

4

Ob. 1
Ob. 2
Vn.1
Vn.1
Vn.1
Vn.1
Vn.2
Vn.2
Vn.2
Vn.2
Va.
Va.
Vc.
Vc.
Cb.

mf *mp* *mf* *mp* *mf*
mf *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*
p *mf* *p* *mf*
pizz. *f* *mf* *p* *f* *fp* *pp* *mp* *p*
pizz. *f* *mf* *p* *f* *fp* *pp* *mp* *p*
pizz. *f* *mf* *p*
pizz. *f* *mf* *p*
arco *f* *p* *mf* *mp* *mf* *f*
arco *p* *mf*

tutti div. a 2

11

This musical score page contains measures 11 through 14. The instruments and their parts are as follows:

- Ob. 1 & 2:** Both oboes play a melodic line starting in measure 11 with a *p* dynamic, reaching *f* by measure 12. The line continues through measures 13 and 14 with dynamics *p < f* and *p < f*.
- Bn. 1 & 2:** Both bassoons are silent in measures 11 and 12. In measure 13, Bn. 1 plays a single note with *f* dynamic. In measure 14, Bn. 2 plays a single note with *f* dynamic.
- Hn. 1 & 2:** Both horns are silent in measures 11 and 12. In measure 13, Hn. 1 plays a single note with *fp* dynamic. In measure 14, Hn. 2 plays a single note with *fp* dynamic.
- Tr. 1 & 2:** Both trumpets play a melodic line starting in measure 11 with *fp* dynamics. In measure 12, the dynamics are *f p*. In measure 13, the dynamics are *pp < mf* and *pp < mf*. In measure 14, the dynamics are *pp < mf* and *pp < mf*.
- Vn. 1 & 2:** Violins 1 and 2 play a complex rhythmic pattern. In measure 11, dynamics are *pp* and *mf*. In measure 12, dynamics are *pp* and *mf*. In measure 13, dynamics are *ff* and *ff*. In measure 14, dynamics are *f* and *ff*. The part includes *pizz.* and *arco* markings and a triplet in measure 14.
- Va. 1 & 2:** Violas play a melodic line. In measure 11, dynamics are *pp* and *f*. In measure 12, dynamics are *pp* and *f*. In measure 13, dynamics are *ff* and *ff*. In measure 14, dynamics are *f* and *ff*. The part includes *pizz.* markings.
- Vc. 1 & 2:** Cellos play a melodic line. In measure 11, dynamics are *pp* and *f*. In measure 12, dynamics are *pp* and *f*. In measure 13, dynamics are *ff* and *ff*. In measure 14, dynamics are *ff* and *ff*. The part includes *pizz.* markings and a triplet in measure 14.
- Cb.:** The double bass plays a single note in measure 11 with *mf* dynamic.

15

Ob. 1
Ob. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tp. 1
Tp. 2
Vn. 1
Vn. 1
Vn. 2
Vn. 2
Va.
Va.
Vc.
Vc.
Cb.

Measures 15-17 are marked with a 4/4 time signature. The score includes various dynamics such as *f*, *ff*, *mf*, and *mp*. Performance instructions include *tutti div. a 3*, *ff molto vib. div. a 2*, *pizz.*, and *arco*. The woodwinds (Ob., Bn., Hn., Tp.) play melodic lines with triplets and accents. The brass (Vn., Va., Vc., Cb.) provides harmonic support with rhythmic patterns and accents. The strings (Vn., Va., Vc., Cb.) play a complex rhythmic pattern with accents and vibrato.

This page contains the musical score for measures 18, 19, and 20. The instruments and their parts are as follows:

- Ob. 1 & 2:** Oboe parts with triplets and dynamic markings of *f*, *mf*, and *f*.
- Bn. 1 & 2:** Bassoon parts with dynamic markings of *mf* and *f*.
- Hn. 1 & 2:** Horn parts with dynamic markings of *f p* and *p*.
- Tr. 1 & 2:** Trumpet parts with dynamic markings of *f p* and *p*.
- Vn. 1-4:** Violin parts. Vn. 1 and 2 have dynamic markings of *f p*, *f p < f*, *f p*, *f p*, and *f p*. Vn. 3 and 4 have dynamic markings of *p*, *f p*, and *f*. Vn. 1 and 2 also include *pizz.* markings.
- Va. 1 & 2:** Viola parts with dynamic markings of *f* and *ff*.
- Vc. 1 & 2:** Violoncello parts with dynamic markings of *f* and *ff*.
- Cb.:** Contrabass part with dynamic markings of *ff* and *f*.

Measure 18 features a *tutti div.* marking. Measure 19 includes a *div. a 4 soli* marking. Measure 20 contains a *ff* dynamic marking. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

21

Ob. 1 *ff* *p < f*

Ob. 2 *ff* *sfz* *p < mf > p*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *f* *p* *f* *pp* *n* (o) insert straight mute

Hn. 2 *f* *p* *f* *pp* *n* (o) insert straight mute

Tr. 1 *mf* *ppp* *n*

Tr. 2 *p* *mf* *ppp* *n*

Vn. 1 *f* *fff* *ppp* *p* *ppp* *n* *s.t.*

Vn. 1 *f* *fff* *ppp* *p* *ppp* *n* *s.t.* tutti div. a 2

Vn. 1 *p* *fff*

Vn. 1 *p* *f* *fff*

Vn. 2 *fff* *arco* *ppp* *p* *n* *s.t.*

Vn. 2 *fff* *arco* *ppp* *p* *n* *s.t.*

Va. *fff* *f* *n*

Va. *fff* *f* *n*

Vc. *fff* *f* *n* *pizz.* *p let ring*

Vc. *fff* *f* *n* *ppp*

Cb. *pp* *ppp*

25

Cadenza

G.H. *solo* *(f)* *freely throughout* *rit.* *a tempo*

Vc. *arco* *ppp* *n*

Cb. *pizz.* *3* *arco* *p* *let ring* *pp*

31

G.H. *rit.* *poco rit.*

36

In stricter time ♩.52/60

G.H. *3* *3* *3* *3*

Vn.1 *tutti div. a 2* *s.p.* *ppp non cresc.*

Vn.1 *s.p.* *ppp non cresc.*

Vn.2 *tutti div. a 2* *s.t.* *ord.* *ppp* *mf*

Vn.2 *s.t.* *ord.* *ppp* *mf*

Va. *tutti div. a 2* *ppp*

Va. *ppp*

Vc. *tutti div. a 2* *ppp*

Vc. *ppp* *left-hand pizz.* *pp*

Vc. *ppp* *left-hand pizz.* *pp*

Cb. *pp*

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

G.H.

Vn. 1

Vn. 1

Vn. 1

Vn. 2

Vn. 2

Vn. 2

Va.

Va.

Vc.

Vc.

Cb.

pp, *mp*, *ppp*, *mf*, *p*, *f*, *ord.*, *solo*, *s.p.*, *gradually change to*, *no vib.*, *2 soli*, *n*

46

This page contains the musical score for measures 46, 47, and 48. The instruments and their parts are as follows:

- Ob. 1:** Features a melodic line with triplets and quintuplets, dynamics *p* and *mf*.
- Ob. 2:** Features a melodic line with quintuplets and triplets, dynamics *p* and *mf*.
- Bn. 1 & 2:** Bassoon parts with a melodic line in measure 48, dynamics *mp* and *mf*.
- G.H.:** Clarinet in B-flat part with a melodic line, dynamics *p* and *mf*.
- Vn. 1 & 2:** Violin parts with a melodic line, dynamics *ppp*, *mp*, *mf*, *p*, *mp*, and *f*. Includes the instruction "tutti div. a 2".
- Va.:** Viola parts with a melodic line, dynamics *pp*, *mf*, and *ff*.
- Vc.:** Violoncello parts with a melodic line, dynamics *pp*, *mf*, *ff*, and *f*. Includes the instruction "pizz. arco".
- Cb.:** Contrabass part with a melodic line, dynamics *mp* and *mf*.

