

Sebastian ADAMS

Symphony No. 1

To Jan Michael

Symphony No. 1

S. Adams (October 2013 - April 2014)

Instrumentation:

2 Flutes
2 Clarinets in B \flat
2 Oboes
2 Bassoons

2 Horns in F
2 Trumpets in B \flat

Timpani

Strings:
6 First Violins
6 Second Violins
4 Violas
4 Celli
2 Double Bases

(no doublings)

If there are more string players than required,
the extra players should absolutely not play
during passages where desks are specifically marked.

Score is written at sounding pitch, double bass written *8va*

In every case, the articulation of the following gesture [♪♪] or its equivalents indicate a staccato note of the combined length of the two notes [i.e. ♩], which should be held for longer than the length of the first note alone.
The second note should **not** be articulated.

Metronome markings should be seen as guidelines and may be altered.
Obvious tempo relations, where they exist, should be maintained.

Duration: circa 75 minutes

Symphony No. 1
To Jan Michael, in lieu of a long promised novel

I.

S. Adams

Molto Moderato, quasi Adagio (♩ = 54)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Timpani

Violin I Desk 1

Violin I Desk 2

Violin I Desk 3

Violin II Desk 1

Violin II Desk 2

Violin II Desk 3

Viola Desk 1

Viola Desk 2

Violoncello

Contrabass

Vibrato to be used sparingly (or not at all) unless explicitly indicated otherwise.
Senza vibrato messages apply only to the passage they are written over, and indicate **absolutely** no vibrato.

p *subito ff* *ff* *subito f* *subito f* *p* *subito f* *sul A* *sul D*



53

Fl. 1

ppp

G.P.

Fl. 2

ppp

G.P.

sempre p

Fl. 1

pp

G.P.

Fl. 2

G.P.

p

Vln. I

pp

G.P.

outside players

p

Vln. II

G.P.

inside players

p

Vla.

G.P.

tutti (div.)

p

Vla.

G.P.

tutti (div.)

p

Vc.

G.P.

div.

p

Vc.

G.P.

div.

p

Cb.

G.P.

D

accel. to ♩ = 60

64

Fl. 1

sempre p

Fl. 2

dim.

Vla. D1

con sord.

senza sord.

mp cresc.

Vla. D1

con sord.

senza sord.

mp cresc.

Vla. D2

(senza sord.)

mp cresc.

Vla. D2

(senza sord.)

mp cresc.

♩ = 60



73

Fl. 1

Ob. 1

Tpt. 1

Tpt. 2

f *meccanico*

sempre f

f *meccanico*

sempre f



76

Fl. 1

Ob. 1

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

ff *meccanico*

sempre ff

ff *meccanico*

sempre ff



79

Fl. 1

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

sempre f

sempre f

G.P.

G.P.

G.P.

G.P.

83

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vc.

Cb.

ff

meno f

ff

meno f

ff

ff

mf *cresc.*

mf *cresc.*

85

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vc.

Cb.

cresc.

cresc.

f

f

86

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vc.

Cb.

f cresc.

cresc.

f

f

cresc.

mf

cresc.

ff

ff

fff

p

ff

f

f

ff

ff

fff



89

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

E

pp

ppp

senza sord.

mp

unis.

sffz f

mf

mp

legato

sffz f

mf

Meno mosso

Meno mosso

103 **F** ♩ = 104 (unis. all players)

Vln. I

Vln. II

Vla. unis.

Vc.

Cb.

mp scherzando

legato

mp scherzando

serioso (legato)

rit. ♩ = 60

Cl. 1 *mp* *sostenuto inespessivo* *poco articolato*

Vln. I **rit.** ♩ = 60

Vln. II

Vla. *mp*

Vc. *ff* *p* *legato* *mp*

Cb. *ff* *p*

G

Cl. 1

Hn. 1 *p* *sostenuto*

Vln. I *mp* *senza vib.* **G** *long and unaccented yet articulated* *sempre mp*

Vln. II

Vla. *mp* *legato* *poco articolato* *poco crescendo*

Vc. *mp* *legato*

Cb.

H ♩ = 54

Hn. 1 *espressivo (rubato)*

H ♩ = 54

Vln. I

Vln. II

Vla.

Vla. D1 *mp* *dim.* *morendo* *pp*

Vla. D2 *mp* *dim.* *morendo* *pp*

Vc. *mf* *non dim.*

Cb.

[illegible]

150

Bsn. 1

Bsn. 2

Hn. 1

ff

ff

G.P.

G.P.

lontano



160

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

ff

ff

sempre pp

rit.

$\text{♩} = 54$

$\text{♩} = 66$

$\text{♩} = 54$

G.P.

G.P.

G.P.



J This passage to be so quiet that each individual should be inaudible.

168

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

ppppp

ppppp

ppppp

ppppp

ppppp

ppppp

ppppp

lontano

lontano

lontano

lontano

lontano

lontano

lontano

pp

ff

ff

div.

ff

solo - 1 player

senza vib.

[illegible]

182

Fl. 1 *mp* *ff* *mp*

Fl. 2 *mp* *ff*

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

Ob. 2 *mp* *ff* *p* *sim.*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *ff*

Hn. 2 *ff* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.



189

L

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 *mp* *mf* *mp* *molto espressivo*

Cl. 2 *mp* *mp* *p*

Hn. 2 *sempre p*

Tpt. 1 *p*



201

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre p

p

senza vib. desk 1 only

senza vib. tutti - div. by desk

senza vib. 2 desks - unis.

ff

mf

mp

pp

solo

205

M

accel.

Fl. 1

ff

mp

dim.

Fl. 2

ff

ff

cresc.

dim.

Ob. 1

ff

ff

cresc.

Ob. 2

ff

ff

cresc.

Cl. 1

ff

ff

cresc.

Cl. 2

ff

ff

cresc.

Bsn. 1

ff

ff

cresc.

Bsn. 2

ff

ff

cresc.

Hn. 1

ff

ff

ff

cresc.

Hn. 2

ff

ff

ff

cresc.

