



PETER SEABOURNE  
PIANO CONCERTO no.3





# Piano Concerto no.3

## Peter Seabourne

- I. Joyfully - playfully p.1
- II. Rich - intense - broad p.57
- III. Defiantly - with a gush p.80

### Orchestration:

2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons  
2 Horns in F  
Trumpet in B $\flat$   
Solo Piano  
Violins I  
Violins II  
Violas  
Violoncelli  
Double Basses  
(with low C available)

The score is notated at concert pitch.

Duration c.27 minutes

Pedal markings are neither prescriptive nor exhaustive.

All multiple notes on string staves are divisi unless marked.

Accidentals at 8va and 8vb are not repeated for notes already altered in a bar.

Violin "glissandi" in 1st movement (e.g. bar 6) should be like a slightly heavy portamento towards the end of the note, not a full blooded, continuous slide, the arrival note "thrown away" (like a whistle!).



Piano Concerto no.3

I

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Joyful - playful ♩=116

The musical score is arranged in a standard orchestral layout. It begins with a tempo marking of 'Joyful - playful' and a metronome marking of ♩=116. The key signature is one flat (B-flat). The score is divided into two systems. The first system includes Flute I, Flute II, Oboe I, Oboe II, Clarinet I in Bb, Clarinet II in Bb, Bassoon I, Bassoon II, Horn I in F, Horn II in F, and Trumpet in Bb. The second system includes Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part features complex textures with multiple layers of sixteenth notes and eighth notes, often with dynamic markings of *mf*, *f*, and *mf*. The strings play a rhythmic accompaniment, with some parts marked *pizz.* (pizzicato) and others *arco* (arco). The woodwinds and brass have various melodic lines, often starting with *mf* and *f* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

6

This page of a musical score, numbered 2, begins at measure 6. The instrumentation includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets, Piano, Violins I & II, Viola, Violoncello, and Contrabass. The score is written for a 3/4 time signature that changes to 4/4 and then back to 3/4. The dynamic marking *mf* is prevalent throughout. Performance instructions such as *pizz.* (pizzicato) and *arco* (arco) are used for the Violins. The Piano part features a complex rhythmic pattern, including a fingering instruction of (5) and various articulation marks. The Contrabass part provides a steady bass line. The overall texture is dense and orchestral.

Fl. I *mf* 5

Fl. II

Ob. I *mf*

Ob. II

Cl. I *mf*

Cl. II *mf*

Bsn. I

Bsn. II

Hn. I

Hn. II

Trpt.

Pno. *mf* *8va*

Vln. I *mf*

Vln. II *mf* *arco*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

15

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn. I

Hrn. II

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.







27

Ob. I

Ebn. I

Ebn. II

Pno.

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

=

32

Fl. I

Fl. II

Pno.

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*pizz.*

*arco*

*arco*

37 B

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

Bsn. I *mf* *mf*

Hn. I *mf* *mf*

Hn. II *mf* *mf*

Pno. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

*Ped.*

42

Hn. I *mf*

Hn. II *mf*

Pno. *mf*

Vc. *mf*

*Ped.*

47

Pno. *f* *ff*

C

52

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Trp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p*

*mp*

*pizz.*

*arco*

*tr*



58

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Ob. I *mp* *mf*

Ob. II *mp* *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mp*

Tpt. *mf*

Pno. *mf* (Sva both hands - for ease of reading...)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mp* *mf*

Cb. *mp* *mf*

*tr*

*arco*

*pizz.*

*8va*

*minium of pedal*

*D*

62

Ob. I *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I

Pno. *mf*

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

66

Fl. I *mf*

Fl. II *mf* *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

69

Bsn. I *mf*

Bsn. II *mf*

Tpt. *mf*

Pno. *mp* *mf* *mp*

Vln. I

Vln. II

Vla. *mp* *mf*

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

Cb. *mf* *mf* *mp*

74

Pno. *mp*

Cb. *mp*

77

Pno. *mf*

80

Pno. *mf* *f* *mp* *f* *mf* *f*

Pno. *8va* *8va* *8va*

*ff* *mf* *f* *mf*

(8)

**F**

86

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Bsn. I *p* *p* *mp*

Bsn. II *mp*

Hrn. I *p* *p* *mp* *mp*

Hrn. II *p* *p* *mp* *mp*

Trp. *p* *p* *mp*

Pno.

Vln. I *p* *p* *p* *mp* *tr*

Vln. II *p* *p* *p* *mp* *tr*

Vla. *pizz.* *p* *p* *mp* *arco* *tr*

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

Cb. *p* *p* *mp*

G

22

Fl. I *mf*

Fl. II *mf*

Ob. I

Ob. II

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Tpt. *mf*

Pno. *mf*

Ped.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf* unis.

Cb. *mf*



95

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Esn. I  
Esn. II  
Hn. I  
Hn. II  
Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*8va*  
*5*  
*5*  
*3*  
*3*

*div.*  
*mf*

*And.*

Detailed description of the musical score: This page of a musical score, numbered 95, features a variety of instruments. The woodwinds (Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II) and strings (Violins I and II, Viola, Cello, Contrabass) play melodic and harmonic parts. The Piano part is highly technical, featuring complex rhythmic patterns such as triplets and quintuplets, and includes an 8va section. The score is marked with dynamics like *mf* and includes performance instructions such as *div.* and *And.*. The page number 95 is located at the top left of the first staff.

98

Fl. I *mf* *mp*

Fl. II

Ob. I *mp* 5

Ob. II

Cl. I *mf* *mp*

Cl. II

Bsn. I *mf* *mp*

Bsn. II

Hn. I

Hn. II

Tpt.

Dno.

Vln. I (unis.) *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

101

Fl. I *mp*

Fl. II *mp* 5 *p*

Ob. I *mp* *p*

Ob. II *mp* *p*

Cl. I *mp* *p*

Bsn. I *mp* *p*

Hn. I *mp* *p*

Hn. II *mp* *p*

Tpt. *p* 3

Pno. *mp* 5 *p*

Ped. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

106

Hn. I *mp*

Pno. *p* 3

110

Fl. I *p*

Fl. II *p*

Bsn. I *p*

Pno. *pp*

Vla. *p*

Vc. *p*

116

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *p*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Hrn. I *mp*

Tpt. *mp*

Vla. *p*

Vc. *p*

121 J

Fl. I *p*

Fl. II *p*

Ob. I

Ob. II *p* *mp*

Cl. I *p* *mp*

Cl. II *p* *mp*

Bsn. I

Bsn. II

Hrn. I *mp*

Hrn. II *mp*

Tpt. *mp*

Pno. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla.

Vc.

Cb. *p*

3

5

8va

Red.

(a)



Musical score for measures 125-128. The score includes parts for Flute I and II (*mp*), Clarinet I (*mp* to *mf*), Bassoon I and II (*mp* to *mf*), Horn I (*mf*), and Piano. The piano part features complex textures with triplets, quintuplets, and octaves, ending with an 8-measure rest and a pedal point. A double bar line is present at the bottom left of this section.

Musical score for measures 129-132. The score includes parts for Horn I and Piano. The piano part continues with intricate textures, including triplets and quintuplets, with dynamics ranging from *mp* to *p*. A double bar line is present at the bottom left of this section.

Musical score for measures 133-136. The score includes parts for Clarinet I (*mp*), Horn I (*p*), and Piano. The piano part features complex textures with triplets and quintuplets, and dynamics ranging from *mp* to *p*. The section concludes with a double bar line.

