

Jolyon Laycock

# Among Seven Hills

Sinfonia Concertante for piano and orchestra



## Jolyon Laycock biography

Jolyon Laycock was born in Bath in 1946 and studied for B.Mus. at the University of Nottingham under Ivor Keys and Arnold Whittall before going on to study for his M.Phil. in composition. His composition teachers included Henri Pousseur, Cornelius Cardew and Roger Smalley. Later in life he studied for a Ph.D. at York University under Nicola Lefanu. During the 1970s he pursued a freelance career as an experimental sound artist based at the Birmingham Arts Laboratory and Spectro Arts Workshop, Newcastle. In 1979 he took up the post of Music and Dance Coordinator at the Arnolfini. In 1990 he became Concert Director at the University of Bath and at the Michael Tippett Centre at Bath Spa University where he founded the award-winning concert series Rainbow over Bath. He left the University in 2000 to complete his book *A Changing Role for the Composer in Society*. In 2004 he was appointed Senior Lecturer in Arts Management at Oxford Brookes University. He retired in 2010 and took on the chairmanship of Severnside Composers Alliance. In 2012 he won the EPSS Jubilee Song Competition with his setting of Philip Larkin's *The North Ship* which led to a collaboration with Sarah Leonard resulting in the composition of *Dark Seas*, a setting of five poems of Philip Larkin for coloratura soprano, clarinet and piano. His opera "Seven Stars", written in 1994, was his first work to use the system of "sea chords" that dominated all his compositions until 2010 when he discovered the compositional principle of all-interval fractal sets which has formed the theoretical basis of almost all his music up to the present day.

# Among Seven Hills

Sinfonia Concertante for Piano and Orchestra in 5 movements  
 (to be played without a break).

Duration 31 minutes

Orchestra:

2 Flutes (I doubling piccolo)  
 2 oboes  
 2 clarinets in Bb (II doubling bass clarinet in Bb)  
 2 bassoons

2 horns in F  
 2 trumpets in Bb  
 1 tenor trombone

Percussion: timpani; vibraphone; suspended cymbal; tamtam; snare drum; tubular bells.

Piano solo

Violins I (divisi)  
 Violins II (divisi)  
 Violas (divisi)  
 Cellos (divisi)  
 Double basses

All transposing instruments at sounding pitch.

Accidentals apply only in the bar in which they appear unless cancelled by a natural sign.  
 Occasional cautionary accidentals are used to avoid ambiguity

Movements

I Maestoso – page 4  
 II Moderato – page 63  
 III Allegro – page 92  
 IV Allegro – page 123  
 Cadenza Quasi adagio – page 145  
 V Andante – page 145

World Première: Wednesday 14 April 2010, 8.00pm Colston Hall II, Bristol

Philip Mead piano solo with the Bristol Ensemble conductor Neal Farwell

The concert was part of the Bristol Ensemble Elektrostatic series of 6 contemporary music concerts in Colston Hall II.

“Among Seven Hills” is a substantial work in five movements. Its title refers to the river Avon as it flows through a deep valley in the southern Cotswolds, the setting of the city of Bath. The work is not a symphonic poem in the traditional sense. It does not follow the course of the river from source to sea as in Smetana’s “Ma Vlast”, although the sequence of powerful, majestic chords with which the piece opens could be seen as a musical metaphor for the high Cotswold escarpment near Sherston and Tetbury. Instead it is an exploration of organic and riverine forms in music. The role of the piano is unlike that of a traditional concerto. To begin with it is treated as an equal with the rest of the orchestra, adding percussive colour and brilliance. It emerges gradually to achieve full solo brilliance only in the steeply rising and falling hill-like shapes and cascading cataracts of the fifth movement which is preceded by a contemplative solo cadenza.

All the motivic material for the work is derived from a 7-note all-interval set: A F♯ F♯ G D A♭ C first heard at the beginning in the 1st violins. This also provides the structural framework for the work as a whole. The harmonic language is based on the so-called "Sea Chords" first used in the sea interludes of my opera "Seven Stars".

Cover image: View of Lansdown from Little Solsbury near Bath

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**Among Seven Hills**  
Sinfonia concertante for piano and orchestra  
I.

Jolyon Laycock

**Maestoso ♩ = 100**

Flute

Flute 2

Oboe

Oboe 2

Clarinet in B $\flat$

Clarinet in B $\flat$  2

Bassoon

Bassoon 2

Horn in F

Horn in F 2

Trumpet in B $\flat$

Trumpet in B $\flat$  2

Tenor Trombone

Timpani

Cymbals

Vibraphone

Snare Drum

Tubular Bells

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Maestoso ♩ = 100

5  **$\frac{3}{4}$**  take picc.  **$\frac{4}{4}$**   **$\frac{3}{2}$**   **$\frac{5}{4}$**   
 Fl. Ob. Cl. tutti Bsn.  
 Hn. Tpt. Tbn.  
 Cym. S. D.  
 Pno.  
 Vln. 1 Vln. 2 Vla. Vc. Cb.

Dynamics and performance instructions:  
 - **Fl.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Ob.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs.  
 - **Cl.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs.  
 - **Bsn.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs.  
 - **Hn.**: dynamic marking ( $p$ ), slurs, grace notes.  
 - **Tpt.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Tbn.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Cym.**: dynamic marking ( $ff$ ), slurs.  
 - **S. D.**: dynamic marking ( $sf$ ), slurs.  
 - **Pno.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Vln. 1**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Vln. 2**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Vla.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Vc.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.  
 - **Cb.**: dynamic markings (e.g.,  $\text{sf}$ ,  $\text{ff}$ ), slurs, grace notes.

Measure 5:  **$\frac{3}{4}$** . Flute has grace notes. Oboe has a dynamic change. Clarinet has a dynamic change. Bassoon has a dynamic change. **take picc.** (Take Piccolo) instruction.  
 Measure 6:  **$\frac{4}{4}$** . Flute has a dynamic change. Oboe has a dynamic change. Clarinet has a dynamic change. Bassoon has a dynamic change.  
 Measure 7:  **$\frac{3}{2}$** . Flute has a dynamic change. Oboe has a dynamic change. Clarinet has a dynamic change. Bassoon has a dynamic change.  
 Measure 8:  **$\frac{5}{4}$** . Flute has a dynamic change. Oboe has a dynamic change. Clarinet has a dynamic change. Bassoon has a dynamic change.

9 **5** **3** **4** **4** **5** **4**

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

13 **4** **3** **2** **5** **4** **3** **2**

**4** **3** **2** **5** **4** **3** **2**

Musical score for orchestra and piano, page 18, measures 2-4.

**Measure 2:** Flute (F1.) rests. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Hn.) and Trombone (Tbn.) play sustained notes. Cymbals (Cym.) play eighth-note patterns. Piano (Pno.) plays eighth-note chords.

**Measure 3:** Flute (F1.) rests. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Hn.) and Trombone (Tbn.) play sustained notes. Cymbals (Cym.) play eighth-note patterns. Piano (Pno.) plays eighth-note chords.

**Measure 4:** Flute (F1.) rests. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Hn.) and Trombone (Tbn.) play sustained notes. Cymbals (Cym.) play eighth-note patterns. Piano (Pno.) plays eighth-note chords.

**Measure 5:** Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play eighth-note patterns. Viola (Vla.) and Cello (Cb.) play sustained notes. Bassoon (Hn.) and Trombone (Tbn.) play sustained notes. Cymbals (Cym.) play eighth-note patterns. Piano (Pno.) plays eighth-note chords.

22 **3**  
**4** **4** **5**  
**4** **3**  
**2**

F1.  
Ob.  
Cl.  
Bsn.

Hn.  
Tpt.  
Tbn.

Timp.  
Cym.  
S. D.

Pno.

Vln. 1  
Vln. 2  
Vla.  
Vc.

10

**A**

26 **3** **2** **b** **Funero**

F1. *f*

Ob. *f*

Cl. *f* **#8:** **8**

Bsn. *f*

Hn. *f* **b** **8:**

Tpt. *f*

Tbn. *f*

Tim. *ff*

Cym. *ff*

Tub. B. *ff*

**A**

3 **Funero**

Vln. 1

Vln. 2 *arco*

Vla. *f*

Vc. *arco*

Cb. *f*

**B**

$\frac{3}{4}$   $\frac{4}{4}$  **Espressivo**

Ob.

