

ELLIOT SNEIDER

**CONCERTO**

FOR PIANO AND CHAMBER ORCHESTRA

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Concerto for Piano and Chamber Orchestra was conceived in February of 2013, and conceptually it is my attempt to fuse personal expressions of jazz and classical music into one fully realized statement.

Originally I planned to write the first movement in sonata form with a double exposition, a reflection of the ritornello concept that was so often used in classical and romantic piano concertos. This formal concept ended up only influencing the composition, with the final product being a more fluid form. A fugato begins where the second theme would normally appear, and the second theme does not fully appear until near the end of the solo piano section. The result is that the second theme when finally revealed is so reminiscent of the history of jazz and classical synthesis that it does not sound completely new, and in fact is a return of something that was heard before, but only hinted at in this piece.

The second movement is a kind of deconstructive set of variations. I worked from a specific theme and harmonic pattern which is implied throughout the movement. However, the full theme is not disclosed until the final variation. The variations are interrupted by moments of pure rhythmic effectual music, containing harmony made up of major chords with an added fourth, defying resolution, and dissolving each time back into a new variation.

The third movement is in rondo form, using rhythmic and harmonic influences from jazz. The percussion plays a substantial role in this movement, acting as a counterpoint to the piano part throughout. This movement and the piece concludes with an extended coda, inspired indirectly by the simple complexities of an improvisational piano solo, building in complexity as the concerto draws to a close.

The Concerto is built from long melodies, expansive harmonic motion, and formal concepts. Despite the jazz influences, a pianist performing this piece need not be comfortable improvising in jazz. In fact, it is unnecessary and is not required for any performance. The decision to exclude improvisation from this piece was a difficult one, and was not done without reservation. I cherish improvisation as an element of performance and a way of generating new interactions and ideas. However, I ultimately decided that the jazz influence I was looking for was not the performance practice of jazz, but something else. Although an improviser could no doubt create some beautiful, emphatic additions to this piece, I have written every note and encourage a performance of the score. That being said, I am a firm believer in the connection of interpretation to improvisation, and encourage all interpreters of this piece to approach it with the recognition that their input is essential to bring the piece to life, and should not be afraid to fully engage their own concept of music in performing the written page.

Elliot Sneider  
November 2013

## INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)  
2 Oboes (2nd doubling English Horn)  
2 Bb Clarinets (1st and 2nd doubling A Clarinet)  
Bassoon

2 Horns in F  
2 Trumpets in Bb  
Trombone (doubling Bass Trombone)

Piano

Percussion\*

6 First Violins  
4 Second Violins  
2 Violas  
2 Violoncellos  
Contrabass

\*Percussion (One Performer):

Bass Drum  
Crotales  
Cymbals  
Snare Drum  
Timpani  
Tubular Bells  
Vibraphone

Duration : approximately 27 minutes

*Movement I - approximately 11 minutes*

*Movement II - approximately 7 minutes*

*Movement III- approximately 9 minutes*

# CONCERTO

for  
PIANO AND CHAMBER ORCHESTRA

## I

ELLIOT SNEIDER

Larghetto (♩ = ca.60)

accel. . . . .

Flute

Oboe

English Horn

Clarinet in A

Bassoon

Horn in F

Trumpet in B♭

Trombone

Timpani G, C, F, E

Percussion

Larghetto (♩ = ca.60)

accel. . . . .

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

8  $\text{♩} = \text{ca. } 100$  *molto rall.* . . .

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc. *sus. cymbal*  
*p*

Pno.  $\text{♩} = \text{ca. } 100$  *molto rall.* . . .  
*ff*

*repeat six-note figure, speeding up until m. 11* \*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Tempo ad lib, molto rubato

11

Fl.  
Ob.  
Eng. Hn.  
Cl. in A  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Perc.

Tempo ad lib, molto rubato

Pno.

*f* *mf* *mp*

Red \* Red \* Red

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

*mf* *p* *pp* *ppp*

accel.

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf* *f*

6

\* Red \*



**Con moto** (♩ = ca.72)

**A**

**rit.**

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. in A *mf*

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn.

Perc. sus. cymbal *mp*

**A** **Con moto** (♩ = ca.72)

**rit.**

Pno. *fff* *mp* bring out l.h.

Vln. I unis. *spicc.* *mp*

Vln. II unis. *spicc.* *mp*

Vla. unis. *mp*

Vc. unis., non div. *mp* div.

Cb. *mp*

Andante (♩ = ca.100)

18

Fl. *f* *sf* *sf*

Ob. *f* *sf* *sf*

Eng. Hn. *f* *sf* *sf*

Cl. in A *f* *sf* *sf*

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

Hn. *mp*

Tpt. *mf* a 2

Tbn. *mp*

Perc. Timpani *p* *sfz*

Andante (♩ = ca.100)

Pno. *f* *sfz*

Vln. I *non spicc.* 3

Vln. II *non spicc.* 3

Vla. 3

Vc. *non div.* 3 *div.* 3

Cb. *mf* *f* *p*

Moderato fantasico (♩ = ca.140)

**B**

24

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

*f*

*f*

This section of the score covers measures 24 through 29. It features staves for Flute, Oboe, English Horn, Clarinet in A, Bassoon, Horn, Trumpet, Trombone, and Percussion. The Flute and Oboe parts begin in measure 24 with a series of eighth notes, marked with a forte (*f*) dynamic and an accent (>). The other instruments are silent during this passage.

Moderato fantasico (♩ = ca.140)

**B**

*con spirito*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*f*

*mp*

This section of the score covers measures 30 through 35. It features staves for Piano, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Piano part is the primary focus, starting with a mezzo-forte (*mf*) dynamic and playing a triplet of eighth notes. The bass line consists of chords, with dynamics ranging from *sfz* (sforzando) to *mf*. The strings are silent during this passage.

30

Fl. *mp* 3 3 *mf* *f* *mf* 1.

Ob. *mp* 3 3 *mf* 3

Eng. Hn. *mf* 3

Cl. in A *mf* a 2 b

Bsn.

Hn.

Tpt.

Tbn.

Perc. To S. D. *mp*

Pno. *f* *f* 3

Vln. I pizz *mf*

Vln. II pizz *mf*

Vla. pizz *mf*

Vc. pizz *mf*

Cb. pizz *mf*

35

**Lightly**  
a 2

Fl. *pp* *f*

Ob. *pp*

Eng. Hn. *mp* *pp*

Cl. in A *mp* *pp* a 2

Bsn. *mp* *pp*

Hn. *mf* *mp*

Tpt. *mf* *sfz* *mp* 1.

Tbn. *mp*

Perc. Snare Drum *p* 3 3 3 3 3

Pno. *p* *mf* 3 3 3 3 3

Vln. I arco *p* *pp*

Vln. II arco *p* *pp*

Vla.

Vc.

Cb.

40

Fl. *mp*

Ob. *mp* *fp*

Eng. Hn. *mp* *fp*

Cl. in A *mp*

Bsn.