**K**

137

Fl. I *mf*

Ob. I *mf*

Bsn. I *mp*

Hrn. I *mf*

Tpl. *mp*

Pno. *mf*

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

Vln. II *mp* *p*

Vla. *p*

Vc. *mp* *p*

**L**

141

Cl. I *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

147

Fl. I *p*

Fl. II *p*

Ob. I

Ob. II

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Bsn. II *mp*

Hn. I

Hn. II

Trp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp*

A tempo primo (subito) ♩=116

Ancora meno ♩=72 Molto più mosso ♩=152

151

Fl. I *mp* *mf* 5

Fl. II *mp* *mf* 5

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Tpt. *mf*

Pno. *mf* 8<sup>va-1</sup> 3

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf*

Vc. *mf*

Cb. *mf* arco

157

Fl. I *mf* 5

Fl. II *mf* 5

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf* 5

Bsn. II *mf*

Hrn. I *mf*

Hrn. II *mf*

Tpt. *mf*

Pno. *mf* *sfz* 3 *f* *mf* *sfz*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*



162 (8)

Pno. *f* *mf* *pizz.*

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf*

166

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bsn. I *mf* *mf*

Bsn. II *mf* *mf*

Pno. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

169

Bsn. I *f* *mf*

Bsn. II *f* *mf*

Pno. *f* *f* *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



172

Cl. I *p* *mp* *p* *mp*

Cl. II *p* *mp* *p* *mp*

Bsn. I *p* *mp* *mp* *mp*

Bsn. II *p* *mp* *mp* *mp*

Pno. *mp*

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

Cb. *arco* *mp* *p* *mp*

176

This musical score page contains measures 176 through 180. The instruments and their parts are as follows:

- Fl. I & II:** Both parts are silent throughout the measures.
- Ob. I & II:** Both parts are silent throughout the measures.
- Cl. I & II:** Both parts enter in measure 177 with a melodic line starting on G4, moving through A4, B4, and C5. Dynamics are *mf* in measure 177 and *mp* in measure 178.
- Bsn. I & II:** Both parts play a triplet of eighth notes in measure 176 (G2, A2, B2) and a quarter note in measure 177 (G2). Dynamics are *mf* in measure 176 and *mp* in measure 177.
- Hn. I & II:** Both parts enter in measure 178 with a melodic line starting on G4, moving through A4, B4, and C5. Dynamics are *mp*.
- Tpt.:** Enters in measure 180 with a melodic line starting on G4, moving through A4, B4, and C5. Dynamics are *mp*.
- Vln. I & II:** Both parts are silent until measure 180, where they play a melodic line starting on G4, moving through A4, B4, and C5. Dynamics are *mp*. The part for Vln. II includes the instruction *arco*.
- Vla.:** Enters in measure 177 with a triplet of eighth notes (G2, A2, B2) and a quarter note in measure 178 (G2). Dynamics are *mf* in measure 177 and *mp* in measure 178. The part includes the instruction *arco*.
- Vc.:** Enters in measure 177 with a triplet of eighth notes (G2, A2, B2) and a quarter note in measure 178 (G2). Dynamics are *mf* in measure 177 and *mp* in measure 178.
- Cb.:** Enters in measure 177 with a quarter note (G2) and a quarter note (F2) in measure 178. Dynamics are *mf* in measure 177 and *mp* in measure 178.

ISI

The score is for an orchestral section. It includes staves for Flute I and II (Fl. I, Fl. II), Oboe I and II (Ob. I, Ob. II), Clarinet I and II (Cl. I, Cl. II), Bassoon I and II (Bsn. I, Bsn. II), Horn I and II (Hn. I, Hn. II), Trumpet (Tpt.), Violin I and II (Vln. I, Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in 3/4 time with a key signature of two flats. The score features various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), along with articulation marks like accents (>) and slurs. Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated for the strings. The piece begins with a first ending bracket labeled "ISI" above the first measure. The first clarinet and bassoon parts play a rhythmic triplet figure starting in the second measure. The violin I part has a long, flowing melodic line with a crescendo leading to a *mf* dynamic. The string section provides a rhythmic accompaniment, with the cello and double bass parts playing a steady eighth-note pattern.

187

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *f* *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Tpt. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

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

Cb. *mf* *arco*

This page of a musical score, numbered 30 and 192, contains the staves for the following instruments: Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Trumpet, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a common time signature. It features a variety of musical notations, including triplets, sixteenth-note runs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). The music is characterized by complex rhythmic patterns and melodic lines, particularly in the woodwind and string sections.

196

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*  
*ff*  
*ff*

200

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Esn. I  
Esn. II

*ff*

Detailed description: This section of the score covers measures 200 to 203 for the woodwind and brass instruments. Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II all play a melodic line starting in measure 200. The dynamic is marked *ff* (fortissimo). The woodwinds play eighth-note patterns with slurs. The brass instruments (Horn I, Horn II, and Trumpet) have rests in measures 200 and 201, with the Trumpet entering in measure 202 with a *ff* dynamic.

Hrn. I  
Hrn. II  
Tpt.

*ff*

Detailed description: This section covers measures 200 to 203 for the Horns and Trumpet. Horn I and Horn II play melodic lines starting in measure 200. The Trumpet has rests in measures 200 and 201, then enters in measure 202 with a *ff* dynamic. The Horns play eighth-note patterns with slurs.

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

*(non dim.)*  
*pesante*  
*ff pesante*

*pizz. arco*  
*ff*

Detailed description: This section covers measures 200 to 203 for the string instruments. Violins I and II play melodic lines starting in measure 200, marked *(non dim.)*. Violas, Violins, and Cellos play accompaniment patterns starting in measure 202, marked *ff pesante*. In measure 203, the Viola, Violin, and Cello parts include *pizz. arco* (pizzicato then arco) markings and a *ff* dynamic.



206

**P**

Tpt. *f*

Pno. *f* *ff*

Vln. I

Vln. II

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

211

Fl. I *ff*

Fl. II *ff*

Esn. I *ff*

Esn. II *ff*

Tpt. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco

Vc. *ff* arco

Cb. *ff* arco

216

Pno.

Vln. I

Vln. II

*mf*

221

Pno.

*ff*

*mf*

*quasi*

*Ped.*

226

Pno.

*ff*

*mp*

*Ped.*

230

Hn. I

Hn. II

Pno.

Vla.

Vc.

Cb.

*mp*

*f*

*mp*

*pizz.*

*mp*

*mp*

*mp*

*Q*

236

Hn. I

Hn. II

Vla.

Vc.

Cb.

*mp*

*poco*

241

Hn. I

Hn. II

Pno.

Vla.

Vc.

Cb.

*mp*

*poco*

246

Hn. I

Hn. II

Pno.

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

250

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hrn. I *ff*

Hrn. II *ff*

Tpt. *ff*

Pno. *ff* *f*

Vln. I *f* *ff* *f* *arco*

Vln. II *f* *ff* *f* *arco*

Vla. *f* *ff* *f* *arco*

Vcl. *f* *ff* *f* *arco*

Cb. *f* *ff*

**R**

S

254

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *f*

Bsn. II *f*

Hr. I *f*

Hr. II *f*

Tpt. *f*

Dno. *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf* *mf*

Vcl. *mf* *mf*

Cb. *arco* *f*

This page contains a musical score for measures 258 through 262. The instruments are arranged as follows:

- Flutes (Fl. I, II):** Remain silent throughout the measures.
- Oboes (Ob. I, II):** Silent until measure 261, where they play a short phrase starting on G4, marked *f*.
- Clarinets (Cl. I, II):** Silent until measure 261, where they play a short phrase starting on G4, marked *f*.
- Bassoons (Bsn. I, II):** Bsn. I plays a short phrase starting on G2 in measure 258, marked *mf*. Bsn. II is silent until measure 261, where it plays a short phrase starting on G2, marked *f*.
- Horns (Hn. I, II):** Silent until measure 261, where they play a short phrase starting on G2, marked *f*.
- Trumpets (Tpt.):** Silent until measure 261, where they play a short phrase starting on G2, marked *f*.
- Piano (Pno.):** Plays a complex accompaniment with triplets and sixteenth-note patterns. Dynamics range from *mf* to *f*.
- Violins (Vln. I, II):** Play a rhythmic accompaniment of eighth notes, marked *mf*.
- Viola (Vla.):** Plays a rhythmic accompaniment of eighth notes, marked *f*.
- Violoncello (Vc.):** Plays a rhythmic accompaniment of eighth notes, marked *f*.
- Double Bass (Cb.):** Plays a rhythmic accompaniment of eighth notes, marked *f*.