Ob. 2

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Tub. B.

Pno.

**pp**

**Lento**

**B**

$\frac{3}{4}$   $\frac{4}{4}$  **Espressivo**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz

arco

**p**

**pp**

**pp**

**pp**

**sf**

**arco**

**p**

36

Ob. - *pp*

Ob. 2 - *pp*

Cl. - *pp*

Cl. 2 - *pp*

Bsn. - *pp*

Bsn. 2 - *pp*

Tpt. - *mute on* *pp*

Tbn. - *mute on* *pp*

Pno.

Vln. 1 - *pp*

Vln. 2 - *pp*

Vla.

Vc.

Cb.

39

Ob.

Ob. 2

Cl.

Cl. 2

Bsn.

Bsn. 2

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**3**

**4**

**4**

**4**

pp

p

pp

pp

pp

\*

p

p

pp

p

pp

45

Ob.

Ob. 2

Cl.

Cl. 2

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mute

p

p

p

mp

z

p

5

p

p

50

F1.      - | : > b | > b | - |

F1. 2     - | : > b | > b | - |

Ob.      - | : > b | > b | - |

Ob. 2    - | : > b | > b | - |

Cl.      - | : pp > b | > b | - | 3  
mf < b |

Cl. 2    - | : pp > b | > b | - |

Bsn.    - | : pp > b | > b | - | mf 3

Bsn. 2   - | : pp > b | > b | - | 3 mf

Hn.      - | : > | - | > | - |

Tpt.     - | : > | - | > | - |

Tbn.    - | : > | - | > | - | mf

Pno.    - | : pp > b | > b | - | \*  
Rd.

Vln. 1   - | : > b | > b | - |

Vln. 2   - | : > b | > b | - |

Vla.    - | : pp > b | > b | - |

Vc.    - | : pp > b | > b | - |

Cb.    - | : # > b | > b | - |

54

**3** **4**

F1. F2. Ob. Ob. 2 Cl. Cl. 2 Bsn. Bsn. 2 Hn. Tpt. Tbn. Pno.

Vln. 1 Vln. 2 Vla. Vc. Cb.

58

Cl.

Cl. 2

Bsn.

Bsn. 2

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

62

F1. *mf*

F1. 2 *mf*

Ob. *mp* *mf*

Ob. 2 *mp* *mf*

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

Cl. 2

Bsn. *mp* *mf* *6* *mf*

Bsn. 2 *mp*

Hn.

Tpt. *mf*

Tbn.

Pno. *mf* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp*

Vc. *f*

Cb.

**4**

**3**

**4**

67 **4**

F1. *f* *ff* *f* *mp* *pp*  
F1. 2 *f* *ff* *f* *mp* *pp*  
Ob. *ff* *mp* *pp*  
Cl. *ff* *f* *mp* *pp*  
Cl. 2 *ff* *p* *mp* *pp*  
Bsn. *f* *p* *mp* *pp*  
Bsn. 2 *f* *ff* *mp* *pp*  
Hn. *ff* *mf* *pp*  
Tpt. *f* *ff* *mp* *pp*  
Tpt. *f* *ff* *mp* *pp*  
Tbn. *ff* *mp* *pp*  
Pno. *ff* *f* *p* *6*

**C** take piccolo

Vln. 1 *f* *ff* *f*  
Vln. 2 *f* *ff* *f*  
Vla. *^* *^*  
Vc. *^* *^*  
Cb. *f*

72 *6* *f* *5* *6* *3* *4*

Pno. *ff* *f* *mp* *ff*

77

Picc.  $\frac{4}{4}$   $b\varphi$

Fl. 2  $p$   $mf$

Bsn.  $p$   $mf$

Cym.  $p$

Vib.  $p$   $mf$

Pno.  $p$   $mf$  6  $f$  5 3  $mp$

Vln. 2  $\frac{4}{4}$

Vla.  $p$   $mf$

Vc.  $p$   $mf$

This musical score page contains nine staves of music. The top four staves include Picc., Fl. 2, Bsn., and Cym. instruments. The bottom five staves include Vib., Pno., Vln. 2, Vla., and Vc. instruments. The score begins with a dynamic  $p$  and a time signature of  $4/4$ . The first measure ends with a dynamic  $mf$ . The second measure starts with  $b\varphi$  and ends with  $p$ . The third measure starts with  $mf$ . The fourth measure starts with  $p$ . The fifth measure starts with  $mf$ . The sixth measure starts with  $f$ . The seventh measure starts with  $5$ . The eighth measure starts with  $3$ . The ninth measure starts with  $mp$ . The tenth measure starts with  $\frac{3}{4}$ . The bottom five staves (Vib., Pno., Vln. 2, Vla., Vc.) have dynamics  $p$ ,  $mf$ ,  $p$ ,  $mf$ , and  $p$  respectively. The Pno. staff has a dynamic  $p$  at the beginning of the first measure. The Vln. 2 staff has a dynamic  $p$  at the beginning of the first measure. The Vla. staff has a dynamic  $p$  at the beginning of the first measure. The Vc. staff has a dynamic  $p$  at the beginning of the first measure.

82

**2** **4**

**4**

*p* *mf*

*mf*

*mp*

*p*

*p* *mf*

*f*

**2** **4**

**3** **4**

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Cym.

Vib.

Pno.

Vln. 2 II

Vla.

Vc.

Cb.

88

Picc.

Fl. 2

Cl.

Bsn.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**3**

**4**

**2**

**3**

**4**

take flute

*mf*

*mf*

*p*

*p* *mf*

*p* *mf*

*mf*

*mf*

*p* *mf*

*mf*

*mf*

*p* *mf*

6

5

3

94

**3**

**4**

**4**

**2**

Bsn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

p

6

p

6

p

p

arco

98 **3**  
**2**

F1. *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim. *tr* *mf*

Pno. 5 3 6 *p* *led.*

Vln. 1 *mf* *p* 6

Vln. 2 5 3 *mf* *p* 6

Vla.

Vc.

Cb.

100

F1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*tr.*

*p*

5

3

7

*ped.*

6

*mf*

*p*

5

3

*mf*

*p*

6

*mf*

*p*

102

F1.

Ob.

Cl.

Bsn.

Hn. 8

Tpt. p

Tbn.

Tim. tr. p

Pno. 6 f p Ped. 7

Vln. 1 f mp p

Vln. 2 f mp p

Vla. f mp p

Vc. f mp p

Cb. f

104

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *f*

Hn. *mf*

Tpt.

Tbn. *mf* *f*

Timp. *mf* *f*

Pno. *mf* 5 3 *f* = *mf* 6 *Ped.*

Vln. 1 *mf* *f* > *mf*

Vln. 2 *mf* 5 3 *f* > *mf*

Vla. *mf* *f*

Vc. *mf*

Cb.

take piccolo

106

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

tr

mf

5

3

f

mf

6

7

Ped.

5

3

f

mf

f

mf

f

mf

mf

108

Picc. Fl. 2 Ob. Cl. Bsn. Hn. Tbn. Timp. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

*mf*

*8va*

*tr*

*mf*

*f*

*f*

*mf*

**D**

Funero

*take flute*

110

Picc. *mp*

F1. 2 *mp*

Ob. *mp* *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn.

Tpt.

Tbn. *p* *f*

Timp. *f*

Cym. *f*

Tub. B. piano plays tubular bells *ff*

Vln. 1 *mp* *p* *f*

Vln. 2 *mp* *p* *f*

Vla. *p* *f*

Vc. *f*

Cb. *f*

**5** **4** **3** **4** **5** **4**

**D** **Funero**

Fl. 115 **5**  
**3**  
**4**

Ob.

Cl.

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Cym.

S. D.

Tub. B.

Vln. 1  
5  
**4**  
**3**  
**4**

Vln. 2

Vla.

Vc.

Cb.