Hn. *mp* *a 2*

Tpt. *mp*

Tbn. *sfz* *mf*

Perc. Cymbals *mf*  
snare drum *p* ————— *f*

Pno. *f* *mf* *3* *3* *3*

Vln. I pizz *mf* arco *mp*

Vln. II pizz *mf* arco *mp*

Vla. *sfz* *mf* arco *mp*

Vc. *sfz* *mf* arco *mp*

Cb. *sfz* *mf* arco *mp*

rit. . . . . **Meno mosso** (♩ = ca.96)



**46**

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Bass Drum

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**rit.** . . . . . **Meno mosso** (♩ = ca.96)

**C**

*p*

*mf*

*p*

*f*

*con larghessa*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*p*

51 *mp* *a 2* *3* *sub f* **molto accel.**

Fl.

Ob. *mp* *3* *f*

Eng. Hn. *mp* *3* *3* *f*

Cl. in A *a 2* *f*

Bsn. *f*

Hn. *f*

Tpt. *f* *sfz*

Tbn. *f*

Perc. *f* Timpani To S. D. *f*

**molto accel.**

Pno. *con brio* *sub. ff* *ff* *f*

Vln. I *f* *solo* *p*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



Allegro (♩ = ca.144)

56 **D**

Pno. *mf* *mp* *p*

Vln. I *mf* *mp*

Vln. II solo *mf*

Vla. solo *mf* unis., div. *p* *sfz*

Vc. solo *mf*

Cb.

64

Pno. *pp*

Vln. I *f* *mf*

Vln. II pizz

Vla. *p* unis. *f*

Vc. pizz *sfz*

Cb.

68 *very light, staccato*

Pno. *mp* *pp* *PPP*

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

Vln. II *tutti* *mf* *f*

Vla. *tutti* *mf*

Vc. *tutti* *mf*

Cb. *arco* *f*



73 **E**

Pno. *f legato*

Vln. I *mf* *f* *arco*

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

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

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

Cb. *f*

poco rit. . . . Più mosso (♩ = ca.132)

78

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Snare Drum

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf*

*mp* *f* *mp* *f* *mf* *f* *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 78 to 83. It features a full orchestral arrangement with woodwinds, brass, percussion, piano, and strings. The tempo is marked 'poco rit.' followed by 'Più mosso' with a quarter note equal to approximately 132 beats per minute. The woodwinds (Flute, Oboe, English Horn, Clarinet in A, Bassoon) and brass (Horn, Trumpet, Trombone) parts are mostly silent, with the Flute playing a melodic line starting in measure 79. The Percussion part features a Snare Drum pattern starting in measure 79. The Piano part is highly active, with complex textures in both hands, including arpeggiated chords and moving lines. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a steady accompaniment with various rhythmic patterns and sustained notes.

84

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

Ob.

Eng. Hn.

Cl. in A *p* *mf* *p* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno. *mp* *f* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

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

Ob.

Eng. Hn.

Cl. in A *p* *mf* *p* *f*

Bsn.

Hn.

Tpt.

Tbn.

Perc. *ff* *ff* b.d.

Pno. *f* *mf* *ff*

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

**F**

93

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

b.d. To Timp.

*f*

Pno.

*ff*

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Cb.

*p*

3  
=

**G** 101 Andante (♩ = ca.100)

Fl.

Ob. *espress.*  
*mf* 3 *f* 3

Eng. Hn.

Cl. in A *espress.*  
1. 3 *mf* 3 *f* 3

Bsn. *espress.*  
*mf* 3 *f* 3

Hn.

Tpt.

Tbn.

Perc. Timpani  
*mf* < *f*

Andante (♩ = ca.100)

**G**

Pno. *p*

Vln. I flautando *pp* div.

Vln. II flautando *pp*

Vla. flautando *pp*

Vc. flautando *pp*

Cb. flautando *pp*

109

Fl.

Ob.

Eng. Hn. *espress.*  
*mf* *dim.* *mp*

Cl. in A *a 2*  
*mf* *dim.* *mp*

Bsn. *mf* *dim.* *mp*

Hn.

Tpt.

Tbn.

Perc.

Pno. *mf* *dim.* *mp*

Vln. I

Vln. II

Vla.

Vc. *mf* *div.*

Cb. *mf*



**H** Agitato

Fl. *mp* *a 2*

Ob. *mf* *mp*

Eng. Hn. *mp* *mp*

Cl. in A *mp*

Bsn. *mf*

Hn. *mf* *mp*

Tpt. *mf* *mp* *f* *1. harmon mute*

Tbn. *mf* *f*

Perc. *mf* *to B. D.*

Piano *f* *mf* *f* *mf* *f*

Vln. I *nat. unis. mp* *mf*

Vln. II *nat. mp* *mf*

Vla. *nat. mp* *mf* *f*

Vc. *nat. unis. (b) mp*

Cb. *nat. f*

120

Fl. *mf* 3

Ob. *mf*

Eng. Hn.

Cl. in A *mf* 3

Bsn. *mp*

Hn.

Tpt. 1. 3

Tbn. *mf*

Perc. *pp* *mf* *p* *p* *mf* *p*  
 b.d. To Cym. Sus. cymbal tip of stick on bell

Pno. *mf* *f*

Vln. I solo 3

Vln. II

Vla.

Vc. *pp*

Cb. *f* *pp*



**J**  
129 a 2

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. in A *p* *mf*

Bsn.

Hn. *sfz*

Tpt.

Tbn. *sfz*

Perc. nat. crash w/ mallet *f*

Pno. *sfz* *sfz*

Vln. I solo *f*

Vln. II *altri* *mp* *sfz* *sfz*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description of the musical score: This page contains measures 129a-2 of a symphony. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet in A (Cl. in A), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Percussion (Perc.) features a natural crash cymbal with mallet, marked *f*. The piano (Pno.) part is marked *sfz*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings are marked *mp*. The woodwinds and brass play sustained notes, while the strings play a melodic line with some triplets and quintuplets. The piano part features a complex rhythmic pattern with many quintuplets. A section of the score is marked 'solo' for the Violin I.

131

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Eng. Hn. *cresc.* *f*

Cl. in A *cresc.* *f*

Bsn. -

Hn. *sfz* *sfz* *sfz*

Tpt. *nat. a 2* *fp* *fp* *mp* *p*

Tbn. *sfz* *sfz* *fp* *fp* *mp* *p*

Perc. *To B. D.* *Bass Drum* *mp*

Pno. *sfz* *mf* *sfz* *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. -

Vc. *mf*

Cb. *mf*

134

Fl. *cresc.*

Ob. *cresc.*

Eng. Hn. *cresc.*

Cl. in A *cresc.*

Bsn.

Hn. *sfz*

Tpt. *fp fp mp > p fp fp mp > p fp fp mp > p*

Tbn. *fp fp mp > p fp fp mp > p fp fp mp > p*

Perc. b.d.

Pno. *sfz sfz sfz*

Vln. I *unis. mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

**K** 137 *poco rit.*

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. in A *ff*

Bsn. *ff*

Hn.

Tpt. *f*

Tbn.

Perc. Tubular Bells *f*

To Timp. Timpani *f*

Pno. *ff* *sfz* *mp* *poco rit.*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

L

a tempo

143

Fl.  
Ob.  
Eng. Hn.  
Cl. in A  
Bsn.  
Hn.  
Tpt.  
Tbn.

