

# Drive

**ANDY VORES**

*Commissioned for Danielle Maddon and the New England Philharmonic  
by Margaret Hornady-David and Donald David*

**Solo Violin**

**3 Flutes**

3<sup>o</sup> doubling Piccolo and Alto Flute

**2 Oboes**

**English Horn**

**3 Clarinets in B $\flat$**

3<sup>o</sup> doubling Bass Clarinet

**3 Bassoons**

3<sup>o</sup> doubling Contrabassoon

**4 Horns in F**

**3 Trumpets in C**

**3 Trombones**

**Tuba**

**2 Percussion**

1. drum set, thunder sheet, whirly tube

2. drum set, nipple gongs, whirly tube

**Strings**



## **Performance Notes**

1)

Drum sets should be regarded as rock drum sets: tight snare skins, slightly damped bass drum, crisp hi-hat hits, etc., and their music should be played energetically with a slight anticipation of the beat, i.e. playing always fractionally before the beat in order to brighten the pulse.

2)

Measure 402 sees the start of a musical duel in which the soloist is challenged, first by a solo violinist from the 2nd Violins, then by an increasingly larger group of orchestral players. This proceeds through one protagonist throwing out a lick that is then copied by the other protagonist. The concerto soloist is able to throw back exact copies of each challenge, while the “*ripieno*” group become more befuddled and inaccurate in their responses until the soloist breaks free into the *cadenza*.



# Drive

in memory of Debbie Tsang (1977–2014) and Vera Vores (1923–2014)

**ANDY VORES**  
(2015)

$\text{♩} = 120c.$  *Adagio*  $\text{♩} = 66c.$

The score is divided into two systems. The first system includes Flute 1.2, Alto Flute, Oboe 1.2, English Horn, Clarinets, Bassoon 1.2, and Contrabassoon. The second system includes Horn 1.2 and 3-4, Percussion (THNDR. SHEET and NIPPLE GONGS), Harp, Piano/Celesta, Solo Violin, Violin 1 and 2, Viola, Violoncello, and Contrabass. The Solo Violin part features a 7-measure melodic line in the first system, marked *mf*, and a *dolce* passage in the second system, marked *pp*. The strings play a sustained *pp* accompaniment in the second system, marked *sul tasto*.

6

A.Fl. *p* (-) *p* (-)

1.2 Cl. *ppp* *p* *ppp* (-) *a 2* (-) *p* (-)

3 Cl. *ppp* *mp* *pp* (-)

Bn.1.2 *mp* *pp* (-) *a 2* *ppp* (-) *p* (-)

Cbn. *ppp* (-) *p* (-)

THNDR. SHEET

1 Pc. *ppp sempre*

2 Pc. *ppp sempre*

Pno. *pp* 3:2 3:2

Solo Vn. *p*

1 Vn. *poco mp* (-) *pp* (-)

2 Vn. *poco mp* (-) *ppp* *p* (-)

Va. *poco mp* (-) *DIV.* *p* *UNIS.* *ppp* *p* (-)

Vc. *pizz.* *p* *arco sul tasto* *p* (-) *DIV.* *ppp* *p* (-)

Cb. *pizz.* *p* *arco* *ppp* *p* (-)

\*) give the sixteenth-note rest its full duration, as if it were a note marked *tenuto*

12

Fl.1.2

A.Fl.

Ob.1.2

E.Hn.

Cl.1.2

Bn.1.2

Cbn.

THNDR. SHEET

1

Pc.

NIPPLE GONGS

2

Pno.

Solo Vn.

Vn.

Va.

Vc.

Cb.

3/4 4/4 3/4 5/4 3/4  
 mp (-) p (-) p (-) mp (-) p (-) mp  
 1<sup>o</sup> (-) a 2 (-) (-) (-)  
 pp mp pp p  
 p 1<sup>o</sup> (-) a 2 (-) (-) (-)  
 mp pp mp pp (-) (-)  
 THNDR. SHEET  
 1  
 ppp  
 ppp  
 3:2 3:2  
 p mp  
 (-) (-) (-) (-) (-) (-)  
 p p p  
 UNIS. (-) DIV. UNIS. (-)  
 pp mp p  
 UNIS. (-) pizz. DIV. arco UNIS. (-)  
 p p mp p  
 (-) (-) (-) (-) (-) (-)  
 p pizz. arco (-)  
 p mp p

18

Fl.1.2 *mp* *p* *pp sub.*

A.Fl. *p* *p* *pp sub.*

Ob.1.2 *mp* *p* *pp sub.*

E.Hn. *p* *pp sub.*

1 Cl. *p*

2 Cl. *p*

Bn.1.2 *p*

Cbn. *p*

THNDR. SHEET

1 Pc. *ppp*

2 Pc. *ppp*

Pno.

3:2 3:2 3:2

Solo Vn. *p* *poco mp* *pp sub.*

1 Vn. *mp* *pp* *mfpp*

2 Vn. *mp* *pp* *mfpp*

Va. *p* *pizz.* *arco* *p* *mfpp*

Vc. *p*

Cb. *pp* *mf*





Andante ♩ = 76c.

33

A.Fl. *pp* *mp*

1 *pp*

Cl. 2 *pp* *mf*

3 *pp* *mf* a 2

Bn.1.2 *pp* *mf*

Solo Vn. *dolce* *p* *mp*

Vn. 1 *p* *mp* *mp*

Vn. 2 *mp* *pp* *mp*

Va. (DIV.) UNIS. *mp* *pp* *mp*

Vc. (DIV.) UNIS. *mp* *pp* *mp*

Cb. *mp* pizz.



51

1 *mp* *p* *mf*

Cl. 2 *mp* *p* *mf* *pp*

3 *mf* *pp*

Bn. 1 *p* *mf*

2 *mf*

Cel.

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

Vn. 1 *mp* *p* *p* *mf* *pp sub.* (-)

2 *mp* *p* *p* *mf* *pp sub.*

Va. *arco* *p* *p* *mf* *pp sub.*

Vc. *mp* *mf* *DIV.* *p* *mf* *pp sub.* *arco*

Cb. *p*

*Adagio* ♩ = 66c.

*Vivo* ♩ = 120c.

59

Oboe 1

E.Hn.

Cls.

Bn.1.2

Solo Vn.

Vn. 1

Vn. 2

Va. DIV.

Vc. UNIS.

Cb.

*mf*

*mf*

*pp*

*pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*pp* *pp*

*pp*

*fp*

3:2



72

Fl.1.2 *mp* *p sub.*

A.Fl. *mp* *p sub.*

1 Cl. *mp* *p sub.*

2.3 *p*

Harp *pp distant* *accel. (ind.)*

Solo 1 *poco* *p* *pp distant* *accel. (ind.)*

Solo 2 *poco* *p* *pp distant* *accel. (ind.)*

Vn.1 *poco* *p* *pp distant* *accel. (ind.)*

Solo 3 *poco* *p* *pp distant* *accel. (ind.)*

Gli Altri *poco* *p*

Vn.2 *poco* *p*

Va. *poco* *p*

76

1 Fl. *mp* *p sub.* *mf p*

2 Fl. *mp* *p sub.* *mf p*

A. Fl. *mp* *p sub.*

Ob. 1, 2 *mf p*

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

2 Cl. *p* *mf*

3 Cl. *mf*

Tpts. *p* con sord.

Hp. *mf* *mp*

Pno. *mf* *mp*

Solo Vn. *mf*

Soli 1, 2, 3 Vn. 1 *poco* *mf p*

Gli Altri Vn. 2 *poco* *p* *poco* *mf p*

Va. *poco* *p* *poco* *mf p* nat.

Vc. *mf p*

Cb. *mf* *mp*



81 a 2

Fl.1.2 *mp* *p sub.*

A.Fl. *p*

Ob.1.2 *mp* *p sub.*

E.Hn. *p*

1 *pp distant* *accel. (ind.)*

Bn. *pp distant* *accel. (ind.)*

2 *pp distant* *accel. (ind.)*

3 *pp distant* *accel. (ind.)*

Tpts. *poco* *p* *accel. (ind.)*

Hp. *Bb Eb pp distant* *accel. (ind.)*

Solo Vn. *7* *7*

TUTTI

Vn. 1 *mp* *p sub.*

Vn. 2 *mp* *p sub.*

Va. *mp* *p sub.*

Vc. *mp* *p sub.*

84

1  
Fl.

2  
A.Fl.

Ob.1.2

E.Hn.

Hn.2.4

1  
Tpt.

2.3

Solo Vn.

1  
Vn.

2

Va.

Vc.

*p* *mf* *mp* *p sub.* *poco*

*a 2*

90

1 FL. *ff* *pp distant* *pp distant* *accel. (ind.)*

2 FL. *ff* *pp distant* *pp distant* *accel. (ind.)*

A. FL. *ff* *pp distant* *pp distant* *accel. (ind.)*

Ob. 1.2 *mf*

E. Hn. *mf*

1.2 Cl. *ff* *mp*

3 Cl. *p* *poco* *1°*

Bns. *p* *poco*

Hns. 1.3.2.4 *p* *poco* *1.2*

Tpts. *pp* *con sord.* *mp* *a 2*

Tbn. 1.2 *pp* *mp*

DRM. SET

Pc. *p* *p* *accel. (ind.)*

Hp. *E# B# C#* *mf* *mp* *ff* *Bb Eb* *pp distant* *accel. (ind.)*

Pno. *mf* *mp*

Solo Vn. *mf*

Solo 1 Vn.1 *pp distant* *pp distant*

Solo 2 Vn.2 *pp distant*

Gli Altri

Vn.2 *p* *poco*

Va. *p* *poco*

Vc. *p* *poco*

Cb. *mf* *mp*

94 *accel. (ind.)*

1 Fl. *accel. (ind.)*

2 Fl. *accel. (ind.)*

A.Fl.

1.2 Cl. *p*

3 Cl.

Bns. *1<sup>o</sup>* *p* *3<sup>o</sup>*

Hns. *1.3.2.4* *p* *poco*

Tpts. *poco*

Tbns. *con sord.* *p* *(no cresc.)*

DRM. SET

1 Pc.

2 Pc.

Hp.

