



VARIATIONS

FOR WOODWIND QUARTET AND PERCUSSION

DAVID CAMPBELL

VARIATIONS

- 1. ORIGINAL**
- 2. SHRINK-WRAPPED**
- 3. SPORADIC**
- 4. SMOOTH**
- 5. ANTITHESIS**
- 6. RETRO**
- 7. CODA**

DURATION: 14'

INSTRUMENTATION

1 FLUTE

1 Bb CLARINET (DBL BC)

1 OBOE (DBL C.A.)

1 BASSOON

2 PERCUSSIONISTS

(PERCUSSION SEPARATED IN PARTS)

1. Original

1

David Hal Campbell

Freely (♩=100)

Flute *mp* *fltg.* *ord.*

Oboe *mp*

Tambourine *p*

Vibraphone *p* *l.v.*



5 *accel.*

Fl. *p* *mf*

Ob.

Cl. *p* *mf*

Bsn. *p* *mf*

Mar.

Vib. *accel.*



14 (8)

Fl.

17 (8)

Fl. *p* *f* *p* *ord.*

Ob. *p* *f*

Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Tamb.

Vib. *p* *f* *p*

Ped. Δ

$\text{♩} = 120$

$\text{♩} = 120$

The musical score is for measures 14 through 17. Measure 14 is a single staff for Flute (Fl.) with a melodic line. Measure 17 begins a new section with a double bar line and a repeat sign. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tambourine (Tamb.), and Vibraphone (Vib.). The Flute part has dynamics *p*, *f*, *p*, and *ord.* (order). The Oboe, Clarinet, and Bassoon parts have dynamics *p* and *f*. The Vibraphone part has dynamics *p* and *f*, and includes a *Ped. Δ* (pedal triangle) instruction. The tempo is marked $\text{♩} = 120$ in measure 17 and again in measure 18. The score is written in 4/4 time.

21 accel.

Fl. *mp*

Ob. *p* *mp* *mp*

Cl. *mp* *mp*

Bsn. *mp*

Cym. *p* *pp* accel.

Vib. *mp*



25 ♩=160

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Cym. *p* ♩=160

Vib. *mp*

ped. *

29

Fl.

Ob.

Cl.

Bsn.

Vib.

mf



32

8va

Fl.

Ob.

Cl.

Bsn.

Timp.

Vib.

ff

f

fltg.

ord.

35 (8) rit.

Fl. *p* *fff*

Ob. *p* *fff*

Cl. *p* *fff*

Bsn. *p* *fff*

Tamb. *rit.* *f*

Vib. *p* *fff*

Detailed description: This musical score page contains measures 35 through 38. Measure 35 is marked with a rehearsal bracket and the number 35. The Flute (Fl.) part begins with a melodic line in treble clef, marked with a piano (*p*) dynamic. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts enter in measure 36 with sustained notes, also marked *p*. The Tambourine (Tamb.) part has a rhythmic pattern of eighth notes, marked *rit.* (ritardando). The Vibraphone (Vib.) part enters in measure 37 with a sustained note, marked *p*. In measure 38, all parts reach a fortissimo (*fff*) dynamic. The Flute, Oboe, Clarinet, and Bassoon parts have a final flourish. The Tambourine part has a final flourish. The Vibraphone part has a final flourish. The score ends with a double bar line.

2. Shrink-Wrapped

7

Lento ♩=120 **Vivace** ♩=400

40

Fl. *mp* *mp* *f*

Ob. *mp* *mp* *f*

Cl. *mp* *mp* *f*

Bsn. *mp* *mp* *f*

Lento ♩=120 **Vivace** ♩=400

Vib. *mp*



47

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Toms *p*

52

Fl.

Ob.

Cl.

Bsn.

Toms



54

Fl.

Ob.

Cl.

Bsn.

Toms

56

Fl. $\text{♩} = 400$

Ob.

Cl.

Bsn.

Toms

f

f

58

Fl.

Ob.

Cl.

Bsn.

Toms

Vib.