Tpt. 1

pp

p

Tpt. 2

Vln. I

mf

mf

M

accel.

Vln. II

mf

Vla.

ff

Vc.

ff

Cb.

ff

tutti - div. by desk
allargando

tutti - div. by desk
allargando

tutti

unis.

[illegible]

[illegible]

O ♩ = 104

226

Ob. 1

Cl. 1

Cl. 2

Tpt. 1

mp

mf scherzando

mf legato

ohne Nachschlag
tr

p



235

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

f

f

legato

scherzando

senza diminuendo



241

P

Fl. 1

Fl. 2

Ob. 1

Cl. 1

f

f

scherzando

cresc.

legato

scherzando

[illegible]

[illegible]

254

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre mf

f poco marcato

Strings to use open strings in double stops where possible

[illegible]

263

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla. D1

Vla. D2

Vc.

Cb.

div. (leader)

div. (2 players)

(roll)

pp

molto crescendo

(unis.)

ff

(unis.)

ff

265

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Ob. 1 *sempre ff*

Ob. 2 *sempre ff*

Cl. 1 *sempre ff*

Cl. 2 *sempre ff*

Bsn. 1 *sempre ff*

Bsn. 2 *sempre ff*

Hn. 1 *sempre ff*

Hn. 2 *sempre ff*

Tpt. 1 *sempre ff*

Tpt. 2 *sempre ff*

Timp. *ff*

R div. (all outside players)

Vln. I *sempre f*

div. (all inside players)

Vln. II *sempre f*

Vla. *ff* *sempre f*

Vc. *sempre ff* (div.)

Cb. *ff*

268

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff f

ff f

ff f

ff f

271

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

S

274

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 35, measures 274-276, features a dense orchestral texture. Measures 274 and 275 are marked with a forte (*f*) dynamic, while measure 276 is marked with a fortissimo (*ff*) dynamic. The woodwind section, including Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets, plays a complex melodic and harmonic role. The string section, consisting of Violins I and II, Viola, Violoncello, and Contrabass, provides a rich, textured background. The Timpani part features a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

282

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

284

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

U

289

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff *abandonato*

ff *pp*

U

ff

291

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

cresc.

Vln. I

Vln. II

Vla. D1

ff

molto marcato

ff

molto marcato

both players

Vla. D2

fff

Vc.

Cb.

apocalyptic!!

292

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

mf

cresc.

Vln. I

div. if necessary

Vln. II

div. if necessary

ff

molto marcato

Vla. D1

div.

Vla. D2

sempre fff

Vc.

Cb.

293

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla. D1

Vla. D2

Vc.

Cb.

The image displays a musical score for a symphony, organized into two systems. Each system contains four measures of music. The instruments are listed on the left side of the score, with their corresponding staves. The first system starts at measure 294, and the second system starts at measure 300. The score includes various musical notations, including notes, rests, and dynamic markings. A 'V' marking is present at the beginning of the second system, indicating a vibrato. The word 'secco' is written below the Timpani staff in the first system. The score is written for a large ensemble, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Timpani (Timp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

[illegible]

304

Fl. 1

p

dim.

segue legato

dim. molto

Fl. 2

p

dim.

segue legato

dim. molto

Ob. 1

ppp *dim.*

segue legato

dim. molto

Ob. 2

p

dim.

segue legato

dim. molto

Cl. 1

p

dim.

segue legato

dim. molto

Cl. 2

p *dim.*

segue legato

dim. molto

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

p

dim.

segue legato

dim. molto

Vln. II

p

dim.

segue legato

dim. molto

Vla.

ppp *dim.*

segue legato

dim. molto

Vc.

So quiet that individuals cannot hear themselves

X

Meno
mosso, A tempo

310

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

So quiet that individuals cannot hear themselves

X

Meno
mosso, A tempo

(unis.)

Vln. I

Vln. II

Vla. (unis.)

Vc.

321
321

The musical score for measures 321-328 is presented below. The notation is in standard musical notation, with measures numbered 321 through 328. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Timpani, Violins I & II, Viola, Violoncello, and Contrabass.

Measure 321: Flutes 1 & 2 play a half note G4. Oboes 1 & 2 play a half note G4. Clarinets 1 & 2 play a half note G4. Bassoons 1 & 2 play a half note G4. Horns 1 & 2 play a half note G4. Trumpets 1 & 2 play a half note G4. Timpani plays a half note G4. Violins I & II play a half note G4. Viola plays a half note G4. Violoncello plays a half note G4. Contrabass plays a half note G4.

Measure 322: Flutes 1 & 2 play a half note A4. Oboes 1 & 2 play a half note A4. Clarinets 1 & 2 play a half note A4. Bassoons 1 & 2 play a half note A4. Horns 1 & 2 play a half note A4. Trumpets 1 & 2 play a half note A4. Timpani plays a half note A4. Violins I & II play a half note A4. Viola plays a half note A4. Violoncello plays a half note A4. Contrabass plays a half note A4.

Measure 323: Flutes 1 & 2 play a half note B4. Oboes 1 & 2 play a half note B4. Clarinets 1 & 2 play a half note B4. Bassoons 1 & 2 play a half note B4. Horns 1 & 2 play a half note B4. Trumpets 1 & 2 play a half note B4. Timpani plays a half note B4. Violins I & II play a half note B4. Viola plays a half note B4. Violoncello plays a half note B4. Contrabass plays a half note B4.

Measure 324: Flutes 1 & 2 play a half note C5. Oboes 1 & 2 play a half note C5. Clarinets 1 & 2 play a half note C5. Bassoons 1 & 2 play a half note C5. Horns 1 & 2 play a half note C5. Trumpets 1 & 2 play a half note C5. Timpani plays a half note C5. Violins I & II play a half note C5. Viola plays a half note C5. Violoncello plays a half note C5. Contrabass plays a half note C5.

Measure 325: Flutes 1 & 2 play a half note D5. Oboes 1 & 2 play a half note D5. Clarinets 1 & 2 play a half note D5. Bassoons 1 & 2 play a half note D5. Horns 1 & 2 play a half note D5. Trumpets 1 & 2 play a half note D5. Timpani plays a half note D5. Violins I & II play a half note D5. Viola plays a half note D5. Violoncello plays a half note D5. Contrabass plays a half note D5.