Solo Vn. *f* *mf*

Solo 1 *accel. (ind.)*

Solo 2 *accel. (ind.)*

Gli Altri

Vn.2 Div. *p* *(no cresc.)*

Va. Div. *p* *(no cresc.)*

Vc. *p* *(no cresc.)*

98

Ob.1.2 *mf* *pp* *mf* *1<sup>o</sup>*

E.Hn. *mf* *pp* *mf*

1 Cl. *poco* *pp*

2.3 Cl. *poco* *pp*

1.2 Bn. *p* *pp*

3 Bn. *poco* *pp*

Tpts. *pp*

1.2 Tbn. *pp*

3 Tbn. *pp*

1 Pc. DRM. SET *mf* *p*

2 Pc. DRM. SET *mf* *p*

Hp. *B#* *mf* *mp*

Pno. *mf* *mp*

Solo Vn. *poco* *mf sub.*

Vn.1

Vn.2 Div. *poco* *pizz.*

Va. Div. *poco*

Vc. *poco* *pizz.* *p*

Cb. *mf* *mp*

103

1 Ob. *pp*

2 Ob. *pp*

E.Hn. *pp*

1.2 Cl. *mfpp*

3 Cl. *mfpp*

1.2 Bn. *pp* 2°

3 Bn.

Tpts. *mfpp* *p*

1.2 Tbn. *mfpp* *p*

3 Tbn.

1 DRM. SET

2 Pc. DRM. SET

Solo Vn.

1 Vn. *mf* *p*

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

Va. UNIS. *mf* *p*

Detailed description: This page of a musical score covers measures 103 to 106. The score is for a full orchestra and includes parts for woodwinds (Oboe, English Horn, Clarinet, Bassoon), brass (Trumpets, Trombones), percussion (Drum Set, Cymbals), and strings (Violins, Viola, Solo Violin). The key signature is one sharp (F#) and the time signature changes from 5/4 to 4/4 at measure 104. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include 'UNIS.' (unison) for the strings and '(DIV.)' (divisi) for the violins. The percussion parts are marked 'DRM. SET' and 'Pc. DRM. SET'. The woodwinds and brass parts feature sustained notes and melodic lines, while the strings play a rhythmic pattern.

107 *a 2*

Fl.1.2 *mp*

A.Fl. *mp*

Ob.1.2 *mf*

E.Hn. *mf*

Cls. *mp*

Bns. *mp*

Hn. 1 *pp distant* *accel. (ind.)*

Hn. 3 *pp distant* *accel. (ind.)*

Tpt. 1 *pp distant* *accel. (ind.)*

Tpt. 2 *pp distant* *accel. (ind.)*

Tpt. 3 *pp distant* *accel. (ind.)*

Pe. 1 *DRM. SET*

Pe. 2 *DRM. SET*

Hp. *mf mp pp distant* *accel. (ind.)*

Pno. *mf mp*

Solo Vn. *mf*

Solo 1 *pp distant* *accel. (ind.)*

Solo 2 *pp distant* *accel. (ind.)*

Solo 3 *pp distant* *accel. (ind.)*

Gli. Altri *mp*

Vn.2 (DIV.) *mp*

Va. *mp*

Vc. Div. *arco mp*

Ch. *mf mp*

111

Fl.1.2 *p* *mf* a 2

A.Fl. *p* *mf*

Ob.1.2 *poco* *mf*

E.Hn. *poco* *mf*

1 *poco* *ff* *mf*

2 *poco* *ff* *mf*

3 *poco* *ff* *mf*

Bns. *poco* *ff* *mf*

1.2 *ff* *mp* *mf*

Hn. 3-4 *ff* *mp* *mf*

Tpts. *senza sord.* *pp* *mf*

Tbns. *pp* *mp*

DRM. SET 1 *mf*

Pc. 2 *DRM. SET* *mf*

Hp. *ff* *mf* *gl.*

Pno. *mf*

Solo Vn.

Solo 1 *mf*

Solo 2 *arco* *mf*

Vn.1 *mf*

Solo 3 *mf*

Gli Altri *mf*

Vn.2 (DIV.) *mf*

Va. *mf*

Vc. Div. *mf*

Ch. Div. *mf*



115

Fl.1,2

A.Fl.

Ob.1,2

E.Hn.

1

Cl. 2

3

1,2

Bn.

3

1,3

Hn.

2,4

Tpts.

Tbns.

Tba.

DRM. SET

1

Pe.

DRM. SET

2

Hp.

Pno.

Solo Vn.

Vn. 1

Vn. 2 (DIV.)

Va.

Vc.

Cb. Div.

to Piccolo

1°

mp

mp

mp

mp

a 2

mp

a 2

mp

mf

mf

poco f

senza sord.

ff

ff

ff

ff

f

f

f

f

f

f

TUTTI

UNIS.

DIV.

DIV.

f

119

Fl. 1 *mp* *accel. (ind.)*

Fl. 2 *mp* *accel. (ind.)*

Ob. 1

Ob. 2

E.Hn.

Cl. 2-3 *mf* *a 2*

Bn. 1-2 *mf*

Hn. 1-3 *f* *mf*

Hn. 2-4 *mf*

Tpt. 3

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf sub.*

Tba. *f* *mf sub.*

DRM. SET

Pc. *mf*

Hp. *mp* *accel. (ind.)* *mf*

Pno. *mf*

Solo Vn.

Solo 1 *mp* *accel. (ind.)*

Vn. 1 Solo 2 *mp* *accel. (ind.)*

Gli. Altri *f* *mf sub.*

Vn. 2 *f* *mf sub.*

Va. (DIV.) *f* *mf sub.*

Vc. *f* *mf sub.*

Cb. Div. *f* *mf sub.*

*mf*

123

Ob. 1  
Ob. 2  
E.Hn.  
Cl.2.3  
Bn.1.2  
Hn. 1.3  
Hn. 2.4  
Tpt.3  
Tbn.  
Tba.  
DRM.SET  
Pc. 1  
Pc. 2  
Hp.  
Pno.  
Solo Vn.  
Vn. 1  
Vn. 2 (DIV.)  
Va. (DIV.)  
Vc. (DIV.)  
Cb. Div.

Measures 123, 124, 125, 126

Dynamic markings: *f*, *mf*, *mf sub.*

127

Fl. 1.2 *mp*

Picc. *mp*

Ob. 1 *mf*

Ob. 2 *mf*

E.Hn. *mf*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Bn. 3 *mp*

Hn.2-4

Tpts. *p* *mp* *p*

Tbn. 1.2 *mp*

Tbn. 3 *mp*

DRM. SET

Pc. 1 *mp* *dim.*

Pc. 2 *mp* *dim.*

Hp. *mf* *mp*

Pno. *mf* *mp*

Solo Vn. *mp*

Vn. 1 *mp* DIV. UNIS.

Vn. 2 *mp* UNIS.

Va. (DIV.) *mp* UNIS.

Vc. UNIS.

Cb. *mf* *mp*

132

Fl. 1,2

Picc.

Ob. 1

Ob. 2

E.Hn.

Cl. 1

Cl. 2

Cl. 3

Bn. 1

Bn. 2

Bn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbns.

DRM, SET

Pc.

DRM, SET

Hp.

Pno.

Solo Vn.

Vn.1

Vn.2 Div.

Cb.

*ff*

*p*

*mp*

138

Fl. 1.2 *pp* *mf*

Picc. *pp* to Alto Flute

Ob. 1 *mf*

Ob. 2 *mf*

E.Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. *mf*

Tpt. 1.2 *pp* *a<sup>2</sup>*

Tpt. 3 *pp*

Hp. *mf*

Pno. *mp* *mf*

Solo Vn. *pp* *mf*

Vn.1 *pp* *mf*

Vn.2 Div. *pp* *mf*

Va. *mf*

Vc. *mf*

Cb. Div. *mp* *mf*

143

Fl. 1 2

A.Fl.

Ob. 1 2

E.Hn.

Cl. 1 2-3

Bn. 1 2 3

Hn. 1 3-4

Tpt. 1 2

1.2

Tbn. 1 2 3

Tba.

Hp.

Pno.

Solo Vn.

Solo 1

Vn.1

Vn.2

Gli. Altri

Solo 1

Va.

Solo 2

Gli. Altri

Vc.

Cb. Div.

*p* *mf* *mp*

*accel. (ind.)*

*div.*

148

Fl. 1.2  
A.Fl.  
1  
Ob.  
2  
E.Hn.  
1  
Cl.  
2.3  
1  
Bn.  
2  
3  
1  
Hn.  
3  
2.4  
Tpts.  
Tbns.  
Tba.  
Hp.  
Pno.  
Solo Vn.  
Soli 1.2  
Va.  
Gli Altri  
Vc.  
Cb.

*ff*  
*to Flute*  
*mp*  
*mp*  
*pp*  
*poco*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*poco*  
*mp*  
*pp*  
*pp*  
*a 2*  
*pp*  
*ff*  
*poco*  
*mp*  
*ff*  
*pp*  
*ff*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*mp*  
*ff*  
*UNIS.*  
*UNIS.*  
*UNIS.*  
*ff*  
*div.*  
*ff*  
*mp*  
*p*



155

The score consists of the following parts:

- Fls.**: Flute part, mostly rests, with a *ff* dynamic at measure 159.
- Ob. 1 & 2**: Oboe parts with melodic lines, dynamics of *poco mf* and *p*, and a *ff* dynamic at measure 159.
- E.Hn.**: English Horn part with melodic lines, dynamics of *poco mf* and *p*, and a *ff* dynamic at measure 159.
- Cl. 1.2**: Clarinet parts, mostly rests, with a *ff* dynamic at measure 159.
- Bn. 1, 2, 3**: Bassoon parts with melodic lines, dynamics of *poco mf* and *p*, and a *ff* dynamic at measure 159.
- Hn. 1.3 & 2.4**: Horn parts, dynamics of *pp* and *poco*, with a *ff* dynamic at measure 159.
- Tbn. 1.2 & 3**: Trombone parts with sustained notes, dynamics of *p* and *pp*.
- Tba.**: Tuba part with sustained notes, dynamics of *pp* and *poco*.
- Pc. 1 & 2**: Percussion parts labeled "DRM. SET", with a *pp* dynamic at measure 159.
- Hp.**: Harp part with sustained notes, dynamics of *ff* and *pp*.
- Solo Vn.**: Solo Violin part with melodic lines, dynamics of *mf* and *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*pp*, *poco*, *p*, *mf*, *ff*). Measure numbers are indicated at the beginning of each staff.

