VIOLA CONCERTO

PETER SEABOURNE

I. Gently animated 1
II. Murmuring 48
III. Restless, moving forward 64

Duration c. 30 minutes

SCORING:

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

2 Horns in F
2 Trumpets in B♭

Timpani
2 Percussion
Snare Drum, Suspended Cymbal, Closed Crash Cymbal(/Turkish Cymbal),
Triangle (and/or Crotales/Antique Cymbal), Bass Drum, Glockenspiel, Tubular Bells*

Harp

Solo Viola

Violins I
Violins II
Violas
Violoncelli
Double Basses
(with low C extension or 5 strings)

If a chamber orchestra is used it must have at least 8.8.6.6.2 strings

*In the 3rd movement Alla Turca sections the percussionists can add/substitute instruments if suitable options are available. Likewise, the indicated cello and bass technique marked can be experimented with.

Score notated at pitch except for usual octave transpositions. Harp harmonics are notated at played pitch, sounding 8va..

Multiple notes in string parts are always divisi unless otherwise marked.

Tuplets are always exactly even values, so e.g. 5 is never 3+2, duplet plus triplet etc..

Some enharmonic respellings are used in the parts to clarify melodic line., and are employed widely in the harp part.

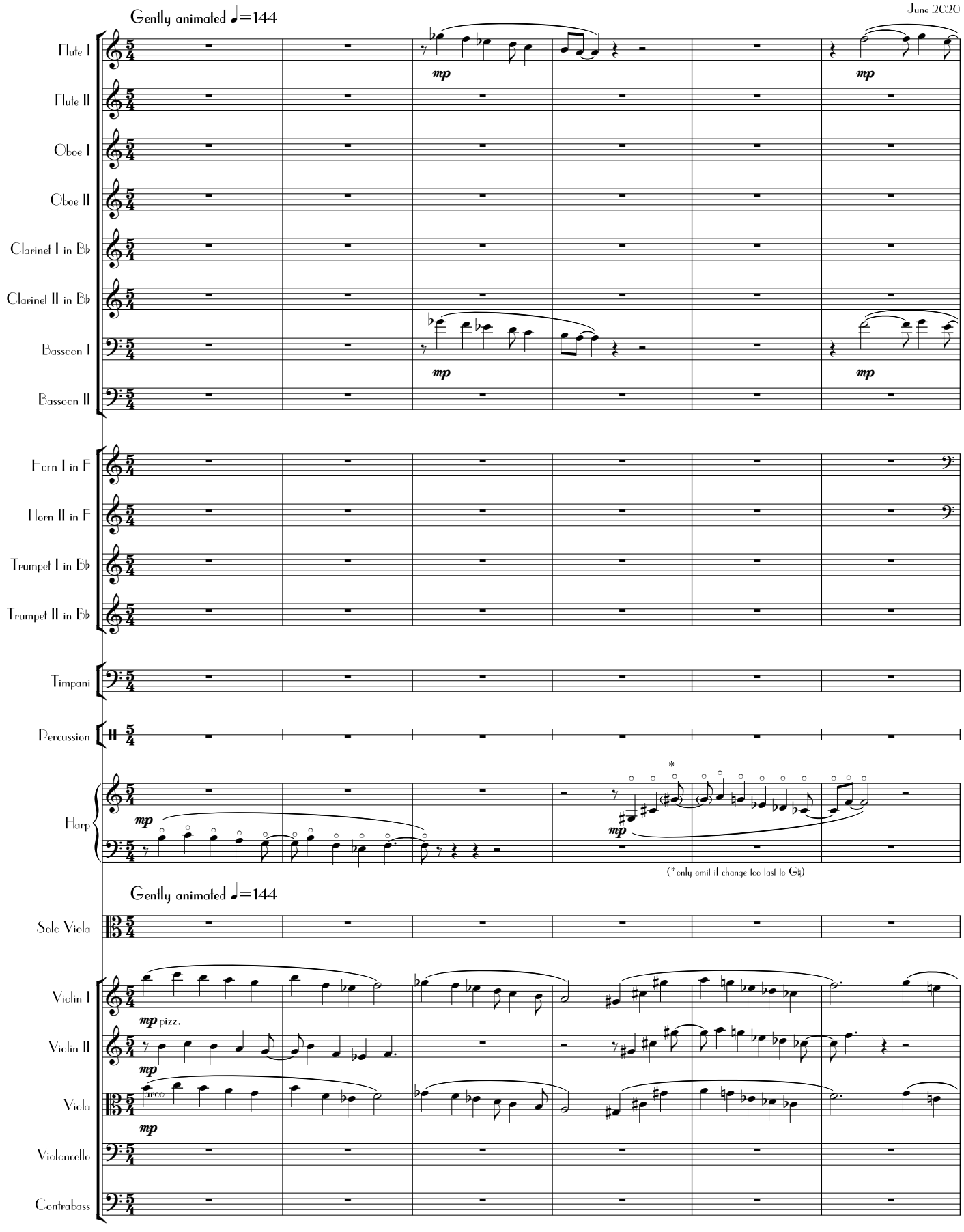
To my dear friend Wolfgang Wölfer-Roth

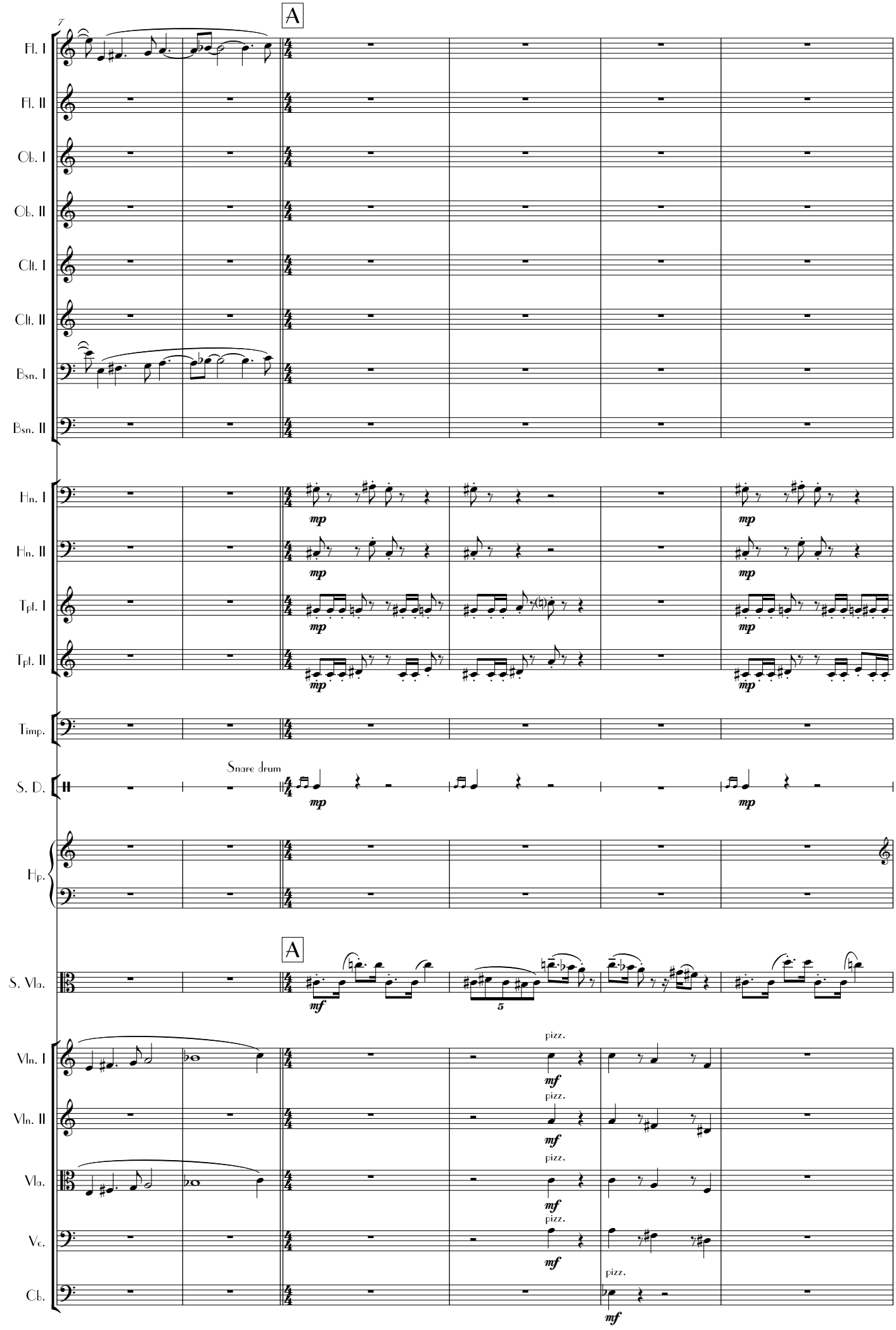
Viola Concerto

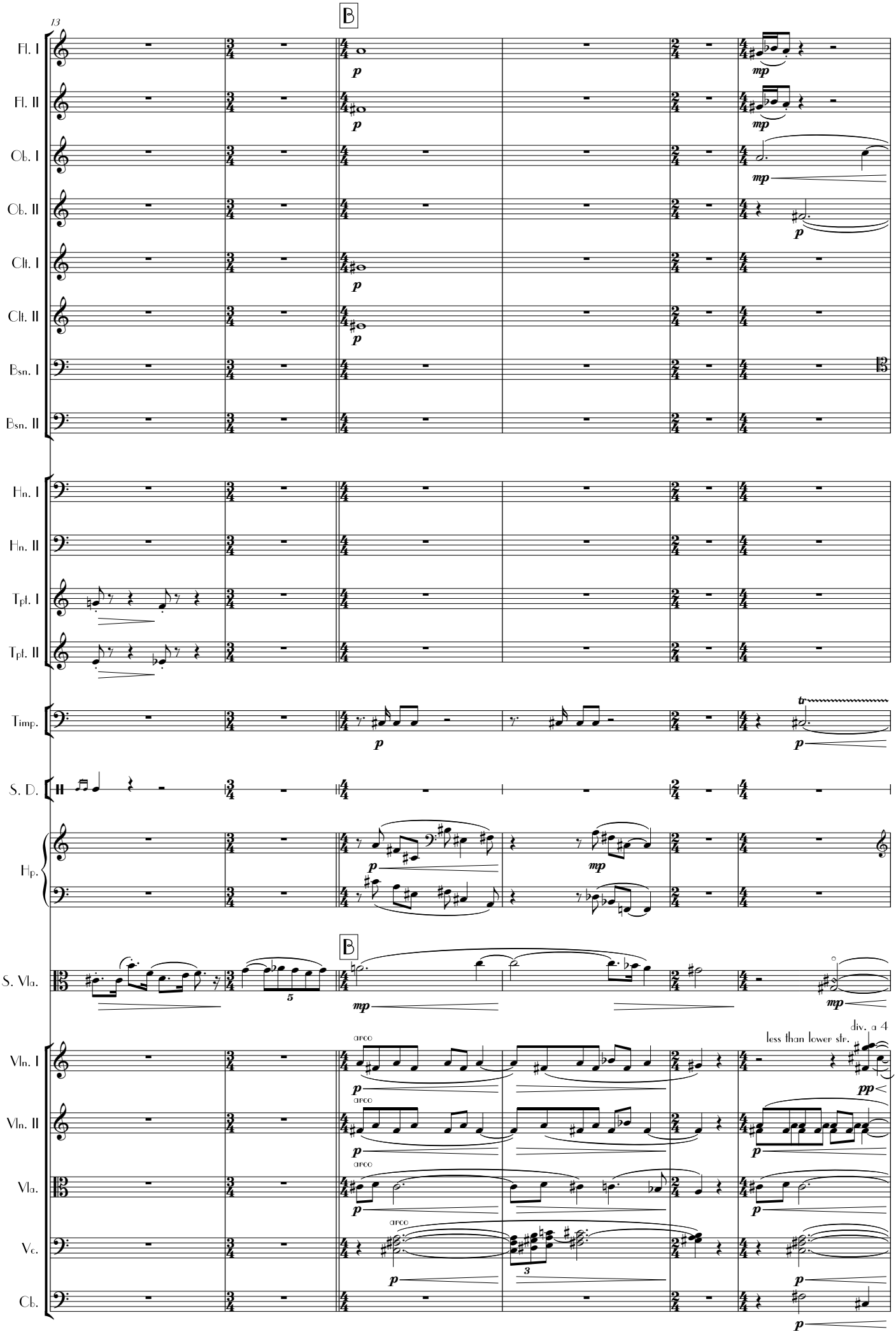
I

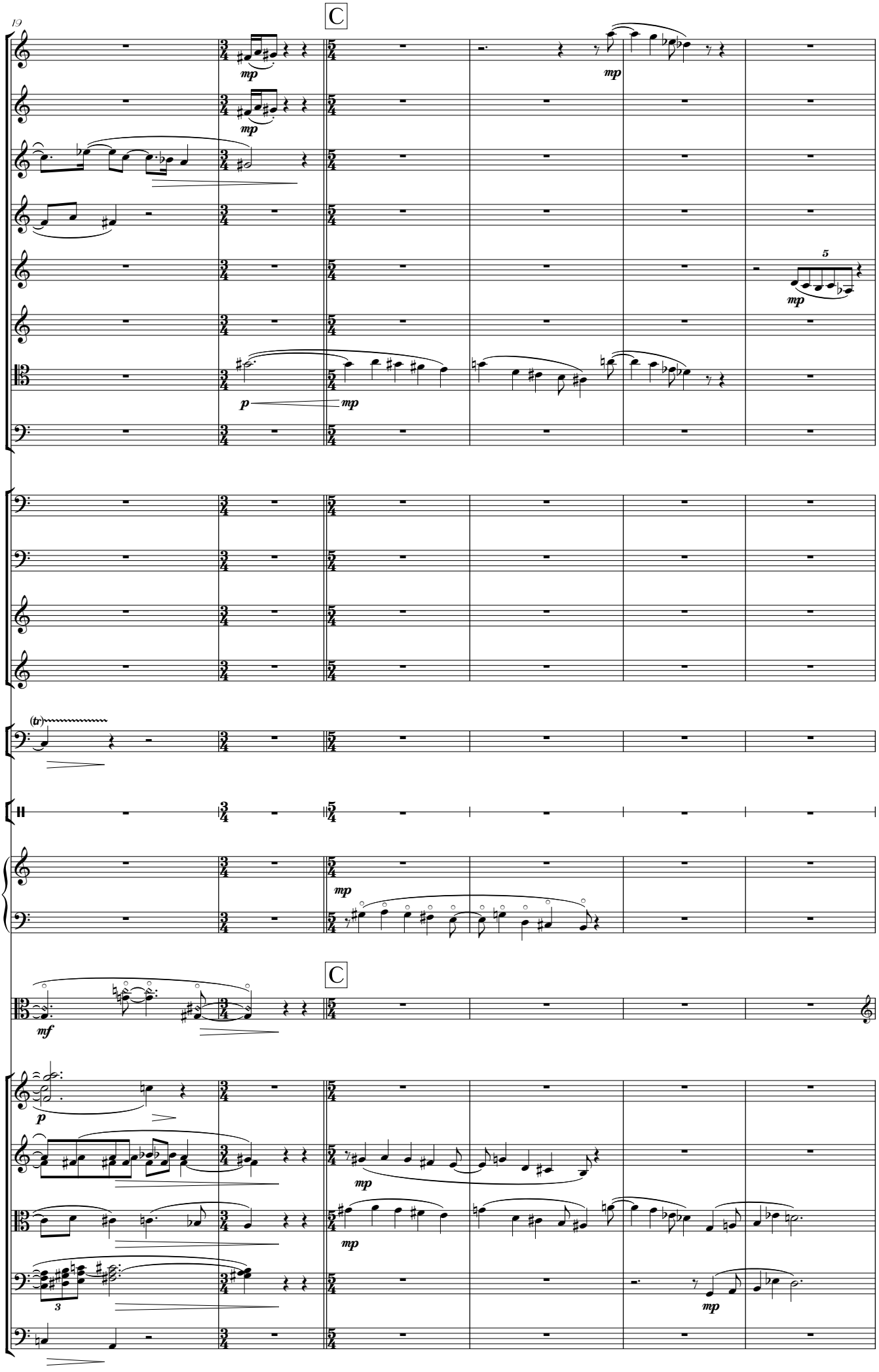
Peter Seabourne

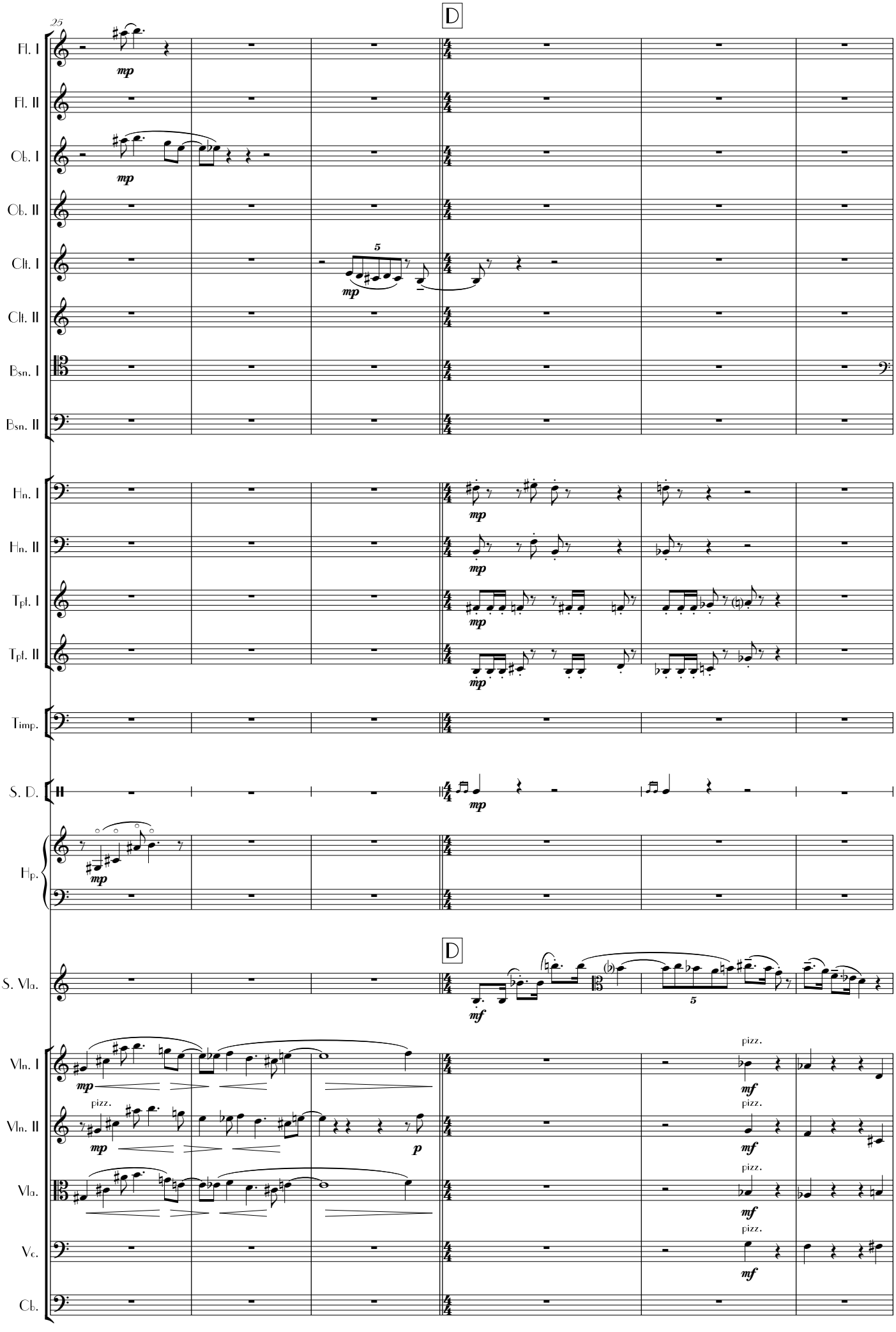
June 2020

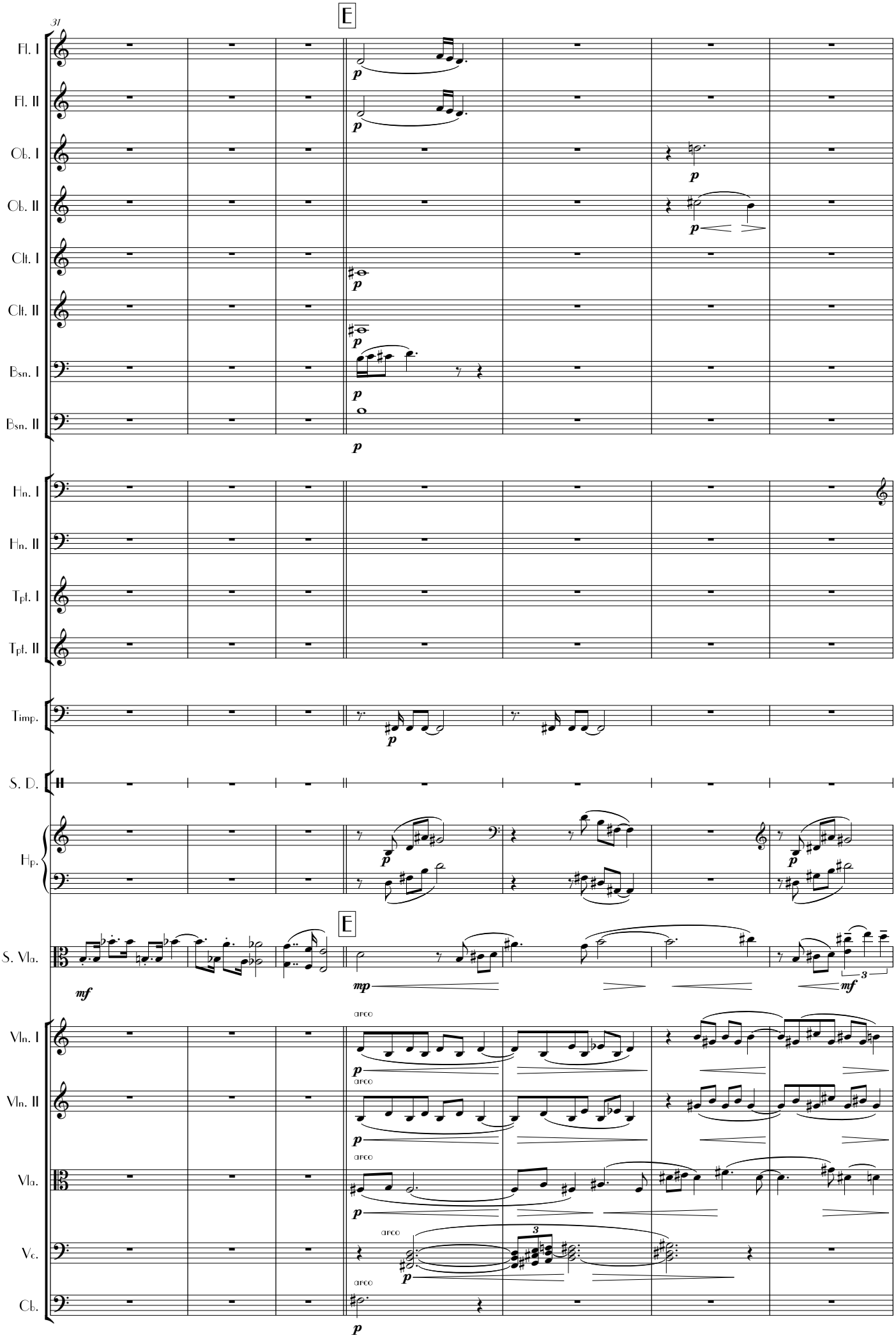


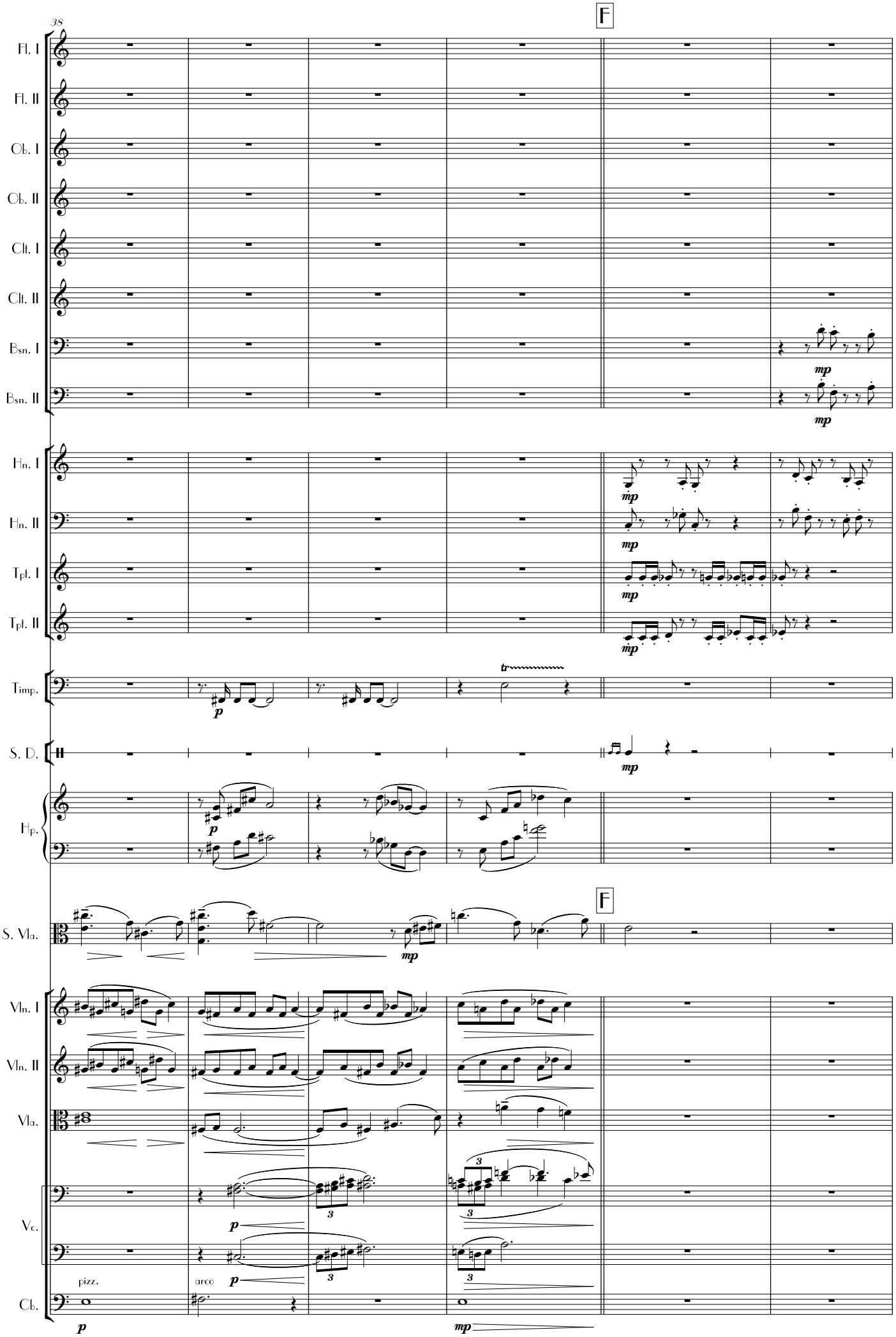

7
A
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Snare drum
S. D.
Hp.
A
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pizz.
5

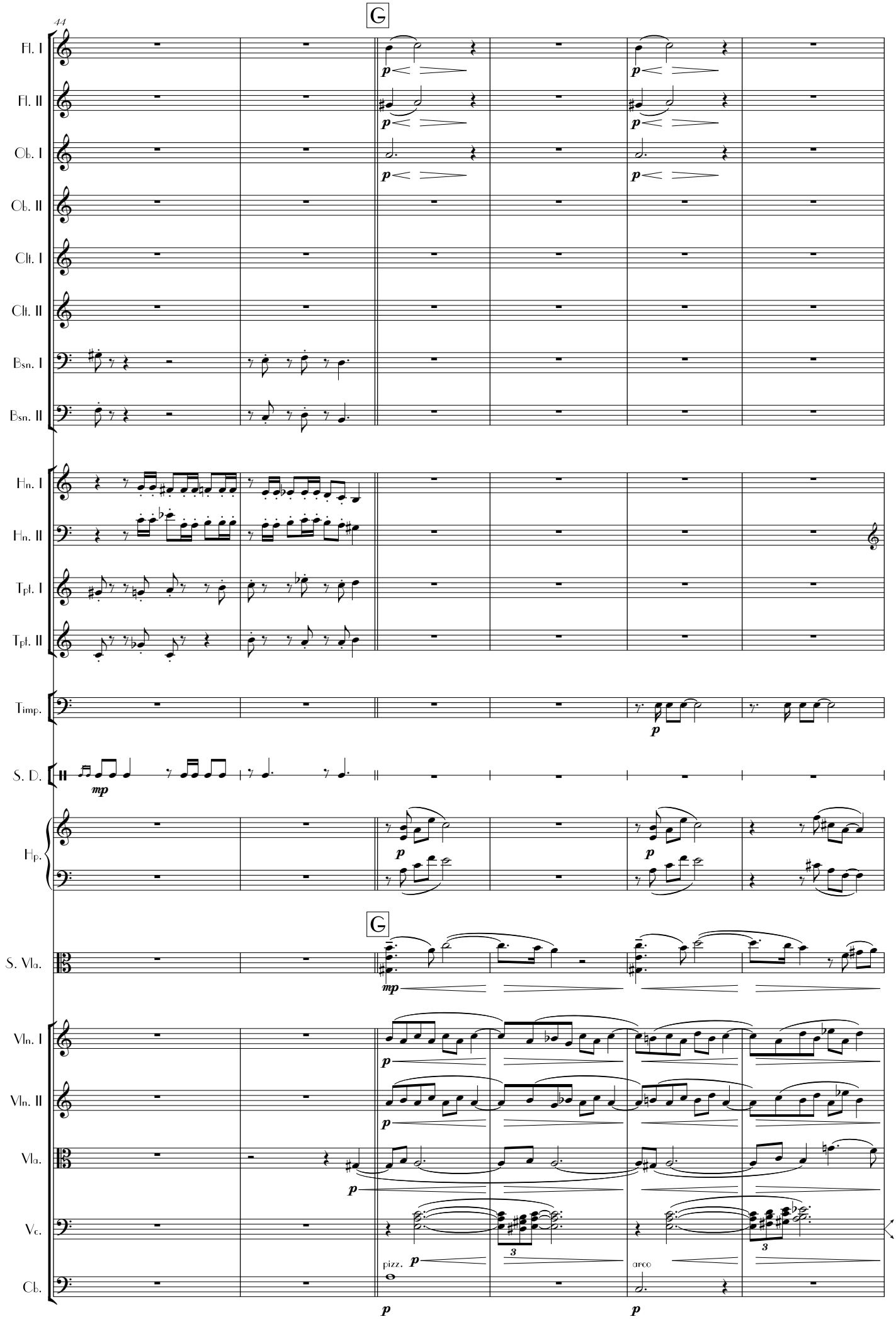

13
B
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
pp
tr
arco
div. a 4
less than lower str.

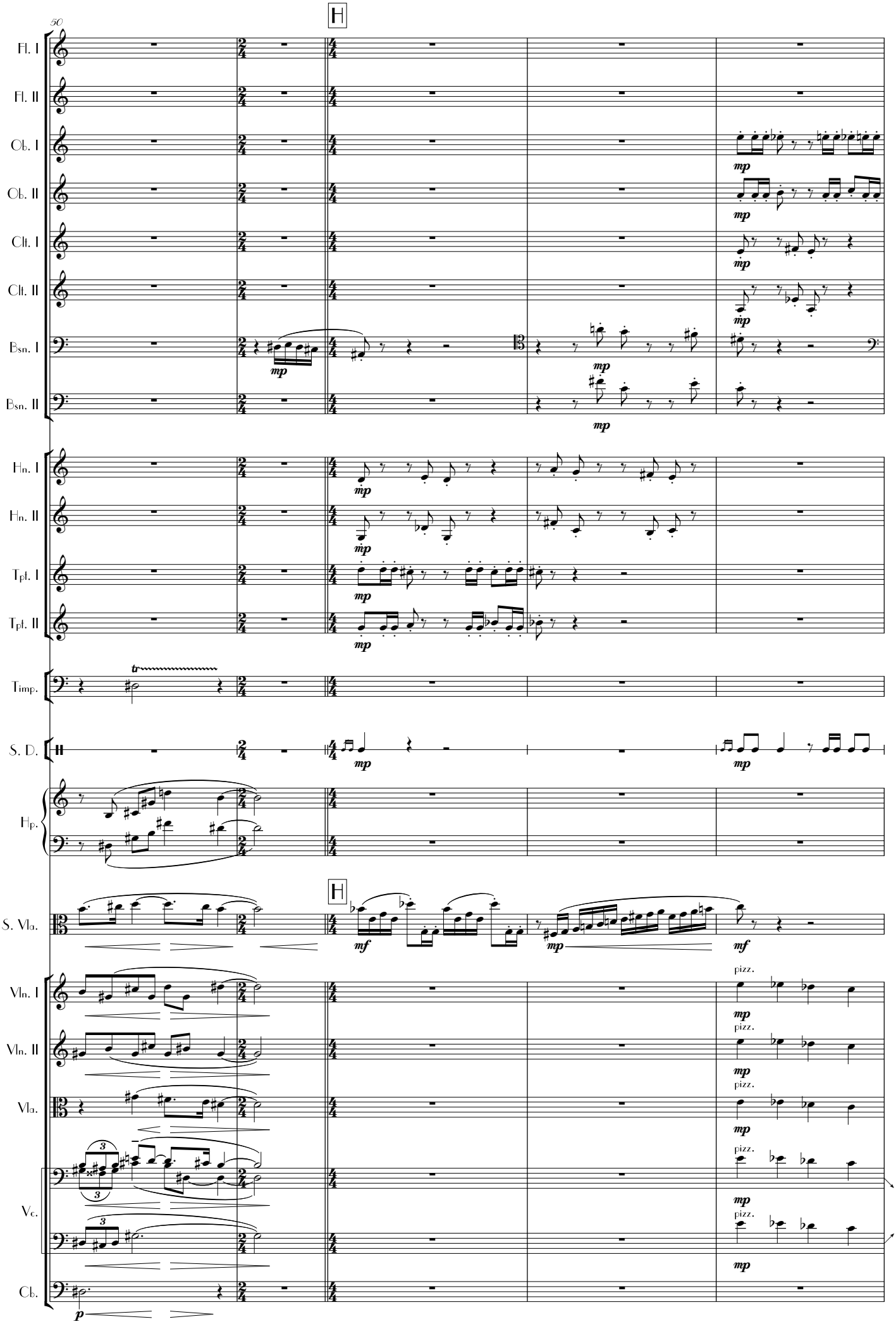

19
C
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
(tr)
5
3

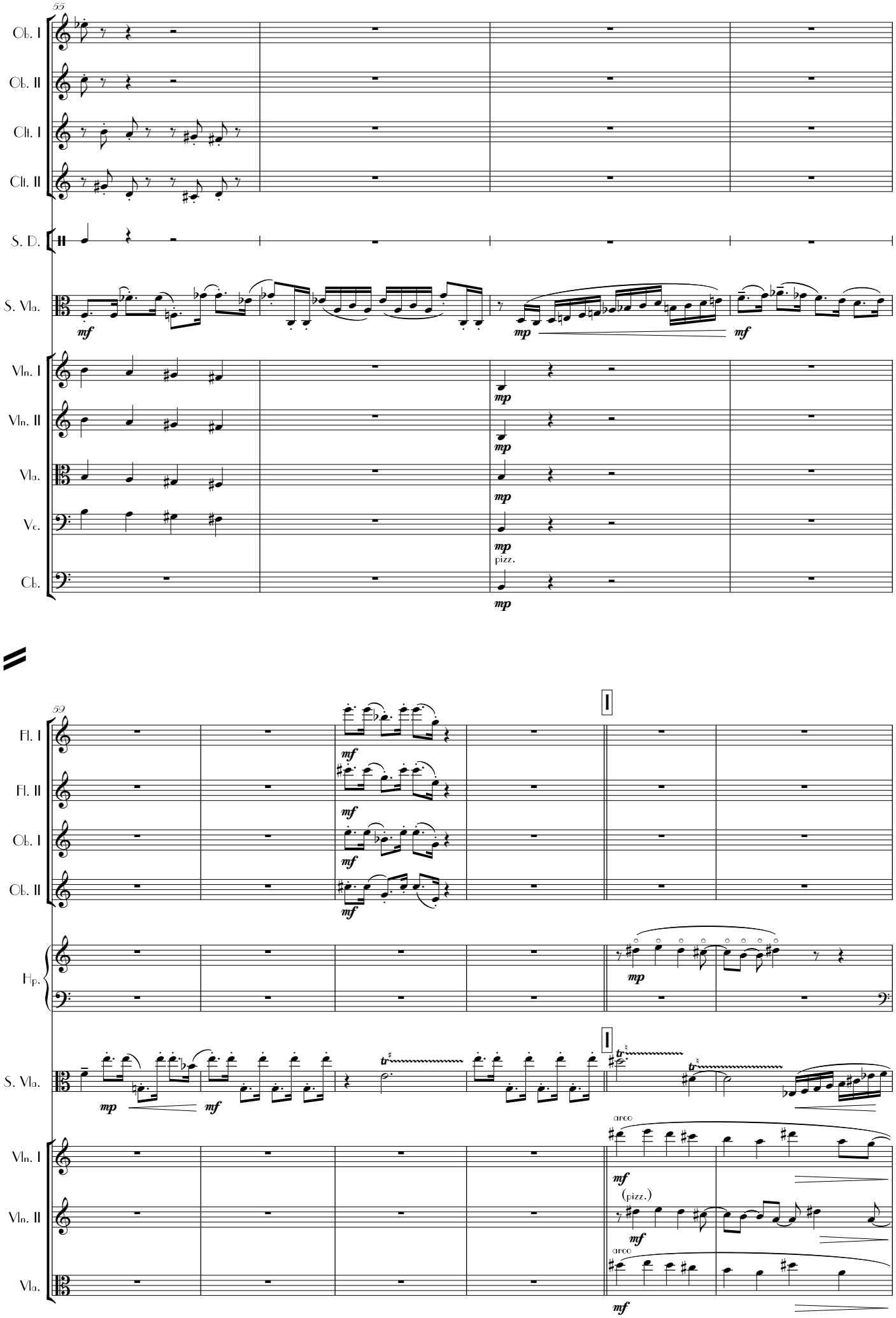

25
D
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
5
pizz.

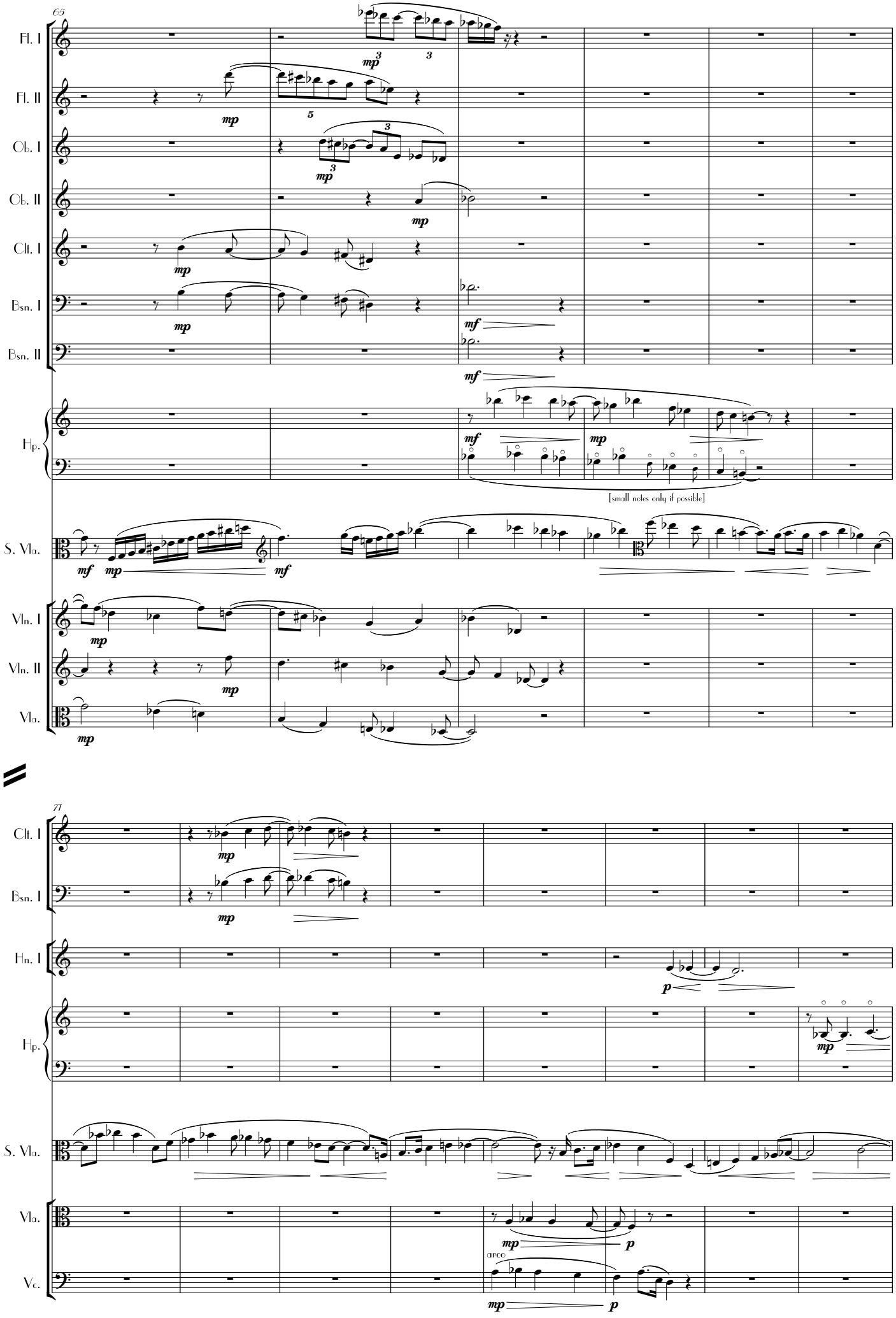

31
E
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
mp
arco

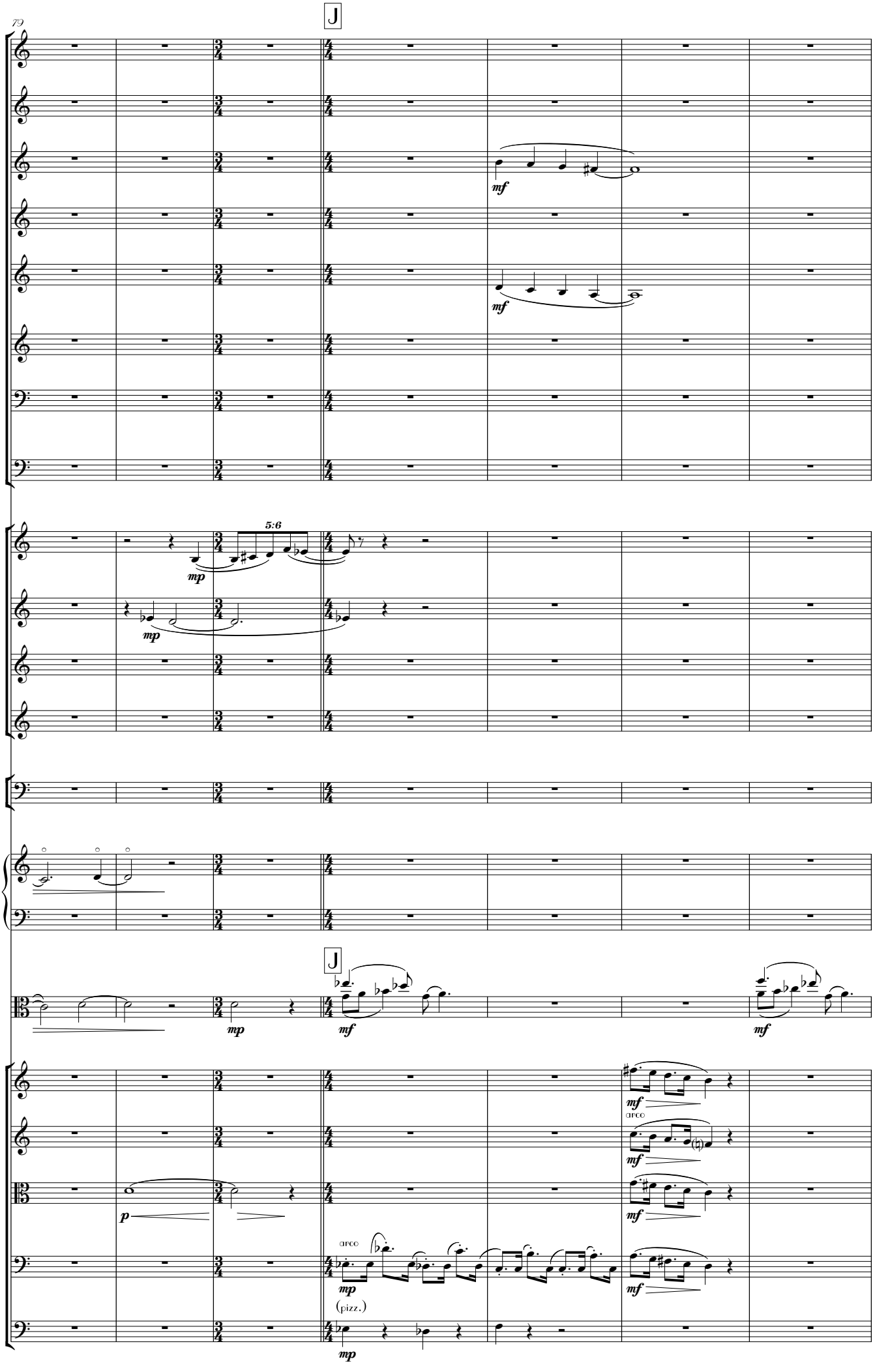

38
F
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
tr
pizz.
arco
3

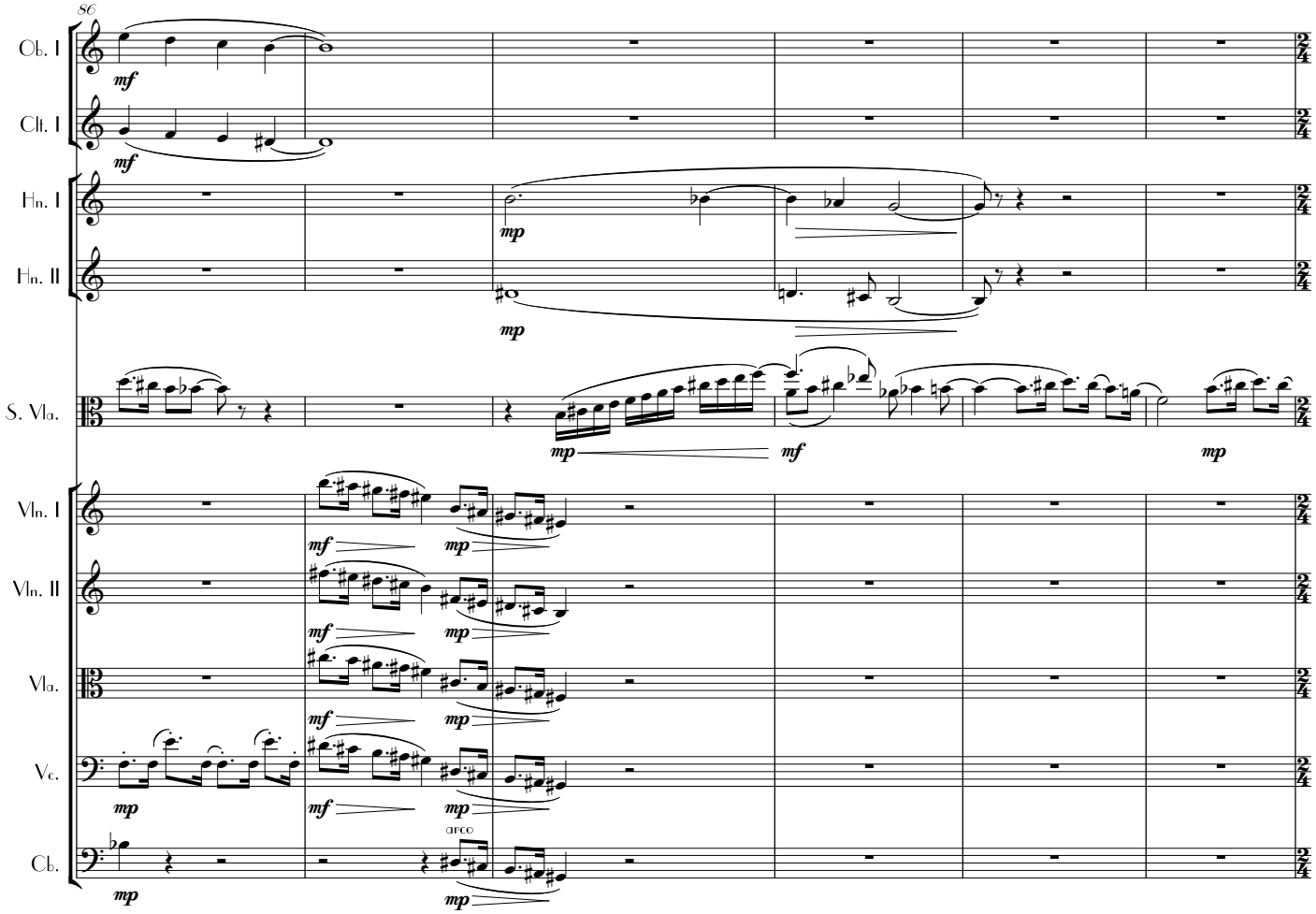

44
G
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
G
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

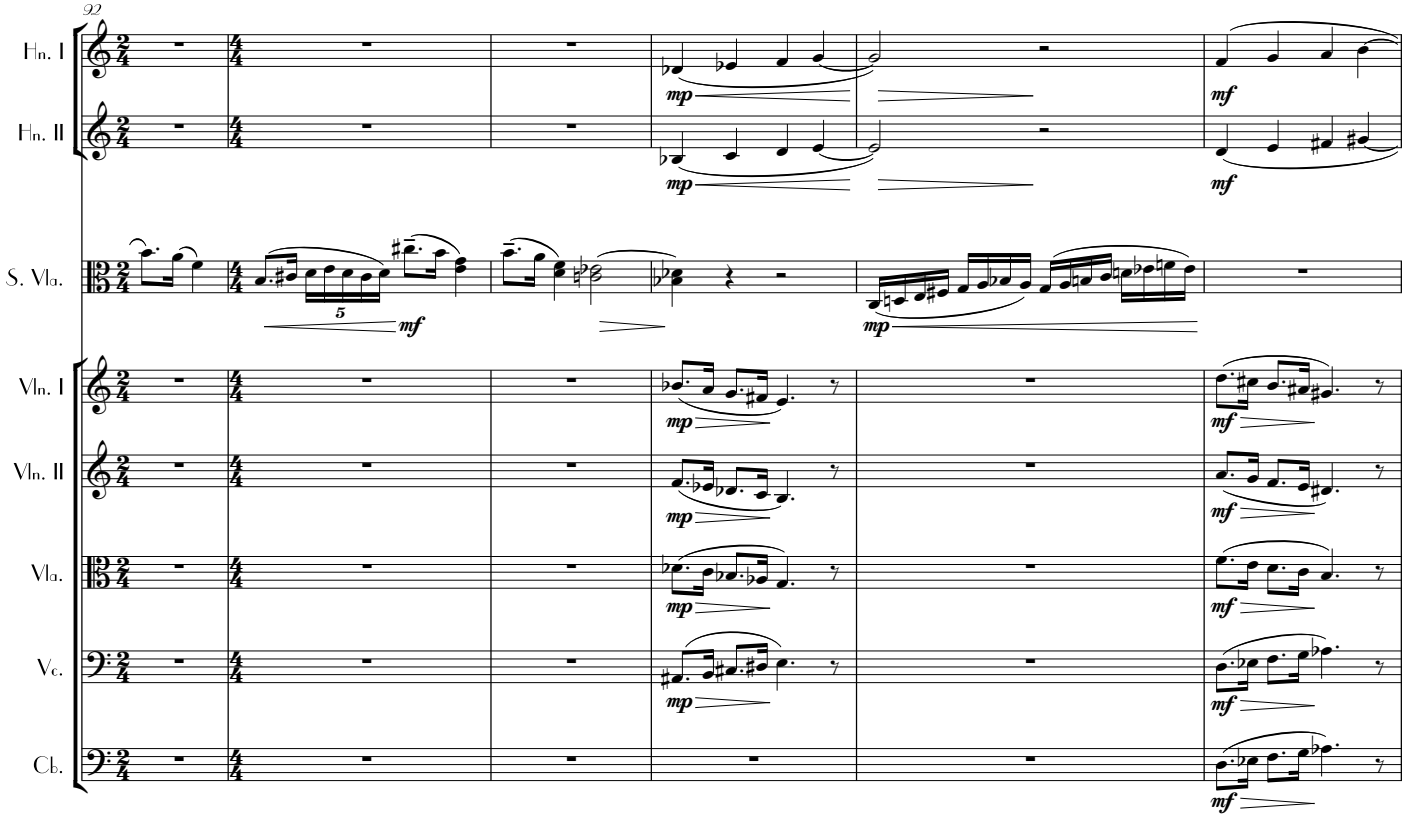

50
H
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
S. D.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
tr
pizz.

