


Concerto for Orchestra

David Horne

Vigorous and energetic  c.126

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) and strings (Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Violins, Violas, Cellos, Basses) are shown. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like *ff*, *f*, *p*, *mf*, and *fff*. The tempo is marked as 'Vigorous and energetic' with a metronome marking of approximately 126 beats per minute. The score is divided into measures, with a double bar line indicating the end of a section.

7

7

Hn. I *ff* sempre

Hn. II *ff* sempre

Hn. III *ff* sempre

Hn. IV *ff* sempre

Tpt. I *ff* sempre

Tpt. II *ff* sempre

Tpt. III *ff*

Tbn. I *f* *p* *mf* *f* *mf* *f*

Tbn. II *p* *f* *p* *mf* *f* *mf* *f*

B. Tbn. *f* *mf* *f* *mf* *f*

Tuba *mf* *p* *f*

11

11

Hn. I *fff*

Hn. II *fff*

Hn. III *fff*

Hn. IV *fff*

Tpt. I *fff*

Tpt. II *fff*

Tpt. III *fff*

Tbn. I *mf* *mf* *mf* *mf*

Tbn. II *fff* *fff*

B. Tbn. *mf* *mf* *mf* *mp*

Tuba *fff* *f* *mp* *fff*

16

Musical score for measures 16-19. The score is divided into four systems, each containing four staves. The instruments are Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The key signature is B-flat major. The time signature changes from 3/4 to 4/4. Dynamics include *ff*, *fff*, *p*, *mp*, *f*, *mf*, and *ff*. There are also markings for *p sub* and *ff* with a '5' above the notes. The music features complex rhythmic patterns and dynamic contrasts.

20

Musical score for measures 20-23. The score is divided into four systems, each containing four staves. The instruments are Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The key signature is B-flat major. The time signature changes from 3/4 to 4/4. Dynamics include *p*, *fp*, *f*, *mf*, and *ff*. There are also markings for *f < ff* and *f < ff* with a '3' above the notes. The music features complex rhythmic patterns and dynamic contrasts.

Musical score for measures 24-27. The score includes parts for Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *mf*, *ff*, *fff*, *mp*, and *ffz*. The Horns and Trombones play sustained notes with dynamic swells, while the Trumpets and Tuba play rhythmic patterns. The Tuba part includes markings for *ffz* and *mp*.

Musical score for measures 28-31. The score includes parts for Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music continues with complex rhythmic patterns, including triplets and quintuplets. Dynamic markings include *ff*, *ffz*, *mp*, and *f*. The Horns and Trombones play sustained notes with dynamic swells, while the Trumpets and Tuba play rhythmic patterns. The Tuba part includes markings for *ffz* and *f*, and is marked *nat. collis.* (natural colla scissa).

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

E. Hn. *ff*

B♭ Cl. I *ff*

B♭ Cl. II *ff*

B. Cl. *ff*

Bsn. I *ff*

Bsn. II *ff*

C. Bn. *ff*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I *mf* *ffz*

Tbn. II *mf* *ffz*

B. Tbn. *mf* *ffz*

Tuba *mf* *ffz*

Concerto for Orchestra

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 E. Hn.
 B♭ Cl. I
 B♭ Cl. II
 B. Cl.
 Bsn. I
 Bsn. II
 C. Bn.
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 Tpt. I
 Tpt. II
 Tpt. III
 Tbn. I
 Tbn. II
 B. Tbn.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3

Xylophone hardest practical mallets
Vibraphone hardest practical mallets
Marimba hardest practical mallets

ff clattering
ff clattering
ff clattering

Picc. *ff* *flz.*

Fl. I *ff* *flz.*

Fl. II *ff* *flz.*

Ob. I *ff*

Ob. II *ff*

E. Hn. *ff*

B. Cl. I *f*

B. Cl. II *f*

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Perc. 1 *ffz*

Perc. 2 *ffz*

Perc. 3 *ffz*

Concerto for Orchestra

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 E. Hn.
 B♭ Cl. I
 B♭ Cl. II
 B. Cl.
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 Tpt. I
 Tpt. II
 Tpt. III
 Tbn. I
 Tbn. II
 B. Tbn.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for Concerto for Orchestra, page 47. The score includes staves for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bass Clarinet, Horns I-IV, Trumpets I-III, Trombones I-III, and Percussion 1-3. The music features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *ff* and *sim.*

The musical score for page 51 of the Concerto for Orchestra is arranged in a standard orchestral format. It includes parts for the following instruments:

- Picc.
- Fl. I
- Fl. II
- Ob. I
- Ob. II
- E. Hn.
- B. Cl. I
- B. Cl. II
- B. Cl.
- Hn. I
- Hn. II
- Hn. III
- Hn. IV
- Tpt. I
- Tpt. II
- Tpt. III
- Tbn. I
- Tbn. II
- B. Tbn.
- Perc. 1
- Perc. 2
- Perc. 3

The score is written in 4/4 time and features a variety of dynamics and articulation. Key markings include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). Articulation includes accents, slurs, and breath marks. The percussion parts (Perc. 1, 2, 3) feature complex rhythmic patterns with triplets and quintuplets. The woodwind and brass parts have melodic lines with slurs and accents. The strings are not visible on this page.

Picc. *ff* *f* *ff* *ff*
 Fl. I *ff* *f* *ff* *ff*
 Fl. II *ff* *f* *ff* *ff*
 Ob. I *ff* *f* *ff* *ff*
 Ob. II *ff* *f* *ff* *ff*
 E. Hn. *ff* *f* *ff* *ff*
 B♭ Cl. I *ff* *f* *ff* *ff*
 B♭ Cl. II *ff* *f* *ff* *ff*
 B. Cl. *ff* *f* *ff* *ff*
 Bsn. I *ff* *f* *ff* *ff*
 Bsn. II *ff* *f* *ff* *ff*
 C. Bn. *ff* *f* *ff* *ff*
 Hn. I *mf* *mp* *ffz* *p*
 Hn. II *mf* *mp* *ffz* *p*
 Hn. III *mf* *mp* *ffz* *p*
 Hn. IV *mf* *mp* *ffz* *p*
 Tpt. I *ff* *ff* *mp* *mp*
 Tpt. II *ff* *ff* *mp* *mp*
 Tpt. III *ff* *ff* *mp* *mp*
 Tbn. I *ff* *ff* *mp* *mp*
 Tbn. II *ff* *ff* *mp* *mp*
 B. Tbn. *ff* *ff* *mp* *mp*
 Tuba *ff* *ff* *mp* *mp*
 Perc. 1 *ff* *ff* *mp* *mp*
 Perc. 2 *ff* *ff* *mp* *mp*
 Perc. 3 *ff* *ff* *mp* *mp*

(flz.)-----₁

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E. Hn.

B♭ Cl. I

B♭ Cl. II

B. Cl.

Bsn. I

Bsn. II

C. Bn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Picc. *ff* *fizz.*
 Fl. I *ff*
 Fl. II *ff*
 Ob. I *ff*
 Ob. II *ff*
 E. Hn. *ff*
 B♭ Cl. I *ff*
 B♭ Cl. II *ff*
 B. Cl. *ff*
 Bsn. I *ff*
 Bsn. II *ff*
 C. Bn. *f*
 Hn. I *f*
 Hn. II *f*
 Hn. III *f*
 Hn. IV *f*
 Tpt. I *mf* *sim.* *ff*
 Tpt. II *mf* *sim.* *ff*
 Tpt. III *mf* *sim.* *ff*
 Tbn. I *f* *ff*
 Tbn. II *f* *ff*
 B. Tbn. *f* *ff*
 Tuba *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*

Picc. *ff* *f* *ff* *f* *ff*
 Fl. I *ff* *f* *ff* *f* *ff*
 Fl. II *ff* *f* *ff* *f* *ff*
 Ob. I *ff*
 Ob. II *ff*
 E. Hn. *ff*
 B. Cl. I *ff* *f* *ff* *f* *ff*
 B. Cl. II *ff* *f* *ff* *f* *ff*
 B. Cl. *ff*
 Bsn. I *ff*
 Bsn. II *ff*
 C. Bn. *ff*
 Hn. I *p* *ff* *p* *ff* *f*
 Hn. II *p* *ff* *p* *ff* *f*
 Hn. III *p* *ff* *p* *ff* *f*
 Hn. IV *p* *ff* *p* *ff* *f*
 Tpt. I *ff* *f* *ff* *p* *f* *f*
 Tpt. II *ff* *f* *ff* *p* *f* *f*
 Tpt. III *ff* *f* *ff* *p* *f* *f*
 Tbn. I *mf* *ff* *p* *f* *p* *f* *p*
 Tbn. II *mf* *ff* *p* *f* *p* *f* *ff* *p*
 B. Tbn. *mf* *ff* *p* *f* *p* *ff*
 Tuba *mf* *ff*
 Timp. *ff*
 Perc. 1 *f* *ff* *ff* *ff*
 Perc. 2 *f* *ff* *ff* *ff*
 Perc. 3 *f* *ff* *ff* *ff*

Picc. *ff* 3 3
 Fl. I *ff* 3 3
 Fl. II *ff* 3 3
 Ob. I *ff*
 Ob. II *ff*
 E. Hn. *ff*
 B♭ Cl. I *ff*
 B♭ Cl. II *ff*
 B. Cl. *ff*
 Bsn. I *ff*
 Bsn. II *ff*
 C. Bn. *ff*
 Hn. I *ff* natural/bb
 Hn. II *ff* natural/bb
 Hn. III *ff* natural/bb
 Hn. IV *ff* natural/bb
 Tpt. I *f* *ff*
 Tpt. II *f* *ff*
 Tpt. III *f* *ff*
 Tbn. I *ff* *mf* *ff* *f* *ff*
 Tbn. II *mf* *ff* *f* *ff*
 B. Tbn. *mf* *ff* *f* *ff*
 Tuba *mf* *ff* *f* *ff*
 Timp. *f* *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*