161

1 Ob. *ppp* *rall. (ind.)*

2 Ob. *ppp* *rall. (ind.)*

E.Hn. *ppp* *rall. (ind.)*

1 Cl. *ppp* *rall. (ind.)*

2 Cl. *ppp* *rall. (ind.)*

3 Cl. *ppp* *rall. (ind.)*

Bns. *pp* *poco*

1.2 Hn. *pp* *poco* *pp* *mp*

3.4 Hn. *pp* *poco* *pp* *mp*

DRM. SET

1 Pc. *mf* *mp*

2 Pc. *mf* *mp*

Hp. *mf* *mp*

Pno. *mf* *mp* *pp* *Red.*

Solo Vn. *mf*

Cb. *mf* *mp*

Detailed description: This page of a musical score covers measures 161 to 163. It features a complex orchestration including woodwinds (Oboe, English Horn, Clarinet, Bassoon), brass (Horn, Trumpet), strings (Violin, Viola, Cello, Double Bass), piano, and percussion. The score is written in 4/4 time, with a key signature of two sharps (F# and C#). Measure 161 begins with a 5/4 time signature change. The woodwinds play intricate melodic lines with triplets and slurs, often marked *ppp* (pianissimo) and *rall. (ind.)* (rallentando, indicated). The brass section provides harmonic support with sustained notes, marked *pp* (pianissimo) and *poco* (poco). The piano part features complex chordal textures and triplets, with dynamics ranging from *mf* (mezzo-forte) to *pp*. The strings play rhythmic patterns, with the Solo Violin and Cello parts marked *mf*. Percussion includes a snare drum (DRM. SET) with a specific rhythmic pattern. The score concludes with a 4/4 time signature change in measure 163.

164

Bns. *pp*

Hn. 1.2 *pp sub.*

Hn. 3.4 *pp sub.*

Tbns. *pp*

Pc. 1 *DRM. SET*

Pc. 2 *DRM. SET*

Hp. *mf*

Pno. *mf*

Solo Vn.

Cb. *mf*

*cresc. poco a poco*

*cresc. poco a poco*

\*) ⊙ = on the dome

169

Cl.3

Bns.

Hn. 1.3.2.4

Tbns.

1 DRM. SET

Pc. 2 DRM. SET

Hp.

Pno.

Solo Vn.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

*pp*

*f*

*mp*

*pp*

*f*

*f*

*pp*

*pp*

*pp*

*pp*

2.3

DIV.

UNIS.

DIV.

169 170 171 172

173

This musical score page contains measures 173 through 176. The key signature is one sharp (F#), and the time signature changes from 3/8 to 4/4, then to 3/4, and finally back to 4/4. The instruments and their parts are as follows:

- Fls. (Flutes):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they rest.
- Obs. (Oboes):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they rest.
- E.Hn. (English Horns):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they rest.
- Cls. (Clarinets):** Play a triplet of eighth notes (G4, A4, B4) in measure 173, marked *p*. In measure 174, they rest. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they play a triplet of eighth notes (G4, A4, B4) marked *p*.
- Bns. (Bassoons):** Play a triplet of eighth notes (G4, A4, B4) in measure 173, marked *p*. In measure 174, they rest. In measure 175, they rest. In measure 176, they play a triplet of eighth notes (G4, A4, B4).
- Hn. 1, 3, 2, 4 (Horns):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they rest.
- Tpts. (Trumpets):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they rest.
- Tbns. (Trombones):** Play a rhythmic pattern of eighth notes in measure 173. In measure 174, they play a rhythmic pattern of eighth notes. In measure 175, they play a rhythmic pattern of eighth notes. In measure 176, they play a rhythmic pattern of eighth notes marked *p*.
- Pc. 1 (Percussion):** Labeled "DRM. SET". Play a rhythmic pattern of eighth notes in measure 173, marked *p*. In measure 174, they play a rhythmic pattern of eighth notes. In measure 175, they play a rhythmic pattern of eighth notes. In measure 176, they play a rhythmic pattern of eighth notes.
- Pc. 2 (Percussion):** Labeled "DRM. SET". Play a rhythmic pattern of eighth notes in measure 173, marked *p*. In measure 174, they play a rhythmic pattern of eighth notes. In measure 175, they play a rhythmic pattern of eighth notes. In measure 176, they play a rhythmic pattern of eighth notes.
- Hp. (Harp):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a fortissimo (*ff*) dynamic. In measure 176, they rest.
- Pno. (Piano):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a mezzo-forte (*mp*) dynamic. In measure 176, they rest.
- Solo Vn. (Solo Violin):** Rests in measure 173. In measure 174, they play a half note G4 with a mezzo-forte (*mp*) dynamic. In measure 175, they play a half note G4 with a mezzo-forte (*mp*) dynamic. In measure 176, they play a half note G4 with a mezzo-forte (*mf*) dynamic.
- Vn. 1, 2 (Violins):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a piano (*p*) dynamic. In measure 176, they rest.
- Va. (Viola):** Labeled "(DIV.)". Rests in measures 173 and 174. In measure 175, they play a half note G4 with a piano (*p*) dynamic. In measure 176, they rest.
- Vc. (Violoncello):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a piano (*p*) dynamic. In measure 176, they rest.
- Cb. Div. (Cello):** Rests in measures 173 and 174. In measure 175, they play a half note G4 with a piano (*p*) dynamic. In measure 176, they rest.

177

1 Fl. 1 *ppp* (5)

2 Fl. 2 *ppp* (5)

3 Fl. 3 *ppp* (5) *accel. (ind.)*

Ob. 2 *ppp* (3)

E.Hn. *ppp* (3)

Cl. 3 *mp*

Bns. *mp*

Tbns. *poco*

DRM. SET 1

Pc. DRM. SET 2

Pno. *pp*

Solo Vn.

Vn. 1 *pp*

Vn. 2 *pp*

Va. *UNIS.* *pp*

Vc. *pp*

Cb. *UNIS.* *pp*

Detailed description: This page of a musical score covers measures 177 to 180. It features a woodwind section with three flutes (1, 2, 3), oboe 2, English horn, and clarinet 3. The strings include trombones, two percussionists (DRM. SET), piano, solo violin, two violins, viola, violin cello, and double bass. The woodwinds play complex rhythmic patterns with five-note and three-note slurs. The strings play sustained notes, with the double bass and solo violin having specific articulation marks. The piano part has a dynamic marking of *pp*. The score includes dynamic markings such as *ppp*, *mp*, and *pp*, as well as performance instructions like *accel. (ind.)* and *poco*. Measure numbers 177, 178, 179, and 180 are indicated at the top of the staves.

180

1 *accel. (ind.)* *rall. (ind.)*

Fl. 2 *accel. (ind.)* *rall. (ind.)*

3 *rall. (ind.)*

Ob. 1 *accel. (ind.)* *rall. (ind.)*

2 *accel. (ind.)* *rall. (ind.)*

E.Hn. *accel. (ind.)* *rall. (ind.)*

Cls. (3<sup>o</sup>) *pp* *p*

Bns. *pp* *p*

Hn. 1.2 *p*

3.4 *p*

Tbns. 2.3 *pp* *p*

Tba. *p*

DRM. SET

Pc. 1

2

Pno. 3:2 \*

Solo Vn. *mfpp*

Vn. 1 *p*

2 *p*

Va. *p*

Vc. *p*

Cb. *p*

183

1.2  
Cl. *poco* *mp*

3 *poco* *mp*

Bns.

1.2  
Hn. *mp*

3.4 *mp*

Tbns. *mf* *mfp* *poco*

Tba. *poco* *mfp* *poco*

1 DRM. SET

Pc. DRM. SET

2

Hp. *mf* *mp*

Pno. *mp* *poco*

Solo Vn. *mf*

1 Vn. *mp*

2 *mp*

Va. *mp* DIV.

Vc. *mp*

Ch. *mp*

Div. *mf* *mp* *mp*



186

1 Cl.

2.3 Cl. *a 2*

Bns.

1.2 Hn. *mf*

3.4 Hn. *mf*

Tbns. *mp*, *mf*

Tba. *mp*, *mf*

1 Pc. DRM. SET *mp*

2 Pc. DRM. SET *mp*

Pno. *mp*, *mf*

Solo Vn. *>*

Va. (DIV.) *mf*

Vc. *mf*

Cb. UNIS. *mf*

190

Fls. *ff*

Obs. *ff*

E.Hn. *ff*

1 *mf*

Cl. 2-3

Bns. *mf*

1.2 *mf* *ff*

Hn. 3-4 *mf* *ff*

1.2 *mf* *mf* *ff*

Tbn. 3 *mf* *mf* *ff*

Tba. *mf* *mf* *ff*

1 DRM. SET *mf*

Pc. 2 DRM. SET *mf*

Hp. *mf*

Pno. *ff*

Solo Vn.

1 *mf*

Vn. 2 *mf*

Va. (DIV.) *mf* UNIS.

Vc.

Cb. Div.

194

Cls.

Bn. 1.2

Bn. 3

Tbns.

Pc. 1

Pc. 2

Solo Vn.

Va.

Vc.

Cb.

198

Cls.

Bns.

Hn. 1.3.2.4

Pc. 1

Pc. 2

Solo Vn.

Vc.

202

Fls. *ff*

Obs. *ff*

E.Hn. *f*

Cls. *ff*

Bns. *ff*

Hn. 1.3.2.4 *ff*

Tpts. *f* 1.2

Tbns. *ff*

Tba. *ff*

1. DRM. SET *f*

Pc. 2. DRM. SET *f*

Hp. *ff*

Solo Vn.

