2 BSN.
HORN 1.2.
HORN 3.4.
2 TBN.
TBA.
VC.
DB.

mf *f*
mf *f*
mf *5:6*
mf *5:6*
mf
mf
mf
mf
mf
1.
mp
3.
mp
mf
mf
arco
mp
arco
mf
mf
mf

VI

OB. 1 f — mf

C. A. f — mf

2 CL. f — mf f — mp

2 BSN. f — mp

1. HRN. 1.2. f — mp

3. HRN. 3.4. f — mp

2 TBN. f — mf mf — p

B. TBN. f — mp mp

TBA. f — mp mp — mp

B. D. mf —

VLN. 1 arco f — mp mp 5:6 5:6

VLN. 2 arco f — mp mp 5:6

VLA. f — mp

VC. f — mp pizz. mp — mp

DB. f — mp pizz. mp — mp

137

C. A.

2 BSN.

TBA.

VLN. 1

VLN. 2

VC.

DB.

pizz.

f mf mp

f mf mp

f mf mp

div. div. unis. div.

mp mf

f

f

=

W1

M6

C. A.

2 CL.

HRN. 1.2.

HRN. 3.4.

HRP.

mf

mf f mf f

mp mf

mf

mf

mf

f

W1

(pizz.)

VLN. 1

VLN. 2

VLA.

VC.

(pizz.)

mf mp mf

mf mp mf

pizz. mf mf

mf mp mf

155

2 CL. *mf* *f*

HRP. *mf*

VLN. 1 *mf*

VLN. 2 *mf*

VC. *mf*

5:6

==

X1

163

FL. 1 *mf*

PIC. *mf*

OB. 1 *mf*

2 BSN. *mf*

HRN. 1.2. *mf*

HRN. 3.4. *mf*

TBA. *mp* *mf* *mf* *mf* *f*

1.

5:6

X1

VLA. *mp* *mp* *mp* *mf* *mf* *mf* *f*

VC. *mp* *mp* *mf* *mf* *mf* *f*

DB. *mp* *mp* *mf* *mf* *mf* *f*

arco div.

arco

arco

Y1

172

FL. 1 *mp* *mf* *f*

PIC.

OB. 1 *mp* *mf* *f*

C. A.

2 CL. *mp* *mf* *f*

2 BSN. *p* *mf* *mp* *f*

HRN. 1.2. *p*

HRN. 3.4.

TPT. 1 *mp* *mf*

TPT. 2 *mp* *mf* *mp* *mf*

2 TBN.

B. TBN.

TBA. *p*

TIMP.

B. D.

TUB. B.

Y1

arco

VLN. 1 *p* *mf* *f*

VLN. 2 *p* *mf* *f*

VLA. *mf* *unis.* *mf* *f*

VC. *mf* *mf* *f*

DB. *p* *mf* *mf* *f*

Z1 Poco pesante

FL. 1
PIC.
OB. 1
C. A.
2 CL.
2 BSN.

HRN. 1.2.
HRN. 3.4.
TPT. 1
TPT. 2
2 TBN.
B. TBN.
TBA.

TIMP.

B. D.
TUB. B.

VLN. 1
VLN. 2
VLA.
VC.
DB.

Z1 Poco pesante

190

HRN. 1.2. *f* *ff*

HRN. 3.4. *f* *ff*

2 TBN. *f* *ff*

B. TBN. *f* *ff*

VLN. 1. *ff* *5:6*

VLN. 2.

VLA.

VC. *ff* *ff*

=

A2

199

VLN. 1. *f* *poco dim. poco a poco*

VLN. 2. *f* *poco dim. poco a poco*

VLA. *f* *poco dim. poco a poco*

VC. *f* *poco dim. poco a poco*

208

2 TBN. B. TBN. TBA.

VLN. 1 VLN. 2 VLA. VC. DB.

mp

mp

mp

mf

mf

mf

div. *mp*

mp

mf

mf

mf

mf

mf

mp

mp

mf

mf

mf

mp

二

M

2 FL.

2 CL.

1.
2. HRN.
3.
4. HRN.