This page of the musical score, numbered 82, is part of a Concerto for Orchestra. It features a comprehensive orchestral arrangement with the following instruments: Piccolo, Flute I, Flute II, Oboe I, Oboe II, English Horn, Bass Clarinet I, Bass Clarinet II, Bass Clarinet, Bassoon I, Bassoon II, Contrabassoon, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone, Tuba, Timpani, and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is written in a 4/4 time signature with a key signature of one flat (B-flat major/D minor). The tempo is marked 'Allegretto' (implied by the time signature and dynamics). The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as triplets, slurs, and accents. The Piccolo, Flutes, Oboes, Clarinets, and Bassoons play a melodic line with triplets and slurs, often marked *ff* and *flz.* (flautissimo). The Horns play a rhythmic pattern of eighth notes, marked *ff* and *ff jubilant*. The Trumpets and Trombones play a rhythmic pattern of eighth notes, marked *ff* and *f*. The Tuba, Timpani, and Percussion play a rhythmic pattern of eighth notes, marked *ff* and *f*. The score is divided into measures, with the first measure on the page starting with a Piccolo entry. The page ends with a double bar line and repeat dots.

Picc. *mp* *mf* *f* *ff* *mf* *f* *mp* *f*
 Fl. I *p* *f* *mp* *mf* *f* *ff* *mf* *f* *mp* *f*
 Fl. II *p* *f* *mp* *mf* *f* *ff* *p* *mf* *p* *mp* *f*
 Ob. I *f* *p* *f* *mp* *f*
 Ob. II *f* *pp* *mf* *mp* *f*
 E. Hn. *p* *mf* *ff* *f* *p* *f* *f*
 B> Cl. I *p* *mf* *ff* *f* *pp* *mf* *f*
 B> Cl. II *p* *f* *mp* *mf* *f* *ff* *ff* *mp* *mf* *mp*
 B. Cl. *p* *f* *mp* *mf* *f* *ff* *ff* *mp* *mf* *mp*
 Bsn. I *mp* *p* *mf*
 Bsn. II *mp* *p* *mf*
 C. Bn. *p* *mf*
 Hn. I *f* *ff* *p*
 Hn. II *p*
 Hn. III *f* *ff* *p*
 Hn. IV *p*
 Tpt. I *p* *fz* *f* *pp* *insert straight mute*
 Tpt. II *ffz* *f* *pp* *insert cup mute*
 Tpt. III *f* *ffz* *pp* *insert straight mute*

The musical score for page 94 of the Concerto for Orchestra includes the following parts and dynamics:

- Picc.**: *p*, *mf*, *mf*, *mp*, *p*
- Fl. I**: *p*, *mf*, *mf*, *mp*, *p*
- Fl. II**: *mf*, *mp*, *p*
- Ob. I**: *f*, *mp*, *f*
- Ob. II**: *f*, *mp*, *f*
- E. Hn.**: *mf*, *mp*, *p*
- B♭ Cl. I**: *mf*, *mp*, *p*, *mf*
- B♭ Cl. II**: *mf*, *mp*, *mf*
- B. Cl.**: *mf*, *mp*, *f*, *mf*, *p*
- Bsn. I**: *mf*, *p*, *ff*
- Bsn. II**: *mf*, *p*, *ff*
- C. Bn.**: *mp*, *f*, *ff*
- Tpt. I**: *pp*
- Tpt. II**: *pp*
- Tpt. III**: *pp*

This page of the musical score for the Concerto for Orchestra includes the following parts and dynamics:

- Picc.**: *p*, *f*, *ffz*, *pp*, *f > p*
- Fl. I**: *fp*, *ffz*
- Fl. II**: *p*, *f*, *ffz*, *fp*, *ffz*
- Ob. I**: *pp*, *mp*, *f*, *p*
- Ob. II**: *pp*, *mp*, *f*, *p*
- E. Hn.**: *f*, *ff*, *pp*, *f > p*
- B. Cl. I**: *pp*, *mf*, *pp*
- B. Cl. II**: *pp*, *mf*, *pp*
- B. Cl.**: *f*, *ff*
- Bsn. I**: *ff*, *ff*, *fff*
- Bsn. II**: *ff*, *ff*, *fff*
- C. Bn.**: *ff*, *ff*, *fff*
- Hn. I**: *pp*
- Hn. II**: *pp*
- Hn. III**: *pp*
- Hn. IV**: *pp*
- Tpt. I**: *mf sub*
- Tpt. II**: *mf sub*
- Tpt. III**: *mf sub*
- Tbn. I**: *pp*
- Tbn. II**: *pp*
- B. Tbn.**: *pp*
- Tuba**: *pp*

Picc. *mf*

Fl. I *mf*

Fl. II *p delicate*

Ob. I *mp dolce*

Ob. II *mp dolce*

B♭ Cl. I *p delicate*

B♭ Cl. II *p delicate*

B. Cl. *p delicate*

Bsn. I *ff sempre*

Bsn. II *ff sempre*

C. Bn. *ff sempre*

Hn. I *mf* — *pp*

Hn. II *mf* — *pp*

Hn. III *mf* — *pp*

Hn. IV *mf* — *pp*

Tpt. I *mp* — *fz* — *p* — *pp*

Tpt. II *mp* — *fz* — *p* — *pp*

Tpt. III *p*

Tbn. I *mf* — *pp* — *f (still muted)* — *fz*

Tbn. II *mf* — *pp* — *f (still muted)* — *fz*

B. Tbn. *mf* — *pp* — *f (still muted)* — *fz*

Tuba *mf* — *pp* — *p* — *f* — *Natural* — *gliss.*

flz.

Picc. *pp* *mp* *mp* *mf* *ff*

Fl. I *pp* *mp* *mp* *mf* *ff*

Fl. II *pp* *mp* *mp* *mf* *ff*

Ob. I *pp* *mf* *f*

Ob. II *pp* *molto* *mf* *f*

E. Hn. *mf* *mf* *f*

B♭ Cl. I *mp < mf* *mf* *ff*

B♭ Cl. II *mp < mf* *mf* *ff*

B. Cl. *pp* *ff*

Bsn. I *mf* *ff*

Bsn. II *pp* *ff*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I *p* *p* *mf* *ff shrill (still muted)*

Tpt. II *p* *p* *mf* *ff shrill (still muted)*

Tpt. III *p* *p* *mf* *ff shrill (still muted)*

Tbn. I *f* *ff* *f*

Tbn. II *f* *ff* *f*

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

Tuba *f* *f* *f*

5 Temple Blocks

Perc. I *f* *ff* *ff* *f*

Picc. *ff* *f*
 Fl. I *ff* *f*
 Fl. II *ff* *f*
 Ob. I *mp* *ff* *mf* *f*
 Ob. II *mp* *ff* *mf* *f*
 E. Hn. *mp* *ff* *mf* *f*
 B♭ Cl. I *p delicate* *f*
 B♭ Cl. II *p delicate* *f*
 Bsn. I *mp* *ff* *mf*
 Hn. I *p* *ff* *mp* *ff* *f < ff*
 Hn. II *p* *ff* *mp* *ff* *f < ff*
 Hn. III *ff^s* *mf* *ff* *f < ff*
 Hn. IV *ff^s* *mf* *ff* *f < ff*
 Tpt. I *pp delicate* *mf* *ff* *f < ff* *f* *ff*
 Tpt. II *pp delicate* *mf* *ff* *f < ff* *f* *ff*
 Tpt. III *pp delicate* *mf* *ff*
 Tbn. I *ff* *f* *ff* *ff sempre*
 Tbn. II *ff* *f* *ff* *ff sempre*
 B. Tbn. *ff* *f* *ff* *ff sempre*
 Timp. *f*
 Perc. I *ff < ff^s*

Picc. *ff* *ff* *ff*
 Fl. I *ff* *ff* *ff*
 Fl. II *ff* *ff* *ff*
 Ob. I *ff* *ff* *ff*
 Ob. II *ff* *ff* *ff*
 E. Hn. *ff* *ff* *ff*
 B♭ Cl. I *ff* *ff* *ff*
 B♭ Cl. II *ff* *ff* *ff*
 B. Cl. *ff* *ff* *ff*
 Bsn. I *ff* *ff* *ff*
 Bsn. II *ff* *ff* *ff*
 C. Bn. *ff* *ff* *ff*
 Hn. I *ff* *f* *ff*
 Hn. II *ff* *f* *ff*
 Hn. III *ff* *f* *ff*
 Hn. IV *ff* *f* *ff*
 Tpt. I *f* *ff* *ff*
 Tpt. II *f* *ff* *ff*
 Tpt. III *ff* *ff* *ff*
 Tbn. I *f* *f < ff* *ff*
 Tbn. II *f* *f < ff* *ff*
 B. Tbn. *ff poss.*
 Tuba *f*
 Timp. *ff*

Picc. *mf* *ff* *mf* *mf* *ff*

Fl. I *flz.* *p* *ff*

Fl. II *flz.* *f* *ff* *f* *ff* *f* *ff*

Ob. I *mf* *ff* *mf* *mf* *ff*

Ob. II *ff*

E. Hn. *f* *ff ma cantabile* *f cant.*

B♭ Cl. I *mp* *f* *mp* *ff*

B♭ Cl. II *p* *ff*

B. Cl. *f* *ff ma cantabile* *f cant.*

Bsn. I *f* *p*

Bsn. II *f* *p*

C. Bn. *ff*

Hn. I *ff* *flz.* *p* *ff* *mf* *ff* *mp*

Hn. II *ff* *mp*

Hn. III *flz.* *p* *ff* *mf* *ff* *mp*

Hn. IV *flz. obss.* *ff* *mp*

Tpt. I *ff ma cantabile* *insert cup mute* *p delicate*

Tpt. II *f* *ff* *p* *ff* *insert cup mute* *p delicate*

Tpt. III *f* *mf* *ff* *insert cup mute* *p delicate*

Tbn. I *ff boisterous* *sim.* *ff* *insert cup mute* *p delicate*

Tbn. II *ff boisterous* *sim.* *ff* *insert cup mute* *p delicate*

B. Tbn. *f* *ff* *mp* *ff* *ff* *mf* *ff* *insert cup mute* *p delicate*

Tuba *f* *ff* *f* *ff* *f* *ff* *insert straight mute* *p delicate*

Timp.

