

Derek B. Scott

**Symphony No.1**

in A flat major

Op.23

1995

*Full Score*

## **Orchestra**

Piccolo

2 Flutes

2 Oboes

Cor Anglais

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

2 Bassoons

4 Horns in F

2 Trumpets in B $\flat$

3 Trombones (TTB)

Tuba

Timpani

Percussion (3)

Cymbals, (susp./pair) Bass Drum,  
Triangle, Side Drum,  
Tubular Bells, Glockenspiel

Harp

Strings

*Duration c.23 minutes*

*(6', 7', 3', 7')*

*Recorded by the Liepaja Symphony Orchestra  
conducted by Paul Mann  
(Toccatà Classics TOCC 0646)*

Score typeset and edited by Paul Mann, March 2022

# Symphony No.1

in A flat major

## I

DEREK B. SCOTT  
Op.23 (1995)

Allegro moderato ♩=112

poco rit. a tempo

Woodwind and Percussion section of the score. The instruments listed are Piccolo, Flutes 1.2., Oboes 1.2., Cor Anglais, Clarinets 1.2. in Bb, Bass Clarinet in Bb, Bassoons 1.2., Horns 1.2. in F, Horns 3.4. in F, Trumpets 1.2. in Bb, Tenor Trombone 1, Tenor Trombone 2, Bass Trombone, Tuba, Timpani, Snare Drum, Cymbals, Bass Drum, and Tubular Bells. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like "1. solo". The woodwinds and timpani have active parts, while the brass and percussion are mostly silent in this section.

Allegro moderato ♩=112

poco rit. a tempo

String section of the score, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *mf* (mezzo-forte) and performance instructions like "div." (divisi). The strings have active parts throughout the section.

9

Picc.

Fl. 1.2. *f* 1. solo *f*

Ob. 1.2. *f* 1. solo *mf*

C.A. *f* solo *f*

Cl. 1.2. in Bb (1.) *f* *f*

B. Cl. in Bb *f*

Bsn. 1.2. *mf*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in Bb

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp. *f*

Hp. *f* F<sub>3</sub> to F<sub>4</sub> *f*

Vln. I pizz. *f* arco *f* pizz. *f*

Vln. II pizz. *f* arco *mf* pizz. *f*

Vla. pizz. unis. *f* arco div. *mf* unis. *f* pizz. *f*

Vc. arco unis. *mf* *f*

Cb. arco *mf* *f*





**B**

29

Picc. -

Fl. 1.2. -

Ob. 1.2. -

C.A. -

Cl. 1.2. in B $\flat$  -

B. Clt. in B $\flat$  - *f* solo *p*

Bsn. 1.2. - *mf*

Hn. 1.2. in F -

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 - *mf*

T.Tbn.2 - *mf*

B.Tbn. -

Tba. -

Timp. - *mf*

**B**

Vln. I - *mp cantabile*

Vln. II - *p*

Vla. - *p*

Vc. - *p*

Cb. - *p*

C

36

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

*solo*  
*mp cantabile*

*pp*

*pp*

C

Vln. I

Vln. II

Vla.

Vc.

Cb.



43

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo  
*mp* cantabile

*mp*

*p*

*p*

*mf*

*mp*

*mp*

*mp*

*mp*

50

Picc. *f*

Fl. 1.2. 1.solo *mf* *cantabile* *f* a2

Ob. 1.2. *f*

C.A. *mp* *f*

Cl. 1.2. in B $\flat$  *mp* *p* *f* a2

B. Cl. in B $\flat$  *mf* *f*

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  *mf*

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 50, contains staves for various instruments. The Piccolo (Picc.) has a single note at the end of the page marked *f*. The Flute 1 and 2 (Fl. 1.2.) part features a first solo (1.solo) starting at measure 2, marked *mf* and *cantabile*, with a crescendo leading to *f* and a second octave (a2) at the end. The Oboe 1 and 2 (Ob. 1.2.) has a single note at the end marked *f*. The Cor Anglais (C.A.) has a melodic line starting at measure 2, marked *mp*, with a crescendo to *f*. The Clarinet 1 and 2 in B-flat (Cl. 1.2. in B $\flat$ ) has a melodic line starting at measure 2, marked *mp*, then *p*, with a crescendo to *f* and a second octave (a2) at the end. The Bass Clarinet in B-flat (B. Cl. in B $\flat$ ) has a melodic line starting at measure 2, marked *mf*, with a crescendo to *f*. The Bassoon 1 and 2 (Bsn. 1.2.) has a rhythmic accompaniment of eighth notes. The Horn 1 and 2 in F (Hn. 1.2. in F) and Horn 3 and 4 in F (Hn. 3.4. in F) are silent. The Trumpet 1 and 2 in B-flat (Tpt. 1.2. in B $\flat$ ) has a single note at the end marked *mf*. The Trombone 1 (T.Tbn.1), Trombone 2 (T.Tbn.2), Bass Trombone (B.Tbn.), and Tuba (Tba.) are silent. The Timpani (Timp.) has a single note at the end marked *mf*. The Violin I (Vln. I) has a melodic line starting at measure 2, marked *f*. The Violin II (Vln. II) has a melodic line starting at measure 2, marked *mf*. The Viola (Vla.) has a melodic line starting at measure 2, marked *mf*. The Violoncello (Vc.) has a melodic line starting at measure 2, marked *mf*. The Contrabass (Cb.) has a melodic line starting at measure 2, marked *mf*.

57 **D**

Picc. *ff*

Fl. 1.2. *ff*

Ob. 1.2. *ff* a2

C.A. *ff*

Cl. 1.2. in Bb *ff*

B. Cl. in Bb *ff*

Bsn. 1.2. *f*

Hn. 1.2. in F *ff* a2

Hn. 3.4. in F *ff* a2

Tpt. 1.2. in Bb *f*

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. *f*

Timp. *ff* *f* *ff*

S. D. *f*

Cym. *f*

B. D. *f*

**D**

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Cb.

62

**E**

This page of the orchestral score, numbered 62, covers measures 61 through 65. It is marked with a rehearsal cue 'E' above measure 63. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2 in Bb, Bass Clarinet in Bb, Bassoon 1 & 2, Horn 1 & 2 in F, Horn 3 & 4 in F, Trumpet 1 & 2 in Bb, Trombones 1, 2, and 3, Tuba, Tympani, Snare Drum, Cymbals, Bass Drum, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The woodwinds and strings feature various dynamics such as *ff*, *f*, *dim.*, *mf*, and *f*, as well as performance instructions like *pizz.* and *1. solo*. The percussion includes rhythmic patterns on the snare drum and cymbals, and the harp provides accompaniment in the lower register.

68

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Clt. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*dim.*

*mp*

1. solo

solo



F

80

Picc.

Fl. 1.2. *1.solo* *mf*

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$  *1.solo* *p* *mf*

B. Clt. in B $\flat$

Bsn. 1.2. *1.solo* *f* *a2* *f*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D.

Cym.

Tub. B.