2 TPT.

2 TBN.

B. TBN.

TBA.

TRI.

B. D.

B2

VLN. 1

VLN. 2

VLA.

VC.

DB.

mp — *mf*

mp — *(z)*

pizz. unis.

mp

pizz. unis.

pizz. div.

mp

226

2 FL. *mf*

2 TPT. *mp*

2 TBN. *mp*

B. TBN. *mp*

TBA. *mp* *mp* *mp* *mf*

TRI. *mp* *mp* *mp* *mf*

B. D. *mp* *mp* *mp* *mf*

VLN. 1 *mf*

VLN. 2 *mf*

VLA. *mp*

VC. *mp*

DB. *mp*

C2

2 FL.

2 TPT. *f* *p* *mp* *p* *mp*

2 TBN. *f* *p*

B. TBN. *f* *p*

TBA. *f* *p* *p* *mp*

TRI. *p* *p* *mp*

B. D. *p* *p* *mp*

C2

VLN. 1 *pizz.* *mp* *mp*

VLN. 2 *pizz.* *mp* *mp*

VLA. *p* *mp* *p* *mp*

VC. *pizz.* *p* *mp* *p* *mp*

DB. *p* *mp*

243 D2

HORN 1.2. *f* *mp* *p* *mp*

HORN 3.4. *f* *mp* *p* *mp*

2 TPT. *mp*

2 TBN. *f* *mp* *p*

B. TBN. *f* *mp* *p*

TBA. *f* *mp* *p*

TIMP. *mp*

S. D.

B. D. *f* *p* *pp* *mp* *p*

VLN. 1 *mp* *f*

VLN. 2 *mp* *f*

VLA. *mp* *f* *mp* *f*

VC. *mp* *f* *mp* *f*

DB. *f* *mp* *f*

1. 2.
3. 4.

arco div.
arco div.
arco div.
arco div.
arco

F2

262

FL. 1 f 5:6

PIC. f 5:6

2 OB. f 5:6

CL. 1 f 5:6

CL. 2 f 5:6

2 BSN. f 5:6

HRN. 1.2. f 5:6

HRN. 3.4. f 5:6

2 TPT. f 5:6

2 TBN. f 5:6

B. TBN. f 5:6

TBA. f 5:6

B. D.

TUB. B. f mf — f —

HRD. f mf

VLN. 1 f unis. mf

VLN. 2 f — mp — p

VLA. f mf

VC. f mf

DB. f mf

=

VLN. 2 272

VLN. 2 286

G2 Tender, graceful, luminous ♩=96

2 FL. *mp* 5

OB. 1 *mp* 5

C. A.

2 CL. *mp* 5

HRN. 1.2. 1. *p*

HRP. *p* (non arpegg.)

G2 Tender, graceful, luminous ♩=96

VLN. 1 *p*

VLN. 2 *p*

VLA. *p*

FL. 1 *mp* 5

PIC. *mp* 5

OB. 1 *mp* 5

C. A.

2 CL. *mp* 5

2 BSN. *mp* 5

HRN. 1.2. 1. *p*

HRN. 3.4. 3. *p*

VLN. 1 *p*

VLN. 2 *p*

VLA. *p*

VC. *p*

306

315

FL. 1 *mp* 5 5 5 5 | H2 f

PIC. *mp* 5 5 5 | f

OB. 1 *mp* 5 5 5 | f

C. A. 5 5 5 5 | f

2 CL. 2. 1. *mp* 5 5 5 | f

2 BSN. p f #

HRN. 1.2. - f

HRN. 3.4. 3. 5 5 5 | f

2 TPT. - f

2 TBN. - f

B. TBN. - f

TBA. - f

GLCK. - f

HRP. { mp f 5 5 | H2 f

VLN. 1 *mp* f

VLN. 2 *mp* div. f

VLA. *mp* f

VC. - div. f

DB. - f

320

FL. 1

PIC.

OB. 1

C. A.

2 CL.

2 BSN.

HRN. 1,2.