Picc. *mp* *f* *f*

Fl. I *p* *ff* *mp* *f* *flz.*

Fl. II *p* *ff* *mp* *f* *flz.*

Ob. I *p* *f* *ff*

Ob. II *p* *f* *ff*

E. Hn. *ff* *ff*

Bs. Cl. I *p* *ff* *mf* *ff*

Bs. Cl. II *p* *ff* *mf* *ff*

B. Cl. *ff* *ff*

Bsn. I *ff ma cantabile* *ff* *fff rough*

Bsn. II *ff ma cantabile* *ff* *fff rough*

C. Bn. *ff* *fff rough*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I *ff* remove mute

Tpt. II *ff* remove mute

Tpt. III *ff* remove mute

Tbn. I *mf* *f* *p* remove mute

Tbn. II *mf* *f* *p* remove mute

B. Tbn. *mf* *f* *p* remove mute

Tuba *mf* *f* *p* remove mute

Picc. *ff* 3 3

Fl. I *ff* 3 3

Fl. II *ff* 3 3

Ob. I *ff* 5

Ob. II *ff* 3 3

E. Hn. *ff* 5

B♭ Cl. I *ff* 3 3

B♭ Cl. II *ff* 3 3

B. Cl. *ff* 3 3

Bsn. I *fff* 3

Bsn. II *fff* 3

C. Bn. *fff* 3

Hn. I *ff* 3

Hn. II *ff* 3

Hn. III *ff* 3

Hn. IV *ff* 3

Tpt. I *ff* 5

Tpt. II *f* 3 *ffz* 5

Tpt. III *mf* *ff* 5

Tbn. I *fz* *mf* *f* *mf* *f* *f* *mp* *f*

Tbn. II *fz* *mf* *f* *mf* *f* *f* *mp* *f*

B. Tbn. *fz* *mf* *f* *mf* *f* *f* *mp* *f*

Tuba *fz* *mf* *f* *mf* *f* *f* *mp* *f*

Picc. *p* *mf* *ff* *ff*
 Fl. I *p* *mf* *ff* *ff*
 Fl. II *p* *mf* *ff* *ff*
 Ob. I *p* *mf* *ff* *ff*
 Ob. II *p* *mf* *ff* *ff*
 E. Hn. *ff*
 B♭-Cl. I *p* *mf* *ff* *ff*
 B♭-Cl. II *p* *mf* *ff* *ff*
 B. Cl. *ff*
 Bsn. I *f* *ff* *f* *ff* *mf* *ff*
 Bsn. II *f* *ff* *f* *ff* *mf* *ff*
 C. Bn. *f* *ff* *f* *ff* *mf* *ff*
 Hn. I *ff*
 Hn. II *ff*
 Hn. III *ff*
 Hn. IV *ff*
 Tpt. I *ff*
 Tpt. II *ff*
 Tpt. III *ff*
 Tbn. I *f* *mp* *ff*
 Tbn. II *f* *mp* *ff*
 B. Tbn. *mp* *f* *mf* *ff*
 Tuba *mp* *f* *ff* *mf* *ff* *mp* *ff*
 Timp. *f*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*
 Vn. I *pp* gossamer
 Vn. II *pp* gossamer
 Va. *pp* gossamer

151

Musical score for measures 151-154, featuring Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *ffz sub*, *pp*, *mp*, and *ffz*, along with performance instructions like *pizz.* and *arco*. The measures are divided into four systems, with the first system starting at measure 151 and the last system ending at measure 154. The Vn. I and Vn. II parts feature complex rhythmic patterns with slurs and accents. The Va. part has a steady eighth-note accompaniment. The Vc. and Cb. parts provide a low-frequency accompaniment with slurs and accents.

155

Musical score for measures 155-158, featuring Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *pp*, *ffz sub*, *mp*, *ffz*, *f*, *ppp gossamer*, *mp very clear*, and *pp*, along with performance instructions like *pizz.* and *arco*. The measures are divided into four systems, with the first system starting at measure 155 and the last system ending at measure 158. The Vn. I and Vn. II parts feature complex rhythmic patterns with slurs and accents. The Va. part has a steady eighth-note accompaniment. The Vc. and Cb. parts provide a low-frequency accompaniment with slurs and accents.

160

Musical score for measures 160-165, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass parts. The score includes dynamic markings such as *ppp*, *pp*, *mf*, *f*, and *ff*, along with performance instructions like *natural gliss.*, *gossamer*, *pizz.*, and *arco*. Measure numbers 160, 161, 162, 163, 164, and 165 are clearly marked at the beginning of their respective staves.

166

Musical score for measures 166-171, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass parts. The score includes dynamic markings such as *p*, *pp*, *ppp*, *mf*, and *ff*, along with performance instructions like *pizz.*, *arco*, and *rough*. Measure numbers 166, 167, 168, 169, 170, and 171 are clearly marked at the beginning of their respective staves.

173

Score for measures 173-180. The score is arranged in systems for Vn. I, Vn. II, Va., Vc., and Cb. The music features complex rhythmic patterns, including triplets and sixteenth notes. Performance instructions include *pizz.*, *ff* furious, *ppp* delicate, *sim.*, and *arco*. Dynamic markings range from *ppp* to *ff*. The time signature changes from 4/4 to 3/4 and back to 4/4.

181

Score for measures 181-188. The score continues with Vn. I, Vn. II, Va., Vc., and Cb. This section is characterized by dense, rapid sixteenth-note passages. Performance instructions include *ff*, *ppp* sempre, *pizz. div.*, *f*, *ff*, *non div.*, *arco*, *arco I*, *arco II*, *arco III*, *pizz.*, and *natural gliss.*. Dynamic markings include *ppp*, *f*, *ff*, *fp*, and *f*. The time signature remains 4/4.

187

187

Violin I: arco, natural gliss., pp, p espress., mf, p, mp, mf

Violin II: arco, natural gliss., pp, p, fzz, ppp, arco, ppp

Viola: pp, ppp, ppp

Violoncello: pp, ppp, fzz, fzz, fzz, fzz

Contrabasso: pp, p, natural gliss., p, fzz, p, fzz, p, fzz, p, fzz

194

194

Violin I: p, mp, mf, p, p, mf

Violin II: mf, mp, mf, mp, p, mp, mf, p, p

Viola: sul tasto, ppp, sul tasto, ppp, ppp, ppp, ppp, ppp

Violoncello: p, fzz, ppp, ppp, ppp, ppp, ppp, ppp

Contrabasso: p, fzz, ppp, ppp, ppp, ppp, ppp, ppp

203

Musical score for measures 203-207, featuring Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.).

Violin I (Vn. I): Starts with *mp*, then *mf*, *fp*, *f*, and *p*. Includes a *sul tasto* instruction in measure 207.

Violin II (Vn. II): Starts with *mf*, then *mp*, *ff*, *fp*, *f*, and *p*. Includes *arco* and *sul tasto* instructions.

Viola (Va.): Starts with *p*, then *mf*, *pp*, *f*, and *p*. Includes *(non trem.)* and *ff sub intense* instructions.

Violoncello (Vc.): Starts with *pp*, then *p*, *mp*, and *f*. Includes *sul tasto* and *pizz.* instructions.

Contrabasso (Cb.): Starts with *p*, then *fz*, *f rough*, and *fz*. Includes *arco* and *sul tasto* instructions.

210

Musical score for measures 210-214, featuring Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.).

Violin I (Vn. I): Starts with *pp*, then *pp*, *pp*, *mf*, and *ff*. Includes *sul tasto* and *pizz.* instructions.

Violin II (Vn. II): Starts with *pp*, then *pp*, *pp*, *p*, and *pp*. Includes *(s.t.)* and *sul tasto* instructions.

Viola (Va.): Starts with *f*.

Violoncello (Vc.): Starts with *pp*, then *pp*, *pp*, *pp*, and *pp*. Includes *arco* and *sul tasto* instructions.

Contrabasso (Cb.): Starts with *pp*, then *pp*, *pp*, and *pp*. Includes *arco* and *sul tasto* instructions.

FL. I

FL. II

E. Hn.

B. Cl. I

B. Cl. II

B. Cl.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

pp

mp

mf

ff *clattering*

arco

sul tasto

ff *furious*

div.

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

E. Hn. *ff*

B♭ Cl. I *ff*

B♭ Cl. II *ff*

B. Cl. *ff*

Bsn. I *ff*

Bsn. II *ff*

C. Bn. *ff*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I, II *ff*

Tpt. III *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tuba *ff*

Perc. 1 *ff*

Perc. 2 *ff* absolutely no pedal

Perc. 3 *ff*

Vn. I *ff* pizz.