Perc. (tub. bells)

L

a tempo

Pno.

Vln. I unis. p mf p

Vln. II unis. p mf p

Vla. p mf p

Ve. p mf p

Cb. p mf p



146 rubato, freely molto rall.

Perc. *f*

Pno. rubato, freely molto rall.

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

Cb. *mf* *ppp*

Ad libitum  
delicatissimo

149 *ppp*

Pno.

**M** Molto moderato (♩ = ca.90)

153 SOLO *mf*

Pno. *f sffz* *mf*

158

Pno.

*sub f* *sub p* *f* *mp* *f* *mp* *f* *mp* *f* *mp*



163

Fl. *f* *sfz*

Ob. *mf* *sfz*

Eng. Hn. *mf* *mp* *sfz*

Cl. in A *mp* *sfz*

Bsn. *mf* *mp* *sfz*

Hn. *mp* *mp* *sfz*

Tpt. *mp* *sfz*

Tbn. *mf* *mp* *sfz*

Perc. Bass Drum *pp* *z* *sfz* To S. D.

Pno. *p* *mp* *f*

Vc. *mf* *f* *sfz*

Cb. *mf* *f* *sfz*

**N** SOLO

Pno.

sfz

Ped.

Pno.

sfz

Ped.

Pno.

sfz

Ped.

Pno.

Ped.

\* Ped. \* Ped.

*molto rubato* ..... *a tempo*      *molto rubato* ..... *a tempo*

Pno.

ff

Ped.

\* Ped. \* Ped.

*molto rit.*

Pno.

Ped.

\* Ped. \* Ped.

182 **O** Moderato (♩ = ca.100)  
Deliberately

*mf*

*Red \* Red \* cont. sim.*



186

*sfz* *sfz* *sfz*



190 **molto rall.**

*Red*



194 **P** Piu mosso (♩ = ca. 130)

*ff* *mp*

*Red*



198

*fff* *mp*

*Red* \*

**Q** Con fuoco, tutti

202

Fl.

Ob. *f* 3 *mf*

Eng. Hn.

Cl. in A *mf* a 2

Bsn. *mf*

Hn. *mf* a 2

Tpt. *mf* *f* a 2

Tbn.

Perc. Snare Drum *p*

**Q** Con fuoco, tutti

Pno. *f*

Vln. I *f* Solo *mf* altri

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz

**molto rall.**

206

Fl. *mf*

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn. *f*

Tpt. *mf*

Tbn.

Perc.

Pno.

**molto rall.**

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

Maestoso (♩ = ca.90)

rit. . . . .

**R** Tempo I (♩ = ca.130)

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. in A

Bsn. *f*

Hn.

Tpt. *f*

Tbn. *f*

Perc. *mf* *mp* *p*

To Timp.

Timpani SOLO 3 *f* *mf* *f*

Maestoso (♩ = ca.90)

rit. . . . .

**R** Tempo I (♩ = ca.130)

Pno. *f* *p*

Vln. I unis. *f* *p* *pp*

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

Vla. *f* *p* *pp*

Vc. *f* *ff* *f* *ff* *sfz* *sfz* *mp*

Cb. *f* *ff* *f* *ff* *sfz* *sfz* *pp*

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *f* *ff* *mp* *ff* *f*

*mf* *mp*

div. 1, 2  
div. 3, 4  
div. 5, 6  
*pp*  
*pp*  
*p*  
*p*

S



228 1.

Fl. *f* 3 3

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn. 1. *mp* *mp*

Tpt.

Tbn.

Perc. *mf* *mp* *p*

Pno.

Vln. I (tr)

Vln. II (tr)

Vla. (tr)

Vc.

Cb.

235

Fl. *mf* a 2 3 3

Ob. *mf*

Eng. Hn. *mf*

Cl. in A a 2 3 3 *mf*

Bsn.

Hn. a 2

Tpt. a 2

Tbn.

Perc. To B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**T** **Meno mosso deliberate** (♩ = ca.120)

245

Fl.  
Ob.  
Eng. Hn.  
Cl. in A  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Perc.

**T** **Meno mosso deliberate** (♩ = ca.120)

Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

unis.  
pizz  
*mf*  
unis.  
pizz  
*mf*  
unis.  
pizz  
*mf*  
pizz  
*mf*  
pizz  
*mf*

249

Fl. *mp*<sup>3</sup> *mf* *mp* **Lightly**

Ob. *mp*<sup>3</sup> *mf*

Eng. Hn. *mp*<sup>3</sup> *mf*

Cl. in A *mp*<sup>3</sup> *mf* *div.*

Bsn. *mp*

Hn. *mf* *espress.*

Tpt. *mf* *espress.*

Tbn.

Perc.

Pno. *ff* *sub mf* **Lightly**

Vln. I *sfz* *sfz* *mf*

Vln. II *sfz* *sfz* *mf*

Vla. *sfz* *sfz* *mf*

Vc. *sfz* *sfz* *mf* *unis.* *f*

Cb. *sfz* *sfz* *mf* *f*

Fl.

Ob. *ppp*

Eng. Hn. *ppp*

Cl. in A *ppp*

Bsn.

Hn. *espress.*

Tpt. *espress.*

Tbn.

Perc. *ff* let ring

Pno. *ff* *p* *Red* \*

Vln. I

Vln. II

Vla.

Vc. *poco dim.* *mf* *sfz* *f*

Cb. *poco dim.* *mf* *sfz* *f*

**U** Moderato fantasico (♩ = ca.140)

accel. . . . .

264

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timpani

*mf*

**U** Moderato fantasico (♩ = ca.140)

accel. . . . .

Pno.

*f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*mp*

arco

*mp*

arco

*mp*

*f*

*f*

263  $\text{♩} = \text{ca. } 176$  *molto rall.*

Fl. *a 2* *mf* *f*

Ob. *mf* *f*

Eng. Hn. *mf* *f*

Cl. in A *mf* *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp.

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *f*

Cb. *arco*



V **Maestoso sostenuto** (♩ = ca.58)

271

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. in A *ff*

Bsn. *ff*

Hn.

Tpt.

Tbn.

Timp. *fp* To Timp.

V **Maestoso sostenuto** (♩ = ca.58)

Pno. *ff* *sfz* *sfz* *sfz*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mp*

273

Fl. *mp* *sfz*

Ob. *mp* *sfz*

Eng. Hn. *mp* *sfz*

Cl. in A *mp* *sfz* *sfz*

Bsn. *mp* *f* *sfz*

Hn. *mp* *sfz* *sfz*

Tpt. *mp* *sfz*

Tbn. *mp* *f* *sfz*

Timp. *mp* *fp* *f* *sfz* *p*

Pno. *ff* *sfz*

Vln. I *mp* *fp* *sfz* *non div. pizz sfz sfz*

Vln. II *mp* *fp* *sfz* *div. non div. pizz sfz sfz*

Vla. *mp* *fp* *fp* *ppp*

Vc. *mp* *fp* *sfz* *pizz sfz sfz*

Cb. *mp* *fp* *sfz* *pizz sfz sfz*

*Red \**

# II

## Grave con Variazioni, delicato (♩ = ca.40)

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Bass Trombone

Percussion Timpani F, A, B, E

## Grave con Variazioni, delicato (♩ = ca.40)

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

9

1.