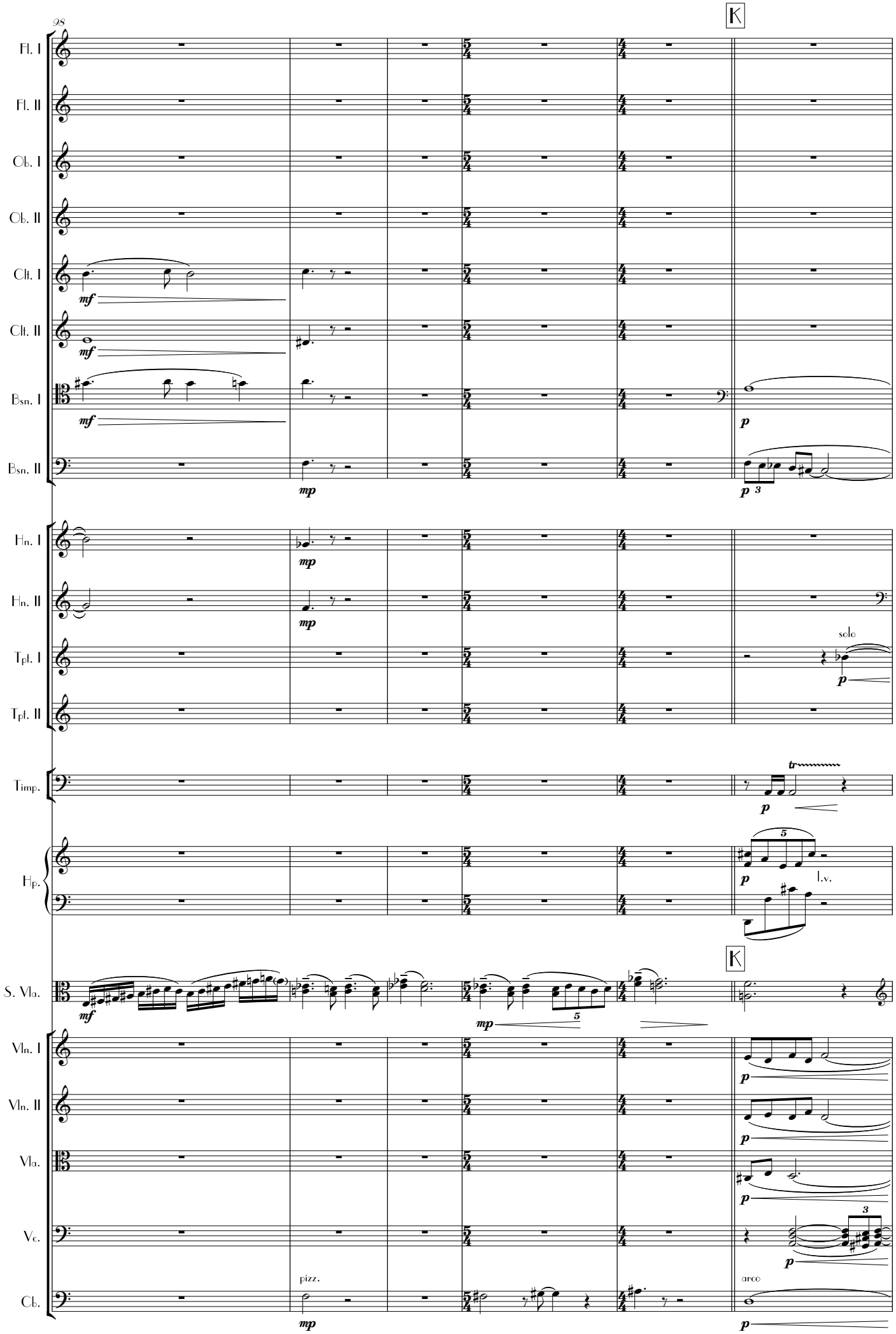

55
Ob. I
Ob. II
Clt. I
Clt. II
S. D.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
pizz.
59
Fl. I
Fl. II
Ob. I
Ob. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
arco
(pizz.)

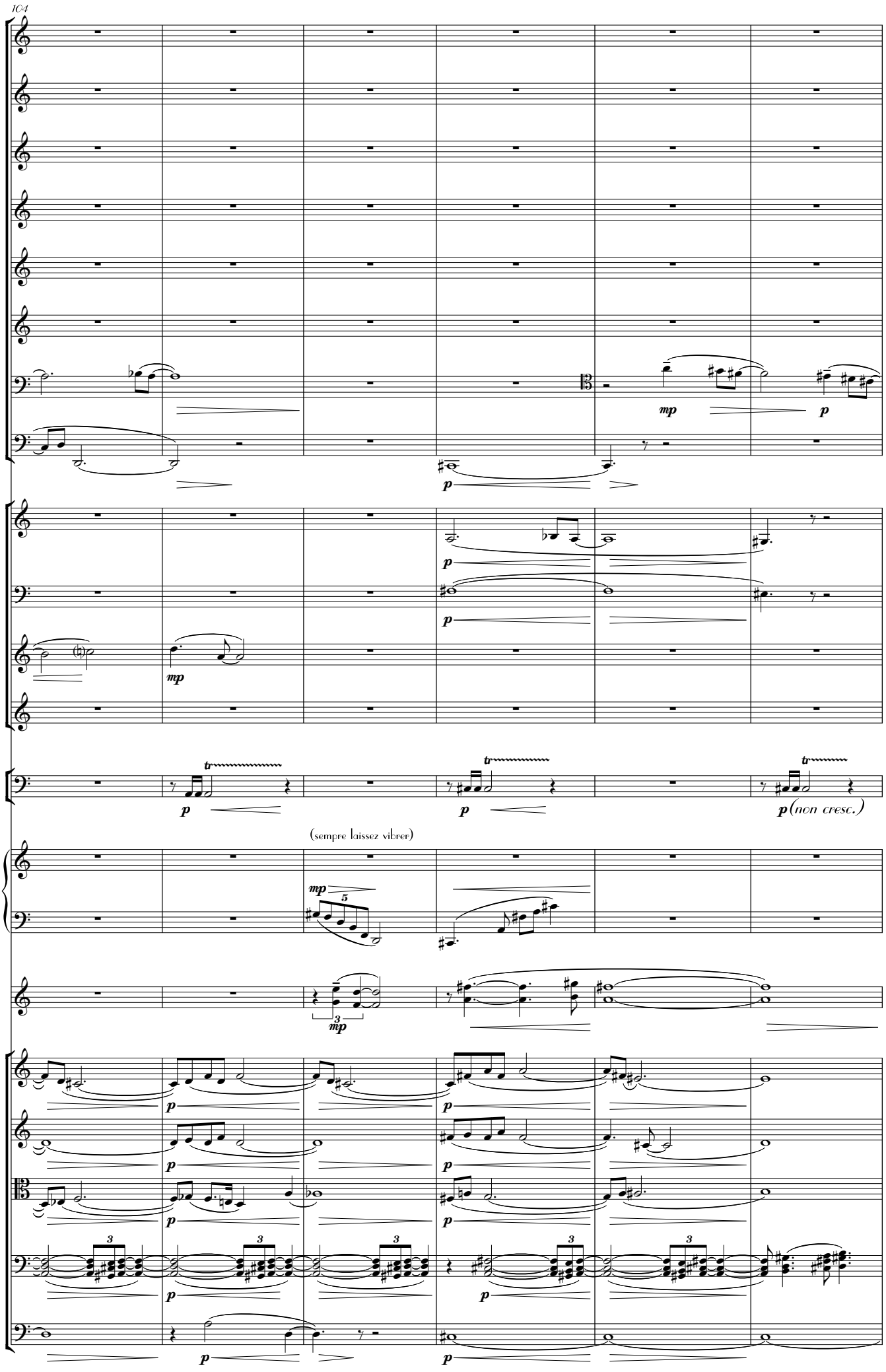

65
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Bsn. I
Bsn. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
mp
mf
[small notes only if possible]
71
Clt. I
Bsn. I
Hn. I
Hp.
S. Vla.
Vla.
Vc.
arco
p

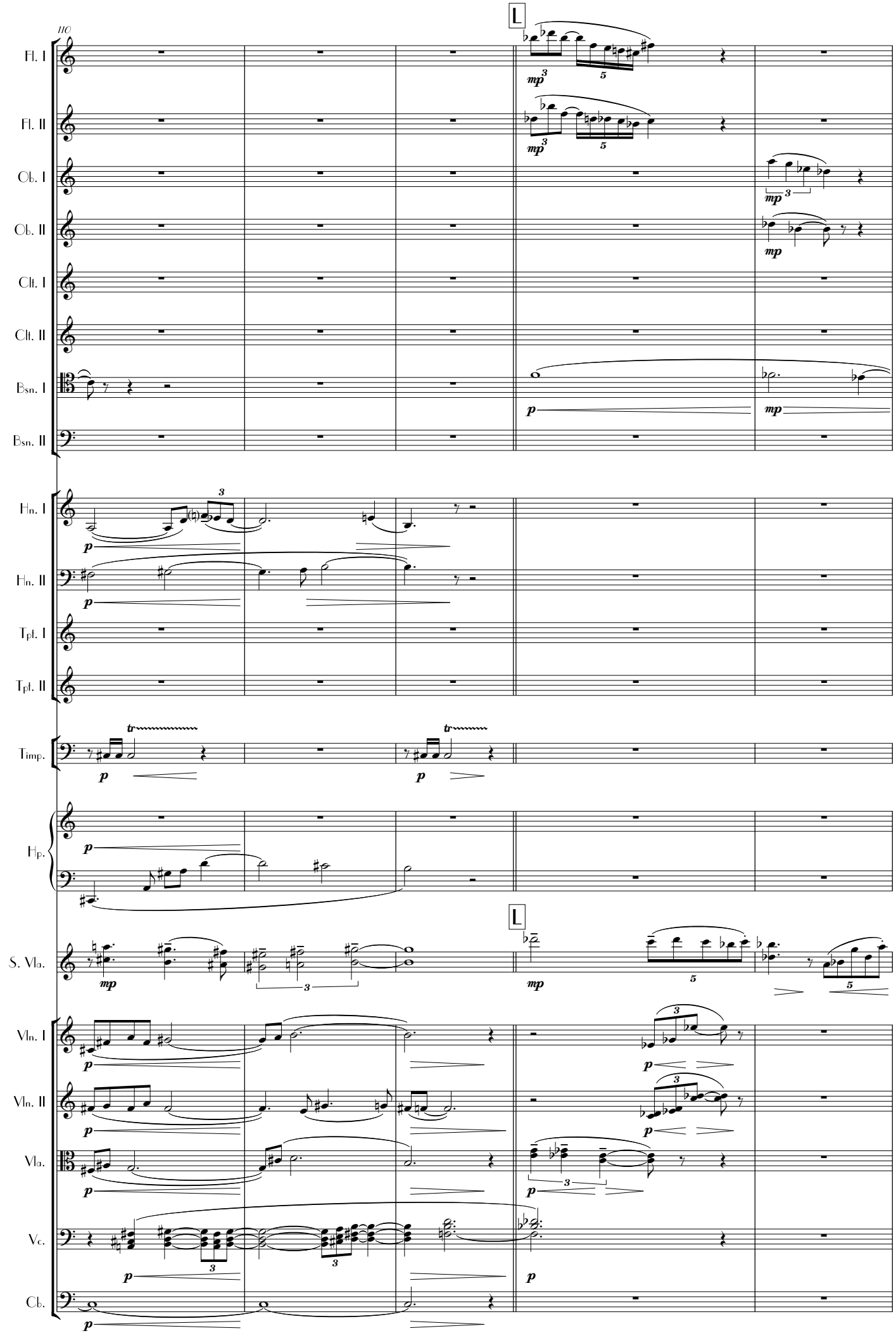

79
J
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
5:6
p
arco
(pizz.)

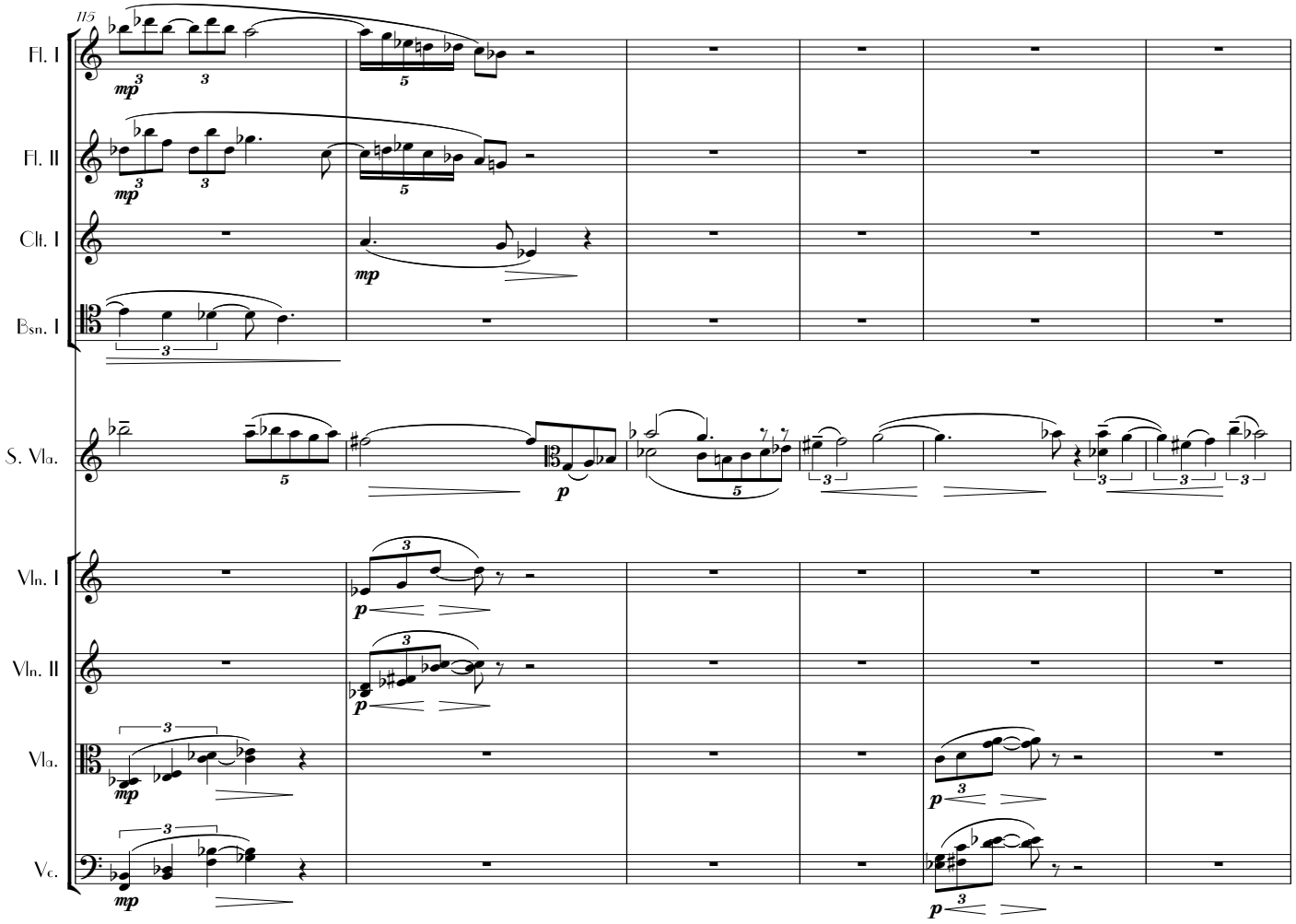

86
Ob. I
Clt. I
Hn. I
Hn. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

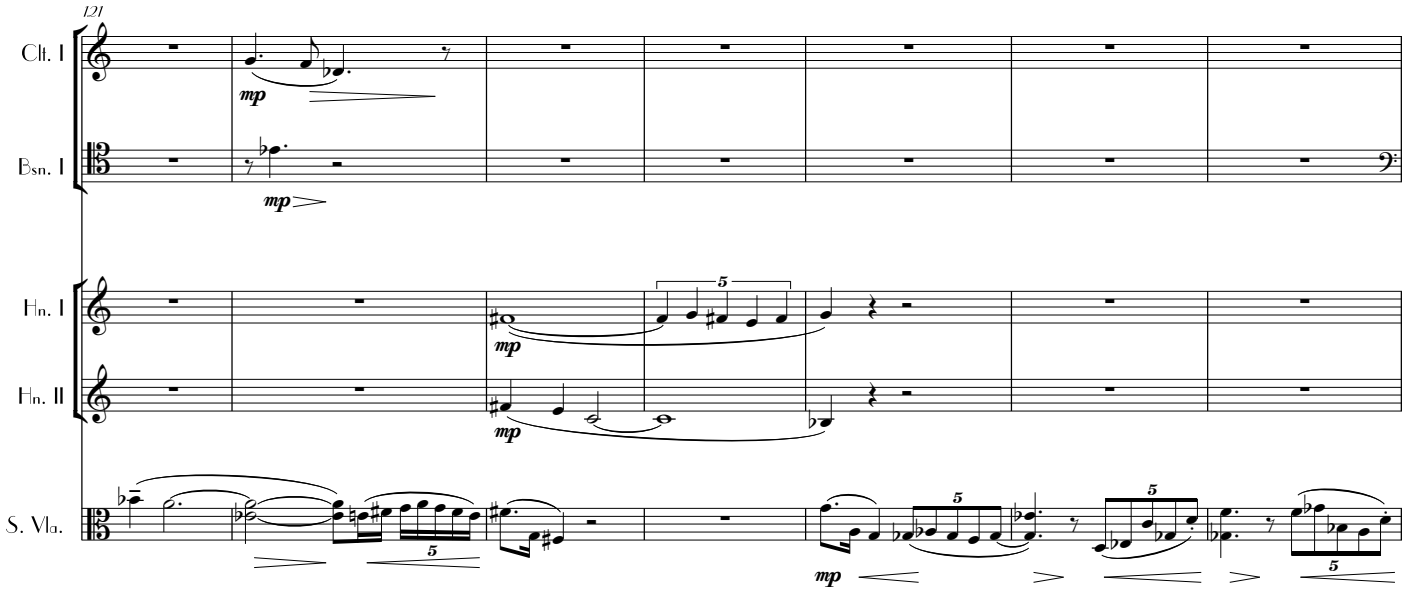

92
Hn. I
Hn. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

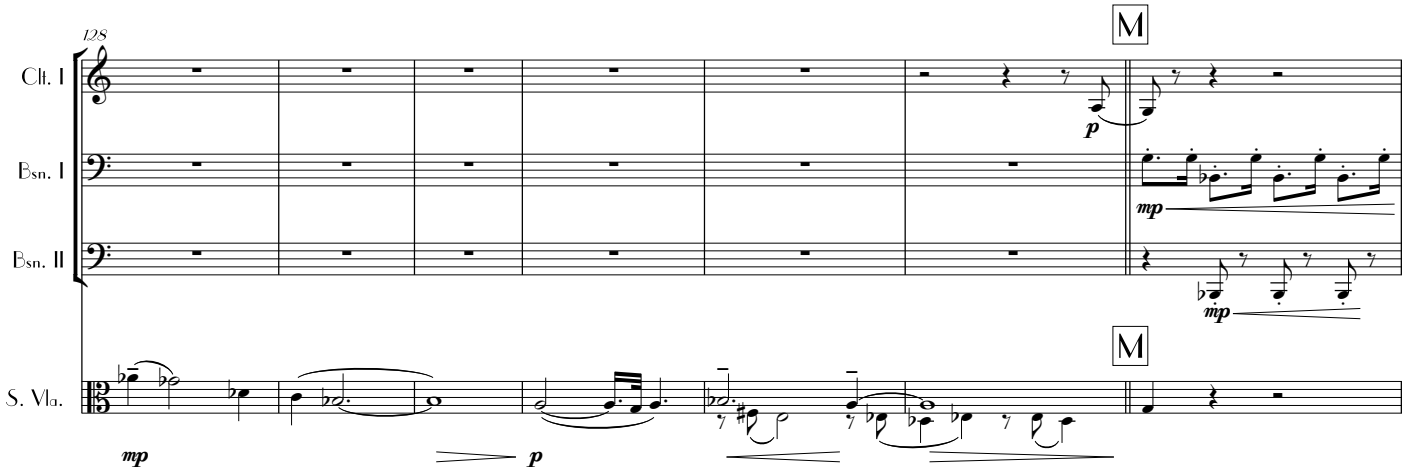

98
K
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
solo
tr
l.v.
pizz.
arco

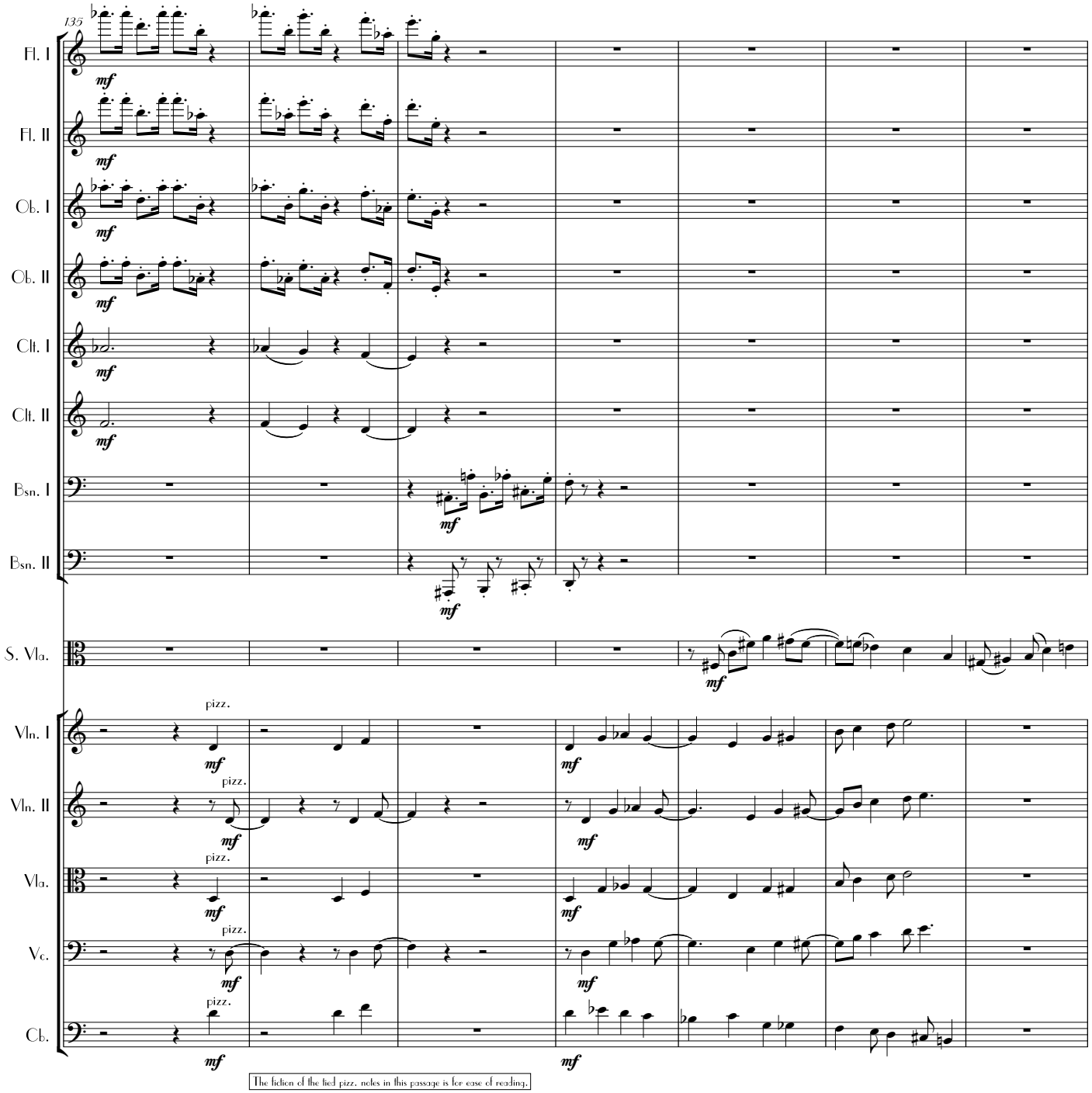

104
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(sempre laissez vibrer)
(non cresc.)


110
L
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
tr

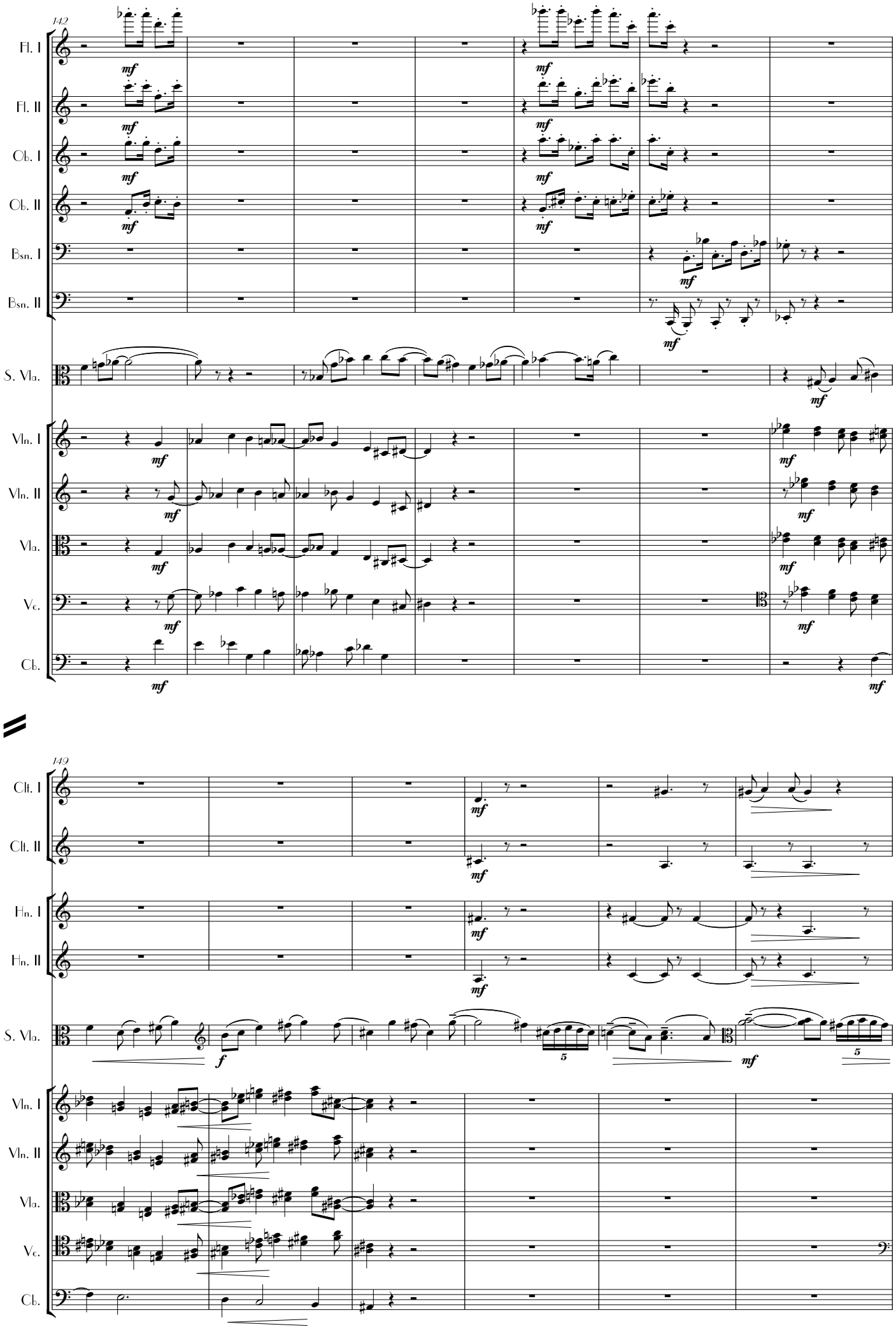

115
Fl. I
Fl. II
Clt. I
Bsn. I
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
mp
p

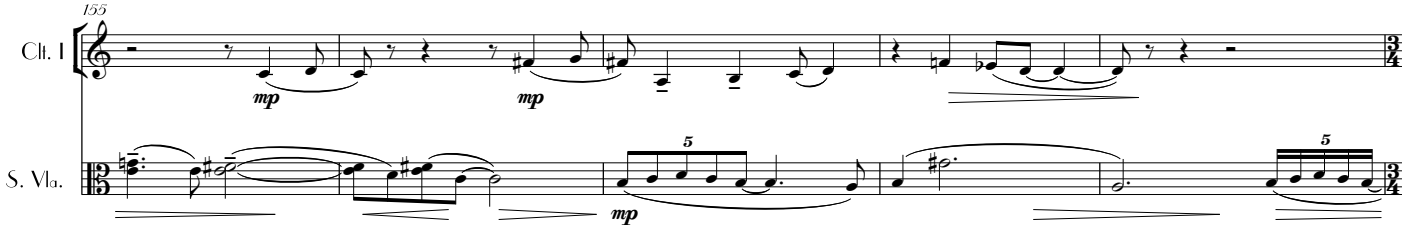

121
Clt. I
Bsn. I
Hn. I
Hn. II
S. Vla.
mp

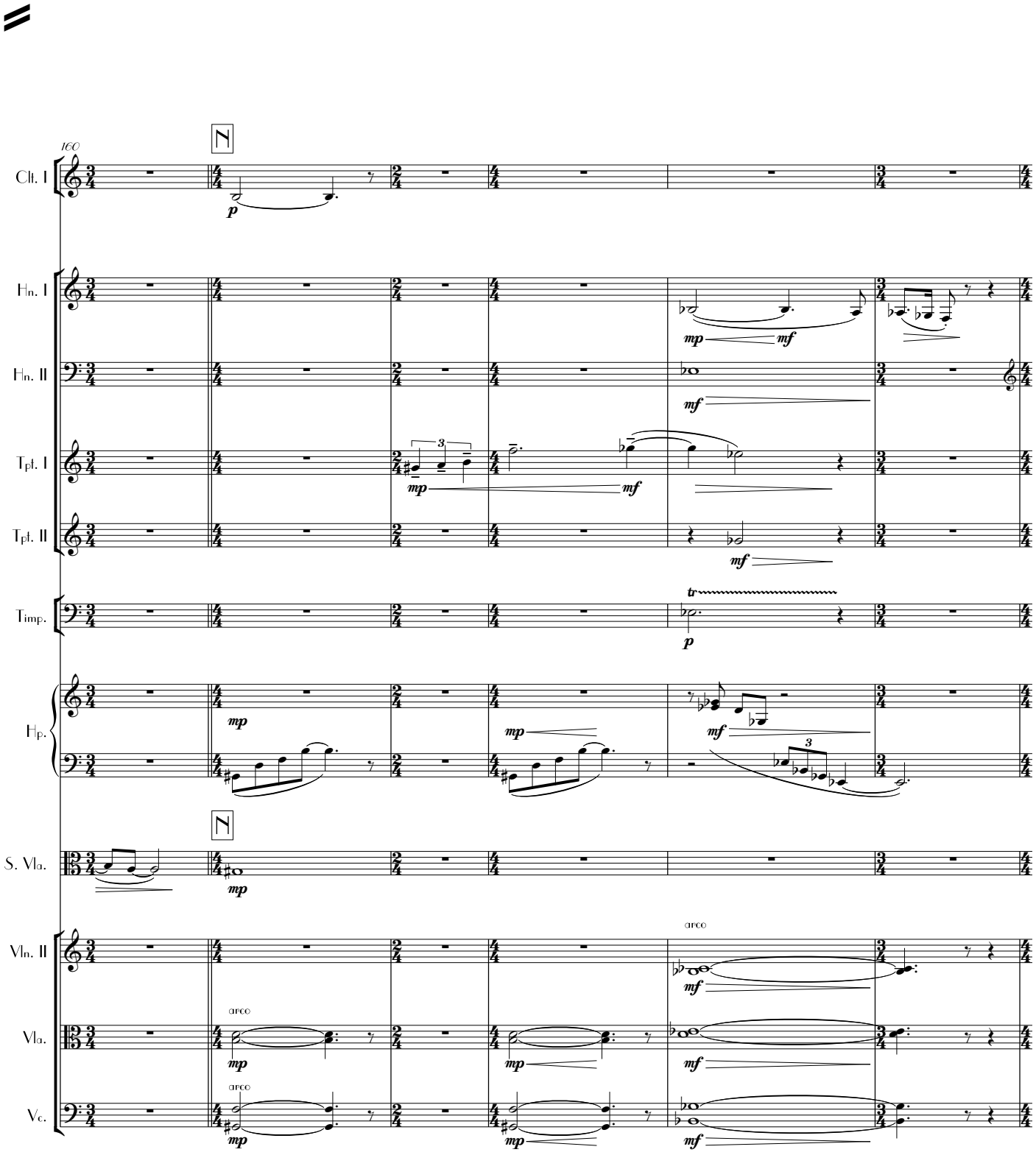


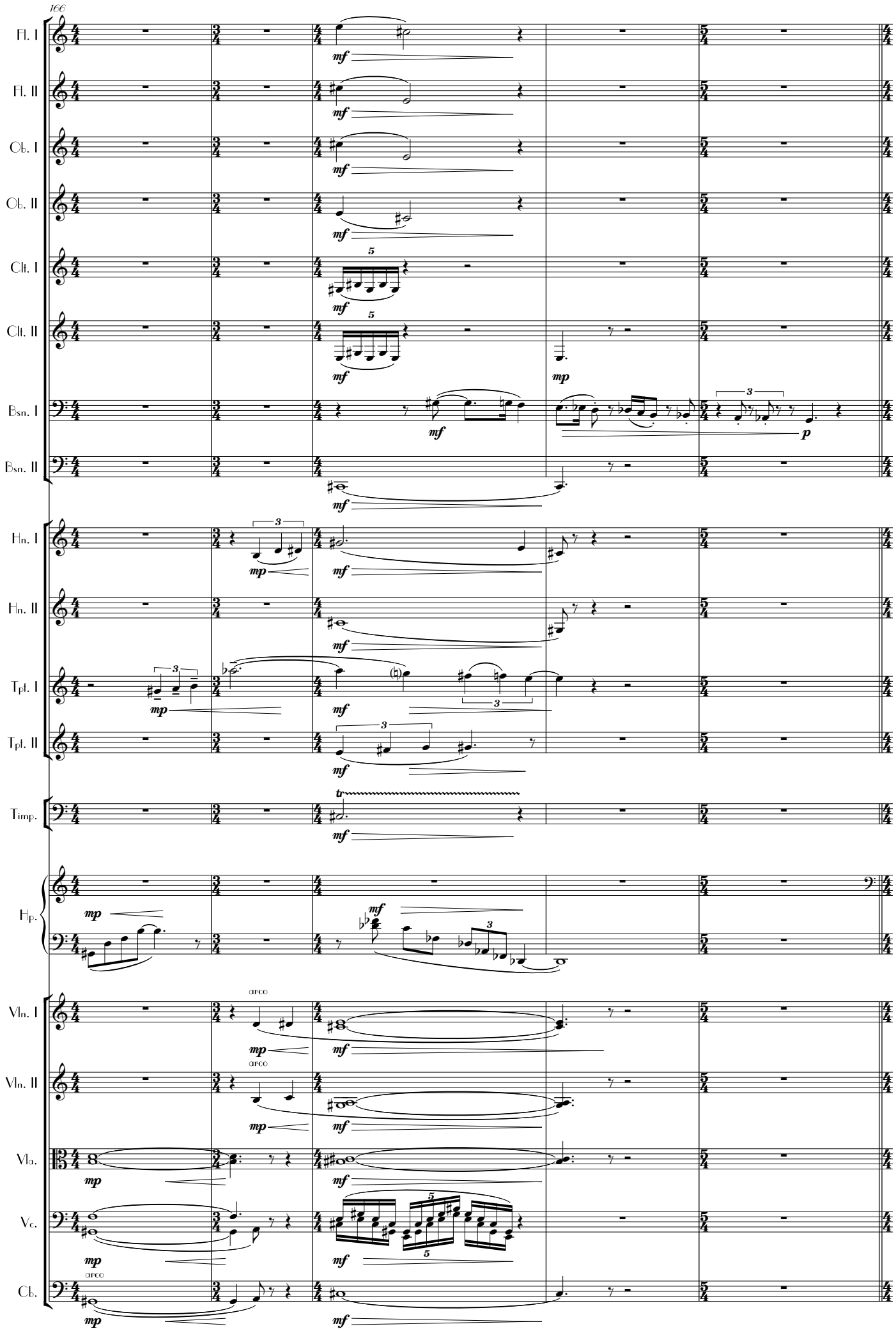


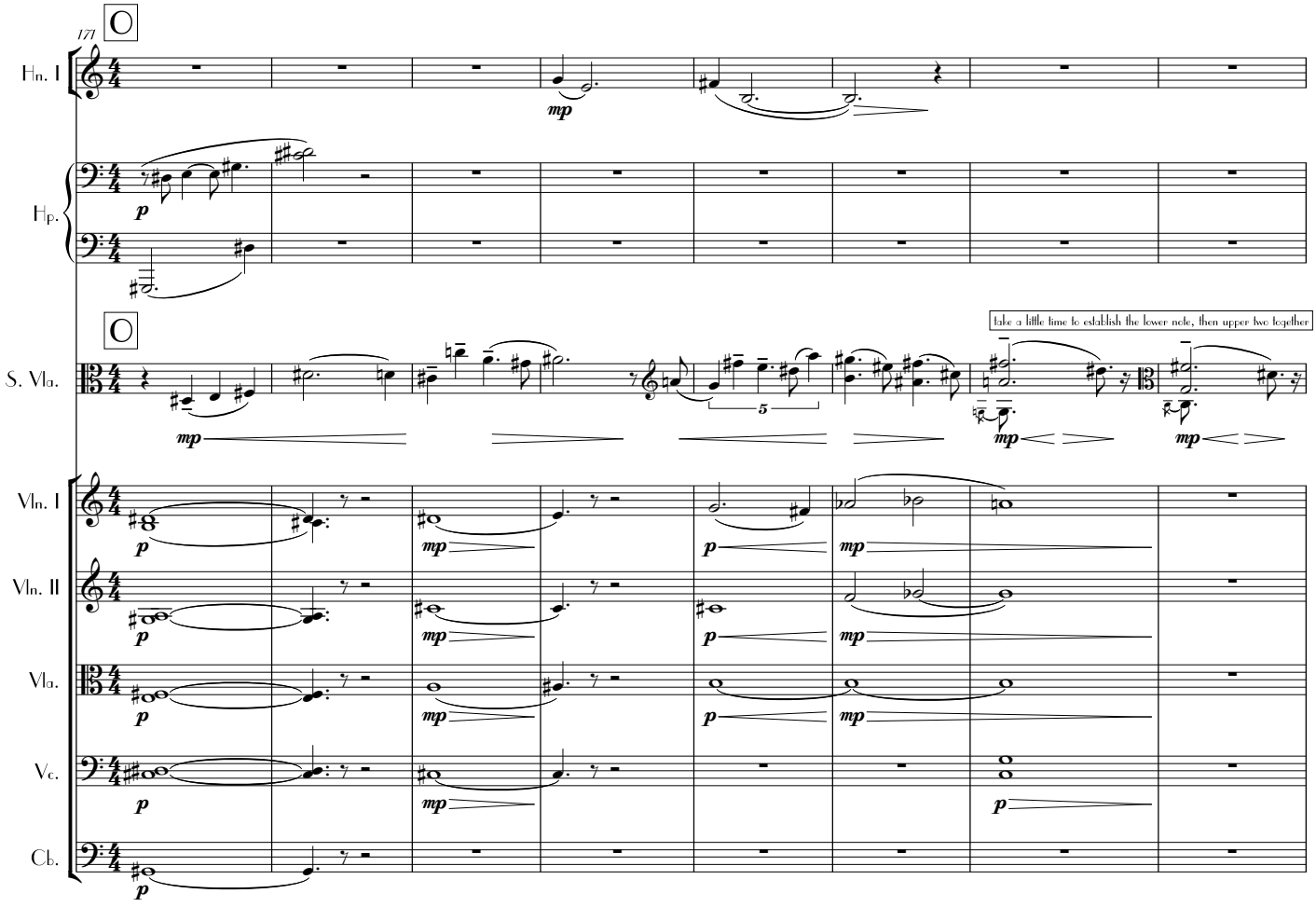
The fiction of the tied pizz. notes in this passage is for ease of reading.

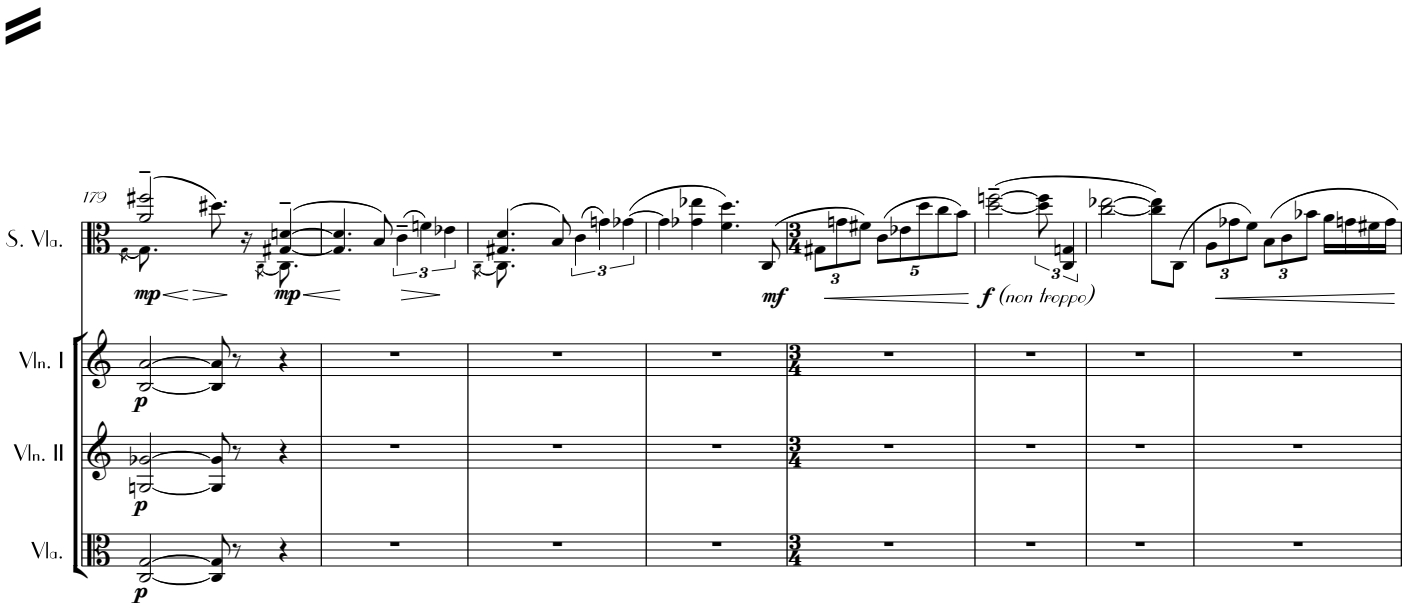

142
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
149
Clt. I
Clt. II
Hn. I
Hn. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
5

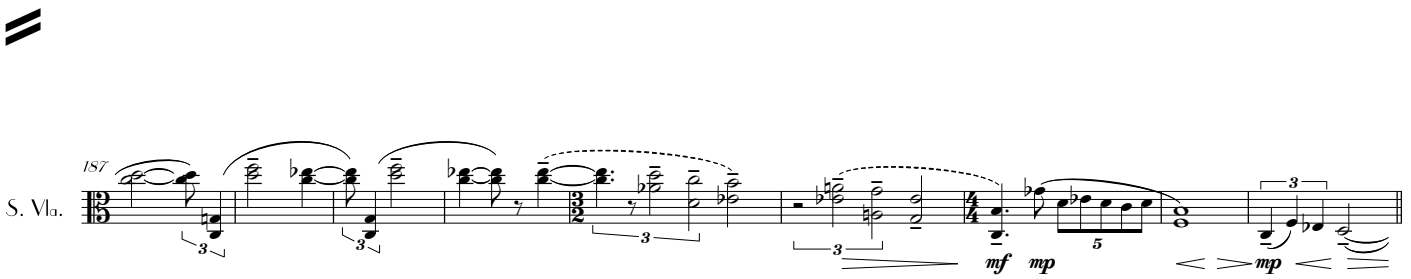

155
Clt. I
S. Vla.
mp
mp
5
mp
5

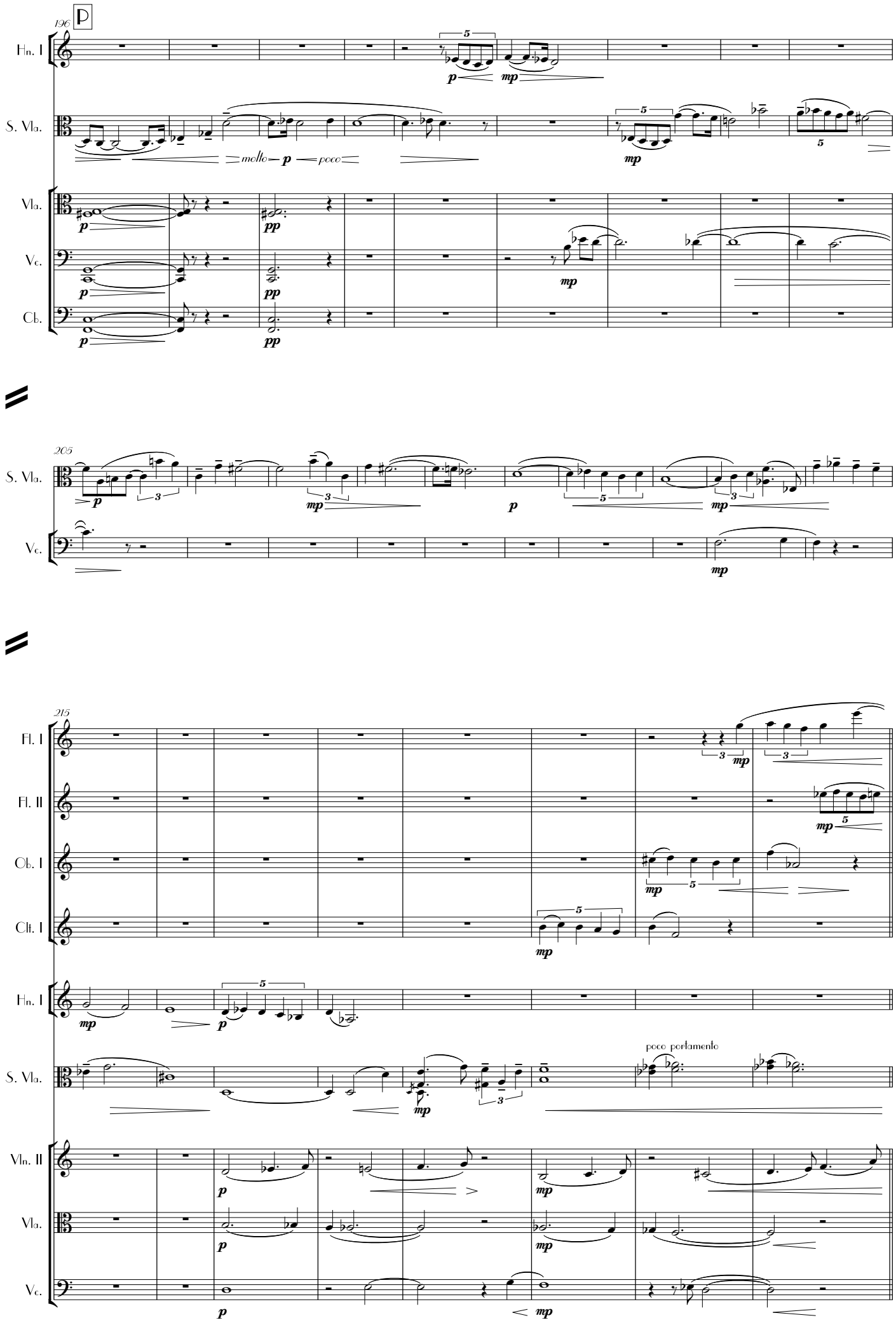

160
Clt. I
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. II
Vla.
Vc.
p
mp
mf
tr
arco

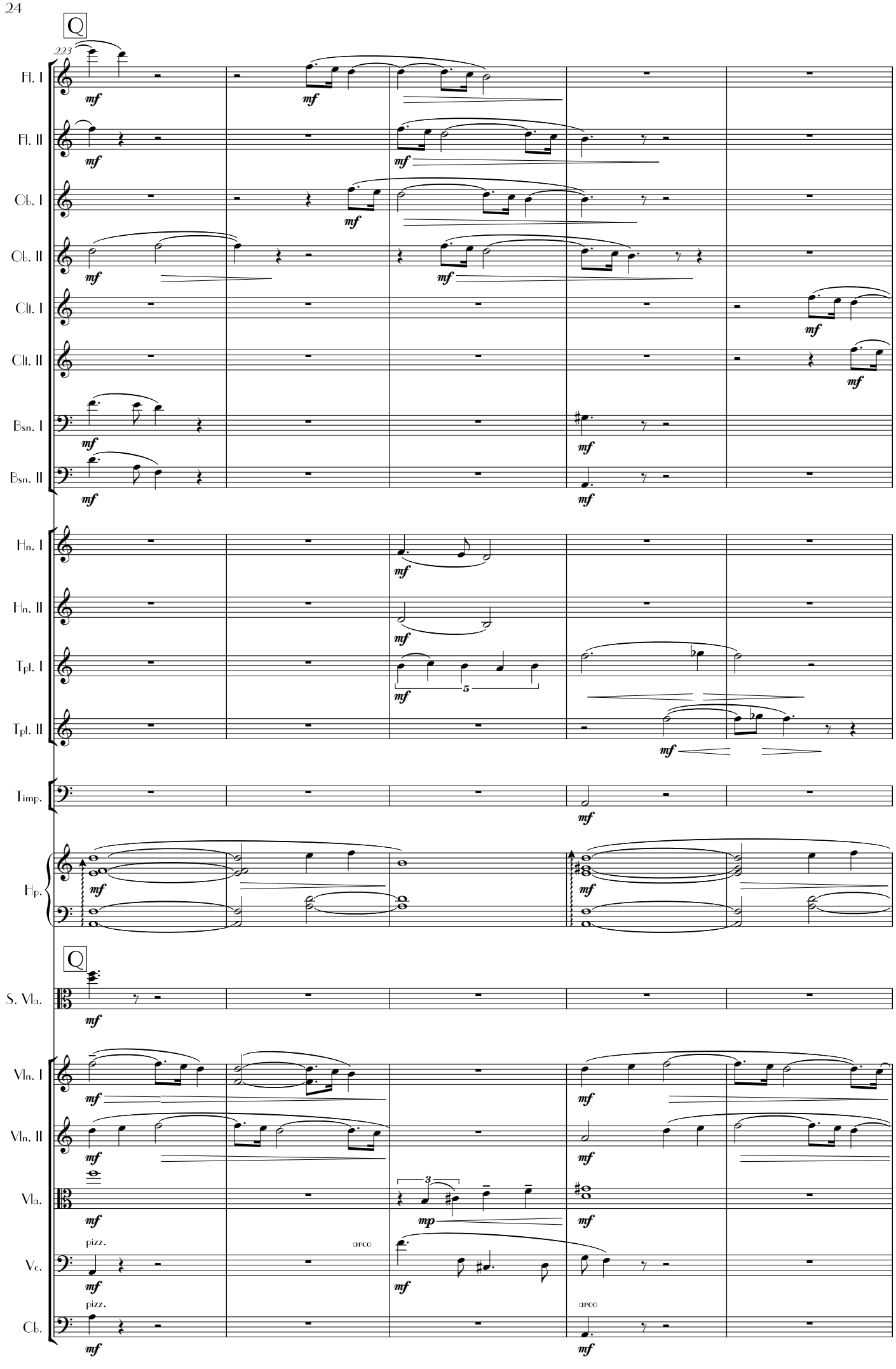

166
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
arco

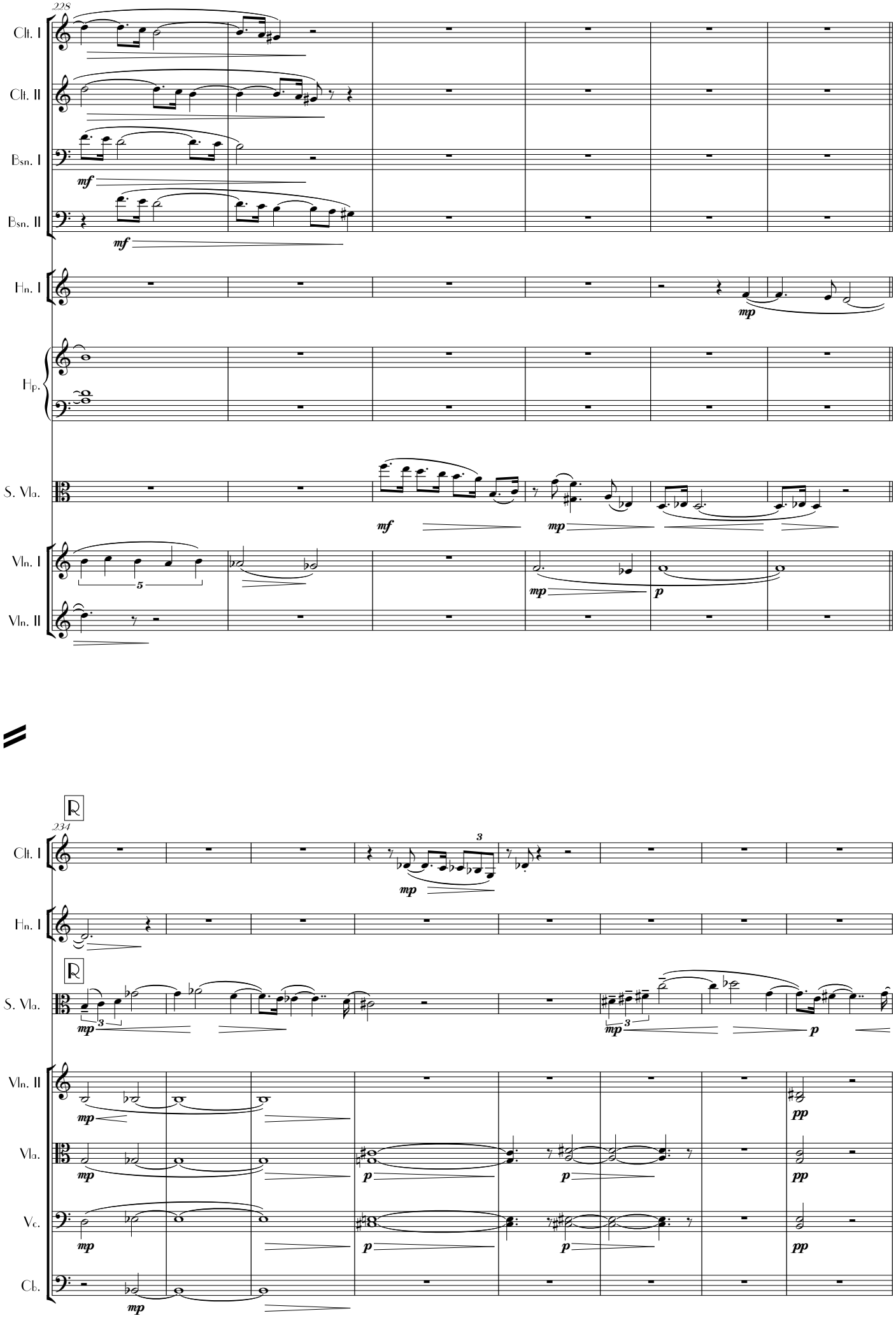

177
Hn. I
Hp.
S. Vla.
take a little time to establish the lower note, then upper two together
Vln. I
Vln. II
Vla.
Vc.
Cb.