50

This page of a musical score, numbered 50, features a variety of instruments and complex musical notation. The woodwind section includes two Oboes (Ob. 1 and 2), two Bassoons (Bn. 1 and 2), two Horns (Hn. 1 and 2), and a Clarinet in G (G.H.). The brass section consists of two Trumpets (Vn. 1 and 2) and two Trombones (Va. 1 and 2). The string section includes two Violins (Vn. 1 and 2), two Violas (Va. 1 and 2), two Cellos (Vc. 1 and 2), and a Contrabass (Cb.).

The score is characterized by dynamic markings such as *p*, *mp*, *mf*, *f*, *pp*, *ppp*, *ff*, and *ffp*. It includes numerous articulations like triplets, slurs, and accents. Performance instructions are provided throughout, including *con sordini* (with mutes), *no vib.* (no vibrato), *ord.* (order), *arco* (arco), *pizz.* (pizzicato), *div. a 4 sole* (divisi a 4 parts), *tutti div. a 2* (tutti divisi a 2 parts), and *sub.* (suboctave). The woodwinds and strings play melodic lines, while the brass and strings provide harmonic support. The overall texture is dense and dynamic, typical of a late 20th-century orchestral work.

rit. In time

Bn. 1 *>n*
 Bn. 2 *>n*
 Hn. 1 *remove mute pppn fp ppp ppp mp*
 Hn. 2 *pppn ppp mp ppp ppp p* *remove mute*
 G.H. *3*
 Vn. 1 *s.t. (b) ppp < p > ppp s.p. ppp < p > ppp s.t. ppp*
 Vn. 1 *s.t. (b) pp (solo) s.t. ppp < p > ppp s.p. ppp < p > ppp s.t. ppp*
 Vn. 1 *s.t. pp (solo) s.t. ppp < p > ppp s.p. ppp < p > ppp s.t. ppp*
 Vn. 1 *s.t. pp s.t. pp (b)*
 Vn. 2 *s.p. (b) ppp < p > ppp s.t. ppp < p > ppp ppp*
 Vn. 2 *div. a 3 soli s.p. ppp < p > ppp s.t. ppp < p > ppp ppp*
 Vn. 2 *ppp < p > ppp s.t. ppp*
 Va. *arco sola pp ppp mp ppp p ord. ppp*
 Va. *arçola pp ppp mp ppp mp ppp*
 Va. *sola ppp mp ppp mp ppp*
 Vc. *arco solo pp ppp mp ppp mp ppp*
 Vc. *arco solo pp ppp mp ppp mp ppp*
 Vc. *solo p*
 Cb. *mf ppp n fp n*

60

for these quarter tones, use alternate fingerings to produce a pitch approximately between Gb and F

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tp. 1

Tp. 2

G.H.

Vn.1

Vn.1

Vn.1

Vn.2

Vn.2

Vn.2

Va.

Va.

Va.

Vc.

Vc.

Vc.

Cb.

fpp *mf* *mf* *mf*

p *mf* *mf*

pp *mp* *pp* *mp* *fp*

pp *mp* *pp* *mp* *fp* *fp*

fp *fp*

fp *fp*

pp *sfz*

mp *n*

2 glasses tuned to F #
(*ff* poss.)

non cresc. *ord.* *pp* *tutti div. a 2* *fp* *fp* *fp* *ppp* *p*

non cresc. *fpp* *fp* *fp* *fp* *ppp* *p*

non cresc. *ord.* *fpp* *fp* *fp* *fp* *mf p*

non cresc. *ord.* *fpp* *fp* *fp* *fp* *mf p*

non cresc. *f* *mp* *ff* *pizz.* *pp* *mp* *f*

f *mp* *ff* *mp* *mf* *f* *arco*

f *mp* *ff* *pp* *mp* *pp* *mp* *pizz.* *f* *arco*

pp *f*

64

Ob. 1
Ob. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tp. 1
Tp. 2
G.H.
Vn. 1
Vn. 1
Vn. 2
Vn. 2
Va.
Va.
Vc.
Vc.
Cb.
Cb.

f *ff* *pp* *p* *p* *fp*
f *ff* *p* *p* *fp*
fp *f* *p* *mf* *p*
f *p* *mf* *p*
f *p* *mf* *p*
remove mute *pp* *p* *mf* *pp* *mfpp*
remove mute *ppp* *pp* *p* *mf* *pp* *mfpp*
f
f
s.t. *n* *pp* *n < mp* *p* *p* *f* *senza sordini* *pizz.*
s.t. *n* *pp* *n < mp* *p* *p* *f* *senza sordini*
s.t. *n* *pp* *n < mp* *p* *p* *f* *senza sordini*
s.t. *n* *pp* *n < mp* *p* *p* *f* *senza sordini*
ff *ff* *f* *p* *f* *senza sordini*
pp *ff* *ff* *f* *p* *f* *senza sordini*
arco *mf* *mf* *ff* *p* *p* *f* *senza sordini* *pizz.* *arco*
pp *ff* *mf* *p* *ff* *p* *f* *senza sordini*
mf *pizz.* *mf*

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

- Ob. 1 & 2:** Dynamics range from *f* to *ppp*. Includes triplets and accents.
- Bn. 1 & 2:** Dynamics range from *f* to *ppp*. Includes accents and slurs.
- Hn. 1 & 2:** Dynamics range from *f* to *ppp*. Includes accents and slurs.
- Trp. 1 & 2:** Dynamics range from *mf* to *ppp*. Includes slurs and accents.
- G.H. (Glockenspiel):** Starts with a rest, then plays a five-note figure with dynamics *pp* and *ff* (possibly).
- Vn. 1 & 2:** Dynamics range from *f* to *ppp*. Includes *arco* and *pizz.* markings.
- Va. 1 & 2:** Dynamics range from *f* to *ppp*. Includes accents and slurs.
- Vc. 1 & 2:** Dynamics range from *f* to *ppp*. Includes *pizz.* and *arco* markings.
- Cb. 1 & 2:** Dynamics range from *f* to *ppp*. Includes *arco* and *ff* markings.

74

Ob. 1 *f* *ppp* *pp*

Ob. 2 *f* *ppp* *pp*

Bn. 1 *f* *ppp* *pp*

Bn. 2 *f* *ppp* *pp*

Hn. 1 *f* *ppp*

Hn. 2 *f* *ppp*

Tp. 1 *f* *ppp*

Tp. 2 *f* *ppp*

G.H. *fluid, flexible*

Vn. 1 *pizz.* *arco* *fff* *p* *sfz* *mp* *mf*

Vn. 1 *pizz.* *arco* *fff* *p* *sfz* *mp* *mf*

Vn. 2 *pizz.* *arco* *fff* *p* *sfz* *pp* *mf*

Vn. 2 *pizz.* *arco* *fff* *mp* *mf*

Va. *pizz.* *arco* *fff* *p* *sfz* *mp* *mf*

Va. *pizz.* *arco* *fff* *mp* *mf*

Vc. *pizz.* *arco* *fff* *p* *sfz* *pp* *mf*

Vc. *pizz.* *arco* *fff* *p* *sfz* *pp* *mf*

Cb. *p* *sfz*

Cb. *p* *sfz*

77

G.H. 