Fl. *p*

Ob.

Cl. in Bb *p*

Bsn.

Vibraphone

Perc. *p* *Red.* \* *Red.* \*

Pno. *Red.* \*

Vln. I *pp* *con sord* *mp*

Vln. II *pp* *con sord* *mp*

Vla. *pp* *con sord* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

W

rit. . . . a tempo (♩ = ca.40)

16

Fl. *pp* *mf*

Ob. 1. *mp*

Cl. in Bb *mp*

Bsn. *mp*

Perc. (Vib.) *pp* Quiet throughout *p*

\* 3 3 3 3

W

rit. . . . a tempo (♩ = ca.40)

Pno. *mf* *p*

\* Led. r.h.

Vln. I *pp* *pp* *mf*

Vln. II *pp* *mf* *mp* *mf*

Vla. *pp* *mf* *mp*

Vc. *pp* *ppp*

Cb. *mf* *pp* *mp*

23 a 2 rit. . . . .

Fl. *mp* *mf*

Ob. *pp* *mp*

Cl. in Bb *mf* *mp*

Bsn. *mp*

Perc. (Vib.) *mf* *mp* *mf* *p*

Pno. *f* *mp* *mf* *p*

Vln. I *mp* *mf* *p* *mp* *p*

Vln. II *p* *mf* *mp* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

X a tempo (♩ = ca.40)

90

Fl. *mf*

Ob.

Cl. in Bb

Bsn. *mf*

Hr. in F *mp*

Tpt. *mp*

B. Tbn.

Perc. (*Vib.*)

X a tempo (♩ = ca.40)

Pno. *mp*

Vln. I *mf* *pp*

Vln. II *mf* *pp* *div.* *unis.*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

35

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Vib.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp  
cresc.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*



39

Fl. *mp* a 2

Ob. *mp* a 2

Cl. in Bb *mp* a 2

Bsn. *mp*

Hn. in F *mp* < *mf* > *p*

Tpt. *mp* < *mf* > *p*

B. Tbn. *mp* < *mf* > *p*

Perc. (*Vib.*) *f*

Pno. *f* *mf* *mp* *cresc.*

Vln. I *mf* *p* senza sord

Vln. II *mp* senza sord

Vla. *mp* senza sord

Vc. *mp* senza sord

Cb. *mp* senza sord

Y

rit. . . . .

45

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

rit. . . . .

Pno.

*f*

*decr̄esc.*

*pp*

*Red.*

\* *Red.*

\* *Red.*

\* *Red.*

\* *Red.*

\* *Red.*

\* *Red.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Z**a tempo (♩ = ca.80)

49

Fl. *p*

Ob. *p*

Cl. in Bb

Bsn.

Hn. in F *legato a 2* *pp* *mf* *n*

Tpt. *p*

B. Tbn.

Perc.

Perc. *(Vib.) molto espress. pp*

**Z**a tempo (♩ = ca.80)

Pno. *mf* *f*

Vln. I *f leggiero* *pizz*

Vln. II *f leggiero* *pizz*

Vla.

Vc.

Cb. *pizz* *mf leggiero* *p*

51

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Crot)

Perc. (Vib)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*n*

*mp*

*f*

53

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. in Bb *mp* *mf* *mp*

Bsn. *f*

Hn. in F *mp* *mf* *mp*

Tpt.

B. Tbn.

Perc. (Crot.)

Perc. (Vib.)

Pno. *f* *p*

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

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

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *p* *f* *p* *mp*

Reo. \*

56

Fl. *mp* *mf* *mp* 1. *f*

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

Cl. in Bb *mp* *mf* *mp* 1. *f*

Bsn.

Hn. in F *mp* *mf* *mp*

Tpt.

B. Tbn.

Perc. (Crot) To Cym.

Perc. (Tib.)

Pno. *f* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

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

rit. . . . .

58

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso (♩ = ca.84)

61

Fl. *a 2*  
*f espress.*

Ob. *a 2*  
*f espress.*

Cl. in Bb *a 2*  
*f espress.*

Bsn. *f espress.*

Hn. in F *p* *cresc.*

Tpt. *p* *cresc.*

B. Tbn. *p* *cresc.*

Perc. (Vib.)  
\* *Red* \* *Red* \*

Meno mosso (♩ = ca.84)

Pno. *p*

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *f espress.*

Vc. *arco* *f espress.*

Cb. *arco* *f espress.*



64

Fl. *ff*

Ob.

Cl. in Bb

Bsn.

Hn. in F *mf* *cresc.*

Tpt. *mf* *cresc.*

B. Tbn. *mf* *cresc.*

Perc. (Vib.) *Red* \*

Pno. *Red* \*

Vln. I

Vln. II

Vla.

Vc. *div.*

Cb.

67

AA

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. in Bb *ff* *mf*

Bsn. *ff* *mf*

Hn. in F *f* *mf*

Tpt. *f* *mf*

B. Tbn. *f* *mf*

Perc. (Vib.) *f*

Pno. *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. pizz *f*

Vc. *ff*

Cb. *ff*

detached, aggressive, percussive

detached, aggressive, percussive

70

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc.

Cymbals

suspended cymbal

mp

f

mp

f

(Vib.)

sfz

f

sfz

Pno.

f

mf

ff

mf

f

mf

ff

Vln. I

div.

Vln. II

Vla.

arco

Vc.

unis.

Cb.

74

Fl. *mf* *f*

Ob. *mf* *f*

Cl. in Bb *mf* *f*

Bsn. *mf* *f*

Hn. in F

Tpt.

B. Tbn.

Perc. (Sus. Cym.) Timpani (Sus. Cym.) *f*

Pno. *f* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score (page 74) contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) has melodic lines with dynamics *mf* and *f*. The brass section (Horn in F, Trumpet, Trombone) is mostly silent. The percussion section includes Cymbals (Suspended) and Timpani, with a dynamic of *f*. The piano part features complex chordal textures with dynamics *f* and *mf*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and some rhythmic patterns.

79

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Sus. Cym.) *mp* *f* *mp* *mf* To S. D.

Pno. *mf* *f* *mf* *f* *sfz*

Vln. I

Vln. II *div.*

Vla.

Vc. *div.*

Cb.

rit. . . . . **BB** Tempo I (♩ = ca.40)

84

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Bsn.

Hn. in F *p* con sord.

Tpt. *p* con sord.

B. Tbn.

Perc. (Vib.) *f*

Pno. *p* *rit.* . . . . **BB** Tempo I (♩ = ca.40) *p*

Vln. I flautando *p* unis. *pp* *ppp*

Vln. II flautando *p* unis. *pp* *ppp*

Vla. flautando *p* *pp* *ppp*

Vcl. flautando *p* 1. *ppp*

Cb. flautando legato *p*

91

Fl. *pp*

Ob. *p*

Cl. in Bb *pp*

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Vib.) *mp* *mf* To Cym.