**E**

Leggermente

119

F1. -

F1. 2 - *pp*

Ob. - *pp*

Ob. 2 - *pp*

Cl. -

Cl. 2 - *pp* *#**b**b*

Bsn. - *pp* *#**#**#*

Bsn. 2 - *pp* *#**#**#*

Hn. - *pp* *#**S*

Tpt. - *pp* *#**S*

Tbn. - *pp* *#*

Pno. - *p* *#**#**#* *#**#**#*

Pno. - *#**#**#* *#**#**#*

**E**

Leggermente

Vln. 1 - *pp* *#**b**b* *#**#*

Vln. 2 - *pp* *#**b**b* *#**#*

Vla. - *pp* *#**#**#*

Vc. - *#**#**#* *#**#**#*

121

F1.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Bsn.

Bsn. 2

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

124

F1.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Bsn.

Bsn. 2

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

*sul. pont.*

*pp*

*\* Ped.*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*sul. pont.*

*pp*

*sul. pont.*

*pp*

*sul. pont.*

*pp*

*normal*

*p*

*sul. pont.*

*pp*

*normal*

*p*

126

F1.

Ob.

Ob. 2

Cl.

Cl. 2

Bsn.

Bsn. 2

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

**F**  
poco più lento

129

F1. *p* 5 7 3 solo 9

Cl.

Vib. *sempre Ped. sempre f*

Pno. *sf sf*

*sempre Ped.*

==

134

F1. 5 3 9 3 3

Cl. 7 > 3 3

Vib. # ♫

Pno. *sf sf* *sf sf*

==

138

F1. 5 9 5 9 5

Fl. 2 *p* 5 9 5

Cl. 7 5 3

Vib. ♫ ♫

Pno. *sf sf* *sf sf*

141

F1.

Fl. 2

Ob.

Cl.

Cl. 2

Vib.

Pno.

=

144

Fl. 2

Ob.

Cl.

Cl. 2

Vib.

Pno.

146

Fl. 2  
Ob.  
Cl.  
Cl. 2  
Vib.  
Pno.

9 5 3 3

sf sf

==

148

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Cl. 2  
Vib.  
Pno.

p 5 5 9 7 9 5 3

sf sf sf sf

150

Fl.

Fl. 2

Ob.

Cl.

Cl. 2

Vib.

Pno.

152

Fl.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Vib.

Pno.

Vln. 1

154

F1.

Ob.

Ob. 2

Cl.

Cl. 2

Vib.

Pno.

Vln. 1

156

F1.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Vib.

Pno.

Vln. 1

158

F1.

Fl. 2

Ob.

Ob. 2

Cl. 2

Vib.

(8)

Pno.

Vln. 1

160

F1.

F1. 2

Ob.

Ob. 2

Cl.

Cl. 2

Vib.

Pno.

Vln. 1

Vla.

ff

sf

p

tr

*(8)*

3

5

7

9

3

5

7

9

mf

solo

162

Fl.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

162

*p*

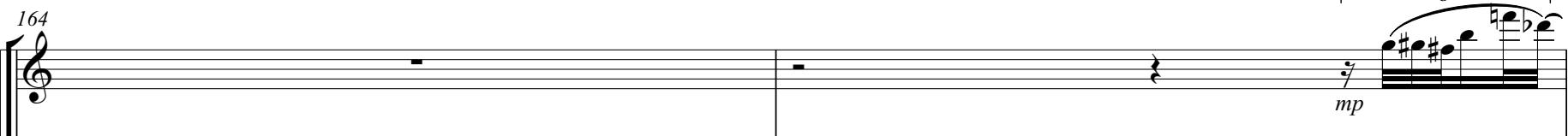
*sf*   *sf*   *sf*   *sf*   *sf*   *sf*   *sf*   *sf*

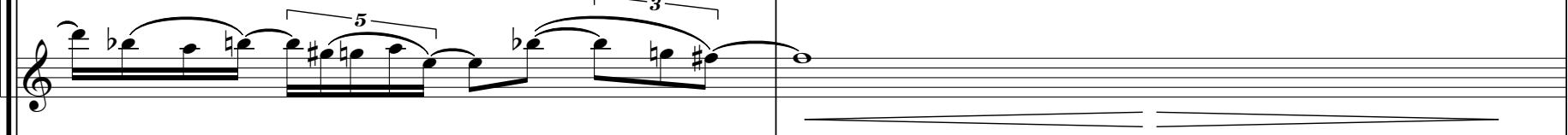
*mf*

*arcocolo*

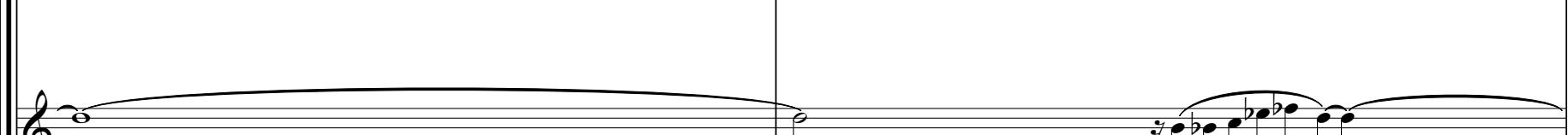
*mf*

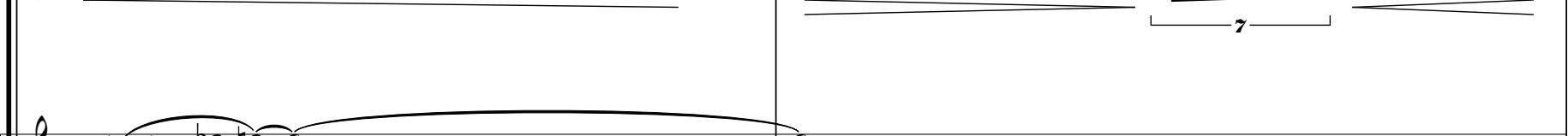
164

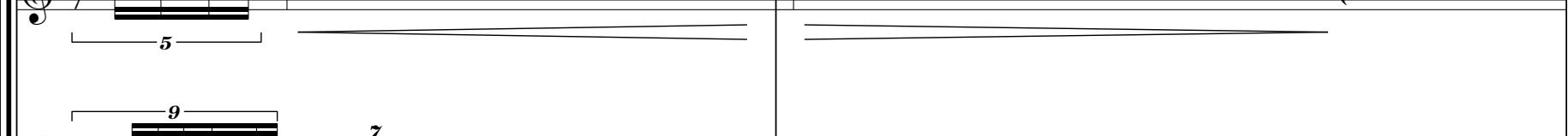
F1. 

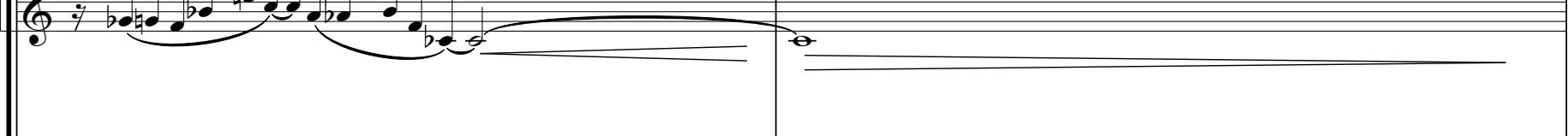
F1. 2 

Ob. 

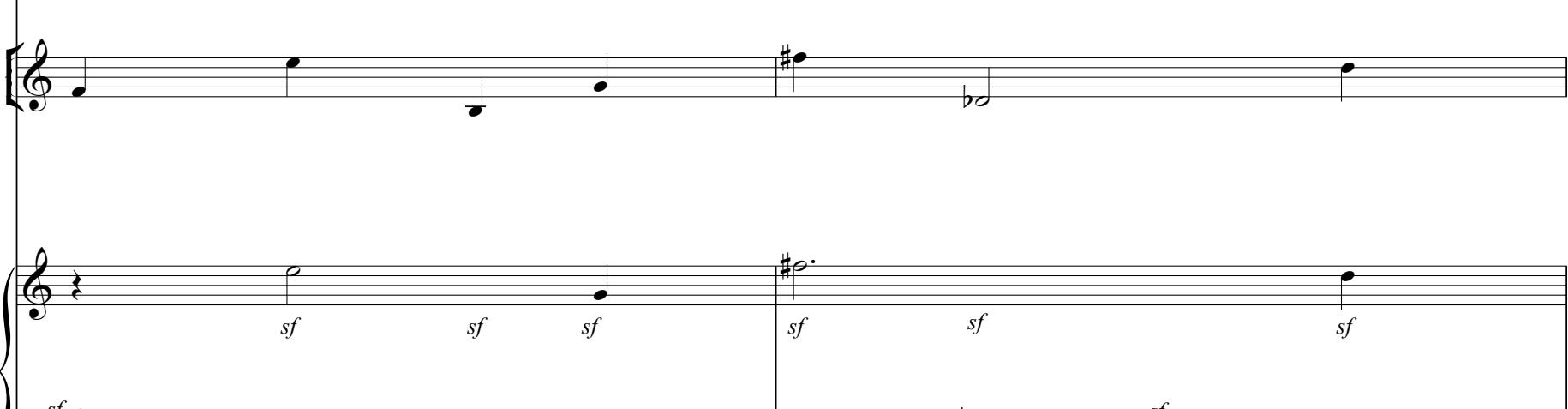
Ob. 2 

Cl. 

