

2
4

Fl.1 *fp* *ff* *sffz*

Fl.2 *mf* *ff* *sffz*

Ob.1 *(cresc.)* *ff* *sffz*

Ob.2 *cresc.* *ff* *sffz*

Cl.1 *mf* *ff* *sffz*

Cl.2 *mf* *ff* *sffz*

Bn.1 *cresc.* *ff* *sffz*

Cbn. *cresc.* *ff* *sffz*

Hns. *ff* *sffz*

Tpt. *ff* *sffz*

Tbn. *ff* *sffz*

Timp. *(cresc.)* *ff*

Pc.1 TAM-TAM *ff*

Pc.2 BASS DR. *cresc.* *ff*

Hp. *(cresc.)* *ff*

Camp. *ff*

Vn.1 *(cresc.)* *ff* *sffz*

Vn.2 *(cresc.)* *ff* *sffz*

Va. *(cresc.)* *ff* *sffz*

Vc. *(cresc.)* *ff* *sffz*

Cb. *(cresc.)* *ff* *sffz*

THEME

7

a little slower (♩ = 92c.) *resolute*

Fls. *p*

Ob.2

Cls. *p*

Bn.1 *mp*

Cbn. *mp*

Hn.1 *pp* *mp*

Hn.2 *pp* *mp*

Tpt. *pp*

Tbn. *pp*

Pc.1 TRGL. *mp*

Pc.2 SNARE DR. snares off *p*

Hp. *mp*

Solo Vn. *mf*

Vn.1 *p* *pp* *mp* pizz.

Vn.2 *p* *pp* *mp* pizz.

Va. *p* *pp* *mp* pizz.

Vc. *p* *pp* *mp* pizz.

Fl.1

Fl.2

Bn.1

Cbn.

Hn.1

Hn.2

Pc.2 SNARE DR.

Solo Vn.

VAR. 1

20

Fl.1

Fl.2

Bn.1

Cbn.

Hn.1

Hn.2

Pc.2 SNARE DR.

Pc.2 VIB.

Hp.

Solo Vn.

♩ = 108c. capricious

f

f

f

mf

f

mf

f

mf

motor on

mf

mf

Al_bDb

poco

f

ff

ff mp

ff mp

28 VIB.

Pc.2

Hp.

Solo Vn.

Vn.1

Vn.2

Va.

con sord. DIV. arco

mf

mf

mf

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

33 VIB.

Pc.2

Solo Vn.

Vn.1

Vn.2

Va.

Vc.

(DIV.) UNIS. DIV. UNIS.

mp

mp

mp

mp

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

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

39 VIB.

Pc.2 *f* *ff*

Hp. *mp* *f* *ff* *mp*

Solo Vn. *p* *f* *mp* *f* *ff* *mp* *f* *mp* *ff* *mp* *mf* *p*

Vn.1 (con sord.) DIV. *f*

Vn.2 (con sord.) DIV. *f* UNIS. DIV.

Va. *f* *ff*

Vc. SOLO *mp* *mp*

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

VAR. 2

45 TRGL. = 88c. tenderly

Pc.1 *p*

Solo Vn. *p* *mf* *p* *mf*

Vn.1 UNIS. *ppp*

Vn.2 *ppp* 6

DIV. *ppp* 6

Vc. (SOLO) *p*

57 tempo (♩ = 88c.)

Fl.1 *p*

Fl.2 *p*

Cl.1 *p* 6

Cl.2 *p* 6

Pc.1 TRGL.

Hp. *p* 6

Cel. 6

Solo Vn. *mfpp* *mp*

Vn.1 (con sord.) *mp*

Vn.2 (DIV.) (con sord.) *mp*

Vc. 1 SOLO

Cb. *mp*

Detailed description: This page of a musical score covers measures 57 to 60. It is in 3/4 time with a tempo of quarter note = 88 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes parts for Flute 1 and 2, Clarinet 1 and 2, Percussion 1 (triglon), Harp, Cello, Solo Violin, Violin 1 and 2, Viola, and Contrabass. Measures 57-58 are in 3/4 time, and measures 59-60 are in 2/4 time. Dynamics range from piano (*p*) to mezzo-forte (*mp*). The Harp and Cello play a rhythmic pattern of sixteenth notes with sixteenth rests, often in groups of six. The Solo Violin has a melodic line starting with a fortissimo-pianissimo (*mfpp*) dynamic. The woodwinds have melodic lines with various articulations and fingerings indicated.

60 $\text{♩} = 144c. \textit{furious}$

Fl.1 *p* *p*

Fl.2 *p* *p*

Cl.1 *pp*

Cl.2 *pp*

Hp.

Cel.

Solo Vn. *pp* *f* *mf*

Vn.1 (con sord.) senza sord.