Hp. *mf* E $\flat$ , F, G, A $\flat$ ; B $\flat$ , C, D $\flat$

Vln. I *mp* *p* *f* *tutti*

Vln. II *mp* *p* *f* *tutti*

Vla. *mp* *p* *f* *tutti*

Vc. *mp* *f*

Cb. *f*

F

87

Picc. *f* *ff* *ff* *ff*

Fl. 1.2. *ff* *ff* *ff* *ff*

Ob. 1.2. *ff* *ff* *ff* *ff*

C.A. *f* *ff* *ff* *ff*

Cl. 1.2. in Bb *f* *ff* *ff* *ff*

B. Cl. in Bb *f* *ff* *ff* *ff*

Bsn. 1.2. *ff* *ff* *ff* *ff*

Hn. 1.2. in F *f* *f* *f* *f* a2

Hn. 3.4. in F *f* *f* *f* *f* a2

Tpt. 1.2. in Bb *ff* *ff* *ff* *ff*

T.Tbn.1 *ff* *ff* *ff* *ff*

T.Tbn.2 *ff* *ff* *ff* *ff*

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

Tba. *ff* *ff* *ff* *ff*

Timp. *f* *f* *f* *f*

S. D.

Tub. B.

Hp. F to F# C to C# G to G# D to D# A to A# E to E# *ff*

Vln. I *ff* *ff* *ff* *ff*

Vln. II *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff*



92

**rall.** **a tempo**

Picc. *sfz* *ff*

Fl. 1.2. *sfz* *ff*

Ob. 1.2. *sfz* *ff* 1. solo *f*

C.A. *ff*

Cl. 1.2. in B $\flat$  *sfz* *ff*

B. Clt. in B $\flat$  *ff*

Bsn. 1.2.

Hn. 1.2. in F *sfz* *ff*

Hn. 3.4. in F *sfz* *ff*

Tpt. 1.2. in B $\flat$  *a2* *ff*

T.Tbn.1 *sfz* *ff*

T.Tbn.2 *sfz* *ff*

B.Tbn. *sfz* *ff*

Tba.

Timp. *p*

S. D. *sfz* *ff*

Tub. B. *ff*

Hp. A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$

**rall.** **a tempo**

Vln. I *sfz* *ff*

Vln. II *sfz* *ff*

Vla. *sfz* *ff*

Vc. *sfz* *ff*

Cb. *sfz* *ff*

98 **G**

Picc. *p* *pp* *solo*

Fl. 1.2. *f* *p* *p > pp* *solo*

Ob. 1.2. *p* *pp*

C.A. *p* *pp* *f* *solo*

Cl. 1.2. in B $\flat$  *p* *pp*

B. Cl. in B $\flat$  *f* *p* *pp*

Bsn. 1.2. *f* *p* *pp*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp. *mf*

Hp. *p*

**G**

Vln. I *f* *p* *pizz.* *rit.* *a tempo*

Vln. II *mf* *pizz.* *p*

Vla. *mf* *div.* *pizz. unis.* *p* *arco div.* *mf*

Vc. *mf* *div.* *arco unis.* *mf*

Cb. *mf* *arco* *mf*

104

Picc.

Fl. 1.2. *f* 1.solo

Ob. 1.2. *mf* 1.solo *mp*

C.A.

Cl. 1.2. in B $\flat$  (1.) *f*

B. Cl. in B $\flat$  *f*

Bsn. 1.2. *mf*

Hn. 1.2. in F *mf* *p*

Hn. 3.4. in F *mf*

Tpt. 1.2. in B $\flat$

T.Tbn.1 solo *p*

T.Tbn.2

B.Tbn.

Tba.

Timp.

Hp.  $F\flat$  to  $F\sharp$  *mf*  $C\flat$  to  $C\sharp$

Vln. I arco *mf* pizz.

Vln. II arco *mf* pizz.

Vla. unis. pizz.

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

H

110

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D.

Tub. B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

a2

3.

A $\sharp$ , B $\flat$ , C, D $\sharp$   
E $\sharp$ , F, G

B $\flat$  to B $\sharp$

F to F $\sharp$

C to C $\sharp$

G to G $\sharp$

arco

arco

arco

I

116

Musical score for orchestra and strings, measures 116-120. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbal, Tubas, Harp, Violins, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*ff*). A section marker 'I' is located at the top right and bottom right of the page. The Harp part includes chord changes: D to D $\sharp$ , A to A $\sharp$ , and E to E $\sharp$ . The Bass Clarinet part has a 'solo' marking. The Snare Drum part has dynamics *f*, *mf*, *mp*, and *p*.

121

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in Bb

B. Cl. in Bb

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in Bb

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

*mp cantabile*

*espr.*

*mf* A $\flat$ , B $\flat$ , C $\natural$ , D $\flat$ , E $\flat$ , F $\sharp$ , G $\sharp$

*cantabile*

J

127

Picc.

Fl. 1.2. *1. solo*  
*mf cantabile*

Ob. 1.2. *pp*  
*pp* *mp*

C.A.

Cl. 1.2. in B $\flat$  *p*  
*pp*

B. Cl. in B $\flat$  *mf*

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Hp.

Vln. I *f*

Vln. II

Vla.

Vc.

Cb. *mf*

Detailed description: This page of a musical score covers measures 127 to 131. It features a woodwind section with Piccolo, Flute 1.2 (solo, cantabile), Oboe 1.2, Clarinet 1.2 in B-flat, Bass Clarinet in B-flat, and Bassoon 1.2. The brass section includes Horns 1.2 in F, Horns 3.4 in F, Trumpets 1.2 in B-flat, Tenor Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section consists of Timpani and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *pp*, *p*, *mf*, and *f*, and performance instructions like *1. solo* and *cantabile*. A section marker 'J' is placed above the first measure of the woodwind section.

133

Picc. *f* *ff*

Fl. 1.2. *f* *ff* a2

Ob. 1.2. *f* *ff* a2

C.A. *f* *ff*

Cl. 1.2. in Bb *mf* *f* 1.solo *f* *ff*

B. Clt. in Bb *f* *ff*

Bsn. 1.2. *f*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in Bb *f* *ff*

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. *f*

Timp. *p* *mf* *ff*

S. D. *f*

Hp. *mf*

Vln. I *mf* *ff*

Vln. II *mf*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf*

**K**



138

Picc. *ff*

Fl. 1.2. *ff*

Ob. 1.2. *ff*

C.A. *ff*

Cl. 1.2. in B $\flat$  *ff* a2

B. Cl. in B $\flat$

Bsn. 1.2. *f*

Hn. 1.2. in F a2 *ff*

Hn. 3.4. in F a2 *ff*

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba. *f*

Timp. *f* *ff*

S. D.

Cym. *f*

B. D. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

144

Picc. *ff*

Fl. 1.2. *ff*

Ob. 1.2. *ff*

C.A. *mf* solo *ff*

Cl. 1.2. in Bb *ff*

B. Clt. in Bb *ff*

Bsn. 1.2. *f*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in Bb *f*

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. *f*

Timp. *ff*

S. D.

B. D.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* div.

Vc. *mf*

Cb.

