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The Startled Bird Lands Again

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# THE STARTLED BIRD LANDS AGAIN

*til ensemblen Bellbird*

Tuan Hao Tan

♩ = 58 accel. . . . .

**3**  
**4**

Flute

Oboe

Clarinet (B $\flat$ )

Bassoon

Horn (F)

Trumpet (B $\flat$ )

Trombone

Percussion

high tom      high cymbal  
low woodblock    med. brake drum

snare drum      low brake drum  
low tom          low cymbal

Glockenspiel

♩ = 58 accel. . . . .

**3**  
**4**

Solo violin

Violin I

Violin II

Viola

Violoncello

Contrabass

♩ = 88 (♩ = 44)

5

Fl. *pp*

Ob. *pp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp* *mp*

Tpt. *mp*

Tbn. *ppp* *mp*

Perc.

150 3/4

♩ = 88 (♩ = 44)

Solo vln.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

150 3/4

10

**2/4** **3/4**

Fl.

Ob.

Cl.

Bsn. *f* *pp*

Hn. *p* *mp*

Tpt.

Tbn. *p* *mp*

Perc.

**2/4** **3/4**

Solo vln.

Vln. I

Vln. II

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *f* *p*

16

Fl. *fp*

Ob. *fp*

Cl. *mp*

Bsn. *mp*

Hn. *p*

Tpt.

Tbn. *p*

Perc. *p* Glockenspiel *pp*

Solo vln. *p* *8va*

Vln. I *fp*

Vln. II *fp*

Vla. *p*

Vc.

Cb. *pp*

21 **2/4** **A** **3/4**

Fl. *pp* 6 6 *p*

Ob. *mp* *p*

Cl. *p* 3

Bsn. *p* 3

Hn. *pp* 3

Tpt. *pp* 3

Tbn.

Perc. 6 6

**2/4** **A** **3/4**

Solo vln. *p* *p* 3

Vln. I

Vln. II

Vla. *mp*

Vc. pizz. l.v. *p*

Cb. *p*



**2**  
**4**

**3**  
**4**

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.



34  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Fl.  $mp$   $\rightarrow$   $pp$

Ob.

Cl. *molto espr.*  $pp$   $\rightarrow$   $mp$

Bsn. *molto espr.*  $pp$   $\rightarrow$   $mp$

Hn.  $mp$   $\rightarrow$   $pp$   $\rightarrow$   $p$   $\rightarrow$   $p$   $\rightarrow$   $mp$

Tpt.

Tbn. *senza sord.*  $p$   $\rightarrow$   $p$   $\rightarrow$   $p$   $\rightarrow$   $mp$

Perc.

Solo vln.  $mp$   $\rightarrow$   $p$

Vln. I  $mp$   $\rightarrow$   $pp$

Vln. II  $mp$   $\rightarrow$   $pp$

Vla.  $mp$   $\rightarrow$   $pp$

Vc.  $3$

Cb.  $3$

40

Fl.

Ob.

Cl. *f* 5 *f* *f* 6 *ff*

Bsn. *f* 5 *f* *f* 6 *ff*

Hn. *mf* *f* *ff*

Tpt.

Tbn. *mf* *f* *ff*

Perc. *mp* *ff* *p molto legato*

Solo vln. *p* 3 *mp* 3 *f* 3 *ff* *p*

Vln. I *p < f* 3

Vln. II *p < f* 3

Vla. *p < f* 3 arco

Vc. *p < f* 3 arco

Cb. *p < f* 3

Detailed description: This page of a musical score covers measures 40, 41, and 42. The woodwind section (Clarinets and Bassoons) plays a melodic line with dynamic markings of *f* and *ff*, and includes fingering numbers 5 and 6. The Horns and Trombones play a similar line with dynamics *mf*, *f*, and *ff*. The Percussion part features a rhythmic pattern with dynamics *mp* and *ff*, and a *p molto legato* instruction. The Solo Violin part has a melodic line with dynamics *p*, *mp*, *f*, and *ff*, and includes triplet markings. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support with dynamics *p < f* and triplet markings. The score is written in a key with one flat and a 3/4 time signature.