81

In stricter time ♩ = 46/52

poco rubato

Bn. 1 

Bn. 2 

Hn. 1 

Hn. 2 

G.H. 

84

Slightly slower

Bn. 1 

Bn. 2 

Hn. 1 

Hn. 2 

G.H. 

Va. 

Va. 

Vc. 

Vc. 

87

G.H.

Musical score for G.H. starting at measure 87. The score is in 3/4 time and features a complex melodic line with triplets and quintuplets. The notation includes various accidentals and dynamic markings.



91

In time ♩ = 52

Musical score for measures 91-93. The score includes parts for Ob. 1, Ob. 2, G.H., Vn. 1, Vn. 2, and Vc. The score is in 4/4 time and features various dynamics and performance instructions.

Ob. 1

Ob. 2

G.H.

Vn. 1

Vn. 1

Vn. 2

Vn. 2

Vc.

con sordini

s.t. p

pp

pp

pp

pp

pp

94

Ob. 1

Ob. 2

G.H.

Vn.1

Vn.1

Vn.2

Vn.2

Va.

Vc.

Vc.

Cb.

97

G.H. *(f)*

Vn.1 *pp*

Vn.1 *pp*

Vn.1 *pp*

Vn.1 *pp*

Vn.2 *s.p.* *pp* *mp* *pp*

Vn.2 *s.p.* *pp* *mp* *pp* *pp* *mp* *pp*

Vn.2 *s.p.* *pp* *mp* *pp* *pp* *mp* *pp*

Vn.2 *s.p.* *pp* *mp* *pp* *pp* *mp*

Va. *pizz.* *mp* *< mf >* *mp*

Vc. *tutti* *pizz.* *mp*

Vc.

Cb. *pizz.* *mp*

Detailed description of the musical score: The score is for page 97, starting with a boxed number '97'. The top staff is for G.H. (Guitar/Harp) in 4/4 time, marked *(f)*. It features a melodic line with a triplet of eighth notes. Below are staves for Violins 1 and 2, Violas, Cellos, and Double Basses. The Violin 1 parts are marked *pp* and feature complex rhythmic patterns with triplets and quintuplets. The Violin 2 parts are marked *s.p.* (sordando) and feature tremolos and dynamic markings *pp*, *mp*, and *pp*. The Viola part is marked *pizz.* and features a triplet. The Cello and Double Bass parts are also marked *pizz.* and feature triplets. The overall texture is dense and rhythmic.

103

rit.

In time

G.H.

Vn.1

Vn.1

Vn.2

Vn.2

Va.

Va.

Vc.

Vc.

Cb.

More urgent,
but not too fast \downarrow .60

106

Ob. 1 *mp* expressive

Ob. 2 *mp* *mf* *mp* *mf*

Bn. 1 *pp* *p* *f* *ff* *f* *p*

Bn. 2 *pp* *p* *f* *ff* *f* *p*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Tr. 1 *mp* *mf* *mp*

Tr. 2 *mf* *mp* *mf*

G.H.

Vn.1 *pp* *mp* *pp* *p* *fp* *mp* *pp*

Vn.1 *pp* *mp* *pp* *p* *fp* *mp* *pp*

Vn.2 *pp* *mp* *pp* *p* *fp* *mp* *pp*

Vn.2 *pp* *mp* *pp* *p* *fp* *mp* *pp*

Va. *arco* *mf* *p* *sfz* *pp* *mp* *ff* *fpp* *mp*

Va. *arco* *mf* *p* *sfz* *pp* *mp* *ff* *fpp* *mp*

Vc. *arco* *p* *sfz* *pp* *mp* *ff* *fpp* *mp*

Vc. *non div.* *mf* *pp* *mp* *ff* *fpp* *mp*

Cb. *pp* *mp* *ff*

Ob. 1 *pp* < *sfz* *pp* < *f* *p* *f*

Ob. 2 *pp* < *sfz* *pp* < *f* *p* *f* *sfz* *sfz* *sfz*

Bn. 1 *pp* < *f* *p* *f* *p* < *mf* *p*

Bn. 2 *pp* < *f* *p* *f* *p* < *mf* *p*

Hn. 1 *pp* < *sfz* *pp* < *f* *p* *f* *pp* < *mp* *pp* < *mp*

Hn. 2 *pp* < *sfz* *pp* < *f* *p* *f* *pp* < *mp* *pp* < *mp*

Trp. 1 *pp* < *sfz* *pp* < *mf* *p* *mf* *mp*

Trp. 2 *pp* < *sfz* *pp* < *mf* *p* *mf* *mp*

G.H.

Vn.1 *pppp* *mp* < *f* *pp* *p* *mp* < *f* *p* *measured* *s.t.*

Vn.1 *pizz. (non div.) arco* *fff* *mp* < *f* *pp* *mp* < *f* *p* *measured* *s.t.*

Vn.2 *pppp* *mp* < *f* *pp* *p* *mp* < *f* *pp* *mp* < *mp* *pp* *mp*

Vn.2 *pizz. (non div.) arco* *fff* *mp* < *f* *pp* *mp* < *f* *pp* *mp* < *mp* *pp* *mp*

Va. *pppp* *mp* < *f* *p* *f* *pizz.* *mf*

Va. *pizz. arco* *fff* *mp* < *f* *p* *f* *pizz.* *mf*

Vc. *non div.* *tutti expressive* *pppp* *mp* < *f* *mp* *fff* *mf*

Vc. *pizz. arco* *fff*

Cb. *pppp* *pizz. arco* *ff* *tutti* *mp* *mf*

Cb. *pppp* *f* *ff*

Tp. 1 *mf*
 Tp. 2 *mf*
 G.H. *(f)*
 Vn.1 *pp* (tutti div.) *ord.* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*
 Vn.1 *pp* *ord.* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*
 Vn.1 *ord.* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*
 Vn.1 *ord.* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*
 Vn.2 *s.t.* *pp* *ord.* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*
 Vn.2 *s.t.* *pp* *ord.* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*
 Vn.2 *ord.* *p < f* *p < f* *p < f* *s.p.* *pp* *mp*
 Vn.2 *ord.* *p < f* *p < f* *s.p.* *pp* *mp*
 Va. *arco* (tutti div.) *pp* *f* *pp* *sfz* *pizz. sola* *mp*
 Va. *arco* *pp* *f* *pp* *sfz* *pizz. sola* *mp*
 Va. *pizz. sola* *mp*
 Vc. *arco* *pp* *sfz* *pizz. solo* *mp*
 Vc. *tutti div. a 2 arco* *pp* *f* *pp* *sfz* *pizz. solo* *mp*
 Vc. *pizz. solo* *mp*
 Cb. *pizz.* *mp*
 Cb. *pizz.* *mp*

This page of a musical score, numbered 116, contains parts for various instruments. The woodwind section includes two Oboes (Ob. 1, 2), two Bassoons (Bn. 1, 2), two Horns (Hn. 1, 2), and two Trumpets (Tp. 1, 2). The brass section includes a Horn in C (G.H.). The string section consists of Violins (Vn. 1, 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The percussion part (P) is indicated at the bottom. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from *ppp* to *ff*. Performance instructions include *s.t.* (sordina), *pizz.* (pizzicato), *arco* (arco), and *tutti div. a 2* (tutti divided into two). The page concludes with a *pp* marking.