Measure 326: Flutes 1 & 2 play a half note E5. Oboes 1 & 2 play a half note E5. Clarinets 1 & 2 play a half note E5. Bassoons 1 & 2 play a half note E5. Horns 1 & 2 play a half note E5. Trumpets 1 & 2 play a half note E5. Timpani plays a half note E5. Violins I & II play a half note E5. Viola plays a half note E5. Violoncello plays a half note E5. Contrabass plays a half note E5.

Measure 327: Flutes 1 & 2 play a half note F5. Oboes 1 & 2 play a half note F5. Clarinets 1 & 2 play a half note F5. Bassoons 1 & 2 play a half note F5. Horns 1 & 2 play a half note F5. Trumpets 1 & 2 play a half note F5. Timpani plays a half note F5. Violins I & II play a half note F5. Viola plays a half note F5. Violoncello plays a half note F5. Contrabass plays a half note F5.

Measure 328: Flutes 1 & 2 play a half note G5. Oboes 1 & 2 play a half note G5. Clarinets 1 & 2 play a half note G5. Bassoons 1 & 2 play a half note G5. Horns 1 & 2 play a half note G5. Trumpets 1 & 2 play a half note G5. Timpani plays a half note G5. Violins I & II play a half note G5. Viola plays a half note G5. Violoncello plays a half note G5. Contrabass plays a half note G5.

Y

329

Fl. 1
calando
ca - lan - do

Fl. 2
calando
ca - lan - do

Ob. 1

Ob. 2

Cl. 1
calando
ca - lan - do

Cl. 2
calando
ca - lan - do

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Y

Vln. I
calando
ca - lan - do

Vln. II
calando
ca - lan - do

Vla.
calando
ca - lan - do

Vc.

Cb.

II.
Scherzo

Not less than $\text{♩} = 144$

Flute 1

Flute

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Timpani

Violin

Violin II

Viola

Violoncello

Contrabass

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 1
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Tpt.
- Tpt.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in a standard musical notation, including notes, rests, and dynamic markings such as *f* (forte). The page number 33 is visible in the top left corner. The score is organized into systems, with each instrument having its own staff. The woodwinds and strings are grouped together, while the brass instruments are listed separately. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This page of a musical score, likely for a symphony, features a variety of instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and includes dynamic markings such as *f* (forte), *fff* (fortissimo), and *f sempre* (sempre forte). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and melodic lines that often span multiple measures. The score is presented in a standard musical notation format with a key signature of one flat and a common time signature of 3/4.

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

[illegible]

[illegible]

136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

p

p

ff

ff

p

p

ff

ff

f

f

ff

ff

151

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

ff

f

gliss.

continuous gliss - aim for the region of these notes

sempre ff

166

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

181

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

sempre ff

196

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 196 through 210. The instrumentation includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1), two bassoons (Bsn. 1, Bsn. 2), two horns (Hn. 1, Hn. 2), two trumpets (Tpt.), two violins (Vln. I, Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). Measures 196-200 show the woodwinds and brass instruments with various melodic and harmonic lines. Measures 201-210 continue these patterns, with some instruments like the flutes and oboes having rests in certain measures. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) provides a harmonic foundation throughout the measures.

211

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

sempre ff

226

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

241

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains the musical score for measures 241 through 250. The score is written for a large orchestra, including woodwinds, brass, strings, and percussion. The woodwind section consists of two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two clarinets (Cl. 1 and Cl. 1), two bassoons (Bsn. 1 and Bsn. 2), two horns (Hn. 1 and Hn. 2), and two trumpets (Tpt. and Tpt.). The string section includes two violins (Vln. I and Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The percussion section is represented by a single line at the bottom. The score is written in a single system with 10 measures. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and brass play melodic lines, while the strings provide a harmonic foundation. The percussion plays a steady rhythm.

[illegible]

Trio I
♩ = **Lento** (♩ = c. 54)

Start Glissandi immediately upon reaching the note it is written from.

266

Vln. I *p* *sempre p* *gliss.*

Vln. II *p* *sempre p* *gliss.*

Vla. *p* *sempre p* *gliss.*

Vc. *p* *sempre p* *gliss.*



273

Vln. I *div.* *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *p* *gliss.*

Vc. *p* *gliss.*



282

Vla. *solo* *gliss.* *ppp*

Cb. *pp*



290

Fl. 1 *mp espressivo*

Vln. I *unis.* *pp* *gliss.*

Vln. II *pp* *gliss.*

Vla. *pp* *gliss.*

Vla. *tutti* *pp* *gliss.*

Vc. *pp* *gliss.*

298

Fl. I *mp espressivo*

Vln. I *pp* *gliss.*

Vln. II *pp* *gliss.*

Vla. *pp* *gliss.* *mp* *gliss.*

Vla. *pp* *gliss.* *gliss.*

Vc. *pp* *gliss.* *mf* *gliss.*

303

Fl. I *mp* *cresc. poco a poco*

Vln. I *gliss.*

Vln. II *gliss.*

Vla.

Vc.

307

Fl. I

Vln. I *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *p* *gliss.*

Vc. *p* *gliss.*

313

Fl. I *f* *cresc.* *p*

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

321

Fl. I *mf* *quasi cadenza (senza rubato)* *3* *attacca*

Musical score for measures 323-330. The score is for a full orchestra, including woodwinds, brass, and strings. The tempo is marked as $\text{♩} = \text{♩} \cdot (\text{♩} = 144)$. The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

The score is divided into two systems. The first system includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, and Trumpet 2. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass.

The music features a variety of instruments and dynamics. The woodwinds and brass play a prominent role, often with triplets and trills. The strings provide a steady accompaniment. Dynamics range from *f* (forte) to *ff* (fortissimo).