L

150

This musical score page, numbered 150, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2.), Oboe 1 & 2 (Ob. 1.2.), Clarinet in A (C.A.), Clarinet in Bb (Clt. 1.2. in Bb), Bass Clarinet in Bb (B. Clt. in Bb), Bassoon 1 & 2 (Bsn. 1.2.), Horn 1 & 2 in F (Hn. 1.2. in F), Horn 3 & 4 in F (Hn. 3.4. in F).
- Brass:** Trumpet 1 & 2 in Bb (Tpt. 1.2. in Bb), Tenor Trombone 1 (T.Tbn.1), Tenor Trombone 2 (T.Tbn.2), Bass Trombone (B.Tbn.), Tuba (Tba.).
- Percussion:** Timpani (Timp.).
- Keyboard:** Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

Key markings and dynamics include:

- Rehearsal mark **150** at the top left.
- Dynamic markings: **ff** (fortissimo) and **f** (forte).
- Performance instructions: **div.** (divisi) for Violin I.
- Accents (**>**) are placed over notes in the Bassoon, Tuba, and Timpani parts.
- Slurs and phrasing marks are used throughout the woodwind and string parts.
- Harmonic support is provided by the Harp and strings.

155

Picc.  
Fl. 1.2.  
Ob. 1.2.  
C.A.  
Clt. 1.2. in Bb  
B. Clt. in Bb  
Bsn. 1.2.  
Hn. 1.2. in F  
Hn. 3.4. in F  
Tpt. 1.2. in Bb  
T.Tbn.1  
T.Tbn.2  
B.Tbn.  
Tba.  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score, numbered 155, contains 20 staves for various instruments. The instruments listed on the left are: Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2.), Oboe 1 and 2 (Ob. 1.2.), Clarinet in A (C.A.), Clarinet 1 and 2 in Bb (Clt. 1.2. in Bb), Bass Clarinet in Bb (B. Clt. in Bb), Bassoon 1 and 2 (Bsn. 1.2.), Horn 1 and 2 in F (Hn. 1.2. in F), Horns 3 and 4 in F (Hn. 3.4. in F), Trumpet 1 and 2 in Bb (Tpt. 1.2. in Bb), Trumpet 1 (T.Tbn.1), Trumpet 2 (T.Tbn.2), Bass Trombone (B.Tbn.), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Piccolo and Flute parts have the most active melodic lines, while the Trombone and Tuba parts provide a steady bass line. The Harp part consists of chords and arpeggios. The Violin and Viola parts have more complex, flowing lines. The overall texture is dense and orchestral.

M

160

Picc. *f*

Fl. 1.2.

Ob. 1.2. *f* 1.solo

C.A. *f*

Cl. 1.2. in Bb *mf* *f*

B. Cl. in Bb *f*

Bsn. 1.2. *mf* *f* 1. a2

Hn. 1.2. in F *f*

Hn. 3.4. in F *f* *mf* *mp* 3.solo

Tpt. 1.2. in Bb *ff* 1.solo

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *f*

Tub. B. *f*

Hp. *ff*

M

Vln. I *ff*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

166

Woodwinds:  
Picc.  
Fl. 1.2.  
Ob. 1.2.  
C.A.  
Clt. 1.2. in B♭  
B. Clt. in B♭  
Bsn. 1.2.  
Hn. 1.2. in F  
Hn. 3.4. in F  
Tpt. 1.2. in B♭

Trombones:  
T.Tbn.1  
T.Tbn.2  
B.Tbn.  
Tba.

Percussion:  
Timp.  
S. D.  
B. D.  
Tub. B.

Strings:  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Piano (Hp.):  
G♭ to G♮  
C♭ to C♮  
F♭ to F♮  
ff

Violin I performance instruction:  
pizz. unis.  
ff

Violin II performance instruction:  
ff  
pizz.

Viola performance instruction:  
ff  
pizz. unis.

171 **N**

Picc. *mf*

Fl. 1.2. *mf*

Ob. 1.2. *mf*

C.A. *mf* *p*

Cl. 1.2. in Bb (1.) *mf* *p*

B. Clt. in Bb

Bsn. 1.2. *ff* *a2 soli*

Hn. 1.2. in F *mf*

Hn. 3.4. in F *mf*

Tpt. 1.2. in Bb

T.Tbn.1 *f* *mf*

T.Tbn.2 *f* *mf*

B.Tbn. *f* *mf*

Tba. *f* *mf* *p*

Timp. *mf* *sec*

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Picc. *f* *ff* *sfz*

Fl. 1.2. *ff* *sfz*

Ob. 1.2. *ff* *sfz*

C.A. *fff* *sfz*

Cl. 1.2. in Bb *ff* *sfz*

B. Cl. in Bb *fff* *sfz*

Bsn. 1.2. *ff* *fff* *sfz*

Hn. 1.2. in F *ff* *sfz*

Hn. 3.4. in F *ff* *sfz*

Tpt. 1.2. in Bb *fff* *sfz*

T.Tbn.1 *ff* *fff* *sfz*

T.Tbn.2 *fff* *sfz*

B.Tbn. *ff* *sfz*

Tba. *ff* *sfz*

Timp. *ff* *sfz*

S. D. *ff* *sfz* rim-shot

Cym. *sfz* susp.

B. D. *ff* *f* *sfz*

Vln. I *ff* *sfz* arco

Vln. II *ff* *sfz* arco

Vla. *ff* *sfz* arco

Vc. *ff* *sfz*

Cb. *ff* *sfz*



# II

Adagio ♩ = 60

A

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp. F, B $\flat$ , C

Cym.

B. D.

Tub. B.

Hp.

Adagio ♩ = 60

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

1.

solo

1.solo

Detailed description: This is a page of a musical score, page 21, for a symphony. The score is written for a full orchestra. The instruments listed on the left are Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in A, Clarinet 1 and 2 in B-flat, Bassoon 1 and 2, Horn 1 and 2 in F, Horn 3 and 4 in F, Trumpet 1 and 2 in B-flat, Trombone 1 and 2, Baritone Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The score shows various dynamics such as *p* (piano) and *pp* (pianissimo), and includes performance instructions like '1.' and 'solo'. The Piccolo, Flutes, Oboes, and Trombones are mostly silent on this page. The Clarinet in A, Clarinet 1 and 2 in B-flat, Bassoon 1 and 2, Horn 1 and 2 in F, and Viola have active parts. The Violin I and II, Violoncello, and Contrabass provide a harmonic and rhythmic foundation.

**B**

31

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Clt. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

straight mute solo

*p*

Detailed description: This block contains the musical score for woodwinds and brass instruments. The instruments listed on the left are Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2 in B-flat, Bass Clarinet in B-flat, Bassoon 1 & 2, Horn 1 & 2 in F, Horn 3 & 4 in F, Trumpet 1 & 2 in B-flat, Tenor Trombone 1, Tenor Trombone 2, Baritone Trombone, Tuba, and Timpani. The score is in 4/4 time with a key signature of two flats. The Tenor Trombone 1 part features a 'straight mute solo' starting at measure 31, marked with a piano (*p*) dynamic. The rest of the woodwind and brass parts are mostly silent in this section.

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

div.