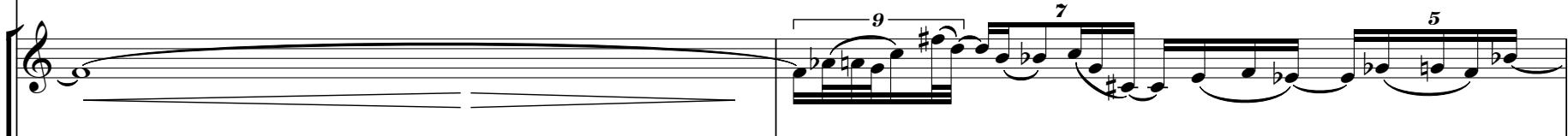
Cl. 2 

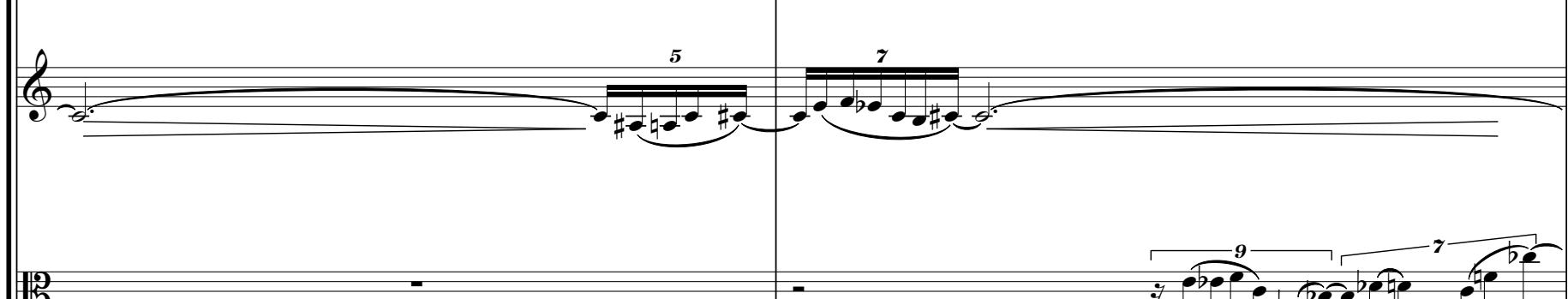
Bsn. 

Vib. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Musical score page 45 featuring ten staves of music for various instruments. The score includes:

- Fl. 1 (Flute 1) in treble clef, starting with a dynamic of  $\text{f}$ .
- Fl. 2 (Flute 2) in treble clef, mostly silent.
- Ob. 2 (Oboe 2) in treble clef, with a single note.
- Cl. 1 (Clarinet 1) in treble clef, with dynamics  $p$ ,  $3$ , and  $9$ .
- Cl. 2 (Clarinet 2) in treble clef, with dynamics  $3$  and  $9$ .
- Bsn. (Bassoon) in bass clef, mostly silent.
- Vib. (Vibraphone) in treble clef, with a single note.
- Pno. (Piano) in treble clef, with dynamics  $f$ ,  $sf$ ,  $sf$ ,  $sf$ ,  $5$ , and  $3$ .
- Vln. 1 (Violin 1) in treble clef, with a sustained note.
- Vln. 2 (Violin 2) in treble clef, with a dynamic  $3$ .
- Vla. (Cello/Violoncello) in bass clef, with dynamics  $5$  and  $3$ .

The score is marked with measure numbers 166 and 167, and includes various slurs, grace notes, and dynamic markings such as  $p$ ,  $f$ ,  $sf$ ,  $3$ ,  $5$ ,  $7$ , and  $9$ .

167

F1.

F1. 2

Ob. 2 *p*

Cl.

Cl. 2

Vib.

(8)

Pno. *sf* *sf* *sf* *sf* *sf* *sf*

Vln. 1

Vln. 2 *3*

Vla.

This musical score page contains a system of ten staves. The instruments listed from top to bottom are: Flute 1, Flute 2, Oboe 2 (with dynamics marked as *p*), Clarinet, Clarinet 2, Vibraphone, Piano (with dynamics marked as *sf*), Violin 1, Violin 2 (with dynamics marked as *3*), and Cello/Violoncello (Vla.). The piano part features six measures of staccato eighth-note patterns. The flute and oboe parts have melodic lines with various slurs and grace notes. The clarinet and vibraphone provide harmonic support. The violin and cello parts also contribute to the texture with their respective melodic and harmonic roles. Measure numbers 167 are indicated at the beginning of the system.

169

F1.

Fl. 2

Ob. 2

Cl.

Cl. 2

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Measure 1: Flute 1 (p), Flute 2 (p), Oboe 2 (p), Clarinet 1 (p), Clarinet 2 (p), Vibraphone (p), Piano (p). Measure 2: Flute 1 (f), Flute 2 (f), Oboe 2 (f), Clarinet 1 (f), Clarinet 2 (f), Vibraphone (f), Piano (f). Measure 3: Flute 1 (sf), Flute 2 (sf), Oboe 2 (sf), Clarinet 1 (sf), Clarinet 2 (sf), Vibraphone (sf), Piano (sf). Measure 4: Flute 1 (tr), Flute 2 (tr), Oboe 2 (tr), Clarinet 1 (tr), Clarinet 2 (tr), Vibraphone (tr), Piano (tr). Measure 5: Flute 1 (sf), Flute 2 (sf), Oboe 2 (sf), Clarinet 1 (sf), Clarinet 2 (sf), Vibraphone (sf), Piano (sf). Measure 6: Flute 1 (sf), Flute 2 (sf), Oboe 2 (sf), Clarinet 1 (sf), Clarinet 2 (sf), Vibraphone (sf), Piano (sf). Measure 7: Flute 1 (sf), Flute 2 (sf), Oboe 2 (sf), Clarinet 1 (sf), Clarinet 2 (sf), Vibraphone (sf), Piano (sf). Measure 8: Flute 1 (sf), Flute 2 (sf), Oboe 2 (sf), Clarinet 1 (sf), Clarinet 2 (sf), Vibraphone (sf), Piano (sf).

171

F1.

F2.

Ob.

Ob. 2

Cl.

Cl. 2

Bsn. 2

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

173

F1.

Ob.

Ob. 2

Cl.

Cl. 2

Bsn. 2

Vib.

Pno.

Vln. 1

Vln. 2

175

F1. -

F1. 2 -

Ob. -

Ob. 2 -

Cl. -

Cl. 2 -

B. Cl. -

Bsn. -

Bsn. 2 -

Hn. -

Tpt. -

Tbn. -

Cym. -

Vib. -

Pno. -

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

32

mf

9

5

mf

f

mf

normal

mf

mf

mf

mf

mf

mf

sf

sf

sf

ff

v

tutti

3

3

tutti

tutti

9

5

mf

**G**

177 **Tempo primo**

**3** **2** **5** **3** **5** **3**

F1. ff

F1. 2 -

Ob. ff >

Ob. 2 ff > > >

Cl. ff > > >

Cl. 2 > > >

Bsn. ff >

Bsn. 2 >

Hn. - > > > > > **p** **f** **3**

Tpt. - > > > > > **p** **#f** **f** **3**

Tbn. - > > > > > **p** **f** **3**

Cym. ff > > > > > **3**

S. D. - > > > > > **3**

Pno. - > > > > > **ff** **5** **v**

**G**

177 **Tempo primo**

**3** **2** **5** **3** **5** **3**

Vln. 1 ff

Vln. 2 ff

Vla. ff

Vc. ff >

Cb. ff >

182

**4** **3** **5** **3** **4**

Ob. Ob. 2 Cl. Cl. 2 Bsn.