Vn. 1. *f*

Vn. 2. *f*

Va. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 202, 203, and 204. The music is in 4/4 time and features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and brass (Trumpets, Trombones, Tubas) sections play sustained notes or rhythmic patterns, with dynamic markings of *f* and *ff*. The percussion section consists of two parts, both labeled 'DRM. SET', playing a consistent rhythmic pattern. The harp (Hp.) plays a sustained chord. The solo violin (Solo Vn.) has a melodic line with a long note in measure 204. The string section (Violins 1 and 2, Violas, and Violoncello) provides a harmonic foundation with sustained notes, marked with *f*.

Fls. *f*

Obs. *f*

E.Hn. *f*

Cls. *poco* *accel. (ind.)*

1 *mp* *accel. (ind.)*

Bn. 2 *mp* *accel. (ind.)*

3 *mp* *accel. (ind.)*

Hn. 1 *mp* *accel. (ind.)*

2 *mp*

3 *mp* *accel. (ind.)*

4 *mp* *accel. (ind.)* *rall. (ind.)*

Tpts.

DRM. SET

Pc. 1 *mp*

DRM. SET

2 *mp*

Pno. *mp* 3:2 3:2

Solo Vn.

Vn. 1 *div.*

2 *div.*

Va.

Vc.

209

Fls. *ff*

Obs. *ff*

E.Hn. *ff*

1.2 Cl. *ff*

3 Cl. *ff*

1 Bn. *rall. (ind.)*

2 Bn. *rall. (ind.)*

3 Bn.

1 Hn. *rall. (ind.)*

2 Hn.

3 Hn.

4 Hn.

Tbn.3

Tba. *ff*

1 DRM. SET

2 DRM. SET

Pc.

Hp. *ff*

Pno. *ff*

Solo Vn.

1 Vn. *ff*

2 Vn. (DIV.) *ff*

Cb. *ff*

213

1. Flute 1: *pp*, *rall. (ind.)*, 5, 5, 5, 3

2. Clarinet 1: *pp*, 3, 3, 3, *rall. (ind.)*

3. Clarinet 2: *pp*, 3, 3, *rall. (ind.)*

Bns.: *p*

Tbn.3: *p*

Tba.: *p*

Hp.: *p*, Eb F#

Pno.: *pp*, *3:2*

Solo 1: *pp*, 3, 3, *accel. (ind.)*

Solo 2: *pp*, 3, 3, *accel. (ind.)*

Solo 3: *pp*, 3, 3, *accel. (ind.)*

Vc.: *p*

Score details: The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features woodwind parts for Flute 1, Clarinet 1, and Clarinet 2, brass parts for Bsn., Tbn.3, and Tba., piano, harp, and three solo violas. The woodwinds play melodic lines with triplets and a 3:2 ratio. The piano part features a 3:2 ratio. The solo violas play a rhythmic pattern with triplets. Dynamics range from *pp* to *p*. Performance instructions include *rall. (ind.)* and *accel. (ind.)*.

216 a 2

Obs. *p*

E.Hn. *p*

Cls. *p* *poco*

Bns. *poco* *p*

Hp. *mf p* *mp*

Pno. *mf*

Solo Vn. *mf*

1 Vn. *p* (DIV.) *poco*

2 Vn. *p*

Va. *p* *poco*

Vc. *p* *poco*

Cb. *mf* *p* *poco*

Detailed description: This page of a musical score covers measures 216 to 222. The music is in 2/4 time and features a variety of instruments. The woodwinds (Oboe, English Horn, Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play sustained notes, often with dynamic markings like *p* (piano) and *poco* (poco). The piano part (Pno.) and Solo Violin (Solo Vn.) have more active parts, with the piano starting at *mf* (mezzo-forte) and the solo violin at *mf*. The horn parts (Horn 1 and 2) also have active parts, with Horn 1 marked *p* (piano) and *poco*. The overall texture is dense and atmospheric.



223

Obs. *mp* *mf*

E.Hn. *mp* *mf*

Cls. *mp* *mf* 3°

1.2 Bn. *mp* *mf* a 2

3 Bn. *mp* *mf*

Hn. 1.3.2.4 *ff*

Tbns. *ff* *mf*

Tba. *mf*

Hp. *mf* *mf*

Pno. *mf* *mf*

Solo Vn.

Vn. 1 *mp* *mf* UNIS.

2 (DIV.) *mp* *mf* UNIS. DIV. UNIS.

Va. *mp* *mf* UNIS. DIV. UNIS.

Vc. *mp* *mf* UNIS.

Cb. Div. *mp* *mf*

230

Obs. *mf*

E.Hn. *mf*

1.2 Cl. *mf*

3

1.2 Bn. *pp*

3

Tbns.

Hp. *mf* *mp*

Pno. *mf* *mp*

Solo Vn. *f* *mp* *p*

1 Vn. *pp*

2 Vn. *pp* DIV.

Va. *pp*

Vc.

Cb. UNIS. *mp*

Detailed description: This page of a musical score covers measures 230 to 235. The music is in a key with two sharps (D major) and a 4/4 time signature. The score is divided into systems. The first system includes woodwinds: Oboe (Obs.), English Horn (E.Hn.), Clarinet (Cl.), Bassoon (Bn.), and Trombone (Tbns.). The second system includes the Harp (Hp.) and Piano (Pno.). The third system features the Solo Violin (Solo Vn.). The fourth system contains the Violin I (Vn. 1), Violin II (Vn. 2), Viola (Va.), and Violoncello (Vc.). The fifth system includes the Contrabass (Cb.). Dynamics range from fortissimo (f) to pianissimo (pp). The Solo Violin part has a 'f' dynamic at the start of measure 230, which then softens to 'mp' and 'p'. The woodwinds and strings generally play sustained notes or chords, with some woodwinds having a 'mf' dynamic. The strings play a rhythmic pattern of eighth notes. The Cb. part is marked 'UNIS.' and 'mp'. The Violin I and II parts are marked 'pp'. The Harp and Piano parts play a simple accompaniment of eighth notes. The Solo Violin part has a 'f' dynamic at the start of measure 230, which then softens to 'mp' and 'p'. The woodwinds and strings generally play sustained notes or chords, with some woodwinds having a 'mf' dynamic. The strings play a rhythmic pattern of eighth notes. The Cb. part is marked 'UNIS.' and 'mp'. The Violin I and II parts are marked 'pp'. The Harp and Piano parts play a simple accompaniment of eighth notes.

237

**Fl.** 1, 2, 3: Treble clef, 4/4 time. Measure 237: Rest. Measure 238: *p*, triplet eighth notes. Measure 239: *p*, triplet eighth notes. Measure 240: *p*, triplet eighth notes. Dynamics: *p*. Performance markings: *accel. (ind.)*.

**Ob.** 1, 2: Treble clef, 4/4 time. Measure 237: Rest. Measure 238: Rest. Measure 239: *p*, eighth notes. Measure 240: *p*, eighth notes. Dynamics: *p*. Performance markings: *accel. (ind.)*.

**E.Hn.** 1, 2, 3: Treble clef, 4/4 time. Measure 237: Rest. Measure 238: Rest. Measure 239: *p*, eighth notes. Measure 240: *p*, eighth notes. Dynamics: *p*. Performance markings: *accel. (ind.)*.

**Cl.** 1, 2, 3: Treble clef, 4/4 time. Measure 237: Rest. Measure 238: Rest. Measure 239: *p*, eighth notes. Measure 240: *p*, eighth notes. Dynamics: *p*. Performance markings: *rall. (ind.)*.

**Bn.** 1, 2.3: Bass clef, 4/4 time. Measure 237: *f sub.*, whole note. Measure 238: *f sub.*, whole note. Measure 239: *f sub.*, whole note. Measure 240: *mp*, whole note. Dynamics: *f*, *mp*.

**Hn.** 2, 4: Treble clef, 4/4 time. Measure 237: Rest. Measure 238: *p*, eighth notes. Measure 239: *p*, eighth notes. Measure 240: *p*, eighth notes. Dynamics: *p*. Performance markings: *accel. (ind.)*, *rall. (ind.)*.

**Pno.**: Grand staff, 4/4 time. Measure 237: Rest. Measure 238: *p*, chords. Measure 239: *p*, chords. Measure 240: *p*, chords. Dynamics: *p*. Performance markings: *3:2*.

**Vn.** 1, 2: Treble clef, 4/4 time. Measure 237: *f sub.*, whole note. Measure 238: *f sub.*, whole note. Measure 239: *f sub.*, whole note. Measure 240: *mp*, whole note. Dynamics: *f sub.*, *mp*.

**Va.**: Bass clef, 4/4 time. Measure 237: *f sub.*, whole note. Measure 238: *f sub.*, whole note. Measure 239: *f sub.*, whole note. Measure 240: *mp*, whole note. Dynamics: *f sub.*, *mp*.

**Vc.**: Bass clef, 4/4 time. Measure 237: *f sub.*, whole note. Measure 238: *f sub.*, whole note. Measure 239: *f sub.*, whole note. Measure 240: *mp*, whole note. Dynamics: *f sub.*, *mp*.

**Cb.**: Bass clef, 4/4 time. Measure 237: *f sub.*, whole note. Measure 238: *f sub.*, whole note. Measure 239: *f sub.*, whole note. Measure 240: *mp*, whole note. Dynamics: *f sub.*, *mp*.

241

1 Fl. 1 *f* *ppp* 3

2 Fl. 2 *f* *ppp*

3 Fl. 3 *f* *ppp*

Ob.1 *p sempre*

E.Hn. *p sempre*

Cl.3 to Bass Clarinet *pp* *poco*

Bns. 1<sup>o</sup> *f*

Hn. 1.3.2.4 *f*

Tbns. *pp* *poco*

Pc.2 NIPPLE GONGS *ppp*

Hp. *ppp* *ff* E#

Pno. to Cel. *mf* to Pno.

Vn. 1 (DIV.) *pp*

2 *pp* *pp*

Va. *pp* *pp*

Vc. *pp*

Cb. *ppp*

250

Fl. 1, 2, 3

Cl. 1, 2

B.Cl.

Hn. 1.2, 3.4

Tbn. 3

Tba.