Vn. II *ff* pizz.

Va. *ff*

Vc. *ff*

Cb. *ff* pizz.

231

Picc. *p* *mp* *f* *mf* *f* *ff*
 Fl. I *p* *f* *mp* *mf* *f* *ff*
 Fl. II *p* *f* *mp* *mf* *f* *ff*
 Ob. I *mf* *p* *mf* *ff*
 Ob. II *mf* *p* *mf* *ff*
 E. Hn. *mf* *p* *mf* *ff*
 B♭ Cl. I *mf* *p* *mf* *ff*
 B♭ Cl. II *mf* *p* *mf* *ff*
 B. Cl. *mf* *ff*
 Bsn. I *ff* *boisterous*
 Bsn. II *ff* *boisterous*
 C. Bn. *ff* *boisterous*
 Hn. I *ff* *p* *ff*
 Hn. II *ff* *p* *ff*
 Hn. III *ff* *p* *ff*
 Hn. IV *ff* *p* *ff*
 Tpt. I *ff*
 Tpt. II *ff*
 Tpt. III *ff*
 Tbn. I *ff*
 Tbn. II *ff*
 B. Tbn. *ff*
 Tuba *ff*
 Perc. 1 *pp* *sempre*
 Perc. 2 *pp* *sempre*
 Perc. 3 *pp*
 Vn. I *ff* *furioso* *arco* *pizz.*
 Vn. II *ff* *furioso* *arco* *pizz.*
 Va. *ff* *furioso* *pizz.*
 Vc. *ff* *furioso* *pizz.*
 Cb. *ff* *furioso* *arco* *pizz.*

5 Temple Blocks
 2 Wood Blocks (high, medium)
 Claves

239

This page of the musical score covers measures 239 to 244. The orchestration includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), B♭ Clarinet I (B♭ Cl. I), B♭ Clarinet II (B♭ Cl. II), Bass Clarinet (B. Cl.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Contrabassoon (C. Bn.), Horn I (Hn. I), Horn II (Hn. II), Horn III (Hn. III), Horn IV (Hn. IV), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Trombone I (Tbn. I), Trombone II (Tbn. II), Baritone Trombone (B. Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello (Vc.).

Measures 239-241 feature woodwinds and strings playing with *pp* dynamics and *flz.* (flautissimo) markings. The woodwinds include Piccolo, Flute I, and Flute II. The strings (Violin I, Violin II, Viola, and Violoncello) play with *pp* dynamics, with some parts marked *arco* and *con sord.* (with mutes). The Bassoon I and II parts have *ff* markings.

Measures 242-244 feature a prominent brass section with *ff* dynamics. The Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba all play with *ff* dynamics. The Percussion 1, 2, and 3 parts also feature *ff* dynamics. The woodwinds (B♭ Clarinet I, B♭ Clarinet II, Bass Clarinet, and Bassoon I) have *ff* markings. The strings continue with *pp* dynamics, with some parts marked *arco* and *con sord.*

Measures 242-244 also feature a prominent woodwind section with *ff* dynamics. The Bassoon I and II parts have *ff* markings. The Piccolo part has *pp* markings. The Flute I and II parts have *pp* markings. The B♭ Clarinet I and II parts have *pp* markings. The Bass Clarinet part has *pp* markings. The Bassoon I and II parts have *ff* markings. The Contrabassoon part has *ff* markings.

Measures 242-244 also feature a prominent woodwind section with *ff* dynamics. The Bassoon I and II parts have *ff* markings. The Piccolo part has *pp* markings. The Flute I and II parts have *pp* markings. The B♭ Clarinet I and II parts have *pp* markings. The Bass Clarinet part has *pp* markings. The Bassoon I and II parts have *ff* markings. The Contrabassoon part has *ff* markings.

247

Picc. *pp* *flz.*
 Fl. I *pp*
 Fl. II *pp* *flz.*
 B. Cl. I *ppp*
 B. Cl. II *ppp*
 B. Cl. *ppp*
 Bsn. I *ff*
 Bsn. II *ff*
 C. Bn. *ff*
 Hn. I *ff* *Tr.*
 Hn. II *ff* *flz.*
 Hn. III *ff* *Tr.*
 Hn. IV *ff* *flz.*
 Tpt. I *ff* *(non flz.)*
 Tpt. II *ff* *(non flz.)*
 Tpt. III *ff* *flz.*
 Tbn. I *ff* *flz.*
 Tbn. II *ff* *flz.*
 B. Tbn. *ff* *flz.*
 Tuba *ff* *flz.*
 Perc. 2 *pp sempre*
 Perc. 3 *pp sempre*
 Vn. I
 Vn. II
 Va. *ff*
 Vc. *ff* *arco* *p* *f*
 Cb. *ff* *(pizz.)* *arco* *p* *f*

253

This page of the musical score for the Concerto for Orchestra, page 253, features the following instruments and parts:

- Picc.** Piccolo
- Fl. I, II** Flutes
- Ob. I, II** Oboes
- E. Hn.** English Horn
- B. Cl. I, II** Bass Clarinets
- B. Cl.** Bass Clarinet
- Bsn. I, II** Bassoons
- Hn. I, III** Horns
- Hn. II, IV** Horns
- Tpt. I, II, III** Trumpets
- Tbn. I, II** Trombones
- B. Tbn.** Baritone Trombone
- Tuba**
- Perc. 2, 3** Percussion
- Vn. I, II** Violins
- Va.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score includes various musical notations such as dynamics (pp, p, mf, ff), articulation (accents, slurs), and performance instructions like "non div." and "natural ass.". The percussion parts feature rhythmic patterns with triplets and sixteenth notes.

Picc. *ff* *p* *ff*

Fl. I *ff* *p* *ff*

Fl. II *ff* *p* *ff*

Ob. I *ff* *p* *ff*

Ob. II *ff* *p* *ff*

E. Hn. *ff* *p* *ff*

B♭ Cl. I *ff* *p* *ff*

B♭ Cl. II *ff* *p* *ff*

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

Bsn. I *ff* *p* *ff*

Bsn. II *ff* *p* *ff*

C. Bn. *ff* *p* *ff*

Hn. I, III *ff* *p* *ff* *ff*

Hn. II, IV *p* *ff* *p* *ff* *ff*

Tpt. I *ff* *p* *ff* *ff* insert cup mute

Tpt. II *p* *ff* *p* *ff* *ff* insert cup mute

Tpt. III *p* *ff* *p* *ff* *ff* insert cup mute

Tbn. I *ff* *p* *ff* *ff*

Tbn. II *ff*

B. Tbn. *p* *ff* *p* *ff* *ff*

Tuba *ff* *p* *ff* *ff*

Perc. 1 **Vibraslap** *f*

Perc. 2 **Guiro**

Perc. 3 **Ratchet** *f* long, sustained strokes *mf*

Vn. I *ff* *pizz.*

Vn. II *ff* *pizz.*

Va. *ff* *pizz.*

Vc. *ff*

Cb. *ff*

Picc. *p* *ffz* *p* *ffz*

Fl. I *p* *ffz* *p* *ffz*

Fl. II *p* *ffz* *p* *ffz*

Ob. I *p* *ffz* *p* *ffz* *ff* strident

Ob. II *p* *ffz* *p* *ffz* *ff* strident

E. Hn. *p* *ffz* *p* *ffz* *ff*

B♭ Cl. I *pp* *mf* *pp*

B♭ Cl. II *pp* *mf* *pp*

B. Cl. *ffz* *ffz* *mf* *ffz*

Bsn. I *ffz* *ffz* *mf*

Bsn. II *ffz* *ffz* *mf*

C. Bn. *ffz* *ffz* *mf*

Hn. I *p* *fz*

Hn. II *p* *fz* *fiz*

Hn. III *p* *mf* *p*

Hn. IV *p* *fz*

Tpt. I (cup mute) *pp*

Tpt. II (cup mute) *pp*

Tpt. III (cup mute) *pp*

Tbn. I *p* *ffz*

Tbn. II *p* *ffz*

B. Tbn. *p* *ffz*

Tuba *p* *ffz*

Perc. 1 *f* *ff* *ff*

Perc. 2 *ff*

Perc. 3 *mf*

Vn. I *ffz* *pp* *arco* *molto cresc.* *ffz* *pp*

Vn. II *ffz* *pp* *arco* *molto cresc.* *ffz* *pp*

Va. *ffz* *pp* *arco* *molto cresc.* *ffz* *pp*

Vc. *ffz* *pp* *arco* *molto cresc.* *ffz* *pp*

Cb. *ffz* *pp* *arco* *molto cresc.* *ffz* *pp*

5 Temple Blocks

Picc. *flz.* *pp* *mf* *f* *flz.* *p* *f* *fz*
 Fl. I *ffz* *pp* *mf* *f* *ffz* *ff*
 Fl. II *ffz* *ff*
 Ob. I *ffz* *ff* *ffz* *ff*
 Ob. II *ffz* *ff*
 E. Hn. *ffz* *ff*
 B. Cl. I *p* *f* *ff* *T.Tr.* *p* *fz* *ffz* *ff*
 B. Cl. II *p* *f* *ff* *fz* *p* *ffz* *ff*
 B. Cl. *ffz* *ff*
 Bsn. I *pp*
 Hn. I *pp poss.* *pp*
 Hn. II *pp poss.* *pp*
 Hn. III *pp poss.* *pp*
 Hn. IV *pp poss.*
 Tpt. I *pp* *remove mute*
 Tpt. II *pp* *remove mute*
 Tpt. III *pp* *remove mute*
 Perc. 1 *f* *ff* *f* *ff* *f* *ff*
 Perc. 2 *f* *ff* *f* *ff* *f* *ff*
 Perc. 3 *3 Cow bells* *f* *ff* *f* *ff* *f* *ff*
 Vn. I *ff* *ff*
 Vn. II *ff* *ff*
 Va. *ff poss.* *pizz. (repeat quickly- don't co-ordinate with other players)*
 Vc. *ff poss.* *pizz. (repeat quickly- don't co-ordinate with other players)*
 Cb. *ff poss.*