Vn.2 (DIV.) (con sord.) senza sord.

Va. *mp*

Vc. (1 SOLO) TUTTI *pizz.* *mf*

Cb.

65

Solo Vn.

Va.

Vc.

(pizz.)

70

TENOR DR.

Pc.1

heavy sticks

SNARE DR.

snare on

pp

Solo Vn.

Va.

Vc.

(pizz.)

75

TENOR DR.

Pc.1

mf

mf

mf

mf

mf

SNARE DR.

Solo Vn.

Va.

Vc.

(pizz.)

79

Musical score for measures 79-83, featuring the following instruments and parts:

- Bn.1** (Bassoon 1): *ff* (fortissimo) dynamic, playing a melodic line with eighth notes and slurs.
- Bn.2** (Bassoon 2): *ff* (fortissimo) dynamic, playing a similar melodic line to Bn.1.
- Timp.** (Timpani): *p* (piano) dynamic, playing a steady eighth-note pattern.
- Pc.1** (TENOR DR.): *p* (piano) dynamic, playing a steady eighth-note pattern.
- Pc.2** (SNARE DR.): *p* (piano) dynamic, playing a steady eighth-note pattern.
- Solo Vn.** (Solo Violin): Treble clef, playing a melodic line with eighth notes and slurs.
- Va.** (Viola): *fm* (fortissimo) dynamic, playing a melodic line with eighth notes and slurs.
- Vc.** (Violoncello): *mp* (mezzo-piano) dynamic, playing a melodic line with eighth notes and slurs, starting with a *(pizz.)* (pizzicato) marking.

VAR. 4

84 $\bullet = 76c.$ *perky*

Ob.1 *mp* *mf* *f* *p*

E. Hn. *mp* *mf* *f* *p*

Cls. *mf* a 2 *p*

Bn.1 *sf*

Bn.2 *sf*

Timp. *ff*

Pc.1 TENOR DR. *ff*

Pc.2 SNARE DR. *ff*

Solo Vn. *sf* *sf* *mp* *mf* *ff* *p*

Va. *sf*

Vc. (pizz.) *sf*

accel. _____ rall.

89

Ob.1 *mp* < *mf* *f*

E. Hn. *mp* < *mf* *f*

Cls. *mf* a 2

Bns. *f* Bn.2 to Contrabassoon

Tpt. con sord. (straight) *f p* *f p* *f p* *mp* senza sord. *mf*

Solo Vn. *ff* > *p* *cresc.* *mf* *f* *pp*

slower

95

Ob.1 *pp* <

E. Hn. *pp* <

Cls. *mp* *mf*

Hp. *p* *mf* *p* *mp* *p*

Solo Vn. con sord.

VAR. 5

100 ♩ = 60c. *meditative*

Fls. *pp*

Cls. *pp*

Hns. *pp* a 2 1º

Solo Vn. *pp* (con sord.) 6 *poco*

Vn.1 *pp*

Vn.2 UNIS. *pp*

Va. *pp*

Vc. arco *pp*

108 slower tempo (♩ = 60c.)

Cls. *ppp*

Hns. con sord. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Pc.2 BASS DR. *ppp*

Solo Vn. (con sord.) *ppp* *pp* pizzarco pizz. arco pizz. arco pizz. arco

Vn.1 *ppp* pizz. *pp*

Vn.2 *ppp* pizz. *pp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp*

118 Cl.2 to Bass Clarinet

Cl. *mp* *pp* *p* *ppp*

Hn.1 *mp* *pp* *p* *ppp*

Hn.2 *mp* *pp* *p* *ppp*

Tpt. *mp* *pp* *p*

Tbn. *mp* *pp* *p*

Pc.1 MARIMBA *ppp* *mp*

Pc.2 BASS DR. *ppp*

Camp.

Solo Vn. (con sord.) *mp* *pp* *p* *ppp* senza sord.

Vn.1 arco SOLO *pp*

moderately fast $\text{♩} = 126c.$

Fl.1 *p* *fff* *sub. p* *ff* *mp*

Fl.2 *p* *fff* *mp*

Ob.1 *mp* *fff*

Cl.1 *p* *fff* *mp*

Bs. Cl. *p* *fff* *mp*

Bn.1 *mp*

Cbn. *fp* *fff* *sub. p* *ff* *mp*

Hns. *senza sord. a 2* *p* *fff* *con sord.*

Tbn. *p*

Timp. *pp* *fff*

Pc.1 TAM-TAM *pp* *ff*

Pc.2 SNARE DR. *pp*

Solo Vn. *warmly* *mp* *mf* *p*

Vn.1 *TUTTI arco DIV.* *mfp* *fff* *UNIS. pizz.* *mp*

Vn.2 *arco DIV.* *mfp* *fff* *UNIS. pizz.* *mp*

Va. *p* *fff* *pizz.* *mp*

Vc. *p* *mfp* *fff* *pizz.* *mp*

Cb. *p* *mfp* *fff* *pizz.* *mp*

138 slower ♩ = 104c. , ♩ = 144c. muscular and vigorous

Hn.1 *mp*

Hn.2 *mp*

Tbn. (con sord.) *mp* senza sord.