Pc.1 THNDR. SHEET

Hp.

Pno.

Solo Vn.

Vn.2 (DIV.)

Va.

*ppp*, *p sempre*, *ppp*, *rall. (ind.)*, *p*, *pp*, *p espresso*, *poco*

256

1 Fl. *mf*

2 Fl. *mp*  $\curvearrowright$  *mf*

Ob.1

E.Hn.

1 Cl. *mp*  $\curvearrowright$  *mf* *p*

2 Cl. *mp*  $\curvearrowright$  *mf* *p*

B.Cl. *pp*

Bns. *pp* *poco*

1.2 Hn. *poco*

3.4 Hn. *poco*

1 Tpt2 *mp*

3 Tpt2 *p*  $\curvearrowright$  *mp*

1.2 Tbn. *p*  $\curvearrowright$  *mp* *con sord.* *pp*

3 Tbn. *pp* *con sord.* *pp*

Tba. *pp* *poco*

NIPPLE GONGS

Pc.2 *ppp*

Hp. *ppp*

Pno. *f*  $\curvearrowright$  *mp* to Cel. *mf*

Solo Vn. *pp* *p*

Cb. *ppp*

264

1  
Ob.

2  
Ob.

E.Hn.

B.Cl.

1  
Tpt.

2  
Tpt.

3  
Tpt.

Tbns.

Tba.

THNDR. SHEET

Pc.1

Hp.

Solo Vn.

Vn.2

Va.

Vc.

Cb.

*ppp*

*rall. (ind.)*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*ppp*

*poco*

*p*

*pp*

(DIV.)  
sul pont.

*pp*

*pp*

*pp*

270

Ob.1 *p*

E.Hrn. *p*

1 *ppp*

Cl. *ppp*

2 *ppp*

B.Cl. *ppp* *rall. (ind.)* *p*

Bns. *pp*

Hn. 1.3.2.4 *pp*

Tbn. *pp*

Tba. *pp*

Pc.2 NIPPLE GONGS *ppp*

Hp. *pp*

Pno. *pp* to Cel. *mp*

Solo Vn.

Solo Vn. 1 *ppp*

Solo Vn. 2 *ppp*

Vn. 2 (DIV.)

Va.

Vc.

Cb. *ppp*



275

Ob.1

E.Hn.

1

Cl.

2

B.Cl.

Bn.3

1

2

Hn.

3

4

Tbns.

Tba.

THNDR. SHEET

Pc.1

Hp.

Pno.

Solo Vn.

Solo 1

Solo 2

Vn.2

Solo 3

Gli Altri

Va.

Vc.

Cb.

*ppp*

*poco*

*ppp*

*mp*

*p*

*mp*

*p*

*mp*

*poco*

*pp*

*pp*

*ppp*

*ppp*

*pp*

*f*

*p*

to Cel.

*mp*

to Pno.

*p*

*poco mf*

*pp*

*poco mf*

nat.

*mp*

*mf*

*pp*

nat.

*mp*

*mf*

*pp*

nat.

*mp*

*mf*

*pp*

nat.

*mp*

*mf*

*pp*

nat.

*pp*

DIV.

nat.

*pp*

nat.

*pp*

*ppp*

284

Ob. 1  
Ob. 2  
E.Hn.  
Cl. 1  
Cl. 2  
B.Cl.  
Bns.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbns.  
Tba.  
Pc.1  
Hp.  
Cel.  
Solo Vn.  
Cb.

*rall. (ind.)*  
*ppp*  
*pp*  
*ppp*  
*ppp*  
*pp*  
*ppp*  
*pp*  
*poco*  
*pp*  
*pp*  
*ppp*  
*mp*  
*mp*  
*pp*  
*ppp*  
to Pno.

290

*accel. (ind.)* *ppp* *3* *3*

Fl. 1 *ppp* *accel. (ind.)* *3*

Fl. 2 *ppp* *accel. (ind.)* *3*

Fl. 3 *ppp* *accel. (ind.)* *3*

Ob. 1 *p*

Ob. 2

E.Hn. *p*

Cl. 1 *p*

Cl. 2 *rall. (ind.)* *3*

B.Cl. *rall. (ind.)*

Hn. 1.3-2.4

Tbns. *3<sup>o</sup>* *ppp* *mf*

Tba.

Pc.2 *pp* *p*

Hp. *ppp*

Pno. *f* *mp* *pp*

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

Solo 1 *mp* *mf*

Solo 2 *mp* *mf*

Solo 3 *mp* *mf*

Gli. Altri *mp* *mf*

Solo 1 *mp* *mf*

Solo 2 *mp* *mf*

Solo 3 *mp* *mf*

Gli. Altri *mp* *mf*

Va. *pp* *div. sul pont.* *f*

Vc. *pp* *f*

Cb. *ppp*

1 Fl. 1 *mf* *mf* *ppp*

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

3 Fl. 3 *mf* *mf* *ppp*

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

2 Ob. *mf* *mp* *mf* *p*

E.Hrn. *mp* *mf* *p*

1 CL. *f* *p* *mp* *mf*

2 CL. *f* *p* *mp* *mf* *pp*

B.C.L. *f* *p* *mp* *mf*

Bass. *f* *p* *mp* *mf* *ppp* 3°

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mp* *mf*

4 Hn. *mp* *mf*

1 Tpt. *f* *p* *ppp* *rall. (ind.)*

2 Tpt. *f* *p* *ppp* *rall. (ind.)*

3 Tpt. *f* *p* *ppp* *rall. (ind.)*

1.2 Tbn. *f* *p* *pp*

3 Tbn. *f* *p* *pp*

Tba. *f* *p*

THINDR. SHEET

1 Pc. *p*

2 Pc. *mf*

Hp. *ppp*

Pno. *f* *mp* *f* *mp* *to Cel.* *mp* *to Pno.*

Solo Vn. *f* *p*

Vn. 1 *p* *poco* *p*

Solo 1 *mf* *p* *poco* *p*

Solo 2 *mf* *p* *poco* *p*

Solo 3 *mp* *mf* *p* *poco* *p*

Gli Altri *mp* *mf* *p* *poco* *p*

Va. *p* *nat.* *poco* *p*

Vc. *p* *nat.* *poco* *p*

Cb. *p* *poco* *p*

308

1 Fl. 1 *mp*

2 Fl. 2 *p mp*

3 Fl. 3 *p mp*

1 Ob. *mp*

2 Ob. *p mp*

E.Hn. *p mp*

Cl.1.2 *p*

B.Cl. *p*

Bsn. *p mp pp*

2.4 Hn. *a 2 p mp pp*

3 Hn. *pp*

1 Tpt. *mp*

2 Tpt. *p mp*

3 Tpt. *p mp*

1 Tbn. *mp*

2 Tbn. *p mp*

3 Tbn. *p mp*

Tba. *p mp*

Pc.1 *pp mp*

Harp. *ppp pp*

Pno. *mf p pp to Cel.*

Solo Vn. *pp (DIV.) pp*

Va. *pp*

Vc. *pp*

Cb. *ppp*



324 a 2

FL. 1, 2 *mp* *più* *mf*

FL. 3 *mf*

Ob. 1 *mf*

E.Hn. *mf*

Cl. 1 *mp* *più* *mf*

Cl. 2 *mf*

B.Cl. *mf*

Bns. *p* *più* *mf*

Hn. 1, 3, 2

Tba. *mf*

Hp. *ppp* *près de la table* *mf*

Pno.

Solo Vn. *mf* *mf*

Vn. 1 *pizz.* *mf*

Vn. 2 *pizz.* *mf*

Va. *pizz.* *mf*

Cb. *molto sul pont.* *ppp* *mf*

331

1.2 Fl. 3

1 Ob. 2

E.Hn.

Cl.1.2

B.Cl.

Bn.1

Hp.

Solo Vn.

1 Vn. 2

Va.

*mf*

*mf*

DIV.

DIV.

10

Detailed description: This page of a musical score, numbered 331, contains measures 331 through 337. The score is for a symphony orchestra and includes parts for Flute (1.2 and 3), Oboe (1 and 2), English Horn, Clarinet (1.2), Bass Clarinet, Bassoon (1), Horn, Solo Violin, Violin 1 and 2, and Viola. The key signature is two sharps (F# and C#), and the time signature changes from 2/4 to 3/4 to 4/4 to 5/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte). Performance markings include accents and a first ending bracket (10) for the Clarinet 1.2 part. The Viola part has a 'DIV.' (divisi) marking in measure 335. The Solo Violin part has a melodic line with accents. The Horn and Bassoon parts have sustained notes. The Flute and Oboe parts have sustained notes. The English Horn part has a melodic line. The Clarinet 1.2 part has a melodic line with a first ending bracket (10) in measure 337. The Bass Clarinet part has sustained notes. The Bassoon 1 part has a melodic line with accents. The Horn part has sustained notes. The Solo Violin part has a melodic line with accents. The Violin 1 and 2 parts have sustained notes. The Viola part has sustained notes with a 'DIV.' marking in measure 335.



338

1.2 Fl.

3

1 Ob.

2

E.Hn.

Cl.1.2

B.Cl.

1 Bn.

2.3

*mf*

Tpts.

senza sord.

*mf*

THNDR. SHEET

1

NIPPLE GONGS

2

*mf*

Hp.

Solo Vn.

1 Vn.

2

(DIV.)

(DIV.)

pizz.

Va.

Vc.

*mf*

345

Fls. *f*

Obs. *f sub.*

E.Hn. *f sub.*

Cl.1.2 *f*

B.Cl. *f*

1 *f sub.*

Bn. 2.3 *f*

Tpts. *f*

Tbns. *f*

Tba. *f*

THNDR. SHEET 1 *f*

DRM. SET 2 *f*

DRM. SET *mf*

*p*

Vn. 1 *f* arco (DIV.)

Vn. 2 *f* arco (DIV.)

Va. *f* DIV. arco

Vc. *f* DIV. arco

Cb. *f* DIV. nat.

353

1 FL. 2 3

Ob. 1 2

E.Hn.

CL. 1 2

DRM. SET

Pc. 2

Pno.