Picc. *mf* 3

Fl. I *mf* 3

Fl. II *mf* 3

Ob. I *ff* *mf < ffz* *f* *ffz*

Ob. II *ff* *mf < ffz* *f* *ffz*

E. Hn. *ff* *mf < ffz* *f* *ffz*

B. Cl. I *ff* 5 *ppp gossamer*

B. Cl. II *ff* 5 *ppp gossamer*

B. Cl. *ppp gossamer*

Bsn. I *pp* *mf* *p* *ffz*

Bsn. II *mf* *p* *ffz*

C. Bn. *mf* *pp* *p* *ffz*

Tpt. I *p < fz* *mf* *p < mf* *p < mf* *p < fz*

Tpt. II *p < fz* *mf* *p < mf* *p < mf* *p < fz*

Tpt. III *p < fz* *mf* *p < mf* *p < mf* *p < fz*

Timp. *ppp* *poco* *p*

Perc. I *p* *n* *mf < f* *molto* *p*

Vn. I (pizz.) *mf* *f* *mf < f* *ff* *ppp*

Vn. II arco *p* *mf* *p* *mf* *ppp* *pizz.* *ff*

Va. *ff* *p* *sul tasto...* *arco* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

B♭ Cl. I *pp*

B♭ Cl. II *pp*

B. Cl. *pp*

Tpt. I *mf* *f* *mf* *mf* *f* *ffz* *f*

Tpt. II *mf* *f* *mf* *mf* *f* *ffz* *f*

Tpt. III *mf* *f* *mf* *mf* *f* *ffz* *f*

Tbn. I (st. mute) *mf* *f*

Tbn. II (st. mute) *mf* *f*

B. Tbn. (st. mute) *mf* *f*

Tuba (st. mute) *mf* *f*

5 Temple Blocks

Perc. 1 *f* *fz* *f* *mf*

Vibraphone medium hard mallets *ff* absolutely no pedal

Marimba medium hard mallets *ff sub*

Vn. I *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* arco *fz sempre*

Vn. II *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* arco *fz sempre*

Va. *pp* arco *fz sempre*

Vc. *pp* arco *fz sempre*

Cb. *pp* arco *fz sempre*

Picc. *ff* *f* *ff*

Fl. I *ff* *f* *ff*

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

Ob. I *ff* *f* *ff*

Ob. II *ff* *f* *ff*

E. Hn. *ff* *f* *ff*

B♭-Cl. I *ff* *f* *ff*

B♭-Cl. II *ff* *f* *ff*

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

Bsn. I *f* *ff*

Bsn. II *f* *ff*

Hn. I *ff* *ff* *ff*

Hn. II *ff* *ff* *ff*

Hn. III *ff* *f* *ff*

Hn. IV *ff* *ff* *ff*

Tpt. I *fp* *ff* remove mute *f*

Tpt. II *fp* *ff* remove mute *f*

Tpt. III *fp* *ff* remove mute *f*

Tbn. I *fz* *fz* *fz* *p* *ffz* *f*

Tbn. II *fz* *fz* *fz* *p* *ffz* *f*

B. Tbn. *fz* *fz* *fz* *p* *ffz* *f*

Tuba *fz* *fz* *fz* *p* *ffz* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vn. I *f* *ffz* natural aliss.

Vn. II *f* *ffz* natural aliss.

Va. *f* *ffz* natural aliss.

Vc. *f* *ffz* natural aliss.

Cb. *f* *ffz* natural aliss. arco

Picc. *mf* *f*
 Fl. I *mf* *f* *ff*
 Fl. II *mf* *f* *ff*
 Ob. I *mf* *f* *ff*
 Ob. II *mf* *f* *ff*
 E. Hn. *mf* *f*
 B. Cl. I *mf* *f* *ff*
 B. Cl. II *mf* *f* *ff*
 Bsn. I *mf* *f*
 Bsn. II *mf* *f*
 Hn. I *f* *ff* *p* *f* *p* *ff*
 Hn. II *f* *ff* *p* *f* *p* *ff*
 Hn. III *f* *ff* *p* *f* *p* *ff*
 Hn. IV *f* *ff*
 Tpt. I *f*
 Tpt. II *f*
 Tpt. III *f*
 Tbn. I *ff* *p* *f* *p*
 Tbn. II *ff* *p* *f* *p*
 B. Tbn. *ff* *p* *f* *p*
 Tuba *ff* *f* *ff*
 Timp. *f*
 Perc. I **Flexatone** (don't aim for particular pitches) *ff*
 Vn. I *ff* *ff*
 Vn. II *ff* *ff*
 Va. *ff* *ff*
 Vc. *ff* *div.*
 Cb. *ff* *pizz.* *ff*

335

This page of the musical score, page 47, contains measures 335 through 340. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute I and II, Oboe I and II, English Horn, Bass Clarinet I and II, Clarinet in B-flat, Bassoon I and II, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I, II, and Bass Trombone, Timpani, Percussion I, Violin I and II, Viola, Violoncello, and Contrabass. The music is written in 3/4 time and features a variety of rhythmic patterns, including triplets and quintuplets. Dynamic markings such as *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *fz* (forzando) are used throughout. The score includes numerous slurs, ties, and articulation marks. The percussion part includes a triangle and a snare drum. The woodwinds and strings play complex, often syncopated, rhythmic figures. The brass section provides harmonic support and dynamic contrast.

340

This page of the musical score covers measures 340 to 349. It features a large ensemble of instruments including woodwinds, brass, strings, and percussion. The score is written in 3/4 time and includes various dynamic markings such as *p*, *ff*, *f*, *mp*, and *mf*. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are also present. The woodwind section includes Oboes I and II, English Horn, Clarinets I and II, Bass Clarinet, Bassoons I and II, and Contrabass. The brass section includes Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes three Percussionists and a Xylophone. The score shows a complex interplay of textures and dynamics throughout the measures.

352

Picc. *flz.* *f energetic*

Fl. I *f* *ff* *f energetic*

Fl. II *f* *ff* *f energetic*

Ob. I *f* *p*

Ob. II *f* *p*

E. Hn. *f* *p*

B. Cl. I *f* *p*

B. Cl. II *f* *p*

B. Cl. *f* *ff*

Bsn. I *f* *p* *ff*

Bsn. II *f* *p* *ff*

C. Bn. *ff* *ff*

Tpt. I *p < fz* *f* *f* *ff* *f* *< ff*

Tpt. II *fz* *f* *f* *ff* *f* *< ff*

Tpt. III *fz* *p* *f* *f* *ff* *f* *< ff*

Tbn. I *ff* *ff sempre*

Tbn. II *ff* *ff sempre*

B. Tbn. *ff* *ff sempre*

Tuba *ff* *ff sempre*

Perc. I *p* *fz*

Vn. I *f* *ff* *arco* *p* *f > p* *p* *fz* *p* *fz*

Vn. II *f* *ff* *arco* *p* *f > p* *p* *fz* *p* *fz*

Va. *f* *ff* *arco* *p* *f > p*

Vc. *f* *ff* *arco* *p* *f > p* *div.* *ff* *non trem.* *p < ff* *p <*

Cb. *f* *ff* *arco* *p* *f > p* *div.* *ff* *non trem.* *p < ff* *p <*

Picc. *f* *ff*
 Fl. I *f* *ff* *f* *ff*
 Fl. II *f* *ff* *f* *ff*
 Ob. I *mf* *p* *ff* *f* *ff*
 Ob. II *mf* *p* *ff* *f* *ff*
 E. Hn. *mf* *p* *ff*
 B. Cl. I *f* *ff*
 B. Cl. II *f* *ff*
 B. Cl. *ff* *ff*
 Bsn. I *ff* *ff*
 Bsn. II *ff* *ff*
 C. Bn. *ff* *ff*
 Tpt. I *ff*
 Tpt. II *ff*
 Tpt. III *ff*
 Tbn. I *ff* *ff*
 Tbn. II *ff* *ff*
 B. Tbn. *ff* *ff*
 Tuba *ff* *ff*
 Timp. *p < mf < fz* *p < pp* *p < mp < mf < fz*
 Perc. 1 *p < ff* *p < mp* *fz* *ff*
 Perc. 2 *p let ring* *ff*
 Perc. 3 *ff*
 Vn. I *pizz.* *ff*
 Vn. II *pizz.* *ff*
 Va. *pizz.* *ff*
 Vc. *ff* *p < ff* *ff* *div.* *p* *ff* *p < f* *p >*
 Cb. *ff* *non div.* *ff* *mf* *div.* *p* *ff* *p < f* *p >*