HRN. 3,4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

GLOCK.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

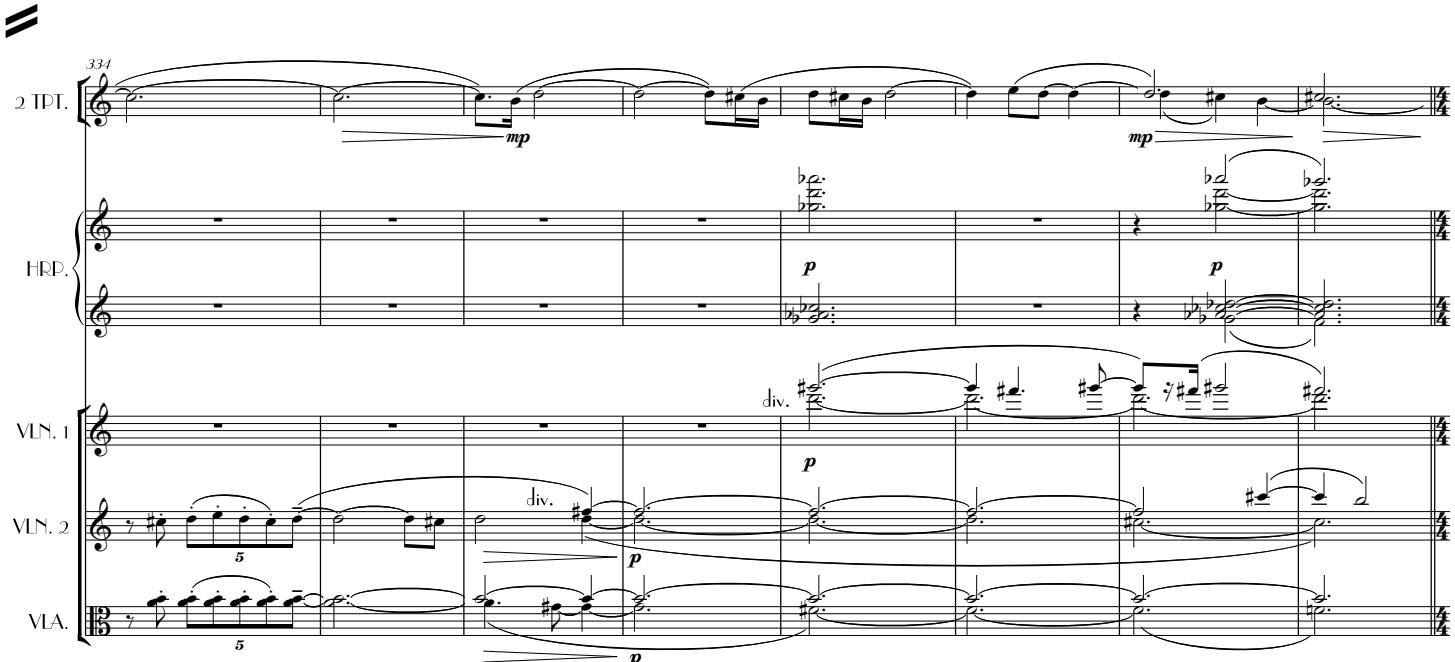
D

D

326

2 TPT. 

334

2 TPT. 

J2

342

2 FL. 

J2

VLN. 1 

348

K2 a 2

2 FL. *p*

2 OB. *p*

2 CL. *p*

2 BSN. *p*

HRN. 1.2. *f*

HRN. 3.4. *f*

2 TPT. *mf* (3) *f*

2 TBN. *f*

B. TBN. *f*

TBA. *f*

TIMP.

GLCK.

HRP.

K2

div.

VLN. 1. *f*

VLN. 2. *f*

VLA. *f*

VC. (div.) *f*

DB. *f*

L2 Subito a Tempo 1° $\text{♩} = 116$

354

2 FL. 1. f f

2 OB. f

2 CL. 1. f f

2 BSN. f f

2 TBN. f f

B. TBN. f f

TBA. f f

L2 Subito a Tempo 1° $\text{♩} = 116$

pizz. unis.