359

Obs.

E.Hn.

Bns.

DRM. SET

Pc. 1 2

Hp.

Solo Vn.

Vn. 1 2

Va.

Vc.

Cb.

366

Fls. *f* *a3*

1 *f*

Ob. *f*

2 *f*

E.Hn. *f*

Cl.2 *f*

B.Cl. *f*

Bns. *f*

1.2 *mf*

Hn. *mf*

4 *mf*

Tpts. *PPP* *1.2 con sord.*

1 *f* *DRM. SET*

Pc. *f* *DRM. SET*

2 *f*

Hp. *gl.* *f*

Solo Vn. *f* *6*

1 *f*

Vn. *f*

2 *f*

Va. *f*

Vc. *f* *DIV.*

Cb. *f*

369

Fls. 1.2

Ob.1

E.Hn.

1

CL. *f*

2

B.Cl.

1.2 *a 2*

Bn. 3

1.3 *f* *mf* *f*

2.4 *f* *mf* *f*

Tpts. *sf*

1 DRM. SET

Pc. DRM. SET

2

1

Vn. 2

Va.

Vc. (DIV.) UNIS.

Cb.

373

Fls. 1.2

Obs. 1° 2°

E.Hn.

Cl.1.2

B.Cl.

Bns. 1.2 1.3

Hn. 1° 3°

2.4

1

Pc. DRM. SET

2

Solo Vn.

Vn. 1 2

Va.

Vc.

Cb.

*ff* *f*

*mf* *ff* *mf*

*fp* *ff* *f sub.*

377

Fls. 3°

Obs. 2°

E.Hn.

Cl.1.2 1°

B.Cl.

Bns. (1.3)

Hn. 1.3 (3°) 2.4

Tpt. 2 3

Tbn. 1 2

Pc. DRM. SET

Pno.

Vn. 1 2

Va.

Vc. DIV.

Cb.

3/4 4/4 3/4 4/4

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

senza sord.

*mf* *f*

*mf* *f*

*ff* *mf*

381

Fls. *poco*

Ob.1 *poco*

E.Hn. *f*

1 Cl. *f*

2 Cl. *poco*

B.Cl. *poco*

1.2 Bn. *f*

3 Bn. *f*

1.3 Hn. *ff* *mf* *mf*

2.4 Hn. *ff* *mf* *mf*

1 Pe. DRM. SET

2 Pe. DRM. SET

Solo Vn. *f*

1 Vn. *poco*

2 Vn. *poco*

Va. *poco*

Vc. UNIS. *poco*

Cb. *poco*

a 3

a 2

(10)

3°

1°



386

The score is for measures 386, 387, 388, 389, and 390. It features the following parts and dynamics:

- Fls.:** Measure 386: *ff* (1.2); Measure 387: *ff* (3°); Measure 388: *mf*
- Obs.:** Measure 386: *ff* (1°); Measure 387: *ff* (2°); Measure 388: *mf*
- E.Hn.:** Measure 386: -; Measure 387: *ff*; Measure 388: *mf*
- Cl.1.2:** Measure 386: *ff*; Measure 387: *ff* (1°); Measure 388: *mf*
- B.Cl.:** Measure 386: *ff*; Measure 387: -; Measure 388: -
- Bns.:** Measure 386: *ff* (1.2); Measure 387: *ff* (1.3); Measure 388: *f*
- Hn. 1.3:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mp*
- Hn. 2.4:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mp*
- Pc. 1:** DRM. SET; Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mp*
- Pc. 2:** DRM. SET; Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mp*
- Vn. 1:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mf*
- Vn. 2:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mf*
- Va.:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mf*
- Vc.:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mf*
- Cb.:** Measure 386: *ff*; Measure 387: *ff*; Measure 388: *mf*

389 *a 2*

Fl.1.2 *ff* *mf sub.*

Ob.1 *ff*

E.Hn. *mf*

Cl.1.2 *ff sub.* *mf sub.*

B.Cl. *ff* *mf sub.*

1.2 *ff* *a 2* *mf sub.*

3 *mf*

Hn. 1 *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

Tpt. 1 (con sord.) *ff* *mf*

Tpt. 2.3 (senza sord.) *ff* *mf*

Pe. 1 DRM. SET

Pe. 2 DRM. SET

Pno. *ff* *mf*

Solo Vn.

Vn. 1 *ff sub.* *mf sub.*

Vn. 2 *ff sub.* *mf sub.*

Va. *ff sub.* *mf sub.*

Vc. *ff sub.* *mf sub.*

Cb. *ff sub.* *mf sub.*

392 a 2

1.2 Fl. *p* *sf*

3 *mf*

1 *mf* *p* *sf*

2

E.Hn.

1

Cl. *p* *sf*

2

B.Cl.

Bns. 1.3

Tpts.

1. DRM. SET

Pc. 2. DRM. SET

1

Vn. 2

Va.

Vc. DIV. UNIS.

Cb.

Detailed description: This page of a musical score covers measures 392 to 395. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into several sections. The woodwind section includes Flute (1.2), Oboe (1, 2), English Horn (E.Hn.), Clarinet (1, 2), Bass Clarinet (B.Cl.), and Bassoon (Bns.). The brass section includes Trumpets (Tpts.), Percussion (Pc.), and Trombones (1, 2). The string section includes Violins (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The percussion part features two drummers (1 and 2) playing a 'DRM. SET' (drum set). The woodwinds and strings play sustained notes, with dynamics ranging from *mf* to *sf*. The percussion part has a complex rhythmic pattern. The bassoon part has a dynamic marking of *p* and *sf*. The strings are divided into 'DIV.' (divisi) and 'UNIS.' (unison) groups. The page number 392 is at the top left, and 'a 2' is at the top center. The page number 71 is at the top right.

396

1.2 Fl.

3 Fl.

1 Ob.

2 Ob.

E.Hn.

1 Cl.

2 Cl.

B.Cl.

1.2 Bn.

3 Bn.

1 Tpt.

2.3 Tpt.

1 Pc.

2 Pc.

1 Vn.

2 Vn.

Va.

Vc. (DIV.) UNIS. DIV. UNIS.

Cb.

con sord.

DRM. SET

DRM. SET

1°

Detailed description: This page of a musical score covers measures 396 to 400. It features a variety of instruments including Flutes (1.2, 3), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoons (1.2, 3), Trumpets (1, 2.3), Percussion (1, 2), Violins (1, 2), Viola, Violoncello (with DIV. and UNIS. markings), and Contrabass. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The time signature changes from 4/4 to 3/4, then to 6/8, and finally back to 4/4. The percussion parts include 'DRM. SET' (drum set) and 'con sord.' (con sordina). The woodwinds and strings play sustained notes and rhythmic patterns throughout the measures.



408

Hp.

Pno.

Solo Vn.

Vn.2

(SOLO)

a second, slightly longer challenge

is, again, dismissed easily by the soloist

again, hardly worth the soloist's consideration: far too easy a challenge to be concerned about

giving no ground, the challenger throws out an even longer lick

414

Ob.2

Hp.

Pno.

Solo Vn.

Vn.2

Cb.

*f*

"Easy"

(SOLO)

"OK, try this"

"This, then" (with help from Oboe 2)

*mp*

"So easy, and look I'll stretch the penultimate note in order to taunt you"

Three winds try their luck  
at stumping the soloist

"Power in numbers, and  
look how tight we are!"

419

Ob.1

Cl.1.2

Bn.1

Tba.

Hp.

Pno.

Solo Vn.

Vn.2

Cb.

*f*

*a 2*

*mp*

*mf*

... to no avail

OK, let's clear the  
air and try again

424

Ob.1

Cls.

Bns.

Pno.

Solo Vn.

Vn.2

*ff*

*ff*

*ff*

3<sup>o</sup>

1.2

1<sup>o</sup>

3-2

3

"yawn ... could you make this a little harder for me?"

"hard ... er ... for ... me"

"And that"

429

Fl.1.2

Obs.

1.2

Cl.

3

Bn.1.2

Tba.

Pno.

Solo Vn.

Vn.2

*ff*

*1<sup>o</sup>*

*ff*

*a 2*

"Take that"

*ff*

"Yes!"

*a 2*

*f*

*ff*

"Really?"

*ff*

"Oh, my"

(SOLO)

"Done"

436

Fl.1.2

Obs.

1.2

Cl.

3

1

Bn.

2.3

Solo Vn.

Vn.2

*mf*

*ff*

*a 2*

*mf*

*ff*

"This will do it"

"This time it'll be over"

"Done, again"

(SOLO)

"Will it?"

*ff*



440

Fl.1.2

Obs.

1.2

Cl.

3

1

Bn.

2.3

3° to Contrabassoon

Tba.

*mp*

Hp.

*mf*

Pno.

*mp*

*mf*

Solo Vn.

*ff*

(SOLO) >

"You think?"

"And while I have your attention . . . check this out"

Vn.2

pizz.

Cb.

*mp*

445

Cl.

3° to Bass Clarinet

Tba.

*f*

Pno.

*f*

Solo Vn.

arco

*f*

"Please . . ."

*ff*

*ff*

*a 3*

450

Cls. *"We smell victory"*

Solo Vn. *"You are deluding yourselves"*

454

Tba. *f*

Solo Vn. *"I'm enjoying this, I think I'll just continue for a while"*

Vc. *f* pizz.

*"Easy to copy . . . so easy . . . uh . . . it's . . . well"*

458

1 Cl. *ff overexcited*

2 Cl. *ff overexcited*

Solo Vn. *ff* *"That was unconvincing – try this instead"*

*"We will . . . you wait . . . I'm . . . uh . . . oh"*

462

1 Ob. *ff overexcited*

2 Ob. *ff overexcited*

B.Cl. *ff brash*

Solo Vn. *"Let me play that end bit for you again"*

467

1 *ff* brash

2 *ff* brash

1 *ff* brash

2 *ff* brash

1 *ff* brash

2 *ff* brash

B.Cl. *ff* brash

Solo Vn.