The score includes various musical notations such as dynamics (*mf*, *f*), articulation marks (*v*), and performance instructions like *8va* and *8va<sup>b</sup>*.

263

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  $\leftarrow$  *f*  
*mf*  $\leftarrow$  *f*  
*mf*  $\leftarrow$  *f*  
*f* *mf* *f*  
*mf* *f*  
*f* *f* *f*

8va  
(b)

Detailed description: This page of a musical score covers measures 263 to 266. It features a full orchestral ensemble including woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, and Trumpets), strings (Violins I & II, Viola, Violoncello, and Contrabass), and Piano. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and brass sections play sustained notes with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The strings play rhythmic patterns, with the Violoncello and Contrabass parts featuring *mf* and *f* dynamics. The Piano part includes a melodic line with a trill in measure 264 and a triplet in measure 265. The Flute I and II parts have rests in measures 263 and 264, entering in measure 265. The Oboe I part has a trill in measure 264. The Horn I and II parts have melodic lines with dynamic markings. The Trumpet part has a melodic line with a dynamic marking of *mf* in measure 264. The Violin I and II parts have melodic lines with dynamic markings. The Viola part has a melodic line with dynamic markings. The Violoncello and Contrabass parts have rhythmic patterns with dynamic markings. The Piano part has a melodic line with dynamic markings. The score is marked with measure numbers 263, 264, 265, and 266 at the top of the page.





271

The score is for rehearsal mark 271 and spans 11 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first staff (Fl. I) begins with a key signature change from B-flat to E-flat. Measures 1-3 are in 3/4 time. At measure 4, the time signature changes to 2/4. The woodwind section (Ob. I & II, Cl. I & II) plays a triplet pattern of eighth notes, starting at measure 4. The brass section (Ebn. I & II, Hn. I & II, Tpt.) provides harmonic support. The strings (Vln. I & II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Rehearsal marks are indicated by a double bar line and a number in a box.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Ebn. I

Ebn. II

Hn. I

Hn. II

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

277

This musical score page, numbered 277, covers measures 277 through 280. It is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. I & II):** Both flutes are silent in measures 277-279 and enter in measure 280 with a triplet of eighth notes. Dynamics are *f*.
- Oboes (Ob. I & II):** Both oboes play a triplet of eighth notes in measures 277-279. In measure 280, they play a triplet of eighth notes with a dynamic of *f*. Dynamics in measures 278-279 range from *mf* to *f*.
- Clarinets (Cl. I & II):** Both clarinets play a triplet of eighth notes in measures 277-279. In measure 280, they play a triplet of eighth notes with a dynamic of *f*. Dynamics in measures 278-279 range from *mf* to *f*.
- Bassoons (Bsn. I & II):** Both bassoons play a triplet of eighth notes in measures 277-279. In measure 280, they play a triplet of eighth notes with a dynamic of *f*. Dynamics in measures 278-279 range from *mf* to *f*.
- Horns (Hrn. I & II):** Horn I and II play a triplet of eighth notes in measures 277-279 with a dynamic of *mf* and are silent in measure 280.
- Trumpets (Tpt.):** The trumpets are silent in measures 277-279 and enter in measure 280 with a triplet of eighth notes and a dynamic of *f*.
- Violins (Vln. I & II):** Violins I and II play a triplet of eighth notes in measures 277-279 with a dynamic of *f*. In measure 280, they play a triplet of eighth notes with a dynamic of *mf*.
- Viola (Vla.):** The viola plays a triplet of eighth notes in measures 277-279 with a dynamic of *f* and a triplet of eighth notes in measure 280 with a dynamic of *mf*.
- Violoncello (Vc.):** The cello plays a triplet of eighth notes in measures 277-279 with a dynamic of *f* and a triplet of eighth notes in measure 280 with a dynamic of *mf*.
- Double Bass (Cb.):** The double bass plays a triplet of eighth notes in measures 277-279 with a dynamic of *f* and a triplet of eighth notes in measure 280 with a dynamic of *mf*.

The score is written in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). Measure 280 features a change in time signature to 3/4.

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf* *tr*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Trpt.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

285

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Tpt.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

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

(b)

3 3 3 3 3 3  
3 3  
5 5  
5 5

Detailed description: This page of a musical score covers measures 285 to 287. It features a woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II) and a brass section (Horns I & II, Trumpets). The string section includes Violins I & II, Viola, Cello, and Double Bass. The woodwinds play melodic lines with triplets and slurs. The brass section provides harmonic support with sustained notes and slurs. The strings play a steady accompaniment. Dynamics range from mezzo-forte (mf) to forte (f). A key signature change to one flat is indicated by a '(b)' in the Oboe I part at measure 287.

288

Fl. I: *mp* (triplets, slurs, accents)

Fl. II: *mp* (triplets, slurs)

Ob. I: *mp* (slurs), *mf* (slurs)

Ob. II: *mf* (slurs), *mp* (slurs)

Cl. I: *mp* (slurs), *mp* (triplets)

Cl. II: (rest)

Bsn. I: *mp* (slurs), *mp* (slurs)

Bsn. II: (rest)

Hr. I: *mp* (slurs)

Hr. II: (rest)

Tpt.: *mf* (slurs)

Vln. I: *mp* (slurs)

Vln. II: *mp* (slurs, 5-fingerings)

Vla.: *mp* (slurs)

Vcl.: *mp* (slurs)

Cb.: *mp* (slurs)

V **Suave, amiable (same tempo)**

293

Ob. II

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

H  
8va  
gliss.  
pizz.  
pizz. unis.  
pizz.

5  
3  
3



299

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

8va  
gliss.  
div.  
(unis.)

5  
3  
5  
5  
3  
5

304

Piano (Pno.) part with treble and bass staves, featuring triplets and a 5-measure phrase. Violoncello (Vc.) and Contrabasso (Cb.) parts with bass staves, starting with a *mf* dynamic and a *0* fingering.

309

Piano (Pno.) part with treble and bass staves, featuring triplets and a 5-measure phrase.

314

Flute I (Fl. I) and Flute II (Fl. II) parts with treble staves, starting with a *mf* dynamic and a **W** marking. Clarinet I (Cl. I) part with a treble staff, ending with a 5-measure phrase and *mp* dynamic. Piano (Pno.) part with treble and bass staves, featuring triplets and a 5-measure phrase.

319

Clarinet I (Cl. I) and Clarinet II (Cl. II) parts with treble staves, featuring *mp* and *p* dynamics. Horn I (Hn. I) part with a treble staff, featuring *mp* and *p* dynamics. Piano (Pno.) part with treble and bass staves, featuring triplets and a 5-measure phrase.