Hn. Tpt. Tbn. Cym. S. D.

Pno.

Vln. 1 Vln. 2 Vla. Vc. Cb.

pizz **4** arco **3** ff **5** **3** **4**

sf ff

pizz arco

pizz arco

pizz arco

pizz arco

**H**

187 **4** **5** **4** **4** **Tranquillo**

Fl. 1. - *p* *mf* *ff*

Fl. 2. - *p* *subito* *6*

Ob. - *p* *mf* *ff*

Cl. - *p* *mf* *ff*

Cl. 2. - *p* *6*

Bsn. - *p*

Hn. - *p* *ff*

Tpt. - *p* *mf* *ff*

Tbn. - *p*

Cym. - *p*

S. D. - *mp* *ff*

Pno. - *sforzando*

Vln. 1. - *pizz.* *arco* *mute on*

Vln. 2. - *pizz.* *arco* *mute on*

Vla. - *pizz.* *arco* *mute on* *p*

Vc. - *p*

Cb. - *p*

191

F1.  
Fl. 2  
Ob.  
Cl.  
Cl. 2  
Vln. 1  
Vln. 1 II  
Vln. 2  
Vln. 2 II  
Vla.

6  
6  
6  
6  
6  
6  
p  
p  
p  
6  
6  
6  
6  
6

=

196

F1.  
Fl. 2  
Ob.  
Cl.  
Vln. 1  
Vln. 1 II  
Vln. 2  
Vln. 2 II  
Vla.

3  
3  
3  
11  
3  
3  
3  
3  
6

55

201

Fl.

Fl. 2

Ob.

Cl.

Cl. 2

Vln. 1

Vln. 1 II

Vln. 2

Vln. 2 II

Vla.

normal

normal

3

6

3

6

3

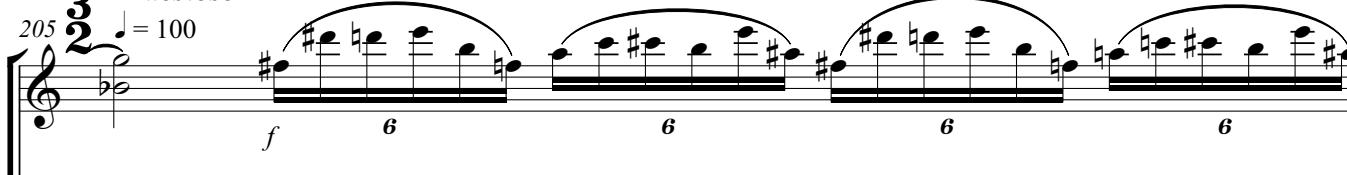
6

3

55

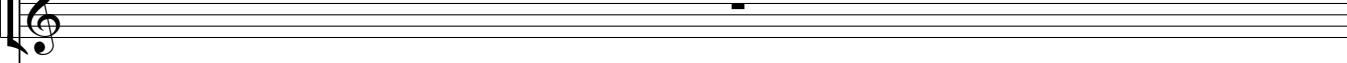
202

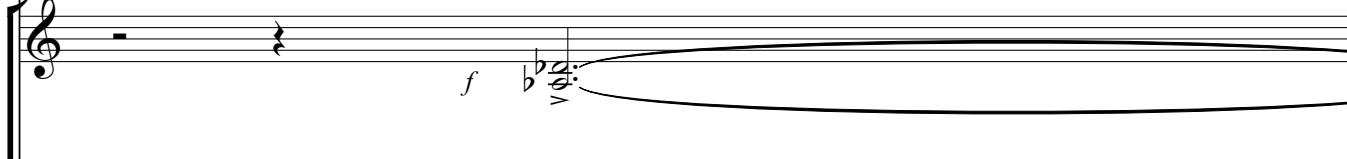
**I****Maestoso**205  $\frac{3}{2}$   $\text{♩} = 100$ 

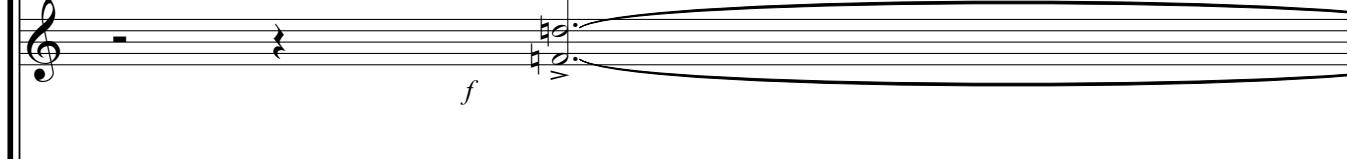
F1. 

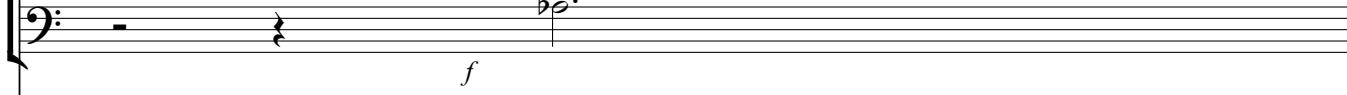
Ob. 

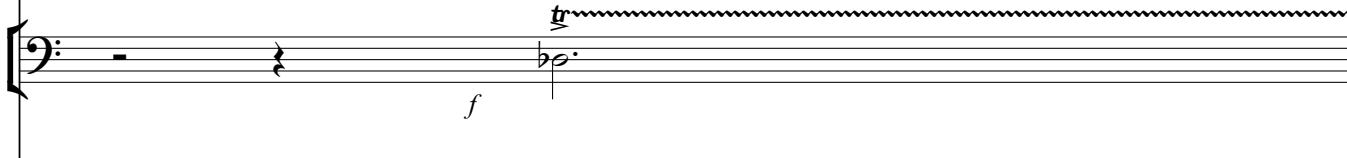
Cl. 

Cl. 2 

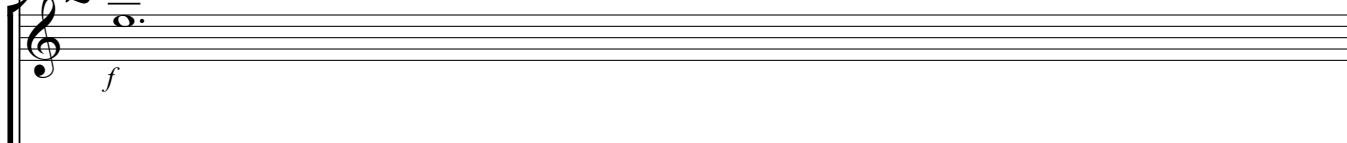
Hn. 

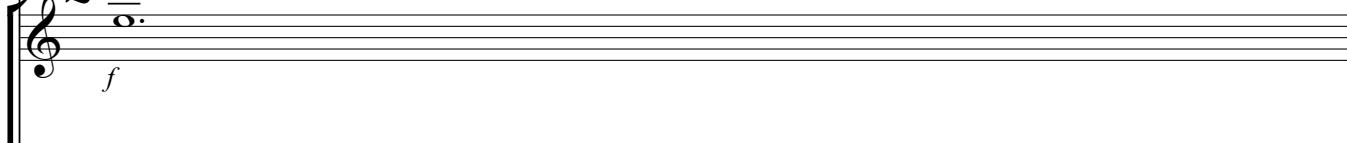
Tpt. 

Tbn. 

Timp. 