The score is marked with measure numbers 323 through 330. The tempo is marked as $\text{♩} = \text{♩} \cdot (\text{♩} = 144)$. The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

340

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

sempre f

f

f

f

355

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

8^{va} if no C extension

[illegible]

383

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

398

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

412

Fl. 1



Fl. 2



Ob. 1



Ob. 2



Cl. 1



Cl. 1



Bsn. 1



Bsn. 2



Hn. 1



Hn. 2



Tpt.



Tpt.



Vln. I



Vln. II



Vla.



Vc.



Cb.





[illegible]

442

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

Tempo primo

487

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

502

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

sempre ff

516

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score contains measures 516 through 528. The instrumentation includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 1), two bassoons (Bsn. 1, Bsn. 2), two horns (Hn. 1, Hn. 2), two trumpets (Tpt., Tpt.), two violins (Vln. I, Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). Measures 516-520 show the woodwinds and brass playing a complex rhythmic pattern of eighth and sixteenth notes, with some instruments having rests. Measures 521-528 continue this pattern, with the strings (Vln. I, Vln. II, Vla., Vc., Cb.) providing a steady accompaniment. The score is written in a standard musical notation with various clefs and key signatures.

531

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 531 through 544. The instrumentation includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 1), two bassoons (Bsn. 1, Bsn. 2), two horns (Hn. 1, Hn. 2), two trumpets (Tpt., Tpt.), two violins (Vln. I, Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The score is written in a key with one flat (B-flat) and a common time signature. Measures 531-544 show a complex orchestral texture with various melodic and harmonic lines across the instruments.

544

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

sempre ff

545

546

547

548

549

550

551

552

553

556

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

567

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

575

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 89, measures 575-584, is presented below. The score is written for a full orchestra and includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets, Violins I & II, Viola, Violoncello, and Contrabass. The measures are numbered 575 through 584. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 575-584:

- Measures 575-584: The score continues with various musical notations, including notes, rests, and dynamic markings, across the specified instruments.

Trio II

$\text{♩} = \text{♩}$ Lento ($\text{♩} = \text{c. } 54$)

585

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

mp/mf

mp/mf

mp/mf

mp/mf

mp/mf

mp/mf

Hn. 1

Hn. 2

$\text{♩} = \text{♩}$ Lento ($\text{♩} = \text{c. } 54$)

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

592

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

div.

tr

gliss.

p

p

p

gliss.

p

p



601

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vla.

Cb.

pp

solo

ppp

ppp

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

609

Fl. 1 *mp espressivo*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I *pp* *gliss.*

Vln. II *pp* *gliss.*

Vla. *pp* *gliss.*

Vla. *tutti* *gliss.*

Vc. *pp* *gliss.*

[illegible]

623

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

mp

pp

pp

pp

pp

pp

pp

gliss.

gliss.

gliss.

gliss.

p

p

p

p



627

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

f

p

gliss.

632

Fl. 1

Fl. 2

pp

Ob. 1

pp

Ob. 2

pp

Cl. 1

pp

Cl. 1

pp

Bsn. 1

pp

Bsn. 2

pp

Hn. 1

pp

Hn. 2

pp

Vln. I

gliss.

Vln. II

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

Vla.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

Vc.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

634

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

gliss.

gliss.

gliss.

gliss.

gliss.



637

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

pp

pp

gliss.

gliss.

gliss.

gliss.

gliss.

4:3

4:3



639

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

fff

attacca

[illegible]

[illegible]

677

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

The musical score for page 99, measures 677-700, is presented in a standard orchestral layout. The instruments are listed on the left: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 1, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt., Tpt., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time. Measures 677-700 contain various musical notations, including notes, rests, and dynamics like 'f'. The Flute 1 and Flute 2 parts have a measure number '677' above the first measure. The Oboe 1 part has a measure number '677' above the first measure. The Clarinet 1 part has a measure number '677' above the first measure. The Bassoon 1 part has a measure number '677' above the first measure. The Horn 1 part has a measure number '677' above the first measure. The Trumpet part has a measure number '677' above the first measure. The Violin I part has a measure number '677' above the first measure. The Violin II part has a measure number '677' above the first measure. The Viola part has a measure number '677' above the first measure. The Violoncello part has a measure number '677' above the first measure. The Contrabass part has a measure number '677' above the first measure. The dynamics 'f' are marked in measures 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, and 700.

692

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fff

f sempre

705

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

720

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

[illegible]

[illegible]

764

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score, specifically measures 764 through 778. The score is arranged in a system with 14 staves. The first six staves are woodwinds: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 (treble clef), and Clarinet 1 (treble clef). The next four staves are brass: Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The final four staves are strings: Violin I, Violin II, Viola, and Violoncello/Double Bass. The woodwinds have active parts, while the brass and strings are mostly silent (marked with rests). The score is written in a standard musical notation with various note values and rests.

Più mosso

779

Tempo primo

Più mosso

The first system of the musical score covers measures 779 to 788. It features a variety of woodwind and string instruments. The tempo is marked 'Più mosso' at the beginning (measures 779-780), changes to 'Tempo primo' at measure 781, and returns to 'Più mosso' at measure 785. The dynamics are marked as *ff* (fortissimo) for the flutes, clarinets, and horns, and *p* (piano) for the oboes and trumpets. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a harmonic foundation throughout the system.

793 **Tempo primo**

Fl. 1 *ff* *sempre ff*

Fl. 2 *ff* *sempre ff*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Tempo primo

Vln. I *f* *gliss.* *continuous gliss - aim for the region of these notes*

Vln. II *f* *continuous gliss - aim for the region of these notes*

Vla. *f* *gliss.* *continuous gliss - aim for the region of these notes*

Vla.