Pc.2 SNARE DR. *pp* *pucco* *pp* *pucco* *pp* *pucco* *pp* *pucco* *pp* *pucco*

Solo Vn. *mf* *pp* *mp* *mf* *f* *p sub.* *sweetly*

Vn.1 DIV. (pizz.) *p* *mp* *mf*

Vn.2 DIV. (pizz.) *p* *mp* *mf*

Va. (pizz.) *p* *mp* *mf*

Vc. (pizz.) *p* *mp* *mf* arco *mp*

Cb. (pizz.) *p* *mp* *mf* *mp*

147

Fls. *mf*

Cl.1 *mf*

Bs. Cl. *mf*

Bn.1 *mf*

Cbn. *mf*

Hn.1 *p*

Hn.2 *mp*

Tbn. *mp*

Timp. *mf*

Pc.2 SNARE DR. *pp* *mp*

Solo Vn. *mf* *p sub.* *mf* *f* *mf*

Vn.1 UNIS. arco *mf*

Vn.2 UNIS. arco *mf*

Va. arco *mf*

Vc. *p* *mf*

Cb. (pizz.) *p* *mf*

broaden _____ steady

156

Fl.1
Fl.2
Ob.1
Cl.1
Bs. Cl.
Bn.1
Cbn.
Tbn.
Timp.
Pc.2
Solo Vn.
Vn.1
Vn.2
Va.
Vc.
Cb.

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

162 tempo (♩ = 144c.)

The score is for measures 162 through 167. The tempo is marked as *tempo* with a quarter note equal to 144 beats per minute. The key signature has one sharp (F#). The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet 1 (Cl.1), Bassoon 1 (Bs. Cl.), Contrabassoon (Cbn.), Horns (Hns.), Piano (Hp.), and Solo Violin (Solo Vn.).

- Fl.1:** Rests in measures 162-165, then plays a melodic line starting in measure 166 with a *mf* dynamic.
- Fl.2:** Rests in measures 162-165, then plays a sixteenth-note pattern starting in measure 166 with a *mf* dynamic.
- Cl.1:** Rests in measures 162-165, then plays a melodic line starting in measure 166 with a *mp* dynamic.
- Bs. Cl.:** Plays a melodic line throughout, with dynamics *mp* in measures 162-165 and *mf* in measures 166-167.
- Cbn.:** Rests in measures 162-165, then plays a melodic line starting in measure 166 with a *mf* dynamic.
- Hns.:** Plays a rhythmic accompaniment of chords and eighth notes with a *mp* dynamic.
- Hp.:** Plays a rhythmic accompaniment of chords with a *mp* dynamic. Chord changes to A#C# in measure 163 and D# in measure 167.
- Solo Vn.:** Plays a melodic line with dynamics *mf*, *mp*, *pp*, *mp*, and *mf* across the measures.

169

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

Fl.2 *ff* *p* *mf*

Obs. *p* *mp* *mf*

Cl.1 *mp* *p* *mf*

Bs. Cl. *p* *mf* *p* *mf*

Bn.1 *p* *mf* *mf*

Hns. *mf*

Tpt. *p* *mp*

Hp. *mf*

Solo Vn. *mp* *mf* *p sub.* *mp*

Vn.1 *p* *mf* pizz. arco

Vn.2 *p* *mf* pizz. arco

Va. *p* *mf* *p* *mf*

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

Cb. *mf*

Detailed description: This page of a musical score, numbered 169, contains ten staves. The top five staves are for woodwinds: Flute 1 and 2, Oboe, Clarinet 1, Bass Clarinet, and Bassoon 1. The next three staves are for strings: Horns, Trumpets, and Harp. The bottom two staves are for Solo Violin and Violins 1 & 2. The Viola, Violoncello, and Contrabass staves are also present. The score includes various dynamic markings such as *ff*, *p*, *mf*, *mp*, and *p sub.*. Performance instructions like *pizz.* and *arco* are also present. The music is in a key with one sharp (F#) and a 2/2 time signature.

broaden

Fl.2 to Piccolo

♩ = 84c. a little heavily

175

Fls. *f*

Obs. *f*

Cl.1 *f*

Bs. Cl. *f* *p* *mf* to Bb Clarinet

Bn.1 *f* *p* *mf* *f*

Cbn. *p* *mf* *f*

Hn.1 *f* *mf*

Hn.2 *f* *mf*

Tpt. *f* *mf*

Tbn. *p* *mf*

TAM-TAM

Pc.1 MARIMBA *pp* *mp* *mf*

Camp. *f*

Solo Vn. *mf* *f* *fp*

Vn.1 *f* *mp* *ff* *fp* *f*

Vn.2 *f* *mp* *ff* *mp*

Va. *f* *ff* *mp*

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

Cb. *mp* *f* *mp*

181

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

Picc. *mp* *ff* *mp* *ff* *mp*

Obs. *mp* *ff* *mp* *ff* *mp* a 2

Cls. *mp*

Bn.1

Cbn.