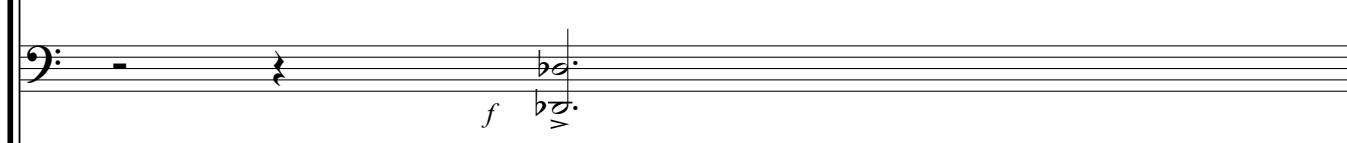
Pno. 

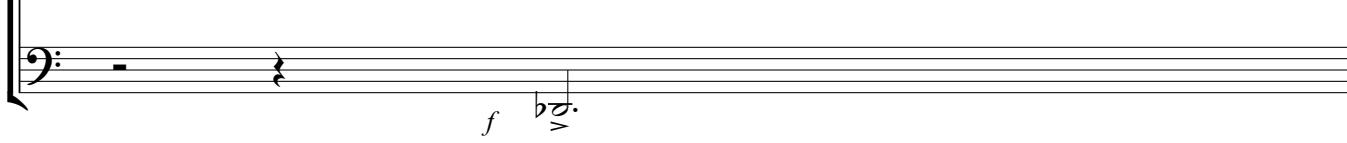
**I****Maestoso** $\frac{3}{2}$  

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

207

F1.

Ob.

Cl. solo

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

211

Ob. Cl. Hn. Tpt. Tbn. Timp. S. D.

5 4 4 32

Pno.

Vln. 1 Vln. 2 Vla. Vc.

pizz arco  
ff >

pizz arco  
ff >

pizz arco  
ff >

**J**

214 **3** **2** **Funero** **5** **2** **3** **4** **3** **4**

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Cym.

Tub. B.

**J**

**3** **2** **Funero** **5** **2** **3** **4** **3** **4**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

218

**3** **4** **5** **4** **2** **4** **4** **3** **2**

Ob. 2

Cl.

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Cym.

S. D.

Tub. B.

**3** **4** **5** **4** **2** **4** **4** **3** **2**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz arco

pizz arco

pizz arco

pizz arco

f

223

Ob.  $\frac{3}{2}$   
*p*

Cl.  $\frac{5}{4}$   
*p*

Bsn.  $\frac{3}{2}$   
*p* 8:  
8:

Hn.  $\frac{5}{4}$   
*mf*

Tpt.  $\frac{3}{2}$   
*mf*

Tbn.  $\frac{5}{4}$   
*mf*

Tim.  $\frac{5}{4}$   
*mf*

Cym.  $\frac{5}{4}$   
*mf*

S. D.

Tub. B.  $\frac{5}{4}$   
*mf*

3  
Vln. 1  $\frac{5}{4}$   
*p*

Vln. 2  $\frac{5}{4}$   
*p*  $\frac{8}{8}$

Vla.  $\frac{5}{4}$   
*p*

Vc.  $\frac{5}{4}$   
*mf*

Cb.  $\frac{5}{4}$   
*mf*

226

**5** **4** **3** **molto accel.** **5** **4**

Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. Cym. Tub. B.

**5** **4** **3** **molto accel.** **5** **4**

Vln. 1 Vln. 2 Vla. Vc. Cb.

II.

**Moderato** ♩ = 84

Cl. 230 85  
 Pno. mp#>  
 Vln. 1 solo mf

=

Cl. 235 85  
 Pno.  
 Vln. 1 =

=

Cl. 240 85  
 Pno.  
 Vln. 1

mp  
 dim.

245

A

F1.

Ob.

Cl.

Hn.

Hn.

Tpt.

Vib.

Pno.

Vln. 1

250

F1.  
Ob.  
Cl.  
Hn.  
Hn.  
Tpt.  
Vib.  
Pno.  
Vln. 1  
Vln. 2

tutti  
pp  
pp

255

Cl.  
Tpt.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.

dim.  
p  
mf  
f  
mp  
f  
mf  
dim.  
pp  
f

solo  
mute  
pp  
mute  
pp

**B**

260

Oboe 1

Oboe 2

Clar.

Horn

Trom.

Vib.

Pno.

Violin 1

Violin 2

Cello

**B**

tutti

normal

normal

dim.

pp

p

mf

3

6

265

Ob.

Ob. 2

Cl.

Hn.

Hn.

Tpt.

Vib.

Pno.

269

C

Ob.

Ob. 2

Cl.

Cl. 2

Hn.

Hn.

Tpt.

Vib.

Pno.

Vln. 1

Vla.

Vc.

*f*

C solo

pizz

pizz

273

Cl.

Cl. 2

Hn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

*f*

5

6

5

6

5

6

5

dim.

dim.

*mf*

*solo*

*f*

*dim.*

*dim.*

*mf*

*mf*

*mf*

277

F1.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Vib.

Pno.

Vln. 1

tutti

$\text{mf}$

$8^{\text{va}}$

Vln. 2

Vla.

$\text{mf}$

Vc.

281

Fl. 1

Fl. 2

Ob.

Ob. 2

Cl. 1

Cl. 2

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

71  
3  
4

*8va*

*8va*

*arco solo*

**D** Piu mosso  $\text{♩} = 108$

Fl. 284 3/4

Ob.

Bsn.

Vib.  $p$  *ped.*

Pno. *mf*

**D** Piu mosso  $\text{♩} = 108$

Vln. 1  $mp$

Vln. 2  $p$

Vla.  $mp$

Vc.

289

F1.

Ob.

Vib. Ped.

Pno.

Vln. 1

(8)

Vln. 2

Vla.

Vcl.

294

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Vln. 1

(8)

Vln. 2

Vla.

Vc.

299

**E**

F1.

Ob.

Cl.

Cl. 2

Bsn.

Tpt.

Tbn.

Vib.

Pno.

Vln. 1

Vln. 2

Vc.

**E**

p

p

p

pp

mf

tutti  
arco

mp

arco

p

306

F1. Ob. Cl. Cl. 2 Bsn. Hn. Tpt. Tbn. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc.

Flute, Oboe, Clarinet, Clarinet 2, Bassoon, Horn, Trumpet, Trombone, Vibraphone, Piano, Violin 1, Violin 2, Cello, Double Bass

Dynamic markings:  $f$ ,  $pp$ ,  $f$

Performance instructions: pizz., arco, solo, tutti,  $\frac{2}{4}$ ,  $\frac{3}{4}$

**F**

312

Fl.

Ob.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mp

mf

mf

p

mf

mf

mf

mf

pizz.

pizz.

318

F1.

Ob.

Cl. *f* — *pp*

Bsn. *f* — *pp* *mf* *d.*

Hn. *f* — *pp*

Tpt. *f* — *pp*

Tbn. *f* — *pp* *mf*

Vib. *f* — *pp* *mf* *ped.*

Pno. *f* — *pp* *mf*

Vln. 1 *mf*

Vln. 2 *f* arco *s'va* *mf* *#p.*

Vla. *mf*

Vc. *f* *mf* arco

324

F. 3  
4  
3  
4

Fl.

Ob.

Cl.

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Vln. 1

Vln. 2 (8)

Vla.

Vc.

Detailed description: This is a page from a musical score. The top section shows parts for Flute, Oboe, Clarinet, Clarinet 2, Bassoon, Horn, Trumpet, Trombone, and Vibraphone. The Vibraphone part features a rhythmic pattern of eighth-note pairs. The piano part below has two staves, with the lower staff continuing from the vibraphone's dynamic. The bottom section shows parts for Violin 1, Violin 2, Viola, and Cello. Violin 2 has a dynamic marking of (8) above its staff. The Cello part includes pizzicato and sustained notes. The score uses a mix of 3/4 and 4/4 time signatures, indicated by large numerals above the measures. Dynamics like f (fortissimo) and pp (pianississimo) are used throughout the piece.

329  $\frac{3}{4}$  *f*

F1.

Ob.

Cl.

Cl. 2

Vib. *f* *Ped.* \*

Pno. *f* *Ped.* \*

Vln. 1

Vla.

This musical score page contains six staves of music. The top four staves are woodwind instruments: Flute (F1.), Oboe (Ob.), Clarinet (Cl.), and Clarinet 2 (Cl. 2). The fifth staff is a vibraphone (Vib.) with dynamic *f* and pedal marking (*Ped.*). The bottom two staves are strings: Violin 1 (Vln. 1) and Cello (Vla.). Measure 329 starts with a dynamic *f*. The score includes measure numbers and a tempo marking of  $\frac{3}{4}$ . Various musical elements such as slurs, grace notes, and sixteenth-note patterns are present throughout the staves.