Pno. *mf* *p* *mf* *p*

Vln. I div.

Vln. II div.

Vla.

Vc. div.

Cb. *ppp*

Detailed description of the musical score for page 91: The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) has active parts, with the Flute and Clarinet playing *pp* and the Oboe playing *p*. The brass section (Horn in F, Trumpet, Bass Trombone) is mostly silent. The Percussion part includes a Vibraphone with *mp* and *mf* dynamics, and a Cymbal. The Piano part features complex textures with *mf* and *p* dynamics, including sixteenth-note runs and chords. The string section (Violins I and II, Viola, Violoncello, Contrabass) is playing a sustained, *ppp* accompaniment with a 'div.' (divisi) marking.

rit. . . . . CC **Meno mosso** (♩ = ca.84)

99

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

1. senza sord.

*mp* ————— *mf*

Tpt.

B. Tbn.

Perc.

(Sus. Cym.)

*ppp* ————— *mf* =

Cym.

(Sus. Cym.) To Vib. To Timp.

*ppp* ————— *mf* =

rit. . . . . CC **Meno mosso** (♩ = ca.84)

Pno.

*f* 5 5 3

\* *Red.* \* *Red.* \* *Red.* \*

Vln. I

*mf*

Vln. II

Vla.

Vc.

Cb.

*f*



Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

5

*cresc.*

*Lead*

\* *Lead*

\* *Lead*

\* *Lead*

\* *Lead*

\* *Lead*

DD

107

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc.

Timpani

DD

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

Hn. in F *mp*

Tpt. *mp*

B. Tbn. *mp*

Perc. (Timp.)

Pno. *sfz sfz sfz*, *ffz*, *mf*, *ffz*, *mp*

Vln. I unis. *f*

Vln. II unis. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 110 to 114. The music is in 3/4 time and features a complex orchestration. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F, Trumpet, Trombone) play a rhythmic pattern of eighth notes, often in pairs. The piano part is highly active, with frequent chords and arpeggios, marked with dynamic accents like *sfz* and *ffz*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a steady accompaniment with eighth-note patterns. The score includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *sfz* (sforzando). There are also performance instructions like 'unis.' (unison) and 'Ped.' (pedal) for the piano. The page number '110' is at the top left, and the page number '75' is at the bottom center.

115

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mf* *f* *ff*

Tpt. *mf* *f* *ff*

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

Perc. (*Timp.*) *mf* *f* *f*

Pno. *mf* *f* *ff* *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

*a 2*

*div.*

Detailed description: This page of a musical score covers measures 115 to 120. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic lines with dynamic markings of *mf*, *f*, and *ff*. The brass section (Horn in F, Trumpet, Trombone) provides harmonic support with similar dynamics. The Percussion section includes Timpani. The Piano part features complex chordal textures. The score includes various time signatures (5/8, 3/4, 5/8) and dynamic markings throughout. A rehearsal mark 'a 2' is present at the beginning of measure 118, and a 'div.' marking is above the Violin I staff in measure 118.

121

Fl. *f* *mf* *a 2*

Ob. *f* *mf* *a 2*

Cl. in Bb *f* *mf* *a 2*

Bsn. *mf*

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

Tpt. *mf* *f* *mf*

B. Tbn. *mf* *f* *mf*

Perc. (*Timp.*) *mf* *f* *mf*

Pno. *mf* *f* *mf* *mf*

Vln. I *mf* *f* *unis.* *f*

Vln. II *mf* *f* *unis.* *f*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

124

Fl. *f* *mf* a 2

Ob. *f* *mf* a 2

Cl. in Bb *f* *mf* a 2

Bsn. *f* *mf* a 2

Hn. in F *f*

Tpt. *f*

B. Tbn. *f*

S. D. Snare Drum *mp* *f* Sus. cymbal *mp*

Pno. *f* *mf*

Vln. I *mf* div.

Vln. II *mf* div.

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*



**EE** *espressivo, molto rubato...*

*rit.*

133

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Cym.

Vibraphone

*p*

*rit.*

**EE** *espressivo, molto rubato...*

Pno.

*p*

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

with piano

*p*

*pp*



**molto rit.**

This page of a musical score, numbered 139, is marked **molto rit.** (molto ritardando). The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet (Tpt.), and Bass Trombone (B. Tbn.).
- Brass:** Horn in F (Hn. in F), Trumpet (Tpt.), and Bass Trombone (B. Tbn.).
- Strings:** Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Piano (Pno.):** The piano part features a complex rhythmic and melodic line with several measures marked with **\* Ped.** (pedal). The score includes various articulations such as accents and slurs, and dynamic markings like **ppp** (pianissimo) for the strings.

The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The tempo marking **molto rit.** is present at the beginning of both systems. The piano part includes several measures with **\* Ped.** markings, indicating where the sustain pedal should be used. The score concludes with a final measure marked with an asterisk **\***.

# III

## Allegro energico (♩ = ca.140)

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion

Timpani, Db, G, C, F

*mp* *f* *mp* *f*

## Allegro energico (♩ = ca.140)

Piano

*fff* *f* *fff* *f*

Violin I

Violin II

Viola

Violoncello

Contrabass

div. col legno battuto

*f*

*f*

*f*

*f*

*f*

*f*

*f*

11

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff*

*pp*

*f*

*mp*

1.

*ff*

*p*

**FF** Con spirito

16

Fl. *mf*

Ob. *mf* a 2

Cl. in Bb *ff*

Bsn.

Hrn. in F 1. *ff* *p*

Tpt. in Bb

Tbn.

Perc. *f* To Tub. B.

**FF** Con spirito

Pno. *f*

Vln. I *f* *mp* ord.

Vln. II *f* *mp* ord.

Vla. *f* *mp* ord. unis.

Vc. *f* *mp* ord.

Cb.

20

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc. Tubular Bells

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p*

*ff*

*p*

*mf*

*mf*

*p*

*p*

*p*

*p*

*mf*

Red.

\* Red.

23 *a 2*

Fl. *f*

Ob.

Cl. in Bb *mf* *a 2*

Bsn. *mf*

Hn. in F

Tpt. in Bb

Tbn.

Perc. *To Timp.* \* *Timpani* *mf*

Pno. *f* *mf* *f* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.

27

GG

Fl.

*mf* *f*

Ob.

*f* *mf* *f*

Cl. in Bb

*f* *mf* *f*

Bsn.

*f*

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Tubular Bells

Timpani

*f* *p* *f*

Reo

\*

GG

*fff*

*f*

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

Cb.

pizz

*f*

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



36

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc..

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*f*

*sfz*

*mf*

*mp*

*mf*

*mf*

*f*

*f*

*f*

*mf*

*mp*

*mf*

*mp*

*f*

*f*

*f*

Tubular Bells

Red. \* Red. \* Red. \*

div. 1, 2, 3

div. 4, 5, 6

unis.

arco unis.

40

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfp*

*sfp*

*sfp*

*sfp*

*f*

To Timp.

*p*

*p*

unis.

arco

HH **Meno mosso** (♩=120)

4/4

Fl. *mf*

Ob. *mf*

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

(Timp.)