**B**

43

Fl. *p* *calmato*

Ob.

Cl.

Bsn.

Hn.

Tpt. *con sord.* *p* *calmato*

Tbn.

Perc. *cresc. poco a poco*

**B**

8

Solo vln. *cresc. poco a poco*

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

**accel.**

48

Fl.

Ob.

Cl.

Bsn.

*ppp*

*crescendo*

3

3

3

3

Hn.

Tpt.

Tbn.

*crescendo*

Perc.

**accel.**

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

3

3

3

3

3

3

*crescendo*

*crescendo*

♩ = 60

52

Fl. *mf*

Ob. *ff* 5

Cl. *ff* 5

Bsn. *ff* 5

Hn.

Tpt. *mf* *ff* 5

Tbn.

Perc. *f* 6

♩ = 60

8

Solo vln. *f* 3 3 3 0 8<sup>vb</sup>

Vln. I trem. *p* *ff*

Vln. II trem. *p* *ff*

Vla. *ff* 5

Vc. *ff* 5

Cb. *ff* 5

**molto rit.**

$\text{♩} = 40$

55

Fl.  $\frac{4}{4}$   $\frac{3}{4}$  *p*

Ob.  $\text{pp}$

Cl.  $\text{pp}$

Bsn.  $\text{pp}$

Hn.  $\text{pp}$

Tpt. *p*

Tbn.  $\text{pp}$

Perc. *p*

**molto rit.**

$\text{♩} = 40$

Solo vln.  $\frac{4}{4}$   $\frac{3}{4}$  *ff* *p* *8va*

Vln. I  $\text{pp}$

Vln. II  $\text{pp}$

Vla.  $\text{pp}$

Vc.  $\text{pp}$

Cb.  $\text{pp}$

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*p*

*mp*

*pp*

*pp*

*f*

*f*

*f*

62

150

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 15, measures 62-65, is arranged in a standard orchestral format. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Solo Violin (Solo vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 62. The key signature has one sharp (F#). The percussion part features a rhythmic pattern starting in measure 62, marked *mf*. The woodwinds and strings enter in measure 63. The Bassoon, Horn, and Trombone parts are marked *mp*. The Solo Violin part features a triplet in measure 63, followed by a dynamic marking of *p*. The Violin I and II parts also enter in measure 63, marked *p*. The Viola and Violoncello parts enter in measure 64, marked *mp*. The Contrabass part enters in measure 64, marked *mp*. The score concludes in measure 65. A rehearsal mark '150' is placed above the staff in measure 63.



**C** ♩ = 128  
3/4 2/4

66

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Bsn. *ff*

Hn. *ff* senza sord

Tpt. *f* *ff*

Tbn. *ff* *p*

Perc. *p* *ff* *f*

**C** ♩ = 128  
3/4 2/4

Solo vln. *mf* *mf* *f* *ff* *p*

Vln. I *mf* *mf* *f* *ff* *p*

Vln. II *mf* *mf* *f* *ff* *p*

Vla. *ff*

Vc. *ff* pizz.

Cb. *ff*

69 **2/4** **3/4** **4/4** **5/4**

Fl.

Ob. *f marcato*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb.

75

5/4 3/4 4/4 5/4 2/4

Fl.

Ob.

Cl. *f marcato* *pp*

Bsn. *pp*

Hn.

Tpt. *f marcato* *pp*

Tbn.

Perc. *pp*

Solo vln.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp*

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4 3/4 5/4 2/4 3/4

*f marcato* *pp* *f marcato*

*mp*

*p* *p* *pp* *pp* *fp* *fp* *fp*

**D** ♩ = 40

85 **3/4**

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *fp* *f* *pp*

Hn. *fp* *f* *pp*

Tpt. *fp* *f* *pp*

Tbn. *fp* *f* *pp*

Perc. *f* *p* *f*

**D** ♩ = 40

**3/4**

Solo vln. *mf*

Vln. I trem. *pp*

Vln. II trem. *pp* *mp* *pp*

Vla. trem. *pp* *mp* *pp* *mp* *pp*

Vc. arco trem. *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

96  $\text{♩} = 90$  **4/4** **5/4**

Fl. *mp* *pp* *pp*<sup>3</sup> *f* *p*

Ob. *pp*<sup>3</sup> *f* *p*

Cl. *mp* *pp* *f* *p*

Bsn. *pp*<sup>3</sup> *f* *p*

Hn. *pp*<sup>3</sup> *f* *p*

Tpt. *pp*<sup>3</sup> *f* *p*

Tbn. *pp*<sup>3</sup> *f* *p*

Perc.