**G**

**58** **Moderato**  $\text{♩} = 84$

F1. *f*

Ob.

Cl. *f*

Cl. 2 *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vib. *f*

Pno. *f* *p*

**G**

**59** **Moderato**  $\text{♩} = 84$

Vln. 1 *mf*

Vln. 2 *f* arco

Vla.

Vc. *f* arco

Musical score for Flute (Fl.), Piano (Pno.), and Violin (Vln. 1). The score consists of two systems of music.

**Measure 337:** Flute plays a melodic line with grace notes and slurs. The piano provides harmonic support with sustained chords. Violin 1 plays a rhythmic pattern of eighth and sixteenth notes.

**Measure 341:** Flute continues its melodic line. The piano maintains harmonic support. Violin 1 plays a rhythmic pattern of eighth and sixteenth notes.

**Measure 342 (8va):** Flute plays a melodic line. The piano maintains harmonic support. Violin 1 plays a rhythmic pattern of eighth and sixteenth notes.

345

H

F1.  
Fl. 2.  
Ob.  
Cl.  
Hn.  
Hn.  
Vib.  
Pno.

Vln. 1  
=

350

H

F1.  
Fl. 2.  
Ob.  
Cl.  
Hn.  
Hn.  
Tpt.  
Vib.  
Pno.

355

I

F1.

F2.

Ob.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

3

5

6

3

mf

pp

mute

pp

pp

**J**

**2** piu mosso  $\downarrow = 112$

361

Ob.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mf

tutti

mf

normal

normal

mf

mf

368

F1. Ob. Cl. Bsn.

Hn. Tpt. Tbn.

Pno.

Vln. 1 Vln. 2 Vla. Vc.

K

377

**3** poco rall.      **2** a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

385

**3/4** poco rall. . . . . **2/4** a tempo

F1.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Pno.

Vln. 1  
(8)  
Vln. 2  
Vla.  
Vc.

393

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Pno. *p* *mf*

**L**

**3** *poco rall.* **2** *a tempo*

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

401

F1.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

408

This musical score page contains ten staves of music. From top to bottom, the instruments are: Flute (F1), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Bassoon (Vla.). The score is in common time, with a key signature of one sharp (F#). Measure 408 begins with a dynamic of *f*. The Flute and Oboe play eighth-note patterns. The Clarinet enters with a sustained note. The Trumpet and Trombone provide harmonic support. The Vibraphone plays a rhythmic pattern of eighth notes. The Piano has a prominent role, featuring sixteenth-note patterns with grace notes. The Violins play eighth-note patterns, while the Cello and Bassoon provide harmonic bass lines. The piece concludes with a dynamic of *f*.

## III.

413 **5** Allegro  $\text{♩} = 96$

Fl.

Cl.

Tpt.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

416

Fl.

Cl.

Tpt.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains six staves of music for orchestra and piano. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Snare Drum (S. D.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The score is divided into three measures, numbered 4, 5, and 7. Measure 4 starts with a rest for Flute and Clarinet, followed by a rhythmic pattern for Trumpet and Piano. Measure 5 begins with a dynamic *p* for Flute and Clarinet, followed by a melodic line for Trumpet and Piano. Measure 7 starts with a dynamic *mf* for Flute and Clarinet, followed by a rhythmic pattern for Trumpet and Piano. Various performance instructions like *pizz*, *arco*, and dynamics such as *p*, *mf*, and *mf* are included throughout the measures.

419

The musical score page 94 consists of ten staves. The top staff features Flute (F1), Clarinet (Cl.), Trumpet (Tpt.), and S. D. (Snare Drum). The second section starts with a piano dynamic (p) and includes a piano (Pno.) staff. The third section begins with Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The score is marked with various dynamics such as *pizz.*, *arco*, and *mf*. Measure numbers 7, 4, 3, and 4 are indicated above the staves.

422 5 7 3 4  
 Ob. mf mf f f  
 Cl. mf - mf f  
 Bsn. 2 - f - -  
  
 Hn. mf f f f  
 Tpt. normal mf f f f  
 Tbn. mf f mf f f  
  
 S. D. - - f f f  
  
 Pno. mf mf f f  
  
95  
  
5 7 3 4 4  
 Vln. 1 f mf pizz arco f  
 Vln. 2 mf f mf pizz arco f  
 Vla. mf f mf pizz arco f  
 Vc. mf f mf pizz arco f  
 Cb. - - f mf f f

426

Picc.  $\frac{4}{4}$  *mf*

F1.  $\frac{4}{4}$  *mf*

Ob.  $\frac{4}{4}$  *mf*

Cl.  $\frac{4}{4}$

Hn.  $\frac{4}{4}$  *mf*

Tpt.  $\frac{4}{4}$  *mf*

Tbn.  $\frac{4}{4}$  *mf*

S. D.  $\frac{4}{4}$

Pno.  $\frac{4}{4}$  *mf*

$\frac{5}{4}$

$\frac{7}{4}$

Vln. 1  $\frac{4}{4}$  *mf*

Vln. 2  $\frac{4}{4}$  *mf*

Vla.  $\frac{4}{4}$  *mf*

Vc.  $\frac{4}{4}$  *mf*

Cb.  $\frac{4}{4}$

429

Picc. 7 4

F1.

Ob. 5 4

Cl. 7 4

Bsn. 2

Hn.

Tpt.

Tbn.

S. D.

Pno. A 5 5

Vln. 1 7 4

Vln. 2 4 5

Vla. 5 7

Vc. 7 4

Cb.

432

Picc.  $\frac{7}{4}$   $\overbrace{\text{6}} \overbrace{\text{6}} \overbrace{\text{6}} \overbrace{\text{6}}$   $\frac{3}{4}$   $\frac{4}{4}$

F1.  $\frac{5}{4}$   $\frac{5}{4}$

Ob.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

Cl.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

B. Cl.  $\frac{6}{4}$   $\frac{6}{4}$

Hn.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

Tpt.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

Pno.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

Vln. 1  $\frac{7}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vln. 2  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vla.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

Vc.  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

434

**4** **2** **4**

Picc. Ob. Cl. B. Cl. Hn. Tpt. Pno.

Vln. 1 Vln. 2 Vla. Vc.

This page contains ten staves of musical notation. The instruments listed are Picc., Ob., Cl., B. Cl., Hn., Tpt., Pno., Vln. 1, Vln. 2, Vla., and Vc. Various dynamics such as *f*, *sf*, and *sf>* are indicated. Performance instructions like '5' and '6' are placed above specific notes or groups of notes. Measure numbers 434, 2, and 4 are positioned at the top right.

**B**

437

**4** **5** **6** **6** **6** **7**

F. Ob. Cl. Tpt. Pno.

This page begins with a section labeled 'B'. It features five staves: Flute (F.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), and Piano (Pno.). The trumpet part is marked 'muted'. Dynamics include *f*, *p*, and *mf*. Measure numbers 437, 5, 6, 6, 6, and 7 are present. Measures 5 and 6 show sixteenth-note patterns with grace notes.

Musical score for orchestra and piano, page 439. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Piano (Pno.). The key signature changes from 7/4 to 3/4 and then to 4/4. The flute, oboe, and clarinet play sixteenth-note patterns in measures 1-3. The trumpet and piano provide harmonic support with sustained notes and rhythmic patterns. The horn part is marked "mute" in measure 4.



Musical score for orchestra and piano, page 101. The score consists of eight staves. The top six staves represent the orchestra: Picc., Fl., Ob., Cl., Hn., and Tpt. The bottom two staves represent the piano. The music is in common time (indicated by '4'). Measure 1 (measures 1-3) shows Picc., Fl., and Cl. playing eighth-note patterns in sixteenth-note groups, dynamic f. Measures 4-5 show the same instruments continuing their patterns, dynamic p. Measures 6-7 show Ob. and Cl. playing eighth-note patterns in sixteenth-note groups, dynamic f. Measures 8-9 show Hn. and Tpt. playing eighth-note patterns in sixteenth-note groups, dynamic f. Measures 10-11 show Tpt. playing eighth-note patterns in sixteenth-note groups, dynamic p. Measures 12-13 show Pno. playing eighth-note patterns in sixteenth-note groups. The score includes dynamic markings 'f' and 'p', and performance instructions 'normal'.