X meno mosso ♩=72

326

Fl. I *p* *mp*

Fl. II *p* *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *p* *mp* 3

Cl. II *mp*

Bsn. I *mp*

Bsn. II

Hrn. I *p* *mp* 3

Hrn. II

Tpt. *mp* *mp*

Vln. I *p* *mp*

Vln. II *arco* *p* *mp*

Vla. *p* *mp*

Vcl. *arco* *p* *mp*

Cb. *pizz.* *p*



333

Hn. I

Tpt.

Dno.

Vln. II

Vla.

341

Hn. I

Dno.

ped.

(not too dry, but still articulated;  
pedal for resonance a piacere)

345

Dno.

348

Dno.

poco tragico

increasingly serious and weighty

353 *rhapsodic but in time*

*poco f* *mp* *mf*

Pno.

5 9 9

Red.

357

*mp* *mf*

Pno.

5 9 9 5

Red.

360

*f*

Pno.

5 9 5

Red.

363

*mf* *molto* *ff*

Pno.

3 3 3 3 3 3 3 3 3 3 3 3

Red.

365

*poco più mosso* ♩ = 84

*mp* *with trudging weight*

Pno.

3 3 3

Red.

Capricious, skittish (same tempo)

371

*ff* *mp* *mf* *mp* *mf*

Pno.

3 3 3

Red.

376 *come prima*

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

380

*mf* *molto* *ff*

383 *tempo primo* ♩ = 116

*mp leggiero*

accented notes somewhat melody-like (minimum of pedal) (not accented!)

386

*mf*

389

*f*

391

393

Fl. I *mf* 5

Fl. II *mf* 5

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Esn. I *f* *mf*

Esn. II *f*

Hrn. I *f* *mf*

Hrn. II *f* *mf*

Tpt. *mf*

Pno. *f* *f* *mf* 8va<sup>7</sup> 8va<sup>7</sup> 8va<sup>7</sup> 5

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vcl. *mf* div.

Cb. *f* *mf* arco

397

Fl. I *mf* 5

Fl. II *mf* 5

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *mf* *mf* *f*

Bsn. II *mf* *f*

Hn. I *f* *mf*

Hn. II *f* *mf*

Tpt. *f* *mf* *f*

Pno. *f* *mf* *mf* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

Cb. *f* *mf* *f*

8<sup>va</sup>-1

8<sup>va</sup>-1

8<sup>va</sup>-1

8<sup>va</sup>-1

3

400

Fl. I *f* 5 *mp*

Fl. II *f* 5 *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *f* *molto* *mp*

Cl. II *f* *molto* *mp*

Bsn. I *f* *molto* *mp*

Bsn. II *f* *mp*

Hrn. I *f*

Hrn. II *f*

Tpt. *mf* *mp*

Pno. *f* *mf* 5

Vln. I *f* *molto* *mp*

Vln. II *f* *molto* *mp*

Vla. *f* *molto* *mp*

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

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

# II

Rich - intense - broad ♩ = 44

Cl. I *mp*

Hrn. I *p* solo

Pno. *mp* *mf* 3 5 3 5 3 7:8

\* Ped.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp*

Cl. I *p* 3

Hrn. I

Pno. 3 5

Vla. *mp*

Vc. *mp*

\* The pedalling of this movement is only marked in outline and neither prescriptive nor exhaustive. The sound should be resonant, not dry, and considerably more pedal will be needed than marked.

This page of an orchestral score, numbered 56, features the following instruments and parts:

- Flutes (Fl. I, Fl. II):** Both parts are marked with a rest throughout the section.
- Oboes (Ob. I, Ob. II):** Ob. I has a single measure of music starting with a grace note, marked *p* (piano).
- Clarinets (Cl. I, Cl. II):** Both parts are marked with a rest throughout the section.
- Bassoons (Bsn. I, Bsn. II):** Bsn. I has a single measure of music marked *mp* (mezzo-piano).
- Horns (Hrn. I, Hrn. II):** Hrn. I has a solo passage marked *mp* (mezzo-piano), followed by a *p* (piano) section. Hrn. II is marked with a rest.
- Trumpet (Tpt.):** The part is marked with a rest throughout the section.
- Piano (Pno.):** The piano part is highly detailed with numerous triplets and sextuplets, marked with *mp*, *mf* (mezzo-forte), and *p*. It includes a *Red.* (ritardando) marking.
- Violins (Vln. I, Vln. II):** Vln. I has a *mp* (mezzo-piano) passage. Vln. II has a *mp* (mezzo-piano) passage.
- Viola (Vla.):** The part is marked with a rest throughout the section.
- Cello (Vc.):** The part is marked with a rest throughout the section.
- Double Bass (Cb.):** The part is marked with a rest throughout the section.

The score is written in standard musical notation with various dynamics and articulation marks throughout.



Ob. I *s*

Esn. I

Tpt. *mp*

Dno. *7:8* *8va* *3* *5*

Vla.

Vc.

Ob. I *10*

Ob. II *p*

Esn. II *mp*

Hrn. I *mp*

Hrn. II *mp*

Dno. *p* *5* *mf* *3* *3* *3* *8va* *Ped.*

Vln. I *mp*

Vln. II *mp*

Vla. *div.* *p* *mp*

Vc. *p* *mp*

Cb. *(unis.)* *mp*

**A1**

\* This first Pedal is obligatory (and ove the bar - the "smudge" important!

12

Cl. I *mp* *mf*

Cl. II

Bsn. I *mp* *mf*

Bsn. II

Hn. I

Hn. II

Tpt. *mp* *mf*

Pno. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Fl. I *p*

Cl. I *mp*

Bsn. I *mp*

Bsn. II

Hrn. I *p*

Trpt. *mp*

Pno. *mp* *p* *dolciss., semplice*

Vln. I *p*

Vln. II *p* *div. a 4* *div. a 3*

Vla. *p*

Vcl. *p*

Cb. *p*

B1

8va

7:8

3

5

5

3

Ped.

Musical score for measures 17-20. The score includes parts for Ebn. II, Hn. I, Pno., Vln. II, and Vla. The Ebn. II part has a measure rest followed by a note at measure 20 with a *mp* dynamic. The Hn. I part has a measure rest followed by a melodic line starting at measure 18 with a *mp* dynamic. The Pno. part features a complex texture with triplets and a quintuplet in the right hand, and a bass line with grace notes. The Vln. II part has a measure rest followed by a chordal texture at measure 20 with a *mp* dynamic. The Vla. part has a measure rest followed by a melodic line starting at measure 18 with a *p* dynamic, which changes to *mp* at measure 20.



Musical score for measures 21-24. The score includes parts for Ebn. I, Ebn. II, Hn. I, Pno., Vln. II, Vla., Vc., and Cb. The Ebn. I part has a measure rest followed by a note at measure 24 with a *mp* dynamic. The Ebn. II part has a measure rest followed by a note at measure 24 with a *mp* dynamic. The Hn. I part has a measure rest followed by a melodic line starting at measure 22 with a *mp* dynamic. The Pno. part features a complex texture with triplets and a quintuplet in the right hand, and a bass line with grace notes. The Vln. II part has a measure rest followed by a chordal texture at measure 24 with a *p* dynamic. The Vla. part has a measure rest followed by a melodic line starting at measure 22 with a *p* dynamic. The Vc. part has a measure rest followed by a melodic line starting at measure 24 with a *p* dynamic. The Cb. part has a measure rest followed by a note at measure 24 with a *mp* dynamic.

C1 Blossoming

24

Ob. I *mf* *mp*

Ob. II *mf*

Cl. I *mp* *mf*

Cl. II *mf*

Bsn. I *mp* *mf* *mf*

Bsn. II *mf* *mp*

Hn. I *mf* solo

Hn. II *mf* *mp*

Trpt. *mp*

Pno. *mf* (emerging from the tutti more than hitherto)

(L.H Eb is left as a fictional semibreve!)