$\text{♩} = 120 (\text{♩} = 240)$

mf

mp

f

mp

mp

$\text{♩} = 120 (\text{♩} = 240)$

$\text{♩} = 140$ ($\text{♩} = 280$)

62

Fl. $2+3/4$ *mp*

Ob. $2+3/4$ *mp*

Cl. $2+3/4$ *mp*

Bsn. $2+3/4$ *mp*

Mar. $2+3/4$ *mf*



poco accel. $\text{♩} = 300$ $\text{♩} = 140$ ($\text{♩} = 280$)

64

Fl. $2+3/4$ *mp* *mf* $2+3/4$ *mp*

Ob. $2+3/4$ *mp* *mf* $2+3/4$ *mp*

Cl. $2+3/4$ *mp* *mf* $2+3/4$ *mp*

Bsn. $2+3/4$ *mp* *mf* $2+3/4$ *mp*

Toms $2+3/4$ *mp*

Mar. $2+3/4$ *mp*

poco accel. ♩=318

67

Fl.

Ob.

Cl.

Bsn.

Mar.

poco accel. ♩=362

69

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

mf

f

mf

mf

mf

mf

mp

[illegible]

83 $\text{♩} = 320$ $\text{♩} = 330$

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Toms *mf*

Mar. *mf*



86 $\text{♩} = 340$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Toms *f* *mf*

Mar. *f* *mf*

89

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

$\text{♩} = 354$



92

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

f

f

f

f

f

95 $\text{♩} = 360$

Fl. *tr.*

Ob. *ord.*

Cl. *(tr.)*

Bsn.

Toms

Mar.

ff

ff

ff

ff

ff



accel.

98

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

101

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

10

8

♩=430

Lento ♩=120

104

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

fff

p

f

fff

p

Detailed description of the musical score: The score is for measures 104 through 107. Measure 104 is in 10/8 time and features a melodic line in the woodwinds (Flute, Oboe, Clarinet, Bassoon) and a rhythmic pattern in the Maracas. Measure 105 is in 9/8 time and continues the woodwind melody. Measure 106 is in 6/8 time and features a sustained note in the woodwinds. Measure 107 is in 6/8 time and features a sustained note in the woodwinds and a melodic line in the Maracas. Dynamics include *fff* (fortissimo) and *p* (piano). The Maracas part has a crescendo hairpin in measure 104 and a decrescendo hairpin in measure 107.

108

Fl.

Ob.

Cl.

Bsn.

Mar.

mp

mp

p

To C. A.

mp

p

111

3. Sporadic

Moderato

114

Fl. *fltg* *ord.* *p* 3

Bsn. *p*

Timp. *p*

B. D. *ord.* *mp*

Vib. *Moderato* *mp*



118

C. A. *p*

Cl. *p*

Bsn. *p*

Timp. *p*

Vib. *p*

120

Fl. *mp*

C. A. *mp*

Cl. *p*

Bsn. *p*

B. D.

Vib. *mp*

Detailed description: This system contains measures 120, 121, and 122. The Flute (Fl.) has a half rest in 120, a quarter note G4 with a slur and a half note A4 in 121, and a half rest in 122. The Clarinet in A (C. A.) has a half rest in 120, a quarter note F4 with a slur and a half note G4 in 121, and a half rest in 122. The Clarinet in Bb (Cl.) has a half rest in 120 and 121, and a half note G3 in 122. The Bassoon (Bsn.) has a half rest in 120 and 121, and a quarter note F#3 in 122. The Bass Drum (B. D.) has a single drumhead symbol in 120 and rests in 121 and 122. The Vibraphone (Vib.) has a triplet of eighth notes (F#3, G3, A3) in 120, a quarter note G3 in 121, and a half note G3 in 122.