Vc. *ff* *gliss.* *continuous gliss - aim for the region of these notes*

Vc. *ff* *gliss.* *continuous gliss - aim for the region of these notes*

Cb. *ff* *gliss.* *continuous gliss - aim for the region of these notes*

808

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

823

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

sempre ff

838

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

853

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

867

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score contains measures 867 through 878. The instrumentation includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two clarinets (Cl. 1 and Cl. 2), two bassoons (Bsn. 1 and Bsn. 2), two horns (Hn. 1 and Hn. 2), two trumpets (Tpt. 1 and Tpt. 2), two violins (Vln. I and Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). Measures 867 and 868 feature a forte (ff) woodwind entry for both flutes. The woodwinds continue with various melodic and harmonic patterns through measure 878. The brass section provides harmonic support with sustained notes and rhythmic patterns. The string section, including violins, viola, cello, and double bass, plays a steady accompaniment with eighth and sixteenth notes. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

880

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

891

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

900

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo (3rd desk outside)

f

III.

Grave (♩ = 40) **Largo e mesto** (♩ = 60, a piacere)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B \flat

Trumpet in B \flat

Timpani

Grave ($\text{♩} = 40$)

Largo e mesto ($\text{♩} = 60$, a piacere)

Violin

Violin II

Viola

Violoncello

Contrabass

f *breit*

subito p

div.

pp

back 2 desks

f *breit*

pp

1 player only on low E

11

There should be the feeling of gradual loss of pace, whether there actually is or not

Hn. 1

Vln. I

Vla.

Vc.

div. 1st desk only
poco sul tasto
p

div. (tutti)
poco sul tasto
p



20

Hn. 1

Vln. I

Vla.

Vc.

(hold back)

hold back

hold back



31

Hn. 1

Vln. I

Vla.

Vc.

più lontano

(unis.)
più lontano



37

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Vln. I

Vc.

tone
tr
pp

semitone
tr
pp

semitone
tr
pp

semitone
tr
p

semitone
tr
p

lontano

lontano

43

Fl. 1 *f*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1 *sempre lontano*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Timp.

Vln. I *f impetuoso*

Vln. II *f impetuoso*

Vla. *div.* *mf* *molto agitato* *semitone* *tr*

Vc. *sempre lontano*

Cb.

45

Fl. 1 *f* $\underline{3}$ $\underline{3}$

Fl. 2 *f* $\underline{3}$ $\underline{3}$

Ob. 1 *f* $\underline{3}$ $\underline{3}$

Ob. 2 *f* $\underline{3}$ $\underline{3}$

Cl. 1 *f* $\underline{3}$ $\underline{3}$

Cl. 2 *f* $\underline{3}$ $\underline{3}$

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *f* $\underline{3}$ $\underline{3}$

Tpt. 1 *f* $\underline{3}$ $\underline{3}$

Tpt. 2 *f*

Timp.

Vln. I *f* *tone below* *tr* *f sfz molto agitato*

Vln. II *f* *semitone* *tr* *f sfz molto agitato* *tr* *sfz*

Vla. *tr* *mf* *f* *tr* *tr*

Vc. *sffz* *mf* *sffz* *f*

Cb.

Vivace (♩ = 144)

all these trills semitones

Mesto (♩ = 60)

50

Fl. 1

ff raucous
all these trills tones

mf

p misterioso

Fl. 2

ff raucous
all these trills semitones

mp misterioso

Ob. 1

ff raucous
all these trills tones

Ob. 2

ff raucous
all these trills semitones

Cl. 1

ff raucous
all these trills tones

p misterioso

Cl. 2

ff raucous
all these trills semitones

p misterioso

Bsn. 1

ff

Bsn. 2

ff

Hn. 1

p

dim.

Hn. 2

p

dim.

Tpt. 1

Tpt. 2

Timp.

Vivace (♩ = 144)

all these trills semitones

Mesto (♩ = 60)

div.

Vln. I

ff raucous
all these trills tones

ff

Vln. II

ff raucous
all these trills semitones

ff

Vla.

ff raucous
all these trills tones

f *mp*

semitone

ffz *mf* *p*

semitone

Vc.

ff

Cb.

ff

55

Fl. 1 *p*

Fl. 2 *p* *pp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *doloroso* *pp*

Tpt. 2

Timp.

Vln. I *p* *solo senza vib.* *altri tasto* *p* *pp*

Vln. II *p* *pp* *tasto* *pp*

Vla.

Vc. *pizz.* *p*

Cb.

Adagio Religioso (♩ = 54)

64

Fl. 1

Fl. 2

pp

pp

pp

Ob. 1

Ob. 2

p

Cl. 1

p

Cl. 2

p

Bsn. 1

p

Bsn. 2

mp

Hn. 1

p

Hn. 2

p

Tpt. 1

p

Tpt. 2

p

Timp.

Adagio Religioso (♩ = 54)

solo

tutti

Vln. I

p

mp

p

Vln. II

p

mp

Vla.

mp

Vc.

arco

p

Cb.

pizz.

mp

Vivace (♩ = 144)

70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

ff *semitone* *tr*

f

ff *molto cresc.* *tone* *tr* *semitone* *tr*

f *molto cresc.* *tone* *tr* *semitone* *tr*

f *molto cresc.* *tone* *tr* *semitone* *tr*

f *molto cresc.* *tone* *tr* *semitone* *tr*

p *molto cresc.* *fff*

ff

semitone *tr* *molto cresc.* *semitone* *tr* *molto cresc.* *tone* *tr* *molto cresc.* *semitone* *tr* *mp* *molto cresc.* *semitone* *tr* *f*

Vivace (♩ = 144)

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. *molto cresc.* *fff*

cresc. *molto cresc.* *fff*

molto cresc. *fff* *3* *fff*

fff *marcato*

fff *arco* *marcato*

75

Fl. 1 *ff*

Fl. 2 *f*

Ob. 1 *ff*

Ob. 2 *tr*

Cl. 1 *tr*

Cl. 2 *tr* *tone*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Timp.