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

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

Vla. *mp* *mf* *mp* unis./tutti

Vc. *mp* *mf* *mp*

Cb. *mf* *mp*

26

Fl. I *mp*

Fl. II *mp* *mf*

Ob. I *mp* *mf*

Ob. II *mf*

Cl. I *mp* *mf*

Cl. II *mp* *mf*

Bsn. I *mp* *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Trpt. *mp* *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 26 and 27. The score is for a full orchestra. Measures 26 and 27 are marked with a common time signature. The key signature has one flat (B-flat). The dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*). The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play sustained notes with some melodic movement. The Piano part features complex rhythmic patterns, including triplets and quintuplets, with some sixteenth-note runs. The brass instruments (Horns, Trumpet) play sustained notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

28

Fl. I *mf*

Fl. II *mf* 3

Ob. I

Ob. II

Cl. I *mp*

Cl. II

Bsn. I

Bsn. II

Hrn. I *mp*

Hrn. II 3

Tpt. *mp* 5 5 3

Pno.

Vln. I *b<sub>2</sub>*

Vln. II 5 (4)

Vla.

Vcl. *mp* 5 5

Cb.

Measures 28-44. The score is in 4/4 time. It features various musical notations including dynamics (*mf*, *mp*), articulation (accents, slurs), and performance instructions (fingerings like 5, 3, 5). The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets) has active parts, while the strings (Violins, Viola, Violoncello, Contrabass) provide harmonic support. The Piano part is mostly silent.

D1

Fl. I *p*

Cl. I *p*

Hrn. I *p*

Trp. *p*

Pno. *mp* 5 3 5 5

Vln. I

Vln. II

Vla. *p*

Vc. *p* 5

Pno. *poco* 3 3 *pp (echo)* *p* 3 3

Hrn. I solo

Pno. *mp* 3 *p* 5 3 5 5 *pp* (non vib.) *poco* *p*

Vln. I *pp* (non vib.) *poco* *p*

Vln. II *pp* (non vib.) *poco* *p*

Vla. *pp* (non vib.) *poco* *p*

Vc. *pp* (non vib.) *poco* *p*

*cold, restrained, numb*

*p* (non dim.)



**E1** Undulating, darkening (same tempo)

38

Fl. I *p*

Fl. II *p*

Ob. I *mp* *p*

Ob. II *mp* *p*

Cl. I *mp* *p*

Cl. II *p* *mp* *p*

Bsn. I *p* *mp* *mp* *p*

Bsn. II *p* *mp*

Hrn. I *mp*

Trpt. *mp*

Pno. *mp* 3 3 3 3 3 3 3 3

Vln. I *mp* 3 3 3 3

Vln. II *mp* 3 3 3 3

Vla. *mp*

Vcl. *mp* 3 soli

Cb. *mp*

41

Pno.



43

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tutti div.*

*p*

*mp*

45

Ob. I *mp*

Bsn. I

Bsn. II

Trpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Fl. I *mp*

Fl. II *mp*

Trpt.

Pno.

*poco cresc., poco a poco*

Vln. I *mp*

Vla.

Vc.

Cb. *pizz.* *mp*



51

*sempre più e più crescendo*

Pno.

52

Pno.

with as little rubato as possible

8<sup>va</sup>

54

*ff*

Pno.

(8)

55

Pno.

G1 Exultant

This musical score, titled "Exultant" (G1), is for a full orchestra. It begins at measure 56. The instrumentation includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet, Piano, Violin I and II, Viola, Cello, and Double Bass. The score is marked with a forte (*ff*) dynamic throughout. The key signature is one sharp (F#), and the time signature is 3/8. The score features several woodwind entries with triplets and slurs. The strings play a rhythmic accompaniment with slurs and triplets. A double bass part is indicated by a dashed line with a  $8^{26}$  marking. The score concludes with a 12:8 time signature change in the string parts.

57

Fl. I (h)  $\bar{p}$

Fl. II (h)  $\bar{p}$

Ob. I  $\bar{p}$

Ob. II  $\bar{p}$

Cl. I  $\bar{p}$

Cl. II  $\bar{p}$

Esn. I  $\bar{p}$

Esn. II  $\bar{p}$

Hrn. I  $\bar{p}$  3 7

Hrn. II  $\bar{p}$  3 7

Tpt.  $\bar{p}$  3

Pno.  $\bar{p}$  3 3 5 7

8<sup>th</sup>

Vln. I (h)  $\bar{p}$  12:8 3 3

Vln. II  $\bar{p}$  12:8 3 3

Vla.  $\bar{p}$  5 5

Vc.  $\bar{p}$  5 (non trem.)

Cb. (non trem.)

58

Fl. I *p*

Fl. II

Ob. I *molto* *mf*

Ob. II *molto* *mf*

Cl. I *molto* *mf*

Cl. II

Bsn. I *molto* *mf*

Bsn. II

Hn. I *molto* *mf*

Hn. II

Trpt. *molto* *mf*

Pno. *f* *mf*

Vln. I *molto* *mf* *molto* *pp*

Vln. II *molto* *mf*

Vla. *molto* *mf*

Vc. *molto*

Cb.



62 H1

Fl. I

Ob. I

Bsn. I

Hrn. I

Pno.

Vln. I

Vla.

*p*

*p*

*mp*

*p*

*p*



65

Ob. I

Bsn. I

Hrn. I

Pno.

Vla.

*p*

*p*

*p*

*(non dim.)*

*p*

68

Hn. I

Pno.

mf

Ped.

71

Pno.

f

Ped.

73

Pno.

ff

f

74

Pno.

accel. . . . .

mf

*molto*

75

Pno.

Somewhat blurred ♩=52

rit. . . . .

ff

77

Pno.

a tempo ♩=44

*p semplice, dolce, mesto*

mf

*p semplice, dolce, mesto*

Cl. I *sc* **J1** *solo*

Bsn. I *p* *mp*

Bsn. II *pp* *pp*

Dno. *p* *mp* (melodic line passes to L.H. not gliss!)

(L.H. phrasing not indicated to avoid clutter - same as R.H.)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Cl. I *sf*

Dno. *p* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

82

FL. I *p*

FL. II *p*

Ob. I *mp*

Ob. II

Cl. I

Cl. II

Esn. I *p*

Esn. II *p*

Hrn. I *mp* solo

Hrn. II *p*

Tpt. *mp*

Pno. *8va*

(because of the sheer number of notes, in these two bars there are no cross-stave/corss-hand reminder accidentals)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, numbered 82, features a variety of instruments. The woodwind section includes Flute I and II (both marked *p*), Oboe I (marked *mp*), Oboe II, Clarinet I and II, Bassoon I and II (both marked *p*), Horn I (marked *mp* and marked 'solo'), Horn II (marked *p*), and Trumpet (marked *mp*). The piano part is highly complex, with a right-hand part marked *8va* and containing numerous triplets and a quintuplet. A note below the piano part states: "(because of the sheer number of notes, in these two bars there are no cross-stave/corss-hand reminder accidentals)". The string section consists of Violin I and II (both marked *mp*), Viola (marked *mp*), Violoncello (marked *mp*), and Contrabass (marked *mp*). The score is written in a key with one flat and a common time signature.