$\text{♩} = 90$  **4/4** **5/4**

Solo vln. *mp*

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

**E**

99

**5/4**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

**E**

**5/4**

Solo vln.

*p*

*pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.



102

Fl. *mf*

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn. *pp*

Perc.

Solo vln. *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb. *pp*

104

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. *ppp*

Perc.

Solo vln. *mp* *pp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb. *ppp*

Detailed description: This page of a musical score, numbered 104, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), a Percussion part, a Solo Violin, and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings are mostly silent, with some rests. The Solo Violin part is the most active, starting with a *mp* dynamic, moving to *pp* in the middle, and ending with a *f* dynamic. The Trombone and Contrabass parts have a *ppp* dynamic marking at the end of the page. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*f*

Detailed description: This page of a musical score, numbered 106, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), brass section (Horn, Trumpet, Trombone), Percussion, and a string section (Solo Violin, Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and solo violin have melodic lines, while the other instruments are mostly silent. The solo violin part begins with a *mp* dynamic and includes a *f* dynamic later. The woodwinds also have a *f* dynamic marking. The score is written in a standard orchestral format with multiple staves for each instrument.

108

Fl.  
Ob.  
Cl.  
Bsn.

Hn.  
Tpt.  
Tbn.

Perc.

Solo vln.  
*p* *f* *pp* *f* *p* *pp*

Vln. I

Vln. II

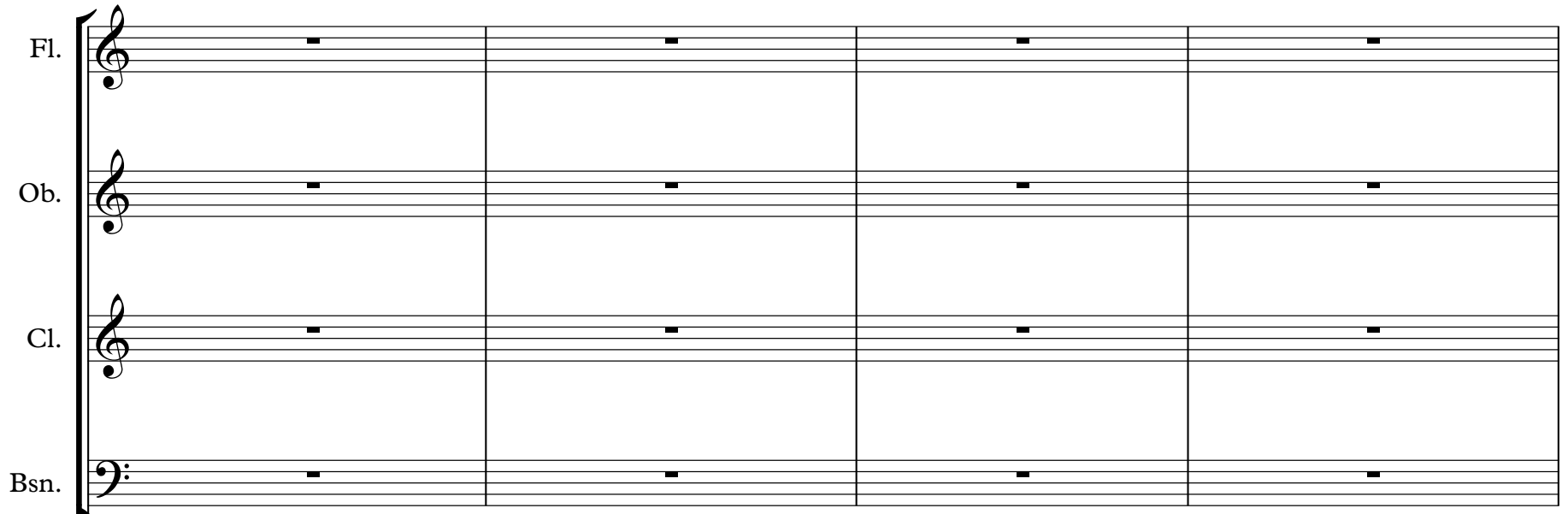
Vla.