Pc.1 MARIMBA 6

Pc.2 RICCIANE *mp*

Camp. 6

Solo Vn. *f* *fp* *f*

Vn.2 3

Va. 3:2 (pizz.)

Vc. (pizz.)

Cb. (pizz.)

185

Fl.1

Picc.

Obs.

Cls.

Bn.1

Cbn.

Hns.

Tpt.

con sord. (harmon) *mp*

senza sord.

mp

MARIMBA

Pc.1

RICCIANE

Pc.2

Camp.

Solo Vn.

fp

Vn.1

Vn.2

Va.

Vc. (pizz.)

Cb. (pizz.)

189 $\bullet = \bullet \cdot (\bullet = 84c.)$ $\bullet = \bullet \cdot$

Fl.1 *f*

Picc. *f*

Obs. *f* a 2

Cl.1 *f*

Cl.2 *f*

Bn.1 *f*

Cbn. *f*

Tpt. *pp*

Pc.1 MARIMBA 6

Pc.2 RICCIANE

Hp. *f* E \flat G \sharp A \flat D \flat

Camp. 6

Solo Vn. *fp* *pp* *mp* *mf* *mp* *mf*

Vn.1 *fp* *f*

Vn.2 *f*

Va. *f*

Vc. *f* (pizz.) arco

Cb. *f* (pizz.) arco

to Flute

to Bassoon

195

♩. = ♩. (♩. = 84c.)

♩. = ♩. (♩. = 84c.)

♩. = ♩.

Tpt.

Hp.

Solo Vn.

Vn.1

Vn.2

Va.

Vc.

Cb.

f *mp* *mf* *p* *pp* *p* *mp* *p*

pp *pp* *pp*

mp

mp *mp* *mp* *mp*

pizz.

201 $\bullet = \bullet$ ($\bullet = 84c.$) rit _____

Bns. *mp* *mf*

Tpt. *mf*

Tbn. *mp* *mf*

Timp. *pp* *mf*

Pc.1 TAM-TAM *pp* *mf*

Pc.2 BASS DR. *pp* *mf*

Hp. *mf* *f*

Solo Vn. *mp* *f* *mf* *mf* *pp*

Vn.1 *mf*

Vn.2 *mf*

Va. *p* *mf*

Vc. *p* *mf*

Cb. arco *p* *mf*

♩ = 126c.

207

Cl.1 *mf p mf p mf p*

Cl.2 *mf p mf p mf p*

Timp. *p*

Hp. *p*

Cel.

Solo Vn. *mf p mf p mf p mf f*

Vn.1 *pizz. p*

Vn.2 *pizz. p*

Va. *mf*

Vc. *mf* DIV.

Cb. *mf*

214

Fl.1 *mp* *mf*

Fl.2 *mp* *mf*

Cl.1 *p* *mf* *f* *ff*

Cl.2 *p* *mf* *f* *ff*

Bns. *f*

Timp. *cresc.*

Hp. *cresc.*

Cel.

Solo Vn. *p* *mf* *f* *ff* *mp*

Vn.1 *p* *mp* *mf* *mp* *ff* *mp*

Vn.2 *p* *mp* *mf* *mp* *ff* *mp*

Va. *p* *mf* *f*

Vc. (DIV.) *p* *mf* *f* UNIS.

Cb. *f*

Detailed description: This page of a musical score, numbered 214, features a variety of instruments. The woodwinds (Flutes 1 & 2, Clarinets 1 & 2, Bassoon) play melodic lines with triplets and dynamic markings from *mp* to *ff*. The Solo Violin part is highly technical, featuring rapid triplet passages that crescendo from *p* to *ff* before a final *mp* phrase. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) provide harmonic support, with the Violins and Viola playing *arco* and the Cello/Double Bass playing *UNIS.* (unison). The percussion (Timpani and Harp) includes a *cresc.* (crescendo) marking. The score is written in a key with one sharp (F#) and a 3/8 time signature.