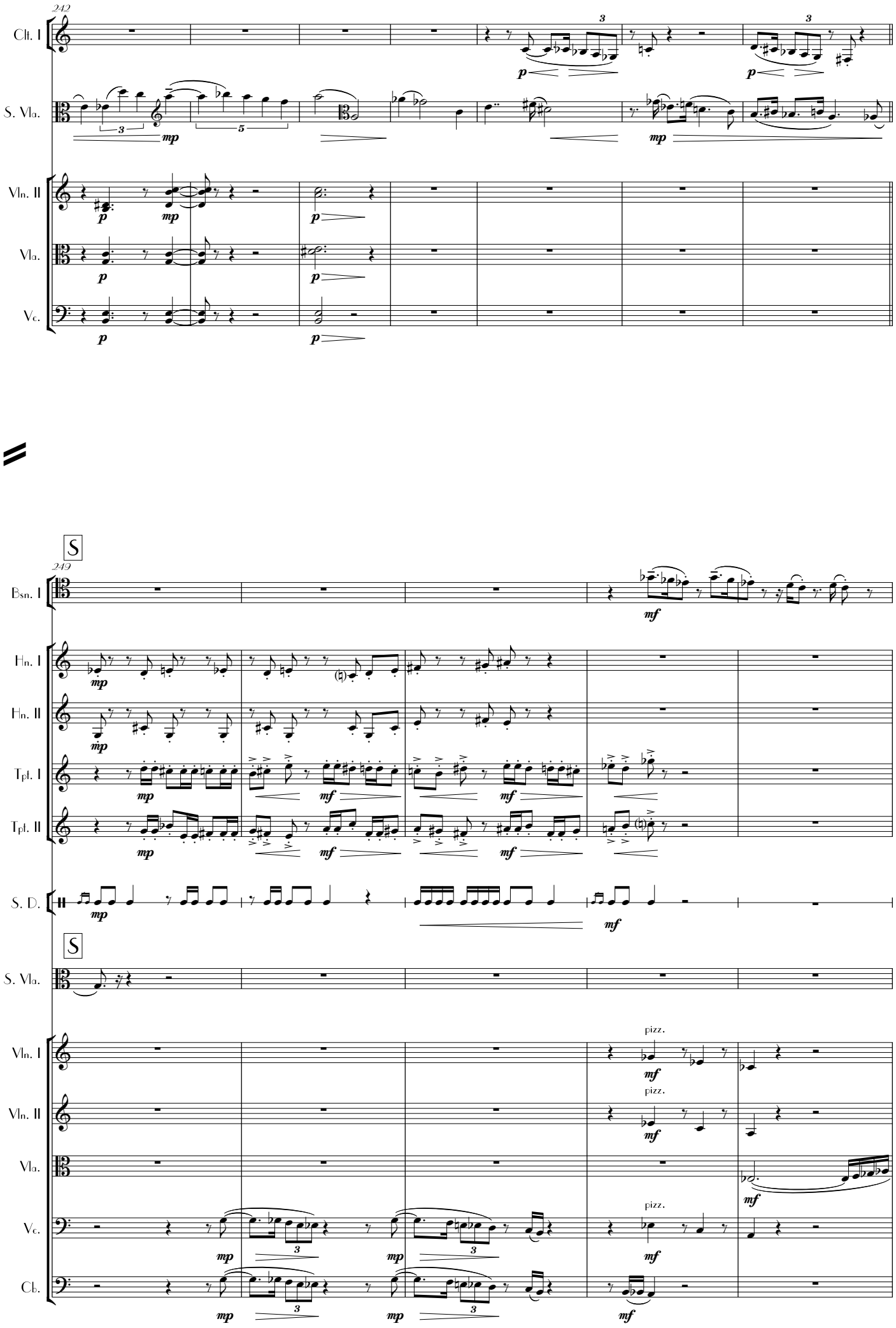

179
S. Vla.
Vln. I
Vln. II
Vla.
f (non troppo)

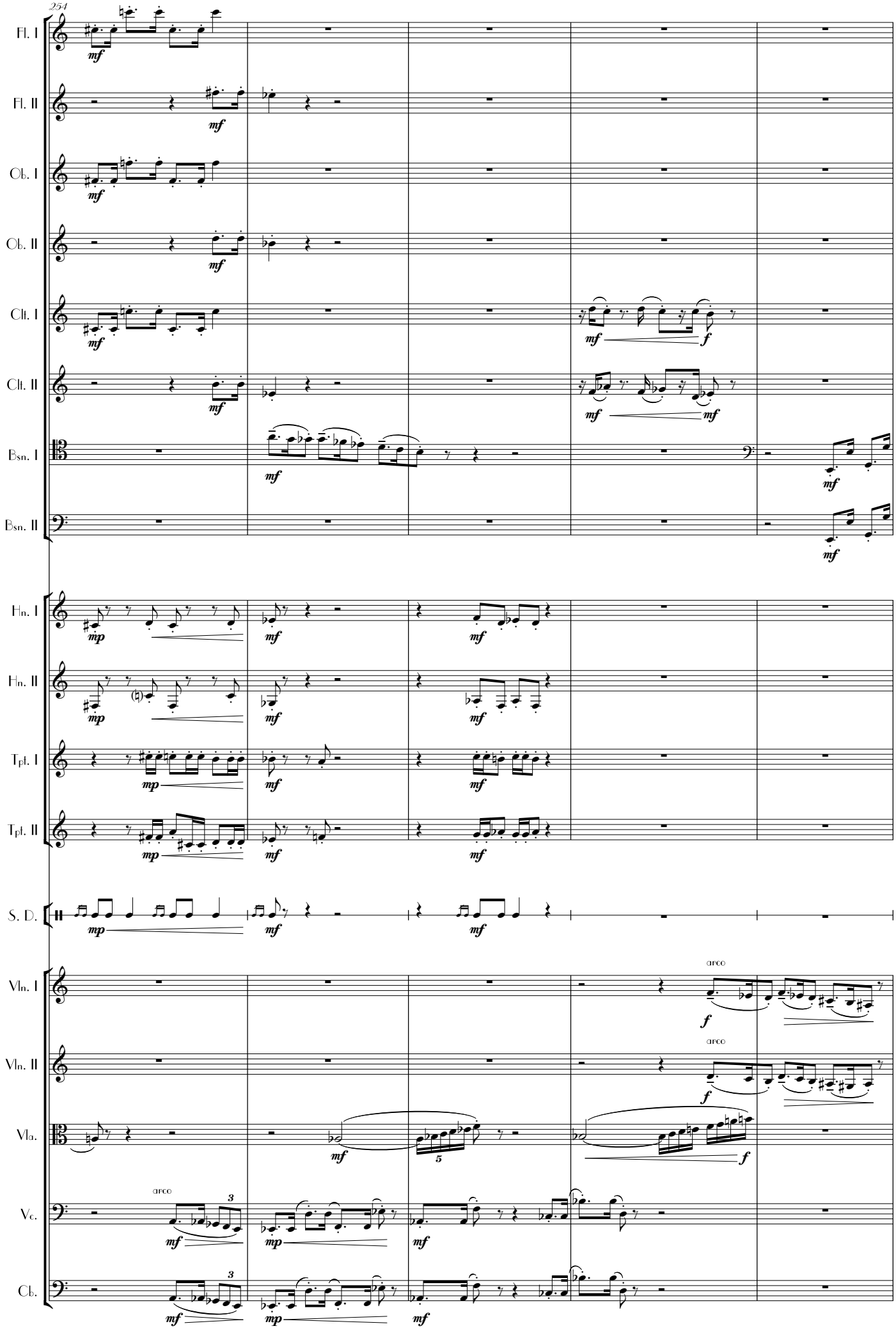

187
S. Vla.

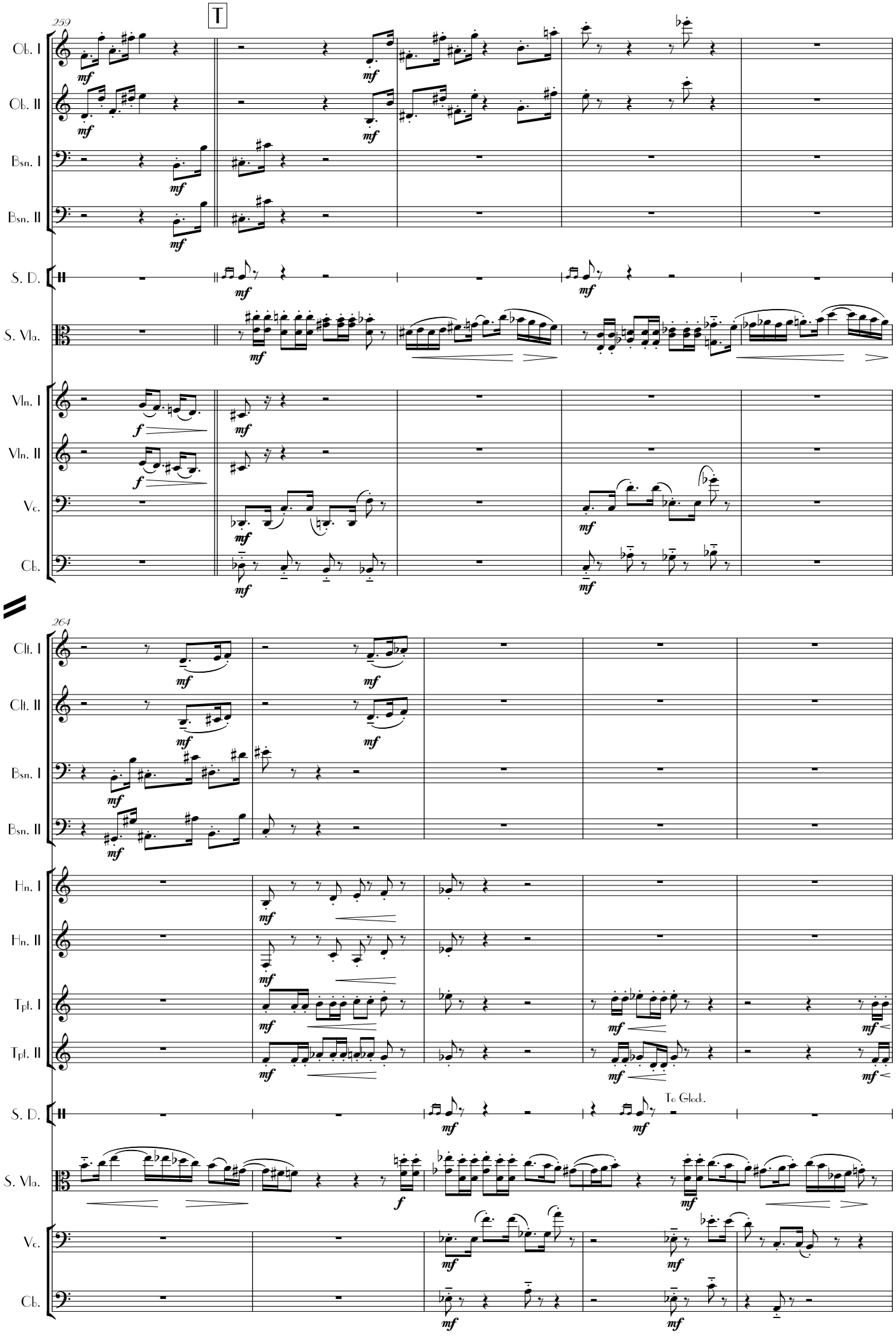

196
P
Hn. I
S. Vla.
molto
poco
Vla.
Vc.
Cb.
205
Fl. I
Fl. II
Ob. I
Clt. I
poco portamento
Vln. II

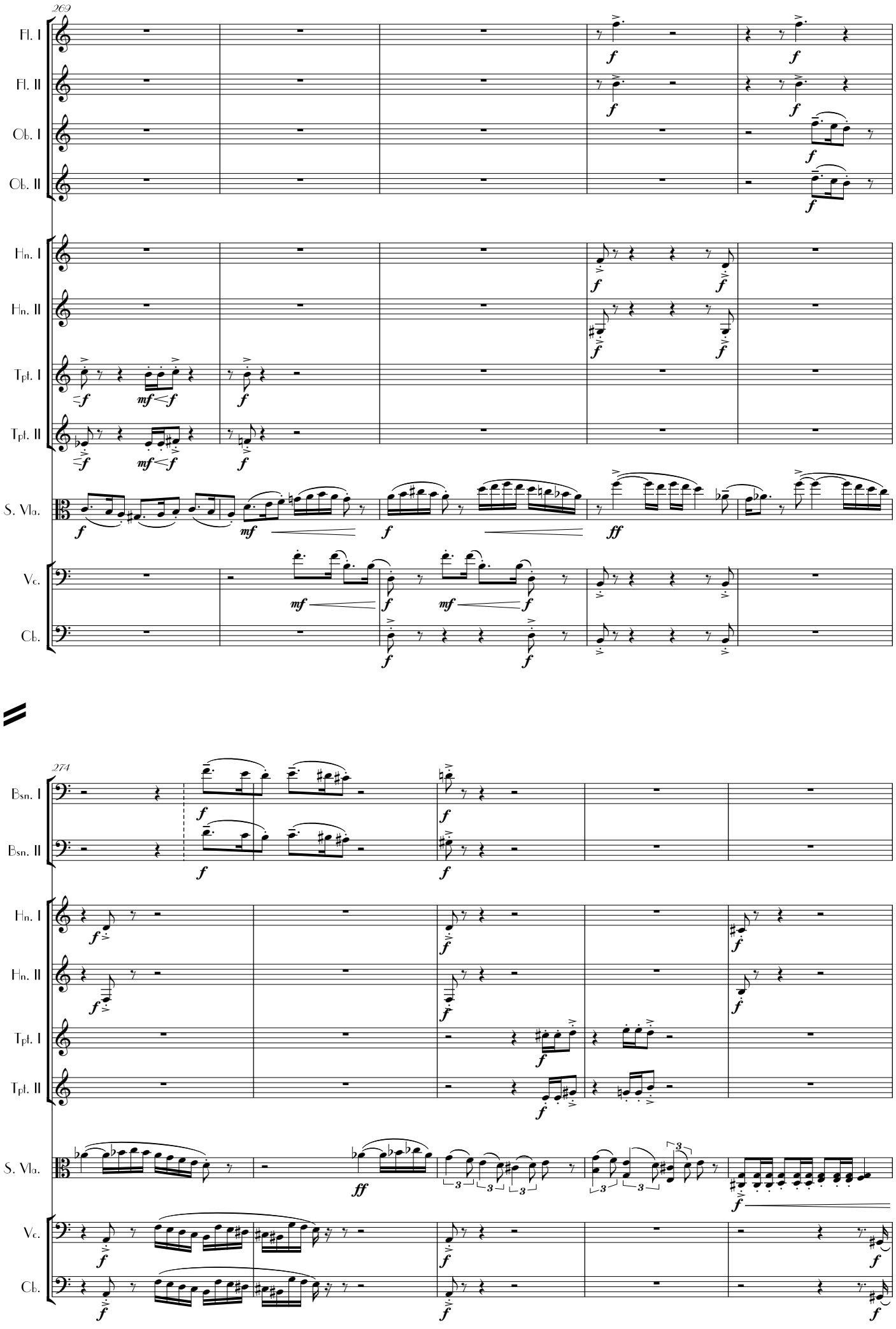

Q
223
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
Q
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
5
3
pizz.
arco

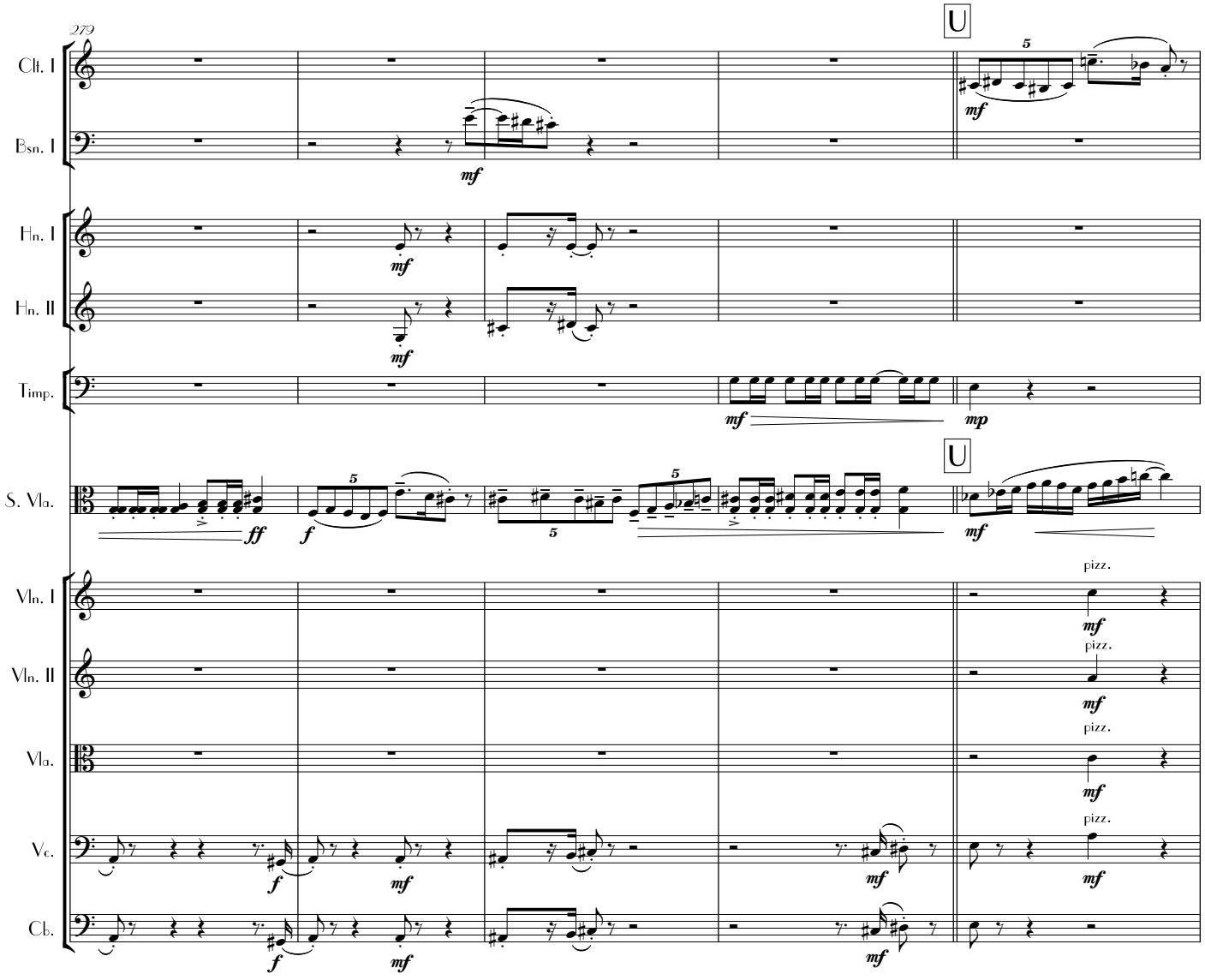

228
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hp.
S. Vla.
Vln. I
Vln. II
234
Vla.
Vc.
Cb.

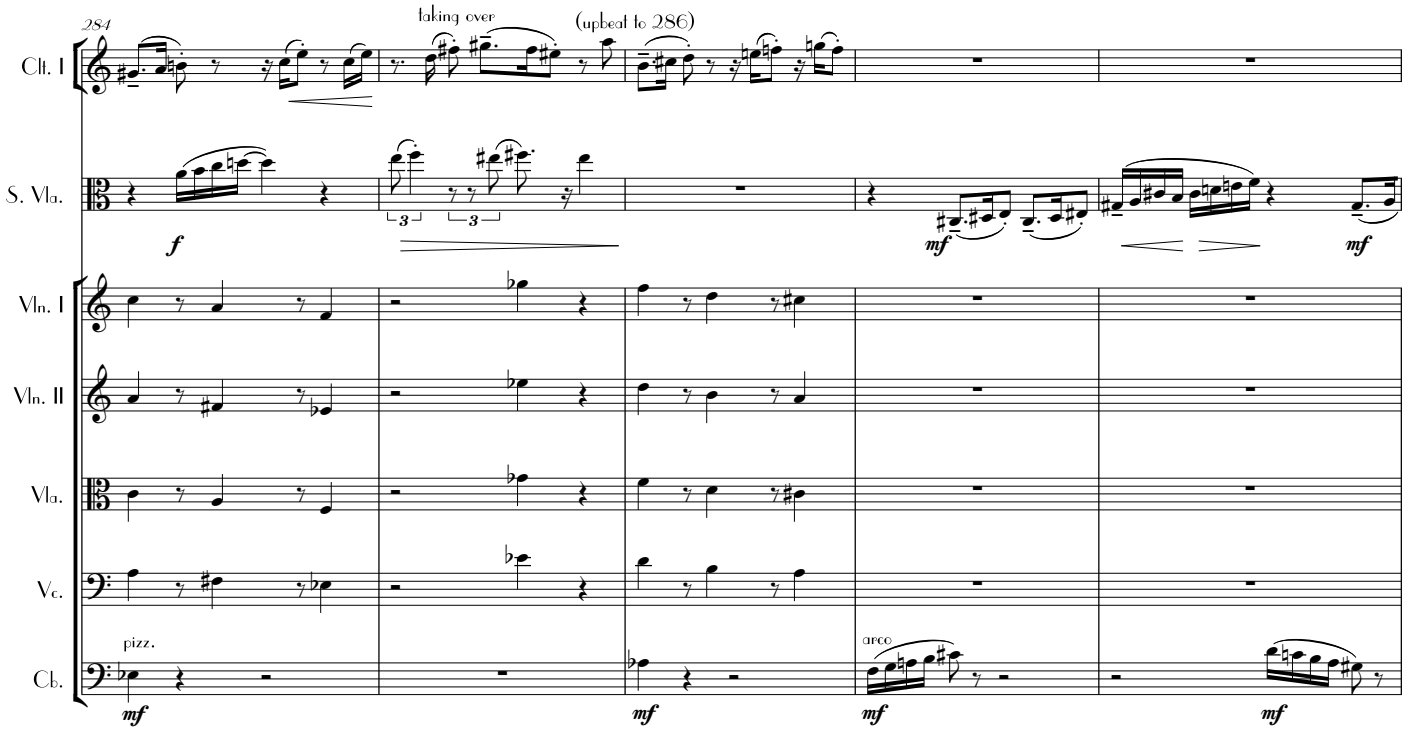

242
Clt. I
S. Vla.
Vln. II
Vla.
Vc.
S
249
Bsn. I
Hn. I
Hn. II
Tpt. I
Tpt. II
S. D.
S
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

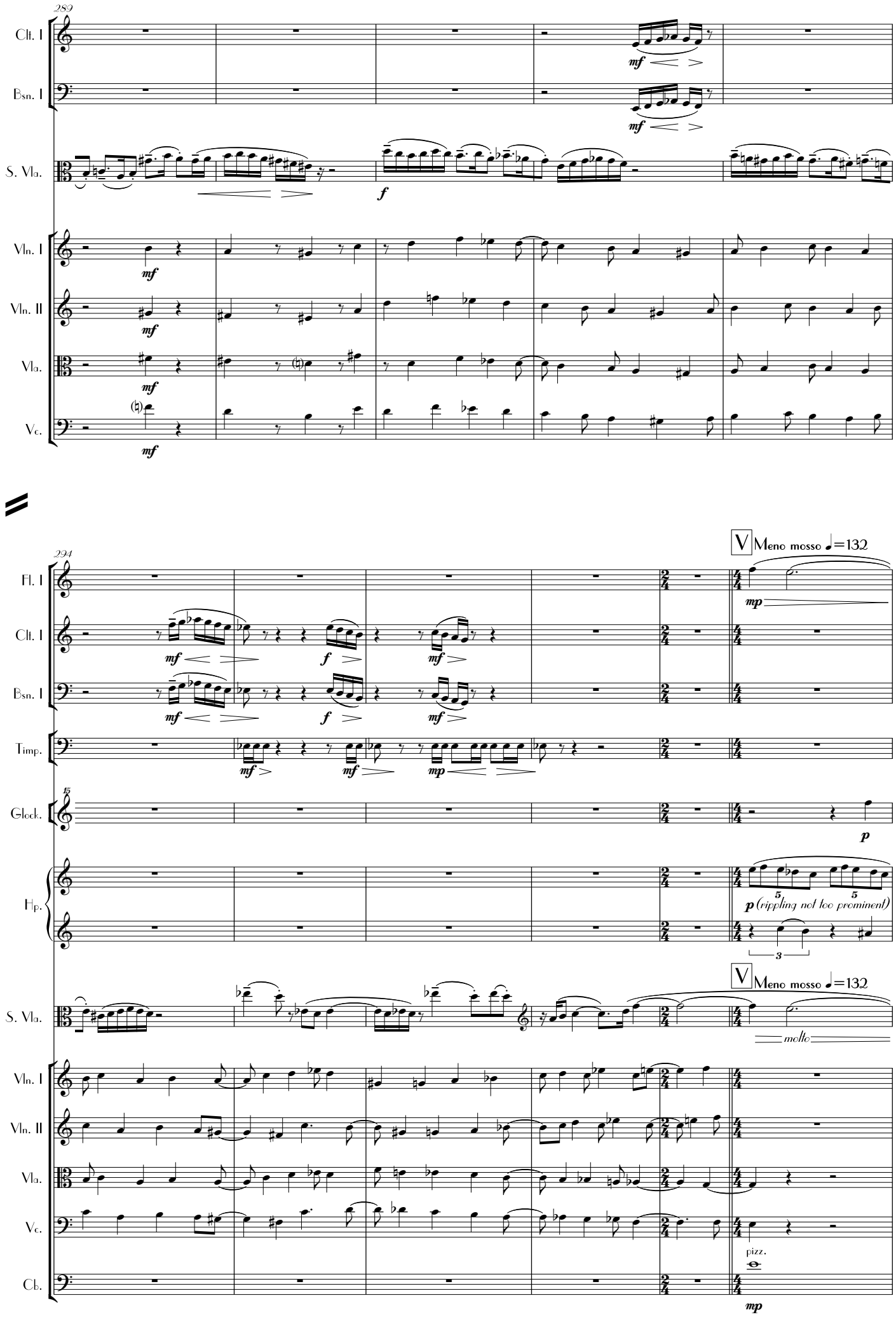

254
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco

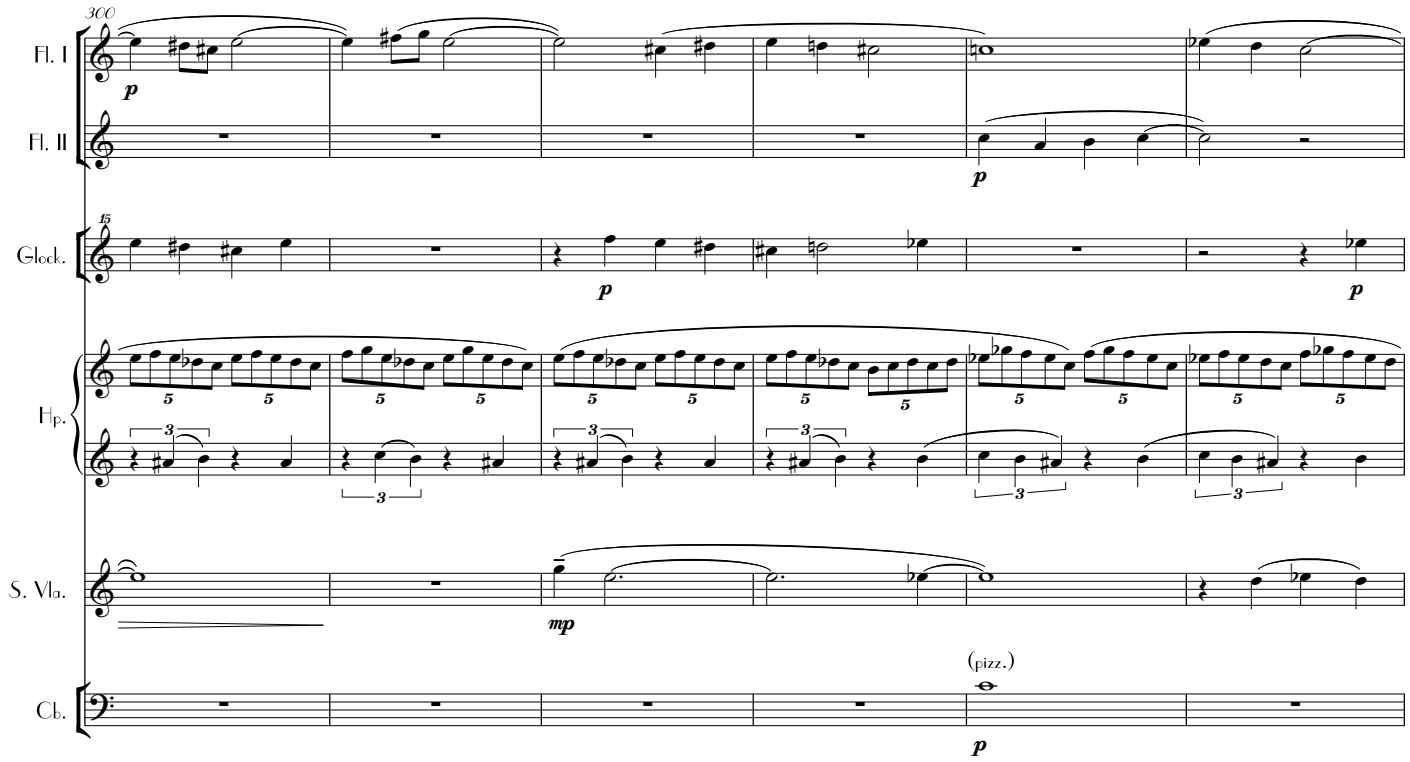

259
T
Ob. I
Ob. II
Bsn. I
Bsn. II
S. D.
S. Vla.
Vln. I
Vln. II
Vc.
Cb.
264
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. D.
To Glock.
S. Vla.
Vc.
Cb.

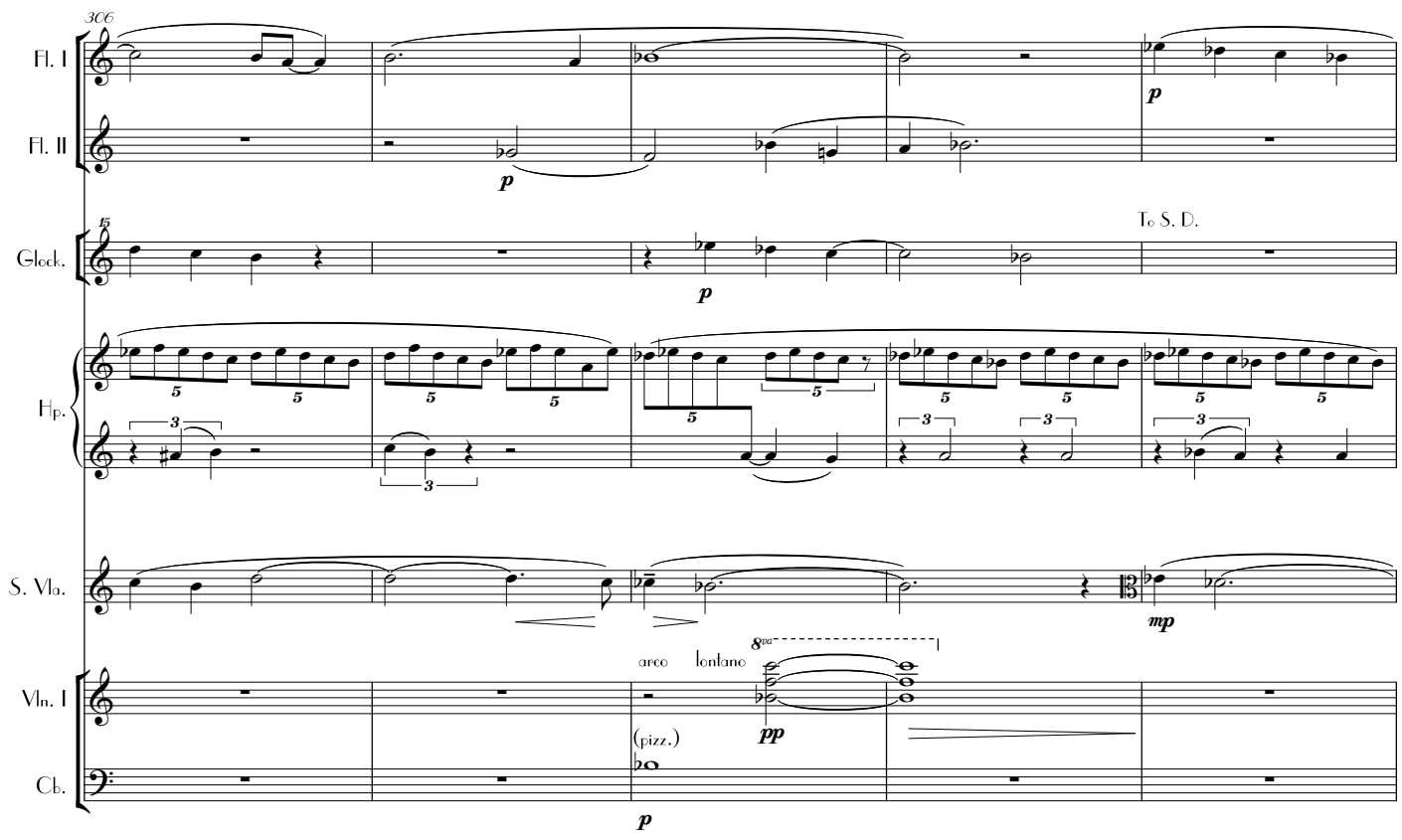

269
Fl. I
Fl. II
Ob. I
Ob. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. Vla.
Vc.
Cb.
274
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. Vla.
Vc.
Cb.

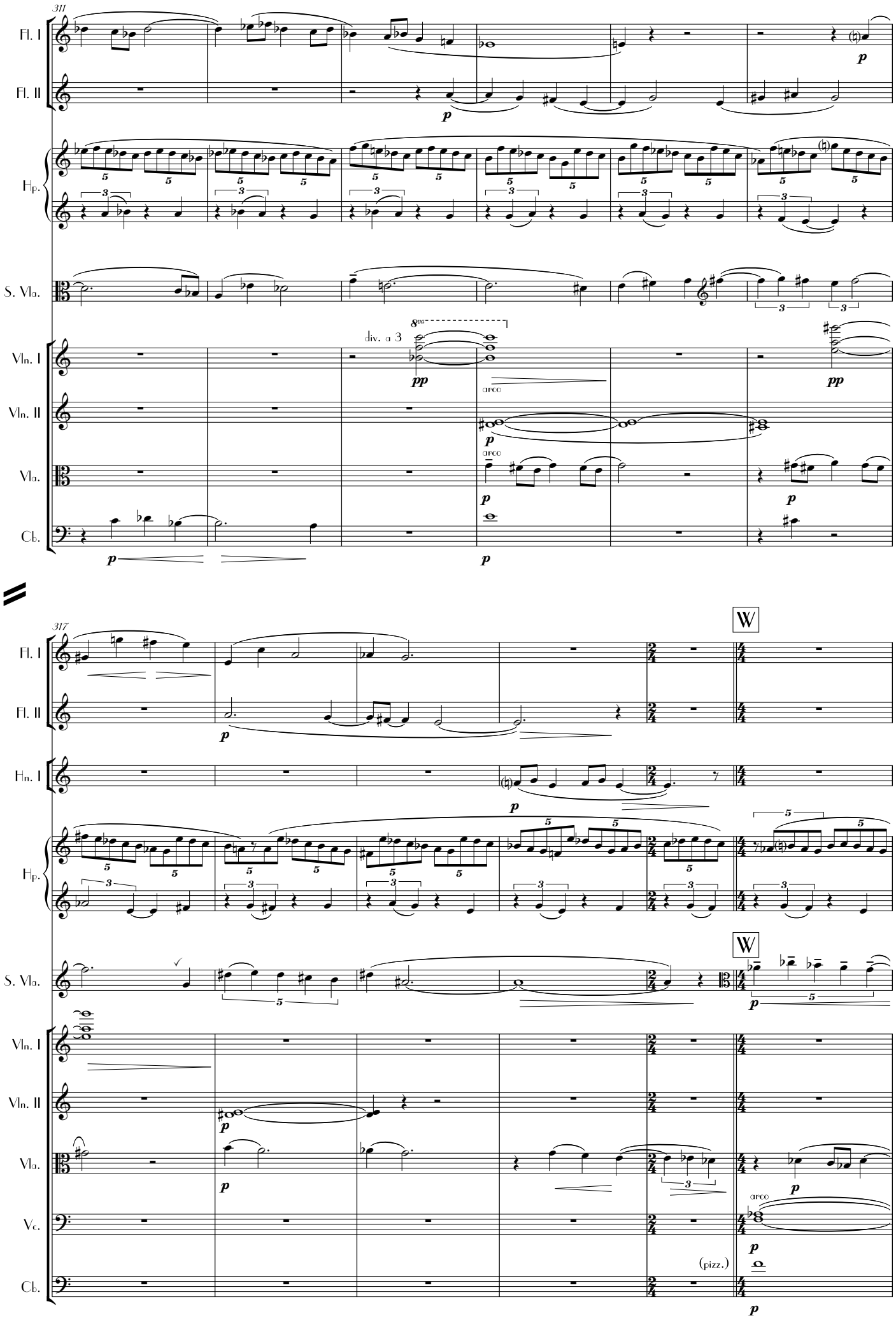

279
Clt. I
Bsn. I
Hn. I
Hn. II
Timp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
U
pizz.

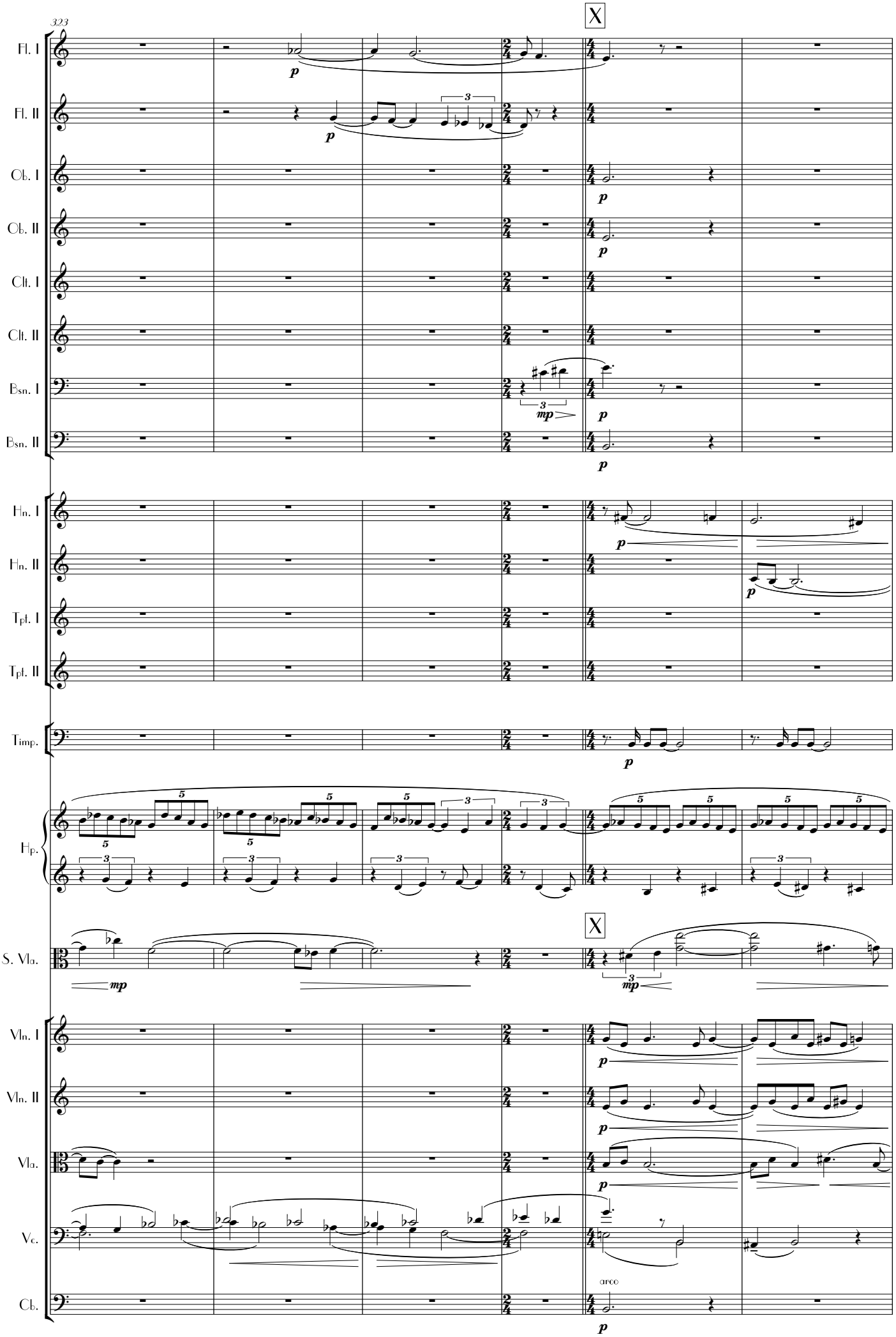

284
taking over
(upbeat to 286)
Clt. I
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

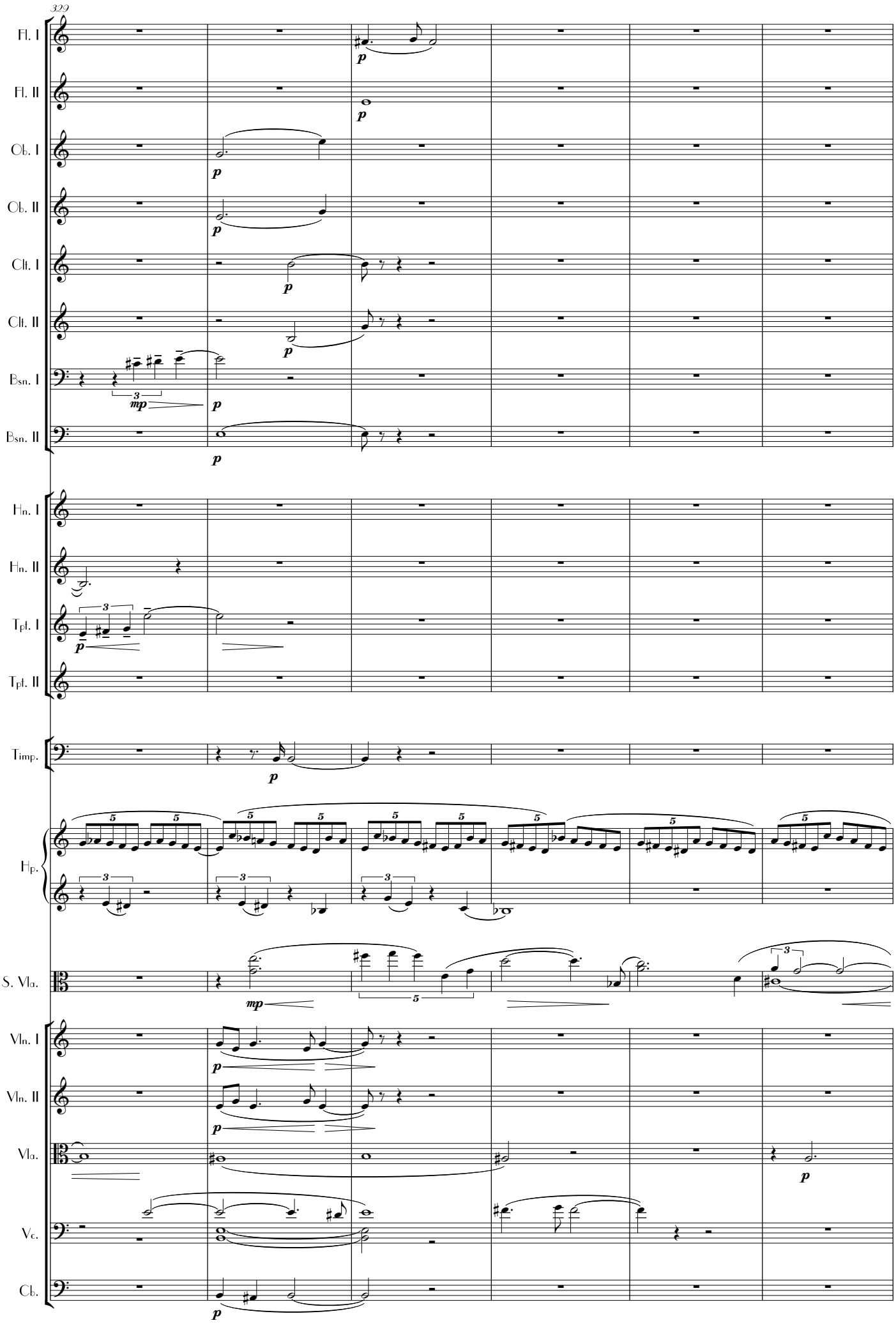

289
Clt. I
Bsn. I
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
mf
f
294
V Meno mosso ♩=132
Fl. I
Timp.
Glock.
Hp.
p (rippling not too prominent)
molto
pizz.
Cb.
mp