121

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

G.H.

Vn.1

Vn.1

Vn.2

Vn.2

Va.

Va.

Vc.

Vc.

Cb.

Dynamic markings: *ff*, *p*, *mf*, *mp*, *pp*, *f*, *fp*, *ff*.

Articulations: *pizz.*, *arco*.

Rehearsal mark: **121**

Section: **tutti**

125 rit.

Energetic $\text{♩} = 120$

Ob. 1 *f* *pp* *ppp* *mf*

Ob. 2 *f* *pp* *ppp* *mf*

Bn. 1 *ff* *f* *pp* *ppp* *p*

Bn. 2 *ff* *f* *pp* *ppp* *p*

Hn. 1 *pp* *mp* *pp* *ppp* *< pp*

Hn. 2 *pp* *mp* *pp* *ppp* *< pp*

Trp. 1 *pp* *mp* *pp* *ppp* *< pp* *mf p* *mf p* *pp* *< mp*

Trp. 2 *pp* *mp* *pp* *ppp* *< pp* *pp* *mp < mf p* *mf p* *< mp*

G.H. *(mf)*

Vn. 1 *arco* *ppp* *mp* *ppp* *ord.* *p* *non cresc.*

Vn. 1 *arco* *ppp* *mp* *ppp* *ord.* *p* *non cresc.*

Vn. 2 *pp* *f* *pp* *ord.* *p* *non cresc.*

Vn. 2 *pp* *f* *pp* *ord.* *p* *non cresc.*

Va. *pp* *f* *pp* *mp* *p*

Va. *pp* *f* *pp* *mp* *p*

Vc. *pp* *f* *pp* *mp* *pizz.* *mp*

Vc. *pp* *f* *pp* *mp* *pizz.* *mp*

Cb. *pp* *f* *pp* *mp* *pizz.* *mp*

130

This musical score page contains measures 130 through 134. The instruments and their parts are as follows:

- Ob. 1 & 2:** Melodic lines with dynamics *mf*, *p*, and *f*.
- Bn. 1 & 2:** Bassoon parts with triplets and dynamics *pp*, *mp*, and *mf*.
- Hn. 1 & 2:** Horn parts with dynamics *fp*, *mp*, *f*, and *mf*.
- Tr. 1 & 2:** Trumpet parts with dynamics *pp* and *mf*.
- G.H.:** Gong and Cymbal part, mostly silent.
- Vn. 1 & 2:** Violin parts with dynamics *p*, *pp*, *mf*, and *pp*.
- Va.:** Viola parts with dynamics *mf*, *f*, *mp*, and *f*. Includes *pizz.* and *s.p.* markings.
- Vc.:** Violoncello parts with dynamics *p*, *mf*, and *f*. Includes *arco* markings.
- Cb.:** Contrabass part with dynamics *mf*.

The score includes various musical notations such as triplets, slurs, and dynamic hairpins. The key signature has one flat, and the time signature is 4/4.

135

This musical score page contains measures 135 through 138. The instruments and their parts are as follows:

- Ob. 1 & 2:** Play a triplet of eighth notes, starting *p* and ending *f*. In measure 137, they play a triplet of eighth notes *pp*.
- Bn. 1 & 2:** Play a triplet of eighth notes *mf*. In measure 137, they play a triplet of eighth notes *pp*.
- Hn. 1 & 2:** Play a half note. Hn. 1 dynamics are *pp*, *mp*, *pp*, *ppp*, *mp*. Hn. 2 dynamics are *pp*, *f*, *ppp*, *p*, *pp*.
- Trp. 1 & 2:** Play a triplet of eighth notes *p* and *f*. In measure 137, they play a triplet of eighth notes *pp*.
- G.H. (Gong):** Plays a half note *(f)*.
- Vn. 1 & 2:** Play a half note. Dynamics are *p* < *mf* > *p*. Includes markings: *con sordini*, *pizz.*, *s.t.*, *s.p.*, *ord.*, *pp*, *mp*, *pp*, *pp*, *mp*.
- Va. 1 & 2:** Play a half note. Dynamics are *ff*, *mf*. Includes markings: *ord.*, *pizz.*, *con sordini*, *p*, *mf*.
- Vc. 1 & 2:** Play a triplet of eighth notes *f*. In measure 137, they play a half note *p*. In measure 138, they play a half note *p* and *f*.
- Cb. (Cello):** Plays a half note *mp*. In measure 138, it plays a half note *f* with the marking *arco*.

141

This page of a musical score, numbered 141, contains parts for various instruments. The woodwind section includes two Oboes (Ob. 1, 2), two Bassoons (Bn. 1, 2), two Horns (Hn. 1, 2), two Trumpets (Tp. 1, 2), and a Gong/Horn (G.H.). The brass section consists of two Violins (Vn. 1, 2), two Violas (Va.), two Cellos (Vc.), and two Contrabasses (Cb.). The score is written in 3/4 time and features a variety of dynamics and articulations. Key markings include *p*, *mp*, *mf*, *pp*, *ppp*, *f*, and *ff*. Articulations such as *arco*, *pizz.*, and *con sordini* are used throughout. Performance instructions include slurs, accents, and breath marks. Specific techniques like triplets (marked with a '3' and a bracket) and quintuplets (marked with a '5' and a bracket) are present. The Gong/Horn part features a prominent quintuplet. The string parts show a dynamic range from *ppp* to *ff*, with some parts marked *arco* and others *pizz.*. The overall texture is complex, with many instruments playing active lines.

147

Ob. 1 *f*

Ob. 2 *f*

Bn. 1 *pp*

Bn. 2 *pp*

Tp. 1 *p mp > p* remove mute

Tp. 2 *p mp > p* remove mute

G.H. (*f*)

Vn. 1 *f* *pizz.* *mp <* *mf (<) f (>)* *p* *p < f* *p*

Vn. 1 *f* *pizz.* *mp <* *mf (<) f (>)* *p* *p < f* *p*

Vn. 2 *ff* *mp <* *mf (<) f (>)* *p* *p < f* *p*

Vn. 2 *ff* *mp <* *mf (<) f (>)* *p* *p < f* *p*

Va. *f* *p* *s.p.* *pp*

Va. *f* *p* *s.t.* *pp*

Vc. *con sordini* *ff* *p*

Vc. *con sordini* *ff* *p* *pp* *arco*

Cb. *ff* *pizz.* *mp* *pp*

Cb. *ff* *pp*

poco rit. In time

Ob. 1 *ppp* *ff*

Ob. 2 *ppp* *ff*

Bn. 1 *mf* *ff* *pp*

Bn. 2 *mf* *ff* *pp*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tp. 1 *p* *f*

Tp. 2 *p* *f*

G.H. *(f)* *poco rubato*

Vn. 1 *ord.* *pp* *ff* *p* *ff* *pizz.* *mf* *mp* *arco* *pp* *gossamer*

Vn. 1 *ord.* *pp* *ff* *p* *ff* *pizz.* *mf* *mp* *arco* *pp* *gossamer*

Vn. 1 *arco* *pp* *gossamer*

Vn. 1 *arco* *pp* *gossamer*

Vn. 2 *pizz.* *ff* *mf* *mp* *arco* *pp* *gossamer*

Vn. 2 *pizz.* *ff* *mf* *mp* *arco* *pp* *gossamer*

Vn. 2 *arco* *pp* *gossamer*

Vn. 2 *arco* *pp* *gossamer*

Va. *arco* *ff* *p* *ff* *pizz.* *mf* *mp* *arco* *ppp*

Va. *ff* *mf* *mp* *3 sole* *arco* *ppp*

Va. *ppp*

Vc. *arco* *p* *ff* *pizz.* *pp* *2 soli* *ppp*

Vc. *f* *ppp*

Cb. *f* *solo* *ppp*

165

G.H.