Vc.  
pizz.  
*pp*

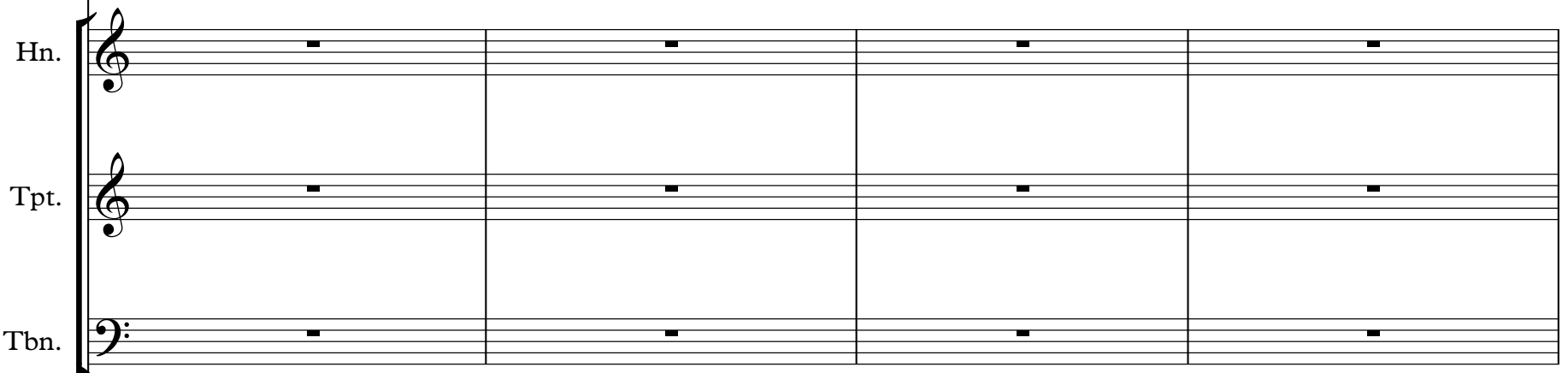
Cb.  
*pp*

112

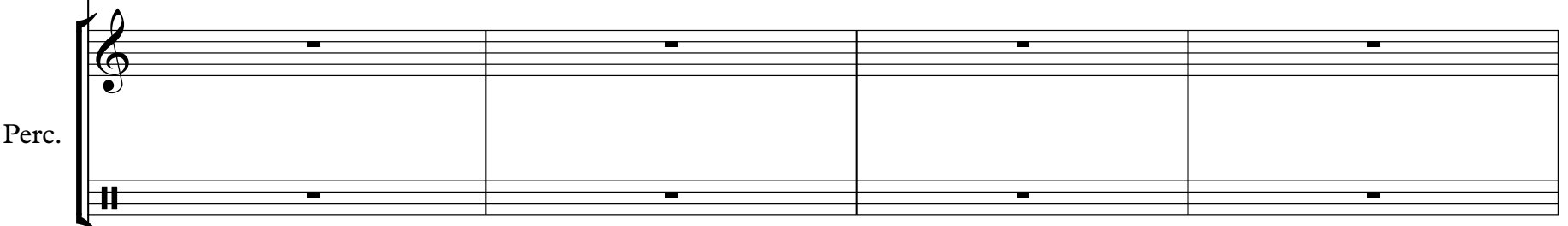
Fl.  
Ob.  
Cl.  
Bsn.