123

Fl. *mp* *> p*

C. A. *p*

Cl. *mp* *3*

Bsn. *mp*

Mar. *mp*

Vib. *mp*

Detailed description: This system contains measures 123, 124, and 125. The Flute (Fl.) has a quarter note G4 in 123, a half note A4 in 124, and a half note G4 in 125. The Clarinet in A (C. A.) has a half rest in 123, a quarter note F#4 in 124, and a half note G4 in 125. The Clarinet in Bb (Cl.) has a quarter note F#4 in 123, a half note G4 in 124, and a half note F#4 in 125. The Bassoon (Bsn.) has a quarter note F#3 in 123, a half note G3 in 124, and a half note F#3 in 125. The Maracas (Mar.) have a half rest in 123, a quarter note G3 in 124, and a half note G3 in 125. The Vibraphone (Vib.) has a half rest in 123, a quarter note G3 in 124, and a half note G3 in 125.

127

Fl.

mp *mf* *f*

C. A.

f

Cl.

mf

Bsn.

f

Crot.

(struck)

mp

Mar.

mp *mf*

130

Fl. *mp* *f* *p*

C. A. *p*

Cl. *f* *p*

Bsn. *mp* *f*

Toms *f*

Mar. *mp* *f*

Vib. *p*

133

Fl. *flt.* *ord.* *mf*

C. A. *mf*

Cl. *mf*

Bsn. *mp* *mf* *f*

Toms

Vib. *mp*

137

Fl. *(randomize dynamics with each note to m. 145)*

C. A. *mf* *(randomize dynamics with each note to m. 145)*

Cl. *mf* *(randomize dynamics with each note to m. 145)*

Bsn. *mf* *(randomize dynamics with each note to m. 145)*

Mar. *(randomize dynamics with each note to m. 145)*

Vib. *mf*

140

Fl.

C. A.

Cl.

Bsn.

Timp.

Mar.

142

Fl.

C. A.

Cl.

Bsn.

Mar.

mp

p

mp

p



146

Fl.

C. A.

Cl.

Bsn.

Mar.

p

tr

p

p

149

Fl.

mp

Cl.

mp

Bsn.

mp

Toms

f

Mar.

mp *f*

150

Fl.

mp *f*

C. A.

mp

Cl.

mp *f*

Bsn.

mp *f*

Toms

f *f*

Mar.

mp *f* *f*

Detailed description of the musical score: The score is for measures 150 and 151. The Flute (Fl.) part starts in measure 150 with a melodic line, marked *mp*, and continues into measure 151 with a trill, marked *f*. The Clarinet in A (C. A.) part starts in measure 150 with a melodic line, marked *mp*, and continues into measure 151 with a trill, marked *f*. The Clarinet (Cl.) part starts in measure 150 with a melodic line, marked *mp*, and continues into measure 151 with a trill, marked *f*. The Bassoon (Bsn.) part starts in measure 150 with a melodic line, marked *mp*, and continues into measure 151 with a trill, marked *f*. The Tom-toms (Toms) part starts in measure 150 with a single note, marked *f*, and continues into measure 151 with a single note, marked *f*. The Maracas (Mar.) part starts in measure 150 with a rhythmic pattern, marked *mp*, and continues into measure 151 with a rhythmic pattern, marked *f*.

151

Fl.

ff

mf *ff*

C. A.

mf *ff*

mf *ff* To Ob.

Cl.

ff

mf *ff* To Bsn.

Bsn.

ff

mf *ff*

B. D.

fff

Toms

ff

ff *fff*

Mar.

mf *f*

Detailed description: The image shows a musical score for measures 151 and 152. The instruments are Flute (Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Bass Drum (B. D.), Tom-toms (Toms), and Maracas (Mar.).
Measure 151:
- Fl.: Rest, then a half note with a grace note and accent, marked *ff*.
- C. A.: A sixteenth-note run, then a half note with a grace note and accent, marked *mf* then *ff*.
- Cl.: Rest, then a half note with a grace note and accent, marked *ff*.
- Bsn.: Rest, then a half note with a grace note and accent, marked *ff*.
- B. D.: Rest.
- Toms: Rest.
- Mar.: Rest.
Measure 152:
- Fl.: A sixteenth-note run, then a half note with a grace note and accent, marked *mf* then *ff*.
- C. A.: A sixteenth-note run, then a half note with a grace note and accent, marked *mf* then *ff*. A marking "To Ob." is present.
- Cl.: A sixteenth-note run, then a half note with a grace note and accent, marked *mf* then *ff*. A marking "To Bsn." is present.
- Bsn.: A sixteenth-note run, then a half note with a grace note and accent, marked *mf* then *ff*.
- B. D.: Rest, then a half note with a grace note and accent, marked *fff*.
- Toms: Rest, then a half note with a grace note and accent, marked *ff* then *fff*.
- Mar.: A sixteenth-note run, then a half note with a grace note and accent, marked *mf* then *f*.