*mf* *p* *sfz* *sfz* *sfz*

Bend pitch between relative notes  
Only strike drum on first notehead

HH **Meno mosso** (♩=120)

Pno. *ff*

6

Vln. I *f* *p* div.

Vln. II *f* *p* div.

Vla. *p* div.

Vc. *p* *f* unis.

Cb. *p* *f*

51

FL. *mp* *mf*

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

Cl. in Bb *mp* *mf*

Bsn. *mf*

Hn. in F solo *f*

Tpt. in Bb

Tbn.

Perc. *sfz* *sfz* To Tub. B.

Pno. 6

Vln. I

Vln. II

Vla.

Vc.

Cb.

58 II

Fl. *mf*

Ob. *mf*

Cl. in Bb *ff* *a 2* *p*

Bsn. *ff* *p*

Hn. in F

Tpt. in Bb

Tbn.

Perc. Tubular Bells

Pno. II *mp*

Vln. I *p* con sord.

Vln. II *p* con sord.

Vla. *p* con sord. unis.

Vc. *p* con sord. div.

Cb. *sfz* pizz *f* arco

63

Fl. *mf* a 2

Ob. *ff* *p* *mf*

Cl. in Bb *ff* *p* *mf*

Bsn. *mf*

Hn. in F

Tpt. in Bb *ff* *p* plunger mute, wa-wa

Tbn.

Perc. To Timp.

Pno. *f* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *f* *mf* *mp*

Cb.

66

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Timpani

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**JJ**

*f*

*mp*

*f*

*f*

*f*

con sord.

*f*

*f*

*f*

*fff*

*f*

*f*

*f*

pizz

pizz

70

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pho.

*cont. sim.*

*Ped.*

Vln. I

Vln. II

Vla.

Vc.

Cb.



75

Fl. *mp*

Ob. *mp*

Cl. in Bb *mp*

Bsn.

Hn. in F *mp*

Tpt. in Bb *f*  
plunger mute, wa-wa

Tbn. *sfz*  
c o c o c o c o c o c o c

Perc. *sfz*  
Tubular Bells *f*

Pno.

Vln. I *mf* *mp*  
senza sord.

Vln. II *mf* *mp*  
senza sord.

Vla. *f*

Vc. *f*  
arco

Cb. *f*

79

Fl. II to Picc.

*mf*

Ob.

*mf*

Cl. in Bb

Bsn.

Hn. in F

*f*

Tpt. in Bb

*f* *fp*

Tbn.

*sfz* *sfz* *sfz* *sfz* *sfz*

Perc.

Timpani

*mf* *f*

Pno.

*f*

Vln. I

unis.

*f*

Vln. II

*f*

Vla.

Vc.

Cb.

arco

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*p* *div.*

*p* *div.*

*p* *div.*

*p* *div.*

*p*

\*

KK

Meno mosso

88

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Crotales

KK

Meno mosso

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc. (crot.)

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf > p* *mf > p*

senza sord.

*mf > p* *mf > p*

*mf*

Musical score for page 98, featuring various instruments. The score is divided into several systems:

- Flute (Fl.)**: Rests throughout.
- Oboe (Ob.)**: Rests throughout.
- Clarinet in Bb (Cl. in Bb)**: *f* (first measure), *mf* (second measure), *f* (third measure), *mf* (fourth measure), *f* (fifth measure).
- Bassoon (Bsn.)**: *f* (first measure), *mf* (second measure), *f* (third measure), *mf* (fourth measure), *f* (fifth measure).
- Horn in F (Hn. in F)**: Rests throughout.
- Trumpet in Bb (Tpt. in Bb)**: *mf > p* (second measure), *mf > p* (third measure), *mf > p* (fourth measure), *mf > p* (fifth measure).
- Trombone (Tbn.)**: *mf > p* (second measure), *mf > p* (third measure), *mf > p* (fourth measure), *mf > p* (fifth measure).
- Percussion (Perc.)**: (crot.) (first measure), followed by rhythmic patterns.
- Piano (Phn.)**: Complex accompaniment with multiple voices.
- Violin I (Vln. I)**: Rests throughout.
- Violin II (Vln. II)**: Rests throughout.
- Viola (Vla.)**: Rests throughout.
- Violoncello (Vc.)**: Rests throughout.
- Contrabass (Cb.)**: Rests throughout.

Fl. *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p*

Picc. *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p*

Ob. *mf*  $\xrightarrow{3}$  *p* *mf*  $\xrightarrow{3}$  *p* *mf*  $\xrightarrow{3}$  *p* *mf*  $\xrightarrow{3}$  *p*

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

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

Hn. in F

Tpt. in Bb *mf* *mf* *p* *mf* *mf* *p*

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

Perc. (crot.)

Pno. *mf*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p* *f* *mf*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p*

Vln. I *mp*  $\xrightarrow{3}$  *f*

Vln. II unis. *mp*  $\xrightarrow{3}$  *f*

Vla.

Vc. *mf* *mf* *p* *mf* *mf* *p*

Cb. *mf* *mf* *p* *mf* *mf* *p*

109

Fl. *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p*

Ob. *mf*  $\xrightarrow{9}$  *p* *mf*  $\xrightarrow{9}$  *p*

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

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

Hn. in F *mp*

Tpt. in Bb *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{p}$

Tbn. *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{p}$  *mp*

Perc. Timpani *p*

Pno. *mf*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p* *mf*

Vln. I *mp*  $\xrightarrow{3}$  *f* *mp*  $\xrightarrow{3}$  *f* *p*

Vln. II *mp*  $\xrightarrow{3}$  *f* *mp*  $\xrightarrow{3}$  *f* *p*

Vla. *mp*  $\xrightarrow{3}$  *f* *mp*  $\xrightarrow{3}$  *f* *p*

Vc. *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{p}$  *p*

Cb. *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{p}$



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

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

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

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

Hn. in F *mf*

Tpt. in Bb *mp* *mf* *mf*

Tbn. *f*

Perc. *f*

Pno. *ff* *f*

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

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

Vla. *f* *mf*

Vc. *f* *mp*

Cb. *f* *mp*

118 **accel.** LL ♩ = ca.160

Fl. *f*  $\overset{9}{\text{—}}$  *mf* *f*  $\overset{9}{\text{—}}$  *mf* *ff*

Ob. *f*  $\overset{9}{\text{—}}$  *mf* *f*  $\overset{9}{\text{—}}$  *mf* *ff* *To Fl.*

Cl. in Bb *f*  $\overset{9}{\text{—}}$  *mf* *f*  $\overset{9}{\text{—}}$  *mf* *ff*

Bsn. *f* *f*  $\overset{3}{\text{—}}$  *mf* *f*  $\overset{3}{\text{—}}$  *mf* *ff*

Hn. in F *mf* *ff*

Tpt. in Bb *f* *mf* *ff*

Tbn. *mf* *ff*

Perc. *ff*

Pno. **accel.** LL ♩ = ca.160  
*ff*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  *f* *ff*

Vln. I *f*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  *mf* *f* *ff*

Vln. II *f*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *mp*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  *f* *ff*

Cb. *f* *mp*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  *f* *ff*

123

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

**MM** Fast ♩=160

128

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

Hn. in F

Tpt. in Bb

Tbn.