394

Picc. *p* < *mf* *p*

Fl. I *p* < *mf* *p*

Fl. II *mp* *f* *ff* *p*

Ob. I *pp* < *mf* *p*

Ob. II *pp* < *mf* *p*

E. Hrn. *p* < *mp* < *mf* > *p*

B♭ Cl. I *mf* *f* *ff* *p* < *mp* *p*

B♭ Cl. II *mf* *f* *ff* *p* < *mp* *p*

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

Bsn. I *p* < *mf* *ff* *p* < *mp* < *mf* > *p*

Bsn. II *p* < *mf* *ff*

C. Bn. *p* < *mf* *ff*

Tpt. I (st. mute) *f* *ff* *pp* < *mf* > *pp* *pp* < *mf* > *pp* *pp* < *mf*

Tpt. II (st. mute) *f* *ff* *pp* < *mf* *pp* < *mp* >

Tpt. III (st. mute) *f* *ff* *pp* *mf* *pp* < *mf*

Tbn. I *pp* < *mp* *ff* insert straight mute (st. mute) *pp* < *mf* *pp* < *mf*

Tbn. II *pp* < *mp* *ff* insert straight mute (st. mute) *pp* < *mf* *pp* < *mf*

B. Tbn. *pp* < *mp* *ff*

Tuba *pp* < *mp* *ff*

Perc. 1 *ff* *ff* *ff*

Perc. 2 *ff* *ff* *ff*

Perc. 3 *ff* *ff* *ff*

Vn. I *mf* *ff* *mp* < *f* > *mp* < *f* > *ff* *f* *passionate* *ff*

Vn. II *mf* *ff* *ff* *pizz.* *ff* *ff* *ff*

Va. *mf* *ff* *pizz.* *ff* *arco* *p* < *f* > *ff* *p* < *ff*

Vc. *arco* *p* < *mf* *p* < *ff*

Cb. *arco* *p* < *mf* *p* < *ff*

406

Picc. *mf* *ff* *ff sempre*
 Fl. I *mf* *ff* *ff sempre*
 Fl. II *ff* *ff sempre*
 Ob. I *p*
 Ob. II *p*
 E. Hn. *p < f* *ff*
 B. Cl. I *p < f* *ff*
 B. Cl. II *p < f* *ff*
 B. Cl. *p < f* *ff*
 Hrn. I *p < mf*
 Tpt. I *p* *mf*
 Tpt. II *p* *mf*
 Tpt. III *p* *mf > p*
 Tbn. I *p* *mf*
 Tbn. II *p* *mf*
 Perc. 1 *f* *Xylophone*
 Perc. 2
 Perc. 3 *p* *ff* *ff sempre* *Marimba*
 Vn. I *f intense* *ff* *p* *ff* *ff intense* *ff sempre*
 Vn. II *arco* *ff* *mf* *ff* *pizz.* *ff* *arco* *ff* *ff sempre*
 Va. *f*
 Vc. *arco* *p* *ff*

416

This page of the musical score, page 55, covers measures 416 through 420. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Piccolo, Flutes I & II, Oboes I & II, Clarinets Bb and B, Bassoons I & II, and Contrabassoon) feature complex rhythmic patterns, often with triplets and slurs, and dynamic markings such as *ff* and *ff sempre*. The brass section (Trumpets I & II, Trombones I & II, and Euphonium/Baritone) provides harmonic support with sustained notes and dynamic changes from *p* to *mf* to *ff*. The percussion section includes three parts: Percussion 1 (Vibraphone), Percussion 2, and Percussion 3, with specific instructions like "with pedal" and "no ped." and dynamic markings of *ff* and *mf*. The strings (Violins I & II, Violas, Cellos, and Double Basses) play a rhythmic accompaniment, with Violins I & II using *pizz.* and *arco* techniques and dynamic markings like *ff* and *ff furious*. The score is written in a key signature of one flat and a 3/4 time signature.

Picc. *f* *ff* *mp* *f* *ff*
 Fl. I *f* *ff* *mp* *f* *ff*
 Fl. II *f* *ff* *mp* *f* *ff*
 Ob. I *ff* *mp*
 Ob. II *ff* *mp*
 E. Hn. *mp*
 B♭ Cl. I *f* *ff* *mp* *pp* *< mf > pp*
 B♭ Cl. II *ff* *mp*
 B. Cl. *mp*
 Bsn. I *p* *ff*
 Bsn. II *p* *ff*
 C. Bn. *p* *ff*
 Hn. I *p* *ff* *p* *ff* *> p*
 Hn. II *p* *ff* *p* *ff* *> p*
 Hn. III *p* *ff* *p* *ff* *> p*
 Hn. IV *p* *ff* *p* *ff* *> p*
 Tpt. I *p* *ff* *> p* insert cup mute
 Tpt. II *p* *ff* *> p* insert cup mute
 Tpt. III *p* *ff* *> p* insert cup mute
 Tbn. I *p* *ff* *> p* insert cup mute
 Tbn. II *p* *ff* *> p* insert cup mute
 B. Tbn. *p* *ff* *> p* insert cup mute
 Tuba *p* *ff* insert straight mute
 Perc. 1 *f* *ff* *f* *ff*
 Perc. 2 *ff* *no ped. f* *ff* *no ped. f* *ff*
 Perc. 3 *f* *ff* *f* *ff*
 Vn. I *ff* *ff* *ppp* con sord. arco, non vib.
 Vn. II *ff* *ff* *ppp* con sord. arco, non vib.
 Va. *p* *ff* *ff* *ppp* con sord. arco, non vib.
 Vc. *ff* *ff* *ff* *ppp* con sord. arco, non vib.
 Cb. *ff* *ff* *ppp* con sord. arco, non vib.

433

Picc. *f* *ff*

Fl. I *f* *ff* *pp* *mf*

Fl. II *f* *ff*

Ob. I *mf* *f*

Ob. II *mf* *f*

E. Hn. *mf* *f*

B. Cl. I *pppp* almost imperceptible *ppp* *p* *mp* *mf* *ff*

B. Cl. *pp* *mf* *p*

Bsn. I *f*

Bsn. II *f* *ff*

C. Bn. *ff* *ff* *f* *ff*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I (cup mute) *p* *f* *ff* *ff* *f* *ff*

Tpt. II (cup mute) *p* *f* *ff* *f* *ff*

Tpt. III (cup mute) *p* *f* *ff* *f* *ff*

Tbn. I (cup mute) remove mute *ff*

Tbn. II (cup mute) *ff*

B. Tbn. (cup mute) *ff*

Vn. I *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

Vn. II *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

Va. *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

Vc. *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

Cb. *ff* *ff* *ff*

443 Calmer, spacious c.104

Picc. *f* *fz*
 Fl. I *f* *fz*
 Fl. II *pp* *f* *fz*
 Ob. I *p* *mf* *p*
 Ob. II *p* *mf*
 E. Hn. *p* *mf*
 B. Cl. I *pp* *mf* *p* *p* *mf* *p*
 B. Cl. II *pp* *mf* *pp* *mp* *p* *p* *mf* *p* *mf* *p*
 B. Cl. *pp* *mf* *p* *mp* *p* *p* *mf* *p* *mf*
 Hn. I *pp* *mf* *pp* *mp* *mf* *p*
 Hn. II *pp* *mf* *pp* *mp* *mf* *p*
 Hn. III *pp* *mf* *pp* *mp* *mf* *p*
 Hn. IV *pp* *mf* *pp* *mp* *mf* *p*
 Tpt. I (cup mute) *pp* *mf* *pp* *mp* *mf* *p* remove mute
 Tpt. II (cup mute) *pp* *mf* *pp* *mp* *mf* *p* remove mute
 Tpt. III (cup mute) *pp* *mf* *pp* *mp* *mf* *p* remove mute
 Tbn. I *p* *mf* *espress.* *mf* *p* *mf* *mp* *f* *espress.* *fz*
 Tbn. II (cup mute) *pp* *mf* *pp* *pp* *mp* *mf* *p* remove mute
 B. Tbn. (cup mute) *pp* *mf* *pp* *pp* *mp* *mf* *p* remove mute
 Tuba (st. mute) *pp* *mf* *pp* *pp* *mp* *mf* *p* remove mute
 Vn. I *n* *p* *mf* *p* *mf*
 Vn. II *n* *p* *mf* *p* *mf*
 Va. *n* *pizz.* *ff* *arco* *p* *mf*
 Vc. *n* *pizz.* *ff* *arco* *p*
 Cb. *n* *div.* *ff* *ff*

454

The musical score for page 59 of the Concerto for Orchestra is divided into several sections. The first section, from measure 1 to 32, features a complex rhythmic pattern with triplets and sixteenth notes across the woodwind and string sections. Dynamic markings include *f*, *ff*, *mf*, and *p*. The second section, from measure 33 to 64, introduces a melodic line for the Horns and Trumpets, with dynamic markings ranging from *pp* to *f*. The third section, from measure 65 to 96, features a more active woodwind and string texture with dynamic markings like *mf*, *f*, and *ff*. The score concludes with a final flourish in the woodwinds and strings, marked with *f* and *ff*.

465

This page of the musical score for the Concerto for Orchestra, page 465, features a variety of instruments. The woodwind section includes two Oboes (Ob. I and II), an English Horn (E. Hn.), two Bassoons (Bsn. I and II), four Horns (Hn. I-IV), three Trumpets (Tpt. I-III), and two Trombones (Tbn. I and II). The brass section also includes a Baritone Trombone (B. Tbn.) and a Tuba. The percussion section consists of two Percussionists (Perc. 2 and 3). The score is written in 4/4 time and includes dynamic markings such as *pp*, *mp*, *mf*, *p*, *ffz*, *mf > p*, *mp < f < fz*, *mf < f*, *mf < fz*, *mf*, *fz*, *mf < fz*, *f*, and *ffz*. The woodwinds and brass play melodic lines with various articulations and dynamics, while the percussion provides rhythmic accompaniment with triplets and accents.