219

This musical score page contains measures 219 through 222. The instrumentation includes Flute 1 and 2 (Fl.1, Fl.2), Oboe 1 and 2 (Ob.1, Ob.2), Clarinet 1 and 2 (Cl.1, Cl.2), Bassoon 1 and 2 (Bn.1, Bn.2), Timpani (Timp.), Percussion 1 (Pc.1), Harp (Hp.), Cello (Cel.), Solo Violin (Solo Vn.), Violin 1 and 2 (Vn.1, Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 219 features a complex rhythmic pattern with triplets in the flutes and a melodic line in the oboes. The dynamic is *ff*.
Measure 220 continues the rhythmic complexity with a *mf* dynamic in the oboes and *ff* in the flutes.
Measure 221 shows a change in tempo and meter to 5/4, with a *pp* dynamic for the percussion and *f* for the flutes.
Measure 222 concludes with a 3/4 time signature and a *ff* dynamic for the flutes.

Key performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the solo violin, and *ff* (fortissimo) for the strings.

223

Fls. *fl.* *ppp*

Obs. *Ob.2 to English Horn*

Cls.

Bns.

Hns. *con sord.* *ppp*

Timp.

Pc.1 *TAM-TAM* *TRIANGLE*

Cel.

Solo Vn. *(pizz.)* *arco* *pp*

Vn.1 *arco* *ff* *ppp* *poco sul pont.*

Vn.2 *arco* *ff* *pp* *2 SOLI*

1 SOLO *pp*

Va. *arco*

Vc.

Cb.

232

Fls.

Hns. (con sord.) senza sord.

Pc.1 TRIANGLE

Hp.

Cel.

Solo Vn.

Vn.1

Vn.2

3 SOLI

Va. 2 SOLI pp

Vc.

240 $\bullet = 84c.$ expressive

Hns. *pp*

Tbn. *pp*

Hp. *Ab*

Solo Vn. *pp mp pp p pp*

Vn.1 *ord. pp*

Vn.2 *TUTTI pp*

Va. *TUTTI p pp*

Vc. *pp*

248 *rall* a little slower $\bullet = 76c.$

Fl.1 *mp*

Cl.1 *mp*

Bns. *pp mp pp p mp*

Hns. *pp*

Tbn. *mp pp p mp*

Solo Vn. *mp pp lovingly p mp*

Vn.1 *mp mp*

Vn.2 *mp pp*

Va. *pp p mp*

Vc. *pp p DIV.*

Cb. *p*

rall _____

256

Cl. *p*

Hns. *mf* *mp*

Solo Vn. *mf* *pp* *mp* *mf* *p*

Vn.1 *p*

Vn.2 *p*

Va. *mf* *mp* *p*

Vc. (DIV.) *mf* UNIS. *mp* SOLO *mf* *mp* *p*

GLI ALTRI *mp* *p*

steady

263

♩ = 116c. pressing forward

Fl.1 *mp* *f*

Cl. *f*

Bns. *mf*

Hns. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mf*

Solo Vn. *mf* *f* *mf* *f*

Vn.1 *mf* *f* *mf* *mp smoothly*

Vn.2 *mf* *f* *mf* *mp smoothly*

Va. *mf* *f* *mf* *mp*

Vc. TUTTI *mf* *f* *mf* *mp*

Cb. *mf* *mp*

270

Fl.1
Fl.2
Cl.1
Cl.2
Tpt.
Solo Vn.
Vn.1
Vn.2
Va.
Vc.

mp
mp
mp
mp
mp
mfp *mfp* *mfp* *mfp*
più f
più f
più f
più f

Detailed description: This page of a musical score covers measures 270 to 273. The score is for a symphony orchestra and a solo violin. The woodwind section (Flutes 1 and 2, Clarinets 1 and 2, and Trumpets) enters in measure 270 with a melody marked *mp*. The solo violin part begins in measure 270 with a series of *mfp* (mezzo-forte piano) notes, each marked with a hairpin indicating a gradual increase in volume. The string section (Violins 1 and 2, Viola, and Cello) enters in measure 270 with a rhythmic pattern, marked *più f* (più forte) in measure 271. The key signature is one sharp (F#), and the time signature is 4/4.

poco rit _____ tempo

(♩ = 116c.)