*p*

*p*

*p*

Detailed description: This block contains the musical score for string instruments. The instruments listed on the left are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of two flats. The Violin I part starts with a piano (*p*) dynamic and features a melodic line. The Violin II part also starts with a piano (*p*) dynamic and has a more sustained, harmonic role. The Viola part is marked 'div.' (divisi) and starts with a piano (*p*) dynamic. The Violoncello and Contrabass parts also start with a piano (*p*) dynamic and provide harmonic support.

40

Picc.

Fl. 1.2. *1. solo*  
*p*

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2. *1. solo*  
*p*

Hn. 1.2. in F *1. solo*  
*p*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

49

Picc. -

Fl. 1.2. *p* 1.solo

Ob. 1.2. -

C.A. -

Cl. 1.2. in B $\flat$  -

B. Cl. in B $\flat$  *p*

Bsn. 1.2. -

Hn. 1.2. in F -

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 *pp* open

T.Tbn.2 *pp*

B.Tbn. *pp*

Tba. -

Timp. -

Tub. B. *pp*

Hp. *pp* A $\flat$ , B $\flat$ , C, D $\flat$ , E $\flat$ , F, G E $\flat$  to E $\natural$

C

Vln. I *pp*

Vln. II *pp*

Vla. *pp* unis.

Vc. *pp* solo *mf*

Cb. *pp*

58

Instrument list:  
Picc.  
Fl. 1.2.  
Ob. 1.2.  
C.A.  
Cl. 1.2. in B $\flat$   
B. Cl. in B $\flat$   
Bsn. 1.2.  
Hn. 1.2. in F  
Hn. 3.4. in F  
Tpt. 1.2. in B $\flat$   
T.Tbn.1  
T.Tbn.2  
B.Tbn.  
Tba.  
Timp.  
Tub. B.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Key signature: B $\flat$  major (three flats)  
Musical notation includes dynamics such as *p*, *mp*, *pp*, and *ppp*, along with performance directions like "solo" and "1. solo".  
A double bar line is present in the Harp part, with a key signature change indicated: B $\flat$  to B $\natural$  and D $\flat$  to D $\natural$ .

D

67

Picc. *f*

Fl. 1.2. *f*

Ob. 1.2. *pp* *p* *mp* *f*

C.A. *pp*

Clt. 1.2. in B $\flat$  *mf*

B. Clt. in B $\flat$  *pp* *solo* *pp*

Bsn. 1.2. *pp* *pp* *mf*

Hn. 1.2. in F *pp* *mf*

Hn. 3.4. in F *pp* *mf*

Tpt. 1.2. in B $\flat$  *pp* *1. solo* *f*

T.Tbn.1 *mp*

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tub. B. *pp*

Hp. *A $\flat$  to A $\natural$*

D

Vln. I

Vln. II

Vla.

Vc. *tutti* *mf*

Cb. *mf*



76

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*dim.*

*p*

*f*

*soli a2*

83 **E**

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Cym.

B. D.

Tub. B.

**E**

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo *p*

(1.) *mf*

solo *mf*

*p*

*p*

*f* *mf*

unis. *mf*

*mf*

*mf*

99 **F**

Picc. -

Fl. 1.2. -

Ob. 1.2. -

C.A. -

Cl. 1.2. in B $\flat$  -

B. Cl. in B $\flat$  *solo* *p*

Bsn. 1.2. -

Hn. 1.2. in F *pp*

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 -

T.Tbn.2 -

B.Tbn. -

Tba. -

Timp. -

Tub. B. *p*

Hp. *pp*

Vln. I -

Vln. II -

Vla. *sul tasto* *pp*

Vc. *div. sul tasto* *pp*

Cb. -

*pp sul tasto*

1.solo *pp*

1.solo *p*

108

Picc.

Fl. 1.2. *p* *mf*

Ob. 1.2. 1. *p* *mf*

C.A. *mp*

Cl. 1.2. in B $\flat$  1. *p* *mp* solo *p* *mf*

B. Cl. in B $\flat$  *mp* *mf*

Bsn. 1.2. *mp* *pp* *mf* *p*

Hn. 1.2. in F 1. solo *pp*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tub. B. *p* *p*

Hp. *pp* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 108, contains staves for various instruments. The Piccolo (Picc.) staff is empty. The Flute 1 and 2 (Fl. 1.2.) staff has notes starting at measure 108, with dynamics *p* and *mf*. The Oboe 1 and 2 (Ob. 1.2.) staff has notes starting at measure 110, with dynamics *p* and *mf*. The Cor Anglais (C.A.) staff has notes starting at measure 108, with dynamic *mp*. The Clarinet 1 and 2 in B-flat (Cl. 1.2. in B $\flat$ ) staff has notes starting at measure 108, with dynamics *p*, *mp*, solo *p*, and *mf*. The Bass Clarinet in B-flat (B. Cl. in B $\flat$ ) staff has notes starting at measure 108, with dynamics *mp* and *mf*. The Bassoon 1 and 2 (Bsn. 1.2.) staff has notes starting at measure 108, with dynamics *mp*, *pp*, *mf*, and *p*. The Horn 1 and 2 in F (Hn. 1.2. in F) staff has notes starting at measure 110, with dynamic 1. solo *pp*. The Horn 3 and 4 in F (Hn. 3.4. in F) staff is empty. The Trumpet 1 and 2 in B-flat (Tpt. 1.2. in B $\flat$ ) staff is empty. The Trombone 1 (T.Tbn.1) staff is empty. The Trombone 2 (T.Tbn.2) staff is empty. The Baritone Trombone (B.Tbn.) staff is empty. The Tuba (Tba.) staff is empty. The Timpani (Timp.) staff is empty. The Tuba in B-flat (Tub. B.) staff has notes at measures 108 and 110, with dynamic *p*. The Harp (Hp.) staff has notes at measures 108 and 110, with dynamic *pp*. The Violin I (Vln. I) staff is empty. The Violin II (Vln. II) staff is empty. The Viola (Vla.) staff is empty. The Violoncello (Vc.) staff is empty. The Contrabass (Cb.) staff is empty.

G

116

Musical score for woodwinds and brass instruments. The instruments listed on the left are Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2.), Oboe 1 & 2 (Ob. 1.2.), Clarinet in A (C.A.), Clarinet 1 & 2 in Bb (Clt. 1.2. in Bb), Bass Clarinet in Bb (B. Clt. in Bb), Bassoon 1 & 2 (Bsn. 1.2.), Horn 1 & 2 in F (Hn. 1.2. in F), Horn 3 & 4 in F (Hn. 3.4. in F), Trumpet 1 & 2 in Bb (Tpt. 1.2. in Bb), Trombone 1 (T.Tbn.1), Trombone 2 (T.Tbn.2), Baritone Trombone (B.Tbn.), and Tuba (Tba.). The score includes various dynamics such as *pp* (pianissimo) and *p* (piano), and includes first endings (1.) for the Bassoon and Trombone 1 parts.

G

Musical score for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamics such as *p* (piano) and *pp* (pianissimo). The Violoncello and Contrabass parts include the instruction "unis. (ord.)" (unison, ordered).

124

Picc.