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *tr* *tone* *semi tr*

Vc. *f* *tr* *semi tr*

Cb. *fff* *tr* *semitone* *f*

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tone tr

f

pp

pp

semi tr

tone tr

fff

ff

front desk

mp

solo - leader

mp

solo - 4th player

mp

semitone tr

f

f semitone

f semitone

1 player

f

86

(l'istesso tempo)

Adagio (♩ = 60)

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

p

pp lontano

pp

pp lontano

p

pp lontano



94

Cadenza
with a little freedom

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

f *sfz*

ppp perdendosi

ppp perdendosi

ppp perdendosi

ppp perdendosi



99

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

sfz *sfz* *p* *p* *(subito)*



103

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

f *cresc.* *sfz* *sfz* *sfz*

[illegible]



This image shows a page of a musical score for measures 128 through 132. The score is for a full orchestra, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major key, likely D major. The score is written for the following instruments:

- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Tpt. 1 (Trumpet 1)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *tr* (trill). The woodwinds and brass parts are highly active, with many sixteenth-note passages. The strings are not visible in this excerpt.

133

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vla.

Vc.

Cb.

semitone

tr

ff

arco 3

f

arco

f 3



137

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vla.

Vc.

Cb.

tr

ff

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 140 and 141. Measure 140 (left page) shows: Flutes 1 & 2 are silent. Oboe 1 plays a triplet of eighth notes (F#4, G#4, A4). Oboe 2 plays a triplet of eighth notes (F#4, G#4, A4). Clarinet 1 plays a triplet of eighth notes (F#4, G#4, A4). Clarinet 2 plays a triplet of eighth notes (F#4, G#4, A4) followed by a trill on A4. Bassoon 1 plays a triplet of eighth notes (F#4, G#4, A4). Bassoon 2 plays a triplet of eighth notes (F#4, G#4, A4). Horns 1 & 2 are silent. Trumpets 1 & 2 are silent. Timpani is silent. Violin I is silent. Violin II is silent. Viola plays a trill on F#4. Violoncello plays a triplet of eighth notes (F#4, G#4, A4). Contrabass plays a triplet of eighth notes (F#4, G#4, A4). Measure 141 (right page) shows: Flutes 1 & 2 are silent. Oboe 1 plays a triplet of eighth notes (F#4, G#4, A4). Oboe 2 plays a triplet of eighth notes (F#4, G#4, A4). Clarinet 1 plays a triplet of eighth notes (F#4, G#4, A4). Clarinet 2 plays a trill on A4 followed by a triplet of eighth notes (F#4, G#4, A4). Bassoon 1 plays a trill on A4 followed by a triplet of eighth notes (F#4, G#4, A4). Bassoon 2 plays a triplet of eighth notes (F#4, G#4, A4). Horns 1 & 2 are silent. Trumpets 1 & 2 are silent. Timpani is silent. Violin I plays a trill on A4 followed by a triplet of eighth notes (F#4, G#4, A4). Violin II plays a trill on A4 followed by a triplet of eighth notes (F#4, G#4, A4). Viola plays a trill on F#4 followed by two triplets of eighth notes (F#4, G#4, A4). Violoncello plays a triplet of eighth notes (F#4, G#4, A4) followed by two triplets of eighth notes (F#4, G#4, A4). Contrabass plays a triplet of eighth notes (F#4, G#4, A4) followed by two triplets of eighth notes (F#4, G#4, A4).

142 **$\text{♩} = 108$**

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff* (tr)

Bsn. 1 *fff* (tr)

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

$\text{♩} = 108$

Vln. I

Vln. II

Vla. *fff*

Vc.

Cb. *fff*

$\text{♩} = 54$

145

Fl. 1 *ff* *die away quickly* *mp* *mp*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff* *mp*

Cl. 1 *ff* *p* 3 3 3

Cl. 2 *ff* *p* 3 3 3

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

$\text{♩} = 54$

Vln. I *ff* *p* front desk

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *mf*

169

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 2

Vln. I

front desk

mp

p

mp

mp

mp

fff

mp

182

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf (harmonic 4 8ves above open G)

f (harmonic 4 8ves above open G)

[illegible]

[illegible]

193

Ob. 1 *sempre f*

Ob. 2 *sempre f*

Cl. 1

Cl. 2

Bsn. 2

Hn. 1 *tr*

Hn. 2 *tr*

Tpt. 1 *tone tr*

Tpt. 2 *semi tr*

Vln. I *mf ff fff ff*

Vln. II *mf fff ff*

Vla. *fff*

Vc.

[illegible]

Adagio Religioso (♩ = 54)

204

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

This block contains the musical notation for woodwind and brass instruments. The Flute 1 part begins at measure 204 with a half note G4, marked *p*. The Oboe 1 part has a half note G4 in the final measure. The Oboe 2 part plays a half note G4 in measure 204, marked *mp*. The Clarinet 1 part has a half note G4 in measure 204, marked *mp*. The Clarinet 2 part plays a half note G4 in measure 204, marked *p*. The Bassoon 1 part has a half note G4 in measure 204, marked *p*. The Bassoon 2 part plays a half note G4 in measure 204, marked *mp*. The Horn 1 part has a half note G4 in measure 204, marked *p*. The Horn 2 part has a half note G4 in measure 204, marked *p*. The Trumpet 1 part has a half note G4 in measure 204, marked *p*. The Trumpet 2 part has a half note G4 in measure 204, marked *p*.

Adagio Religioso (♩ = 54)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

This block contains the musical notation for string instruments. The Violin I part has a half note G4 in measure 204, marked *mp*. The Violin II part has a half note G4 in measure 204, marked *p*. The Viola part has a half note G4 in measure 204, marked *p*. The Violoncello part has a half note G4 in measure 204, marked *pizz.*. The Contrabass part has a half note G4 in measure 204, marked *pizz.*.

209

$\text{♩} = 120$

Fl. 1

ff

semi tr

Fl. 2

f

Ob. 1

ff

semi tr

Ob. 2

f

semi tr

Cl. 1

f semitone

semi tr

Cl. 2

f

semi tr

Bsn. 1

ff

Bsn. 2

ff

Hn. 1

Hn. 2

Tpt. 1

f

Tpt. 2

f

$\text{♩} = 120$

Vln. I

fff

tr

Vln. II

fff

tr

Vla.

fff

ff

Vc.

ff

ff

Cb.

ff

arco

221

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

dim.

tr

semitone

tone

fff

f

226

Fl. 1 *mf* *mf* *mf* *legato*

Fl. 2 *mf* *mf* *mf*

Ob. 1

Ob. 2

Cl. 1 *p* 3 *mf* *mf*

Cl. 2 *p* 3 *mf*

Bsn. 1 *p* *meccanico* *p* 3

Bsn. 2 *p* *meccanico* *p* 3

Hn. 1

Hn. 2

Tpt. 1 *p*

Tpt. 2

Timp.