(♩ = ♩)

(♩ = ♩)

(♩ = ♩)

275 a 2

Fls. *mf*

Ob.1 *f p mf p*

E. Hn. *p mf p mp*

Cl.1 *mf p mp*

Cl.2 *mf*

Bn.1 *mf f p mf p*

Bn.2 *mf*

Tpt. *mf f p mf p*

Tbn. *mf f p mf p*

Solo Vn. *mf p mf f p mf p*

Vn.1 *mf*

Vn.2 *mf*

Va. *mf f p mf p*

Vc. *mf f p mf p*

Cb. *mf p*

281

Ob.1
E. Hn.
Bn.1
Hns.
Tbn.
Pc.2
Solo Vn.
Va.
Vc.
Cb.

f *mp* *pp* *mp*

f *mp* *pp* *mp*

f *mp*

mp *pp* *mp*

SUSP. CYM.
p

f *mp* *pp* *mf*

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

f *mp* *pp* *mp*

281 282 283 284 285 286 287 288

Detailed description: This page of a musical score covers measures 281 through 288. It features a woodwind section with Oboe 1, English Horn, Bassoon 1, Horns, and Trombone, a Percussion 2 part with suspended cymbal, a Solo Violin, and a string section with Violin, Viola, Violoncello, and Contrabass. The score is in 3/4 time with a key signature of one sharp (F#). Dynamics are indicated by *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the percussion provides rhythmic support. The Solo Violin part is particularly prominent with its melodic development.

288

Bn.1
mf

Bn.2
mf

Pc.1
MARIMBA
mf

Pc.2
SUSP. CYM.
mp

Hp.
Al, Bb, C
mp

Solo Vn.
f

Vn.1
mf

Vn.2
mf

Va.
pizz.
mf

Vc.
pizz.
mf

Cb.
mf

295

This musical score page contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamics *f*.
- Ob. 1:** Oboe part with dynamics *mf* and *f*.
- E. Hn.:** English Horn part with dynamics *mf* and *f*.
- Cls.:** Clarinet part with dynamics *mf* and *f*, including a *a2* marking.
- Bn. 1 & 2:** Bassoon parts with dynamics *f*.
- Tpt.:** Trumpet part with dynamics *sfz* and *f*.
- Tbn.:** Trombone part with dynamics *f*.
- Timp.:** Timpani part with dynamics *mf*.
- Pc. 1 (MARIMBA):** Marimba part with dynamics *mf*.
- Pc. 2 (SUSP. CYM.):** Suspended Cymbal part with dynamics *ppp*, *mp*, and *p*.
- Hp.:** Harp part with dynamics *f*.
- Solo Vn.:** Solo Violin part.
- Vn. 1 & 2:** Violin parts with dynamics *f*.
- Va.:** Viola part with dynamics *f*, including *(pizz.)* and *arco* markings.
- Vc.:** Violoncello part with dynamics *f*.
- Cb.:** Contrabass part with dynamics *f*.

broaden

♩ = 84c. warmly

♩ = 80c. gently

300

Fls. *ff* *pp* *mf*

Ob.1 *ff* *pp* *mf*

E. Hn. *ff* *pp*

Cl.1 *pp* *mf*

Cl.2 *pp*

Bn.1 *ff*

Bn.2 *ff* to Contrabassoon

Hns. *ff* *pp* *a 2* *a 2*

Tpt. *ff* *pp* *mf*

Tbn. *pp*

Timp. *ff*

Pc.2 SUSP. CYM. *ff* *p* *p* *p*

Hp. *ff*

Solo Vn. warmly *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vn.1 *ff* *pp* *mf*

Vn.2 *ff* *pp*

Va. *ff* *pp* *3* *3* *3*

Vc. *ff* *pp* *DIV.* *3* *3* *3*

Cb. *ff*

307

Fls. *mf* *f* *mf* *a 2*

E. Hn. *f* *mf*

Cls. *mf* *f* *mf*

Hns.

Pc.2 SUSP. CYM. *p* *mf*

Solo Vn. *ppp* *mf* *f* *pp*

Vn.1 *p* *mf* *f* *mf*

DIV. *p* *mf* *f* *mf*

Vn.2 DIV. UNIS. *p* *mf* *f* *mf*

Va. 3 DIV. UNIS. *mf* *f* *mf*

Vc. (DIV.) UNIS. DIV. UNIS. *mf* *f* *mf*

Cb. *mf*

rall

313 ♩ = 72c. *mysteriously*
to Bass Clarinet

Cl.2

TAM-TAM
pppp

Pc.1

SUSP. CYM.
pppp

on the dome *sempre sim.*

Hp.
pp

Vn.1
sul tasto
pppp

Vn.2
sul tasto
pppp

317

TAM-TAM

Pc.1

SUSP. CYM.

Hp.

Vn.1
pp

Vn.2
pp

Va.
sul tasto
pp

Vc.

322

The musical score for measures 322-325 is arranged in a vertical stack of staves. The percussion parts (Pc.1 and Pc.2) play a rhythmic pattern of quarter notes with a *pp* dynamic. The harp (Hp.) features a complex texture with sixteenth-note runs and sixteenth-note chords, marked with *pp* and containing sixteenth-note figures. The cello (Cel.) and contrabass (Cb.) parts play sustained chords, both marked *ppp* and *sul tasto*. The solo violin (Solo Vn.) part consists of a melodic line with dynamic markings *mf*, *p*, *mp pp*, *mf*, and *p*.