Perc. *fz* To Tub. B.

**MM** Fast ♩=160

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc. *f* div.

Cb. *f* arco

Musical score for measures 131-136. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet in Bb (Tpt. in Bb), Tubular Bells (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 131-132: Flute and Oboe enter with a melody marked *mf*. Clarinet in Bb plays a rhythmic pattern. Bassoon plays a rhythmic pattern. Horn in F, Trumpet in Bb, and Tubular Bells are silent.

Measures 133-134: Flute and Oboe continue their melody. Clarinet in Bb continues its rhythmic pattern. Bassoon continues its rhythmic pattern. Piano enters with a melody marked *mp* in the right hand and a bass line in the left hand. Horn in F, Trumpet in Bb, and Tubular Bells remain silent.

Measures 135-136: Flute and Oboe continue their melody. Clarinet in Bb continues its rhythmic pattern. Bassoon continues its rhythmic pattern. Piano continues its melody. Horn in F, Trumpet in Bb, and Tubular Bells remain silent.

Musical score for measures 138-143. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 138-143 show a complex orchestral texture. The Flute and Oboe parts feature melodic lines with grace notes and slurs. The Bassoon part has a rhythmic pattern of eighth notes. The Horn in F part has a rhythmic pattern of eighth notes. The Trumpet in Bb part is silent. The Trombone part has a rhythmic pattern of eighth notes. The Percussion part has a rhythmic pattern of eighth notes. The Piano part has a complex harmonic structure with many notes. The Violin I and Violin II parts have long notes with slurs and dynamics markings like *mf*. The Viola part is silent. The Violoncello part has a rhythmic pattern of eighth notes with dynamics markings like *f*. The Contrabass part has a rhythmic pattern of eighth notes with dynamics markings like *f*.

This musical score page contains measures 144 through 149. The instruments and their parts are as follows:

- Flute (Fl.):** Melodic line with various articulations and dynamics.
- Oboe (Ob.):** Melodic line, often playing in unison with the flute.
- Cl. in Bb:** Remains silent throughout these measures.
- Bsn.:** Provides a rhythmic accompaniment with eighth-note patterns.
- Hn. in F:** Plays a rhythmic accompaniment of eighth notes.
- Tpt. in Bb:** Remains silent throughout these measures.
- Tbn.:** Provides a rhythmic accompaniment with eighth notes.
- Perc.:** Features a complex rhythmic pattern with various note values.
- Pno.:** Provides harmonic support with chords and arpeggiated figures.
- Vln. I & II:** Play sustained, long-note passages.
- Vla.:** Remains silent throughout these measures.
- Vc.:** Provides a rhythmic accompaniment with eighth notes.
- Cb.:** Provides a rhythmic accompaniment with eighth notes.

Fl. II to Picc.

NN

151

Musical score for Flute II, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, and Trombone. The Flute II part features a melodic line with grace notes and slurs. The Oboe part has a similar melodic line. The Clarinet in Bb and Trombone parts are mostly rests. The Bassoon part has a rhythmic accompaniment. The Horn in F part has a rhythmic accompaniment. The Trumpet in Bb part is mostly rests.

To Timp.

NN

Musical score for Percussion, Piano, Violin I, Violin II, Viola, Cello, and Contrabass. The Percussion part has a rhythmic accompaniment. The Piano part has a complex texture with chords and arpeggios. The Violin I and Violin II parts have long notes with slurs. The Viola part has a rhythmic accompaniment. The Cello and Contrabass parts have a rhythmic accompaniment.



157

Picc. 2

*f*

*mf*

*sfz*

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

162

Picc. *Flute To Fl.*

Ob. *fp* *fp*

Cl. in Bb *sfz* *sfz*

Bsn.

Hn. in F *senza sord.* *p*

Tpt. in Bb

Tbn.

Perc.

Pno. *l.h.*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc.

Cb.

rit. . . . . **OO** Grandioso (♩=120)

166

Fl. \_\_\_\_\_

Ob. *fp* \_\_\_\_\_

Cl. in Bb *sfz* \_\_\_\_\_

Bsn. \_\_\_\_\_

Hn. in F *a 2*  
*mf* — *f* — *mf* \_\_\_\_\_

Tpt. in Bb *senza sord*  
*a 2*  
*mf* — *f* — *mf* \_\_\_\_\_

Tbn. \_\_\_\_\_

Perc. Timpani  
*f* \_\_\_\_\_

rit. . . . . **OO** Grandioso (♩=120)

Pno. *mf* — *f* — *mf* — *ff* \_\_\_\_\_

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. *mf* — *f* — *mf* — *ff* \_\_\_\_\_

Cb. *mf* — *f* — *mf* — *ff* \_\_\_\_\_

Long Pause

176

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Long Pause

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**PP** Moderato (♩=160)

181

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

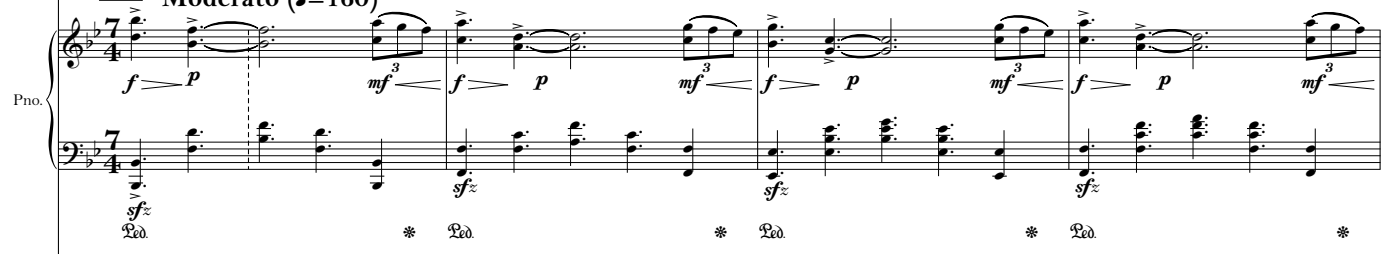
Tbn.

Perc.



**PP** Moderato (♩=160)

Pno.