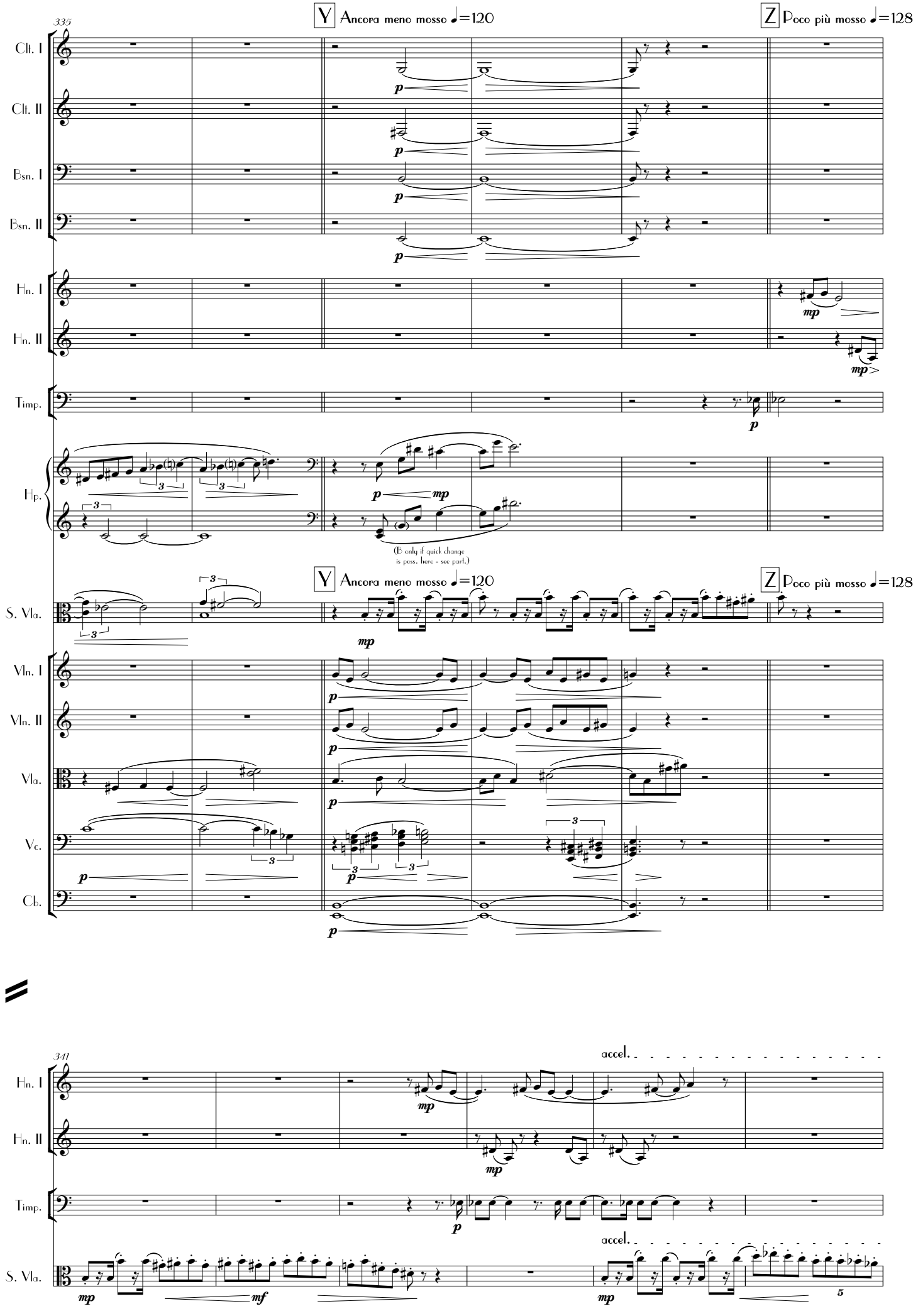

300
Fl. I
Fl. II
Glock.
Hp.
S. Vla.
Cb.
(pizz.)

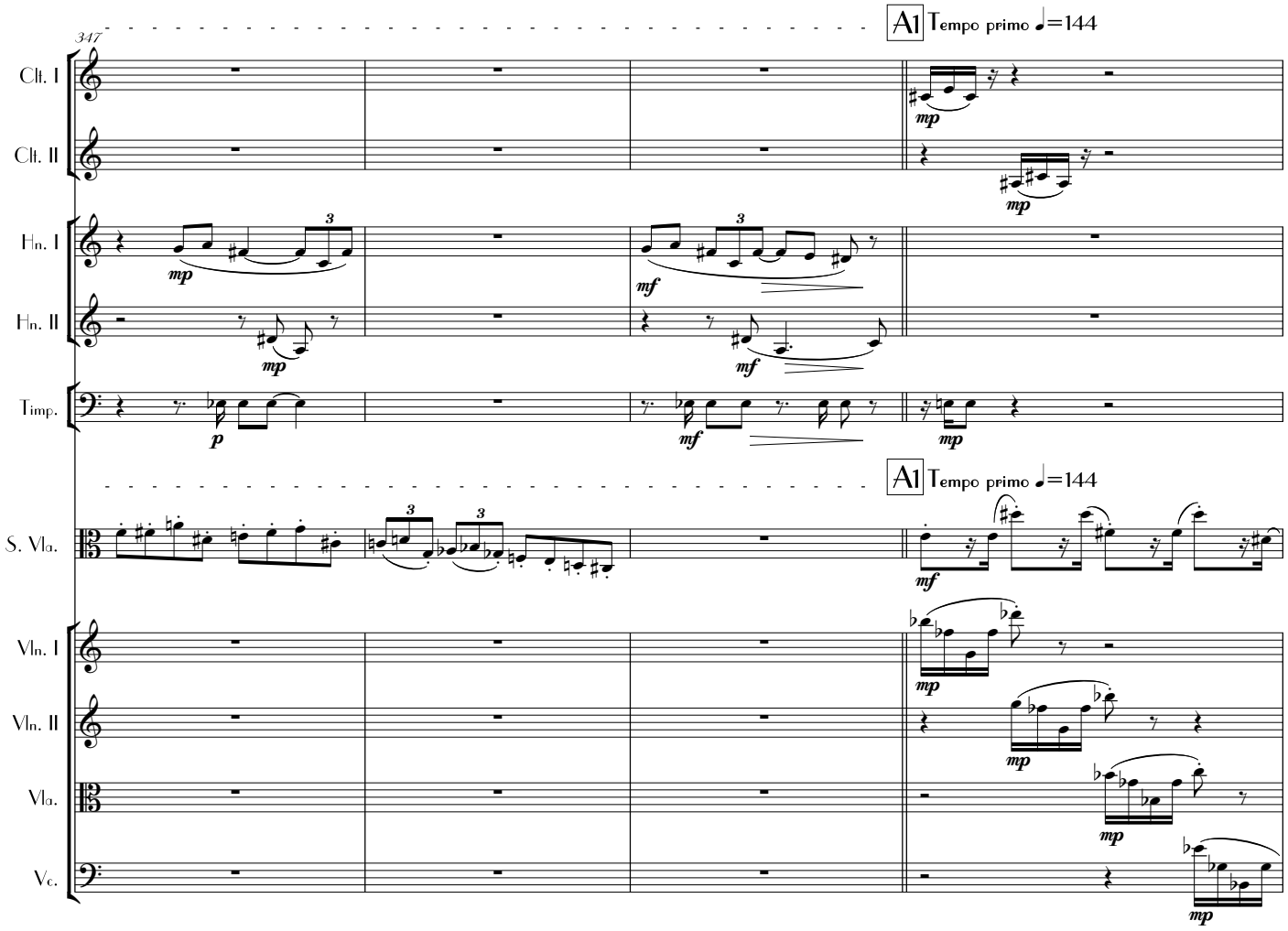

306
Fl. I
Fl. II
Glock.
To S. D.
Hp.
S. Vla.
Vln. I
Cb.
arco
lontano
8va
(pizz.)

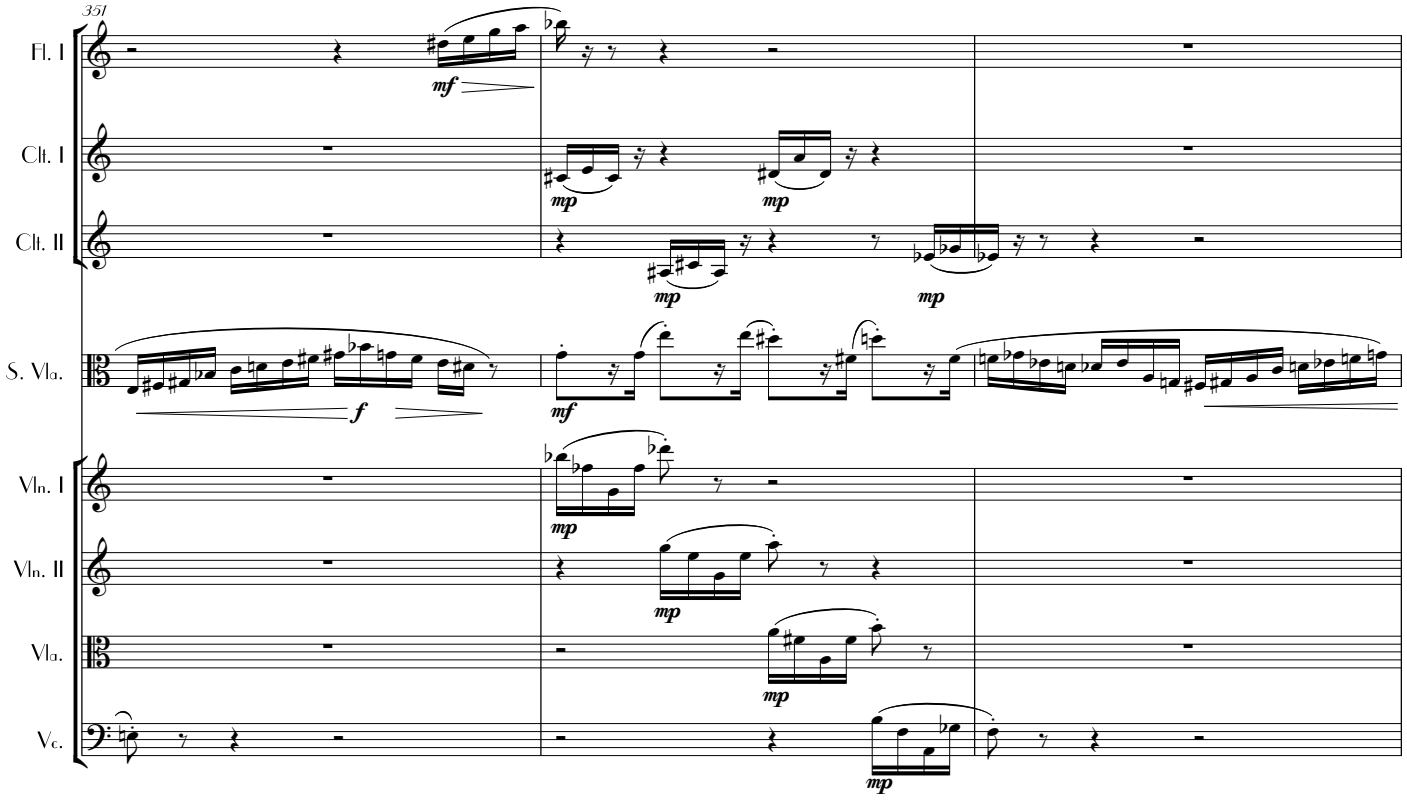

311
Fl. I
Fl. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. a 3
arco
317
W
(pizz.)

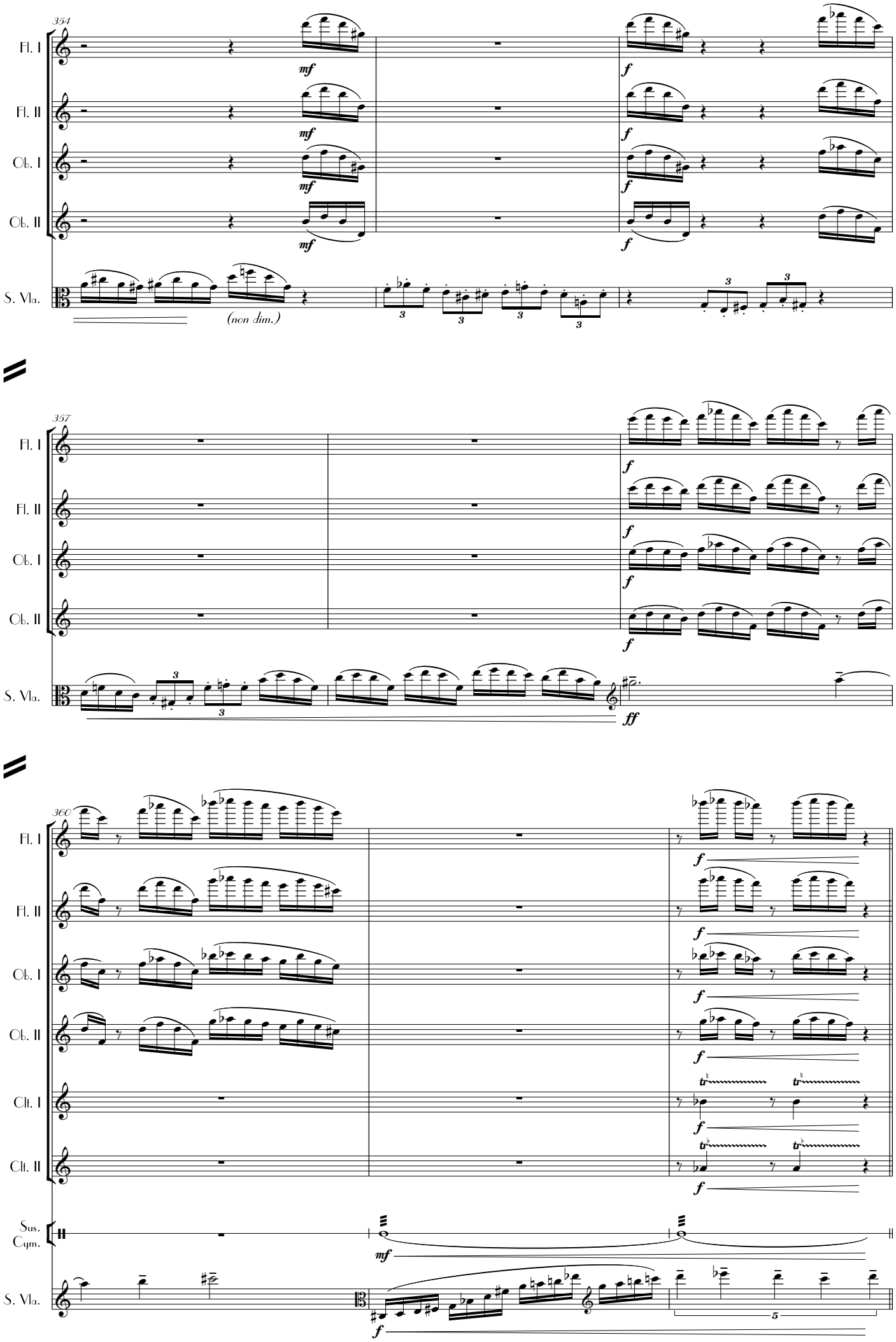

323
X
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

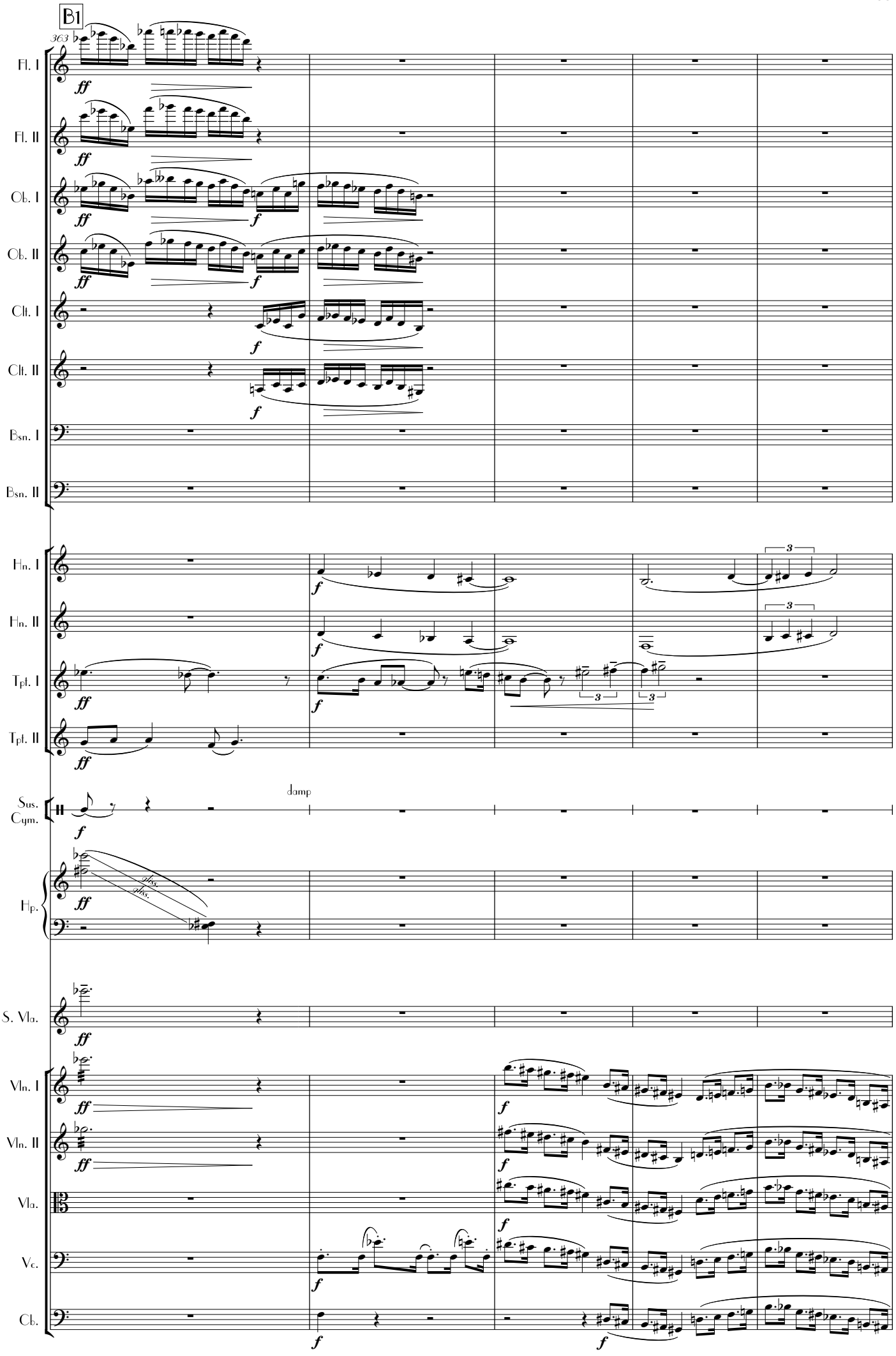

329
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

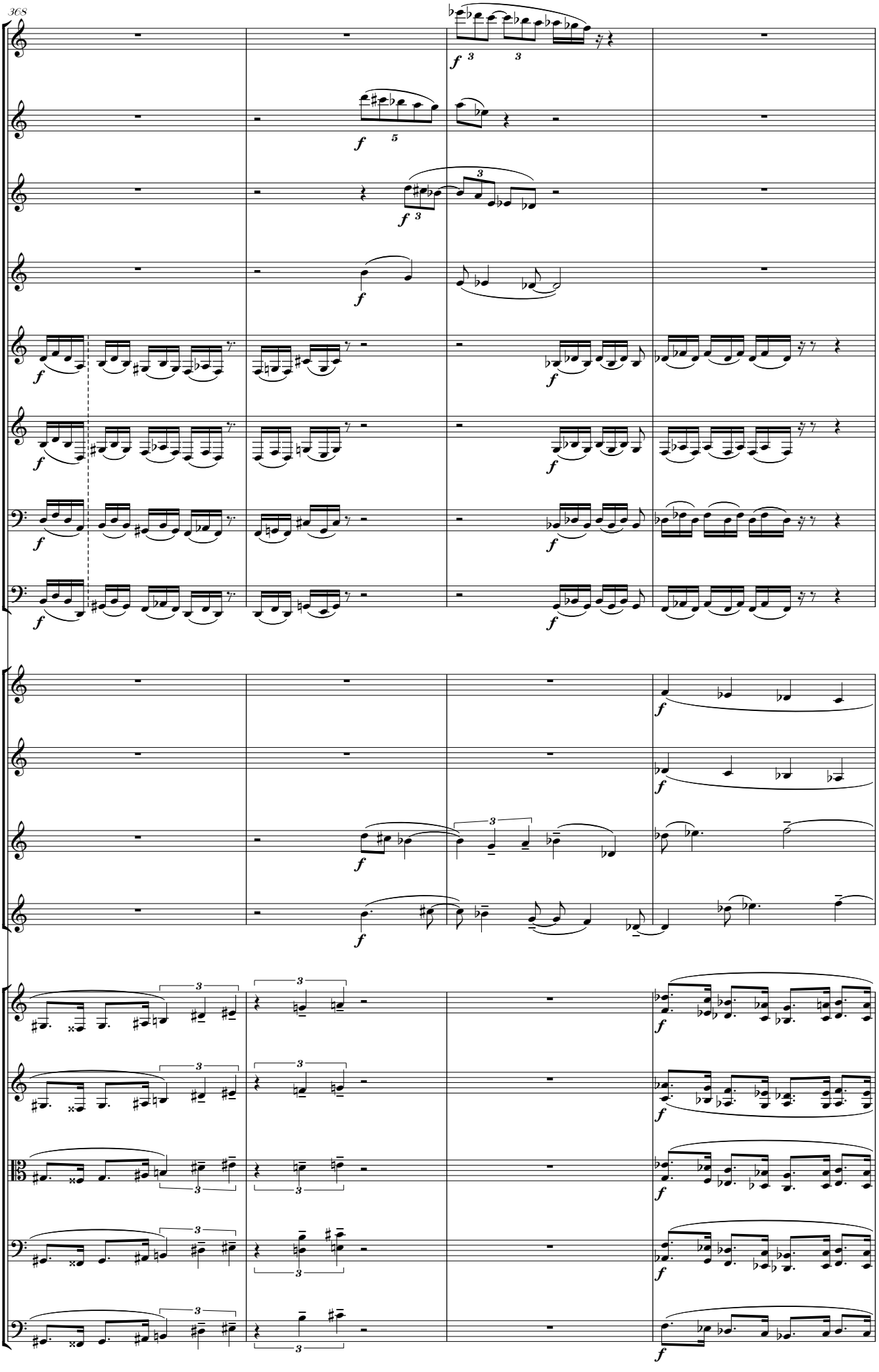

335
Y Ancora meno mosso ♩=120
Z Poco più mosso ♩=128
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Timp.
Hp.
(E only if quick change is poss. here - see part.)
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
341
accel.

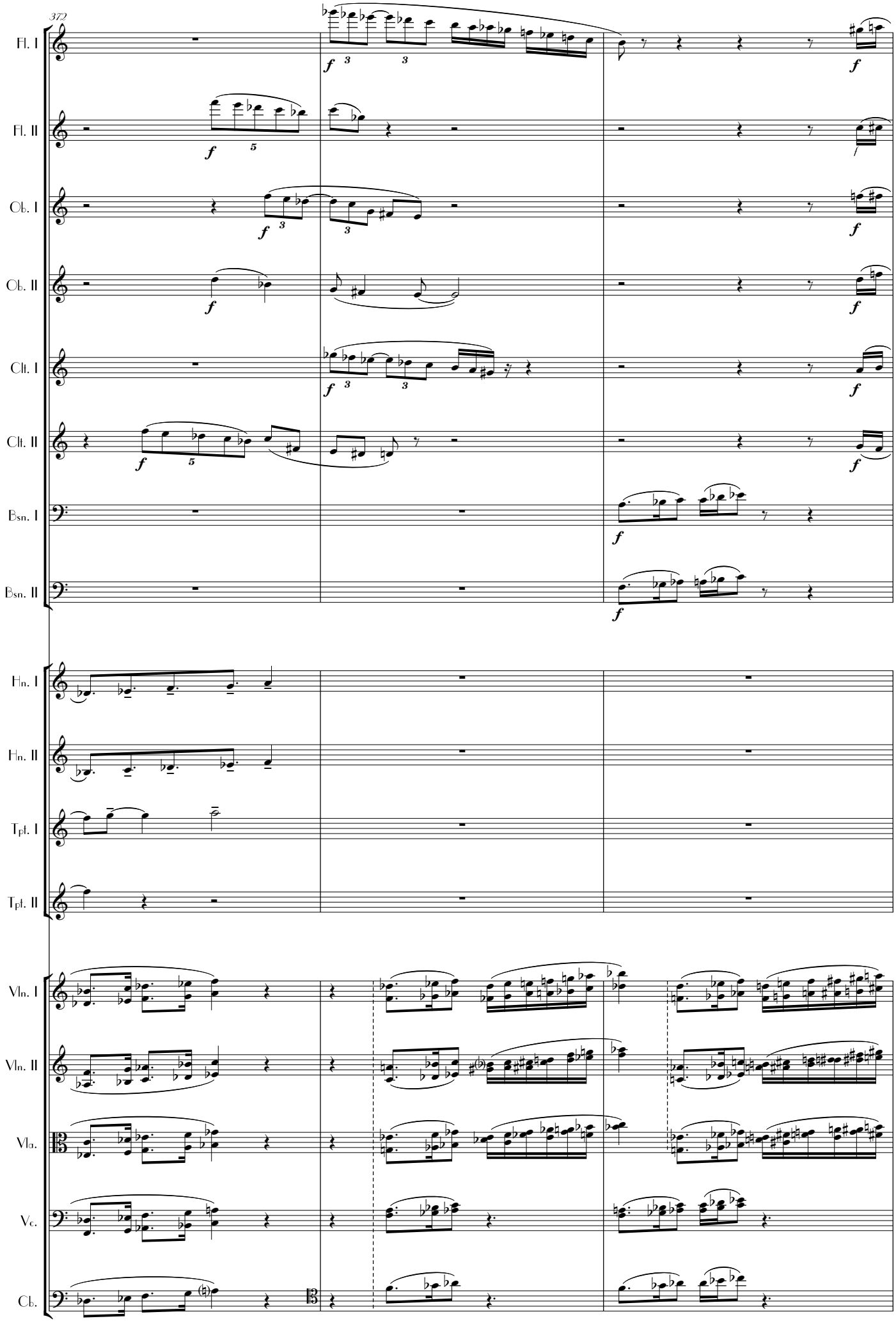

A1 Tempo primo ♩=144
347
Clt. I
Clt. II
Hn. I
Hn. II
Timp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
A1 Tempo primo ♩=144

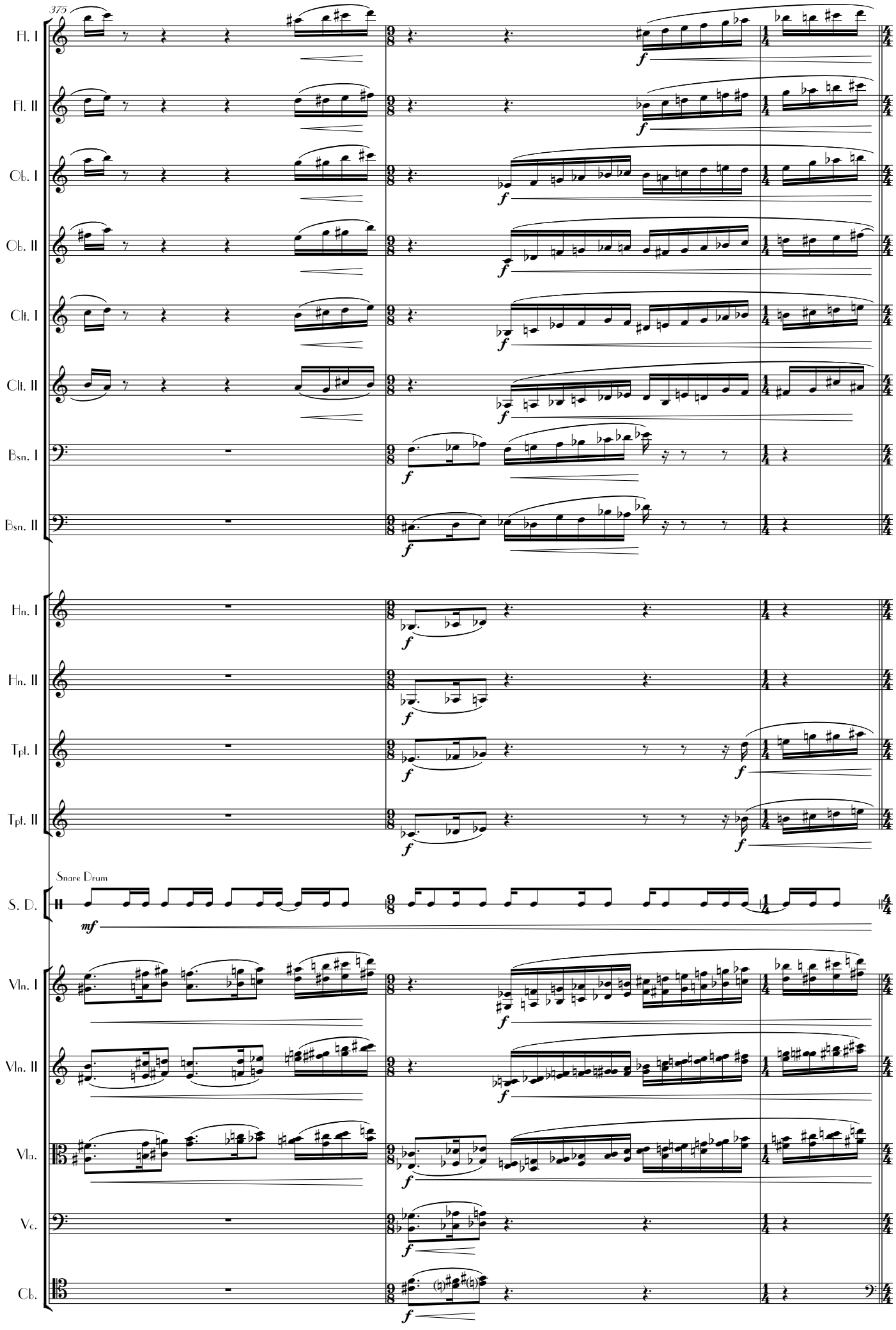

351
Fl. I
Clt. I
Clt. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.

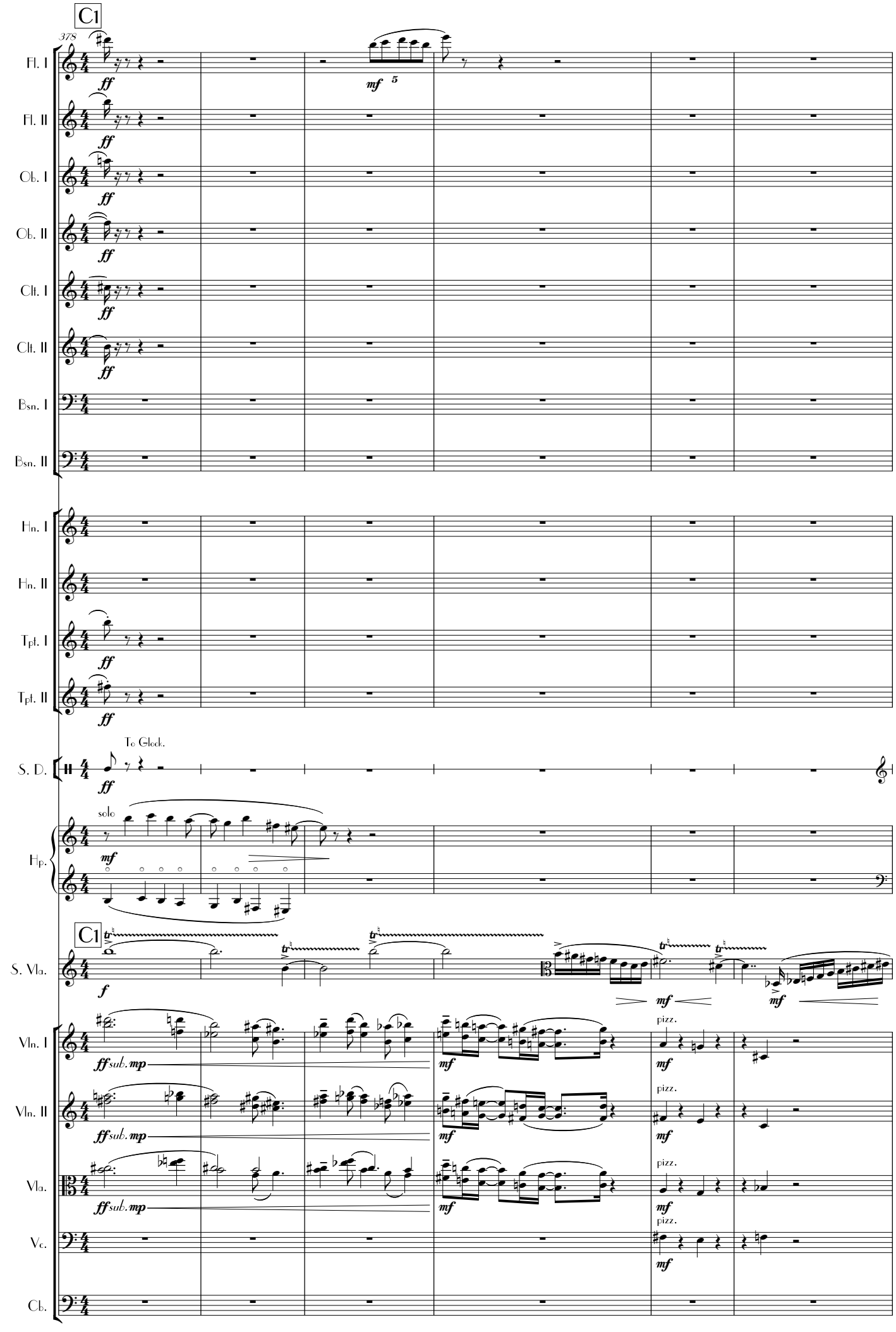

354
Fl. I
Fl. II
Ob. I
Ob. II
S. Vla.
mf
f
(non dim.)
357
ff
360
Clt. I
Clt. II
Sus. Cym.

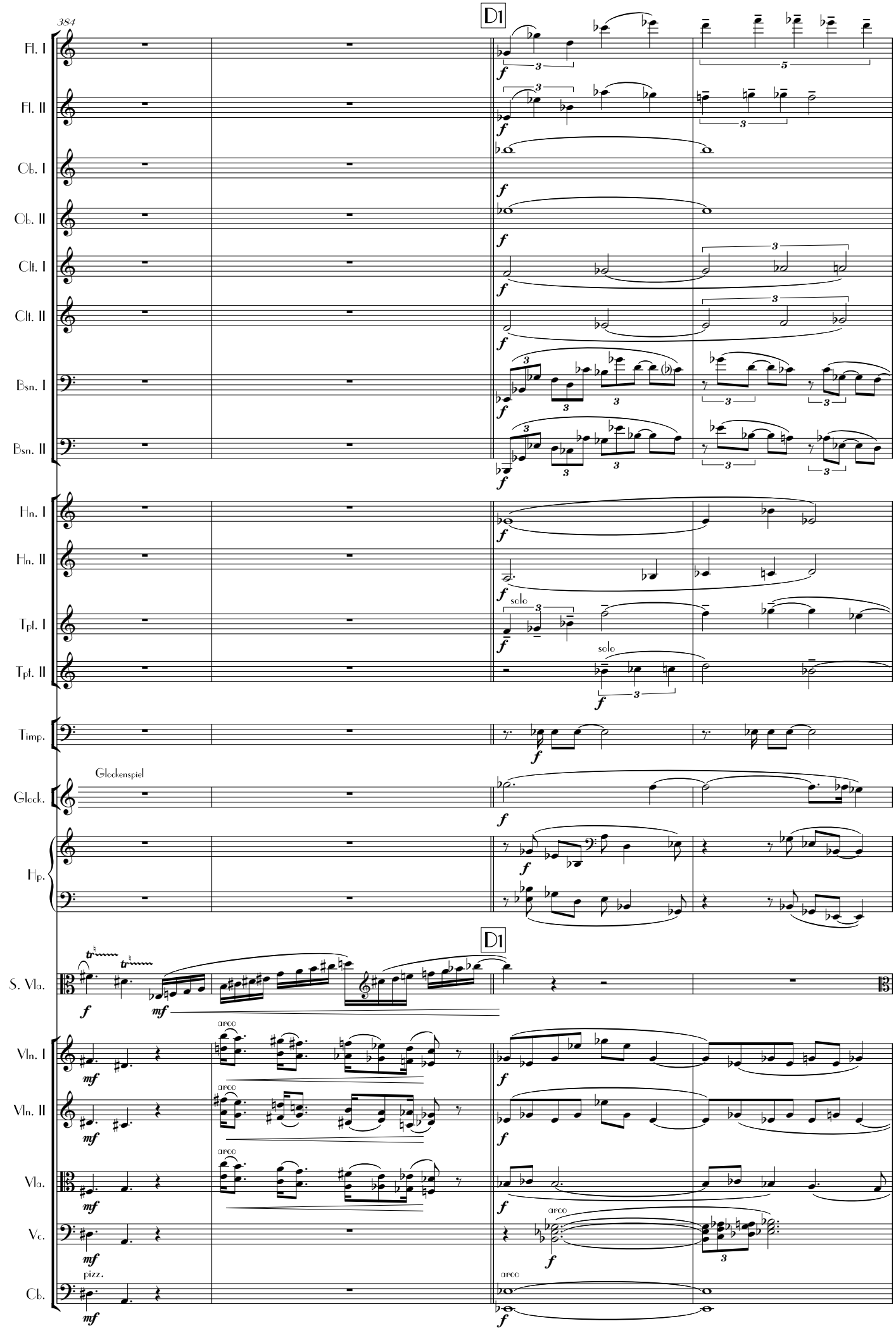

B1
363
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Sus. Cym.
damp
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

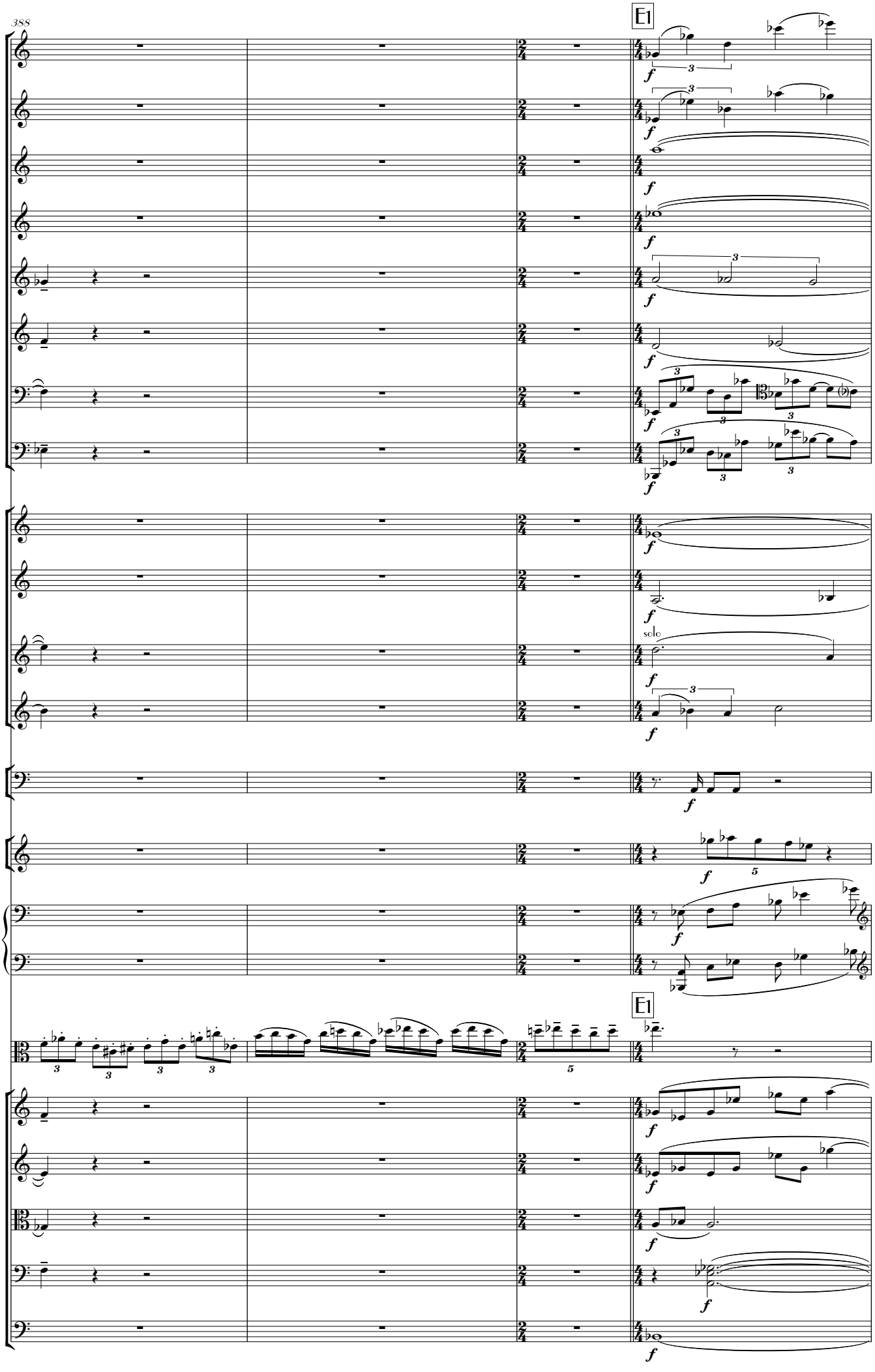

368
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

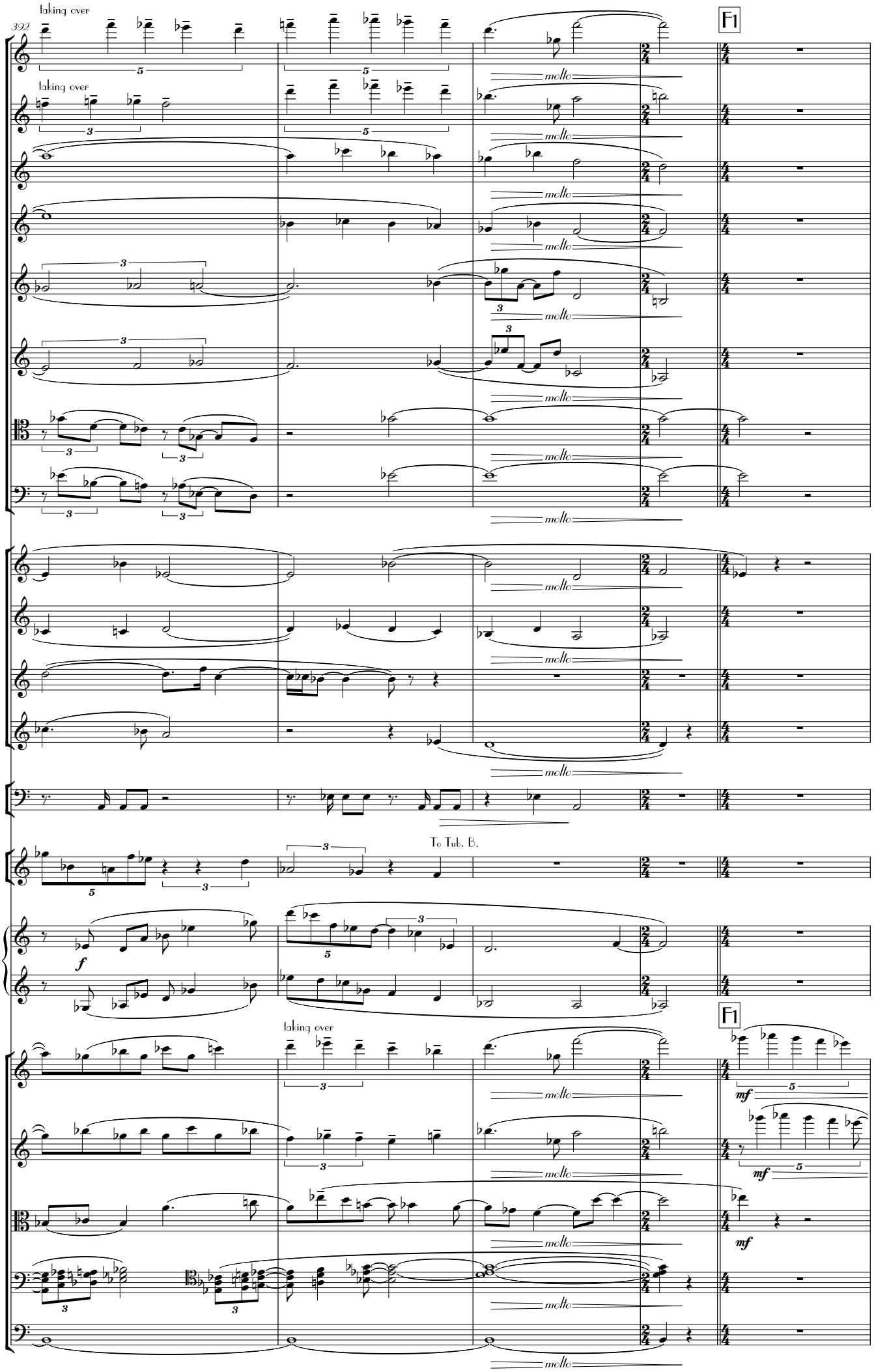

372
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

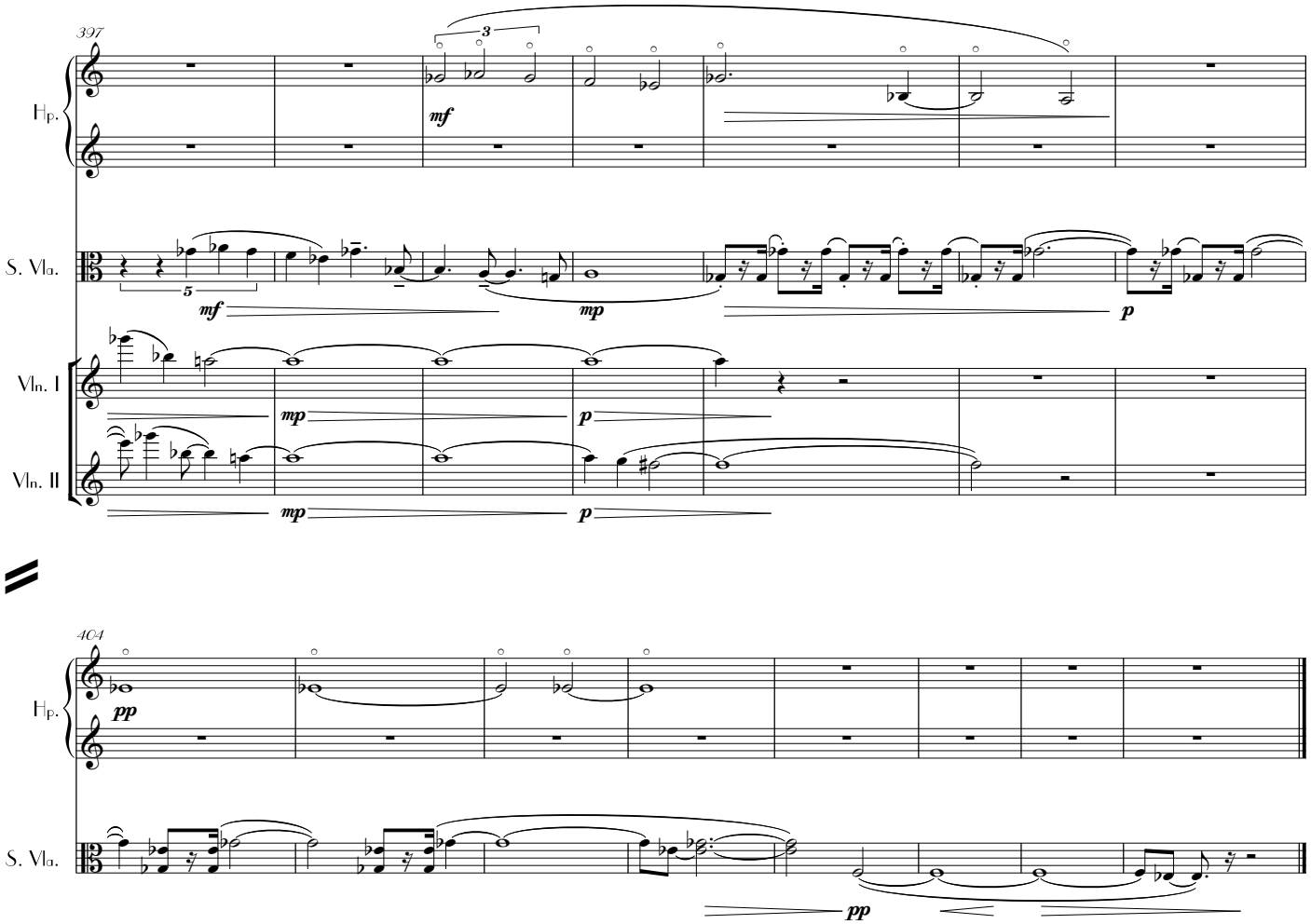

375
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Snare Drum
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf


C1
378
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. D.
To Glock.
Hp.
solo
C1
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

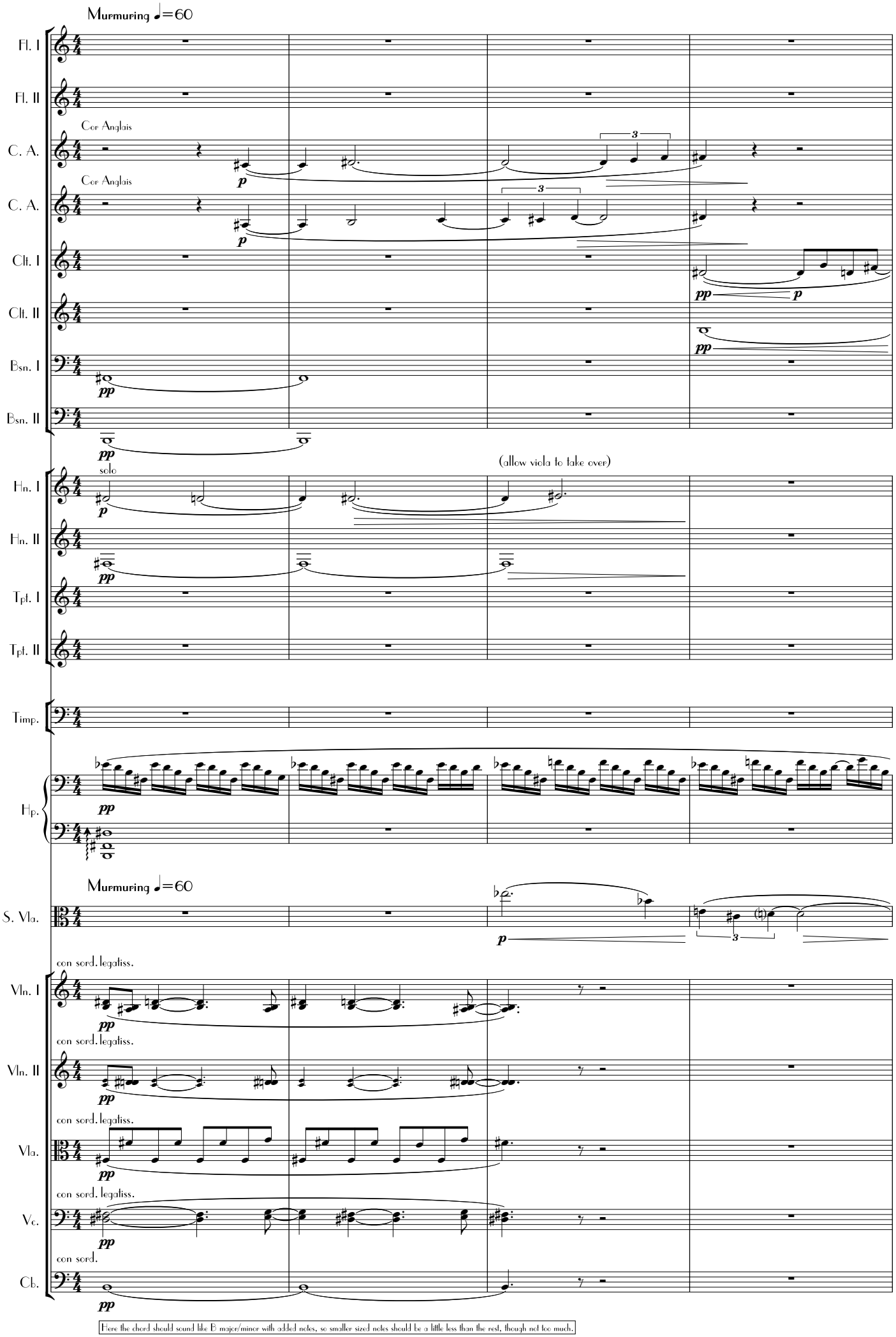

384
D1
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Glock.
Glockenspiel
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
arco
pizz.