83

FL. I  
FL. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Esn. I  
Esn. II  
Fln. I  
Fln. II  
Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The score is arranged in a standard orchestral format with staves for Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. I, Cl. II), Euphoniums (Esn. I, Esn. II), Horns (Fln. I, Fln. II), Trumpets (Tpt.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Measures 83-84:**

- Flutes, Oboes, Clarinets:** All parts are silent (indicated by a horizontal line with a bar).
- Euphoniums (Esn. I & II):** Play a half note G<sub>2</sub> (b) with a fermata. Dynamics: *pp*.
- Horn I (Fln. I):** Plays a triplet of notes: G<sub>3</sub> (b), A<sub>3</sub>, B<sub>3</sub>, followed by a half note G<sub>3</sub> (b) with a fermata. Dynamics: *pp*.
- Horn II (Fln. II):** Plays a half note G<sub>2</sub> (b) with a fermata. Dynamics: *pp*.
- Trumpets (Tpt.):** Silent.
- Piano (Pno.):**
  - Right hand: A complex melodic line starting with a triplet (F#<sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>) and a quintuplet (B<sub>4</sub>, C<sub>5</sub>, B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>), followed by other notes. Dynamics: *p*.
  - Left hand: A simpler line with notes like D<sub>4</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>.
- String Section (Vln. I, Vln. II, Vla., Vc., Cb.):** All instruments play sustained notes with a fermata. Dynamics: *pp*.

85

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn. I

Hrn. II

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*lontano*

*8va*

5

Defiantly -with a gush! ♩ = 132

Musical score for orchestra, measures 1-4. The score is written for various instruments including Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Bsn. I, II), Horns (Hn. I, II), Trumpets (Tpt.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 7/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *sub. f* to *ff*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. The score includes a section marked "8va" for the piano in measure 4. The key signature has one flat (B-flat).

Fl. I *f*

Fl. II *f*

Ob. I

Ob. II

Cl. I *mf*

Cl. II *mf*

Bsn. I

Bsn. II

Hn. I *f*

Hn. II *f*

Tpt.

Pno. *f* 5 5 3 3 (sim.) (As, A# sim.) 3 (sim.)

Vln. I *f* arco

Vln. II *f* arco

Vla. *f*

Vc. *f*

Cb. *f*





This page of a musical score, numbered 82, features a variety of instruments. The woodwind section includes two Flutes (Fl. I and II), two Oboes (Ob. I and II), two Clarinets (Cl. I and II), and two Bassoons (Bsn. I and II). The brass section consists of two Horns (Hn. I and II) and a Trumpet (Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) part is also present. The score is written in 3/4 time and includes dynamic markings such as *f*, *ff*, *sub. f*, and *pizz.*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various articulations like slurs and accents. The woodwinds and strings play sustained notes, while the piano and some woodwinds have more active parts. The overall texture is dense and dynamic.

17

Fl. I *f* *ff*

Fl. II *f* *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. *ff*

Pno.

Vln. I *ff*

Vln. II *ff* pizz. arco pizz.

Vla. *ff* pizz. arco pizz.

Vcl. *f* *ff* pizz. arco pizz.

Cb. *f* *ff* pizz. arco pizz.

22 [K1] heavy-footed

This page contains a musical score for a symphony orchestra. The instruments are arranged in the following order from top to bottom:

- Fl. I (Flute 1)
- Fl. II (Flute 2)
- Ob. I (Oboe 1)
- Ob. II (Oboe 2)
- Cl. I (Clarinet 1)
- Cl. II (Clarinet 2)
- Bsn. I (Bassoon 1)
- Bsn. II (Bassoon 2)
- Hrn. I (Horn 1)
- Hrn. II (Horn 2)
- Tpt. (Trumpet)
- Pno. (Piano)
- Vln. I (Violin 1)
- Vln. II (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score includes various musical notations such as triplets, dynamics (ff, mf, mollo), articulation (pizz.), and performance instructions like "heavy-footed" and "subito".

29

This musical score page contains measures 29 through 32. The instruments and their parts are as follows:

- Flutes (Fl. I & II):** Remain silent throughout the measures.
- Oboes (Ob. I & II):** Enter in measure 30 with a melodic line starting on G4, moving to A4, B4, and C5, marked *f*.
- Clarinets (Cl. I & II):** Enter in measure 30 with a melodic line starting on B3, moving to C4, D4, and E4, marked *f*.
- Bassoons (Bsn. I & II):** Enter in measure 30 with a melodic line starting on G2, moving to A2, B2, and C3, marked *f*.
- Horns (Hn. I & II):** Remain silent throughout the measures.
- Trumpet (Tpt.):** Remains silent throughout the measures.
- Piano (Pno.):** Features a complex rhythmic accompaniment with sixteenth-note patterns and chords. Includes markings for *Ped.* (pedal) and *5* (fingering).
- Violins (Vln. I & II):**
  - Vln. I:** Enters in measure 30 with a melodic line starting on G4, moving to A4, B4, and C5, marked *ff* *arco*. In measure 31, it plays *f* *pizz.* (pizzicato).
  - Vln. II:** Enters in measure 30 with a melodic line starting on G4, moving to A4, B4, and C5, marked *ff* *arco*. In measure 31, it plays *f* *pizz.* (pizzicato).
- Viola (Vla.):** Enters in measure 30 with a chord on G2, marked *ff*. In measure 31, it plays *f* *arco*.
- Violoncello (Vc.):** Enters in measure 30 with a chord on G2, marked *ff*. In measure 31, it plays *f* *arco*.
- Contrabass (Cb.):** Enters in measure 30 with a chord on G2, marked *ff* *pizz.* (pizzicato). In measure 31, it plays *f* *arco*.



M1 Playfully

42

Fl. I *mf*

Fl. II

Ob. I *mf*

Ob. II

Cl. I *p* *mf*

Cl. II *p*

Bsn. I *mf* *p* *mf*

Bsn. II *mf* *p*

Hrn. I

Hrn. II

Trpt.

Pno. *p* *sfz* *mf* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb.

8va

Ped.

48

Fl. I *mf*

Fl. II

Ob. I *mf*

Ob. II

Cl. I *mf*

Cl. II

Bsn. I *mf*

Bsn. II *p*

Hn. I

Hn. II

Trp.

Pno. *sfz* *mf* [C#2, D#3 simile] *p*

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

Vln. II *mf* *pizz.* *p*

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

Vcl. *mf* *pizz.* *p*

Cb.

Measures 48, 49, 50, and 51 are shown. The score includes dynamic markings such as *mf*, *sfz*, *p*, and *pizz.* (pizzicato). The piano part features a complex rhythmic pattern with slurs and accents. The woodwind and string parts have rests in measures 49 and 50, with some activity in measure 51.



52

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hrn. I *mp*

Hrn. II *mp*

Tpt. *mf*

Pno. *sfz* *mf* *mf* *sfz* *mf* *mf*

Vln. I *mf* *mf* *mf* *mf* *mf* *pizz.*

Vln. II *mf* *mf* *mf* *mf* *mf* *pizz.*

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

Vcl. *mf* *mf* *mf* *mf* *mf*

Cb. *mf*

*Red.*

*8va*

*arco*

*pizz.*

56 71

Fl. I  
Fl. II  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*mp*  
*mp*  
*p*  
*p*  
*mp* *p*

60 O1

Pno.  
Vla.  
Vc.  
Cb.

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

64

Pno.  
Vla.  
Vc.  
Cb.

*mf*

68

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Ebn. I  
Ebn. II  
Pno.

*mf*



72

Fl. I  
Ob. I  
Ebn. I  
Ebn. II  
Pno.

*mf*

76

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

Fl. II *f* *mf*

Ob. I *f* *mf*

Ob. II

Cl. I *f* *mf*

Cl. II

Esn. I *f* *mf*

Esn. II *f*

Hrn. I *f* *mf*

Hrn. II *f* *mf*

Tpt. *f*

Pno. *f* *mf* *f* *f* *f*

Vln. I

Vln. II

Vla.