Pc.1 TAM-TAM
pp

Pc.2 SUSP. CYM.
pp

Hp.

Cel.

Solo Vn.
mf *p* *mp pp* *mf* *p*

Vc. sul tasto
ppp

Cb. sul tasto
ppp

326

Hns.

Tbn.

Pc.1 TAM-TAM

Pc.2 SUSP. CYM.

Hp.

Cel.

Solo Vn.

Vc.

Cb.

ppp

p

pp

mp

f

mfp

mp

pp

p

pizz.

pizz.

333 $\bullet = 144c.$ vigorous

Hn.1 *mf*

Hn.2 *mf*

Tpt. *mf* con sord. (harmon)

Tbn.

Timp. hard sticks *mp* *ff*

Pc.1 TENOR DR. *mp*

Pc.2 SNARE DR. *mp* snares off

Solo Vn. *mf* *p* *mf* *pp*

Vn.1 *f*

Vn.2 *f*

Va. *f*

Vc. (pizz.) *f* arco

Cb. (pizz.)

342 a 2

The score consists of the following parts:

- Fls.:** Flute part, starting with a rest and a dynamic marking of *f* at measure 348.
- Hn.1:** Horn 1 part.
- Hn.2:** Horn 2 part.
- Tpt.:** Trumpet part.
- Timp.:** Timpani part, with dynamic markings *mp*, *ff*, *mp*, and *f*.
- Pc.1:** Percussion 1 (TENOR DR.) part.
- Pc.2:** Percussion 2 (SNARE DR.) part.
- Vn.1:** Violin 1 part.
- Vn.2:** Violin 2 part.
- Va.:** Viola part.
- Vc.:** Violoncello part.

The score is in 5/4 time and includes various dynamic markings and articulations.

349

Fls. *ff* *rhythmic and hard*

Bs. Cl. *f*

Bn.1 *f*

Cbn. *f*

Hn.1 *ff* *p* *cresc.*

Hn.2 *ff* *p* *cresc.*

Tpt. *ff* *con sord.*

Tbn. *mp*

Timp. *ff*

Pc.1 TENOR DR. *ff*

Pc.2 SNARE DR. *ff*

Hp. *mp*

Solo Vn. *f* *ff* *rhythmic and hard*

Vn.1 *ff*

Vn.2 *ff*

Va. *ff* *mf* *pizz.*

Vc. *ff* *mf* *pizz.*

Cb. *mp* *(pizz.) mf*

356

This musical score page contains measures 356 through 361. The instrumentation includes Flute 1 and 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon, Horns 1 and 2, Trombone, Harp, Solo Violin, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics such as *f*, *mf*, and *ff* are indicated throughout. Performance markings like *pizz.* (pizzicato) are present for the strings. The woodwinds and strings play rhythmic patterns, while the solo violin has a melodic line. The brass instruments provide harmonic support with sustained notes and rhythmic figures.

367

Fl.1 *mp* *cresc.*

Fl.2 *mp* *cresc.*

Ob.1 *cresc.*

E. Hn. *cresc.*

Cl.1 *cresc.*

Bs. Cl. *f*

Bn.1 *f*

Cbn. *f*

Hns. *a 2* *mp* *cresc.*

Tpt. *mp* *cresc.*

Tbn. *mp* *cresc.*

Pc.1 TAM-TAM *p* *cresc.*

Pc.2 SNARE DR. *p* *cresc.*

Vn.1 (DIV.) *cresc.*

Vn.2 *mp*

Va. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

370

Fl.1 *ff* 6 6 6 6 *cresc.* *ffff*

Fl.2 *ff* 6 6 6 6 *cresc.* *ffff*

Ob.1 *ff* *cresc.* *ffff*

E. Hn. *ff* *cresc.* *ffff*

Cl.1 *ff* *cresc.* *ffff*

Bs. Cl. *ff* 6 6 6 6 *cresc.* 6 6 6 6 *ffff*

Bn.1 *ff* 6 6 6 6 3 3 3 3 *ffff*

Cbn. *ff* 6 6 6 6 3 3 3 3 *ffff*

(a 2)

Hns. 3 3 3 3 *ffff*

Tpt. *ff* *gl.* *ffff*

Tbn. *ff* *gl.* *ffff*

Pc.1 TAM-TAM *ff*

Pc.2 SNARE DR. *ff*

Vn.1 UNIS. *ff* *cresc.* *ffff*

Vn.2 *ff* *cresc.* *ffff*

Va. *ff* *cresc.* *ffff*

Vc. *mf* *cresc.* *ffff*

Cb. *mf* *cresc.* *ffff*

373 $\bullet = 96c.$
a 2

Fls. *f*

Ob.1 *f*

E. Hn. *f*

Bs. Cl. *f*

Bn.1 *f*

Cbn. to Bassoon

Pc.1 TAM-TAM *sfz*
MARIMBA
VIB. *f*

Pc.2 *f*

Solo Vn. *f*

Vn.1 *f*

Vn.2 *f*

Va. *f*

Vc. DIV. *f* UNIS.