Fl. 1.2. *mp*

Ob. 1.2. *p*

C.A. *p*

Cl. 1.2. in B $\flat$  1. *p*

B. Cl. in B $\flat$  *p*

Bsn. 1.2. *p*

Hn. 1.2. in F 1. *p*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  1. *p*

T.Tbn.1

T.Tbn.2

B.Tbn. *p*

Tba.

Timp.

Vln. I (IV)

Vln. II

Vla. (ord.) *p*

Vc.

Cb.

130

Picc.

Fl. 1.2.

mf

f

pp

pp

Ob. 1.2.

1. solo

p

pp

C.A.

f

pp

Cl. 1.2. in Bb

B. Cl. in Bb

mf

pp

p

ppp

Bsn. 1.2.

mf

pp

ppp

Hn. 1.2. in F

mf

pp

ppp

Hn. 3.4. in F

p

ppp

Tpt. 1.2. in Bb

mp

T.Tbn.1

T.Tbn.2

B.Tbn.

mf

pp

Tba.

mf

pp

Timp.

Vln. I

f

pp

p

ppp

Vln. II

f

pp

pp

ppp

Vla.

f

pp

ppp

Vc.

f

pp

ppp

Cb.

f

pp

ppp



# III Scherzo

Allegro vivace ma non troppo ♩ = 102

Musical score for woodwinds and percussion. The score includes staves for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet 1 & 2 in Bb, Bass Clarinet in Bb, Bassoon 1 & 2, Horn 1 & 2 in F, Horn 3 & 4 in F, Trumpet 1 & 2 in Bb, Trombone 1, Trombone 2, Baritone Trombone, Tuba, Timpani (E, Eb, D, Ab), Snare Drum, Triangle, Cymbals, Bass Drum, and Glockenspiel. The Flute 1 & 2 and Oboe 1 & 2 parts feature melodic lines with dynamics such as *p* and *1.solo*. The woodwinds and percussion parts are mostly silent in this section.

Allegro vivace ma non troppo ♩ = 102

Musical score for strings. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts feature melodic lines with dynamics such as *p*. The Viola part has a melodic line with dynamics such as *p*. The Violoncello and Contrabasso parts are mostly silent in this section.

A

11

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in Bb

B. Cl. in Bb

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in Bb

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.solo

p

solo A

p

p

22

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

*p*

*p*

**B**

33

Picc.

Fl. 1.2.

Ob. 1.2. *f*

C.A. *f*

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2. *p* *f*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  *f*

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba.

Timp. *f*

Tri. *f*

B. D. *f*

Vln. I *2 soli p* **B** *tutti f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

43

Picc. *p*

Fl. 1.2. 1. *p*

Ob. 1.2. 1. *p*

C.A. *p*

Cl. 1.2. in B $\flat$  *f* *p*

B. Cl. in B $\flat$  *p*

Bsn. 1.2. *p*

Hn. 1.2. in F *f*

Hn. 3.4. in F *f*

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba. solo *mf*

Timp. *A $\flat$  to A $\natural$*

Tri. *p*

B. D.

Hp. *A $\natural$ , B $\flat$ , C $\sharp$ , D $\natural$   
E $\sharp$ , F, G* *p*

Vln. I

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb.

52

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*arco*

A $\flat$  to A $\natural$

62

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*f*

73 **C**

Picc. *f*

Fl. 1.2. *f* *a2* *mp*

Ob. 1.2. *f*

C.A. *f*

Cl. 1.2. in B $\flat$  *f*

B. Cl. in B $\flat$  *f*

Bsn. 1.2. *f*

Hn. 1.2. in F *f*

Hn. 3.4. in F *f*

Tpt. 1.2. in B $\flat$  *f*

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. *f*

Timp. *f*

Tri. *f*

B. D. *f*

Glock. *f*

Harp. *f* A $\natural$ , B $\flat$ , C, D $\flat$ , E $\flat$ , F, G $\sharp$  C $\sharp$  to C $\natural$

**C**

Vln. I *f* *mp* *pizz. div.*

Vln. II *f* *mp* *pizz.*

Vla. *f*

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

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



82

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D. *p*

Vln. I unis.

Vln. II arco

Vla. *mp* pizz.

Vc.

Cb.

92

Picc. *mp* *p*

Fl. 1.2. *p*

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$  *p*

B. Clt. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  1.solo *mp*

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D.

Tri. *p*

Glock. *mp*

Vln. I arco *p*

Vln. II pizz. arco *pp* *p* *p*

Vla. arco *pp* *p*

Vc. arco div. *pp*

Cb. arco *pp*

102 **D**

Picc. *pp*

Fl. 1.2. *pp*

Ob. 1.2. *pp*

C.A. *mp*

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$  *mp*

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Glock.

Hp. *mp* A to A $\flat$  A $\flat$  to A

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *mp*

Vc. *pp*

Cb. *pp*

112

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*mp*

*p*

*mf*

*mf*

G to G $\flat$ ,  
C to C $\flat$

123 **E**

Picc. *mf* *f* *mf*

Fl. 1.2. *mf* *f* *mf*

Ob. 1.2. *mf* *f* *mf*

C.A. *mf*

Cl. 1.2. in B $\flat$  *mf* *f* *mf*

B. Cl. in B $\flat$

Bsn. 1.2. *mf*

Hn. 1.2. in F *mf* *f* *f*

Hn. 3.4. in F *mf* *f*

Tpt. 1.2. in B $\flat$  *f* a2

T.Tbn.1 solo *f*

T.Tbn.2 solo *f*

B.Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

S. D. *mf*

B. D. *f*

Vln. I pizz. *mf* *f* *mf*

Vln. II pizz. *mf* *f* *mf*

Vla. pizz. *mf* *f* *mf*

Vc. *mf* *f*

Cb. *f*

133

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*arco*

143

Picc. *f* *cresc.* *ff* **F**

Fl. 1.2. 1.solo *f* *cresc.* *ff*

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$  *ff* *mp* *p*

B. Cl. in B $\flat$

Bsn. 1.2. *cresc.* *ff*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1 *ff* *p* *gliss.*

T.Tbn.2 *ff*

B.Tbn. *ff*

Tba. *ff*

Timp.

Tri. *p*

Glock. *ff*

Hp. *ff* *p*

Vln. I *f* *cresc.* *ff* *p* **F**

Vln. II *f* *cresc.* *ff* *p*

Vla. *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff* *pizz.* *p*

Cb. *ff* *pizz.* *p*

153

Picc. *p*

Fl. 1.2.

Ob. 1.2. *p*

C.A.

Cl. 1.2. in B $\flat$  *p*

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F *mp*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1 *gliss.*

T.Tbn.2 *p*

B.Tbn. *p*

Tba.

Timp.

Tri. *p*

Hp.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p*

Vc.

Cb.