4. Smooth

29

Freely (♩=100)

153 *fltg.* *ord.* *accel.*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Vib. *mp*



♩=130

158

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Vib. *mp*

♩=130

162

Fl. *ord.* *fltg* *f* *mp*

Ob.

Cl. *mp*

Vib.



$\text{♩} = 65$ *accel.* *ord..*

166

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *(struck) p* *mp*

Crot. *p*

♩=126 accel. 31

170

Fl.

Ob.

Cl.

Bsn.

Mar.

173

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp*

accel.

176

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Toms

Mar. *mf*

accel.

179

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bsn. *mf* *f* *mp*

Toms

Mar. *f*

182

Fl.

Ob.

Cl.

Bsn.

Toms

Mar.

mp

mp

mp

mp

mf

[illegible]

accel.

♩=150

193

Fl.

Ob.

Cl.

Bsn.

Toms

Crot.

Mar.

f

ff

mp

(struck)

f

ff

p



199

Fl.

Cl.

Bsn.

Mar.

mp

mp

204

Fl.

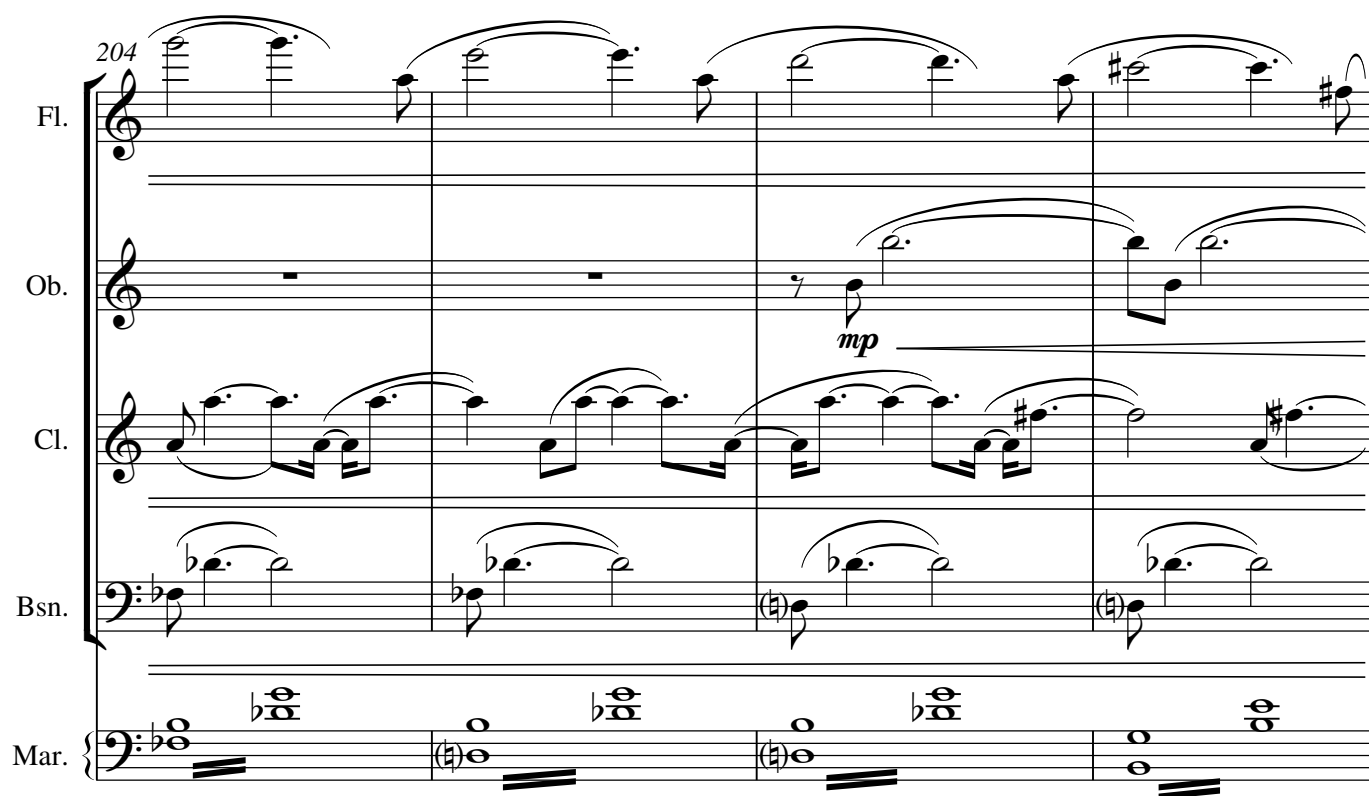
Ob.