388
E1
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Glock.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo

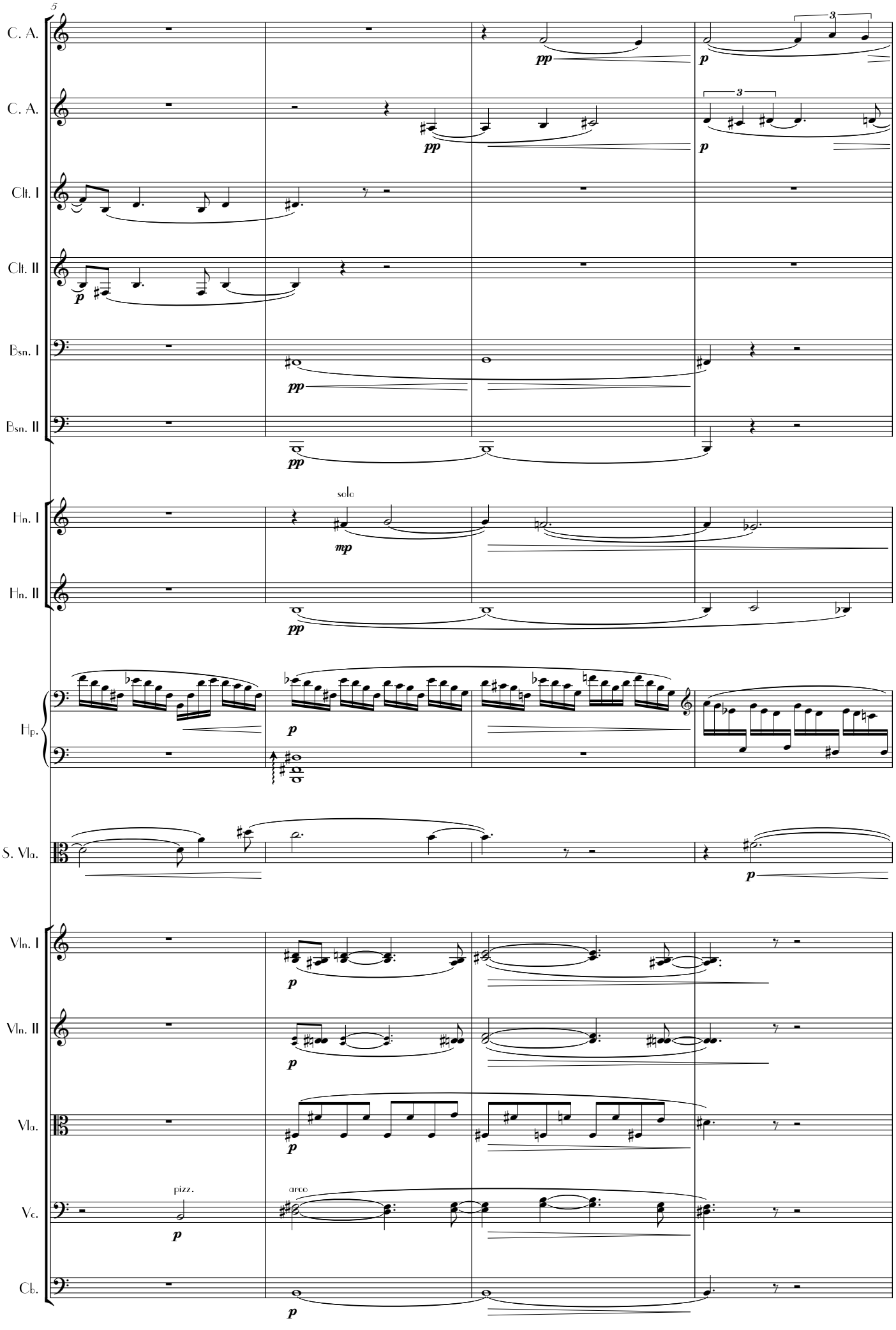

392
taking over
Fl. I
taking over
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Glock.
To Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
molto
F1
taking over
mf

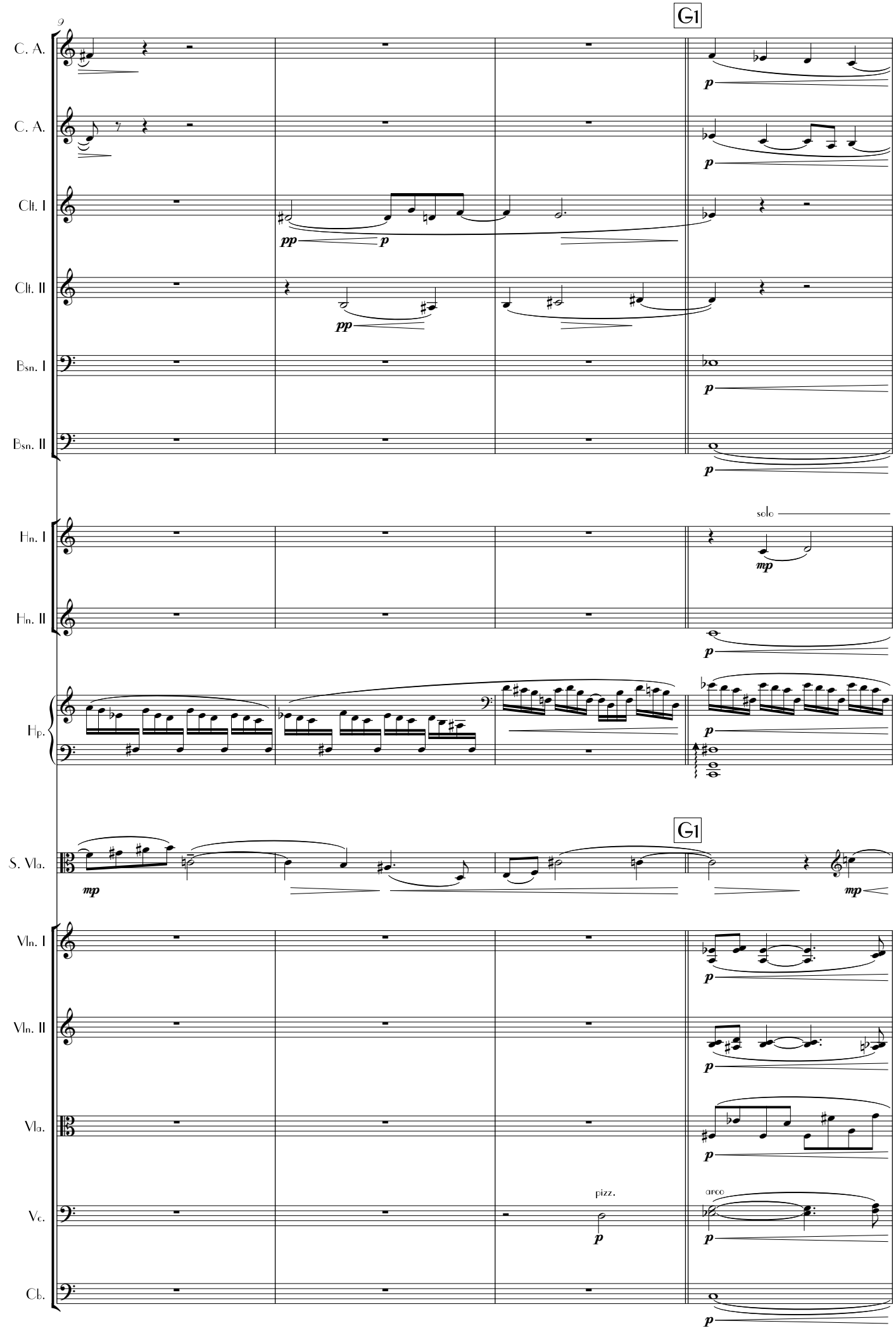

397
Hp.
S. Vla.
Vln. I
Vln. II
mf
mp
p
404
pp

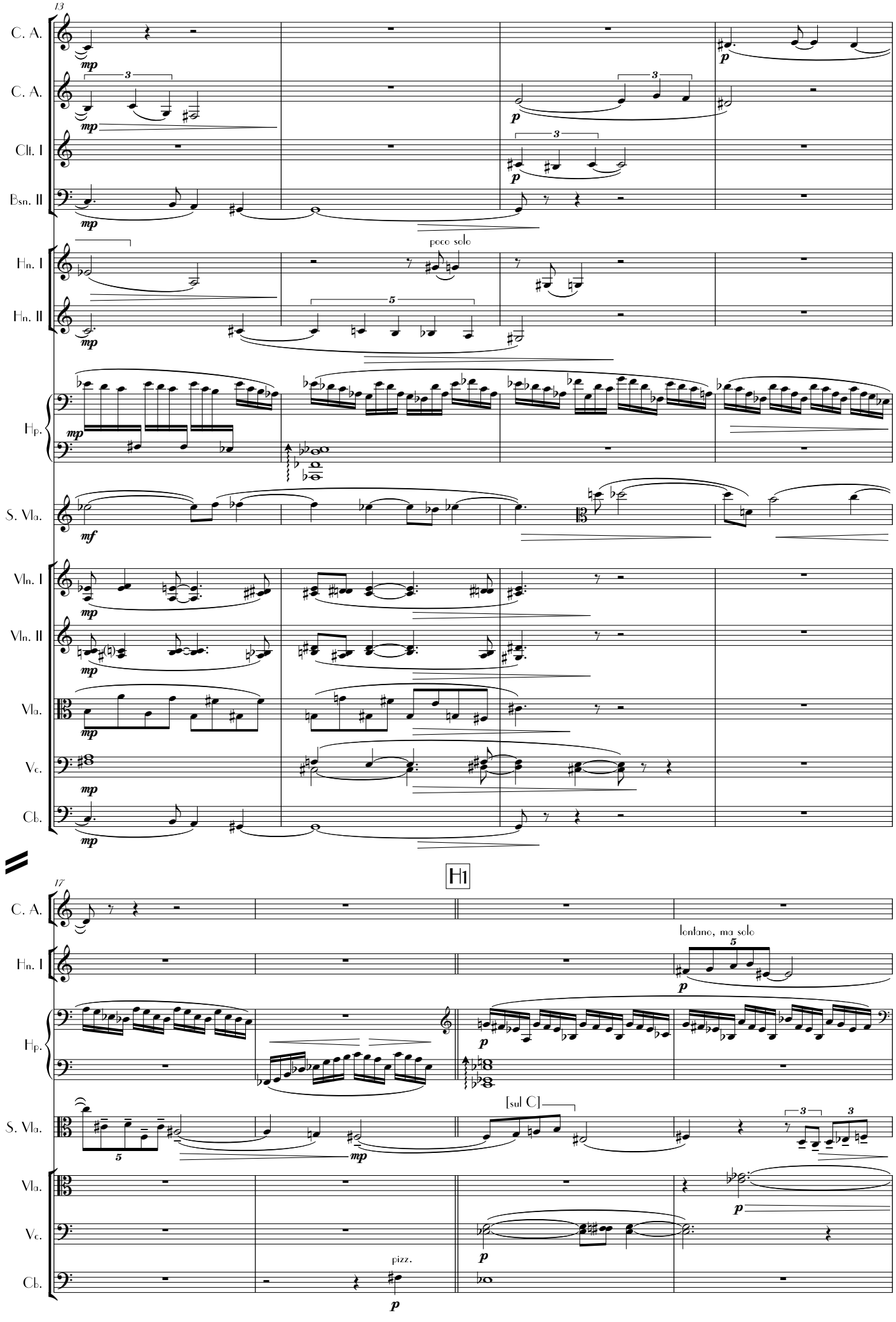
II

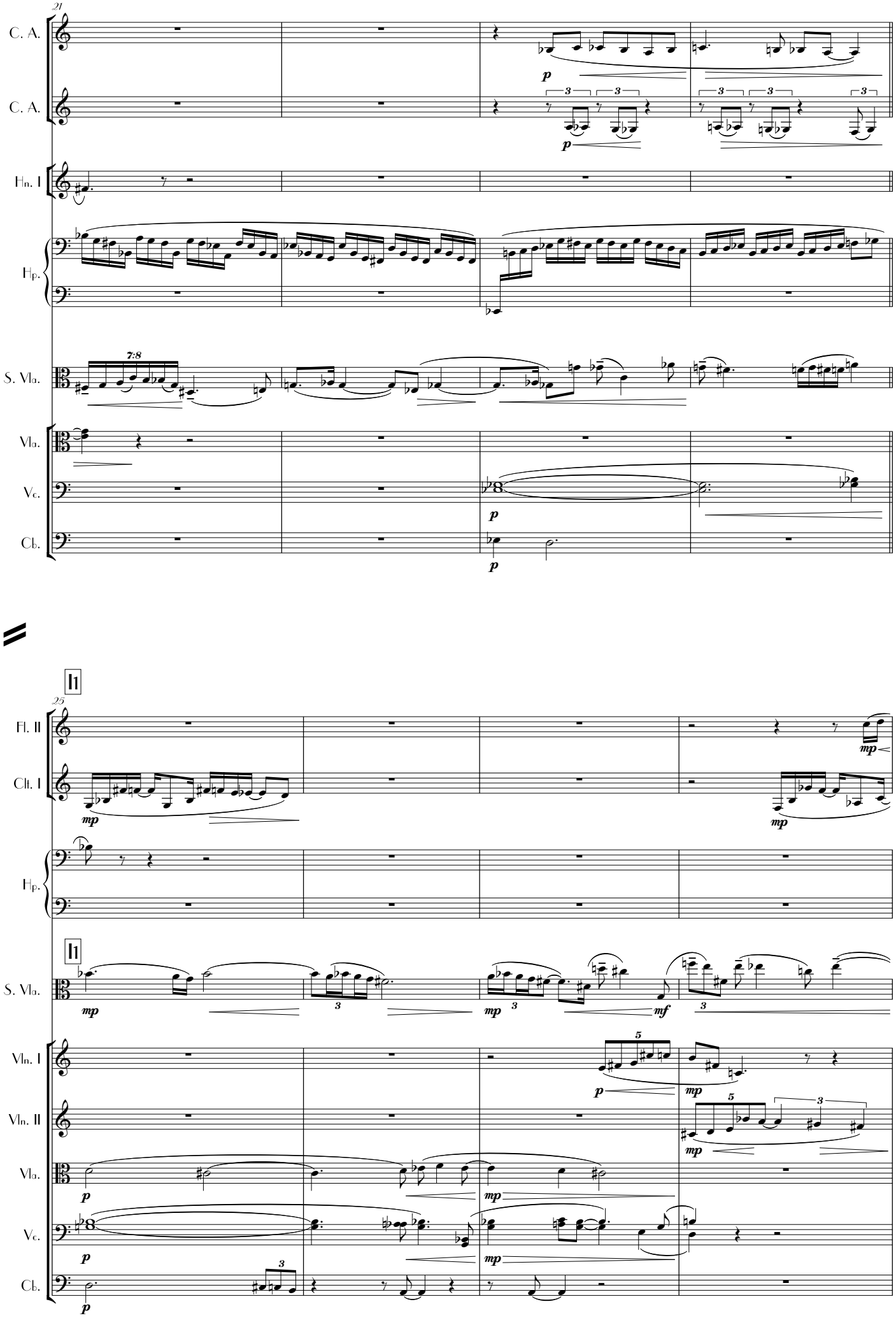


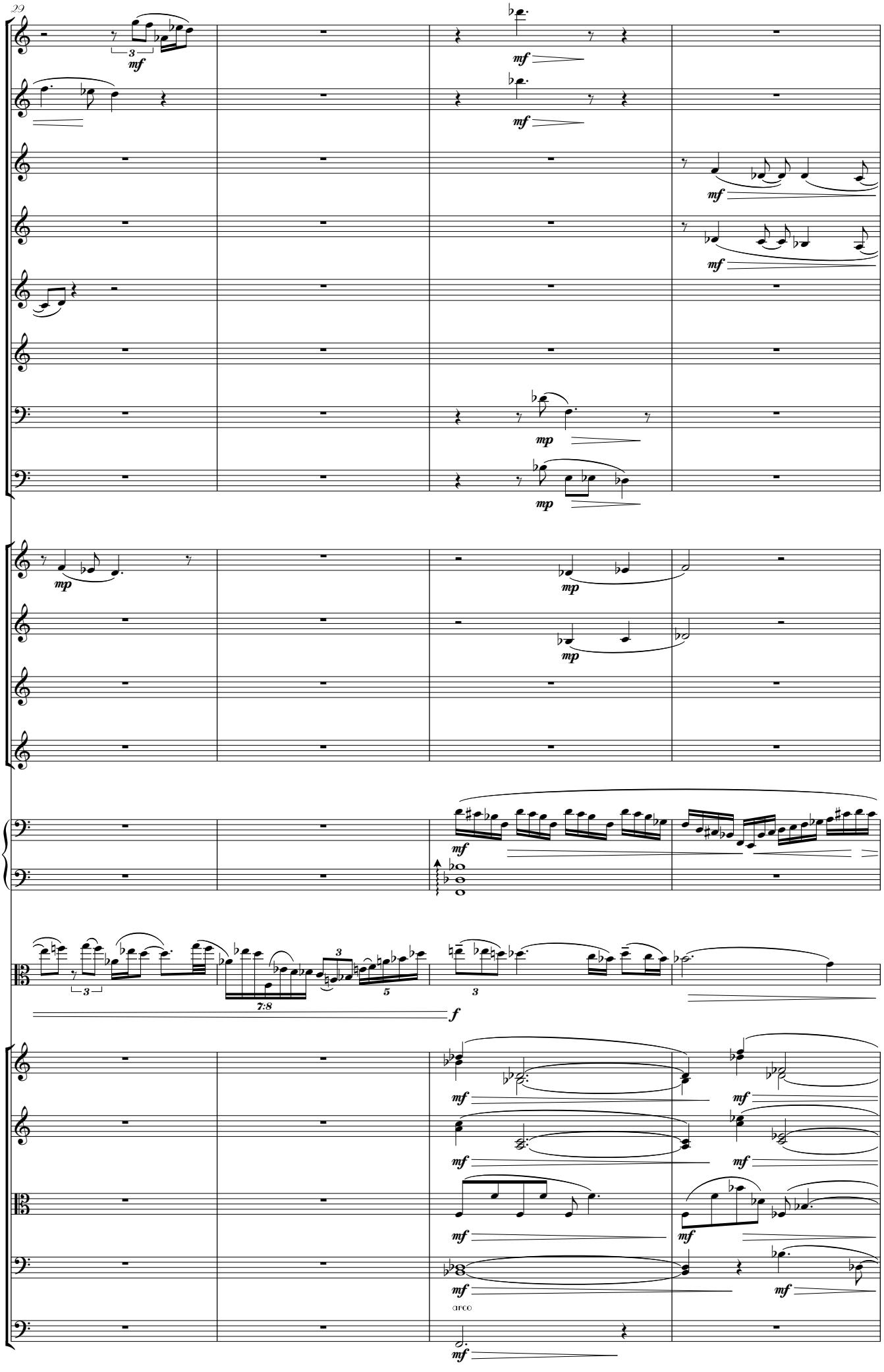
Here the chord should sound like B major/minor with added notes, so smaller sized notes should be a little less than the rest, though not too much.

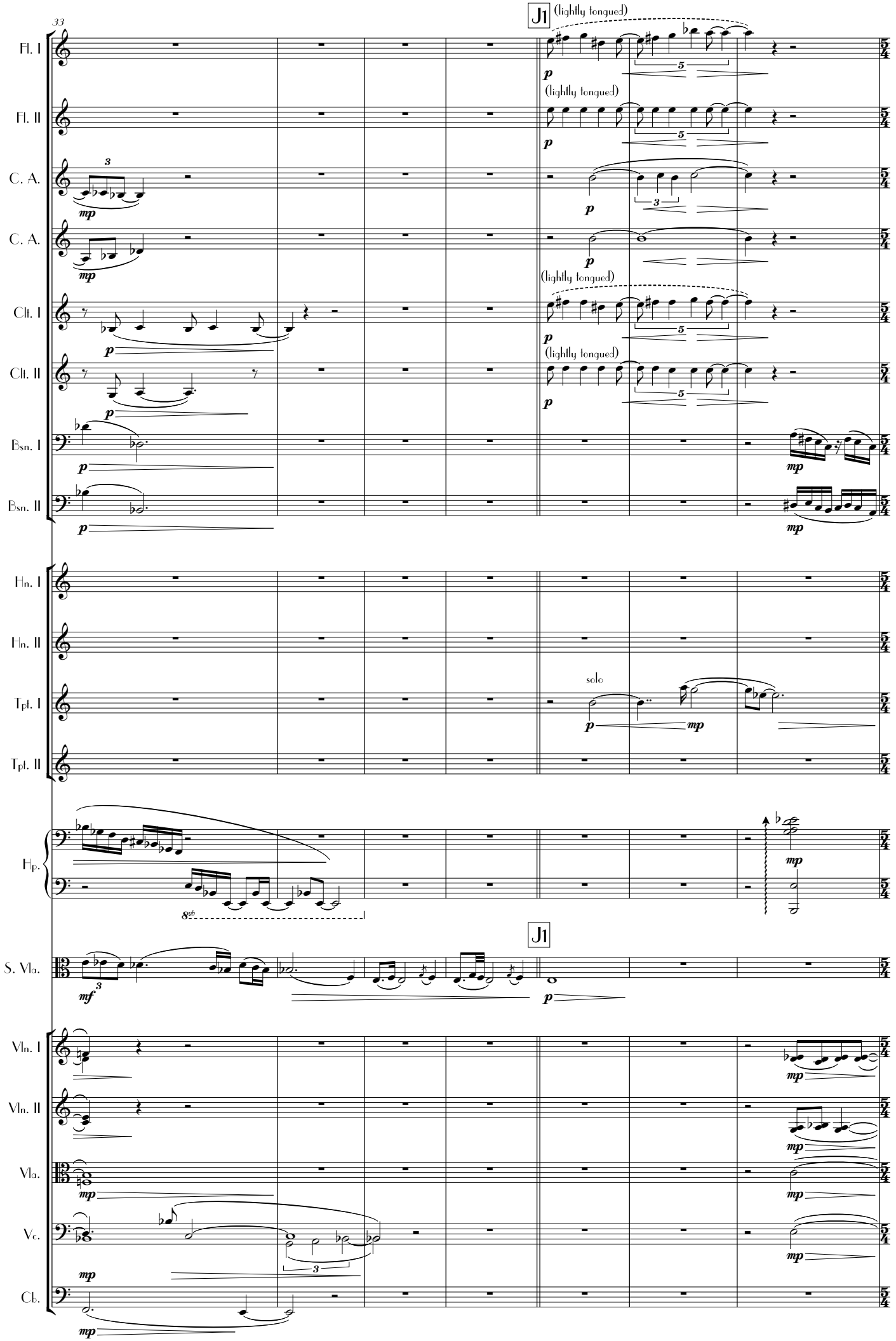

5
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
pizz.
arco
pp
p
mp
3

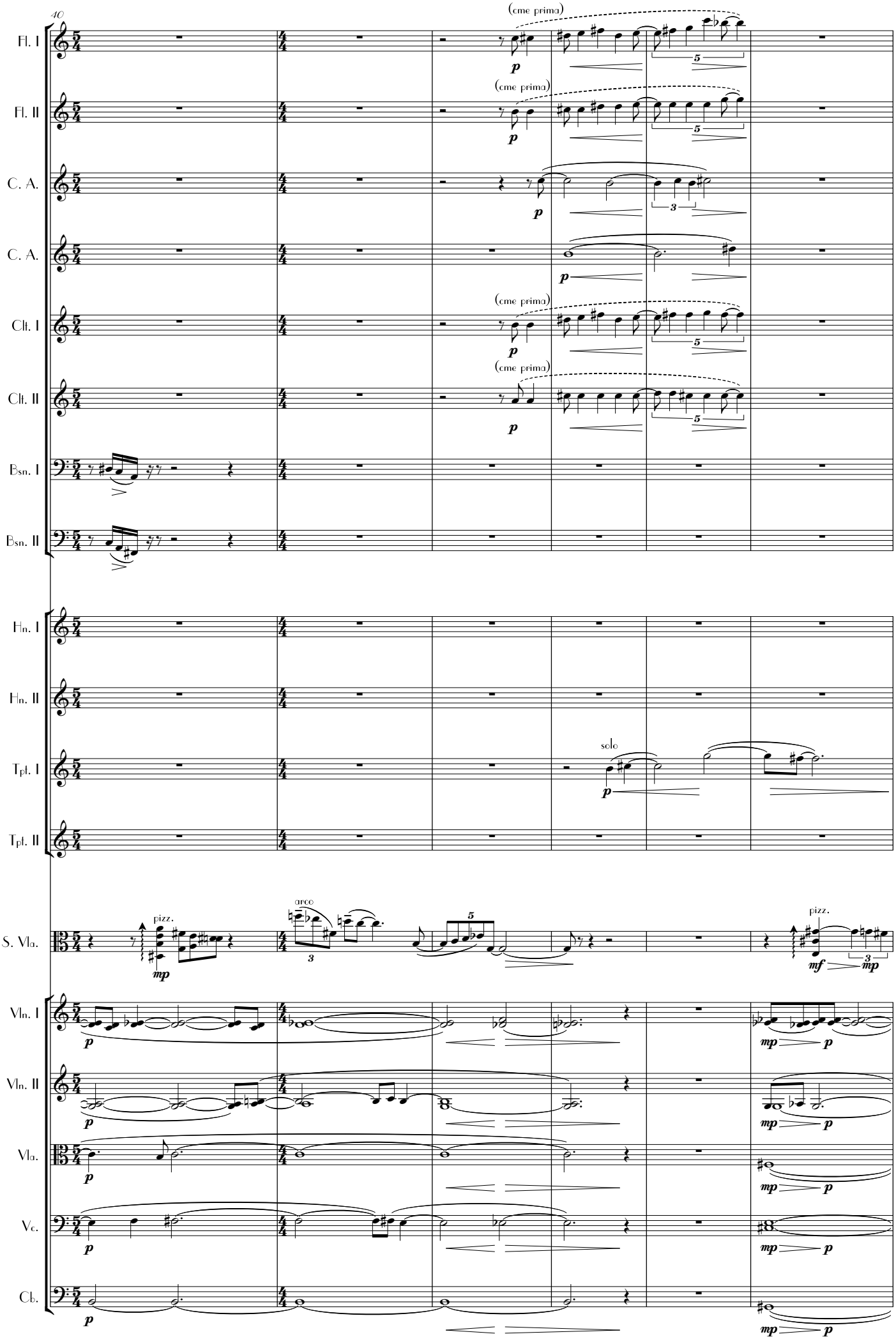

9
G1
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
pizz.
arco
pp
p
mp

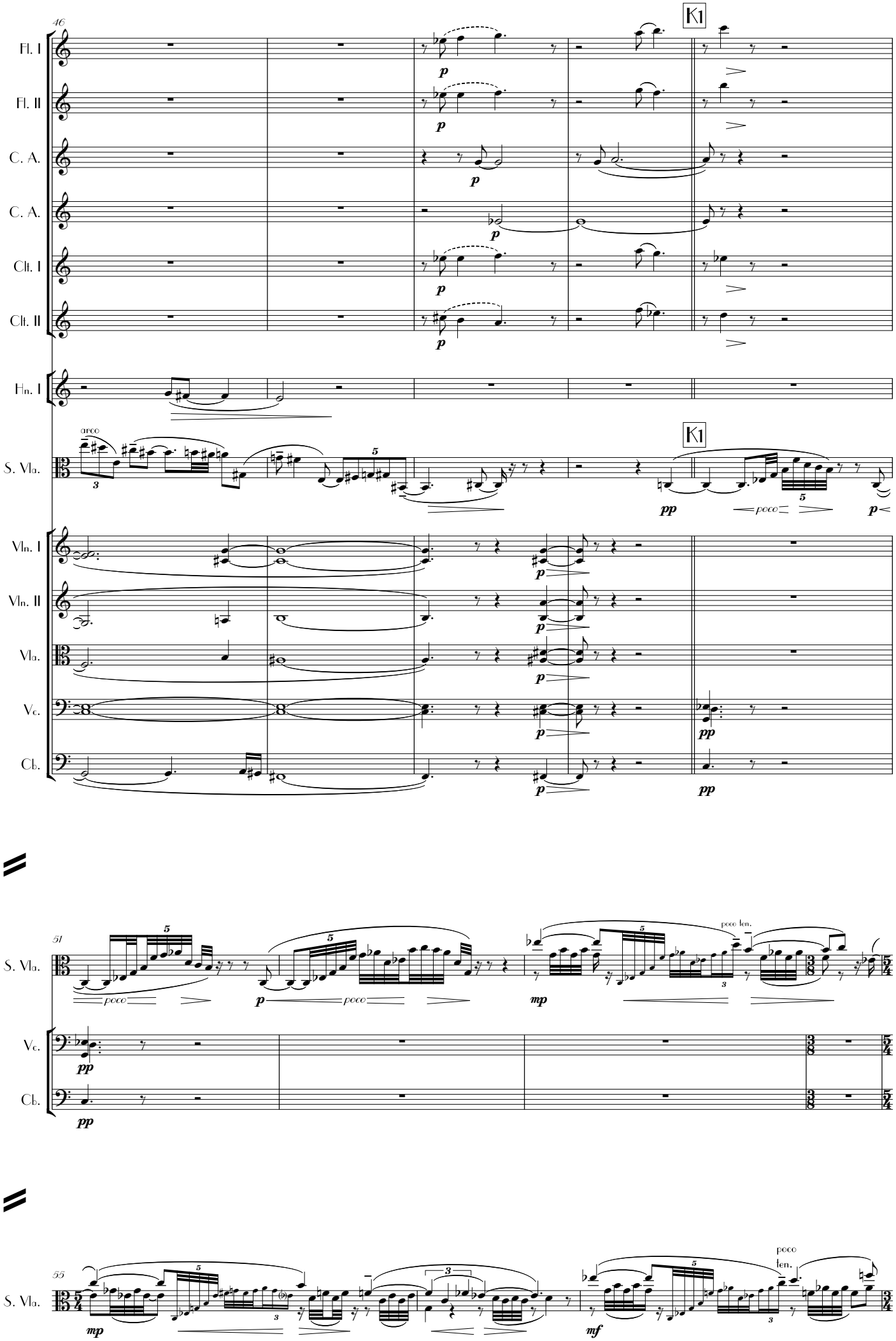

13
C. A.
C. A.
Clt. I
Bsn. II
Hn. I
Hn. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
poco solo
H1
17
lontano, ma solo
[sul C]
pizz.

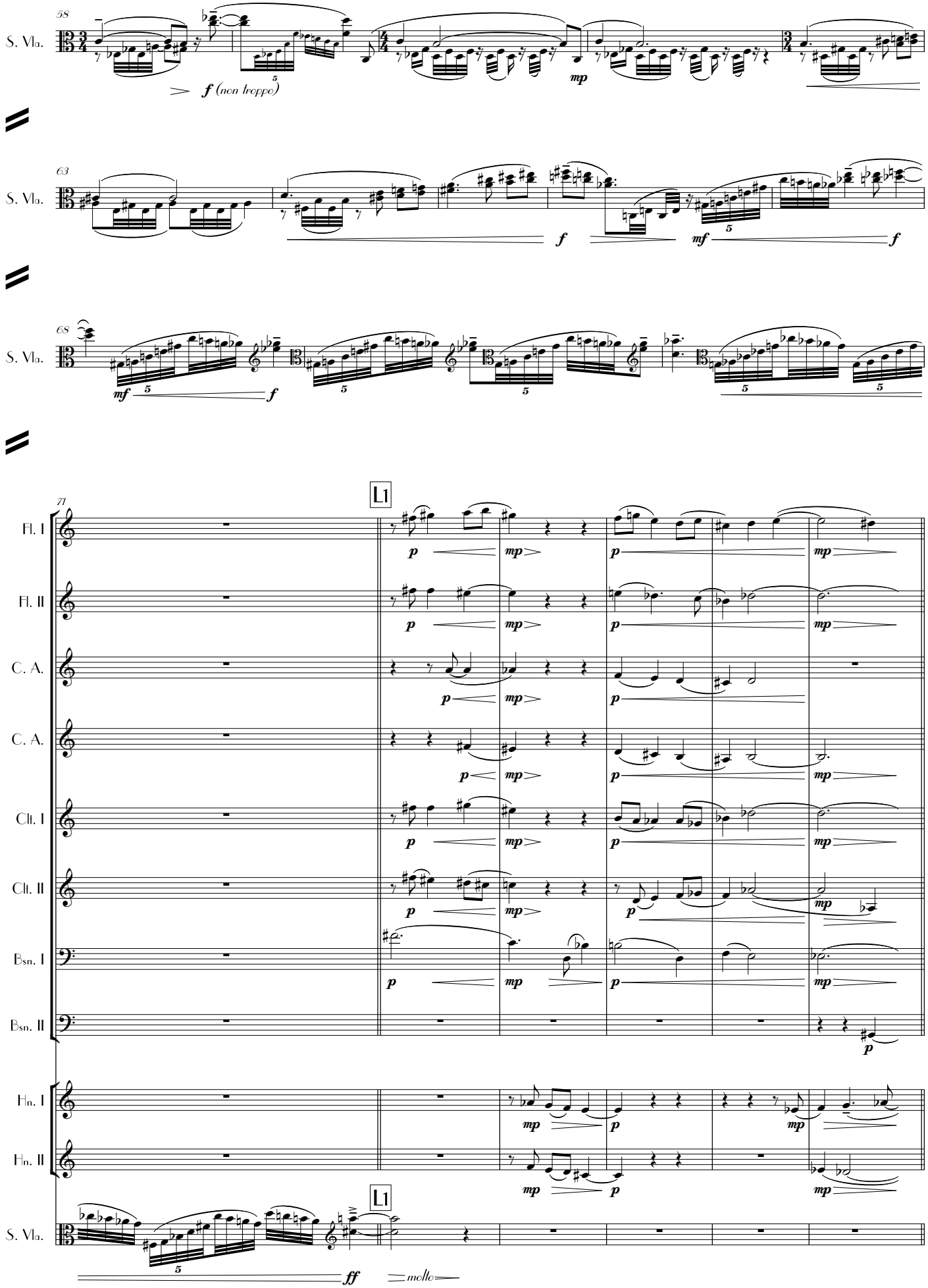

21
C. A.
C. A.
Hn. I
Hp.
S. Vla.
Vla.
Vc.
Cb.
7:8
p
25
Fl. II
Clt. I
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf

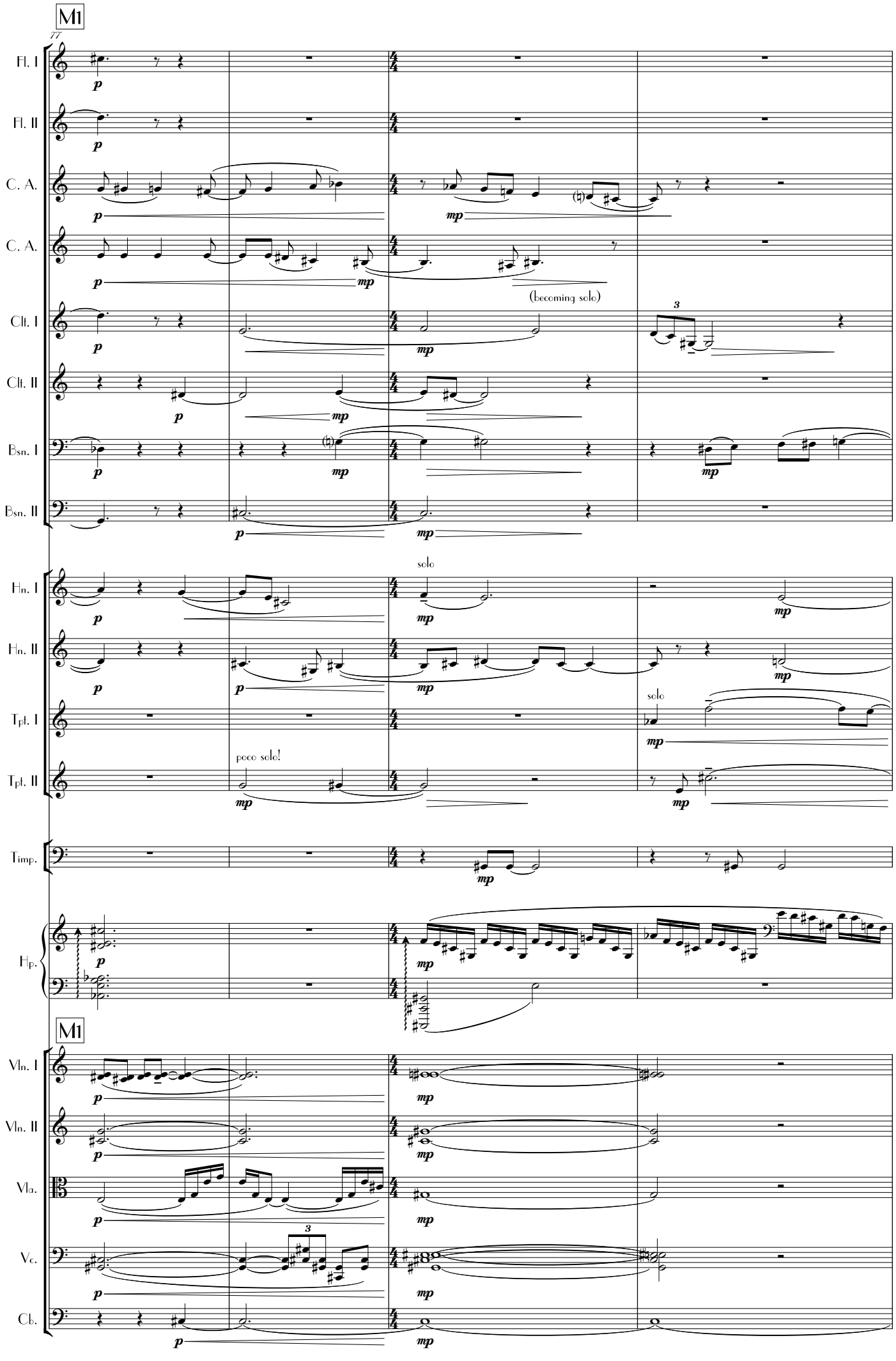

29
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
arco
3
7:8
5

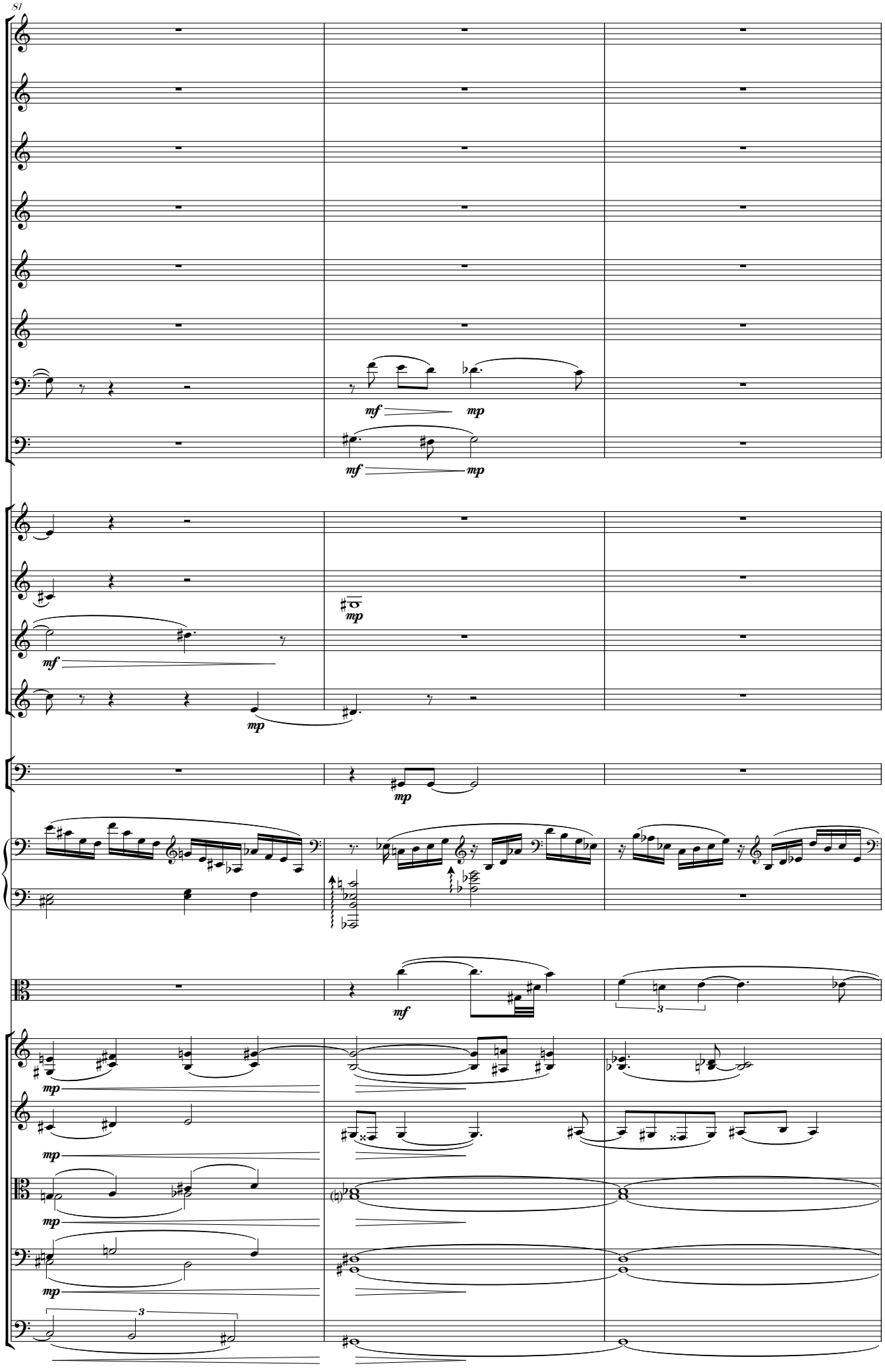

33
J1
(lightly tongued)
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
p
mp
mf

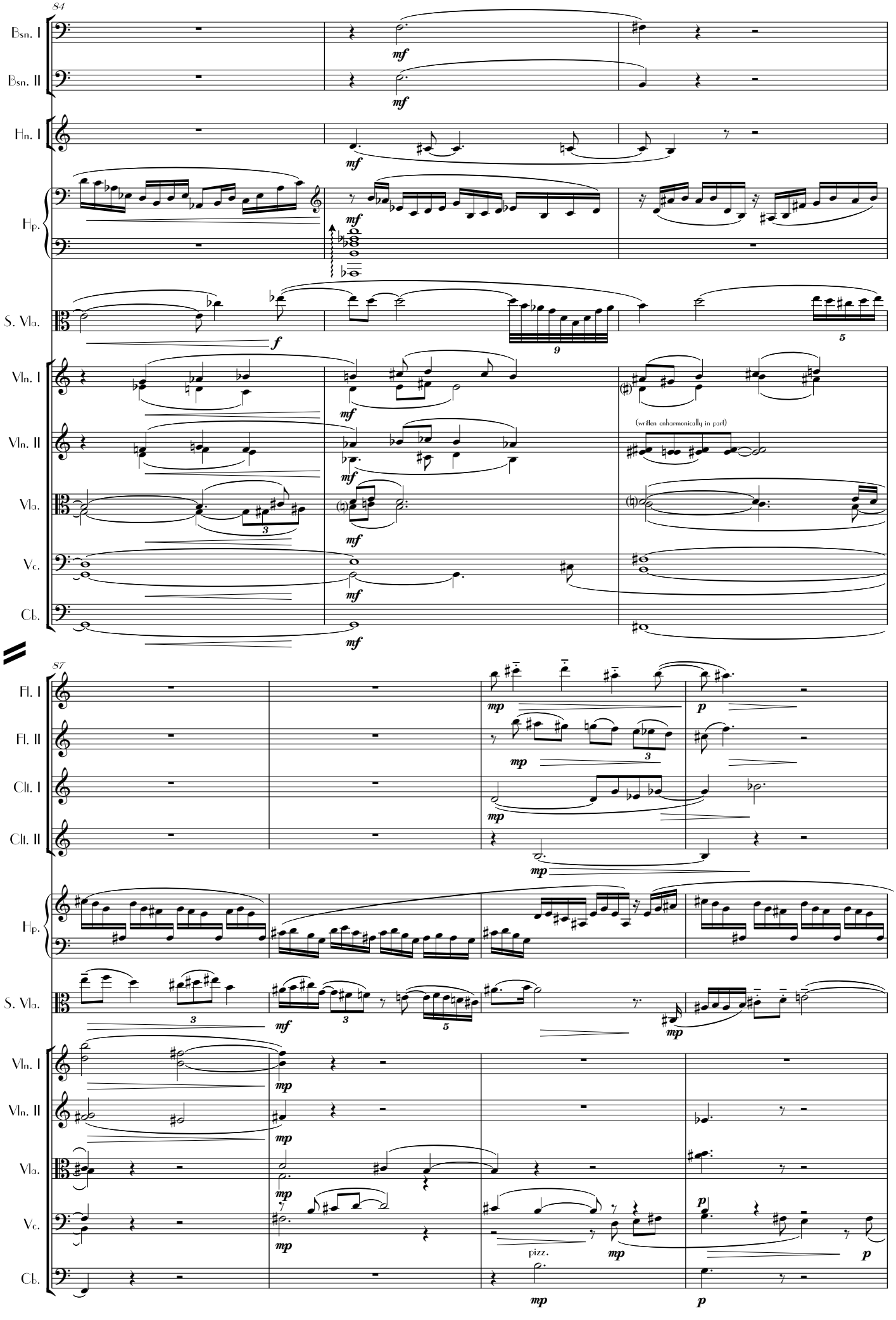

40
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(cme prima)
solo
pizz.
arco

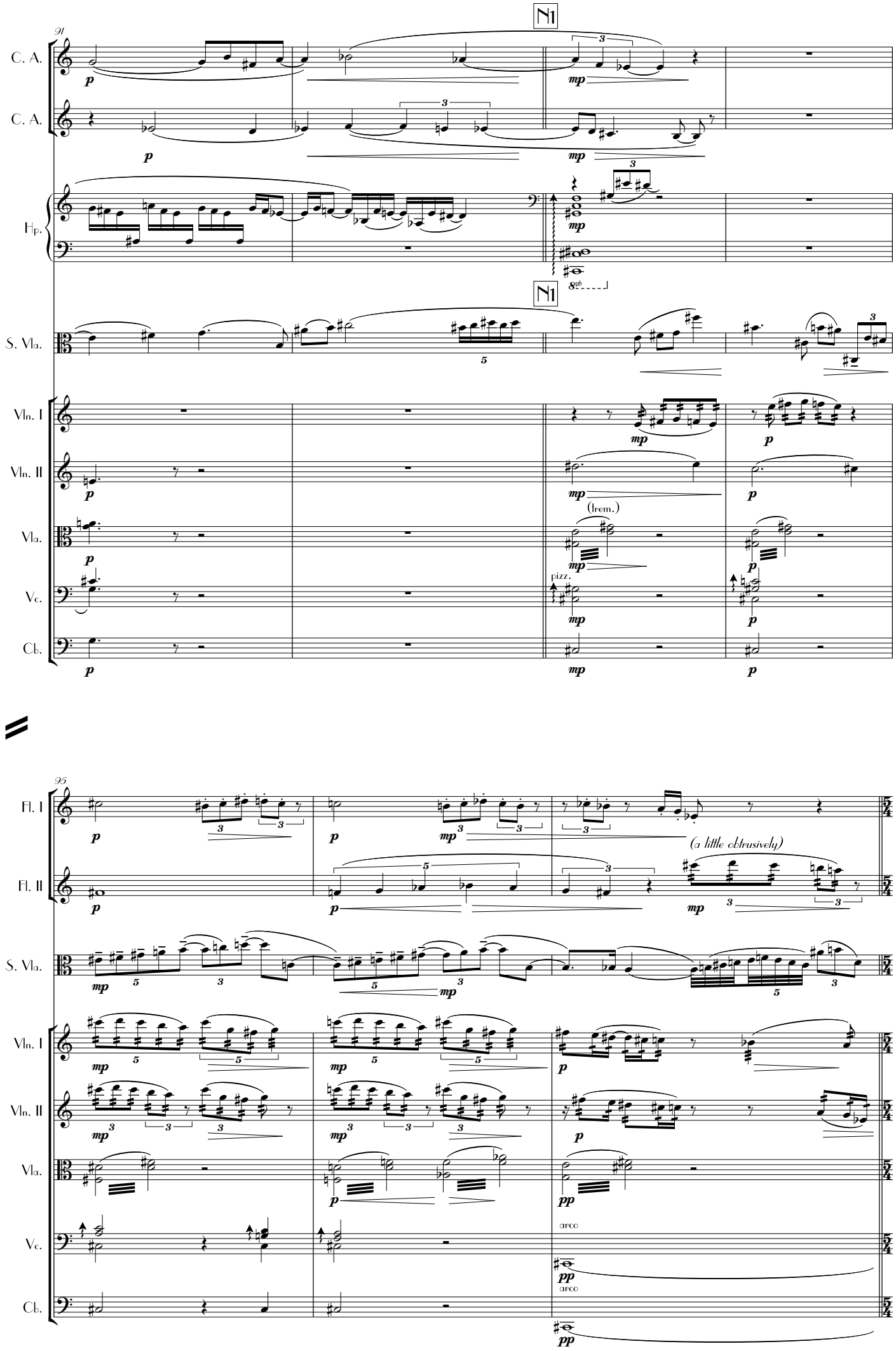

46
K1
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Hn. I
S. Vla.
arco
K1
Vln. I
Vln. II
Vla.
Vc.
Cb.
51
S. Vla.
poco
poco
poco len.
Vc.
Cb.
55
S. Vla.
poco
len.