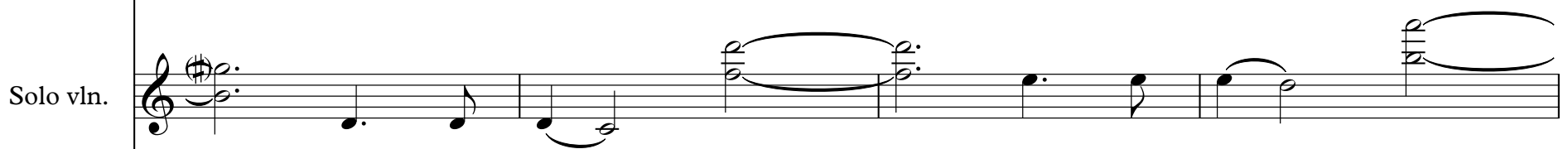
Hn.  
Tpt.  
Tbn.



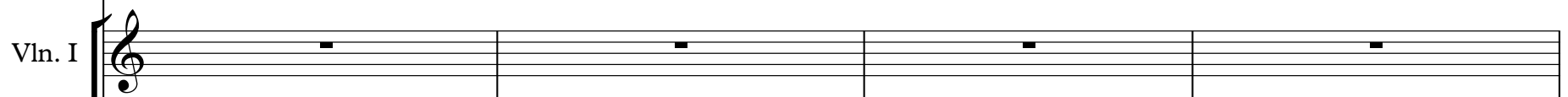
Perc.



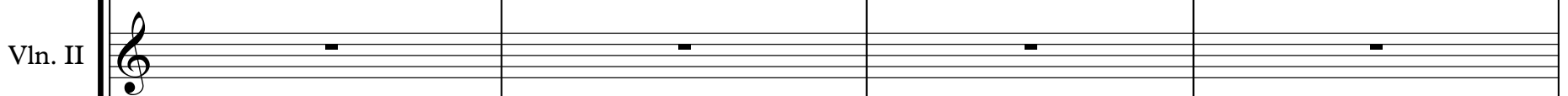
Solo vln.



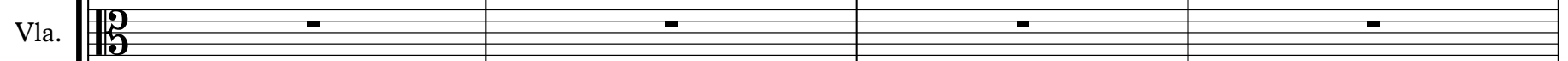
Vln. I



Vln. II

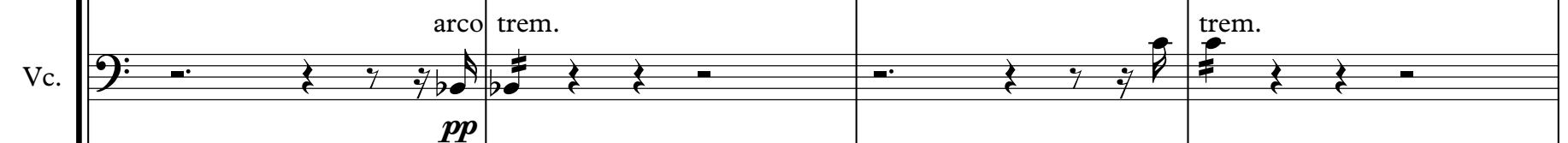


Vla.



Vc.

arco trem.  
*pp*



Cb.

arco  
*ppp*



116

Fl.

Ob.  
*pp*

Cl.  
*pp*

Bsn.  
*pp*

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I  
*pp* trem.

Vln. II

Vla.

Vc.

Cb.

rall. . . . .

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

rall. . . . .

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.



♩ = 40

**F** ♩ = 50

122

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

♩ = 40

**F** ♩ = 50

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127 **12** **3**  
8 4

Fl. *ppp*>

Ob. *ppp*>

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. Timpani *ppp*

**12** **3**  
8 4

Solo vln.

Vln. I trem. trem.