Vc. *arco* *f*

Cb. *arco* *f*

*Red.*

5/4

Q1 dancing, courtly

80

Fl. I *mf*

Fl. II

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *f*

Bsn. II *f*

Hn. I *mf*

Hn. II *mf*

Tpt.

Pno. *mf*

Vln. I *mf* arco

Vln. II *mf* arco (pizz.)

Vla. *mf* (pizz.) unis.

Vcl. *mf* (pizz.)

Cb. *mf*

80

arco

pizz.

div.

85

Fl. I *f*

Fl. II *f* *f* *f*

Ob. I

Ob. II *f* *f* *f* (*menc*)

Cl. I

Cl. II *f* *f* *f* (*menc*)

Esn. I *mf*

Esn. II *f* *f* *f* (*menc*)

Hn. I *mp* *mf* *mp* *f* (*menc*)

Hn. II *mp* *mf* *mp* *f* (*menc*)

Tpl. *mp* *mf* *mp* *ff*

Vln. I *arco* *mp* *f* *f* *ff* *pizz.*

Vln. II *arco* *mp* *f* *f* *ff* *pizz.*

Vla. *arco* *mp* *f* *f* *ff* *pizz.*

Vc. *arco* *mp* *f* *f* *ff* *pizz.*

Cb. *mf*

90

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn. I

Hrn. II

Tpt.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*f*

*arco*

*mf*

*f*

94

The musical score for page 94 (measures 94-97) is divided into two systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, and Trumpet. The second system includes Violin I and II, Viola, Violoncello, and Contrabass. Dynamics are indicated by *f* (fortissimo) and *mp* (mezzo-piano). The woodwinds and brass play melodic lines, while the strings provide harmonic support with various articulations like *unis.*, *arco unis.*, *pizz.*, and *pizz. unis.*



99 *p* *mp* *p* *mp*

*ped.* *ped.*

(pizz.) *mp* *pizz.* *arco* *p*

*p* *mp* *pizz.* *arco* *p*

104 *p* *mp* *p* *mp*

*ped.* *ped.*

*arco* *p* *mp* *pizz.* *mp* *p* *mp*

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

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

109 *mp* *mf* *mf* *f* *mf* *mf*

*ped.* *ped.*

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

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

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

**T1** awakening

114

Cl. I *mp*

Pno. *pp* *mp* *8va* *Red.*

Vln. I *arco* *p*

Vc. *p*



With sudden animation  
(but same tempo)

118

Ob. I *mp* *3*

Cl. I *mp*

Fln. I *mp*

Pno. *mp* *5* *Red.*

Vln. I *mp* *mp* *tutti* *mf* *arco*

Vln. II *mp = mollo* *arco*

Vla. *mp = mollo*

122 U1 Shuddering - cold gust of wind

Fl. I *f* (trill) *f* (trill)

Ob. I *f* (trill)

Cl. I *f*

Hrn. I *f* (*ma non troppo*)

Hrn. II *f* (*ma non troppo*)

Tpt. *f* (*ma non troppo*)

Pno. *f* (*ma non troppo*)

Ped.

Vln. I *f* (*ma non troppo*) (unis., div., (div.) 7, 8va)

Vln. II *f* (*ma non troppo*) (unis., div., simile)

Vla. *f* (*ma non troppo*)

Vc. *f* (*ma non troppo*)

Cb. *f* (*ma non troppo*)



124

Pno. *mf* *molto*

Ped.

Vln. II

V1

126

Fl. I *ff* 6 *f* *molto* *p* *p* 5 *mp*

Fl. II *ff* 6 *f* *molto* *mp* *mp* 5

Ob. I *ff* *mf*

Ob. II *ff* *mf*

Cl. I *ff* *f* *mf* *molto* *p* *p*

Cl. II *ff* *f*

Esn. I *ff*

Esn. II *ff*

Hn. I *ff* *mf* *molto* *p*

Hn. II *ff*

Tpt. *ff* 3 *f* 5 *mf* *molto* *p*

Pno. *ff* 3 *p* 5

Vln. I *ff* *molto* *p*

Vln. II *ff* *molto* *mp*

Vla. *ff*

Vc. *ff* 3 3

Cb. *ff*

Ed.

129

Fl. I *p* 7:8

Fl. II

Cl. I

Pno. *mp* 5 7:8 9:8 5 3 Ped. 3 5

Vln. I *mp*

132

Fl. I *mp* 5 W1

Ob. I *mp* 3 *mf*

Ob. II *mf*

Cl. I *mp*

Bsn. I *mf*

Bsn. II *mf*

Hrn. I *mp*

Pno. *mf* 5 3 Ped. 3 5 3 5 3 3 3

Vln. I *mp* *mf*

Vln. II *mf* 5 *mp* 3

Vla. *mf* 3 *mp* 3

Vc. *pizz.* *mf* 3

Cb. *mf*

This page contains the musical score for measures 135 through 138. The instruments are arranged as follows:

- Flutes (Fl. I, Fl. II):** Both parts are silent throughout the measures.
- Oboes (Ob. I, Ob. II):** Both parts play a half note in measure 135, then remain silent. Dynamics are *mf*.
- Clarinets (Cl. I, Cl. II):** Both parts play a half note in measure 135, then a quarter note in measure 136, and remain silent. Dynamics are *mf* in measure 135 and *mp* in measure 136.
- Bassoons (Bsn. I, Bsn. II):** Bsn. I plays a half note in measure 135, then a quarter note in measure 136, and remains silent. Bsn. II plays a half note in measure 135, then remains silent. Dynamics are *mf*.
- Horns (Hn. I, Hn. II):** Hn. I plays a quarter note in measure 135, then a half note in measure 136, and remains silent. Hn. II plays a quarter note in measure 135, then a half note in measure 136, and remains silent. Dynamics are *p* and *mp*.
- Trumpet (Tpt.):** Silent throughout.
- Piano (Pno.):** Plays a complex rhythmic pattern of eighth notes and triplets. Dynamics are *mp* and *mf*. The tempo is marked *poco scherzando*. Pedal markings are present in measures 137 and 138.
- Violins (Vln. I, Vln. II):** Vln. I plays a half note in measure 135, then a quarter note in measure 136, and remains silent. Vln. II plays a triplet of eighth notes in measure 135, then a quarter note in measure 136, and remains silent. Dynamics are *mp* and *mf*.
- Viola (Vla.):** Plays a triplet of eighth notes in measure 135, then a quarter note in measure 136, and remains silent. Dynamics are *mf* and *mp*.
- Violoncello (Vcl.):** Plays a triplet of eighth notes in measure 135, then a quarter note in measure 136, and remains silent. Dynamics are *mp* and *mf*.
- Double Bass (Cb.):** Plays a quarter note in measure 135, then a half note in measure 136, and remains silent. Dynamics are *mp* and *mf*.

139

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Ebn. I  
Ebn. II  
Hrn. I  
Hrn. II  
Tpl.  
Pno.

Y1 **Appassionato** ♩=88  
somewhat snatched

142

Pno.  
Ped.

146

Pno.  
Ped.

(if possible, chords together, not broken)

150

*(non dim.)* *mf* *mp*

Ped. Ped. Ped. Ped. 3rd Ped. Ped.



157

**Z1** *Meno serio* - tempo primo ♩=132

*p* *mp*

Ped. Ped.

Vln. I *p* 3

Vln. II *p* 3

Vla. *p* 3 3

Vc. *p* 3 3

Cb. *p*



163

*p* 7:8 *mp* *mp*

Ped. Ped.