Cl.

Bsn.

Mar.

mp



208

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

f

f

f

f

bowed

rit.



212 $\text{♩} = 140$

Fl. *mp* *mf* ord.

Ob. *mp* *mf* *mf*

Cl. *mp* *mf* *mf*

Bsn. *mp* *mf*

Mar. *mp*

Vib. $\text{♩} = 140$ *mp*



217 *accel.*

Fl. *accel.*

Ob. *accel.*

Cl. *accel.*

Bsn. *accel.*

Vib. *accel.*

221 - - - - - ♩=160

Fl. *mp*

Ob. *mp*

Cl. *mp* *mp*

Bsn. *mp* *mp*

Vib. ♩=160

225

Fl. *f*

Ob. *mf* *f*

Cl. *mf*

Bsn. *mf*

228

Fl.

Ob.

Cl.

Bsn.

f

f

f



231

Fl.

Ob.

Cl.

Bsn.

ff

ff

ff

ff

234

rit.

Fl.

mf

mp

Ob.

mf

mp

Cl.

mf

mp

Bsn.

mf

mp

Mar.

mp

This musical score page contains five staves for measures 234 through 237. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Maracas (Mar.). The key signature has one sharp (F#) and the time signature is 3/4. A 'rit.' (ritardando) marking with a dotted line spans measures 234, 235, and 236. The Flute part begins with a whole note G5 in measure 234, followed by a half note A5 in measure 235, and a half note B5 in measure 236, ending with a whole note C6 in measure 237. The Oboe, Clarinet, and Bassoon parts all begin in measure 234 with a half note G4, followed by a half note A4 in measure 235, and a half note B4 in measure 236, ending with a whole note C5 in measure 237. The Maracas part is silent in measures 234 and 235, then plays a rhythmic pattern in measures 236 and 237. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano) with hairpins indicating crescendos and decrescendos. The score concludes with a double bar line in measure 237.

5. Antithesis

Freely (♩=76) rit. accel.

(b) (b)

238

Fl. *f* *mf* *tr* *tr*

Eng. Hn. *f* *mf* *mp* *tr*

B. Cl. *f* *mf* *tr*

Bsn. *f* *mf* *mp* *tr*

Crot. (bowed) *mf*

The musical score is for a piece titled '5. Antithesis'. It is in 3/4 time and begins with a tempo marking of 'Freely (♩=76)'. The score includes five staves: Flute (Fl.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Crochets (Crot.). The Flute part starts at measure 238 and features a long melodic line with trills and a dynamic shift from *f* to *mf*. The English Horn part also starts at measure 238 and includes trills and a dynamic shift from *f* to *mp*. The Bass Clarinet part starts at measure 238 and includes a trill and a dynamic shift from *f* to *mf*. The Bassoon part starts at measure 238 and includes a trill and a dynamic shift from *f* to *mp*. The Crochets part starts at measure 238 and is marked '(bowed)' and *mf*. The score includes performance instructions for 'rit.' (ritardando) and 'accel.' (accelerando). The key signature is one flat (Bb) and the time signature is 3/4.