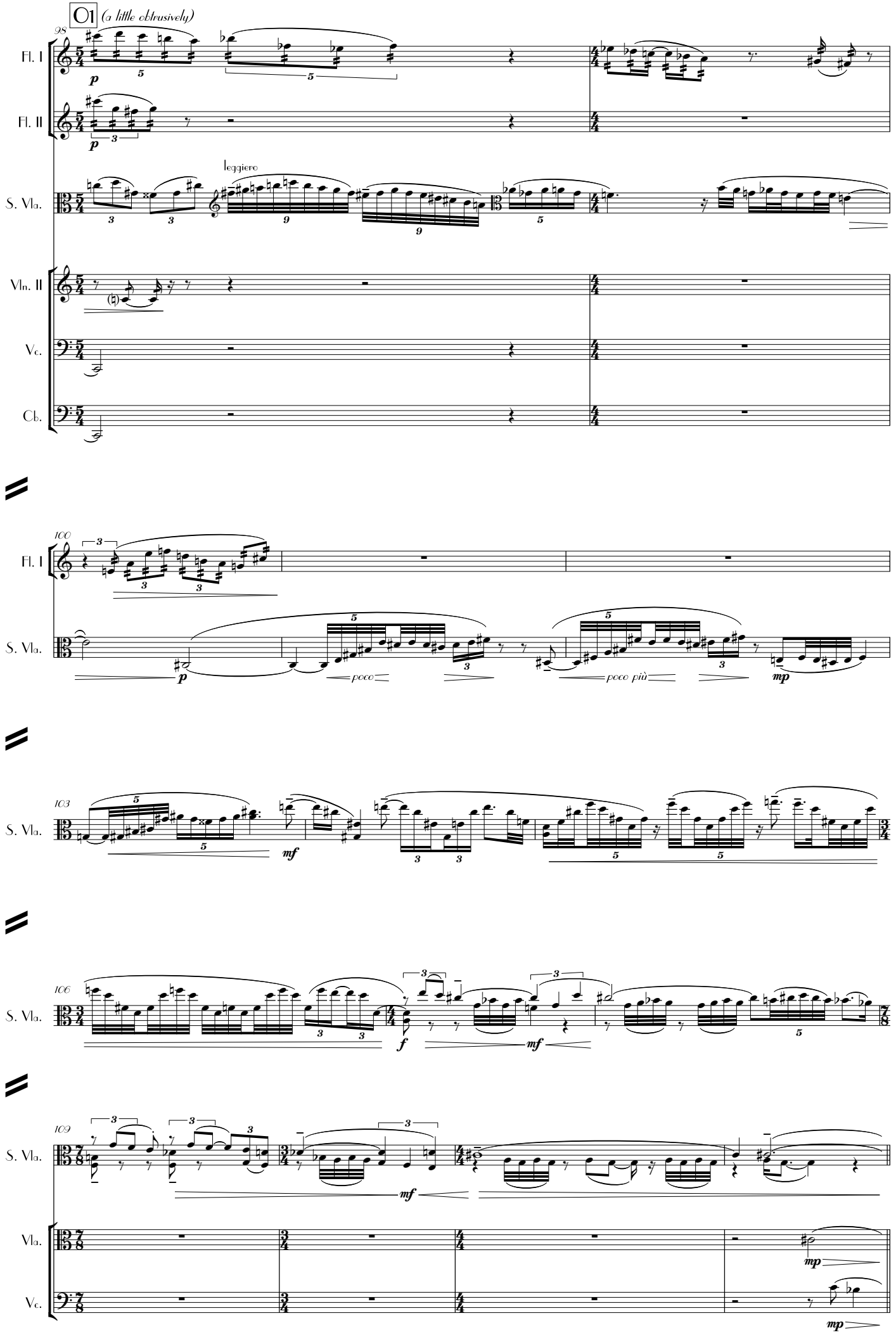

58
S. Vla.
f (non troppo)
mp
63
S. Vla.
f
mf
f
68
S. Vla.
mf
f
71
L1
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
S. Vla.
L1
ff
molto

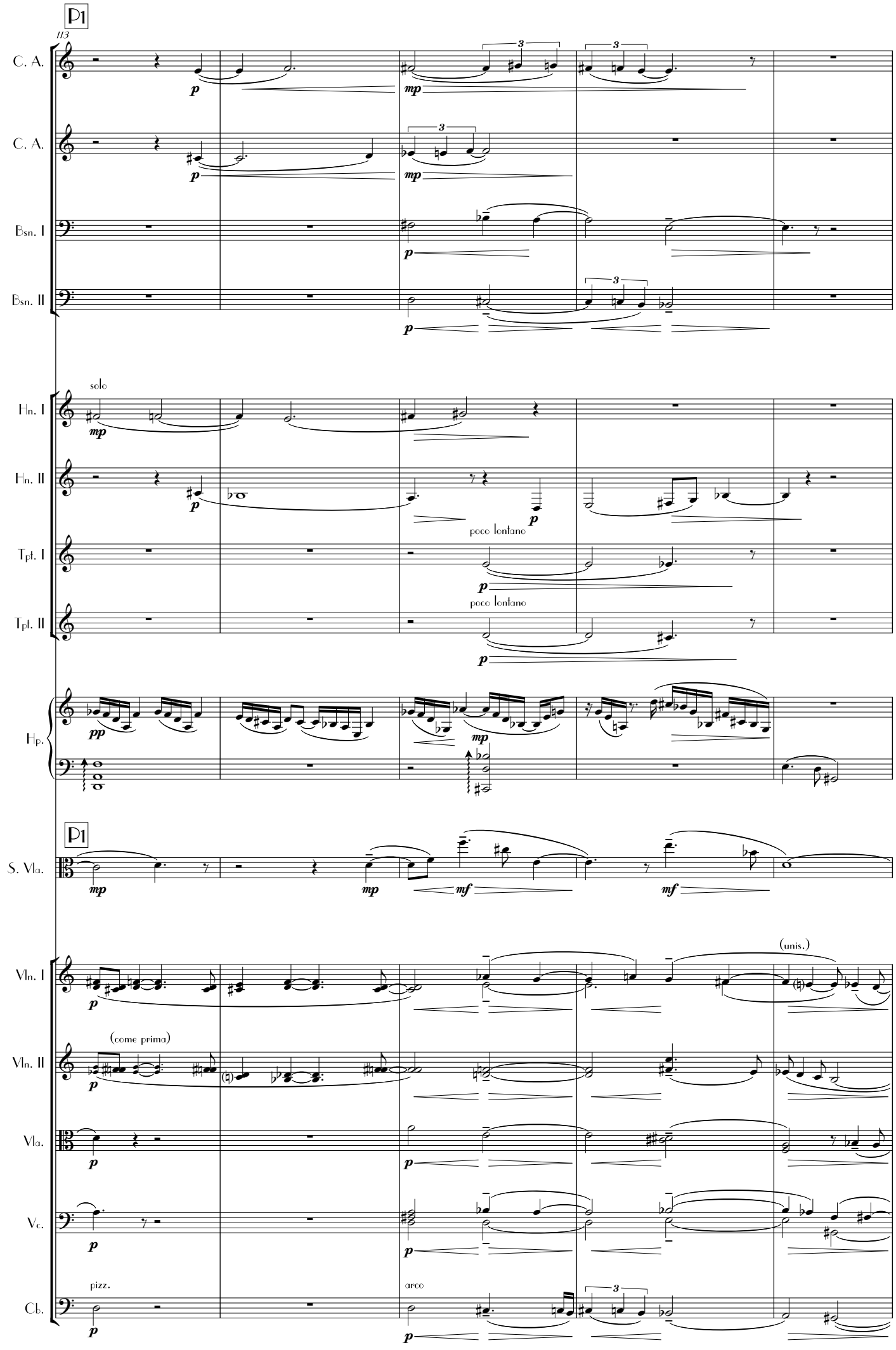

M1
77
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
(becoming solo)
Hn. I
Hn. II
solo
Tpt. I
Tpt. II
poco solo!
Timp.
Hp.
M1
Vln. I
Vln. II
Vla.
Vc.
Cb.

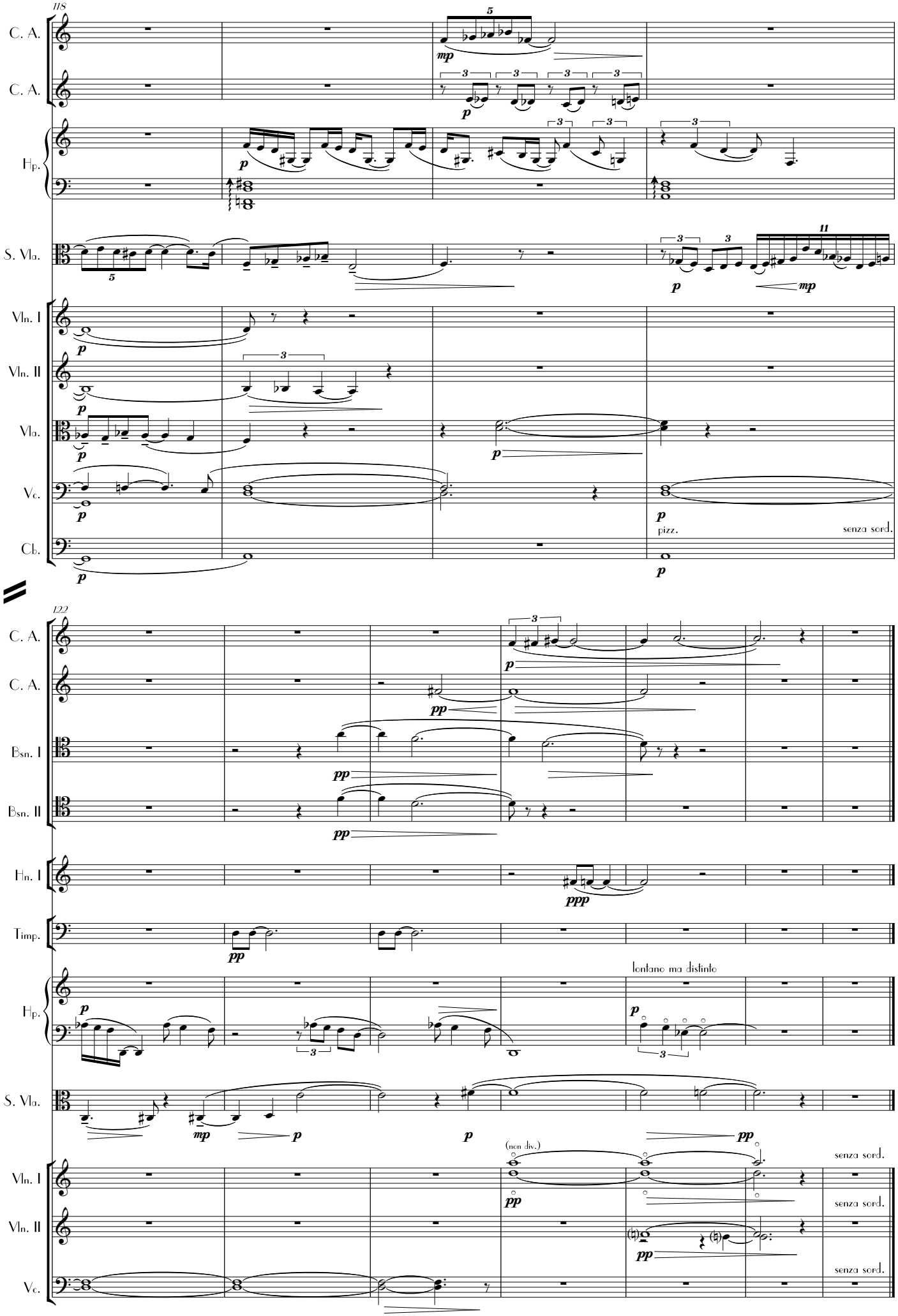

81
Fl. I
Fl. II
C. A.
C. A.
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
3


84
Bsn. I
Bsn. II
Hn. I
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(written enharmonically in part)
87
Fl. I
Fl. II
Clt. I
Clt. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

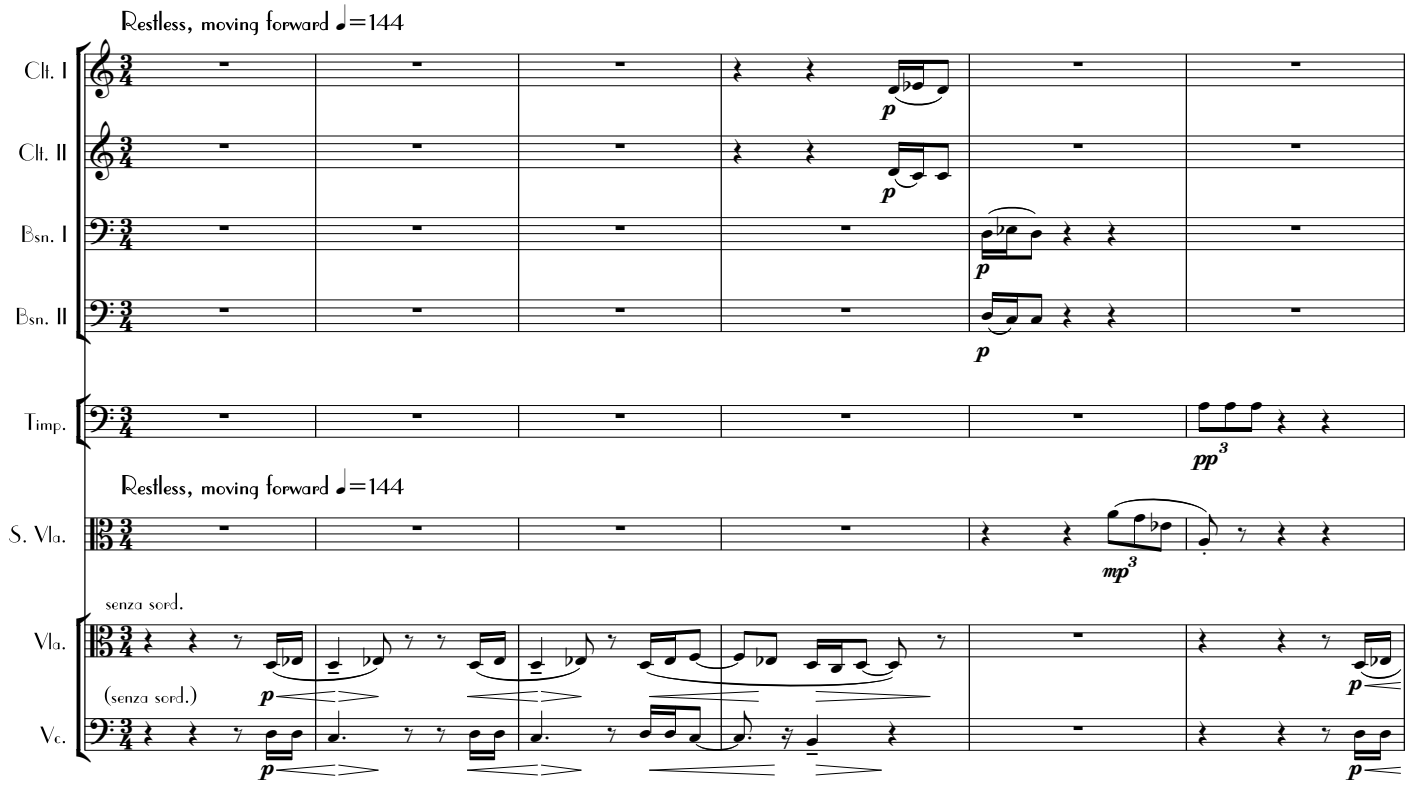

91
C. A.
C. A.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(trem.)
pizz.
95
Fl. I
Fl. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(a little obtrusively)
arco
arco

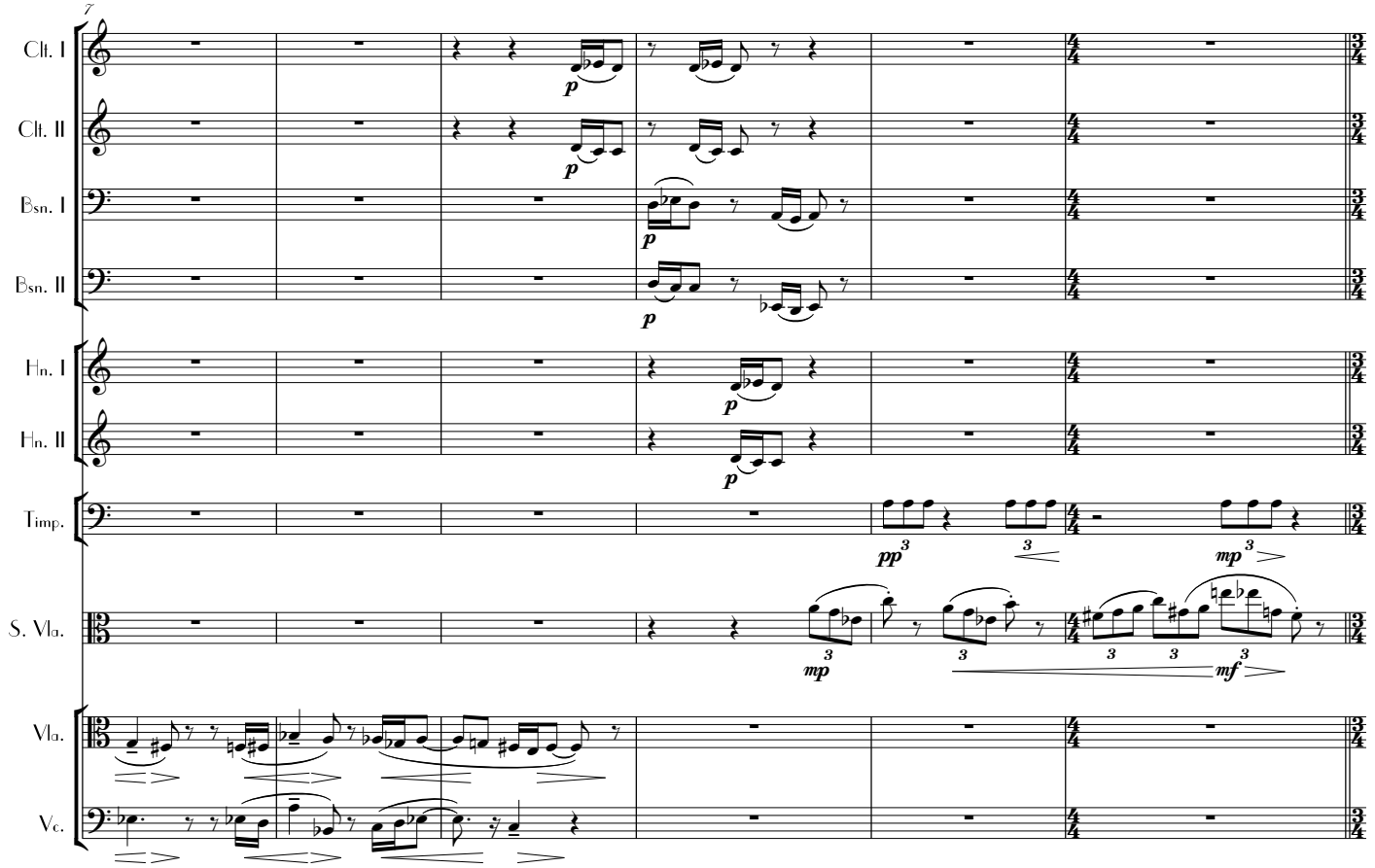

O1 (a little obtrusively)
98
Fl. I
Fl. II
S. Vla.
leggiero
Vln. II
Vc.
Cb.
100
poco
poco più
103
106
109
Vla.

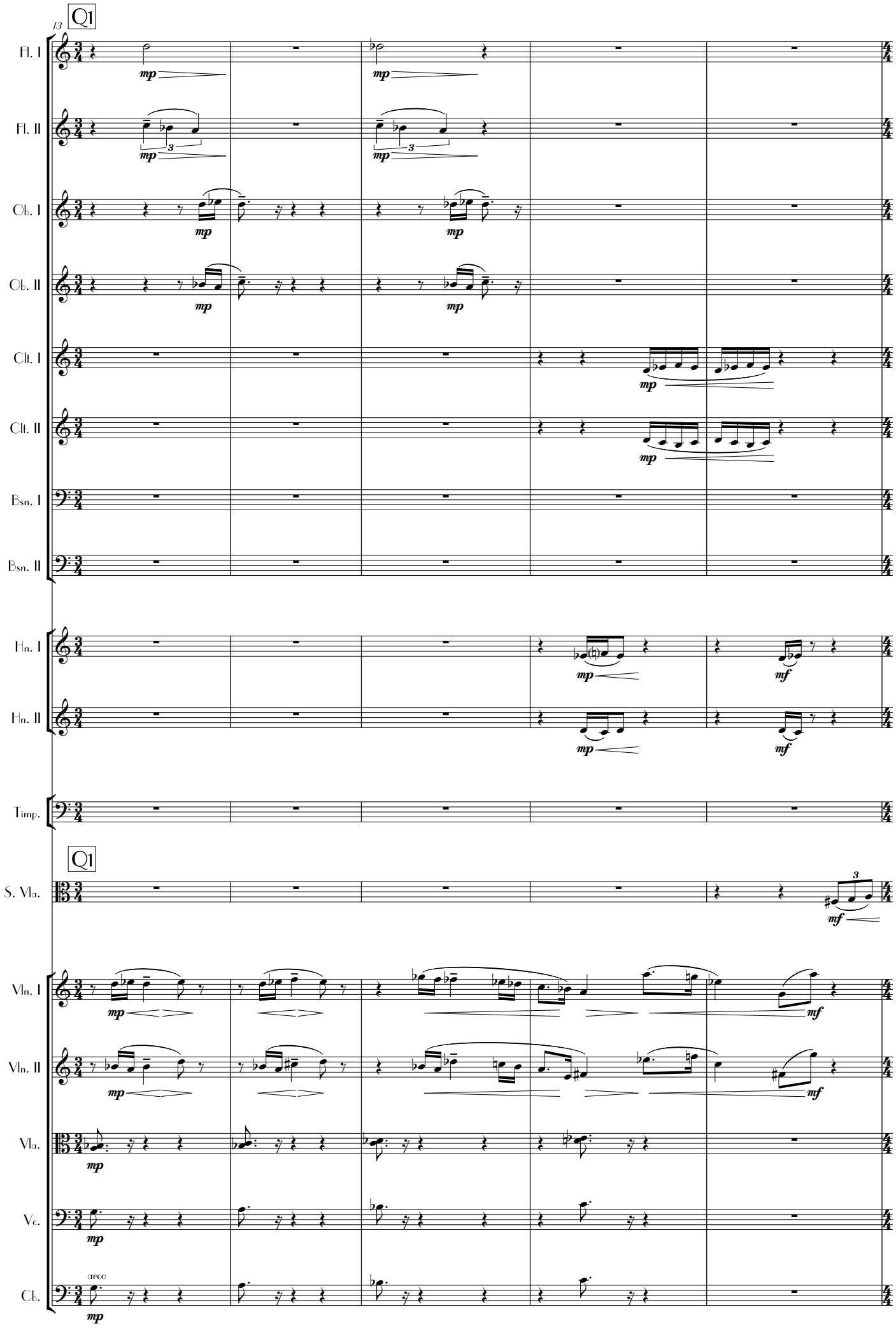

P1
113
C. A.
C. A.
Bsn. I
Bsn. II
solo
Hn. I
Hn. II
Tpt. I
Tpt. II
poco lontano
poco lontano
Hp.
P1
S. Vla.
(unis.)
Vln. I
(come prima)
Vln. II
Vla.
Vc.
pizz.
arco
Cb.

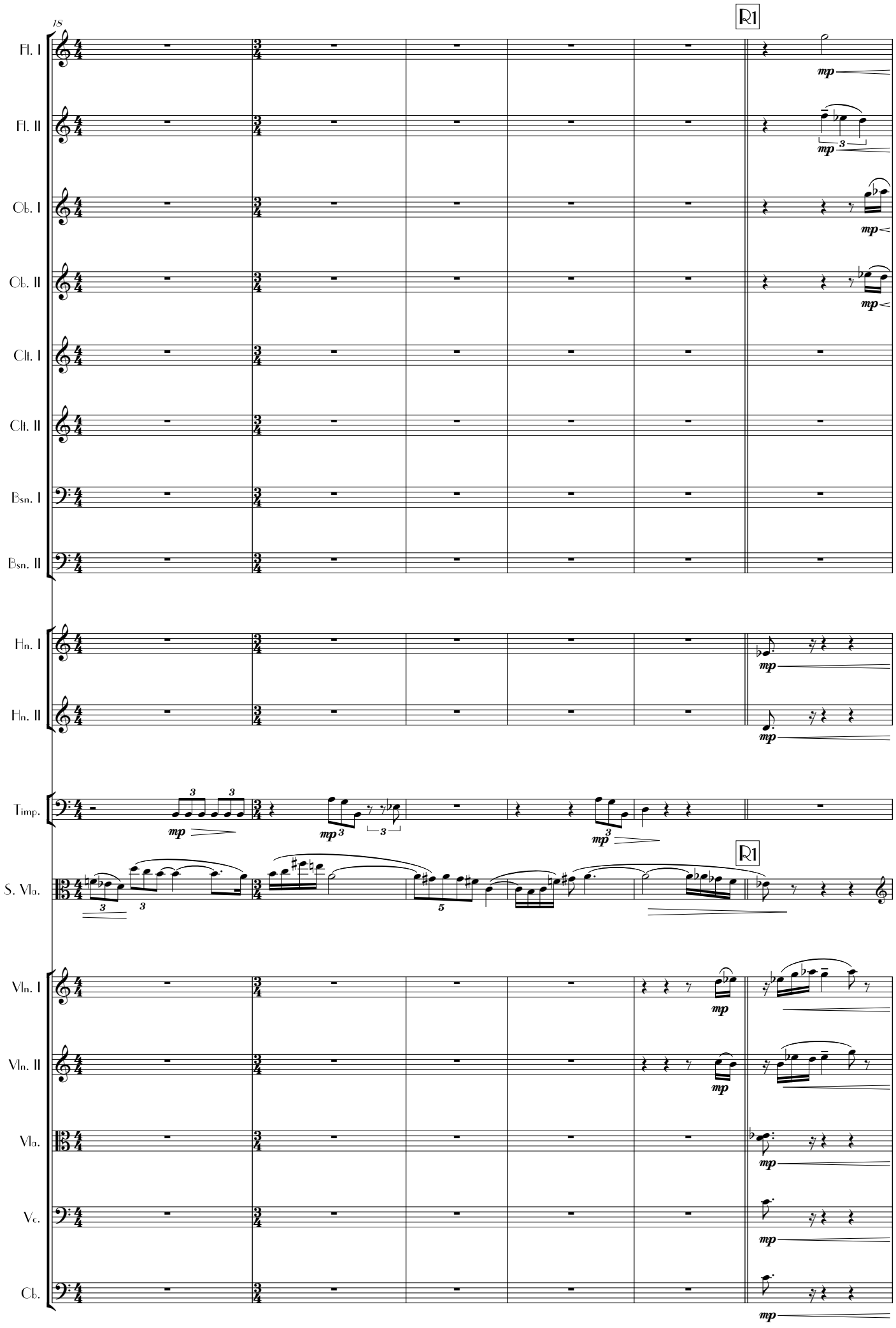

118
C. A.
C. A.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
senza sord.
122
C. A.
C. A.
Bsn. I
Bsn. II
Hn. I
Timp.
Hp.
lontano ma distinto
S. Vla.
(non div.)
senza sord.
Vln. I
Vln. II
Vc.

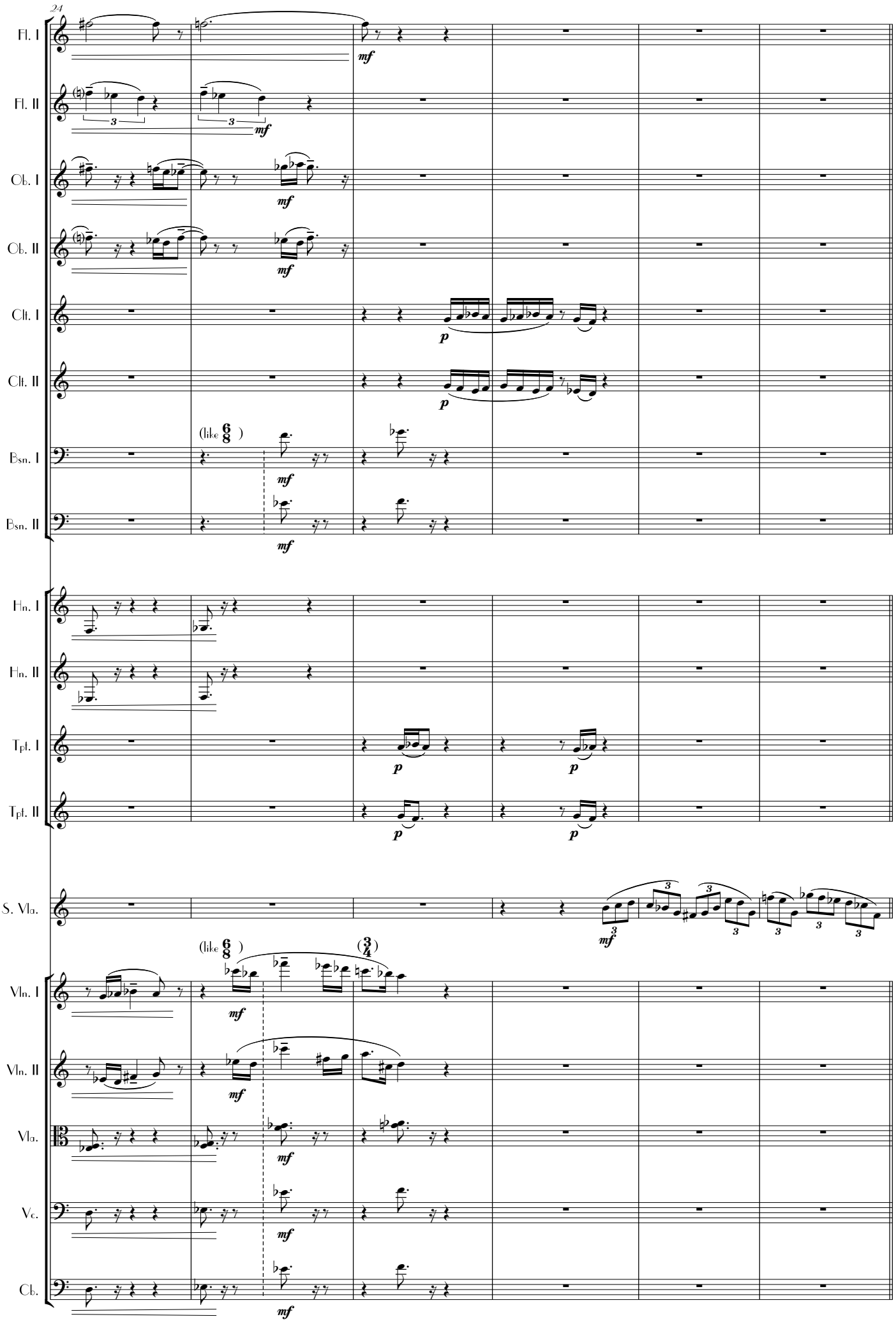
III

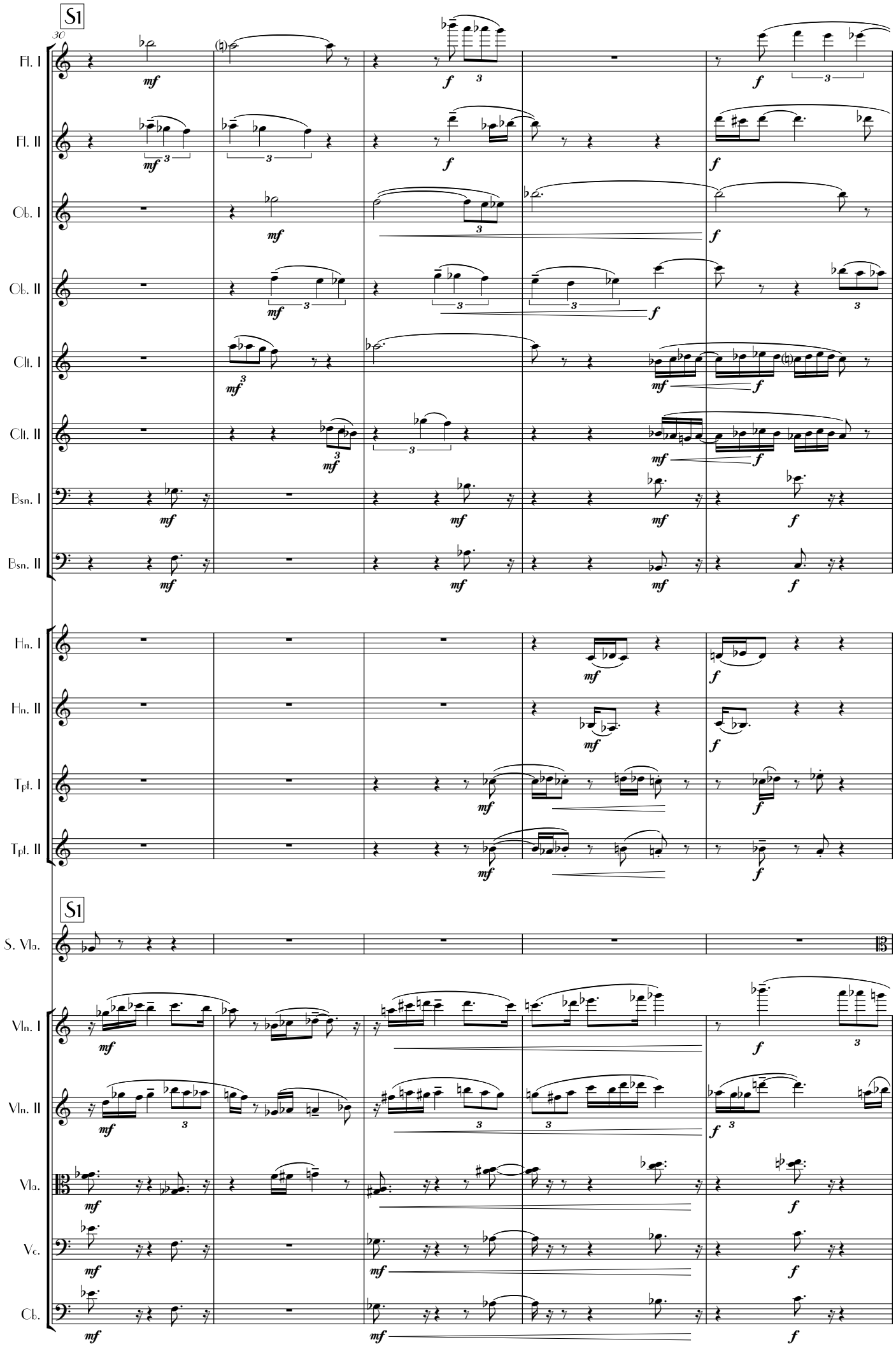

Restless, moving forward ♩=144
Clt. I
Clt. II
Bsn. I
Bsn. II
Timp.
Restless, moving forward ♩=144
S. Vla.
senza sord.
Vla.
(senza sord.)
Vc.

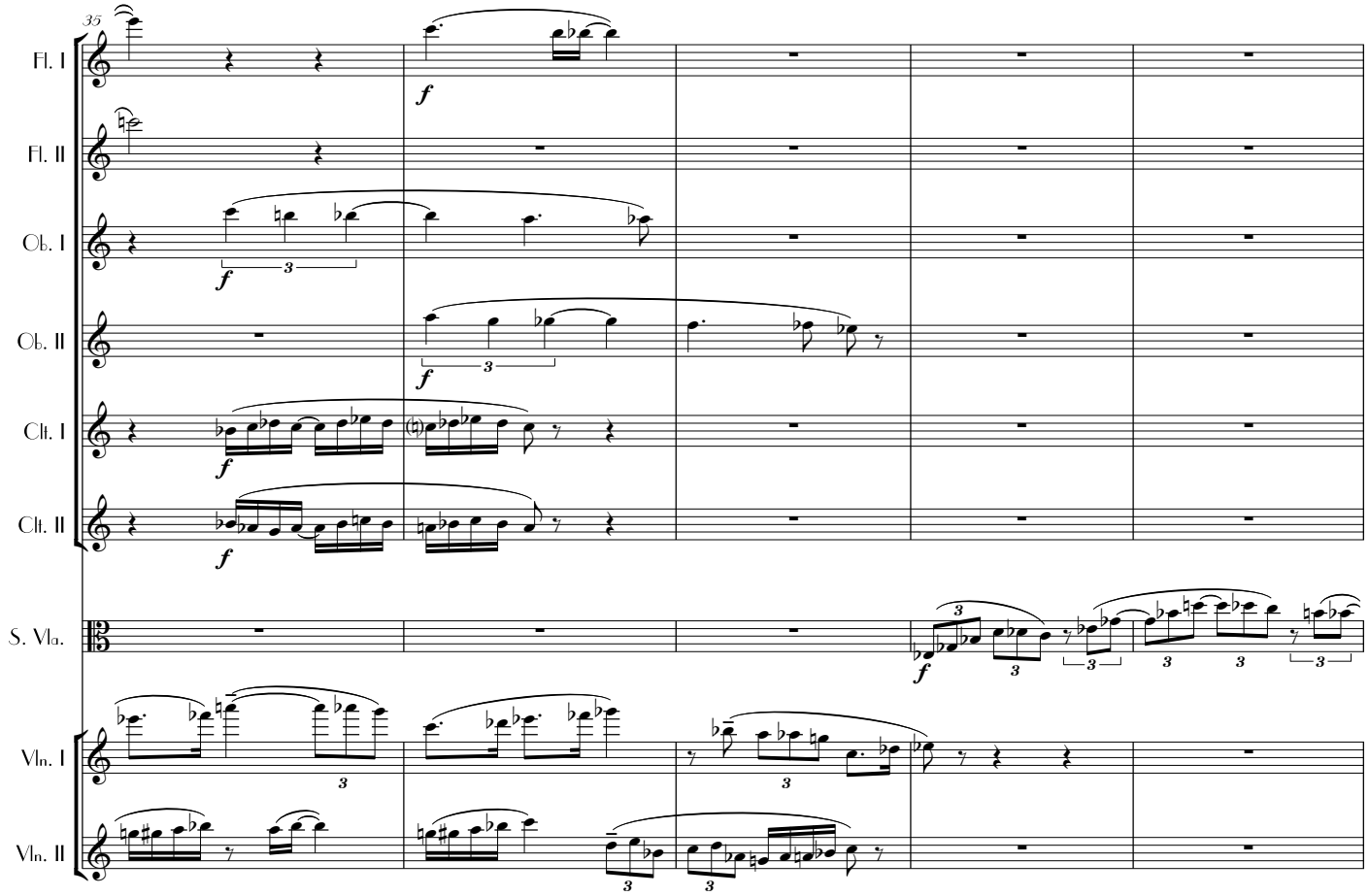

7
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Timp.
S. Vla.
Vla.
Vc.

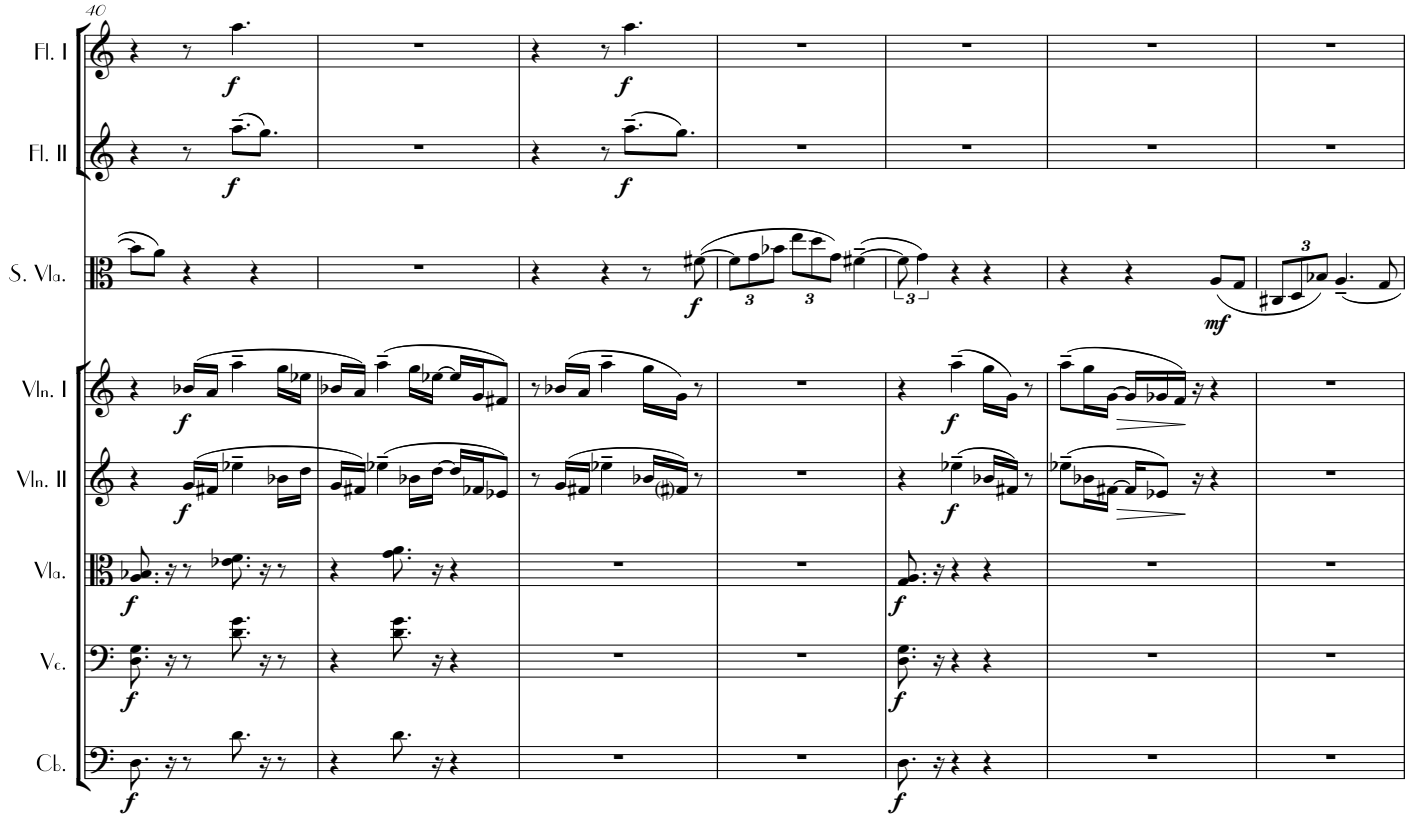

13
Q1
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Timp.
Q1
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
mp
mf

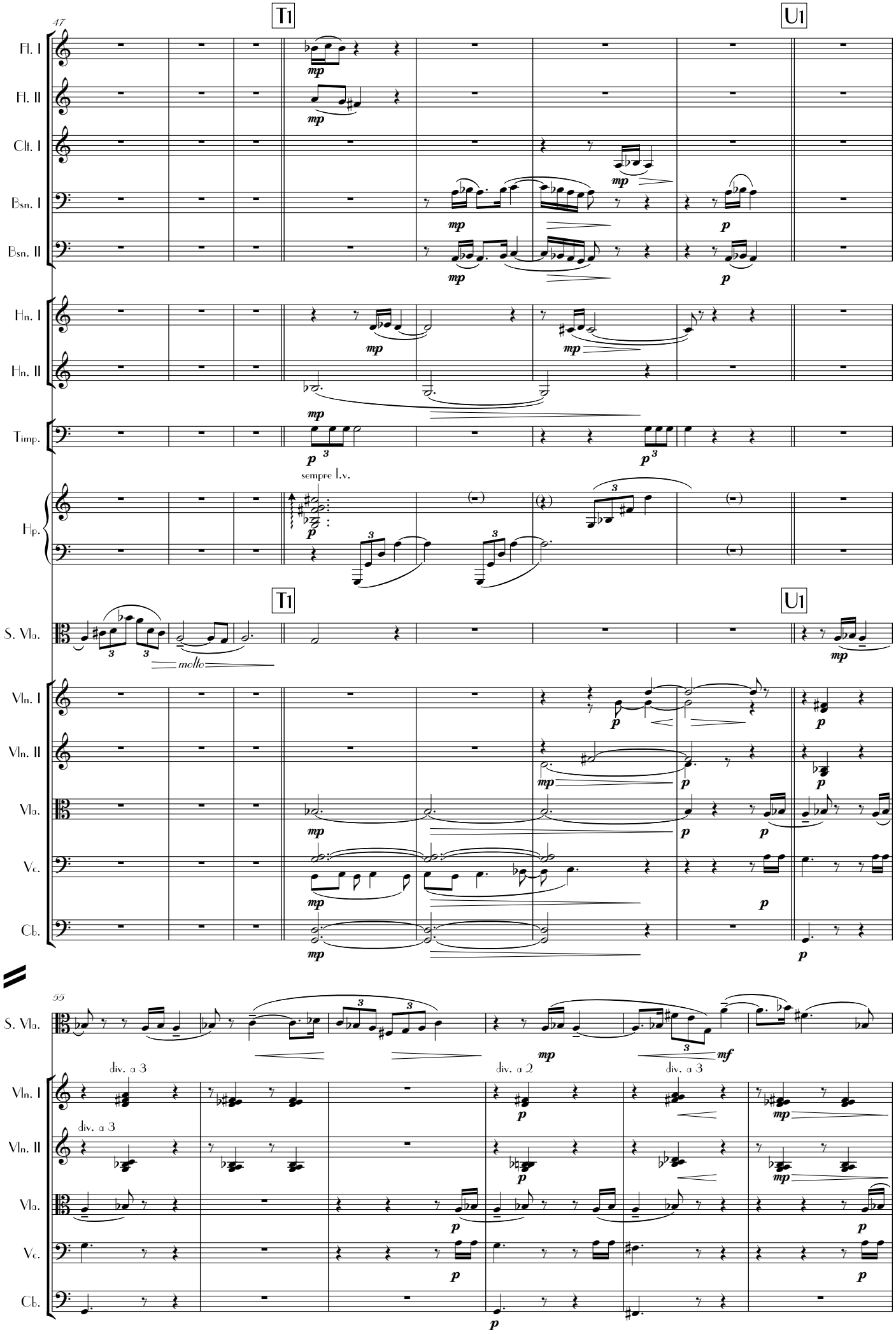

18
R1
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Timp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp

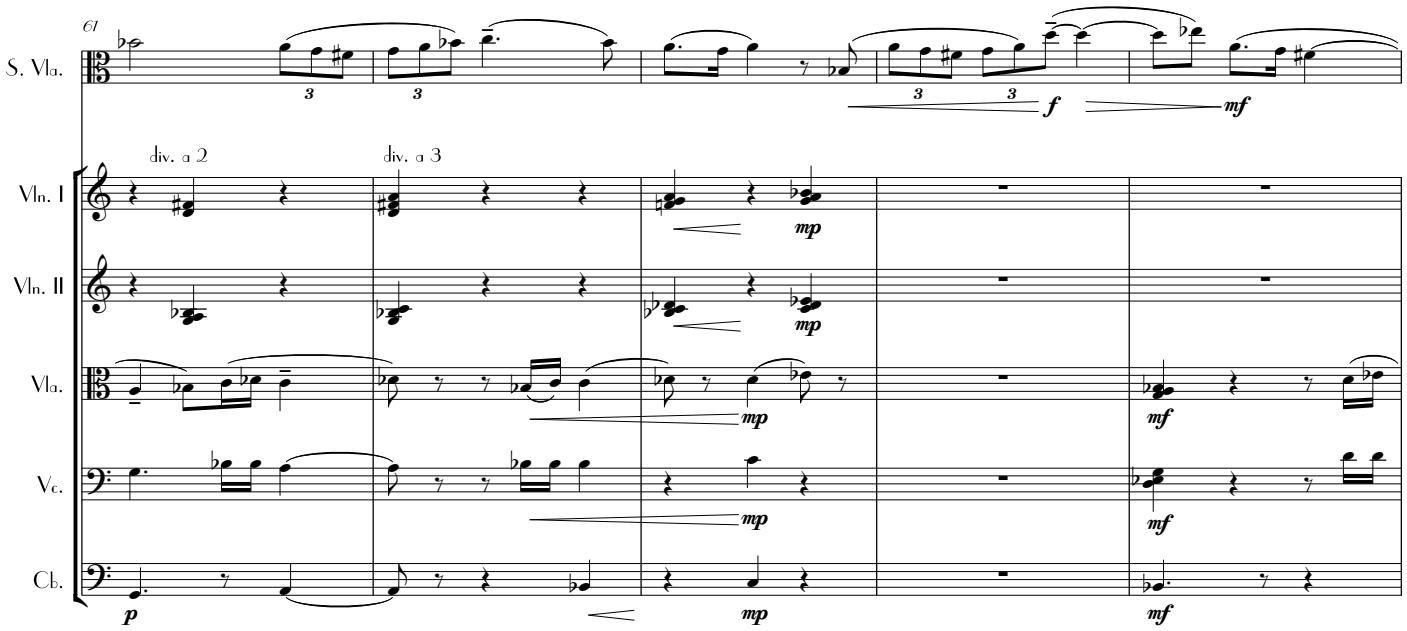

24
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(like 6/8)
(3/4)
mf
p

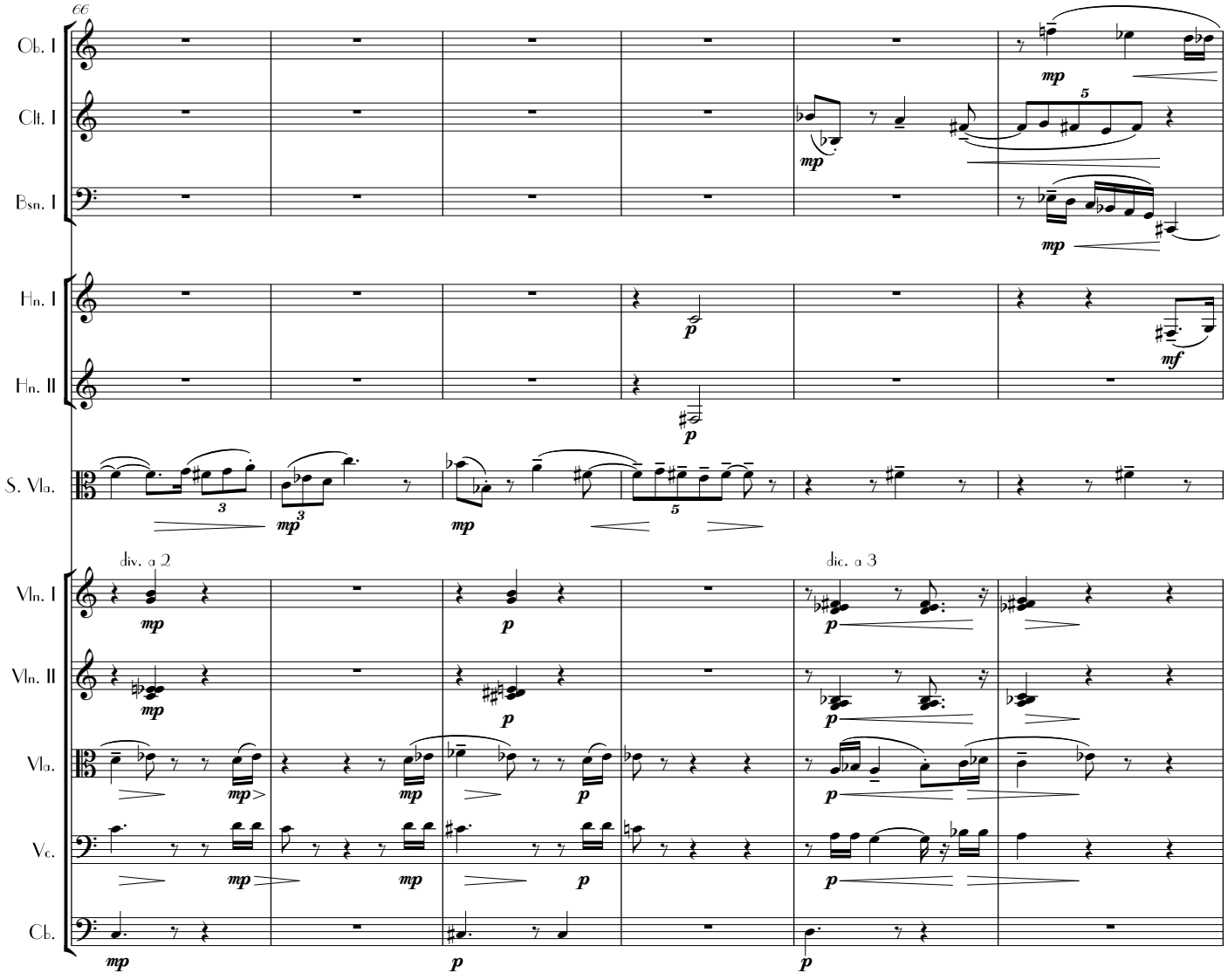

S1
30
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
S1
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