G

163

Picc. *mf* *f*

Fl. 1.2. *mp* *mf* *f* a2

Ob. 1.2. *mf* *f*

C.A. *mf* *f*

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$  *mf*

Bsn. 1.2. *mf* *f*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  *mf* *f*

T.Tbn.1 *gliss.* *mf* *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. *f*

Timp. *f*

Tri. *f*

B. D. *f*

Glock. *f*

Hp. *f*  
A $\sharp$ , B $\flat$ , C $\sharp$ , D $\sharp$ ,  
E, F $\sharp$ , G $\sharp$

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

G

172

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D.

Tri.

B. D.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mp*

*pizz.*

A $\natural$  to F

180

Picc. *mp*

Fl. 1.2. *mp*

Ob. 1.2. *dim.*

C.A. *mp*

Cl. 1.2. in B $\flat$  *mp*

B. Cl. in B $\flat$

Bsn. 1.2. *mp*

Hn. 1.2. in F *mp*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  *mp*

T.Tbn.1

T.Tbn.2

B.Tbn. *gliss* *p*

Tba.

Timp.

S. D. *dim.*

Hp. A $\sharp$  to A $\natural$

Vln. I *dim.*

Vln. II *arco* *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

189

Picc. *pp*

Fl. 1.2. *pp* a2 *mp*

Ob. 1.2. *pp* a2 *mp*

C.A.

Clt. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2. *p*

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1 *mp*

T.Tbn.2 *mp*

B.Tbn.

Tba.

Timp.

S. D. *pp*

Tri. *pp*

Glock. *mf*

Hp. *mp* solo E to E $\sharp$  B to B $\sharp$  F $\sharp$  to F $\natural$ , E $\sharp$  to E $\flat$

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. arco *mp*

Vc. *pp* arco *mp*

Cb. *pp*

199 **H**

Picc. - Fl. 1.2. - Ob. 1.2. - C.A. - Clt. 1.2. in B $\flat$  - B. Clt. in B $\flat$  - Bsn. 1.2. - Hn. 1.2. in F - Hn. 3.4. in F - Tpt. 1.2. in B $\flat$  - T.Tbn.1 - T.Tbn.2 - B.Tbn. - Tba. - Timp. - Glock. - Hp.

**H**

Vln. I - Vln. II - Vla. - Vc. - Cb.

207

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*p*

*p*

*p*

D $^{\sharp}$  to D $\natural$

accel.

216

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

Fl. 1.2. *mf* *f*

Ob. 1.2. *mf* *f*

C.A.

Cl. 1.2. in B $\flat$  *f* *ff* *mf* *f*

B. Cl. in B $\flat$  *f*

Bsn. 1.2.

Hn. 1.2. in F *mf* *mf* *f*

Hn. 3.4. in F *p* *mf* *f*

Tpt. 1.2. in B $\flat$

T.Tbn.1 *mf* *f*

T.Tbn.2 *mf* *f*

B.Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

S. D. *mf*

B. D. *f*

Glock.

Hp. *B $\sharp$  to B $\flat$ , G $\sharp$  to G $\flat$*

accel.

Vln. I *mf* *ff* *pizz.* *f*

Vln. II *mf* *pizz.* *f*

Vla. *mf* *f*

Vc. *mf* *pizz.* *arco* *f*

Cb. *mf* *f*





I  
Tempo primo

236

Picc. *ff*

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2. *f* *cresc.* *ff*

Hn. 1.2. in F *f* *ff* *p*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1 *p*

T.Tbn.2 *ff*

B.Tbn. *ff*

Tba. *ff*

Timp.

Glock. *ff*

Hp. *ff* A $\sharp$  to A $\flat$

I  
Tempo primo

Vln. I *f* *cresc.* *ff* *p*

Vln. II *f* *cresc.* *ff* *p*

Vla. *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

Cb.

246

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*1.*

*pizz.*

*arco*

J

256

Picc. -

Fl. 1.2. - *mp* 1.solo *f*

Ob. 1.2. *p* *mp* *f*

C.A. *mp* *mp* *f*

Cl. 1.2. in B $\flat$  1. *p* *mp* *f*

B. Cl. in B $\flat$  -

Bsn. 1.2. *p* *mp*

Hn. 1.2. in F - *f* 1.solo

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 -

T.Tbn.2 -

B.Tbn. -

Tba. -

Timp. *f*

S.D. *f* rim

Tri. *p*

Vln. I *p* *p* *f* J

Vln. II *p* *p* *f*

Vla. -

Vc. -

Cb. -



K

276

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in Bb

B. Cl. in Bb

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in Bb

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*solo*

*C $\flat$  to C $\natural$*

*G $\flat$  to G $\natural$*

1.

K

L

286

Picc. *p* *ff* *f*

Fl. 1.2. *pp* *p* *ff* *f* a2

Ob. 1.2. *p* *ff* *f* a2

C.A. *mp* *ff*

Cl. 1.2. in Bb *p* *ff*

B. Cl. in Bb *mp* *ff*

Bsn. 1.2. *pp* *mp* *ff* *f*

Hn. 1.2. in F *f*

Hn. 3.4. in F *f*

Tpt. 1.2. in Bb *f* 1.

T.Tbn.1 *mf* *f*

T.Tbn.2 *mf* *f*

B.Tbn. *f*

Tba. *f*

Timp. *f*

Tri. *mp* *pp* *f*

Glock. *f*

Hp. *mp* *f*

Vln. I *pp* *mp* *ff* *f*

Vln. II *pp* *mp* *ff* *f*

Vla. arco *pp* *f*

Vc. pizz. *pp* arco *f*

Cb. arco *f*

297

Picc. *ff* *sfz* *fff*

Fl. 1.2. *ff* *sfz* *fff*

Ob. 1.2. *ff* *sfz* *fff*

C.A. *f* *ff* *sfz* *fff*

Clt. 1.2. in B $\flat$  *f* *ff* *sfz* *fff*

B. Clt. in B $\flat$  *f* *ff* *sfz* *fff*

Bsn. 1.2. *ff* *sfz* *fff*

Hn. 1.2. in F *f* *ff* *sfz* *fff*

Hn. 3.4. in F *ff* *sfz* *fff*

Tpt. 1.2. in B $\flat$  *f* *sfz* *fff*

T.Tbn.1 *ff* *sfz* *fff*

T.Tbn.2 *ff* *sfz* *fff*

B.Tbn. *ff* *sfz* *fff*

Tba. *ff* *sfz* *fff*

Timp. *ff* *sfz* *fff* *sec*

Tri. *ff* *sfz* *fff* *sec*

Glock. *ff*

Hp. *ff*

Vln. I *ff* *sfz* *fff*

Vln. II *ff* *sfz* *fff*

Vla. *ff* *sfz* *fff*

Vc. *ff* *sfz* *fff*

Cb. *ff* *sfz* *fff*

# IV

Finale

Allegro ♩ = 132

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Clt. 1.2. in B♭

B. Clt. in B♭

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B♭

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp. D♯, A♭, B♭

Cym.

Hp.

Allegro ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

Cb.



rall. **A** a tempo

8

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

*f*

*p*

*mf*

1.solo

rall. **A** a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*dim.*

*pp*

*f*

*dim.*

*pp*

*f*

*dim.*

15 rall.