Vn.1

Vn.1

Vn.1

Vn.1

Vn.2

Vn.2

Vn.2

Vn.2

Va.

Va.

Va.

Vc.

Vc.

Vc.

Cb.

Cb.

s.p.

pp *mp* *pp*

pp *mp* *pp*

n

pizz. *mp*

pizz. *mp*

pizz. *mp* *arco* *pp*

pizz. *mp* *arco* *pp*

pizz. *mp* *arco* *pp*

solo *pizz.* *mp* *arco* *pp* *pizz.* *mp*

This page of a musical score, numbered 169, contains the following parts and markings:

- Woodwinds:** Ob. 1, Ob. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, Tp. 1, Tp. 2. Dynamics include *pp*, *mp*, *mf*, and *ppp*.
- Strings:** Vn. 1 (Violins), Vn. 2 (Violas), Va. (Violas), Vc. (Violoncellos), and Cb. (Contrabassos). Dynamics range from *pp* to *ppp*. Performance techniques include *pizz.* (pizzicato), *arco* (arco), and triplets.
- Other:** G.H. (Guitar/Harp) part with a melodic line.
- Annotations:** *tutti div. a 2* (tutti divided into two parts), *ord.* (ordine), *sul E*, and *sul A* (string positions).

175

Musical score for page 175, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Ob. 1, Ob. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, Tp. 1, Tp. 2, and G.H. The second system includes parts for Vn. 1, Vn. 2, Va., Vc., and Cb. The music is in 4/4 time and features various dynamics, articulations, and performance instructions.

Woodwinds:
Ob. 1: *p*, *f*, *mp*, *f*
Ob. 2: *p*, *f*, *p*, *mf*
Bn. 1: *fp*, *ff p*, *f*
Bn. 2: *fp*, *ff p*, *f*
Hn. 1: *non flz. mp*, *f p*, *f*, *sfz*, *pp*
Hn. 2: *pp*, *mf*, *p*, *f p*, *f*, *pp*, *mf*, *pp*, *f*
Tp. 1: *f p*, *mf*, *f*
Tp. 2: *f p*, *mf*, *f*

Brass:
G.H.: *f*

Strings:
Vn. 1: *pizz.*, *arco*, *senza sordini*, *p*, *f*, *p*, *mf*, *f*
Vn. 1: *pizz.*, *arco*, *senza sordini*, *p*, *f*, *p*, *mf*, *f*
Vn. 2: *pizz.*, *arco*, *senza sordini*, *p*, *f*, *p*, *mf*, *f*
Vn. 2: *pizz.*, *arco*, *senza sordini*, *p*, *f*, *p*, *mf*, *f*
Va.: *p*, *mp*, *mf*, *f*
Va.: *p*, *mp*, *mf*, *f*
Vc.: *f*, *p*, *f*, *p*, *f*
Cb.: *ppp*

180

Ob. 1: *p* \rightarrow *ff*

Ob. 2: *p* \rightarrow *ff*

Bn. 1: *p* \rightarrow *ff*

Bn. 2: *p* \rightarrow *ff*

Hn. 1: *pp* \rightarrow *sfz* *mf*

Hn. 2: *fp* \rightarrow *pp* *mf*

Trp. 1: *pp* *sfz* *p* \rightarrow *ff* (remove mute)

Trp. 2: *sfz* *p* \rightarrow *ff* (remove mute)

G.H.: *(f)*

Vn. 1: *pizz.* *mp* *p* *ppp* *mp* *ord.* *ff* *mf* *f* *solo* *pp*

Vn. 1: *pizz.* *mp* *p* *ppp* *mp* *ord.* *ff* *mf* *f* *solo* *pp*

Vn. 2: *pizz.* *mp* *p* *ff* *arco* *p* \rightarrow *f* *solo*

Vn. 2: *pizz.* *mp* *p* *ff* *arco* *p* \rightarrow *f* *pizz. gli altri* *p* *sola*

Va.: *s.t.* *pp* *ff* *arco* *p* \rightarrow *f* *le altre* *pizz.* *p*

Va.: *s.t.* *pp* *ff* *arco* *p* \rightarrow *f* *le altre* *pizz.* *p*

Vc.: *p* \rightarrow *sfz* *ff*

Cb.: *pp* *p* \rightarrow *mf* *ff*

186

Ob. 1 *pp* *mp* *pp* *pp* *p*

Ob. 2 *pp*

Bn. 1 *mp* *mf* *pp* *ppp* *pp*

Bn. 2 *ppp* *pp*

Hn. 1 *ppp* *pp*

Hn. 2 *ppp* *pp*

Tr. 1 *ppp* *p* *ppp* *pp*

Tr. 2 *ppp* *pp*

G.H. *pp* *pp*

Vn. 1 *pp* *pp* *measured* *pp*

Vn. 1 *pp* *pp* *measured* *pp*

Vn. 2 *solo pp* *pp* *measured* *pp*

Vn. 2 *pp* *pp* *measured* *pp*

Va. *solo pp* *pp* *mf* *pp* *mf* *con sordini*

Va. *pp* *pp* *mf* *pp* *mf* *con sordini*

Vc. *pp* *mp* *pp* *pp* *pp* *con sordini*

con sordini *s.p.* *pp* *measured*

tutti div. a 2 con sordini *s.p.* *pp* *measured*

solo *pp* *pp* *measured*

tutti div. a 2 con sordini arco *s.p.* *pp* *measured*

pp *mf* *pp* *mf*

pp *mf*

pp *pp* *pp* *pp*

Ob. 1 *pp* *ppp*

Ob. 2 *ppp* *pp* *ppp*

Bn. 1 *n* *pp* *pp* *ppp*

Bn. 2 *n* *pp* *pp* *ppp*

Hn. 1 *pp* *pp* *p* *n*

Hn. 2 *n* *ppp*

Tp. 1 *pp* *p* *n*

Tp. 2 *n* *pp* *p* *n*

G.H.

Vn.1 *ord.* *pp* *mp > p* *pp* *s.p. (b)* *s.t.* *pp measured*

Vn.1 *ord.* *pp* *mp > p* *pp* *s.p. (b)* *s.t.* *pp measured*

Vn.1 *s.t.* *pp measured*

Vn.1 *s.t.* *pp measured*

Vn.2 *ord.* *pp* *mp > p* *pp* *s.p. (b)* *s.t.* *pp measured*

Vn.2 *ord.* *p* *s.t.* *pp measured* *div. a 4 soli*

Va. *s.t.* *p* *measured*

Va. *s.t.* *p* *measured*

Vc. *s.t.* *p* *measured* *pizz.*

Vc. *p* *arco*

Cb. *pizz.* *p*

Ob. 1 *ppp* *p* *ppp* *pp < p* *f* *p*

Ob. 2 *n* *ppp* *p* *f* *p*

Bn. 1 *n* *ppp* *mf* *p*

Bn. 2 *n* *ppp* *p* *ff*

Hn. 1 *n* *ppp* *p < ff* *p*

Hn. 2 *n* *ppp* *p < ff* *mp < mf*

Trp. 1 *ppp* *pp > n* *pp* *ppp* *p < f*

Trp. 2 *ppp* *pp > n* *pp* *ppp* *p < f*

G.H.