473

This page of the musical score, page 61, contains measures 473 through 528. The score is arranged in two systems of staves. The first system includes woodwinds: Ob. I & II, E. Hn., B♭ Cl. I & II, B. Cl., Bsn. I & II, and C. Bn. The second system includes brass and strings: Hn. I-IV, Tpt. I-III, Tbn. I & II, B. Tbn., and Tuba. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mp*, *f*, *ff*, *p*, and *mf* are used throughout. Performance instructions like *tr* (trill) and *5* (quintuplet) are present. The score concludes with a *p* dynamic marking in the final measure.

Picc. *p* *mf* *mf* *fz* *fz*

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

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

Ob. I *mf* *ff* *mf* *p* *dolce* *mf* *mf* *f*

Ob. II *mf* *ff* *mf* *mf* *f* *mf* *f*

E. Hn. *mf* *ff* *mf* *mf* *f*

Bs. Cl. I *mf* *ff* *mf* *mf* *f* *mf* *f* *mf* *f*

Bs. Cl. II *mf* *ff* *mf* *mf* *f* *mf* *f* *mf* *f*

Bsn. I *mf* *ff* *mf* *p* *f*

Bsn. II *mf* *ff* *mf* *p* *f*

C. Bn. *mf* *ff* *mf* *p* *f*

Hn. I *p* *ff* *mf* *fz*

Hn. II *p* *ff* *pp* *mf* *fz*

Hn. III *p* *ff* *mf* *mp* *pp*

Hn. IV *p* *ff* *pp* *mf* *mp* *pp*

Tpt. I *p* *ff* insert straight mute (st. mute) *pp*

Tpt. II *p* *ff* insert cup mute

Tpt. III *p* *ff* insert harmon mute (stem in)

Tbn. I *ff* insert straight mute *mf* *ffz* (st. mute) *mp*

Tbn. II *p* *ff* insert straight mute (st. mute) *mp*

B. Tbn. *p* *ff* insert straight mute (st. mute) *mf* *mp*

Tuba *p* *ff* insert straight mute *mf* *mp*

Crotales bowed with bass bow *p* *ffz* *f* *ffz* *f* *ffz* *p* *f* *p*

Vn. I *ff* *pp* *mf* *pp* *mf* *pp* *mf*

Vn. II *ff* *pp* *mf* *pp* *mf* *pp* *mf*

Va. *p* *mf* *pp* *mf* *pp* *mf*

Vc. *p* *mf* *pp* *mf* *pp* *mf*

Cb. *p* *ff* *p*

494 Broad $\text{♩} = c.92$

Ob. I
Ob. II
E. Hn.
B. Cl. I
B. Cl. II
B. Cl.
Bsn. I
Bsn. II
C. Bn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Vn. I
Vn. II
Va.
Vc.
Cb.
Tubular Bells

506

This page of the musical score covers measures 506 through 511. The instrumentation includes Horns I-IV, Trumpets I-III, Trombones I-III, Percussion 1 and 2, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *f*, *mp*, *p*, *fp*, and *fz*. It includes performance instructions like 'natural' horn until †, *p* < *fp*, *mf*, *p* < *f*, *f* > *p*, *p* < *f* > *p*, *p* < *f*, *p* < *f* > *p*, *p* < *f* > *p*, *p* < *f* > *p*, *p* < *f* > *p*, and *p* < *f* > *p*. The score also contains trills, triplets, and accents. The percussion parts have a final measure with a dynamic change from *mf* to *fz*. The string parts have a *p* < *f* > *p* dynamic marking in the final measure.

517

This page contains the musical score for measures 517 through 520 of the Concerto for Orchestra. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. I, Fl. II):** Both parts play a melodic line starting in measure 518, marked *pp* and *flz.* (flautando).
- Clarinets (B. Cl. I, B. Cl. II, B. Cl.):** The B. Cl. I and II parts play a rhythmic pattern starting in measure 518, marked *ff*. The B. Cl. part plays a similar pattern, also marked *ff*.
- Bassoons (Bsn. I, Bsn. II):** Both parts play a melodic line starting in measure 518, marked *ff*.
- Contrabassoon (C. Bn.):** Plays a melodic line starting in measure 518, marked *ff*.
- Horns (Hn. I, II, III, IV):** The Hn. I and II parts play a melodic line starting in measure 518, marked *p < ffz*. The Hn. III and IV parts play a similar line, marked *f*.
- Trumpets and Trombones (Tbn. I, II, B. Tbn.):** All three parts play a melodic line starting in measure 518, marked *p < f < p < ffz*. They are instructed to "remove mute" in measure 519.
- Tuba:** Plays a melodic line starting in measure 518, marked *fff*.
- Timpani (Timp.):** Plays a rhythmic pattern starting in measure 518, marked *fff*.
- Percussion (Perc. 2, Perc. 3):** Perc. 2 plays a rhythmic pattern starting in measure 518, marked *p* and *ffz*. Perc. 3 plays a melodic line starting in measure 518, marked *mp sonorous*.
- Violins (Vn. I, Vn. II):** Both parts play a melodic line starting in measure 518, marked *p* and *pp* (pizzicato).
- Viola (Va.):** Plays a melodic line starting in measure 518, marked *p* and *pp*.
- Violoncello (Vc.):** Plays a melodic line starting in measure 518, marked *p* and *pp*.
- Double Bass (Cb.):** Plays a melodic line starting in measure 518, marked *p* and *pp*.

523

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *p* *mf* *f* *ff*

Ob. II *p* *mf* *f* *ff*

E. Hn. *p* *mf* *f* *ff*

B♭ Cl. I *p* *mf* *f* *ff*

B♭ Cl. II *ff* *ff*

B. Cl. *ff*

Bsn. I *ff* *mp* *f* *mp* *f*

Bsn. II *ff* *mp* *f* *mp* *f*

C. Bn. *ff* *mp* *f*

Hn. I *ff* *ff* *ff* *mf* *ff* *ff*

Hn. II *ff* *ff* *ff* *mf* *ff*

Hn. III *ff* *ff* *ff* *p* *f* *ff* *mf* *ff* *mf*

Hn. IV *ff* *ff* *ff* *mf* *ff*

Tpt. I *p* *f* *ff* *mf* *fz* *mf* *fz* *mf* *fz*

Tpt. II *p* *f* *ff* *mf* *fz* *mf* *fz* *mf* *fz*

Tpt. III *p* *f* *ff* *mf* *fz* *mf* *fz* *mf* *fz*

Tbn. I *pp* *fz* *p* *fz* *mf* *fz* *p* *fz*

Tbn. II *pp* *fz* *mf* *fz* *p* *fz*

B. Tbn. *p* *fz* *mf* *fz* *insert straight mute*

Tuba *ff* *mf* *fz*

Perc. 1 *mf*

Perc. 2 *Whip* *ff*

Perc. 3 *Bass Drum* *p* *fz* *p* *fz* *mp* *mf* *p* *ff*

Vn. I *mf* *f* *f* *ff* *p* *ff* *ff*

Vn. II *mf* *f* *f* *ff* *p* *ff* *ff*

Va. *p* *ff* *ff*

Vc. *f* *fz* *f* *fz* *ff* *ff* *ff*

Cb. *f* *fz* *ff* *ff* *ff*

Picc. *ff* *ff* *p* *pp*
 Fl. I *ff* *ff* *p* *pp*
 Fl. II *ff* *ff* *p* *pp*
 Ob. I *ff* *ff* *p* *pp*
 Ob. II *ff* *ff* *p* *pp*
 E. Hn. *ff* *ff* *p* *pp*
 Bb. Cl. I *ff* *ff* *p* *pp*
 Bb. Cl. II *ff* *ff* *p* *pp*
 B. Cl. *ff* *ff* *p* *pp*
 Bsn. I *ff* *ff* *p* *pp*
 Bsn. II *ff* *ff* *p* *pp*
 C. Bn. *ff* *ff* *p* *pp*
 Hn. I *mf* *ff* *mf* *ff* *pp*
 Hn. II *mf* *ff* *mf* *ff*
 Hn. III *ff* *mf* *ff*
 Hn. IV *ff* *mf* *mf* *ff*
 Tpt. I *mf* *fz* *mf* *fz* *ff* (st. mute) *pp* sempre
 Tpt. II *mf* *fz* *mf* *fz* *ff* (st. mute) *pp* sempre
 Tpt. III *fz* *mf* *fz* *ff* (st. mute) *pp* sempre
 Tbn. I *p* *fz* (st. mute) *pp* sempre
 Tbn. II *fz* *p* *fz* (st. mute) *pp* sempre
 B. Tbn. (st. mute) *pp* sempre
 Perc. 1 **Crotales** *ff*
 Perc. 2 **Vibraphone** *ff*
 Perc. 3 **Marimba** *ff* *molto vib., change bow ad lib.*
 Vn. I *mf* *ff* *molto vib., change bow ad lib.* *pizz.* *ff*
 Vn. II *mf* *ff* *molto vib., change bow ad lib.* *pizz.* *ff*
 Va. *mf* *ff* *molto vib., change bow ad lib.* *pizz.* *ff*
 Vc. *mf* *ff* *molto vib., change bow ad lib.* *pizz.* *ff*
 Cb. *mf* *ff* *molto vib., change bow ad lib.* *pizz.* *ff*