C

**5**  
**4**

**7**  
**4**

449

Ob.  $\frac{7}{4}$

Cl.  $f$

Bsn. 2  $mf$

Hn.  $ff$   $f$

Tpt.  $ff$   $f$

Tbn.  $ff$   $f$

Timp.  $f$

Tub. B.  $f$

$mf$

Pno.  $f$

$mf$

Vln. 1  $\frac{7}{4}$

Vln. 2  $\frac{3}{4}$

Vla.  $\frac{7}{4}$

Vc.  $p$

Cb.  $p$

This page contains two systems of musical notation. The first system (measures 449-5) includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon 2 (Bsn. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), and Bass Trombone (Tub. B.). The second system (measures 6-7) includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vc.), and Piano (Pno.). Measure 449 starts in 7/4 time with sustained notes. Measures 5 and 6 transition to 3/4 time. Measure 7 returns to 7/4 time. Dynamics such as  $ff$ ,  $f$ ,  $mf$ , and  $p$  are used throughout.

451

**7**

Ob. *mp*      *p*      *ff*

Ob. 2

Cl. *mp*      *p*      *ff*

Bsn. 2 *mp*      *p*      *p*      *ff*

Hn. *mp*      *p*      *p*      *ff*      *mute*      *p*

Tpt. *mp*      *p*      *ff*

Tbn. *mp*      *p*      *ff*      *p*

Tim. *mp*

S. D.

Tub. B. *mp*      *p*

Pno. *mp*      *p*      *ff*      *p*

**D**

**2**

**4** *molto tranquillo*

3

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb.

454

F1. *p*

Ob.

Ob. 2 *3*

Cl. *p* *3* *6*

B. Cl. *p*

Bsn.

Bsn. 2 *3*

Hn. *3* *3*

Hn. *mute* *P* *3* *3*

Tpt. *mute* *P* *3* *3*

Tbn.

Vib.

Pno.

Vc. *2* *4* *4* *2* *4*

459

Ob.

Ob. 2

Cl.

B. Cl.

Bsn.

Tbn.

Vib.

Vc.

463

Fl.

Fl. 2

Ob.

Ob. 2

Cl.

B. Cl.

Tpt.

Tbn.

Vib.

Pno.

Vc.

467

Fl.

Fl. 2

Ob.

Ob. 2

Cl.

B. Cl.

Tpt.

Vib.

Vln. 1

Vln. 2

*poco rall.*

*6*

*3*

*p*

*6*

*3*

*p*

*poco rall.*

E

2  
4

4  
4

475

Fl.

Ob. 2

Cl.

B. Cl.

Bsn. 2

Hn.

Tpt.

Tpt.

Pno.

Vln. 1

Vc.

4

2

4

6 3

3

p

p

p

3

6

3

3

2

4

4

p

This musical score page contains nine staves of music. The top five staves (Flute, Oboe 2, Clarinet, Bassoon 2, Horn) begin with rests. The bottom four staves (Trumpet, Trombone, Piano, Violin 1) play eighth-note patterns. Measure 475 starts with a 4/4 time signature, changes to 2/4, then 4/4 again. Measures 476-477 show various dynamics (p, p, p) and sixteenth-note patterns. Measure 478 begins with a piano dynamic and a sixteenth-note pattern.

479

F1.

Ob. 2

Cl.

Bsn. 2

Hn.

Tpt.

Vib.

Pno.

Vln. 1

2 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3

3 5 6

p

484 **4** *poco rall.* - - - - **a tempo** **F**

F1. - - - - -

Ob. - - - - - *p* - - - - -

Ob. 2 - - - - - *p* - - - - -

Cl. - - - - - *3* - - - - -

B. Cl. - - - - - *p* - - - - -

Bsn. - - - - - *p* - - - - -

Bsn. 2 - - - - - *3* - - - - -

Hn. - - - - - - - - - -

Tpt. - - - - - *3* - - - - -

Tbn. - - - - - - - - - - *p* - - - - -

Vib. - - - - - - - - - -

Pno. - - - - - - - - - -

**4** *poco rall.* - - - - **a tempo** **F**

Vln. 1 - - - - - *p* - - - - -

Vln. 2 - - - - - *p* - - - - -

Vla. - - - - - *p* - - - - -

Vc. - - - - - - - - - - *p* - - - - -

488

2 4 4 4

Fl.

Ob.

Ob. 2

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Vc.

493 **4**

poco rall. a tempo **G**

F1.

Ob.

Ob. 2

Cl. 3

B. Cl. 6

Bsn. p

Bsn. 2 3 3

Tpt. p

Tpt. p 3 3

Tbn. p

Vib.

Pno.

Vln. 1 poco rall. p a tempo **G**

Vla. p

Vc. p

497

F1. *p*

Fl. 2

Ob.

Cl. *p*

B. Cl. *p*

Bsn. *3*

Bsn. 2 *3*

Hn. *p* *3* *3* *3* *normal*

Tpt.

Tpt. *3*

Tbn.

Vib.

Pno.

Vc. *2* *4* *4* *2* *4*

502

**Ob.**

**Ob. 2**

**B. Cl.**

**Bsn.**

**Hn.**

**Tpt.**

**Tpt.**

**Tbn.**

**Vib.**

**Pno.**

**Vc.**

**4**

**2**

**4**

**p**

506

F1.      *poco rall.*      *a tempo*      **H**

Ob.      *p*

Ob. 2      *p* *#*

B. Cl.      *5*      *6*

Hn.      *3*      *3*      *normal*

Tpt.      *3*      *normal*

Tpt.      *normal*

Tbn.      *p*

Vib.

Pno.

Vln. 1      *p*      *a tempo*      **H**

Vla.      *p*

Vc.      *p*

510

F1.

Ob.

Ob. 2

B. Cl.

Tbn.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

**I** Maestoso ♩ = 100

3  $\frac{5}{2}$  5  $\frac{4}{4}$

Fl.

Ob.

Ob. 2

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

514

Fl.

Ob.

Ob. 2

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

519

Fl. 4 3 5 3 4 4 5

Ob. sf ff

Cl. ff

Bsn. sf ff

Hn. sf ff

Tpt. sf ff

Tbn. sf ff

Cym.

S. D. sf

Pno. sf ff

Vln. 1 4 3 5 3 4 4 5  
arco sf ff

Vln. 2 3 5 3 4 4 5  
arco sf ff

Vla. 4 3 5 3 4 4 5  
arco sf ff

Vc. 4 3 5 3 4 4 5  
arco sf ff

Cb. 4 3 5 3 4 4 5  
arco sf ff

524 4 Picc. *p* *mf* *ff* *sf*

F1. *p* *mf* *ff* *sf*

Ob. *p* *mf* *ff* *sf*

Cl. *p* *mf* *ff* *sf*

Bsn. *p* *p*

Hn. *p* *mf* *ff* *sf*

Tpt. *p* *mf* *ff* *sf*

Cym.

S. D. *mf* *ff*

Pno. *p* *sf*

Vln. 1 5 4 *pizz.* 4 4 *sf* arco 3 2

Vln. 2 *pizz.* *sf* arco

Vla. *pizz.* *sf* arco

Vc. *pizz.* *sf* arco

Cb.

526

Picc.  $\frac{3}{2} \# \bar{\text{o}}$

F1.  $\# \bar{\text{o}}$   
*ff*

Ob.  $\gamma$  *ff*

Cl.  $\gamma$

Bsn.  $\text{o}$   
*ff*

Hn.  $\text{ff}$

Tpt.  $\text{ff}$

Tbn.  $\text{ff}$

Cym.

Pno.  $\text{ff}$

Vln. 1  $\frac{3}{2} \# \bar{\text{o}}$

Vln. 2  $\# \bar{8}$   
*ff*

Vla.  $\text{o}$   
*ff*

Vc.  $\text{ff}$

Cb.  $\text{ff}$