Vln. I 3

Vln. II 3



167

Fl. I *p*

Cl. I *p*

Cl. II *p*

Pno. *mp* *mp* *p* *7:8* *mp*

Vln. I *p* 3 3

Vln. II *p* 3 3

Vla. *p* 3 3

Vc. *p* 3 3

Cb. *p*

*ped.*

171

Pno. *7:8* *7:8* *7:8* *7:8* *8va*

175

Fl. I *f* *mf*

Fl. II *f* *mf*

Cl. I *f* *mf*

Cl. II *f* *mf*

Pno. *f* *mf* *più pesante* *mf* *f*



184

The score consists of 17 staves: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Ebn. I, Ebn. II, Hn. I, Hn. II, Tpl., Pno., Vln. I, Vln. II, Vla., Vcl., and Cb. Measures 184 and 185 are mostly rests for the woodwinds and brass, with some activity in the strings and piano. Measure 186 features a strong *f* dynamic across most instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets) play sustained notes with slurs. The strings play rhythmic patterns, with Violins I and II featuring triplets and a *8va* marking. The Piano part has complex textures with quintuplets and triplets in both hands, and a *Ped.* marking in the bass line.

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Ebn. I *f*

Ebn. II *f*

Hn. I *f*

Hn. II *f*

Tpl. *f*

Pno. *f*

Vln. I *f* *3* *8va*

Vln. II *f* *3*

Vla. *f* *3*

Vcl. *f* *3*

Cb. *f*

This page of a musical score, numbered 108, covers measures 187 through 190. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 187 and 188 feature a melodic line in the woodwinds (Flutes, Oboes, Clarinets, Horns, and Trumpets) with a dynamic marking of *f*. The strings play a rhythmic accompaniment of eighth notes. The Piano part begins in measure 189 with a complex, fast-moving passage marked *f*, featuring triplets and quintuplets. The Violin and Viola parts also have triplet figures in measures 189 and 190. The Bassoon and Contrabass parts provide a steady bass line with occasional rests.

190

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Tpt. *f*

Pno. *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

Fl. I *mf* 5

Fl. II *mf* 5

Ob. I

Ob. II

Cl. I *mf* 5

Cl. II *mf* 5

Bsn. I *mf*

Bsn. II *mf*

Hn. I

Hn. II

Tpt.

Pno. *mf*

Vln. I *mf* (b) *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf* arco

This page contains the musical score for measures 195 through 200. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. I
- Fl. II
- Ob. I
- Ob. II
- Cl. I
- Cl. II
- Esn. I
- Esn. II
- Hrn. I
- Hrn. II
- Tpt.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in 3/4 time and features a key signature of one flat (B-flat). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The strings are marked with *pizz.* (pizzicato) and *arco* (arco) markings. The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 5).

198

Fl. I  
Fl. II  
Vln. I  
Vln. II

*f* 3  
*f* 3  
*f* 3  
*f* 3



201

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Tpt.  
Pno.  
Vln. I  
Vln. II

*ff* (*non dim.*)  
*ff* (*non dim.*)  
*ff* (*non dim.*)  
*ff* (*non dim.*)  
*ff* (*non dim.*)  
*ff* 6 5 3 3 3  
*ff* 3 3 (*non dim.*)  
*ff* 3 3 (*non dim.*)

8va  
snatched  
Ped.



C2

205

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Vc. *f*

Cb. *f*



D2

212

Cl. I *mp*

Cl. II *mp*

Bsn. I *p* *mp*

Bsn. II *p* *mp*

Hn. I *p* *mp*

Hn. II *p* *mp*

Pno. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

This page of the musical score, numbered 114 and 218, contains measures 218 through 221. The orchestration includes the following instruments:

- Flutes:** Fl. I and Fl. II. Both parts are silent in measure 218 and begin in measure 219 with a fortissimo (*f*) dynamic.
- Oboes:** Ob. I and Ob. II. Both parts begin in measure 219 with a fortissimo (*f*) dynamic.
- Clarinets:** Cl. I and Cl. II. Both parts begin in measure 218 with a fortissimo (*f*) dynamic.
- Bassoons:** Bsn. I and Bsn. II. Both parts begin in measure 219 with a fortissimo (*f*) dynamic.
- Horns:** Hn. I and Hn. II. Both parts begin in measure 219 with a fortissimo (*f*) dynamic.
- Trombone:** Tpt. begins in measure 219 with a fortissimo (*f*) dynamic.
- Piano:** Pno. begins in measure 218 with a fortissimo (*f*) dynamic.
- Violins:** Vln. I and Vln. II. Both parts begin in measure 219 with a fortissimo (*f*) dynamic.
- Viola:** Vla. begins in measure 218 with a fortissimo (*f*) dynamic.
- Violoncello:** Vc. begins in measure 218 with a fortissimo (*f*) dynamic.
- Contrabass:** Cb. begins in measure 218 with a fortissimo (*f*) dynamic.

The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The dynamic *f* (fortissimo) is consistently marked across all instruments from measure 219 onwards. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

224 **E2**

Pno. *mf*

Vc. *mf*

Cb. *mf*



228

Hn. I *mf*

Hn. II *mf*

Tpt. *mf*

Pno. *mf*



231

Hn. I *mf*

Hn. II *mf*

Tpt. *mf*

Pno. *f*

F2 Heavy-footed - strident

234

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f* 3

Cl. II *f* 3

Bsn. I *f* 3

Bsn. II *f* 3

Hn. I *f* 3

Hn. II *f* 3

Tpt. *f* 3

Pno. *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f*

240

Pno.

**G2**

247

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Trp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



255

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Tpt.  
Pno.

*f*  
*f*  
*f* — *mf*  
*f* — *mf*  
*ff* — *f*  
*ff* — *f*  
*ff*  
*ff*

**H2** Graceful - elegant ♩=120

262

Fl. I  
Fl. II  
Ob. I  
Cl. I  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* 3  
*mp* 5  
*mp* 3  
*mp* 5  
*mf* con sord. delicate portamento *mp* *mp* 3 *p* senza sord.  
*mf* 5 *mp* 3 *mp* 5 3 *p* 3 senza sord.  
*mf* 3 *mp* 3 *mp* 3 *p* 3 senza sord.  
*mf* 3 *mp* 3 *mp* 3 *p* 3  
*mf* pizz. *mp* *mp* *p*





275

Fl. I *mf*

Fl. II

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Trpt. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

279

Fl. I *mf*

Fl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Pno.

Vla.

Vc.

284

Fl. I *mf*

Ob. I *mf*

Cl. I *mf*

Bsn. I *mf*

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



292

Fl. I *f* *mf < f* *mf <* *f*

Fl. II *f* *mf < f* *mf <* *f*

Ob. I *mf < f* *mf <* *f*

Ob. II *mf < f* *mf <* *f*

Cl. I *mf < f* *f*

Cl. II *mf < f* *mf <* *f*

Bsn. I *mf < f* *f*

Bsn. II *mf < f* *mf <* *f*

Hn. I *p* *mp* *mp <* *f*

Hn. II *p* *mp* *mp <* *f*

Trpt. *p* *mp* *mp <* *f*

Pno. *mp* *f*

Vln. I *arco* *p* *mollo* *mf < f* *mf <* *f* *pizz.*

Vln. II *arco* *p* *mollo* *mf < f* *mf <* *f* *pizz.*

Vla. *arco* *p* *mollo* *mf < f* *mf <* *f* *pizz.*

Vc. *arco* *p* *mollo* *mf < f* *mf <* *f* *pizz.*

Cb. *f*