Vln. I

Vln. II

Vla. *f* pizz

Vc. *f* pizz

Cb. *f* *tr*

233

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

mp legato

mp legato arco

pizz

f

f shambolic

tr

238

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

ff

f

f

(pizz)

f

shambolic

tr

251

molto rit.

Fl. 1 *fff*

Fl. 2 *fff* *mf*

Ob. 1 *fff*

Ob. 2 *fff* *ff*

Cl. 1 *fff* *ff*

Cl. 2 bell up *ffff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Timp.

molto rit.

Vln. I solo pizz. *ff* *tenderly*

Vln. II *fff*

Vla. *fff*

Vc. arco

Cb.

256

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 60$

$\text{♩} = 66$

p

mf

p

mf

ff

subito piano

arco

pizz. solo

unis.

p

mf

div à 3

265 $\text{♩} = 72$

Fl. 1 mp pp

Fl. 2 p

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2 mp

Timp.

$\text{♩} = 72$ $\text{♩} = 80$

Vln. I mp mf

Vln. II p mp

Vla. mp

Vc. mp

Cb.

Musical score for a symphony orchestra, measures 273-278. The score is divided into two systems. The first system (measures 273-278) has a tempo of 88 and a key signature of one flat. The second system (measures 273-278) has a tempo of 92 and a key signature of one flat. The instruments are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (mp, mf, f), and articulation marks.

279 $\text{♩} = 100$ $\text{♩} = 108$

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *mf* *ff*

Bsn. 1

Bsn. 2 *ff*

Hn. 1

Hn. 2

Tpt. 1 *mp*

Tpt. 2

Timp.

Vln. I *f* $\text{♩} = 100$ $\text{♩} = 108$

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *arco* *mf* *cresc.*

[illegible]

286

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Timp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This musical score page contains measures 286 through 291. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time with a key signature of one sharp (F#). Measures 286-288 feature a complex woodwind and string texture with many triplets and sixteenth-note patterns. Measures 289-291 show a transition where the woodwinds and strings continue their patterns while the brass instruments (Bsn., Hn., Tpt.) remain silent. Dynamics are marked *ff* (fortissimo) throughout. The page number 155 is in the top right corner.

298

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

304

Fl. 1 *ff*

Fl. 2 *3*

Ob. 1

Ob. 2 *3*

Cl. 1 *ff*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *3*

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each instrument having its own staff. The instruments included are:

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

The score includes various musical notations, such as notes, rests, and dynamic markings. The dynamic marking *ff* (fortissimo) is visible on several staves, indicating a loud volume. The page number 311 is visible in the top left corner.

[illegible]

326

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

331

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

Hn. 1 *cresc.*

Hn. 2 *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

336

Fl. 1



Fl. 2



Ob. 1



Ob. 2



Cl. 1



Cl. 2



Bsn. 1



Bsn. 2



Hn. 1



Hn. 2



Tpt. 1



Tpt. 2



Vln. I



Vln. II



Vla.



Vc.



Cb.



340

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 340, 341, and 342. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in treble and bass staves. Flute 1 and Flute 2 play rapid sixteenth-note passages. Oboe 1 and Oboe 2 play triplet patterns. Clarinet 1 and Clarinet 2 play sustained notes with accents. Bassoon 1 and Bassoon 2 play sustained notes. Horn 1 and Horn 2 play eighth-note patterns. Trumpet 1 and Trumpet 2 play triplet patterns. Violin I and Violin II play eighth-note patterns. Viola and Violoncello play eighth-note patterns. Contrabass is silent.

A tempo
molto accel. (♩ = 120)

343

Fl. 1 *fff*

Fl. 2 *fff* *pp*

Ob. 1

Ob. 2

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1

Tpt. 2

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *mf*

Vc. *fff*

Cb. *fff*

==

352 **Adagio** (♩ = 60)

Meno mosso (♩ = 54)

The image shows a musical score for measures 352-355. The tempo changes from Adagio (♩ = 60) to Meno mosso (♩ = 54) at measure 353. The score is for a woodwind section with parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The key signature has one sharp (F#). The dynamics are marked as ppp (pianissimo) and pp (piano). The notation includes various note values, rests, and articulation marks.

362

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hn. 1

Timp.

Vc.

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

pp

cresc. poco a poco

pp



369

Cl. 1

Cl. 2

Hn. 1

Timp.

Vln. I

Vln. II

Vc.

sfz

f

dim.

f

dim.

f

dim.

f

pp

mf

arco

f

dim.

mp

p

dim.

mp

p

cresc.

mf

mp

dim.

[illegible]

CODA
Allegro Moderato (♩ = 108)

381

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Cl. 1 *p*

Cl. 2 *p*

Hn. 1 *p*

Hn. 2 *pp*

Tpt. 1 *p*

Tpt. 2 *p*

Timp. *pp*

CODA
Allegro Moderato (♩ = 108)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

389

Fl. 1 *mp* poco a poco cresc. *f* cresc. sempre cresc.

Fl. 2 *mp* poco a poco cresc. *f* cresc. sempre cresc.

Ob. 1 *mp* poco a poco cresc. *f* cresc. sempre cresc.

Ob. 2 *mp* poco a poco cresc. *f* cresc. sempre cresc.

Cl. 1 *mp* poco a poco cresc. *f* cresc. sempre cresc.

Cl. 2 *mp* poco a poco cresc. *f* cresc. sempre cresc.

Bsn. 1 *p* cresc. poco a poco *mf* cresc. sempre cresc.

Bsn. 2 *p* cresc. poco a poco *mf* cresc. sempre cresc.

Hn. 1 *mp* cresc. poco a poco *f* cresc. sempre cresc.