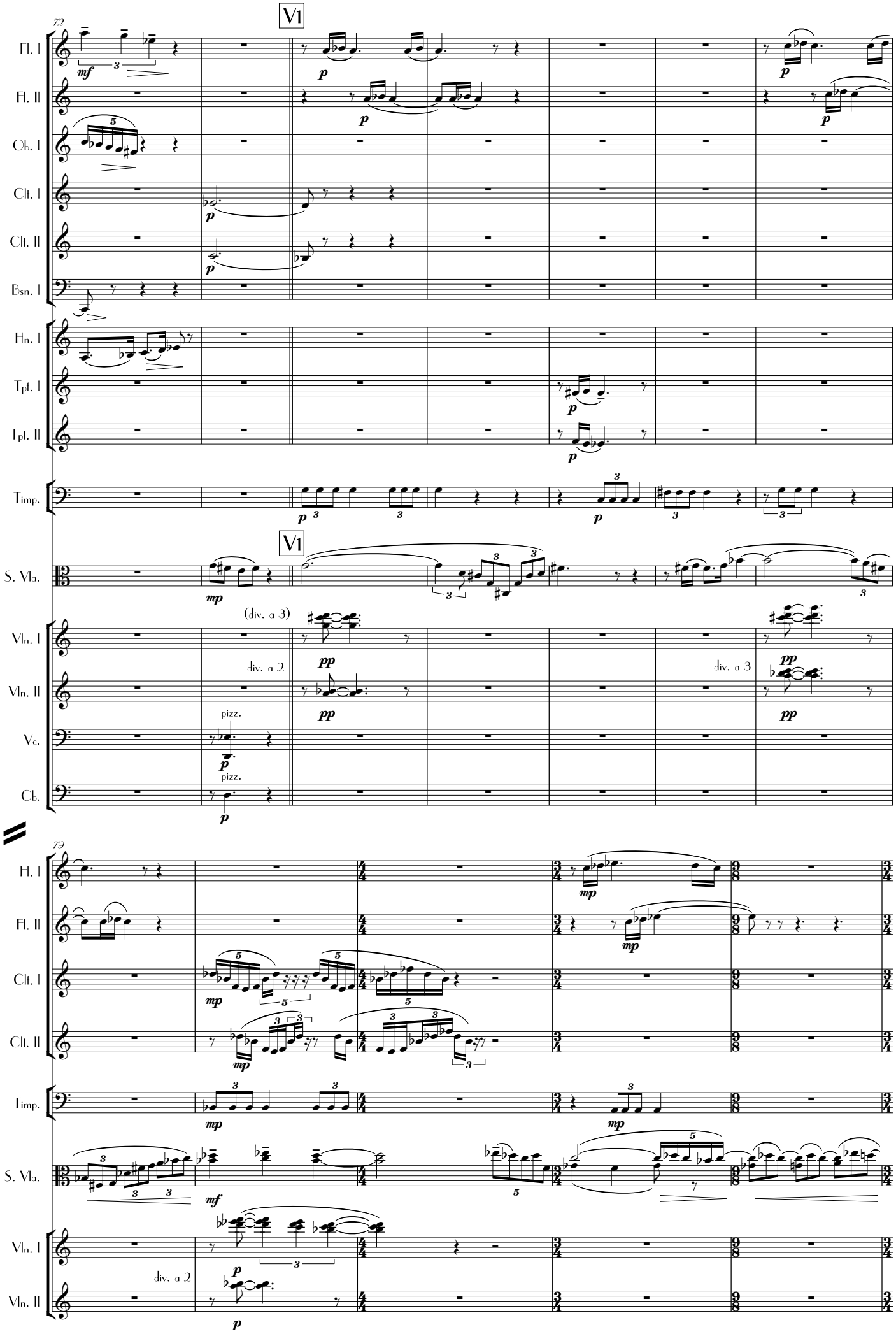

35
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
S. Vla.
Vln. I
Vln. II

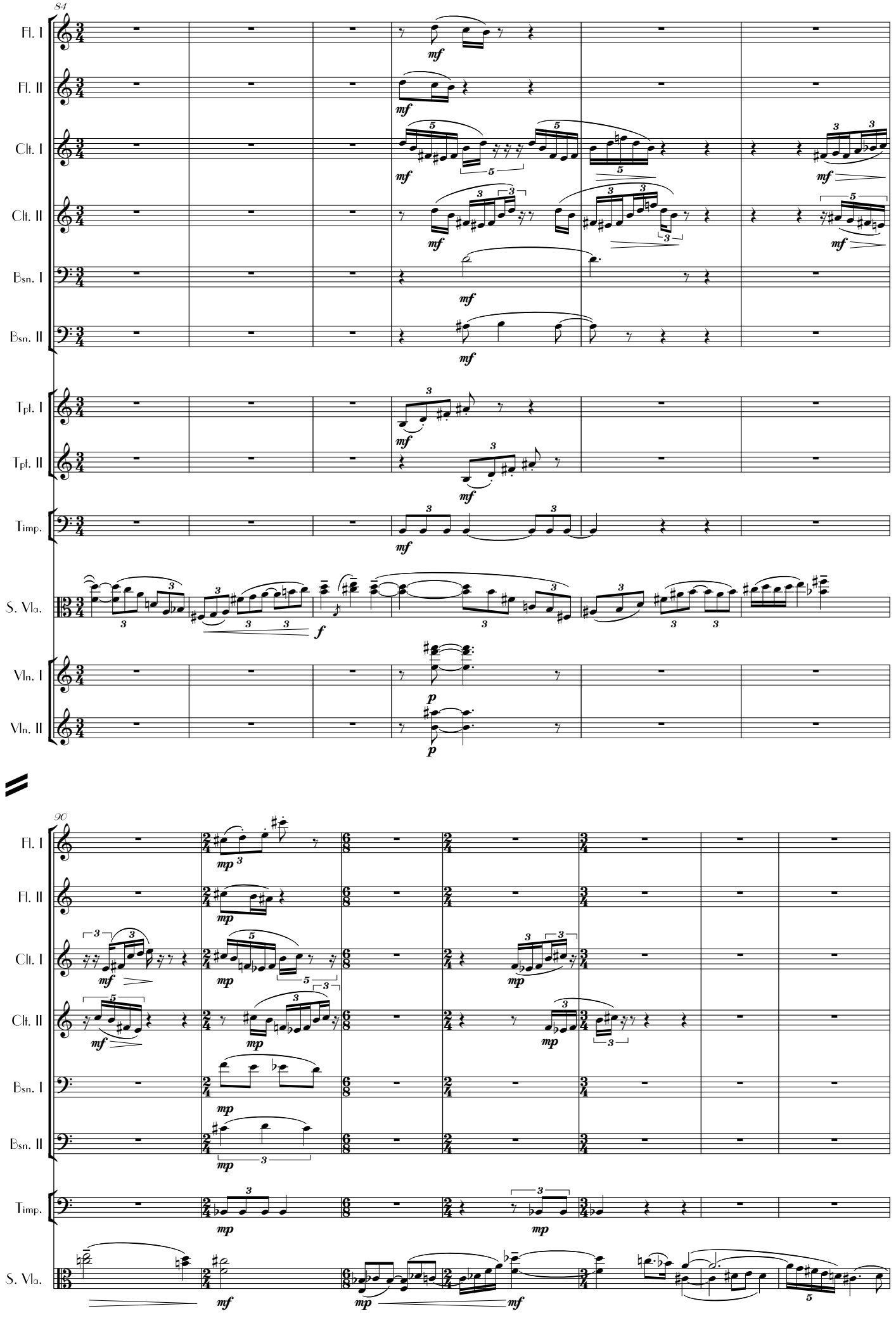

40
Fl. I
Fl. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

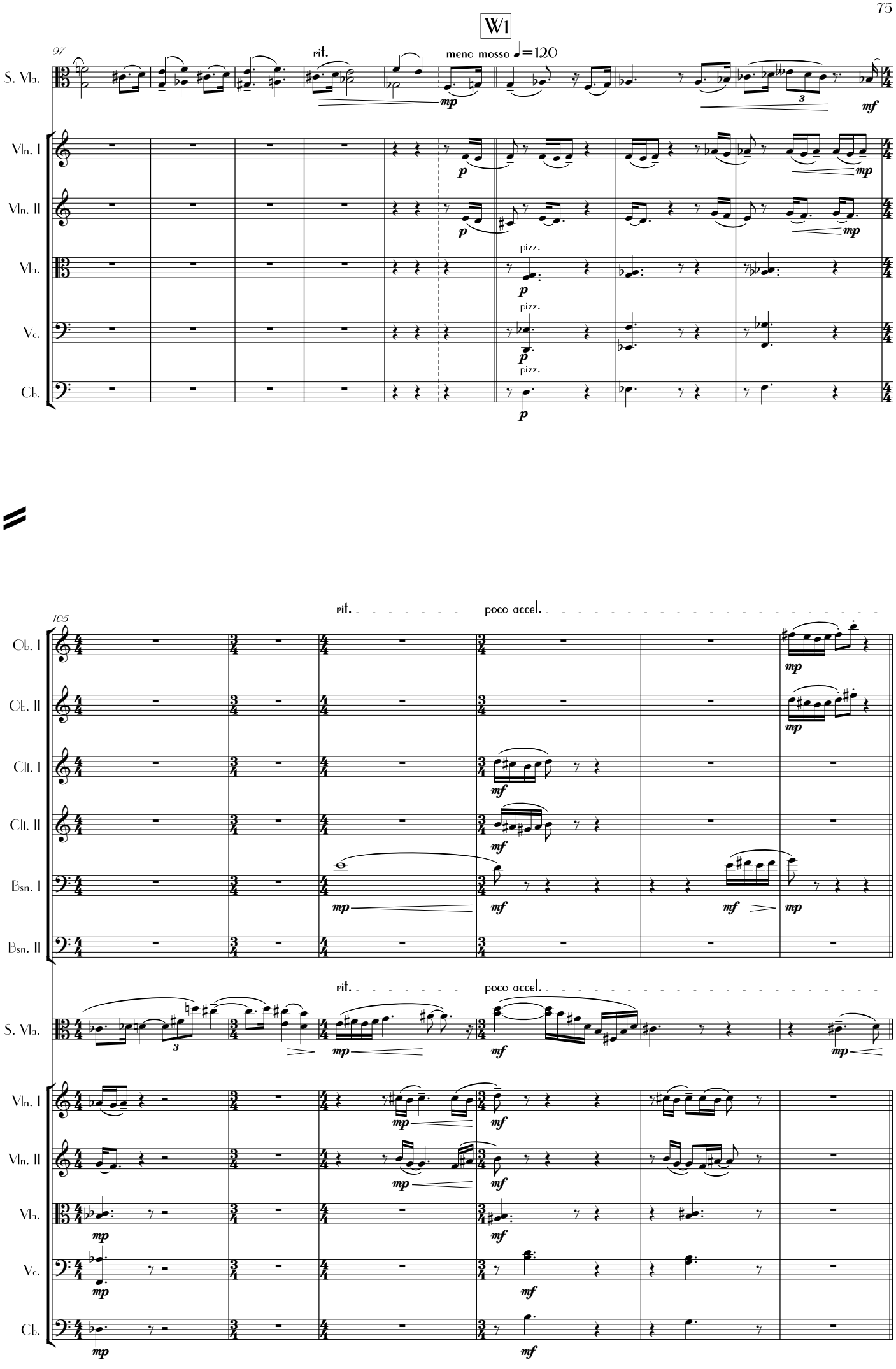

47
T1
U1
Fl. I
Fl. II
Clt. I
Bsn. I
Bsn. II
Hn. I
Hn. II
Timp.
Hp.
sempre l.v.
S. Vla.
molto
Vln. I
Vln. II
Vla.
Vc.
Cb.
55
div. a 3
div. a 2
div. a 3
div. a 3

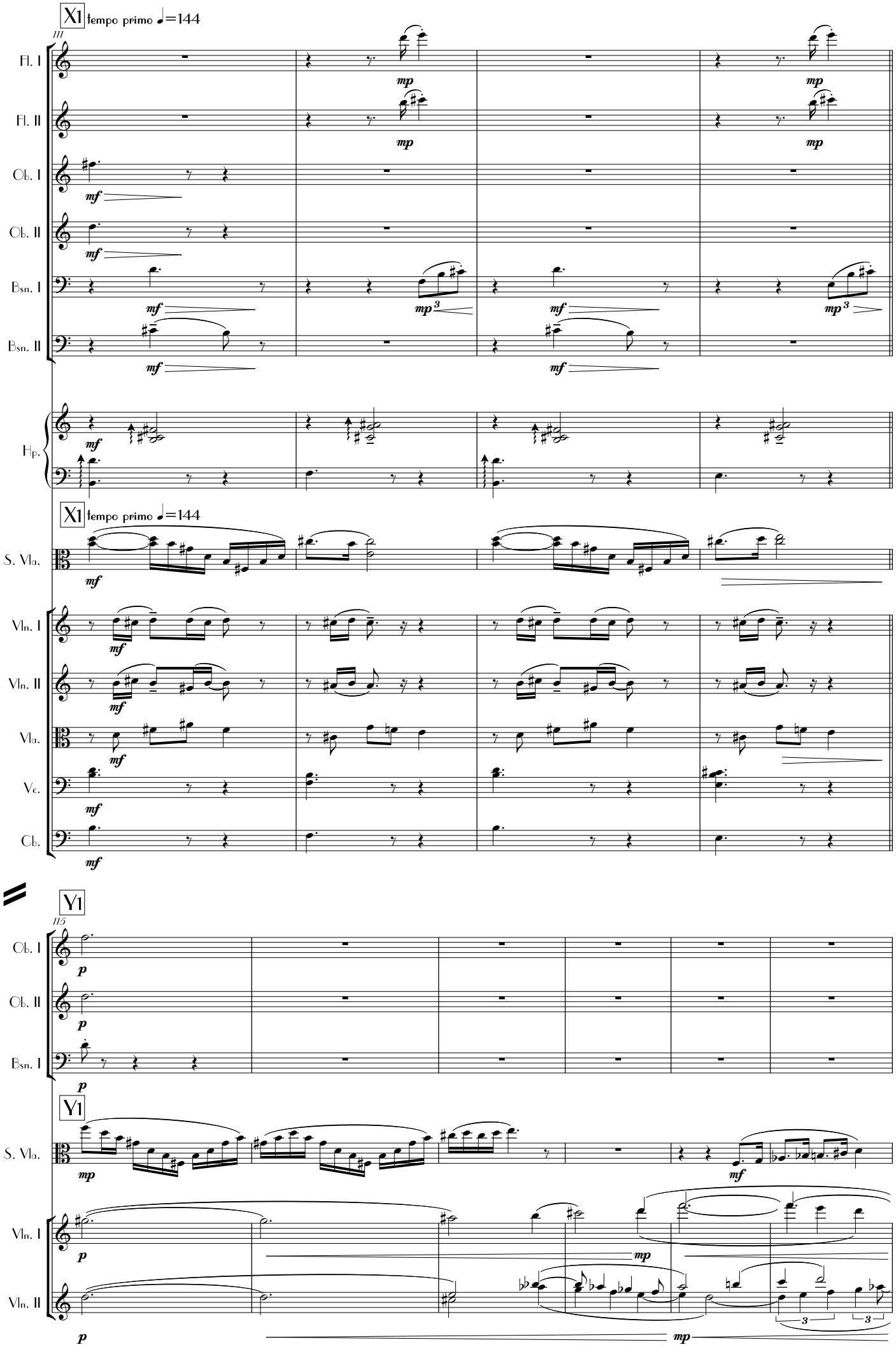

61
S. Vla.
div. a 2
div. a 3
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
p

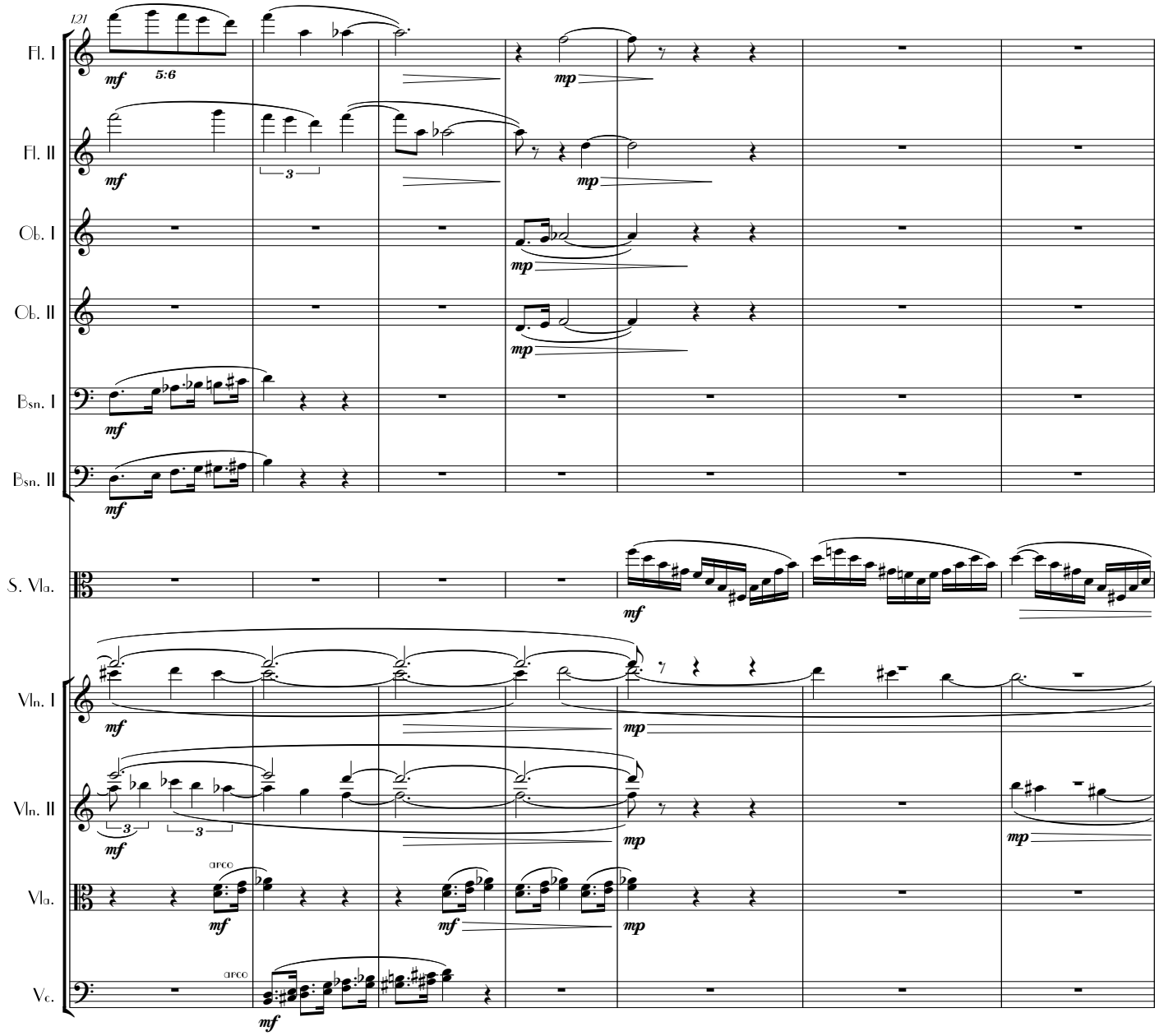

66
Ob. I
Clt. I
Bsn. I
Hn. I
Hn. II
S. Vla.
div. a 2
dic. a 3
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p

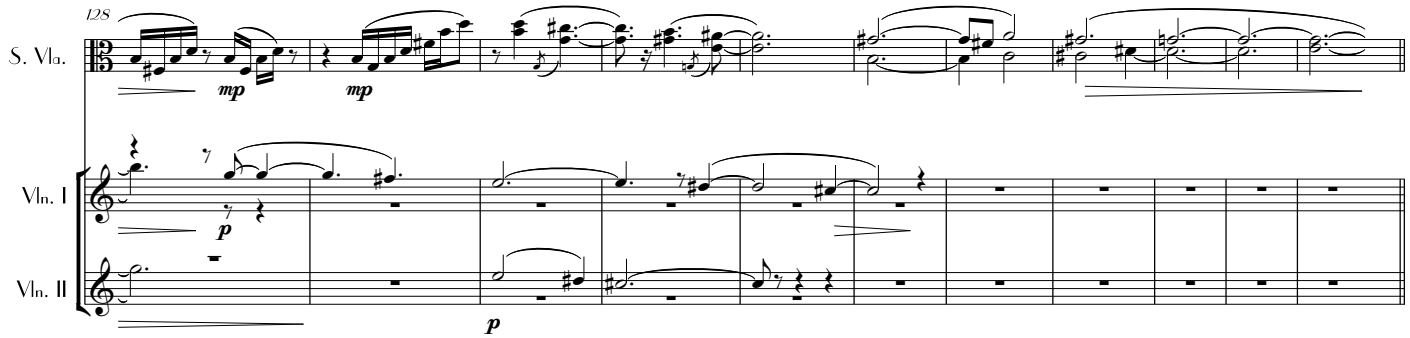

72
Fl. I
Fl. II
Ob. I
Clt. I
Clt. II
Bsn. I
Hn. I
Tpt. I
Tpt. II
Timp.
S. Vla.
Vln. I
Vln. II
Vc.
Cb.
V1
V1
(div. a 3)
div. a 2
div. a 3
pizz.
pizz.
79
Fl. I
Fl. II
Clt. I
Clt. II
Timp.
S. Vla.
Vln. I
Vln. II
div. a 2

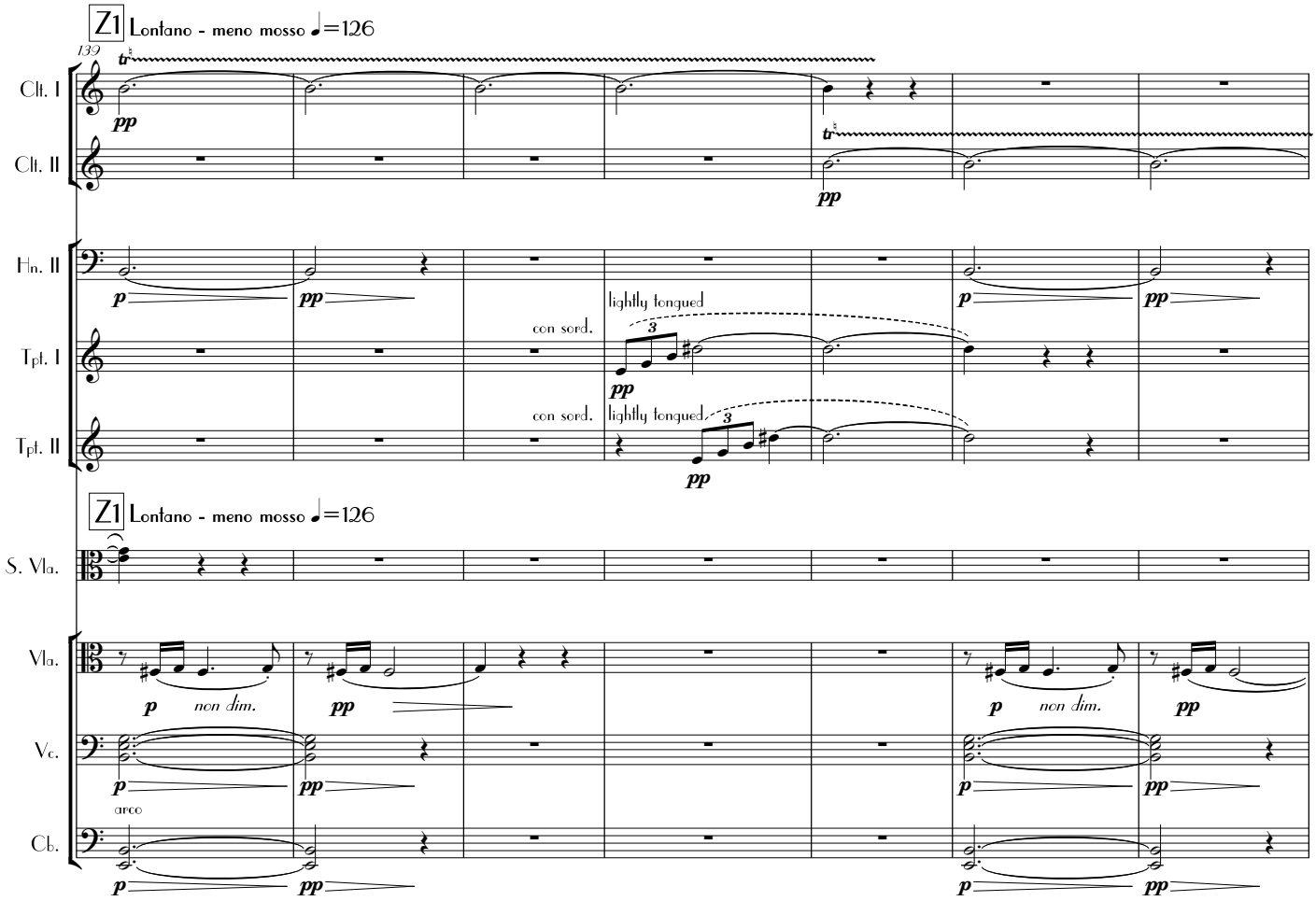

84
Fl. I
Fl. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Timp.
S. Vla.
Vln. I
Vln. II
90
Fl. I
Fl. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Timp.
S. Vla.

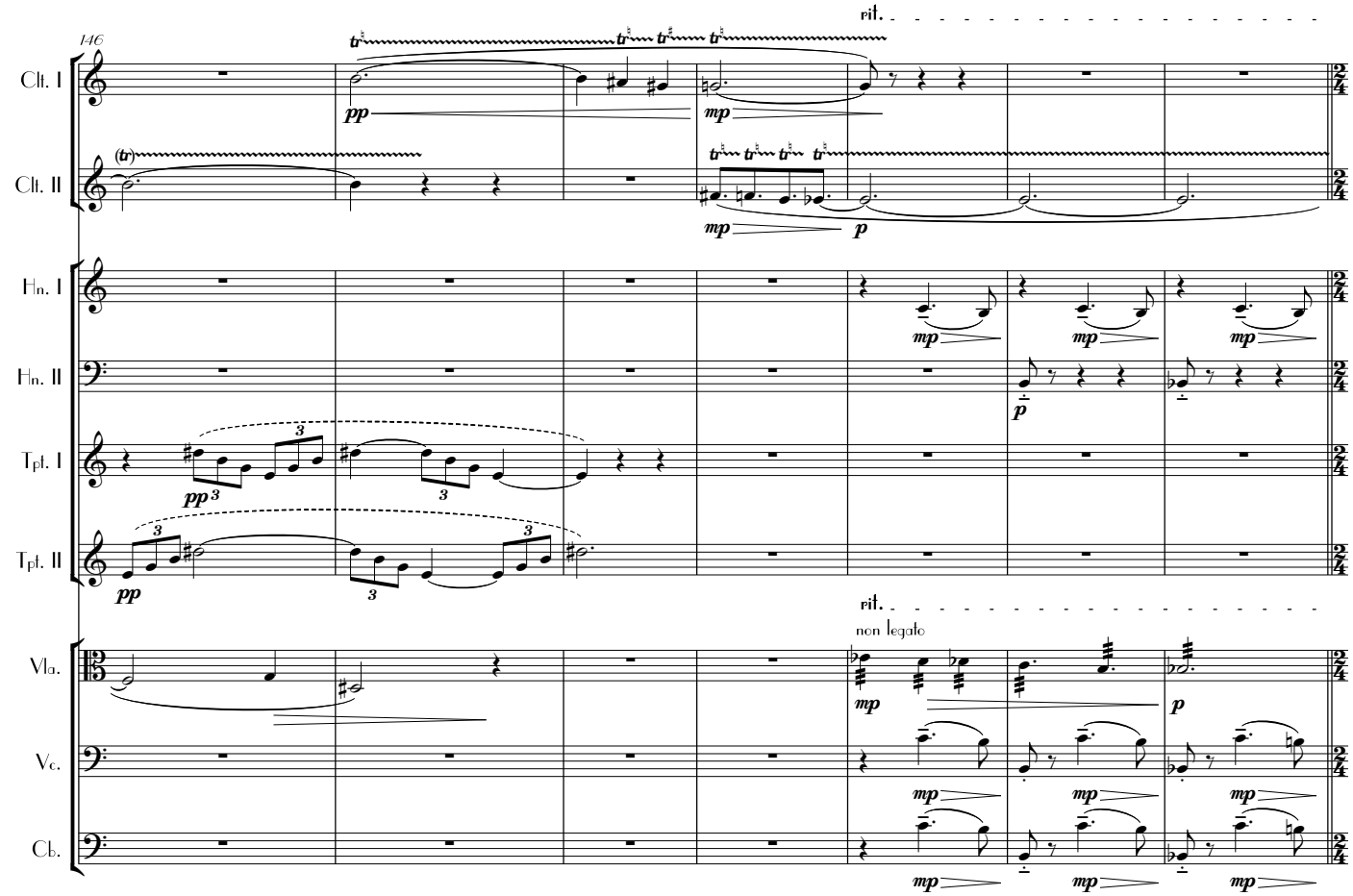

W1
97
rit.
meno mosso ♩=120
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
105
rit.
poco accel.
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II

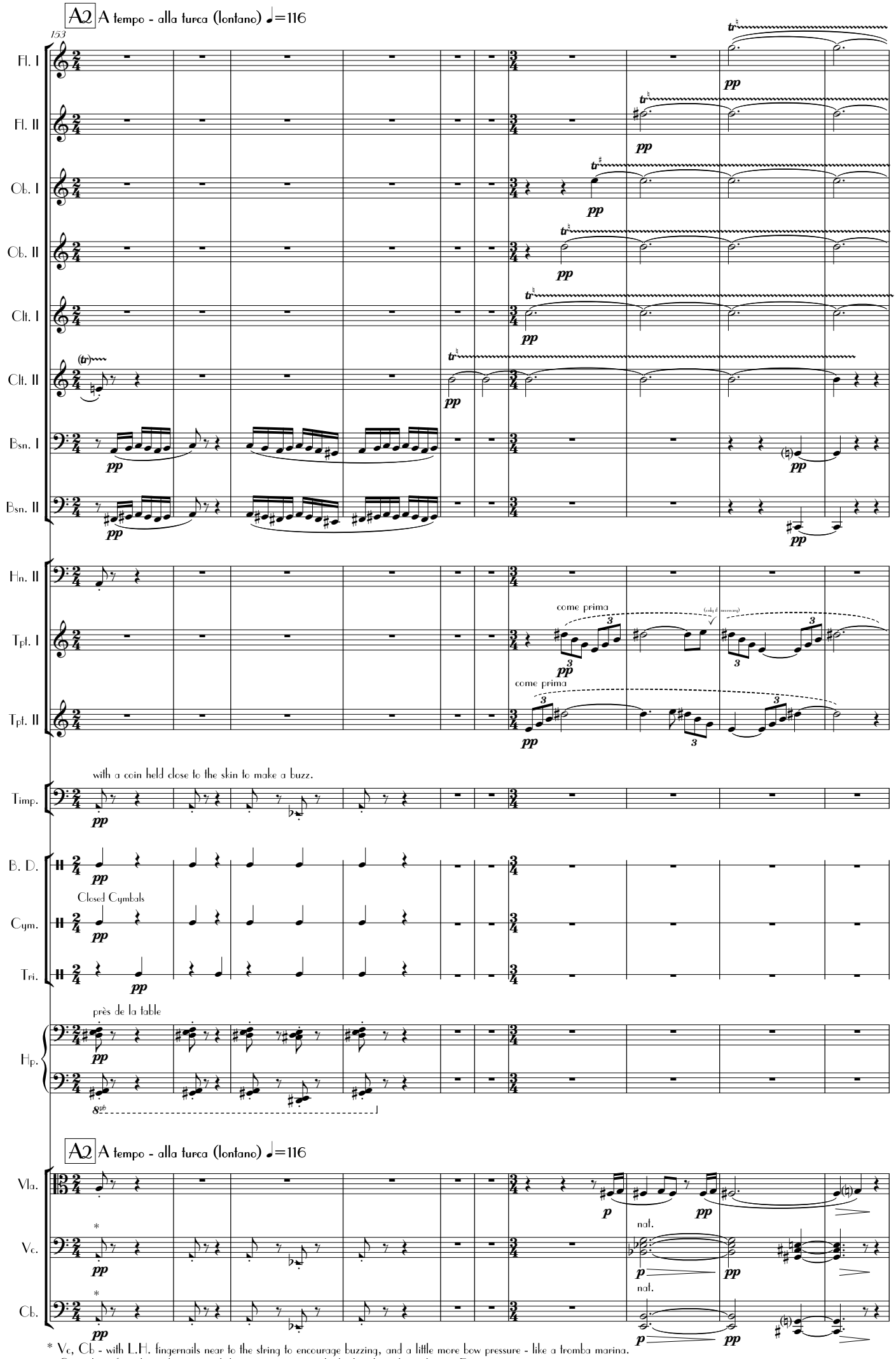

X1 tempo primo ♩=144
111
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. II
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Y1
115


121
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
mf
mp
5:6
3
arco

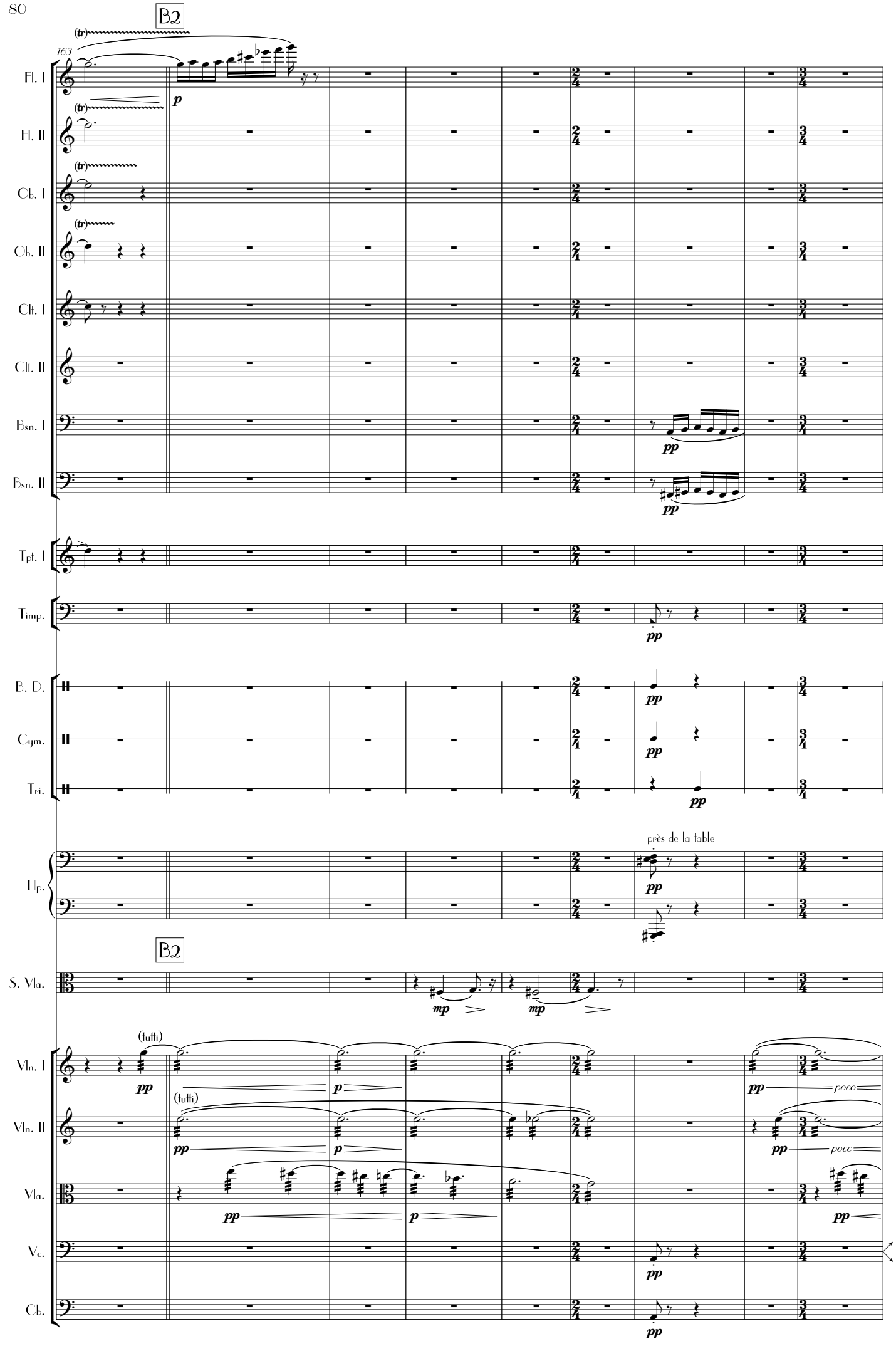

128
S. Vla.
Vln. I
Vln. II
mp
p

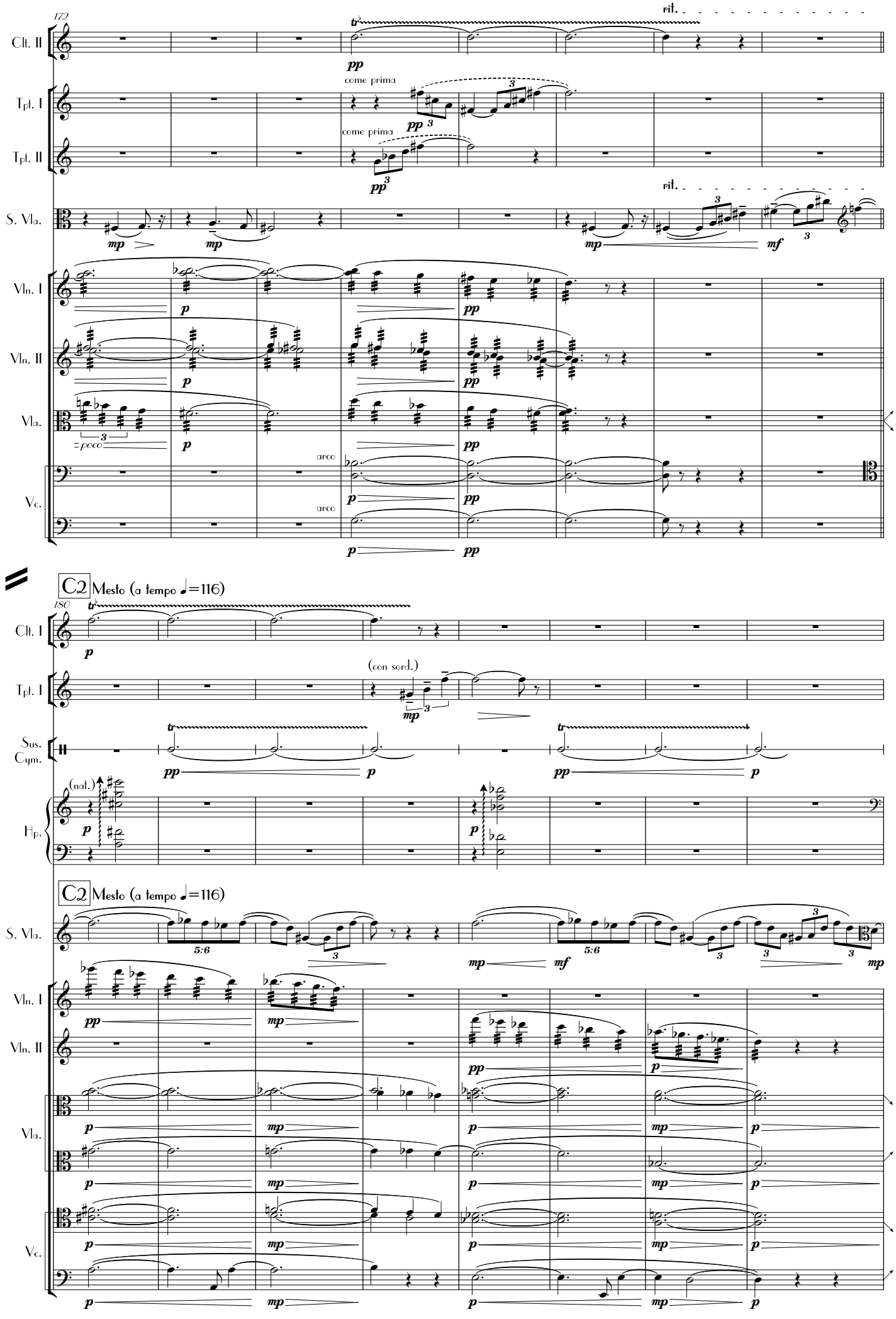

Z1 Lontano - meno mosso ♩=126
139
Clt. I
Clt. II
Hn. II
Tpt. I
Tpt. II
con sord.
lightly tongued
S. Vla.
Vla.
Vc.
Cb.
non dim.
arco

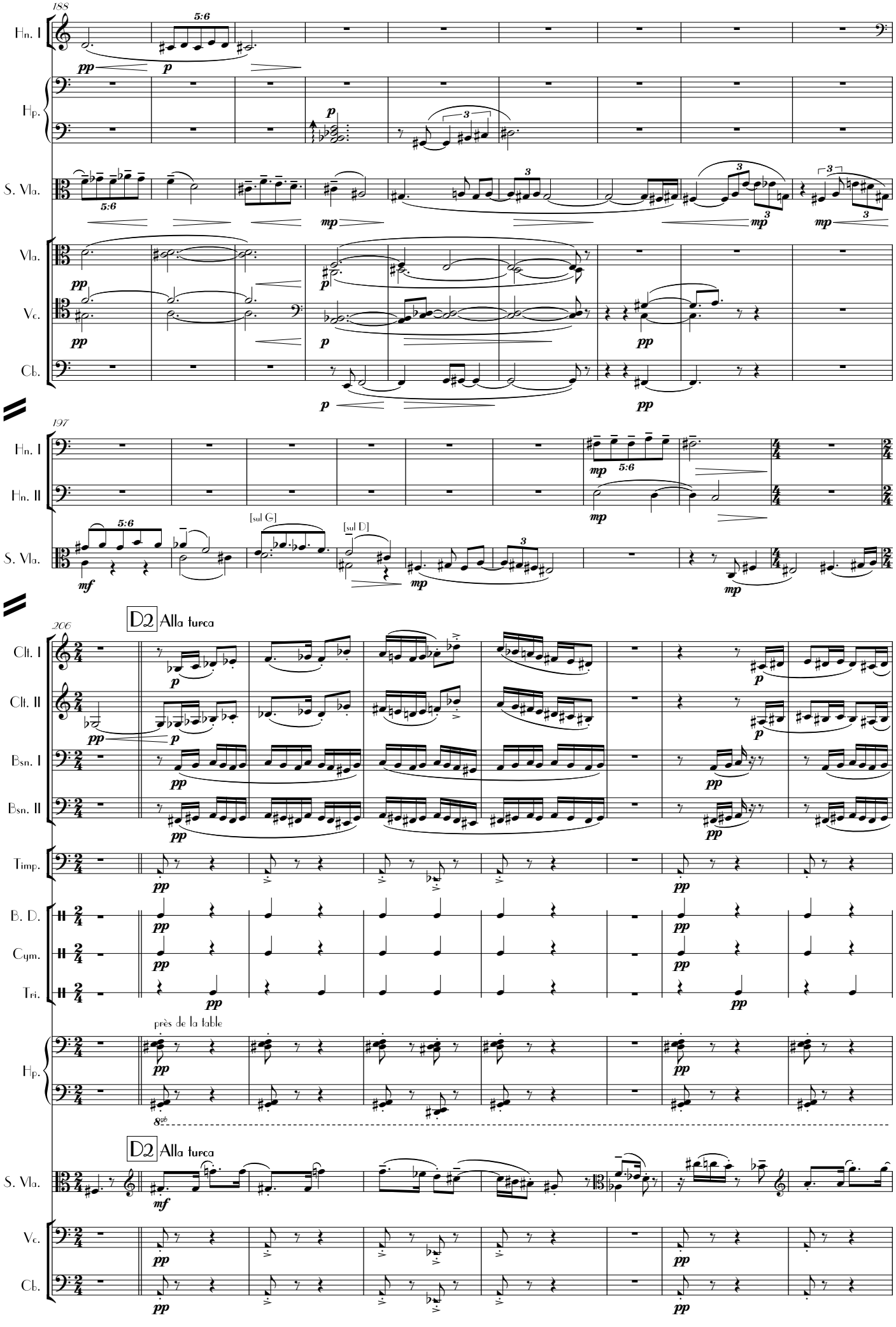

146
rit.
Clt. I
Clt. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vla.
Vc.
Cb.
non legato

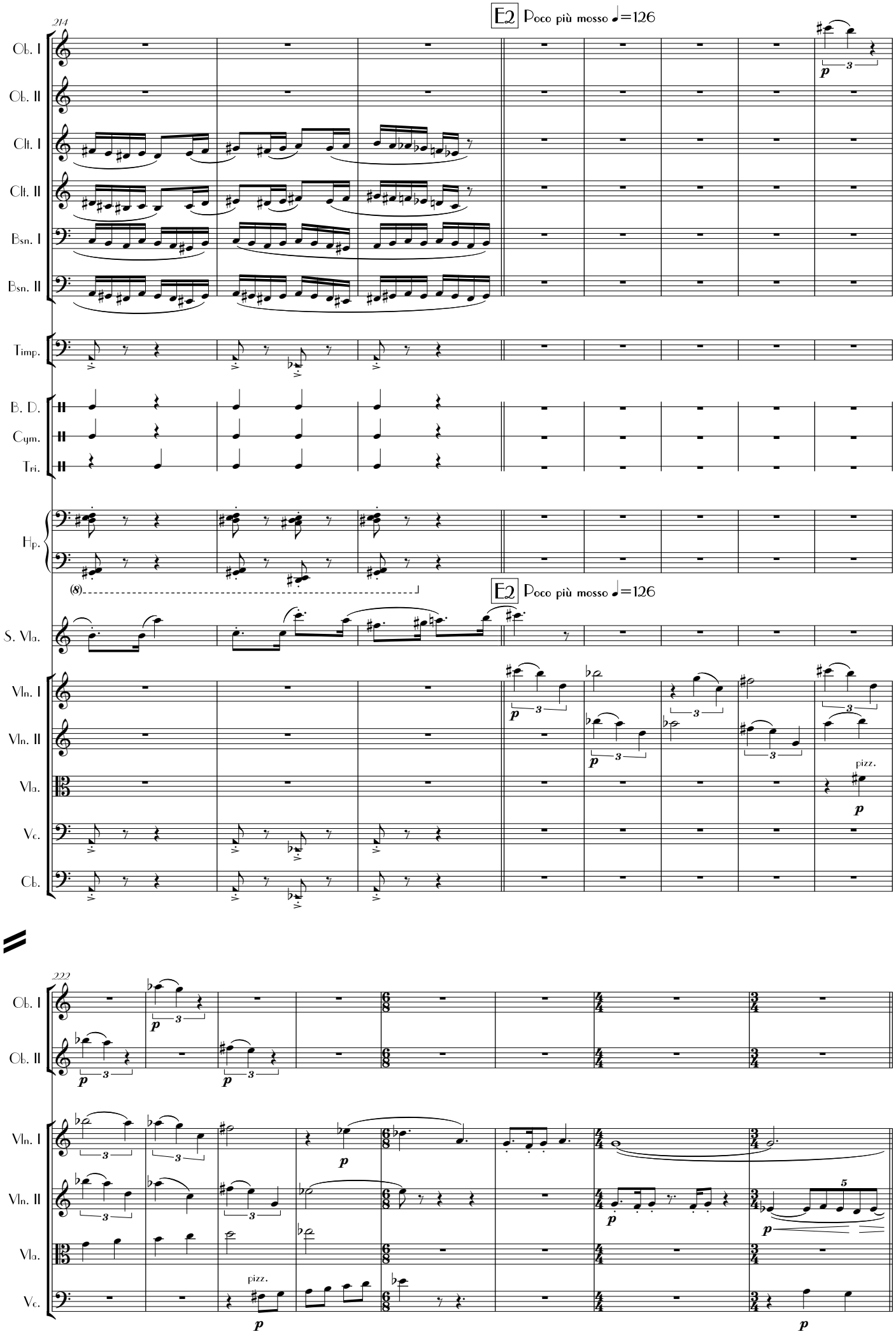


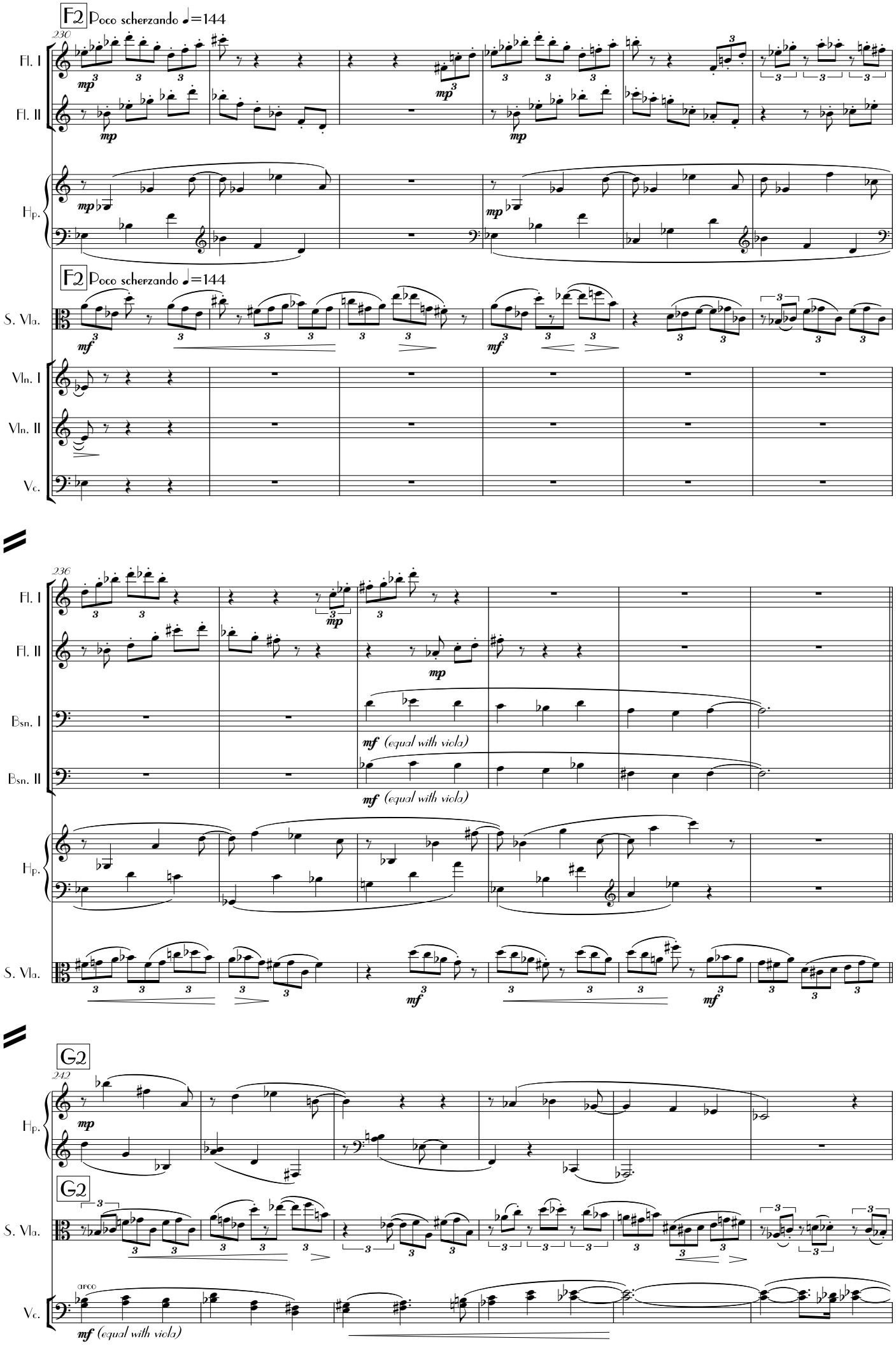
* Vc, Cb - with L.H. fingernails near to the string to encourage buzzing, and a little more bow pressure - like a tromba marina.
Or perhaps four doing this, one with heavy pressure near the heel and another sul pont. Experiment...