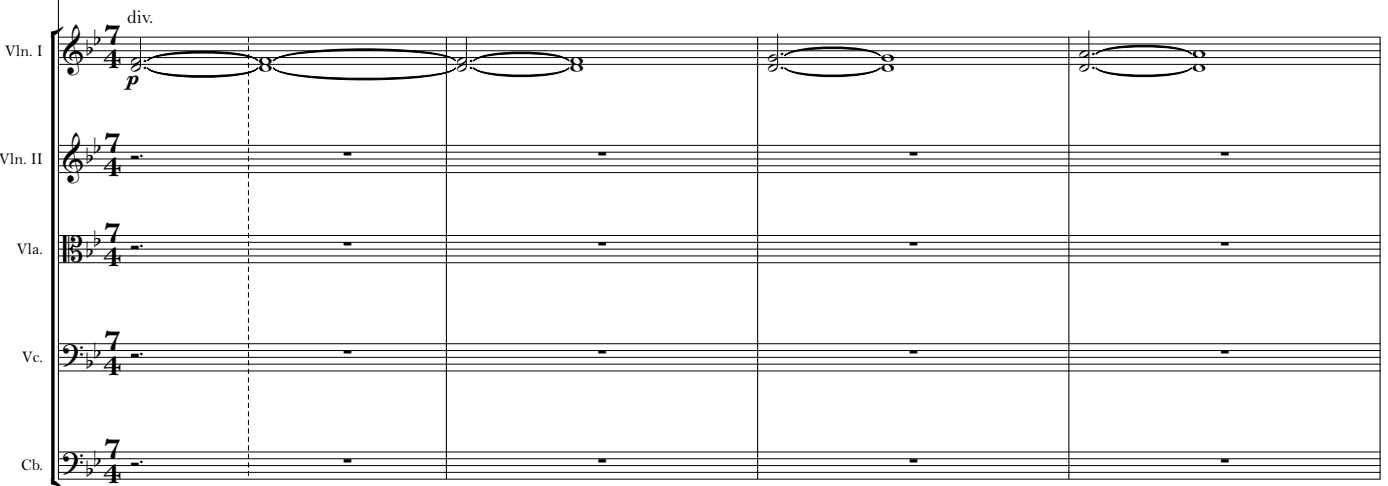
Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.  
Ob.  
Cl. in Bb  
Bsn.  
Hn. in F  
Tpt. in Bb  
Tbn.  
Perc.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* > *p*    *mf*<sup>3</sup> < *f* > *p*    *mf*<sup>3</sup> < *f* > *p*    *mf*<sup>3</sup> < *f* > *p*    *mf*<sup>3</sup> <

*sfz*    \* *sfz*    \* *sfz*    \* *sfz*    \*

*ped.*    \* *ped.*    \* *ped.*    \* *ped.*    \*

*pizz*  
*p*

QQ

189

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*cont. sim*

*mf*

*mp*

*sfz*

*Led*

*\* Led*

*3*

Detailed description: This page of a musical score covers measures 189 to 192. It features a full orchestra and piano. The woodwinds (Cl. in Bb, Bsn., Hn. in F, Tpt. in Bb, Tbn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) are mostly silent, with the exception of the Clarinet in Bb and Trumpet in Bb, which play a melodic line marked *f*. The Percussion part plays a steady eighth-note pattern marked *mp*. The Piano part features a complex texture with chords in the right hand marked *f* and *cont. sim*, and a bass line with accented notes marked *sfz* and *Led*. A section of the piano part is marked with an asterisk and *Led*. The score concludes with a triplet of notes in the right hand of the piano part.

193

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*sfz*

*Ped.*

*\* Ped.*



Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz*  
*Led*

*sfz*  
*Led*

*sfz*  
*Led*

*sfz*  
*Led*

*sfz*  
*Led*

*cresc.*

*cresc.*

*cresc.*

RR

Improvvisato, rubato

203

Fl.  
Ob.  
Cl. in Bb  
Bsn.  
Hn. in F  
Tpt. in Bb  
Tbn.  
Perc.

RR

Improvvisato, rubato

SOLO

Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

206

Pno

*sfz* *Red* \* *sfz* *Red* \* *sfz* *Red* \*

209

Pno

*sfz* *Red* \* *sfz* *Red* \*

211

Pno

*sfz* *Red* \* *sfz* *Red* \*

213

Pno

*sfz* *Red* \* *sfz* *Red* \*

215

Pno

*sfz* *Red* \* *sfz* *Red* \*

**Non rubato**

217

Pno

*f* *ff* *mf*

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

*mp*

*mp mp*

*ff mf ff mf ff mf*

*Red \*Red \*Red \*Red \*Red \**

Detailed description: This page of a musical score covers measures 220 to 224. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) is mostly silent. The Horn in F plays a melodic line starting in measure 220 with a first ending bracket. The Trumpet in Bb and Trombone play a similar melodic line starting in measure 222. The Percussion part is silent. The Piano part features a complex texture with a right-hand melody of chords and eighth notes, and a left-hand accompaniment of eighth notes. Dynamics range from *ff* to *mf*. The string section (Violins I and II, Viola, Violoncello, Contrabass) is silent throughout.

225

ff  
ff  
ff  
f  
f  
f  
ff  
f  
ff  
mf  
mf  
f  
f  
ff  
ff

unis.  
arco

3  
3  
3  
3

\* *L* *o*  
\* *L* *o*  
\* *L* *o*  
\*

229

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

*Lead* \* *Lead* \* *Lead* \*

3/4

**SS** Triumphantly

233

Fl. *f*

Piccolo *f*

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

Hn. in F *fp* *a 2*

Tpt. in Bb *fp*

Tbn. *fp* senza sord.

Perc. *fp*

Pno. *ff*

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

This page of a musical score, numbered 244, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Contrabass) play melodic lines with dynamic markings of *mf* and *f*. The brass section (Trumpet in Bb, Trombone) provides harmonic support with *fp* dynamics. The piano part includes complex chordal textures and trills. The percussion part has a steady rhythmic pattern. The score is written in a key with two flats and a common time signature.



This musical score page contains measures 254 through 258. The instruments are arranged as follows:

- Fl.** (Flute): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Ob.** (Oboe): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Cl. in Bb** (Clarinet in B-flat): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Bsn.** (Bassoon): Bass clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G2.
- Hn. in F** (Horn in F): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Tpt. in Bb** (Trumpet in B-flat): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Tbn.** (Tuba): Bass clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G2.
- Perc.** (Percussion): Bass clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G2.
- Pno.** (Piano): Grand staff (treble and bass clefs), key signature of two flats. Measures 254-257 contain a complex melodic and harmonic texture with various ornaments (trills, mordents, grace notes) and articulation (accents, slurs). Measure 258 has a whole note G2 in the bass and a whole note G4 in the treble.
- Vln. I** (Violin I): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Vln. II** (Violin II): Treble clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G4.
- Vla.** (Viola): Bass clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G2.
- Vc.** (Violoncello): Bass clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G2.
- Cb.** (Cello): Bass clef, key signature of two flats. Measures 254-257 are silent; measure 258 has a whole note G2.

FL. *mf* *sfz* *sfz*

Ob. *mf* *sfz* *sfz*

Cl. in Bb *mf* *sfz* *sfz*

Bsn. *mf* *sfz* *sfz*

Hn. in F *mp* *sfz* *sfz*

Tpt. in Bb *mp* *sfz* *sfz*

Tbn. *mp* *sfz* *sfz*

Perc. *fp* *sfz* Tubular Bells

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. I *mp* *sfz* *f* *col legno battuto* *div.* *sfz* *unis. ord.*

Vln. II *mp* *sfz* *f* *col legno battuto* *div.* *ord.* *sfz* *non unis.*

Vla. *f* *sfz* *f* *col legno battuto* *div.* *unis. ord.* *sfz*

Vc. *f* *sfz* *f* *col legno battuto* *div.* *ord.* *sfz*

Cb. *f* *sfz* *f* *col legno battuto* *div.* *ord.* *sfz*