2 SOLI

Vn.2 Div. *ff* brash

2 SOLI

*ff* brash

2 SOLI

Vc. *ff* brash

"Once more, to help you out"

"Look, you're putting us off our stride . . we'll have to . . what? . . to concentrate"

470

a 2

Fl.1,2 *ff* brash

1 *ff* brash

Ob. *ff* brash

2 *ff* brash

Cl.1 *ff* brash

Bn.1 *ff* brash

Solo Vn.

3 SOLI

Vn.1 *ff* brash

2 SOLI

Vc. *ff* brash

"I smell victory"

"Never, we won't concede . . .

474

Ob.2 *ff* heavy

Cl.1.2 *ff* heavy

B.Cl. *ff* heavy

Bn.1.2 *ff* heavy

Cbn. *ff* heavy

Solo Vn.

Vn.2 *ff* heavy

... look how nobly we ... navigate ... our way ... through ... uh"

478

Ob.2

E.Hn.

Cl.1.2

B.Cl.

Bn.1.2

Cbn.

1 Vn. *4 SOLI*

2 Vn. *(4 SOLI)*

482

Solo Vn. *ff*

"Speeding ahead; you'll never keep up with me now"

485

Ob.2

E.Hn.

1

Cl.

2

B.Cl.

1

Bn.

2

Solo Vn.

Vn. 1

Vn. 2

*fff clumsy*

(4 SOLI)

*fff clumsy*

489

Ob.2

E.Hn.

1

Cl.

2

B.Cl.

1

Bn.

2

Solo Vn.

Vn. 1

Vn. 2

"I don't think so - it's over!"

*sfp*  $\longleftarrow$  *mf*

(4 SOLI)

(4 SOLI)

493

Hp. *mp*

Pno. *mp*

Solo Vn. *sfp* *mf* *mp sub.*

1 Vn. *mf* TUTTI

2 Vn. *mf* TUTTI

Va. *mf* arco

Vc. *mp* *mf*

TUTTI pizz. *mf* arco

**Cadenza**  
*tempo giusto*

498

Solo Vn. *f*

Vn.1 Div. *mf* *p*

Vn.2 Div. *mf* *p*

Va. *mf* *p*

Vc. *mf* *p*

502

Solo Vn.

Solo Vn.

507

512

517

522

528

537

*gl.*

*nat.*

*gl.*

*nat.*

*gl.*

*fp*

*pp*

*fp*

(Sve) loco

*molto sul pont.*

*gl.*

*ff*



**i** conductor cues **i** to start at any point between  $\curvearrowright$  and  $\curvearrowleft$

(♩ = 120c.)

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Pno. *f* *mp*

\*) ♣ = crush tone (exaggerated bow pressure causing distortion to the pitch)

**ii**  
↪



Solo Vn.

nat. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

*mp* *mp* *ff* *mp* *sfz* *fff*

nat. molto sul pont.

as before

**ii**

(♩ = 120c.)

senza sord.

Tpt. 1.2

*ppp* *f*

Solo Vn.

nat. *pp sub.* *fff* *ppp* *mp* *mp* *mf* *mf*

**iii**  
↪



Solo Vn.

*f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ppp* *mp* *ppp sub.*

(pizz.) *arco* *gl.*

as before

**iii**

(♩ = 120c.)

fit.

Fl. 1.2

*ppp* *sfz*

Solo Vn.

*ff* *sfz* *ppp* *mf* *ppp* *ff* *sfz* *ppp* *mf*

(pizz.) *arco* *gl.* (pizz.) *arco* *gl.*

Solo Vn.

*ff* *sfz* *mp* *gl.* *gl.*

(pizz.) *arco* *gl.*





Solo Vn.

Solo Vn.

**vii**

as before

**vii**

(♩ = 120c.)

pizz.

Vc. Div.

Solo Vn.

538

543

1 FL.

2 FL.

A. FL.

CL.1

Pno.

Solo Vn.

Vc. Div.

547

A.Fl. *mp*

E.Hn. *mp*

Cl.1.2 *mp* a 2

Bn.1.2 *mp* a 2

Hn. 1 *mp*

Hn. 2 *mp*

Tpt.1.2 *pp* < *sf*

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

Solo 1 *mp*

Solo 2 *mp*

Solo 3 *mp* 3

Solo 4 *mp*

Gli Altri *mp*

Vn.2 *mp*

Va. *mp*

Vc. Div. *f* *f*

553

A.Fl. *mp*

E.Hn. *mp*

Cl. 1.2 *mp*

B.Cl. *mp* *a 2* *mp* *to Clarinet*

Bn.2-3 *mp* *a 2* *mp*

1.2 *mp* *a 2*

Hn. *mp* *a 2*

3-4 *mp*

Tbns. *mp* *a 3*

Pno. *mp*

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

Solo 1 *5* *accel. (ind.)*

Solo 2 *3* *accel. (ind.)*

Vn.1 *3* *accel. (ind.)*

Solo 3 *3* *accel. (ind.)*

Solo 4 *3* *accel. (ind.)*

Vn.2 *mp*

Va. *mp*

Vc. Div. *mf* *f* *f*

558

A.Fl.

E.Hn.

Cl.1

Bn.1

Hn.1

1

pp senza sord. ff mp

Tpt.

2

pp senza sord. ff mp (con sord.)

3

mp

DRM. SET

1

Pc.

DRM. SET

2

p

Pno.

p

Solo Vn.

Solo 1

p

Solo 2

p

Vn.1

Solo 3

p

Solo 4

p

Gli Altri

Vn.2

Va.

UNIS. arco

Vc.

mp

564

1 Fl. *pp* *sf* *pp*

2 Fl. *pp* *sf* *pp*  
to Piccolo

A.Fl.

Obs. *pp* *sf*

E.Hn.

Hns. a 4

1.2 Tpt. a 2 con sord.

3 Tbps.

1 DRM. SET Pc.

2 DRM. SET

Pno. *pp* *sed.*

Solo Vn.

Solo 1 Vn.1 *pp*

Solo 2 Vn.1 *pp*

Solo 3 Vn.2

Solo 4 Vn.2

Solo 1 Vn.2 *pp* 3

Solo 2 Vn.2 *pp*

Va.

569

*accel. (ind.)*

FL. 1

FL. 2

Cls. *a 3*  
*mp*

Bns.

Hns.

Tpts. *a 3*  
*senza sord.*

Tbns.

DRM. SET

Pc. 1 *f p*

Pc. 2 *f*

Pno.

Solo Vn. *ff*

Solo Vn. 1 *accel. (ind.)*

Solo Vn. 2 *accel. (ind.)*

Solo Vn. 1

Solo Vn. 2

Va.

Vc.

573

Fl.1.2  
Obs.  
E.Hn.  
1.2  
Cl.  
3  
Bns.  
Tpts.  
Tbn.1.2  
Pc.1  
HP.  
Solo Vn.  
Cb.

DRM. SET  
*cresc. poco a poco*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*mf*  
*p*

B# E#  
B# E#



577

1 Fl. *fp* *ff* *mf sub.*

2 Fl. *fp* *ff* *mf sub.*

Picc. *fp* *ff* *mf sub.*

Obs. *fp* *ff*

E.Hn. *fp* *ff*

1.2 Cl. *fp* *ff* *mf sub.*

3 Cl. *fp* *ff* *mf sub.*

Bns. *fp* *ff* *mf sub.*

1.2 Hn. *fp* *ff* *mf sub.*

3-4 Hn. *fp* *ff* *mf sub.*

Tpts. *fp* *ff*

Tbns. *fp* *ff* *mf sub.*

Tba. *fp* *ff* *mf sub.*

1 Pe. DRM. SET *ff* *mf sub.*

2 Pe. DRM. SET *ff* *mf sub.*

Hp. *gl.* *mf*

Pno. *mf*

Solo Vn. *ff* *f*

1 Vn. *TUTTI* *mf p* *ff*

2 Vn. *TUTTI DIV.* *mf p* *ff* *UNIS.* *mp*

Va. *mf p* *ff*

Vc. Div. *mf p* *ff* *mp*

Ch. Div. *mf p* *ff* *mp sub.*



585

This page of the musical score, numbered 95, covers measures 585 through 588. The instrumentation includes a full orchestra and a solo violin. The woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are marked with a mezzo-forte (*mf*) dynamic. The percussion section, specifically the DRM SET, is marked with a mezzo-forte (*mf*) dynamic. The harp and piano are also marked with a mezzo-forte (*mf*) dynamic. The solo violin part is marked with a forte (*f*) dynamic. The string divisions (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) are marked with a mezzo-piano (*mp*) dynamic. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A 3:2 ratio is indicated in the harp part in measure 588.



593

FL. 1 *f*

FL. 2 *f*

Picc. *f*

Ob. 1 *mf*

Ob. 2 *mf*

E.Hn. *mf*

Cls. *mf*

Bns. *mf*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Tpts. *mf*

Tbns. *mf*

Tba. *mf*

Pc. 1 *mf*

Pc. 2 *mf*

Hp. *mf*

Pno. *ff* *mf*

Solo Vn. *f*

Vn. 1 Div. *mf*

Vn. 2 Div. *mf*

Va. Div. *ff* *mf*

Vc. Div. *ff* *mf*

Ch. Div. *mf*

597

This page of a musical score, numbered 98 and starting at measure 597, features a complex orchestration. The top section includes woodwinds (Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet, Bassoon) and brass (Horn 1, 2, 3, 4, Trumpet, Trombone, Tuba). The middle section contains Percussion (DRM, SET) and Harp. The bottom section is dominated by strings (Solo Violin, Violin Divisions 1 & 2, Viola Divisions, Violoncello, and Contrabass). The score is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. The harp features a prominent, sweeping melodic line. The solo violin part is highly technical, with rapid sixteenth-note passages and slurs. The overall texture is dense and dynamic.

1 FL. *mf*

2 FL. *mf*

Picc. *mf*

1 Ob. *ff*

2 Ob. *ff*

E.Hn. *ff*

Cl. *ff*

Bsn. *ff*

1.2 Hn. *ff*

3-4 Hn. *ff*

Tpts. *ff*

Tbns. *ff*

Tba. *ff*

1 DRM, SET *ff*

2 DRM, SET *ff*

Hp. *ff*

Pno. *ff*

Solo Vn. *ff*

Vn.1 Div. *f* *ff*

Vn.2 Div. *mf* *ff*

Va. Div. *mf* *ff*

Vc. Div. *f*

Cb. Div. *mf*



603

1 FL. *mf*

2 *mf*

Picc.