VLA. f

VC. pizz. unis. f

DB. pizz. div. f



362

FL. I f f mf $5:6$ f

PIC. f f mf $5:6$ f

2 OB. f f mf $5:6$ f

2 CL. f f mf $5:6$ f

2 BSN. f f mf $5:6$ f

VLA. f f mf

VC. f f mf

DB. f f mf

M2

370

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

PIC. *mf* 5:6 *f*

2 OB. *mf* 5:6 *f*

2 CL. *mf* 5:6 *f*

2 BSN. *mf*

HRN. 1.2. *f*

VLN. 1 *mf* *f*

VLN. 2 *mf* *f*

VLA. *f*

VC. *f* *mf* *f*

DB. *f* *mf* *f*

378

FL. 1

PIC.

2 OB.

2 CL. 5:6 *f*

HRN. 1.2. 1. 2. *f*

2 TPT.

TIMP. *f*

VLN. 1

VLN. 2 *arco*

VLA. *f* 5:6

VC. *f* *mf* *unis.*

DB.

N2

385

HRN. 1.2.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

=

393

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

=

O2

400

HRN. 1.2.

HRN. 3.4.

TPT. 1

TPT. 2

2 TBN.

B. TBN.

TBA.

TIMP.

Musical score page 10, measures 5-6 and 7-8. The score includes parts for Flute 1, Piccolo, 2nd Oboe, 2nd Clarinet, Horn 1, Horn 2, 2nd Trombone, Bass Trombone, Tuba, Bass Drum, and Harp. Measure 5 starts with a dynamic of ff . Measure 6 begins with a dynamic of fff . Measure 7 starts with a dynamic of ff . Measure 8 starts with a dynamic of fff . Various performance instructions like gliss., sforz., and slurs are present. Measure 8 concludes with a dynamic of ff .

423

R2 Chaotic

FL. 1

PIC.

OB. 1

OB. 2

2 CL.

2 BSN.

HRN. 1.2

HRN. 3.4

2 TPT.

2 TBN.

B. TBN.

TBA.

B. D.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

431

S2

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

PIC. *f* *mf* *5:6*

2 OB. *a 2 f*

2 CL. *f*

2 BSN. *f*

HRN. 1.2. *f* *mf*

HRN. 3.4. *f* *mf*

2 TPT. *f*

2 TBN. *f* *mf*

B. TBN.

TBA.

HRP. *f*

S2

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

VLN. 2 *f* *div.*

VLA. *arco f* *div.*

VC. *f* *arco div.*

DB. *f* *arco*

438

FL. 1

PIC.

2 CL.

2 BSN.

HRN. 1,2.

HRN. 3,4.

2 TBN.

B. TBN.

TBA.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

445

FL. 1

PIC.

2 OB.

2 CL.

T. B.

HRP.

VLN. 1

VLN. 2

T2

ff

ff

Clangorous - almost random (l.v. sempre)

ff

=

453

FL. 1

PIC.

2 OB.

2 CL.

2 BSN.

ff

5:6

HRN. 1,2.

ff

TIMP.

ff

T. B.

ff

VC.

ff

unis. *tr*

DB.

ff

465

FL. 1

PIC.

2 OB.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

TIMP.

T.T.

GLOCK.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

V2 **Presto - scurrying** $\text{♩} = 168$

471

FL. 1

PIC.

2 OB.

2 CL.

2 BSN.

HRN. 1.2.

HRN. 3.4.

2 TPT.

2 TBN.

B. TBN.

TBA.

S. D.

GLCK.

HRP.

VLN. 1

VLN. 2

VLA.

VC.

DB.

493 **W2**

2 CL. -

a 2

2 BSN. **mf** **ff** **p** a 2

ff **mp** = **p** **fff**

HRN. 1.2. -

HRN. 3.4. -

2 TPT. **ff** -

2 TBN. **f** **ff** -

B. TBN. **f** **ff** **p** **fff**

TBA. **f** **ff** **p** **fff**

TIMP. -

B. D. **ff** **fff**

HRP. **ff**

W2

VLA. **ff**

VC. **f** < **ff** **ff** **p**

div.

DB. **ff** **ff** **p** **fff**

X2

div.

ff **p**

ff **p** unis.