Hn. 2 *mp* cresc. poco a poco *f* cresc. sempre cresc.

Tpt. 1 *sempre marcato* *mp* cresc. poco a poco *f* cresc. sempre cresc.

Tpt. 2 *sempre marcato* *mp* cresc. poco a poco *f* cresc. sempre cresc.

Timp. *p* cresc. poco a poco *mf* cresc. sempre cresc.

Vln. I *p* cresc. poco a poco *mf* cresc. sempre cresc.

Vln. II *p* cresc. poco a poco *mf* cresc. sempre cresc.

Vla. *p* cresc. poco a poco *mf* cresc. sempre cresc.

Vc. *p* cresc. poco a poco *mf* cresc. sempre cresc.

Cb. *p* cresc. poco a poco *mf* cresc. sempre cresc.

405

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

This musical score page contains measures 405 through 412. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. Measures 405-411 feature sustained notes in the woodwinds and bassoons, while the strings play a rhythmic pattern of eighth notes. The timpani has a melodic line with a forte sfz dynamic at the end of measure 411. Measure 412 shows the woodwinds and bassoons playing a final chord, while the strings continue their rhythmic pattern.

IV.

Langsam, feierlich (♩ = 40)

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

p

Langsam, feierlich (♩ = 40)

Sul G barely touch grace note, until b. 13 but slide (subtly) up ever so slightly articulated throughout, accents a small pinch at the beginning of a note

Violin I

f molto espressivo *poco meno f* subito *p* non cresc.

Sul G barely touch grace note, until b. 13 but slide (subtly) up ever so slightly articulated throughout, accents a small pinch at the beginning of a note

Violin II

f molto espressivo *poco meno f* subito *p*

Sul G , ever so slightly articulated throughout, accents a small pinch at the beginning of a note

Viola

f molto espressivo *poco meno f* subito *p*



5

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

non diminuendo

pp

12

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

pp

pp

p

mp

p

p

senza vibrato

espressivo

20

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

p

mf

mp

f

sforzandi in mp

sfp

mp

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

mp

sf

3

Detailed description: This page of a musical score covers measures 25 through 28. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trumpets 1 & 2) features complex rhythmic patterns, including many triplets and sixteenth-note runs. The brass section (Horns and Trumpets) provides harmonic support with sustained notes and some melodic lines. The string section (Violins I and II) plays a steady, rhythmic accompaniment of eighth-note chords, marked with *sf* (sforzando) and crescendo/decrescendo hairpins. Dynamics such as *mp* (mezzo-piano) and *sf* are indicated throughout. Measure numbers 25, 26, 27, and 28 are clearly marked at the top of the page.

29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

31 $\text{♩} = 32$

Fl. 1 *mf* *fff*

Fl. 2 *fff*

Ob. 1 *f* *poco diminuendo*

Ob. 2 *f* *poco diminuendo*

Cl. 1 *f* *mp*

Cl. 2 *f*

Bsn. 1 *f* *f* *mf* *fff*

Bsn. 2 *mf* *fff*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *f* *poco diminuendo*

Tpt. 2 *f* *poco diminuendo*

Vln. I $\text{♩} = 32$
Sul G until b. 41
p espressivo

Vla. $\text{♩} = 32$
Sul G until b. 41
p espressivo

Vc.

Cb. *mf* *fff*

37 $\text{♩} = 36 \text{ } \text{♩} = 32$

Fl. 1 *mf* *p* *p*

Cl. 1 *come away slightly from each note* *mp* *p*

Cl. 2 *pp* *p*

Bsn. 1 *pp* *mp* *p*

Bsn. 2 *pp* *p*

Hn. 1 *come away slightly from each note* *p* *pp*

Hn. 2 *come away slightly from each note* *p* *pp*

$\text{♩} = 36 \text{ } \text{♩} = 32$

Vln. I *<sfz f>* *p* *pp* *mp*

Vln. II *<sfz f>* *p* *poco f* *p*

Vla. *sfz f* *p* *poco f* *p*



45 $\text{♩} = 27$ utter silence

Fl. 1 *p* *p* *poco rit.* *ppp*

Cl. 1 *p* *p* *poco rit.* *ppp*

Cl. 2 *p* *pp* *più p* *poco agitato* *ppp*

Bsn. 1 *pp* *pp* *p* *mf* *subito pp*

Bsn. 2 *pp* *pp* *p* *mf* *subito pp*

Hn. 1 *pp* *p* *mf* *subito pp*

Hn. 2 *pp* *p* *mf* *subito pp*

$\text{♩} = 27$

Vln. I *Sul A* *p senza vibrato* *Sul G* *p vibrato normale* *più p* *poco agitato* *ppp*

Vln. II *p* *più p* *poco agitato* *ppp*

Vla. *p* *più p* *(Sul G) Sul C* *poco agitato* *ppp*

NOTE: This passage contains a gradual filling out of the harmonic spectrum of A (fundamental at pitch of the double bass A-string) and D# (one tritone higher). The partials are played by individual string players and are to be tuned in line with the physical overtone series of the notes mentioned above (as indicated in each part). [Each partial which is an A or D# is omitted]
All partials are to be played without vibrato.

66

Vln. I D1

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

C nat 41 cents flat = B# 13th partial D# harmonic series

C# 31 cents flat = 7th partial D# harmonic series

II (harm)
I(open string)

C sharp 14 cents flat = 10th partial of A harmonic series

Gb 31 cents flat = 14th partial A harmonic series

pp

ppp

p

mp

ppp

76

Timp.

Vln. I D1

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

mf

pp

almost disappearing beneath the mass of partials

G natural 14 cents flat = 10th partial of D# harmonic series

88

Timp.

Vln. I D1

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

89

90

91

92

93

94

95

96

97

98

Timp.

Vln. I D1

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

109

Timp.

Vln. I D1

C# 31 cents flat = 14th partial D# harmonic series

ppp

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

122

Timp.

Vln. I D1

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

senza diminuendo



138

Timp.

2

2

3

2



154

Timp.

sempre **mp**

non diminuendo (non crescendo)