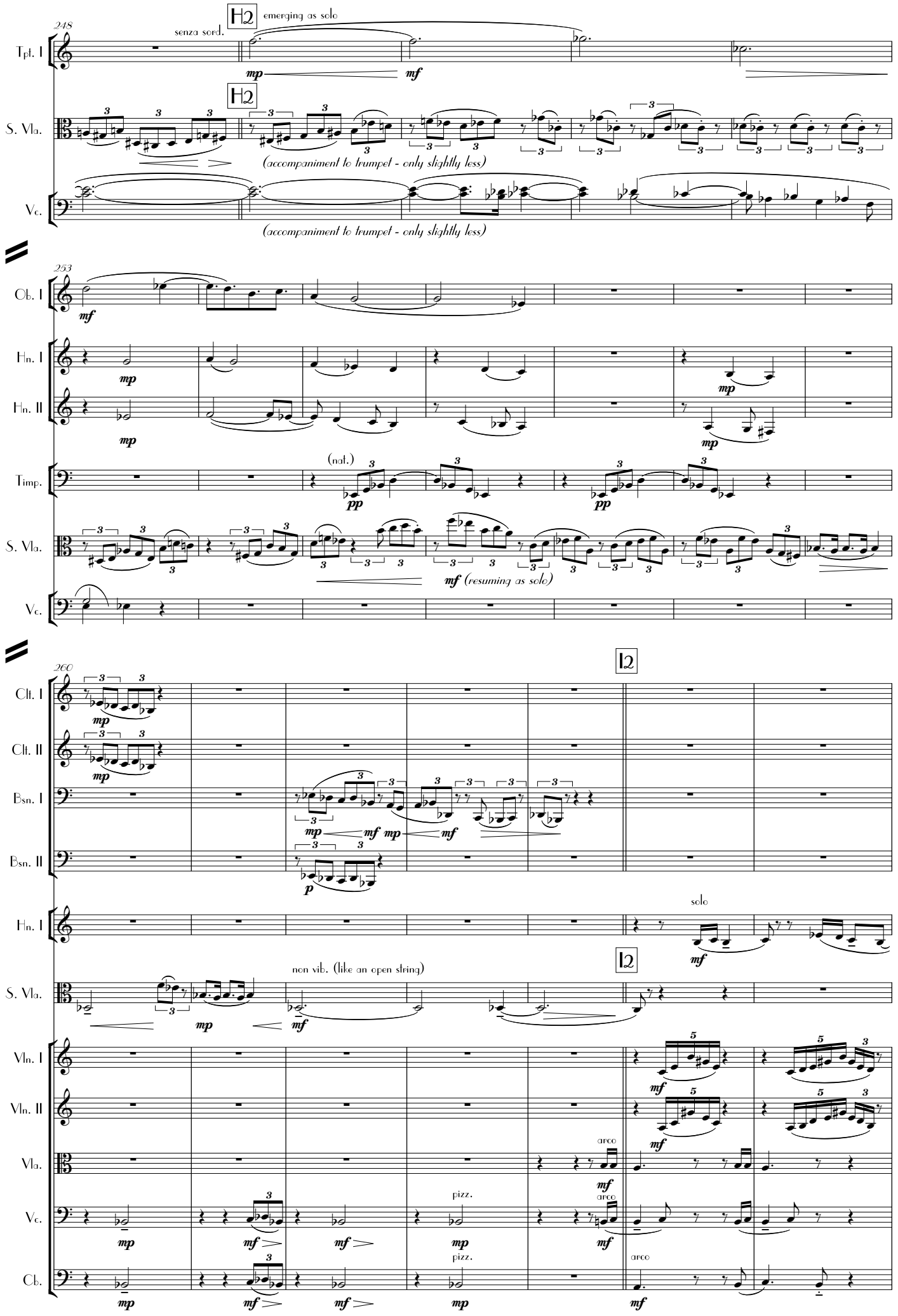

B2
163
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Tpt. I
Timp.
B. D.
Cym.
Tri.
Hp.
près de la table
B2
S. Vla.
(tutti)
Vln. I
Vln. II
Vla.
Vc.
Cb.
poco

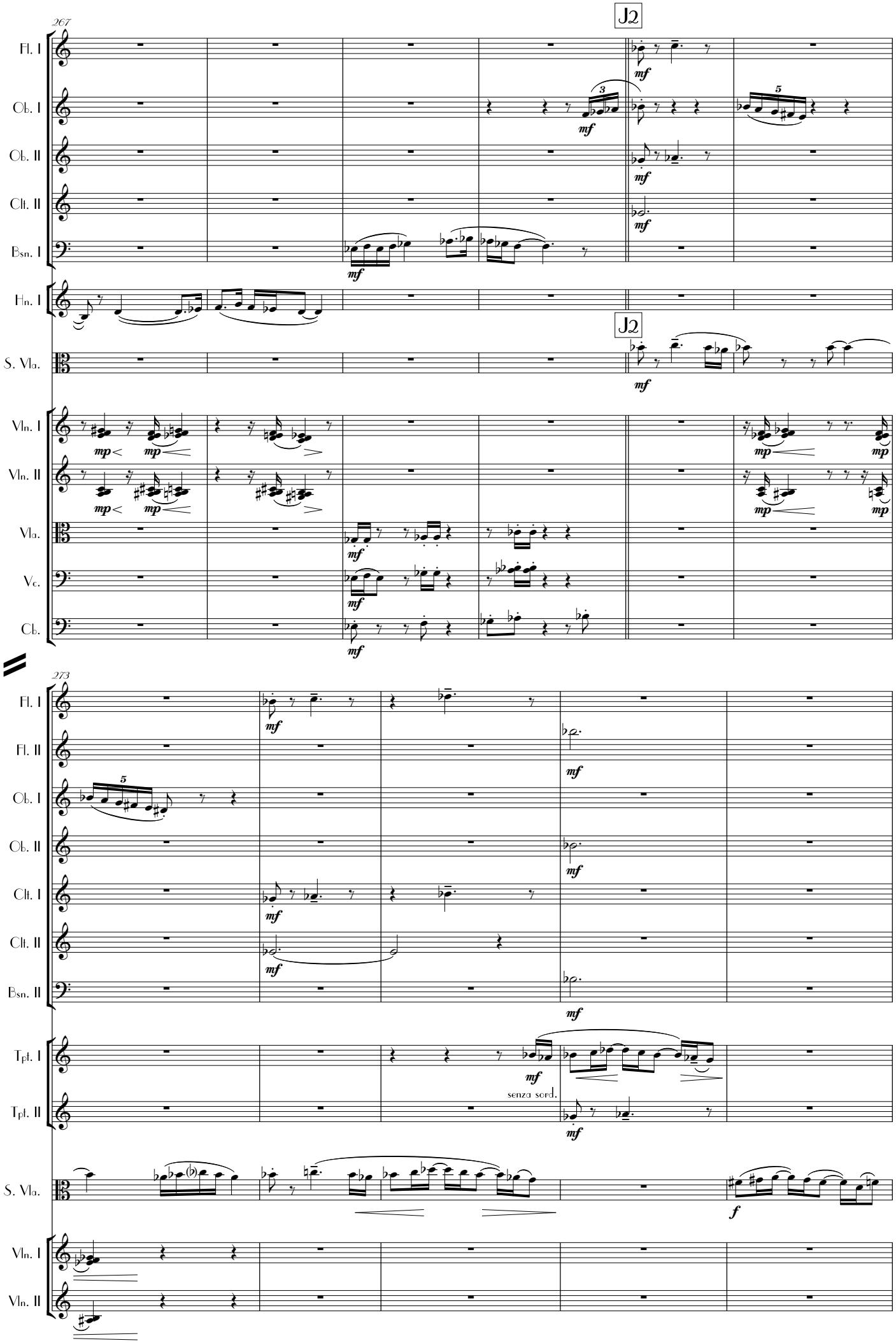

172
Clt. II
Tpt. I
Tpt. II
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
rit.
pp
come prima
mp
mf
p
poco
arco
C2 Mesto (a tempo ♩=116)
180
Clt. I
(con sord.)
Sus. Cym.
Hp.
(nat.)
5:6

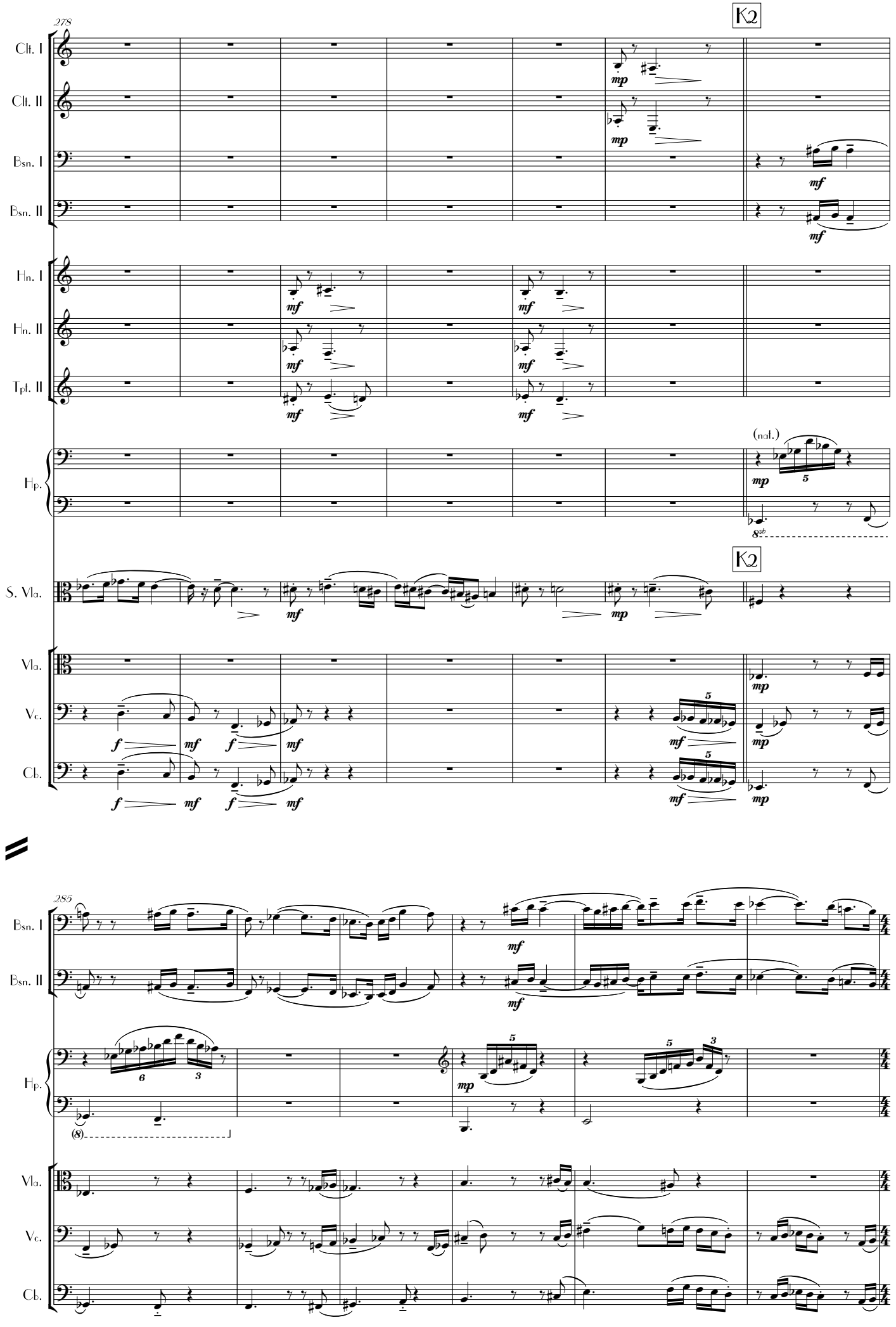

188
Hn. I
Hp.
S. Vla.
Vla.
Vc.
Cb.
197
Hn. I
Hn. II
S. Vla.
[sul G]
[sul D]
206
D2 Alla turca
Clt. I
Clt. II
Bsn. I
Bsn. II
Timp.
B. D.
Cym.
Tri.
Hp.
près de la table
D2 Alla turca
S. Vla.
Vc.
Cb.

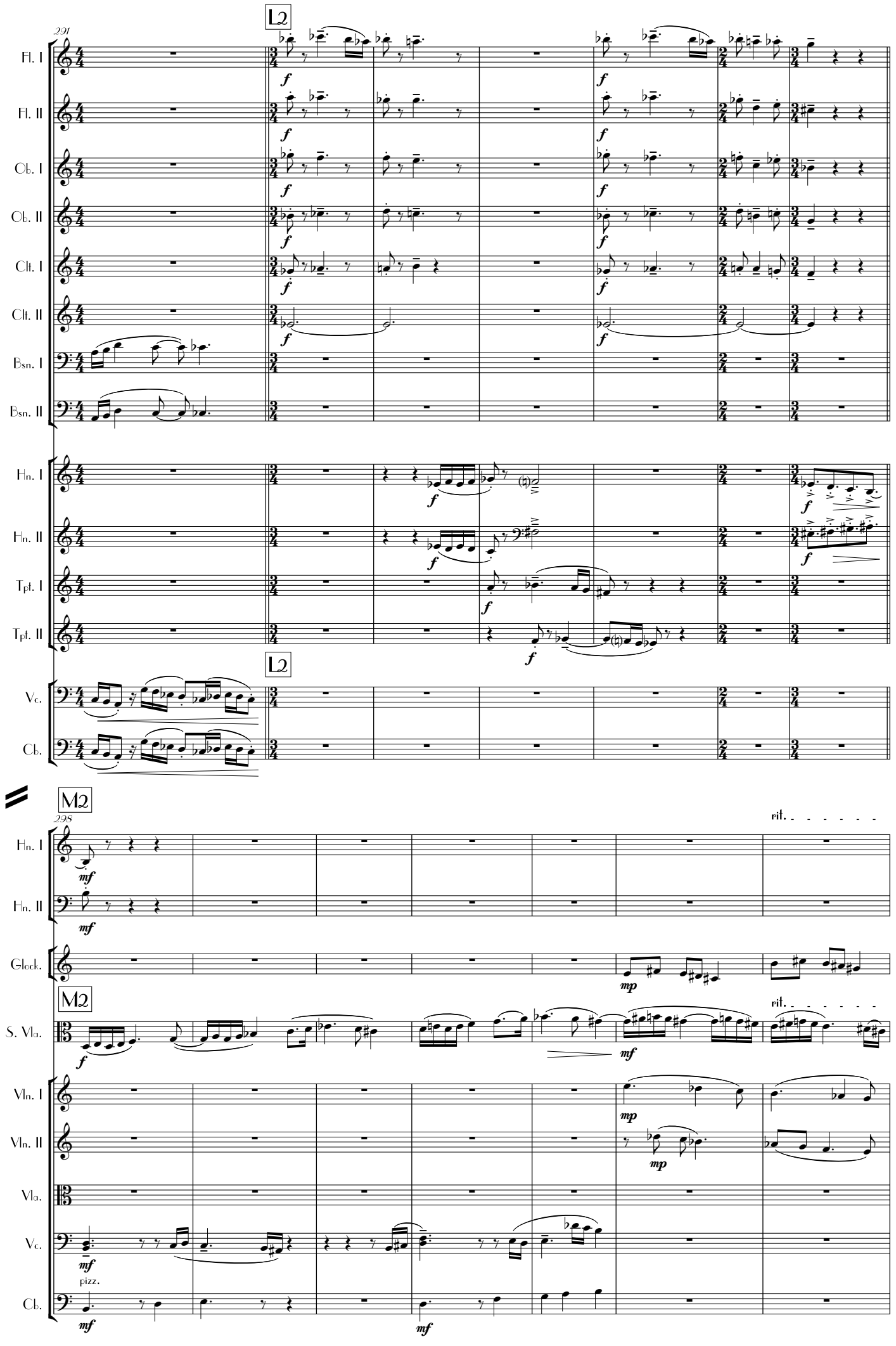

214
E2 Poco più mosso ♩=126
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Timp.
B. D.
Cym.
Tri.
Hp.
(8)
E2 Poco più mosso ♩=126
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
222
Ob. I
Ob. II
Vln. I
Vln. II
Vla.
Vc.
pizz.

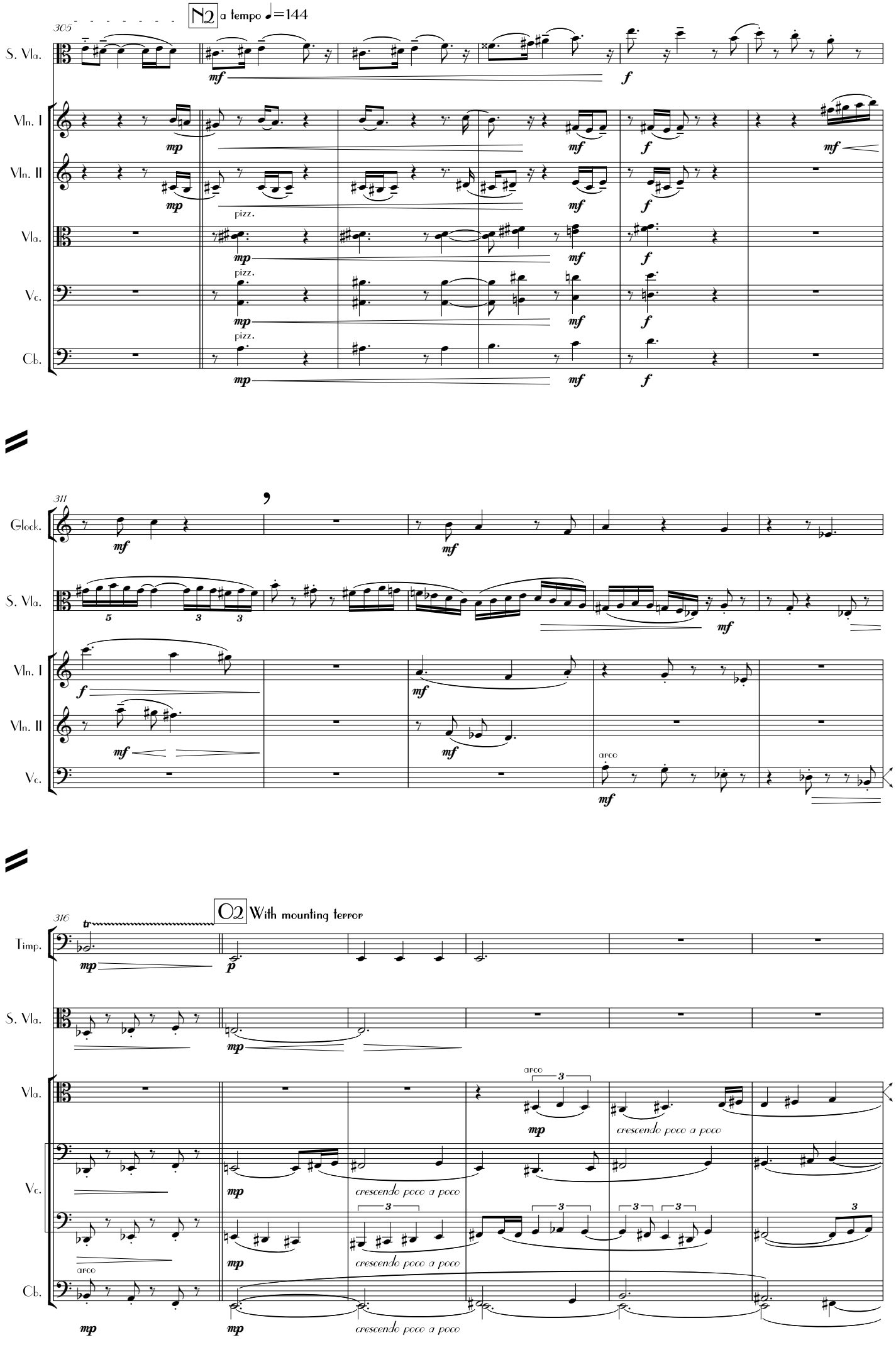

F2 Poco scherzando ♩=144
230
Fl. I
Fl. II
Hp.
S. Vla.
Vln. I
Vln. II
Vc.
236
Bsn. I
Bsn. II
mf (equal with viola)
G2
242
arco

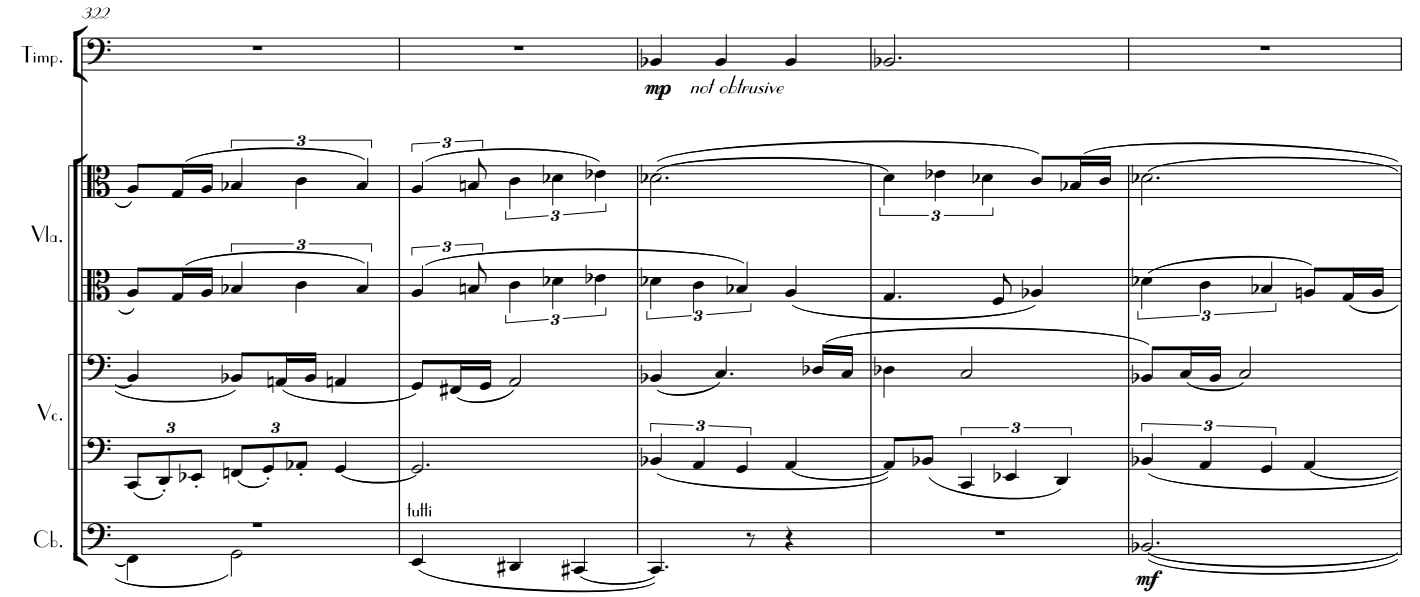

248
Tpt. I
senza sord.
H2
emerging as solo
mp
mf
S. Vla.
(accompaniment to trumpet - only slightly less)
Vc.
253
Ob. I
Hn. I
Hn. II
Timp.
(nat.)
pp
S. Vla.
mf (resuming as solo)
Vc.
260
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
solo
S. Vla.
non vib. (like an open string)
Vln. I
Vln. II
Vla.
arco
Vc.
pizz.
Cb.

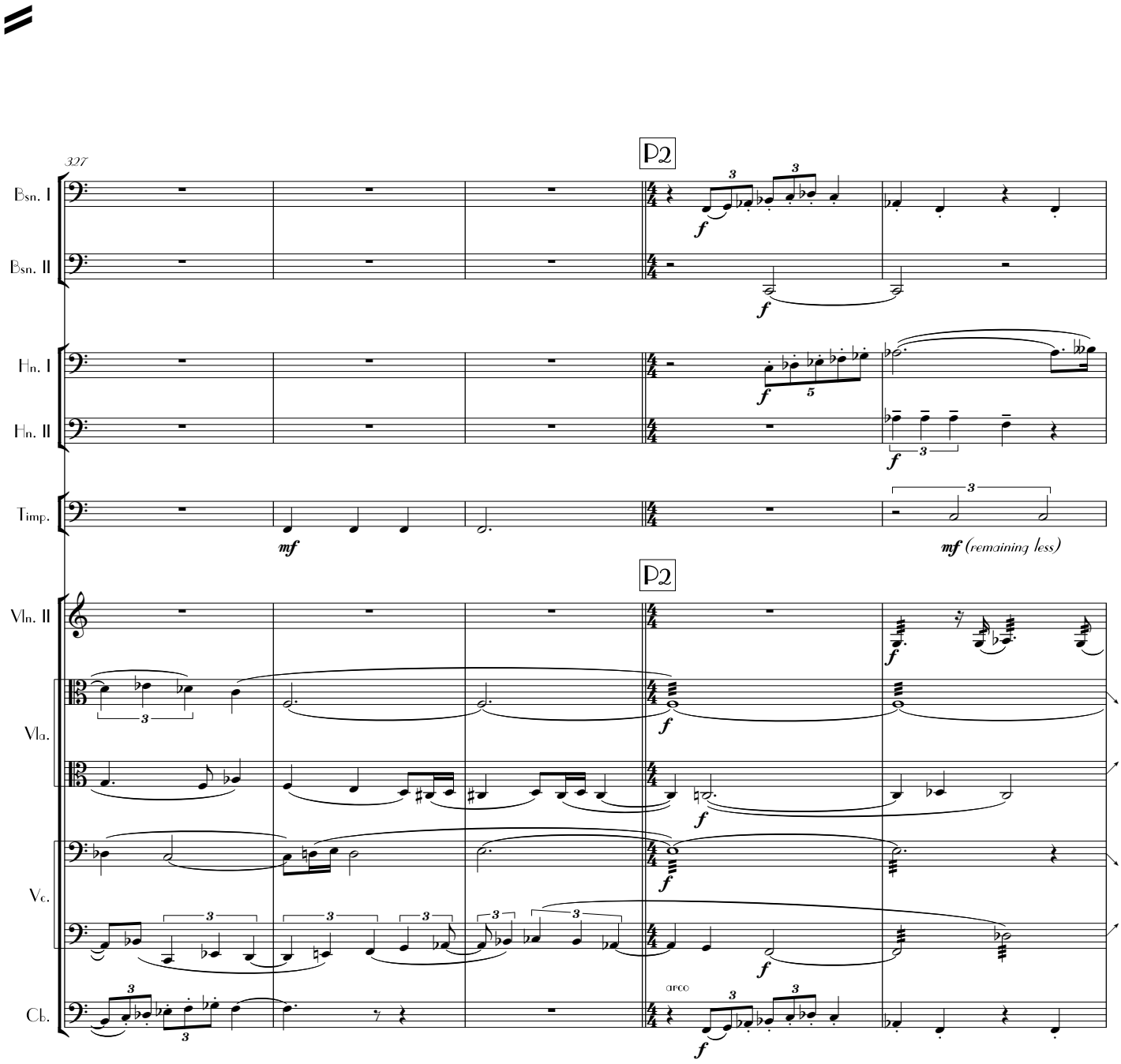

267
J2
Fl. I
Ob. I
Ob. II
Clt. II
Bsn. I
Hn. I
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
273
Fl. II
Clt. I
Bsn. II
Tpt. I
Tpt. II
senza sord.

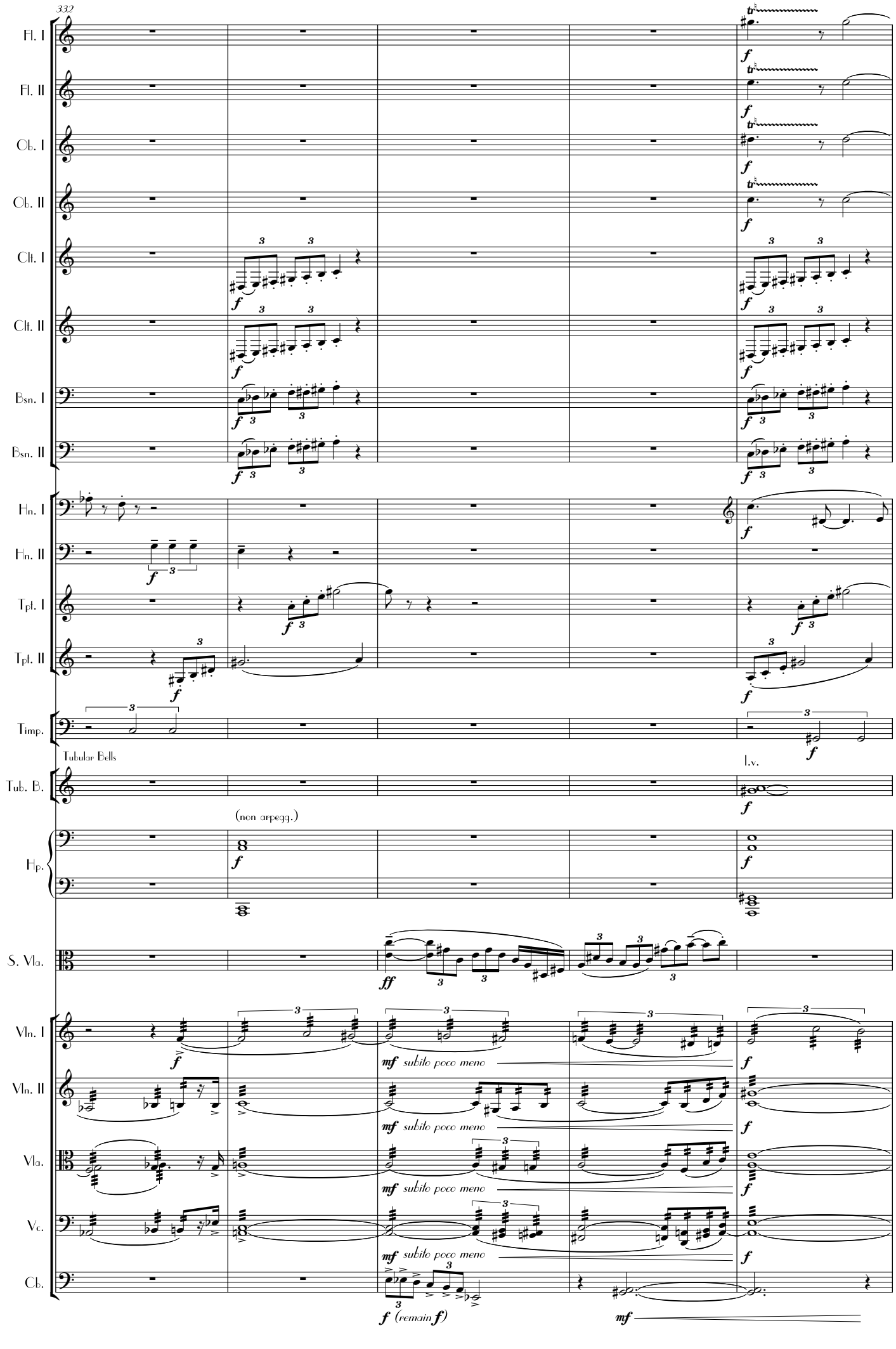

278
K2
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. II
Hp.
(nat.)
8vb
K2
S. Vla.
Vla.
Vc.
Cb.
285
Bsn. I
Bsn. II
Hp.
Vla.
Vc.
Cb.

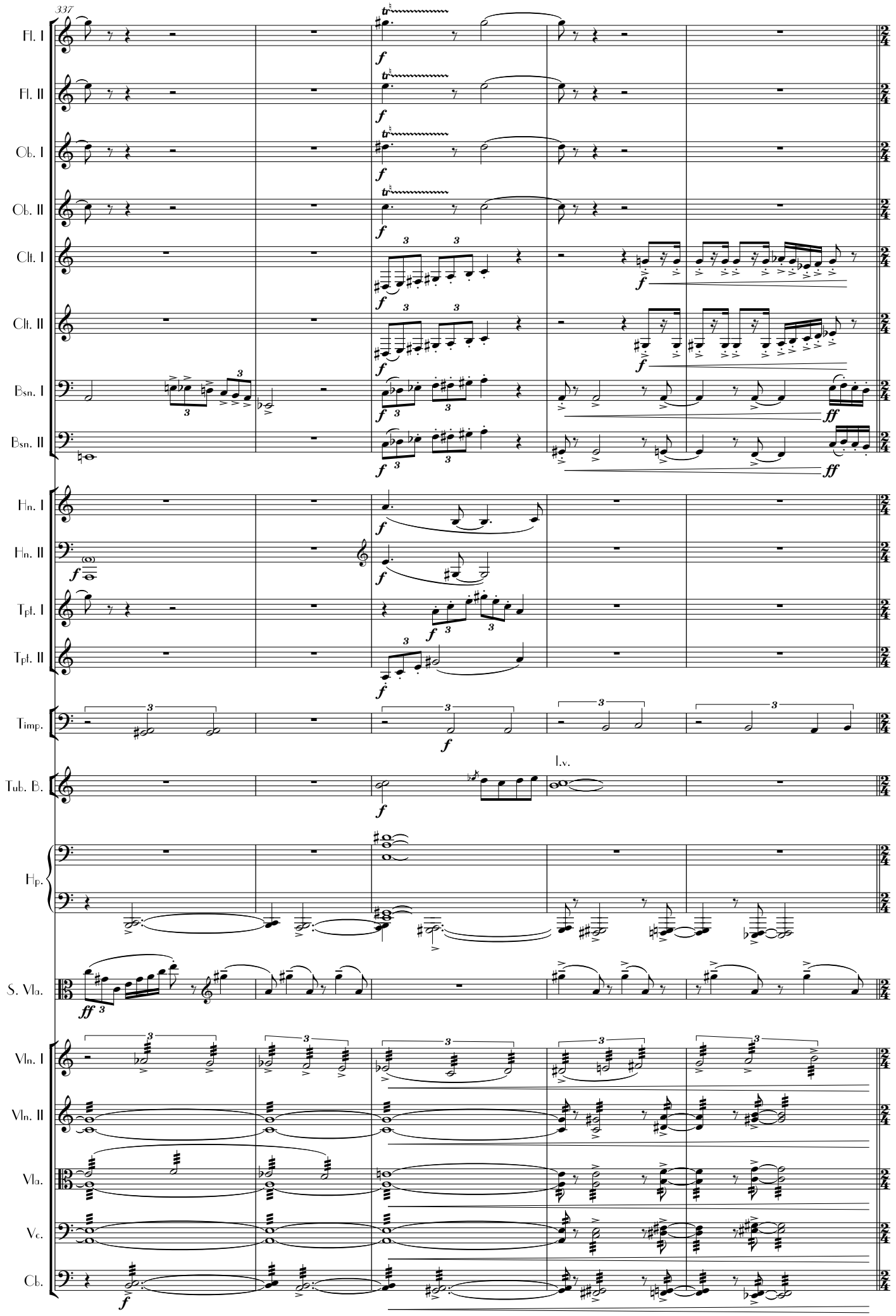

291
L2
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vc.
Cb.
f
298
M2
rit.
mf
Glock.
mp
S. Vla.
Vln. I
Vln. II
Vla.
pizz.

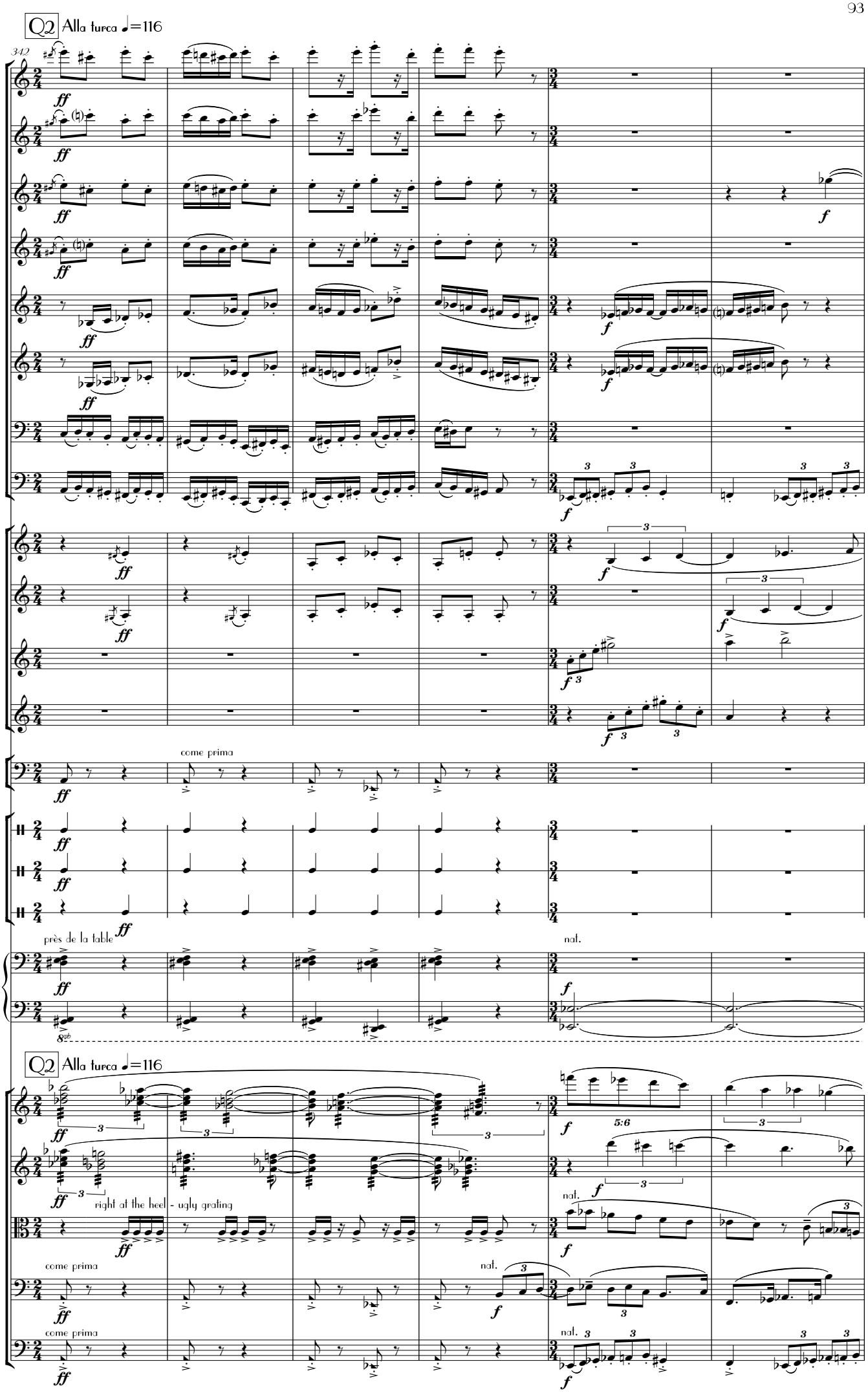

N2 a tempo ♩=144
305
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
311
Glock.
arco
316
O2 With mounting terror
Timp.
crescendo poco a poco

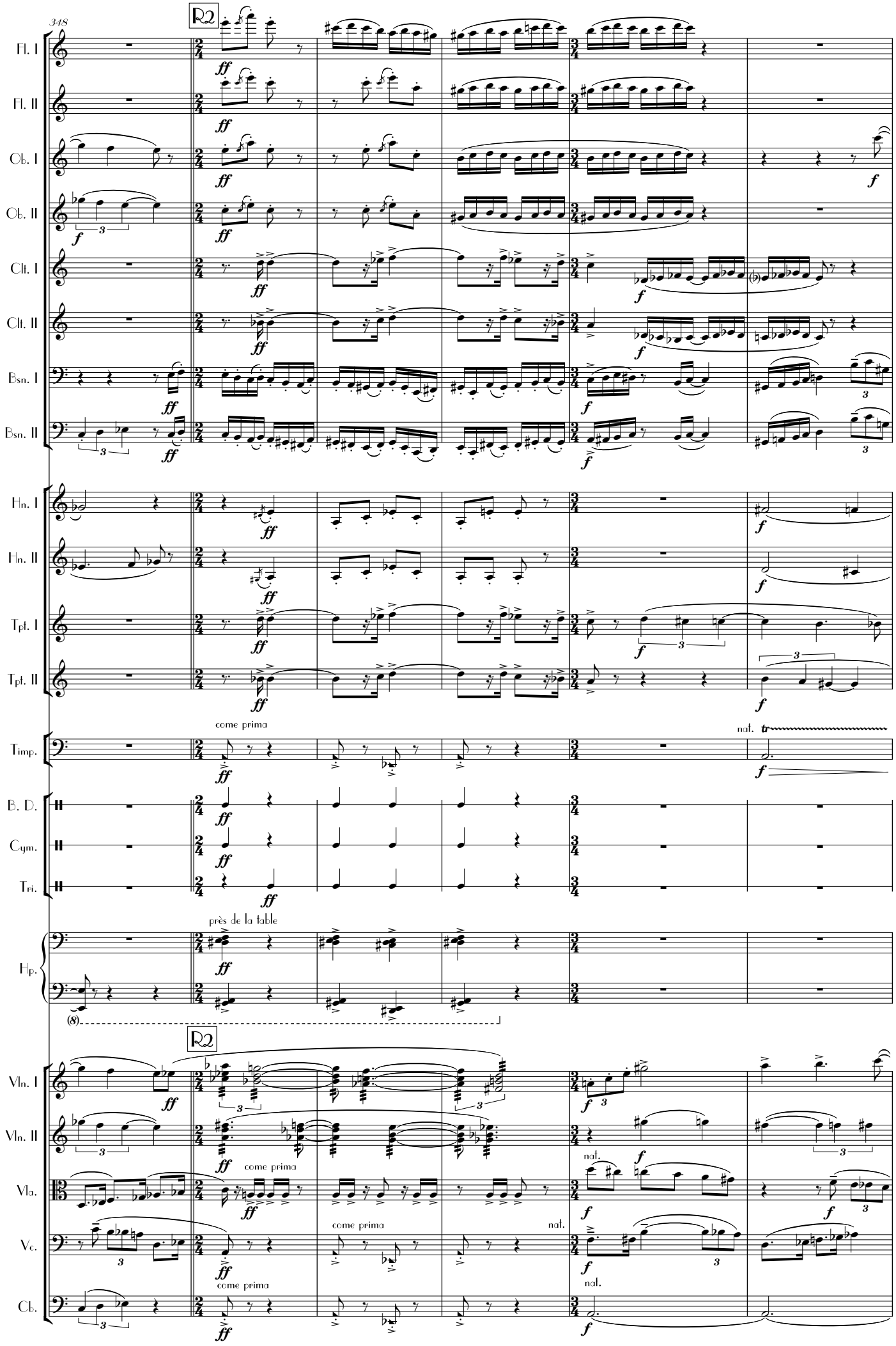

322
Timp.
mp not obtrusive
Vla.
Vc.
tutti
Cb.
mf

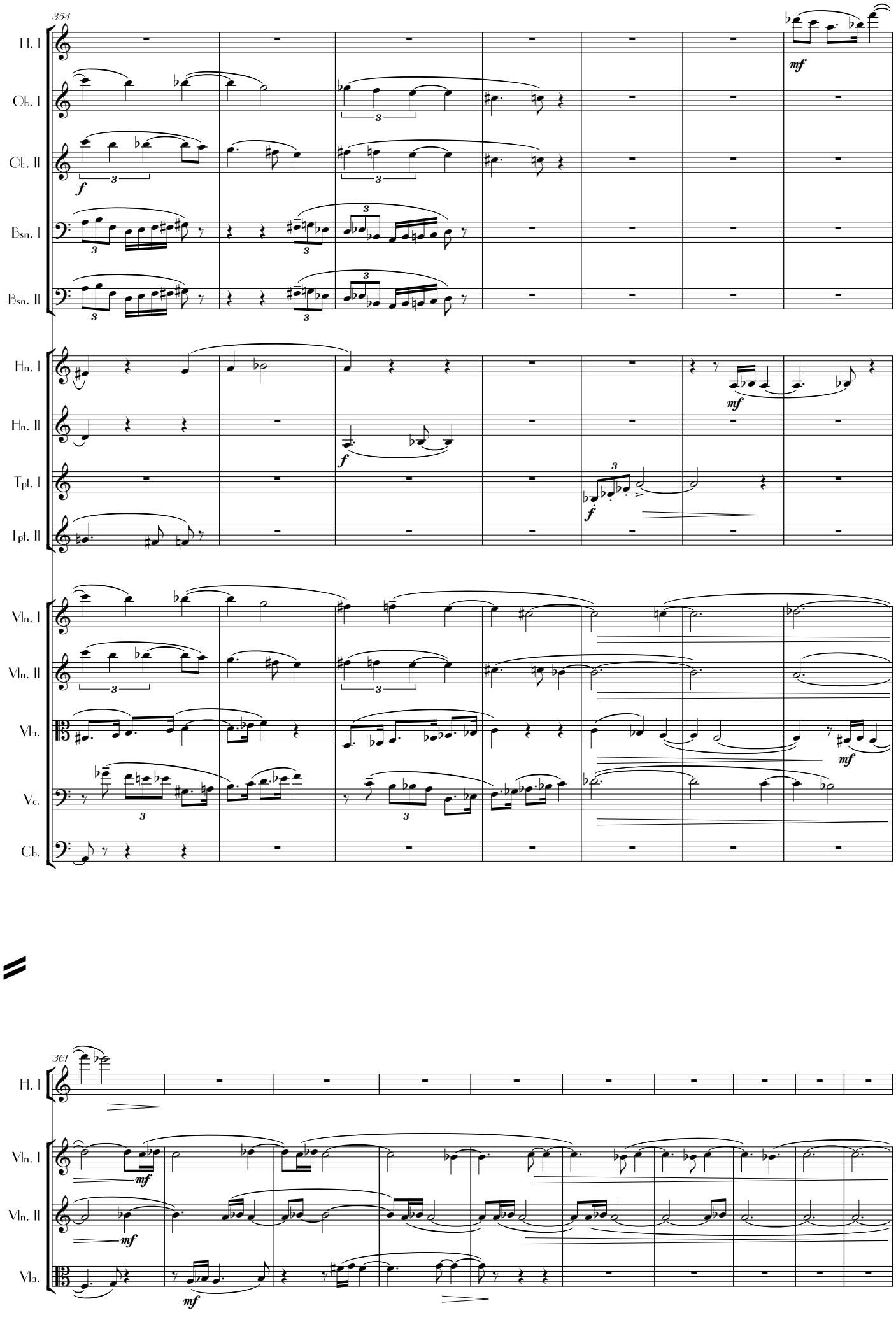

327
P2
Bsn. I
Bsn. II
Hn. I
Hn. II
Timp.
mf
mf (remaining less)
P2
Vln. II
Vla.
Vc.
Cb.
arco

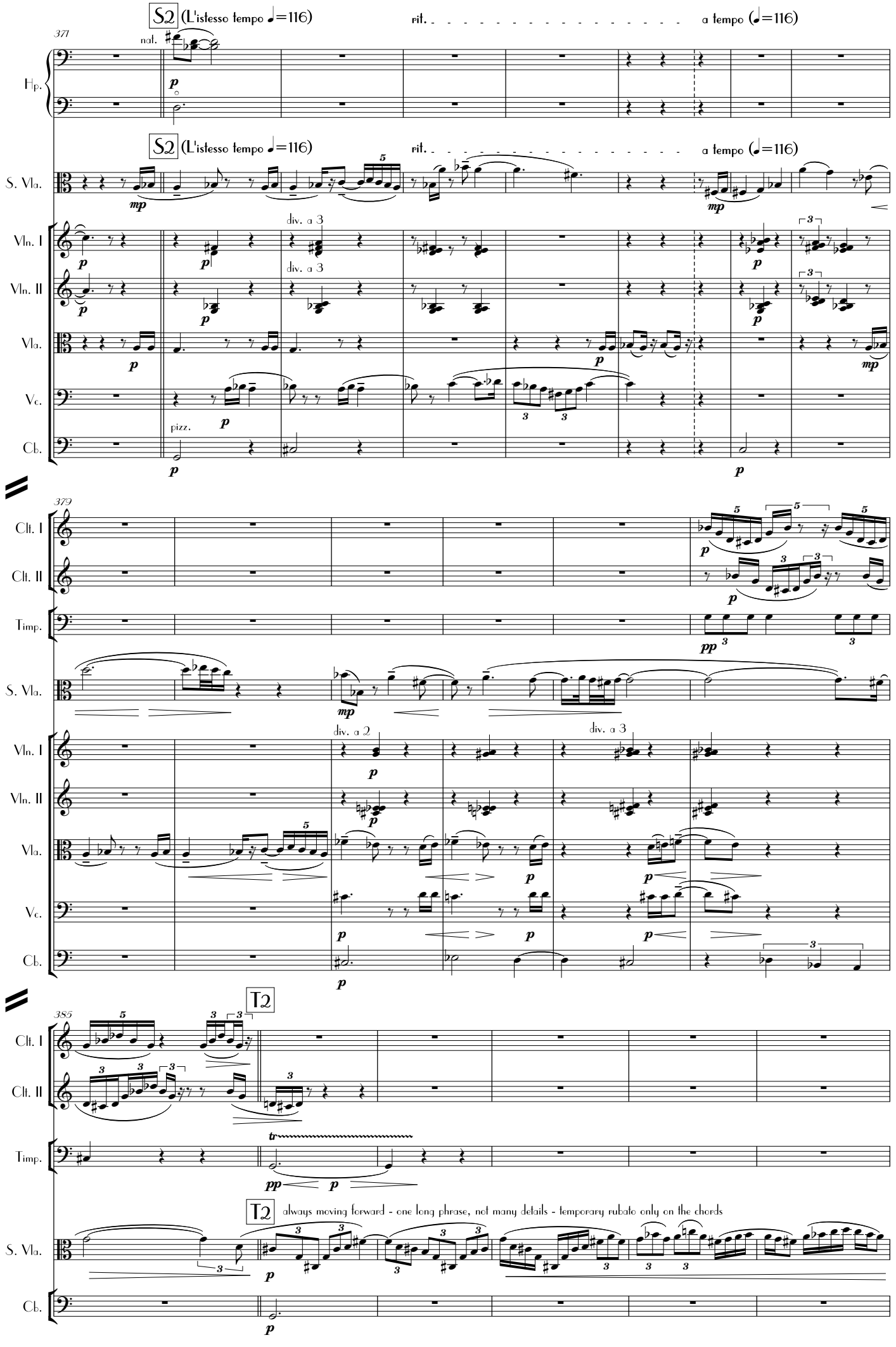

332
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Tubular Bells
l.v.
Tub. B.
(non arpegg.)
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf subito poco meno
f (remain f)
mf

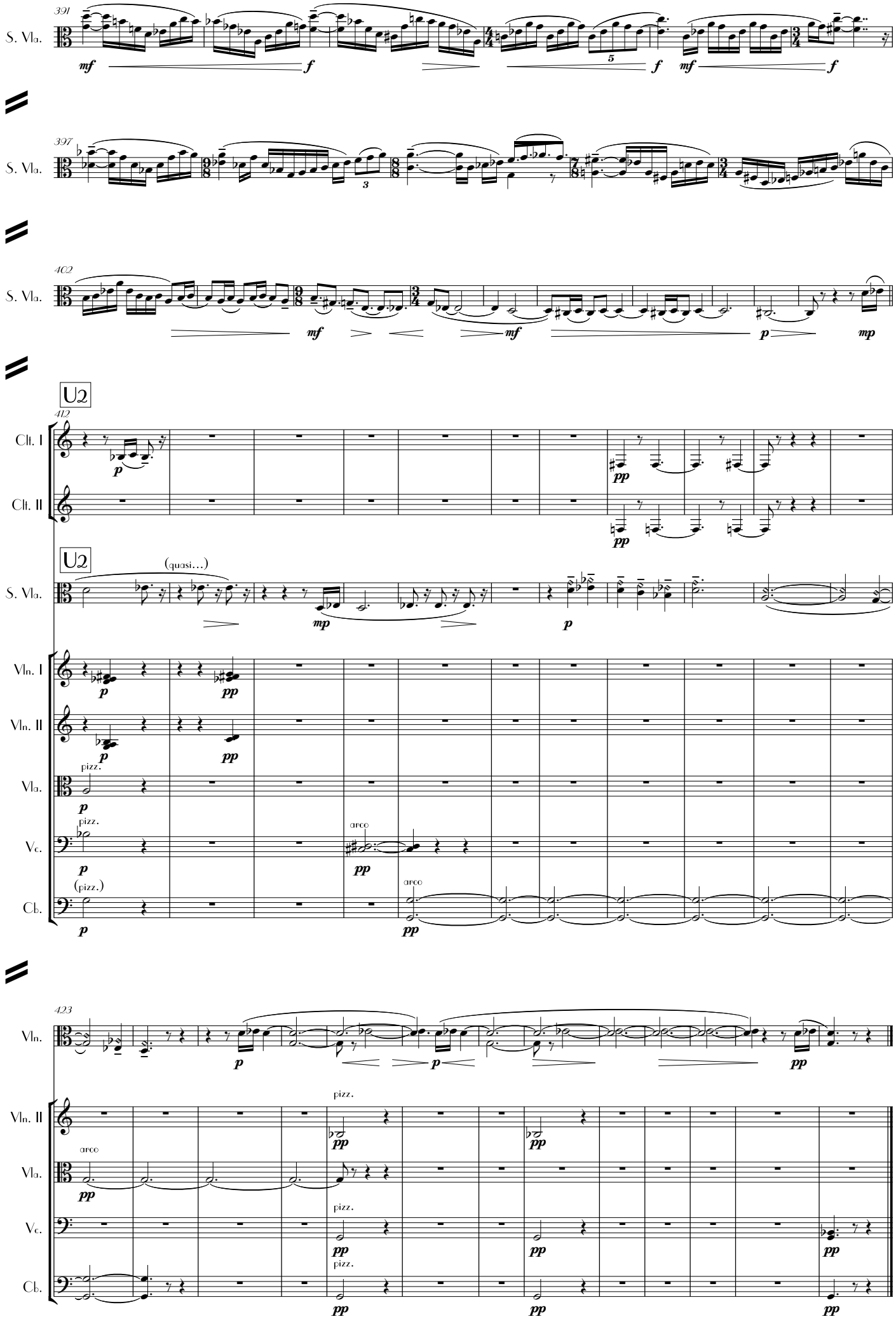

337
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Tub. B.
l.v.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Q2 Alla turca ♩=116
342
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
B. D.
Cym.
Tri.
Hp.
come prima
près de la table
nat.
8vb
Q2 Alla turca ♩=116
Vln. I
Vln. II
Vla.
Vc.
Cb.
right at the heel - ugly grating
come prima
nat.
5:6


348
R2
Fl. I
Fl. II
Ob. I
Ob. II
Clt. I
Clt. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
B. D.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
come prima
près de la table
nat.
tr
R2


354
Fl. I
Ob. I
Ob. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vln. I
Vln. II
Vla.
Vc.
Cb.
361
Fl. I
Vln. I
Vln. II
Vla.


S2 (L'istesso tempo ♩=116)
rit.
a tempo (♩=116)
377
nat.
Hp.
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. a 3
pizz.
379
Clt. I
Clt. II
Timp.
div. a 2
385
T2
always moving forward - one long phrase, not many details - temporary rubato only on the chords


391
S. Vla.
397
S. Vla.
402
S. Vla.
U2
412
Clt. I
Clt. II
U2
(quasi...)
S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
(pizz.)
423
Vln.
Vln. II
Vla.
Vc.
Cb.