Picc. *ff*
 Fl. I *mf* *fz*
 Fl. II *mf* *fz*
 Ob. I *p* *f*
 Ob. II *f*
 E. Hn. *mf* *f*
 B. Cl. I *p* *f* *p* *ffz* *pp*
 B. Cl. II *p* *f* *p* *ffz* *pp*
 B. Cl. *p* *f* *p* *mf* *f* *fz* *pp*
 Bsn. I *pp*
 Bsn. II *pp*
 C. Bn. *mf* *fz* *ffz*
 Hn. I *mp* *pp* *mf* *p* *mf*
 Hn. II *pp* *mp* *pp* *p* *mf* *p*
 Hn. III *pp* *mf* *pp* *p* *mf* *p*
 Hn. IV *pp* *mf*
 Tpt. I *mf* *fz* (st. mute)
 Tpt. II *mf* *fz* (st. mute)
 Tpt. III
 Tbn. I
 Tbn. II
 B. Tbn. *mf* *fz*
 Tuba *pp* *mp* *pp* *mf* *pp* *pp* insert straight mute
 Perc. I *mf* *ff* *mf* *fz* *f* *ffz*
 Vn. I *ff* (pizz.) arco sul G *pp* sempre
 Vn. II *ff* (pizz.) arco sul G *pp* sempre
 Va. *mf* *p* arco sul pont. sul C *pp* sempre arco
 Vc. *mf* *p* arco sul pont. sul C *pp* sempre
 Cb. *mf* *ff* *mf* *sim.* II *mf* *sim.* III *mf*

553

This page of the musical score, page 69, covers measures 553 through 558. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following parts and markings:

- Picc.**: Piccolo, measures 553-558, dynamic markings *p* and *f*.
- Fl. I & II**: Flutes I and II, measures 553-558, dynamic markings *p* and *f*.
- Ob. I & II**: Oboes I and II, measures 553-558, dynamic marking *mp sempre*.
- E. Hn.**: English Horn, measures 553-558, dynamic marking *mp sempre*.
- B. Cl. I & II**: Bass Clarinets I and II, measures 553-558, dynamic markings *p* and *f*, and *mp sempre*.
- B. Cl.**: Bass Clarinet, measures 553-558, dynamic marking *mp sempre*.
- Bsn. I & II**: Bassoons I and II, measures 553-558, dynamic marking *mp sempre*.
- Hn. I, II, III, IV**: Horns I, II, III, and IV, measures 553-558, dynamic markings *p* and *ff*.
- Tpt. I, II, III**: Trumpets I, II, and III, measures 553-558, dynamic markings *p* and *ff*, with a "remove mute" instruction at the end of measure 558.
- Tbn. I, II, B. Tbn.**: Trombones I, II, and Bass Trombone, measures 553-558, dynamic marking *p*, with "remove mute" instructions at the end of measure 558.
- Tuba**: Tuba, measures 553-558, dynamic marking *p*, with a "remove mute" instruction at the end of measure 558.
- Perc. I**: Percussion I, measures 553-558, dynamic markings *f* and *ff*.
- Vn. I & II**: Violins I and II, measures 553-558, dynamic marking *ff*, with "sul IV" markings.
- Va.**: Viola, measures 553-558, dynamic marking *ff*, with "sul III" and "sul IV" markings.
- Vc.**: Violoncello, measures 553-558, dynamic marking *ff*.
- Cb.**: Contrabass, measures 553-558, dynamic marking *ff*.

560

This page of the musical score, page 70, contains measures 560 through 565. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), English Horn (E. Hn.), Clarinet in B-flat I (B. Cl. I), Clarinet in B-flat II (B. Cl. II), Clarinet in C (B. Cl.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

The score features a variety of musical notations, including dynamic markings such as *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mf < ff*. Performance instructions like "remove mute" are present for the trumpets. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The strings are marked with *mf* and *ff*, while the violins have specific markings like *ff furious* and *ff strident*. The brass instruments, particularly the trumpets, play sustained notes with dynamic changes from *f* to *ff*. The overall texture is dense and dynamic, characteristic of a full orchestral concerto.

568

Picc. *ff* *mp sempre* *f* *ff*

Fl. I *ff* *mp sempre* *pp* *f* *ff* *ff*

Fl. II *ff* *mp sempre* *pp* *ff* *f* *ff* *ff*

Ob. I *ff* *ff* *f > mp* *ff* *f* *ff*

Ob. II *ff* *ff* *f > mp* *ff* *f* *ff*

E. Hn. *ff* *ff* *ff* *f* *ff*

B. Cl. I *ff* *p* *ff* *pp* *ff* *f* *ff*

B. Cl. II *ff* *p* *ff* *pp* *ff* *f* *ff*

B. Cl. *ff* *pp* *ff* *f* *ff*

Bsn. I *ff*

Bsn. II *ff*

C. Bn. *ff*

Hn. I *ff* *mf < ff* *f* *ff* *f < ff*

Hn. II *ff* *ff*

Hn. III *ff* *mf < ff* *f* *ff* *f < ff*

Hn. IV *ff* *ff*

Tpt. I *mf* *p < ff* *p < f* *ff* *f* *f*

Tpt. II *mf* *p < ff* *p < f* *ff* *f* *f* *mf*

Tpt. III *mf* *mf* *ff* *f* *f* *mf*

Tbn. I *mf < ff* *mf < ff*

Tbn. II *mf < ff* *mf < ff*

B. Tbn. *mf < ff*

Tuba *ff*

Perc. 1 *f* **Crotales**

Perc. 2 *ff* **Vibraphone** *f*

Perc. 3 *ff* *absolutely no pedal*

Vn. I *ff* *p* *ff* *mf > p* *ff* *pizz.*

Vn. II *ff* *p* *ff* *mf > p* *ff* *pizz.*

Va. *ff* *p* *ff* *mf > p* *ff* *pizz.*

Vc. *ff* *p* *ff* *mf > p* *ff* *pizz.*

Cb. *ff* *p* *ff* *mf > p* *ff* *pizz.*

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E. Hn.

B. Cl. I

B. Cl. II

B. Cl.

Bsn. I

Bsn. II

C. Bn.

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tuba

Timp.

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

p

fz

p sub

mp

f secco

f

mp

arco

insert cup mute

585

Picc. *f* *ff* *flz.* *mp* *ff* *ff*

Fl. I *f* *ff* *flz.* *mp* *ff* *ff*

Fl. II *f* *ff* *flz.* *mp* *ff* *ff*

Ob. I *f* *ff* *p* *f* *p* *f* *ff* *ff*

Ob. II *f* *ff* *p* *f* *p* *f* *ff* *ff*

E. Hn. *p* *f* *p* *f* *ff* *ff*

B. Cl. I *f* *ff* *p* *f* *p* *f* *ff* *ff*

B. Cl. II *f* *ff* *p* *f* *p* *f* *ff* *ff*

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

Hn. I *p* *sempre*

Hn. II *p* *sempre*

Hn. III *p* *sempre*

Hn. IV *p* *sempre*

Tpt. I (cup mute) *p* *sempre* remove mute

Tpt. II (cup mute) *p* *sempre* remove mute

Tpt. III (cup mute) *p* *sempre* remove mute

Tbn. I (cup mute) *p* remove mute

Tbn. II (cup mute) *p* remove mute

B. Tbn. (cup mute) *p* remove mute

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *p* *ff* *p* *ff*

Vn. I *ff* *f* *ff* *f* *ff* *ff* *ff* *ff* *sul G* *ff*

Vn. II *ff* *f* *ff* *f* *ff* *ff* *ff* *ff* *sul G* *ff* *mf*

Va. *ff* *f* *ff* *f* *ff* *ff* *ff* *ff* *sul G arco* *ff* *mf*

Vc. *ff* *f* *ff* *f* *ff* *ff* *ff* *ff* *sul G arco* *ff* *mf*

Cb. *ff* *f* *ff* *f* *ff* *ff* *ff* *ff* *sul G* *ff* *mf*

594

This page of the musical score, page 74, contains measures 594 through 600. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Ob. I & II, E. Hn., B♭ Cl. I & II, B. Cl., Hn. I-IV) and brasses (Tpt. I-III, Tbn. I-III, B. Tbn.) play melodic and rhythmic lines, often marked with dynamics like *ff* and *f*. The strings (Vn. I & II, Va., Vc., Cb.) provide harmonic support, with some parts marked *pizz.* (pizzicato) and *arco* (arco). The percussion section (Perc. 1 & 2) includes Tubular Bells, which play a rhythmic pattern in measure 594. The score is written in a 4/4 time signature and features various musical notations such as slurs, accents, and dynamic markings.

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E. Hn.

B. Cl. I

B. Cl. II

B. Cl.

Bsn. I

Bsn. II

C. Bn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

Xylophone

Crotales

f, *ff*, *mf*, *mp*, *pizz.*, *arco*

609

This page of the musical score, page 76, contains measures 609 through 614. The score is for a full orchestra and includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets in Bb and C, Bassoon, Contrabassoon, Horns I-IV, Trumpets I-III, Trombones I-III, Tuba, Percussion 1 and 2, Violins I and II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *f* (forte). The score is divided into two systems, with measures 609-614 in the first system and measures 615-618 in the second system. The key signature has one flat (Bb).

615

This page of the musical score, page 77, covers measures 615 through 618. It features a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and includes various dynamic markings such as *ff*, *mp*, *f*, and *p*. The woodwind section (Piccolo, Flutes I and II, Oboes I and II, English Horn, Bassoons I and II, and Clarinet in B-flat) plays a melodic line with triplets and slurs. The brass section (Trumpets I, II, and III, Trombones I and II, Baritone, and Tuba) provides harmonic support with *ff* dynamics. The string section (Violins I and II, Viola, Violoncello, and Contrabasso) features natural glissandos and *p* dynamics. The percussion section includes Xylophone, 5 Temple Blocks, and Whip, with *ff* dynamics. The score is densely notated with slurs, triplets, and dynamic markings throughout.