381 (a 2)

Fls.

Ob.1

E. Hn.

Cl.1

Bs. Cl.

Bn.1

Bn.2

f

MARIMBA

Pc.1

VIB.

Pc.2

Solo Vn.

Vn.1

Vn.2

Va.

Vc.

389 a 2 $\text{♩} = 100c.$

Fls.
Ob.1
E. Hn.
Cl.1
Bs. Cl. *to Clarinet*
Bn.1
Bn.2

MARIMBA
VIB.

Pc.1
Pc.2

Solo Vn.

Vn.1
Vn.2
Va.
Vc.
Cb.

393

Musical score for measures 393-395. The score is for a full orchestra. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are: Fl. 1 and 2 (flutes), Ob. 1 (oboe), E. Hn. (English horn), Cl. 1 and 2 (clarinets), Bn. 1 and 2 (bassoons), Hns. (horns), Tpt. (trumpets), Tbn. (trombones), Vn. 1 and 2 (violins), Va. (viola), Vc. (viola), and Cb. (cello). The dynamics range from *f* (forte) to *mp* (mezzo-piano). There are sixteenth-note passages in the woodwinds and strings, and a *ff* (fortissimo) section in the cello and double bass.

396

Musical score for measures 396-400. The score is for a smaller ensemble. The key signature is one sharp (F#) and the time signature is 2/4. The instruments and their parts are: Cls. (clarinet), Bns. (bassoon), Hp. (harp), and Solo Vn. (solo violin). The dynamics range from *f* (forte) to *mp* (mezzo-piano). The harp part includes the instruction "près de la table" (near the table). The solo violin part includes the instruction *sfp* (sforzando piano).

This musical score page contains measures 58 through 63. The instruments and parts are as follows:

- Fls.**: Flute, rests in measures 58-60, then plays a melodic line in measure 61.
- Ob.1**: Oboe 1, rests in measures 58-60, then plays a melodic line in measure 61.
- E. Hn.**: English Horn, rests in measures 58-60, then plays a melodic line in measure 61.
- Cl.1**: Clarinet 1, rests in measures 58-60, then plays a melodic line in measure 61.
- Cl.2**: Clarinet 2, rests in measures 58-60, then plays a melodic line in measure 61.
- Bns.**: Bassoon, rests in measures 58-60, then plays a melodic line in measure 61.
- Hns.**: Horns, rests in measures 58-60, then plays a melodic line in measure 61.
- Tpt.**: Trumpets, rests in measures 58-60, then plays a melodic line in measure 61.
- Tbn.**: Trombones, rests in measures 58-60, then plays a melodic line in measure 61.
- Timp.**: Timpani, rests in measures 58-60, then plays a melodic line in measure 61.
- Pc.1**: Percussion 1 (TRGL.), rests in measures 58-60, then plays a melodic line in measure 61.
- Pc.2**: Percussion 2 (BASS DR.), rests in measures 58-60, then plays a melodic line in measure 61.
- Hp.**: Harp, plays a rhythmic accompaniment throughout, with dynamics *mf* and *p*.
- Solo Vn.**: Solo Violin, plays a melodic line with dynamics *mf* and *ff*.
- Vn.1**: Violin 1, rests in measures 58-60, then plays a melodic line in measure 61.
- Vn.2**: Violin 2, rests in measures 58-60, then plays a melodic line in measure 61.
- Va.**: Viola, rests in measures 58-60, then plays a melodic line in measure 61.
- Vc.**: Violoncello, rests in measures 58-60, then plays a melodic line in measure 61.
- Cb.**: Contrabass, rests in measures 58-60, then plays a melodic line in measure 61.

Measure 61 is marked with a first ending bracket and a *a 2* instruction. The score includes various musical notations such as rests, melodic lines, and dynamic markings.

410

Fls. *f* *p*

Ob.1 *f* *p*

E. Hn. *f* *p*

Cl.1 *f* *p*

Cl.2 *f* *p*

Bns. *f* *p*

Hns. (a 2) *f* *p* *f*

Tpt. *f* *p*

Tbn. *f* *p*

Timp. *mf* *p*

Pc.1 TRGL. *mf* *p*

Pc.2 BASS DR. *mf* *p*

Hp. *f* *p*

Solo Vn. *sfp* *f* *ff*

Vn.1 *f* *p* *f* *ff*

Vn.2 *f* *p* *f* *ff*

Va. *f* *p* *f* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p*