Vn.1 *ord.* *ppp* *pp* *f* *f* *f < ff* *mp < mf*

Vn.1 *ord.* *ppp* *pp* *mf* *pp* *pp < mf* *f < ff* *arco (trem.) pp*

Vn.1 *ord.* *ppp* *pp*

Vn.1 *ord.* *ppp* *pp*

Vn.2 *(s.p.)* *(trem.) pp* *s.t.* *ppp* *mp > n* *ord.* *ppp* *f < ff* *arco (trem.) pp*

Vn.2 *(tutti div. a 3)* *s.t.* *ppp* *mp > n* *measured* *ppp* *f < ff* *arco (trem.) pp*

Vn.2 *s.p.* *(trem.) pp*

Vn.2 *s.p.* *(trem.) pp*

Va. *(trem.) s.t.* *ppp* *mp > n* *ppp* *f < ff* *tutti pp*

Va. *(trem.) s.t.* *ppp* *mp > n* *ppp* *f < ff* *tutti pp*

Vc. *ppp* *mf* *ppp* *p* *ff* *pizz.* *mp < mf*

Cb. *arco* *mp*

Cb. *(pizz.)* *mf* *arco* *mp*

This page of a musical score, numbered 204, contains parts for various instruments. The woodwind section includes Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and a Horn in C. The brass section includes Trombone 1, 2, and 3, and Euphonium. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion part includes Cymbals. The score is written in a key signature of two flats and a 4/4 time signature. It features a variety of musical notations, including dynamics (mf, p, pp, mp, f, ff, s.p., ord.), articulation (pizz., arco), and performance techniques (trills, triplets, quintuplets, divisi). The woodwinds and strings play melodic lines with complex rhythms, while the brass and percussion provide harmonic support and rhythmic patterns. The score is densely written with many notes and rests, indicating a complex and detailed musical piece.

215

Ob. 1
Ob. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tp. 1
Tp. 2
G.H.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

pp, *p*, *mp*, *mf*, *f*, *ppp*, *ppp* poss., *non flz.*, *ord.*, *tutti div. a 2*, *s.p.*, *s.t.*, *pizz.*, *arco*, *secco possibile*, *(mf)*

223

Ob. 1 *pp* *p* *pp*

Ob. 2 *pp* *p* *pp*

Bn. 1 *ppp* *pp* *p* *pp*

Bn. 2 *ppp* *pp* *p* *pp*

Hn. 1

Hn. 2

Tp. 1 *insert cup mute*

G.H.

Vn. 1 *s.t.* *pp measured* *n*

Vn. 1 *s.t.* *pp measured* *n*

Vn. 2 *s.t.* *pp measured* *n*

Vn. 2 *s.t.* *pp measured* *n*

Va. *tutti div. a 2* *pp*

Va. *pp*

Vc. *pizz.* *mp* *arco* *pp*

Vc. *pizz.* *mp* *arco* *pp*

Cb. *pizz.* *mp*

5

5

5

5

5

3

3

5

5

5

5

5

5

228

This musical score page, numbered 228, covers measures 228 through 232. It is arranged for a symphony orchestra and includes parts for woodwinds, strings, and brass.

Woodwinds:
- **Ob. 1:** Features melodic lines with triplets and a quintuplet, dynamic markings ranging from *pp* to *mf*.
- **Ob. 2:** Remains silent in this section.
- **Bn. 1 & 2:** Provide harmonic support with triplets, dynamic markings of *mp* and *pp*.
- **Hn. 1 & 2:** Silent throughout.
- **Tr. 1 & 2:** Silent, with a note for *insert cup mute* in measure 231.
- **G.H. (Goblet Horn):** Features melodic lines with triplets.

Strings:
- **Vn. 1-4:** Violins play tremolos (*s.p. (trem.)*) with dynamic markings of *mf pp*, *mf pp*, and *mf pp*.
- **Vn. 2:** Violins play tremolos (*s.t.*) with dynamic markings of *pp*.
- **Va. & Vc.:** Violas and Cellos play tremolos (*s.t.*) with dynamic markings of *pp*.
- **Cb. (Double Bass):** Plays arco with dynamic markings of *fp*.

Brass:
- **Va. & Vc.:** Horns play *tutti* with dynamic marking of *mf*.
- **Va. & Vc.:** Trumpets play *pizz.* with dynamic marking of *mf*.
- **Va. & Vc.:** Trombones play *arco* with dynamic marking of *pp*.

Other Notations:
- **Divisions:** *div. a 4 soli* (measures 229-230) and *tutti div. a 2* (measures 231-232).
- **Ordering:** *ord.* markings indicate the order of entries for the strings and brass.

233

Ob. 1
Ob. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tp. 1
Tp. 2
G.H.
Vn. 1
Vn. 1
Vn. 2
Vn. 2
Va.
Vc.
Cb.

pp *pp < p* *p < f* *fff* *pp*
pp *pp < p* *f* *fff* *pp*
pp < p *ff* *fff*
pp < p *ff* *fff*
pp *pp < p* *f* *fff*
pp *mp > pp* *f* *fff*
ppp *mf* *ppp*
pp *sfz* *ppp*
(dolce)
s.p. *pp* *ord.* *mp* *ff* *fff* *pp* *tutti senza sordini*
s.p. *pp* *ord.* *mp* *ff* *fff* *pp* *tutti senza sordini*
pizz. *mp p* *ff* *fff* *arco* *tutti senza sordini*
pizz. *mp p* *tutti div. a 2* *ff* *fff* *arco* *tutti senza sordini*
sola pizz. *mp p* *arco* *mp* *ff* *fff* *senza sordini*
pp *mp* *ff* *senza sordini*
ff *fff*

240

Ob. 1 *f* *mf* *pp*

Ob. 2 *f* *mf* *pp*

Bn. 1 *mf* *pp* *pp*

Bn. 2 *mf* *pp* *pp*

Hn. 1 *f* *pp* *fff* *p* *blow air through horn*

Hn. 2 *mf* *pp* *fff* *p* *blow air through horn*

Tp. 1 *ppp*

Tp. 2 *ppp*

G.H. *(mp)*

Vn.1 *f* *tutti div. a 2* *ppp* *p* *mp*

Vn.1 *ppp* *p* *mp*

Vn.2 *mf* *tutti div. a 2* *ppp* *p* *mp*

Vn.2 *ppp* *p* *mp*

Va. *mf* *pp* *mp* *sul G* *(natural gliss.)*

Vc. *mf* *pp* *p* *mp* *sul D* *(natural gliss.)*

Cb. *p* *p* *mp* *mf* *sul G* *(natural gliss.)*

252

Ob. 1 *fff*

Ob. 2 *fff*

Bn. 1 *f ff*

Bn. 2 *f < ff*

Hn. 1 *ppp sfz*

Hn. 2 *ff > pp*

Trp. 1 *sfz pp < f*

Trp. 2 *pp < ff sfz*

G.H.