1 Ob.

2

E.Hn.

Cls. *a 3*  
*mf sub.*

Bns. *mf sub.*

1.2 Hn. *mf sub.*

3-4 *mf sub.*

Tpts. *mf sub.*

Tbns. *mf sub.*

Tba. *mf sub.*

DRM. SET

1 Pc. *mf sub.*

2 *mf sub.*

Hp. *ff* *gl.*

Pno. *mf sub.*

Solo Vn.

Vn.1 UNIS.

Vn.2 Div. *mf*

Va. Div. *mf*

Vc. Div. *mf*

Cb. Div. *mf*







609

1 Fl. 1

2 Fl. 2

Picc.

1 Ob.

2 Ob.

E.Hn.

Cl. 1

Cl. 2

Bsn.

1,2 Hn.

3,4 Hn.

Tpts.

Tbns.

Tba.

DRM. SET

1 Pe.

2 Pe.

Hp.

Pno.

Solo Vn.

Vn. 1 Div.

Vn. 2 Div.

Va. Div.

Vc. Div.

Vc. Div.

612

1 Fl. 1

2 Fl. 2

Picc.

Ob. 2

1 Cl. 1

2 Cl. 2

3 Cl. 3

1 Bn. 1

2 Bn. 2

3 Bn. 3

THNDR. SHEET

Pc. 1

Hp.

Pno.

Solo Vn.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

*mf*

*ff*

*p*

*UNIS.*

*accel. (ind.)*

Detailed description: This page of a musical score covers measures 612, 613, and 614. The instrumentation includes Flutes (1 and 2), Piccolo, Oboe 2, Clarinets (1, 2, 3), Bassoons (1, 2, 3), Percussion 1 (THNDR. SHEET), Harp, Piano, Solo Violin, and a string quartet (Violins 1 and 2, Viola, Violoncello, and Contrabass). The woodwinds and strings play complex rhythmic patterns, often with sixteenth-note runs. The piano part features a steady accompaniment of chords. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Performance instructions include *accel. (ind.)* (accelerando, indicated) and *UNIS.* (unison). The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

615

The score is for measures 615 through 618. It includes parts for Flute (1, 2), Piccolo, Oboe 1, Clarinet (1, 2, 3), Bassoon (1, 2, 3), Horn (1, 2, 3, 4), Trumpet (1, 2, 3), Trombone, Percussion 1, Harp, Piano, Solo Violin, Violin (1, 2), Viola, Violoncello, and Contrabass. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *ff* and *f*. Performance instructions include *accel. (ind.)*. Fingerings are indicated with numbers 1-5. The piano part features a complex rhythmic accompaniment with many beamed sixteenth notes. The string parts play a steady eighth-note pattern.

1  
2  
Picc.  
Ob.1  
1  
2,3  
1  
2  
3  
Hn.  
1,3,2,4  
1  
2  
3  
Tpts.  
1  
2  
3  
Tbns.  
THNDR. SHEET  
Pc.1  
Hp.  
Pno.  
Solo Vn.  
1  
2  
Vn.  
Va.  
Vc.  
Cb.

(♩ = ♩)

619

1  
Fl.

2

Picc.

Ob.1

Cls.

Hn.  
1.3.2.4

Tpts.

Tbns.

Hp.

Pno.

Solo  
Vn.

1  
Vn.

2

Va.

Vc.

Cb.

to Flute

*ff*

*ff*

*ff*

622

FL. 1 *mf* (  $\text{♩} = \text{♩}$  ) *accel. (ind.)*

FL. 2 *mf* *accel. (ind.)*

Ob.1

Cls.

Bns. *ff*

Hp. *f* *accel. (ind.)*

Pno.

Solo Vn.

Vn. 1

Vn. 2

Va.

Vc.

Cb.





633

Bsn. *mf*

Tba. *mf*

Hp. *ff*

Pno.

Solo Vn. *mf*

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

The musical score consists of nine staves. The top staff is for Bassoon (Bsn.) in bass clef, starting with a *mf* dynamic. The second staff is for Trombone (Tba.) in bass clef, also starting with *mf*. The third staff is for Harp (Hp.) in treble clef, marked *ff*. The fourth staff is for Piano (Pno.) in bass clef, showing complex chordal textures. The fifth staff is for Solo Violin (Solo Vn.) in treble clef, marked *mf*. The bottom four staves are for the string section: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello (Vc.) in treble clef, and Contrabass (Cb.) in bass clef, all marked *mf*. The score includes various time signatures (3/4, 4/4, 5/4) and rests throughout the measures.

644

1 Fl. 1 *ppp*

2 Fl. 2 *ppp*

3 Fl. 3 *ppp*

1 Ob. 1 *ppp*

2 Ob. 2 *ppp*

E.Hn. *ppp*

1 Cl. 1 *ppp*

2 Cl. 2 *ppp*

3 Cl. 3 *ppp*

1 Bn. 1 *ppp*

2 Bn. 2 *ppp*

3 Bn. 3 *ppp*

1 Hn. 1 *ppp*

2 Hn. 2 *ppp*

3 Hn. 3 *ppp*

4 Hn. 4 *ppp*

1 Tpt. 1 *ppp*

2 Tpt. 2 *ppp*

3 Tpt. 3 *ppp*

1 Tbn. 1 *ppp*

2 Tbn. 2 *ppp*

Tba. *ppp*

Hp. *ppp* *poco*

Cel. *pp*

Solo Vn. *ff*

1 Vn. *ff* *DIV.* *ppp*

2 Vn. *ff* *DIV.* *ppp*

Va. *ff* *DIV.* *ppp*

Vc. *ff* *DIV.* *ppp*

Cb. *ff* *DIV.* *ppp*

651

Fl. 1, 2  
Ob. 1, 2  
E.Hn.  
Cl. 1, 2, 3  
Bn. 1, 2, 3  
Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tba.  
Hp.  
Cel.  
Solo Vn.  
Vn. 1, 2  
Va.  
Vc.  
Cb.

*pp*, *p*, *poco*, *ppp*, *pp*, *ff sempre*

655

1  
Fl. 2  
3  
1  
Ob. 2  
E.Hn. 1  
Cl. 2  
3  
1  
Bn. 2  
3  
1  
Hn. 2  
3  
4  
1  
Tpt. 2  
3  
1  
Tbn. 2  
3  
Tba.  
DRM. SET  
1  
Pc. 2  
DRM. SET  
Harp.  
Cello.  
Solo Vn.  
1  
Vn. 2  
Va.  
Vc.  
Cb.

*p* *mp* *poco* *pp* *ppp*

659

Fl. 1, 2, 3

Ob. 1, 2

E.Hn.

Cl. 1, 2, 3

Bn. 1, 2, 3

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tba.

DRM. SET

Pc. 1, 2

Cel.

Solo Vn.

Vn. 1, 2

Va.

Vc.

Cb.

mp, mf, f, ff, poco, fl., nat., d. gl.

667

This page of a musical score contains measures 667 through 670. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E.Hn.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba.), Percussion (Pc.), Piano (Pno.), Solo Violin (Solo Vn.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Woodwinds:** Flute, Oboe, English Horn, Clarinet, and Bassoon parts, many featuring triplets and dynamic markings of *ff* and *fff*. English Horn parts include *poco* markings.
- Brass:** Horn, Trumpet, Trombone, and Tuba parts, with dynamic markings of *ff* and *fff*. Horn parts include *d gl.* markings.
- Percussion:** Two Percussion parts (Pc. 1 and 2) with dynamic markings of *mf* and *mp*.
- Piano:** Piano part (Pno.) with a *fff* dynamic marking and a complex rhythmic pattern.
- Strings:** Solo Violin (Solo Vn.) and a full string section (Vn., Va., Vc., Cb.) with dynamic markings of *ff* and *fff*.

The score is written in a standard musical notation with various dynamic markings, articulations, and performance instructions.

672

Fl. 1, 2

Ob. 1, 2

E.Hn.

Cl. 1, 2, 3

Bn. 1, 2, 3

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tba.

WH. TUBE

Pe. 1, 2

Hp.

Pno.

Solo Va.

Vn. 1, 2

Va.

Vc.

Cb.

*fff*

*mf*

*f*

*gl.*

3

677

Fl. 1, 2, 3  
Ob. 1, 2  
E.Hn.

Handwritten musical notation for Flutes, Oboes, and English Horns. The score includes various dynamics and articulations such as *gl.* (glissando) and *sfz.* (sforzando).

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tba.

Handwritten musical notation for Horns, Trumpets, and Trombones. The score includes various dynamics and articulations such as *gl.* (glissando) and *sfz.* (sforzando).

WH. TUBE  
Pc. 1, 2

Handwritten musical notation for Whistle/Tuba and Percussion. The score includes dynamics such as *f* and *ff*.

Hp.  
Solo Vn.

Handwritten musical notation for Harp and Solo Violin. The Solo Violin part includes a *nat.* (natural) marking.

Vn. 1, 2  
Va.  
Vc.  
Cb.

Handwritten musical notation for Violins, Violas, Cellos, and Double Basses. The score includes dynamics such as *sfz.* (sforzando) and *fff* (fortissimo), and the instruction *molto sul pont. senza vib.* (very much on the bridge, without vibrato).



Andante ♩ = 76c.

686

Fl. 1, 2, 3  
Ob. 1, 2  
E.Hn.  
Cl. 1, 2, 3  
Bn. 1, 2, 3

to Contrabasso

pp

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tba.

THINDR. SHEET

DRM. SET

Pc. 1, 2  
Hp.  
Cel.  
Solo Vn.  
Vn. 1, 2  
Va.  
Vc.  
Cb.

pp

fff

p

fff

pp

pp

SOLO sul tasto (con vib.)

pp

SOLO sul tasto (con vib.)

pp

mf

p

mf

p

pizz.

pizz.

p