**Instrumentation and Dynamics:**

- Picc.**: *f* (measures 15-16), *p* (measures 17-18)
- Fl. 1.2.**: *f* (measures 15-16), *p* (measures 17-18)
- C.A.**: *mf* (measure 19), *p* (measure 20)
- Bsn. 1.2.**: *f* (measure 15), *dim.* (measures 16-17), *p* (measure 18), *pp* (measures 19-20)
- Vln. I**: *f* (measures 15-16)
- Vln. II**: *f* (measures 15-16), *mf* (measures 17-18)
- Vla.**: *f* (measures 15-16), *mf* (measures 17-18), *dim.* (measures 19-20), *p* (measure 20)
- Vc.**: *f* (measures 15-16), *mf* (measures 17-18)
- Cb.**: *f* (measures 15-16), *mf* (measures 17-18)

**Performance Instructions:**

- solo**: Above the C.A. staff in measure 19.
- rall.**: At the top right of the page.

**B**

a tempo

22

Picc. -

Fl. 1.2. -

Ob. 1.2. -

C.A. -

Clt. 1.2. in B $\flat$  -

B. Clt. in B $\flat$  - *solo* *mf* *cresc.*

Bsn. 1.2. -

Hn. 1.2. in F -

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 *p* *mf*

T.Tbn.2 *p* *mf*

B.Tbn. *p* *mf*

Tba. *p* *mf*

Timp. -

**B**

a tempo

Vln. I *mf*

Vln. II -

Vla. -

Vc. -

Cb. *mf* *cresc.*

C

30

Picc. -

Fl. 1.2. -

Ob. 1.2. -

C.A. -

Cl. 1.2. in B $\flat$  -

B. Cl. in B $\flat$  *p*

Bsn. 1.2. *1. solo*  
*mf cantabile*

Hn. 1.2. in F -

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. -

Timp. -

Hp. *p*  
C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ ,  
G $\sharp$ , A $\sharp$ , B $\sharp$   
E $\sharp$  to E $\natural$

C

Vln. I *pp sub.*

Vln. II *pp*

Vla. *pp*

Vc. *mf cantabile*

Cb. *p*

37

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Clt. 1.2. in B♭

B. Clt. in B♭

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B♭

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



51

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*a2*

*mf*





E

64

Picc. *f*

Fl. 1.2. *f* a2

Ob. 1.2. *f* a2

C.A.

Cl. 1.2. in Bb *mp* 1.solo

B. Cl. in Bb

Bsn. 1.2. *f* *mf* *p*

Hn. 1.2. in F *p*

Hn. 3.4. in F

Tpt. 1.2. in Bb *ff* 1.solo

T.Tbn.1 *p*

T.Tbn.2 *p*

B.Tbn. *p*

Tba. *ff* solo *mp*

Timp.

Cym. *f*

B. D. *f*

Vln. I *f* *p*

Vln. II

Vla.

Vc.

Cb.

E

71

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.solo

*f*

79 **F**

Picc. - Fl. 1.2. - Ob. 1.2. - C.A. - Clt. 1.2. in Bb - B. Clt. in Bb - Bsn. 1.2. - Hn. 1.2. in F - Hn. 3.4. in F - Tpt. 1.2. in Bb - T.Tbn.1 - T.Tbn.2 - B.Tbn. - Tba. - Timp.

Detailed description: This block contains the musical score for measures 79 through 86 for woodwind and brass instruments. The key signature is B-flat major (two flats). The Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2 in B-flat, Bass Clarinet in B-flat, Horn 1 & 2 in F, Horn 3 & 4 in F, Trumpet 1 & 2 in B-flat, Tenor Trombone 1 & 2, Baritone Trombone, and Tuba parts are mostly silent, indicated by whole rests. The Bassoon 1 & 2 part has a melodic line starting in measure 79. The Bass Clarinet in B-flat part has a melodic line starting in measure 85 with a forte (*f*) dynamic marking.

**F**

Vln. I - Vln. II - Vla. - Vc. - Cb.

Detailed description: This block contains the musical score for measures 79 through 86 for string instruments. The key signature is B-flat major (two flats). The Violin I part is silent. The Violin II part has a melodic line starting in measure 80 with a forte (*f*) dynamic and the instruction *unis.* (unison). The Viola part has a melodic line starting in measure 79. The Violoncello part has a melodic line starting in measure 79. The Contrabass part has a melodic line starting in measure 85 with a forte (*f*) dynamic marking.

87

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Clt. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

D to D $\sharp$

Detailed description: This page of a musical score covers measures 87 through 92. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Clarinets in B-flat 1 and 2, Bass Clarinet in B-flat, Bassoons 1 and 2, Horns in F 1 and 2, Horns 3 and 4 in F, Trumpets in B-flat 1 and 2, Tenor Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Timpani and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score begins with measure 87, which contains rests for most instruments. In measure 88, the Bass Clarinet and Bassoon 1 enter with a melodic line. The Harp enters in measure 91 with a chordal accompaniment, marked with a forte (*f*) dynamic and a 'D to D#' instruction. The Violin I and II parts also enter in measure 91 with melodic lines. The Viola, Violoncello, and Contrabass parts have continuous lines throughout the measures. The score concludes in measure 92 with various notes and rests across all parts.

G

94

Picc. -

Fl. 1.2. -

Ob. 1.2. -

C.A. -

Clt. 1.2. in B $\flat$  -

B. Clt. in B $\flat$  -

Bsn. 1.2. *1.solo*  
*f* *dim.* *mp*

Hn. 1.2. in F -

Hn. 3.4. in F -

Tpt. 1.2. in B $\flat$  *1.solo*  
*mf*

T.Tbn.1 *solo*  
*mf*

T.Tbn.2 -

B.Tbn. *mf*

Tba. -

Timp. -

Hp. -

Vln. I *dim.* *p*

Vln. II *f* *dim.* *p*

Vla. *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

G

102

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Clt. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf cresc.*

*f*

*cresc.*

*f*

*mf*

*f*

*f*

*mf*

*cresc.*

*f*

*mf*

*f*

*mf*

*f*

109 **H**

Picc. *f*

Fl. 1.2. *f* a2

Ob. 1.2.

C.A. *f*

Cl. 1.2. in Bb *f*

B. Clt. in Bb

Bsn. 1.2. *f* a2

Hn. 1.2. in F

Hn. 3.4. in F *f* a2

Tpt. 1.2. in Bb

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

**H**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

Detailed description: This page of a musical score, numbered 109, features a rehearsal mark 'H' in a box. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo, Flute 1 & 2 (with a second octave 'a2' marking), Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2 in Bb, Bass Clarinet in Bb, Bassoon 1 & 2 (with a second octave 'a2' marking), Horn 1 & 2 in F, and Horn 3 & 4 in F. The brass section consists of Trumpet 1 & 2 in Bb, Tenor Trombone 1 & 2, Baritone Trombone, and Tuba. The percussion part includes Timpani. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. Dynamics are marked with 'f' (forte) throughout. The score shows complex rhythmic patterns and melodic lines for many instruments, with some instruments like the Oboe and Bassoon being silent in the first few measures.

116

Picc. *mf*

Fl. 1.2. *mf*

Ob. 1.2. *f* *a2* *mf cresc.*

C.A.