Vn. 1 *tutti pizz. fff arco tutti div. a 2 s.t. ppp p*

Vn. 2 *tutti pizz. fff arco tutti div. a 2 pp mp > n*

Va. *n tutti ff s.p. v. ord. pp < fff pp mp > n*

Vc. *arco ff pizz. fff arco pp mp > n*

Cb. *pp mp > n*

258

Ob. 1: *ff* (triplets), *p < sfz*

Ob. 2: *ff* (triplets), *p < sfz*

Bn. 1: *f* (triplets)

Bn. 2: *f* (triplets)

Hn. 1: (o) *p < ff*, *fp*

Hn. 2: *p < ff*, *fp*

Trp. 1: *mf*, *pp < sfz*

Trp. 2: *mf*, *pp < sfz*

G.H. (Guitar/Harp)

Vn. 1: *s.t.* *fff* *p*, *fff* *p*, *s.p.* *p < sfz*, *ord.* *pp* *ff*

Vn. 1: *s.t.* *fff* *p*, *fff* *p*, *s.p.* *p < sfz*, *ord.* *pp* *ff*

Vn. 2: *s.p.* *p* *fff* *p < fff*, *s.t.* *pp* *mf* *p*

Vn. 2: *s.p.* *p* *fff* *p < fff*, *s.t.* *pp* *mf* *p*

Va.: *f*, *ff* (triplets)

Vc.: *f*, *ff* (triplets)

Cb.: (div.) *ppp*

Ob. 1 *p* *p* *mp*

Ob. 2 *p* *pp* *mp*

Bn. 1 *p*

Bn. 2 *p*

Hn. 1 *ppp* *mp* *ppp* *pp*

Hn. 2 *ppp* *mp* *pp* *p*
(slide up to next partial while removing hand from bell)

Trp. 1 *ppp* *mp* *mf* *f*

Trp. 2 *ppp* *mp* *p* *f*

G.H.

Vn.1 *pizz.* *mp* *arco*

Vn.1 *ord.* *pp*

Vn.2 *pp*

Vn.2 *ord.* *pp*

Va. *div. a 2 sole* *p*

Va. *div. a 3 soli* *p*

Vc. *tutti s.t. (div.)* *pp* *mp* *pp* *s.p.*

Vc. *div. a 3 soli* *p*

Vc. *p*

Cb. *solo* *n* *p* *tutti s.t. (div.)* *pp* *mp* *pp*

273

Slow, spacious $\text{♩} = 60$

Score for measures 273-276, marked "Slow, spacious" with a tempo of $\text{♩} = 60$. The score includes parts for Horns 1 & 2, Trumpets 1 & 2, Guitar Harmonica (G.H.), Violins 1 & 2, Violas, Cellos, and Contrabass. The key signature is B-flat major (two flats), and the time signature is 3/4. The score features various dynamics such as *sfz*, *pp*, *mf*, *mp*, *n*, *ppp*, and *ff*, along with performance instructions like "insert straight mute", "remove mute", "s.t.", "ord.", "pizz.", "arco", and "tutti div. a 2".

Hn. 1: *sfz* \rightarrow *pp* (measures 273-274), *n* \rightarrow *mp* (measures 275-276)

Hn. 2: *pp* \rightarrow *mf* (measures 273-274), *n* \rightarrow *mp* (measures 275-276)

Trp. 1: *n* \rightarrow *mp* (measures 275-276), includes "insert straight mute" and "remove mute" instructions

Trp. 2: *n* \rightarrow *mp* (measures 275-276), includes "insert straight mute" and "remove mute" instructions

G.H.: Sustained chords in the lower register

Vn. 1: *mf p* *mf p* *mf p* *mf p* (measures 273-274), *ppp* \rightarrow *mp* (measures 275-276), includes "s.t." and "ord." markings

Vn. 2: *mf p* *mf p* *mf p* *mf p* (measures 273-274), *ppp* \rightarrow *mp* (measures 275-276), includes "s.t." and "ord." markings

Va.: *ff* (measures 273-274), *pp* \rightarrow *mp* \rightarrow *n* (measures 275-276), includes "pizz.", "arco", and "tutti div. a 2" markings

Vc.: *f* (measures 273-274), *pp* \rightarrow *mp* \rightarrow *n* (measures 275-276), includes "ord." and "tutti div. a 2" markings

Cb.: *pp* \rightarrow *mp* \rightarrow *n* (measures 275-276)

279

Ob. 1 *mp* very expressive

Ob. 2 *pp* *mp* very expressive

G.H.

Vn.1 *s.t.* gradually change to *s.p.* *pp* *mf*

Vn.1 *s.t.* gradually change to *s.p.* *pp* *mf*

Vn.1 *s.t.* gradually change to *s.p.* *pp* *mf*

Vn.1 *s.t. (b)* gradually change to *s.p.* *pp* *mf*

Vn.2 *p*

Vn.2 *p*

Vn.2 *p*

Vn.2 *p*

Va. *p*

Va. *p*

Vc. *p*

Vc. *p*

div. a 4 soli

3

3

3

3

3

284

Ob. 1 *mp* *mf* *n* *mp*

Ob. 2 *mp* *mf* *n* *mp*

Bn. 1 *p < f* *pp <*

Bn. 2 *p < f* *pp <*

Hn. 1 *n* *mp* *p < f* *pp <* (o)

Hn. 2 *n* *mp* *p < f* *pp <* (o)

Tr. 1 *insert cup mute* *ppp* *mf* *p*

G.H. *3* *3*

Vn. 1 *s.t.* *p measured* (trem.) *solo (s.t.)* *ord.* *pizz.* *arco* *ff*

Vn. 1 *s.t.* *p measured* (trem.) *solo (s.t.)* *ord.* *p < f*

Vn. 2 (trem.) *s.t.* *3* *3* *3* *3* *solo (s.t.)* *ord.* *p < f*

Vn. 2 (trem.) *s.t.* *3* *3* *3* *3* *solo (s.t.)* *ord.* *p < f*

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

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

Vc. *pizz.* *mf* *tutti* *arco* *pp* *mp*

Vc. *pizz.* *mf* *arco* *pp* *mp*

Cb. *pizz.* *mf* *arco* *pp < sfz*

289

Ob. 1 *fp* *pp < sfz*

Ob. 2 *fp* *pp < sfz*

Bn. 1 *mp* *mf* *fp* *pp < sfz*

Bn. 2 *mp* *mf* *fp* *pp < sfz*

Hn. 1 *mp* *mf* *fp* *pp < sfz*

Hn. 2 *mp* *mf* *fp* *pp < sfz*

Tp. 1 *fp* *pp < sfz*

Tp. 2 *insert cup mute* *fp* *pp < sfz*

G.H. *fp* *pp < sfz*

Vn. 1 *p* *f* *ppp* *s.t.* *ord.* *n* *pp < sfz*

Vn. 1 *p* *f* *ppp* *s.t.* *ord.* *n* *pp < sfz*

Vn. 2 *p* *f* *ppp* *s.t.* *ord.* *n* *pp < sfz*

Vn. 2 *p* *f* *ppp* *s.t.* *ord.* *n* *pp < sfz*

Va. *p* *f* *tutti*

Va. *p* *f* *tutti*

Vc. *tutti div. a 2* *ppp* *pizz.* *pp* *arco* *pp* *tutti*

Vc. *pp* *pp*

Cb. *pizz.* *pp* *ppp* *mf pp*

296

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Bn. 1 *pp* < *mp*

Bn. 2 *pp* < *mp*

Hn. 1 *pp* < *mp*

Hn. 2 *pp* < *mp*

Trp. 1 *pp* < *mp* remove mute

Trp. 2 *pp* < *mp* remove mute

G.H. (*f*) very expressive

Vn. 1 *pp* *s.t.* *ppp*

Vn. 1 *pp* *s.t.* *ppp*

Vn. 2 *pp* *s.t.* *ppp*

Vn. 2 *pp* *s.t.* *ppp*

Va. *pp* *pizz.* *sfz*

Vc. *pp* *pp* < *mf* > *pp*

Cb.