$\text{♩} = 70$ molto accel. $\text{♩} = 230$

246

Fl.

Eng. Hn.

B. Cl.

Bsn.

(struck)

Crot.

$\text{♩} = 70$

Vib.

$\text{♩} = 230$

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

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

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

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

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

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

Allegro $\text{♩} = 120$

253

Fl.

Eng. Hn.

B. Cl.

Bsn.

mp

mp

mp

mp

258

Fl.

Eng. Hn.

B. Cl.

Bsn.

ff

ff

ff

tr ^(b)

ff



262

Fl.

Eng. Hn.

B. Cl.

Bsn.

rit. ♩=90

mp

p

mp

p

mp

mp

p

mp

p

Freely (♩=76)

43

271

Fl. *f* *mf* *f*

Eng. Hn. *f* *mf* *mp* *f*

B. Cl. *f* *mf* *mf* *f*

Bsn. *f* *mf* *mp* *f*

Crot. (bowed) *mf* (struck) *p*

Trills: (b) Fl. measures 271, 273, 275; Eng. Hn. measure 273; B. Cl. measure 273; Bsn. measures 271, 273, 275.



Moderato

accel.

279

Fl. *mp* *mf*

Eng. Hn. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Crot. (bowed) *mf*

♩=130 accel. ♩=170 accel..

285 - - - - -

Fl. *p* *mf*

Eng. Hn. *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Toms

Tamb. *mf*



♩=220

Freely (♩=76)

292 - - - - -

Fl. *mp* *f* *mf* *mp*

Eng. Hn. *mp* *f* *mf* *mp*

B. Cl. *mp* *f* *mf* *mp*

Bsn. *mp* *f* *mf* *f*

Toms

Tamb. *f* (struck)

Crot. *f*

accel.

299

Fl. *f* *mf* *tr* (b) To Fl.

Eng. Hn. *f* *mf* *tr* (b) To Ob.

B. Cl. *f* *mf* *tr* (b) To Cl.

Bsn. *mf* *tr* (#)

Crot. (bowed) *mf* (struck)

6. Retro

♩=160

307 fltg. ord.

Fl. *f p mf*

Oboe *f p*

Clarinet in B \flat *f p*

Bsn. *f p*

Tamb. *p*

Vib. *f p*

♩=160

313

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Vib. *f*

317

Fl.

Ob.

Cl.

Bsn.

Vib.

mp

mp

mp

mp

mp



Allegro ♩=120

321

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

Vib.

p

mp

p

mp

mp

p

Allegro ♩=120

pp

326

8va

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Cym. *pp*

Vib. *pp*



331

rit. rit.

fltg.

$\text{♩} = 70$
molto accel.

ord.

Fl. *p* *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Cym. *p*

Tamb. *p*

Vib. *p*

(♩=150) rit.

335

Fl.

Ob.

Cl.

Bsn.

mf p

bowed

Crot.

p

Vib.

(♩=150) rit.

bowed

accel.

342 - - - - - $\text{♩}=90$ $\text{♩}=160$ (b) *tr*

Fl. *mf* *f* *mp* *mf* *p*

Ob. *mf* *f* *mp* *mf* *p*

Cl. *mf* *f* *mp* *mf* *p*

Bsn. *mf* *f* *p*

Toms *p*

Crot.

Vib. $\text{♩}=90$ accel. $\text{♩}=160$ *p*

bowed

359

Fl.

Ob.

Cl.

Vib.

mf

f

f

l.v.

mp

simile



362

Fl.

Ob.

Cl.

Bsn.

Timp.

Vib.

p

p

p

mf

365

Fl. *mf* *fltg* *ord.* *8va*

Cl. *mf*

Bsn. *mp*

Timp.

B. D. *pp*

Vib.



369 (8)

Fl. *mp* *mp* *fltg* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Tamb. *p*

Vib. *p* *rit.* *p*

rit.