Cl. 1.2. in B $\flat$  (1.)

B. Cl. in B $\flat$  *mf cresc.*

Bsn. 1.2. *mf dim.* *mf cresc.*

Hn. 1.2. in F 1. solo *f* *dim.*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn. *mf*

Tba.

Timp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc.

Cb.



I

rall.

a tempo

123

Picc. *cresc.* *f* *cresc.* *ff*  
 Fl. 1.2. *cresc.* *f* *cresc.* *ff*  
 Ob. 1.2. *f* *cresc.* *ff*  
 C.A. *f* *cresc.* *ff*  
 Clt. 1.2. in B $\flat$  *f* *cresc.* *ff*  
 B. Clt. in B $\flat$  *ff* *f* *f*  
 Bsn. 1.2. *ff* *f* *f*  
 Hn. 1.2. in F *mf cresc.* *f* *cresc.* *ff*  
 Hn. 3.4. in F *f* *cresc.* *ff*  
 Tpt. 1.2. in B $\flat$  *f* *cresc.* *ff*  
 T.Tbn.1 *ff*  
 T.Tbn.2 *ff*  
 B.Tbn. *cresc.* *ff*  
 Tba. *ff*  
 Timp. *f* *cresc.* *ff* *f* *f*  
 Cym. *f*  
 Vln. I *f* *ff* *f*  
 Vln. II *f* *cresc.* *ff* *f* *f*  
 Vla. *f* *cresc.* *ff* *f* *f*  
 Vc. *f* *cresc.* *ff* *f* *f*  
 Cb. *f* *cresc.* *ff* *f* *f*

G $\flat$  to B $\flat$ , A $\flat$  to C,  
 E $\flat$  to F



137

Picc. *f* *dim.* *p*

Fl. 1.2. *f* *dim.* *p*

Ob. 1.2. *f* *dim.* *p*

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$  *mf*

Bsn. 1.2. *mf* *dim.*

Hn. 1.2. in F 1. *f* *dim.* *p*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  1. *mf*

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla. *f*

Vc. *f* *mp* *dim.*

Cb.

144

Picc.

Fl. 1.2. *1.solo mp*

Ob. 1.2.

C.A. *mp*

Cl. 1.2. in Bb

B. Cl. in Bb *p*

Bsn. 1.2. *1.solo p poco cresc. mp p*

Hn. 1.2. in F *1.solo mp poco cresc.*

Hn. 3.4. in F

Tpt. 1.2. in Bb *1.solo p poco cresc. mp*

T.Tbn.1 *p poco cresc. mp*

T.Tbn.2

B.Tbn.

Tba.

Timp.

B. D. *pp*

Vln. I

Vln. II

Vla.

Vc. *solo p poco cresc. p*

Cb. *mp*

153 **J**

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*ppp*

*tutti*

K

160

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B $\flat$

B. Cl. in B $\flat$

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

B. D.

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

Picc.

Fl. 1.2.

Ob. 1.2. 1. solo *mf* *p*

C.A.

Cl. 1.2. in B $\flat$

B. Clt. in B $\flat$

Bsn. 1.2. 1. solo *mf* *p*

Hn. 1.2. in F *mf* *p* *mf*

Hn. 3.4. in F

Tpt. 1.2. in B $\flat$  1. solo *f* *mf*

T.Tbn.1 solo *f* *mf* *p*

T.Tbn.2

B.Tbn. *mf* *p* *mf*

Tba.

Timp. *mf*

B. D.

Vln. I *mf* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*







poco rall. . . . .

187

The musical score is arranged in two systems. The first system includes Piccolo, Flute 1.2, Oboe 1.2, Clarinet in A, Clarinet 1.2 in Bb, Bass Clarinet in Bb, Bassoon 1.2, Horn 1.2 in F, Horn 3.4 in F, Trumpet 1.2 in Bb, Trombone 1, Trombone 2, Baritone Trombone, Tuba, and Timpani. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in a key signature of three flats and a 4/4 time signature. Dynamics include *ff*, *dim.*, *mf*, and *p*. Performance markings include *a2* for the woodwinds and *1.solo* for the bassoon. The tempo marking *poco rall.* is present at the top right of both systems.

L

Meno mosso ♩=92

194

Picc.

Fl. 1.2.

Ob. 1.2.

C.A.

Cl. 1.2. in B♭

B. Cl. in B♭

Bsn. 1.2.

Hn. 1.2. in F

Hn. 3.4. in F

Tpt. 1.2. in B♭

T.Tbn.1

T.Tbn.2

B.Tbn.

Tba.

Timp.

Tub. B.

Hp.

A♭, B♭, C, D♯,  
E♭, F, G♯

L

Meno mosso ♩=92

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

tutti



stringendo al fine

205

Picc. -

Fl. 1.2. *cresc.* *mf cresc.*

Ob. 1.2. *mf cresc.*

C.A. -

Cl. 1.2. in B $\flat$  *mf cresc.* *f* <sup>a2</sup>

B. Cl. in B $\flat$  *f*

Bsn. 1.2. *sfp* *sfp*

Hn. 1.2. in F *sfp* *sfp* *sfp* *sfp* *f* <sup>a2</sup>

Hn. 3.4. in F *sfp* *sfp* *sfp* *sfp*

Tpt. 1.2. in B $\flat$  -

T.Tbn.1 *f*

T.Tbn.2 *f*

B.Tbn. *f*

Tba. -

Timp. *mf* *f* *ff*

S. D. *f*

Tub. B. *cresc.* *ff*

Hp. *cresc.* *ff*

stringendo al fine

Vln. I *cresc.* *mf* *cresc.* *f* <sup>div.</sup>

Vln. II *cresc.* *mf* *cresc.* *f*

Vla. *cresc.* *mf* *cresc.* *f*

Vc. *cresc.* *sfp*

Cb. *cresc.* *sfp*

210

Picc. *f* *cresc.* *ff* *sfz*

Fl. 1.2. *f* *cresc.* *ff* *sfz*

Ob. 1.2. *f* *cresc.* *ff* *sfz*

C.A. *f* *cresc.* *ff* *sfz*

Clt. 1.2. in B $\flat$  *ff* *sfz*

B. Clt. in B $\flat$  *f* *ff* *sfz*

Bsn. 1.2. *f* *ff* *sfz*

Hn. 1.2. in F *ff* *sfz*

Hn. 3.4. in F *ff* *sfz*

Tpt. 1.2. in B $\flat$  *f* *ff* *fff* *ff* *sfz*

T.Tbn.1 *ff* *ff* *sfz*

T.Tbn.2 *ff* *sfz*

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

Tba. *f* *ff* *sfz*

Timp. *f* *cresc.* *ff* *fff*

S. D. *cresc.* *ff* *fff* rim shot

Cym. *fff*

B. D. *ff* *sfz*

Vln. I *cresc.* *ff* *sfz*

Vln. II *cresc.* *ff* *div.* *sfz*

Vla. *cresc.* *ff* *div.* *sfz*

Vc. *f* *ff* *div.* *sfz*

Cb. *f* *ff* *sfz*