304

Hn. 1

Hn. 2

p < sfz

G.H.

for measures 306-7, play the upper part only if the lower intervals are not possible
 the conductor should then direct the 2nd violins to play the optional passage at measure 306.

Vn.1

Vn.1

Vn.2

Va.

Vc.

tutti pizz. arco s.t.

f pp

2 soli

pizz. arco

mp f mp

tutti

p < f

(ord.) div.

s.p. div.

s.t. ord.

pp

pp < p > pp

pp non cresc.

sul E - - sul A sul E ord.

315

This page contains a musical score for measures 315 through 320. The score is arranged in systems for various instruments:

- Ob. 1 & 2:** Oboe parts with dynamic markings *ff*, *mf*, and *f*. Includes triplets and a quintuplet.
- Bn. 1 & 2:** Bassoon parts with dynamic markings *ff*, *f*, and *mf*. Includes triplets.
- Hn. 1 & 2:** Horn parts with dynamic markings *ff*, *f*, and *mf*. Includes triplets and a *fizz.* marking.
- Tr. 1 & 2:** Trumpet parts with dynamic markings *ff*, *f*, and *ff*. Includes triplets.
- Vn. 1 & 2:** Violin parts with dynamic markings *ff*, *f*, and *fff*. Includes *pizz.* markings.
- Va.:** Viola part with dynamic markings *f* and *fff*. Includes *pizz.* marking.
- Vc. & Cb.:** Violoncello and Contrabass parts with dynamic marking *ff*. Includes triplets.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. The key signature has one sharp (F#) and the time signature is 4/4.

320

Ob. 1 *ff* *p* *f* *ff* *ff* *ff*

Ob. 2 *ff* *p* *f* *ff* *ff*

Bn. 1 *ff* *p*

Bn. 2 *ff* *p*

Hn. 1 *ff* *f* *p*

Hn. 2 *p* *fffz* *f* *p*

Trp. 1 *f* *pp* *mf* *f* *f*

Trp. 2 *f* *pp* *mf* *f* *f*

Vn.1 *arco* *ff* *p* *ff*

Vn.2 *arco* *ff* *p* *ff*

Va. *arco* *ff* *p* *ff*

Vc. *ff* *p* *ff*

Cb. *ffff furiously*

325

This musical score page contains measures 325 through 328. It is divided into two systems. The first system includes woodwinds (Ob. 1, Ob. 2, Bn. 1, Bn. 2) and brass (Hn. 1, Hn. 2, Tp. 1, Tp. 2). The second system includes strings (Vn. 1, Vn. 2, Va., Vc., Cb.).

Woodwinds:
- **Ob. 1:** Starts with a rest, then plays a half note *mf* in measure 325, followed by a quarter rest in 326. In 327, it plays a quarter note *fff*. In 328, it plays a triplet of eighth notes *ff* and a triplet of eighth notes *fff*.
- **Ob. 2:** Starts with a rest, then plays a half note *mf* in measure 325, followed by a quarter rest in 326. In 327, it plays a quarter note *mf* and a quarter rest *p*. In 328, it plays a quintuplet of eighth notes *ff* and a quintuplet of eighth notes *fff*.
- **Bn. 1:** Starts with a quarter note *ff* and a quarter note *fff* in measure 325, followed by a quarter rest in 326. In 327, it plays a quarter note *mf*. In 328, it plays a quarter note *ff*.
- **Bn. 2:** Starts with a quarter note *ff* and a quarter note *fff* in measure 325, followed by a quarter rest in 326. In 327, it plays a quarter note *mf* and a quarter rest *p*. In 328, it plays a quarter note *ff*.

Brass:
- **Hn. 1 & 2:** Play a quarter note *f* and a quarter note *ff* in measure 325, followed by a quarter rest in 326. In 327, they play a quarter note *p* and a quarter note *ff*. In 328, they play a quarter note *mf* and a quarter note *p*. In measure 329, they play a half note *mp*. In measure 330, they play a half note *f*.
- **Tp. 1 & 2:** Play a quarter note *p* and a quarter note *ff* in measure 325, followed by a quarter rest in 326. In 327, they play a quarter note *p* and a quarter note *ff*. In 328, they play a quarter note *fff*. In measure 329, they play a half note *mp*. In measure 330, they play a half note *f*.

Strings:
- **Vn. 1 & 2:** Play a quarter note *p* and a quarter note *fff* in measure 325, followed by a quarter rest in 326. In 327, they play a quarter note *pizz.* and a quarter note *fff*. In 328, they play a quarter note *fff*. In measure 329, they play a quarter note *fff*. In measure 330, they play a quarter note *fff*.
- **Va. & Vc.:** Play a quarter note *p* and a quarter note *fff* in measure 325, followed by a quarter rest in 326. In 327, they play a quarter note *pizz.* and a quarter note *fff*. In 328, they play a quarter note *fff*. In measure 329, they play a quarter note *fff*. In measure 330, they play a quarter note *fff*.
- **Cb.:** Plays a whole note chord in measure 325, followed by a whole rest in 326. In 327, it plays a whole note chord. In 328, it plays a whole note chord. In measure 329, it plays a whole note chord. In measure 330, it plays a whole note chord.

Very calm \downarrow = 60

330

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

G.H.

Vn. 1

Vn. 1

Vn. 2

Vn. 2

Va.

Va.

Va.

Vc.

Cb.

p *fff* *p*

p *fff* *p*

pp *pp*

fff *p*

fff *p*

fff

fff

mf *pp* *p*

mf *pp* *p*

mf *pp* *p*

pp *pp* *pp* *tutti ord.*

s.t. *ord.* *pizz.* *arco*

s.p. *ord.*

s.t. *ord.* *pizz.* *arco*

s.p. *ord.*

pizz. *arco*

s.p. *3* *3* *tutti ord.*

3 sole *s.p.* *3*

pp *s.p.* *3*

pizz. *arco*

fff *p* *mf* *pp* *mp*

pp

337

Ob. 1
ff as fast as possible

Ob. 2
ff as fast as possible

Bn. 1
ff as fast as possible

Bn. 2
ff as fast as possible

Hn. 1
ff gliss.

Hn. 2
ff gliss.

Tp. 1
ff as fast as possible insert cup mute

Tp. 2
ff as fast as possible insert cup mute

G.H.
3 (p)

Vn.1
(senza sordini) *ppp* s.t. *pppp* (barely audible)

Vn.1
(senza sordini) *ppp* *ppp* *n* s.t. *pppp* (barely audible)

Vn.2
(senza sordini) *ppp* *ppp* *n* s.t. *pppp* (barely audible)

Vn.2
(senza sordini) *ppp* *ppp* *n* s.t. *pppp* (barely audible)

Va.
(senza sordini) *ppp* *ppp* *n* s.t. *pppp* (barely audible)

Vc.
ppp *ppp* *n* s.t. *pppp* (barely audible)

Cb.
ppp (non trem.) *ppp* *n* *ppp*

342 (no rit.)

Ob. 1
ppp (barely audible)

Ob. 2
ppp (barely audible)

Tr. 1
ppp (barely audible)

Tr. 2
ppp (barely audible)

G.H.
()

Vn.1
pizz.
mp *mf* *p*

Vn.1
ppp *n*

Vn.2
ppp *n*

Vn.2
ppp *n*

Va.
ppp *n*

Vc.
ppp *n*

Cb.
solo

David Horne, Philadelphia, July 1994