Ped

7 - Coda

Allegro energetico ♩=136

375

(muffled)
Timpani in E, C#, B, G

mp

Allegro energetico ♩=136

l.v. always throughout piece

Triangle

Cymbals

l.v. always throughout piece

Tom-tom

mp

Wood Block

mp



379

Timpani

Tri.

mp

Cym.

mp

Tom-t.

W.B.

383

Cl. *mp*

Timp.

Tri.

Cym.

Tom-t.

W.B.



387

Cl.

Timp.

Tri.

Cym.

Tom-t.

W.B.

390

Fl.

Cl.

mp

Timp.

Tri.

Tom-t.

W.B.



393

Fl.

Cl.

Bsn.

Timp.

Cym.

Tom-t.

W.B.

396 57

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Timp. *mf*

Tri.

Cym.

Tom-t. *mf*

W.B. *mf*

399

Fl.

Cl.

Bsn.

Timp.

Tri. *mf*

Cym. *mf*

Tom-t.

W.B.

58 402

Fl.

Ob.

Cl.

Bsn.

Timp.

Tom-t.

W.B.

mf

58 402

Fl.

Ob.

Cl.

Bsn.

Timp.

Tom-t.

W.B.

mf



404

Fl.

Ob.

Cl.

Bsn.

Timp.

mf

mf

mf

mf

mf

404

Fl.

Ob.

Cl.

Bsn.

Timp.

mf

mf

mf

mf

mf

poco accel.

59

406

Fl.

Ob.

Cl.

Bsn.

Timp.

408

Fl.

Ob.

Cl.

Bsn.

Timp.

60

410 $\text{♩} = 140$

Fl. *f*

Ob.

Cl.

Bsn. *f*

Timp. *f*

=

412

Fl.

Ob.

Cl.

Bsn.

Timp.

poco accel.

61

414

Fl.

Ob.

Cl.

Bsn.

Timp.

mf

f

mf

f

mf

f

mf



417

Presto ♩=148

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

W.B.

ff

ff

ff

ff

f

f

Presto ♩=148

f

62 420

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

W.B.



422

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

W.B.

424

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

W.B.



427

Fl.

Ob.

Cl.

Bsn.

Timp.

accel.

430

Fl.

Ob.

Cl.

Bsn.

Timp.

Musical score for measures 430-432, marked 'accel.'. The score is for a woodwind and percussion ensemble. The Flute (Fl.) part starts with a treble clef and a key signature of one sharp (F#). The Oboe (Ob.) and Clarinet (Cl.) parts also start with a treble clef and a key signature of one sharp. The Bassoon (Bsn.) part starts with a bass clef and a key signature of one sharp. The Timpani (Timp.) part starts with a bass clef and a key signature of one sharp. The woodwinds play a melodic line with eighth and sixteenth notes, while the timpani plays a rhythmic pattern of eighth notes. The tempo is marked 'accel.'.**Presto** ♩=156

433

Fl.

Ob.

Cl.

Bsn.

Timp.

p

p

p

p

p

Musical score for measures 433-434, marked 'Presto' and 'P'. The score is for a woodwind and percussion ensemble. The Flute (Fl.) part starts with a treble clef and a key signature of one sharp (F#). The Oboe (Ob.) and Clarinet (Cl.) parts also start with a treble clef and a key signature of one sharp. The Bassoon (Bsn.) part starts with a bass clef and a key signature of one sharp. The Timpani (Timp.) part starts with a bass clef and a key signature of one sharp. The woodwinds play a melodic line with eighth and sixteenth notes, while the timpani plays a rhythmic pattern of eighth notes. The tempo is marked 'Presto' and the time signature is 156. The dynamic is marked 'P'.

435

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

ff

ff

ff

ff

f

436

437

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

438

66 439

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

fff

fff

fff

fff



441

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

accel.

67

444

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

ff

ff

ff

ff

accel.



$\text{♩} = 170$ accel.

447

Fl.

Ob.

Cl.

Bsn.

Timp.

Cym.

fff

fff

fff

fff

ff

$\text{♩} = 170$ accel.

450

Fl.

Ob.

Cl.

Bsn.

Timp.

Tom-t.

ff

♩=200