Vln. II *ppp* molto sul tasto *ord. espr.* *p* *ppp* *p*

Vla. *ppp* molto sul tasto *mp* *ppp* *p*

Vc. *ppp* molto sul tasto *p* *ppp* molto sul tasto *p* *mp*

Cb. *ppp*

133

3/4 12/8 3/4 12/8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

*p* *pp* *p* *pp* *p* *pp*

*ppp* *p* *ppp* *p* *ppp* *p*

*ppp* *p* *ppp* *p* *ppp* *p*

molto sul  
tasto

*ppp* *p* *ppp* *p* *ppp* *p*

*pp*

136

12/8 3/4 12/8 3/4 12/8 3/4

Fl.

Ob.

Cl.

Bsn.

Hn. *p*

Tpt. *mf*

Tbn. *mf*

Perc. *p*

12/8 3/4 trem. ord. 12/8 3/4 12/8 3/4

Solo vln. *f* *mf*

Vln. I

Vln. II

Vla.

Vc. ord. *pp* pizz.

Cb. *p*

141  $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$

Fl.

Ob.

Cl.

Bsn.

*mf*  $\text{---}$  *pp*

Hn.

Tpt.

Tbn.

Perc.

$\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mp*

146

12/8 3/4 12/8 3/4 12/8 3/4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*p*

*pp*

*p*

151

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*f*

ord.

*pp*

arco molto sul tasto

*mp* *p*

**3/4** **12/8** **3/4** **12/8** **3/4** **12/8**

**3/4** **12/8** **3/4** **12/8** **3/4** **12/8**

156

Fl.  $\frac{12}{8}$   $mf$   $pp$   $\frac{3}{4}$   $mf$   $pp$   $\frac{12}{8}$   $mf$   $pp$   $\frac{3}{4}$   $\frac{12}{8}$

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.  $pp$

Solo vln.  $\frac{12}{8}$   $ff$   $f$   $\frac{12}{8}$   $mf$   $pp$   $\frac{3}{4}$   $\frac{12}{8}$

Vln. I

Vln. II

Vla.  $\frac{12}{8}$

Vc.  $pp$

Cb.  $pp$



160

Fl.  $\frac{12}{8}$  *pp*

Ob. *pp* *mf*

Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. *mp*

Tpt. *mf*

Tbn. *mp*

Perc.

Solo vln.  $\frac{12}{8}$   $\frac{2}{4}$   $\frac{12}{8}$  trem.  $\frac{2}{4}$  *p*

Vln. I

Vln. II arco ord. l.v. *p*

Vla.

Vc. *p*

Cb. l.v. *p*

163 **2/4** **12/8** **G** **3/4** **12/8**

Fl. *mf* *pp* *mf* *pp* *mf*

Ob. *fp* *mf*

Cl.

Bsn.

Hn. *fp* *mf* *pp*

Tpt. *fp*

Tbn. *fp*

Perc.

*mf* *pp*

**2/4** **12/8** **G** **3/4** **12/8**

Solo vln. *f poco dim.* *fp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

166 **12**/**8** **3**/**4**

Fl. *pp* *mf*

Ob. *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *pp*

Perc. *mf* *pp* *mf*

Solo vln. *f* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 42, covers measures 166 to 174. The score is for a full orchestra and a solo violin. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The middle system includes Percussion (Perc.). The bottom system includes Solo Violin (Solo vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature changes from 12/8 to 3/4 at the end of the page. The key signature has one flat. The score features various dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The woodwinds and percussion play rhythmic patterns, while the strings and solo violin provide harmonic support. The solo violin part begins with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic.

This musical score page, numbered 43, features a variety of instruments and complex rhythmic patterns. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section consists of Solo Violin (Solo vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Percussion (Perc.) part is also present. The score is divided into three measures with time signatures of 3/4, 12/8, and 3/4, followed by a final 12/8 measure. The Flute part begins at measure 167 with a *pp* dynamic. The Percussion part features a dense rhythmic pattern in the first measure, also marked *pp*. The Solo Violin part has a *f* dynamic in the second measure and a *p* dynamic in the third. The woodwinds (Ob., Cl., Bsn.) have *pp* dynamics in the final measure. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are mostly silent, indicated by rests.

170

Fl.  $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$

Ob. *mf* *pp*

Cl.

Bsn. *mf* *pp*

Hn.

Tpt.

Tbn.

Perc. *mf* *pp*

Solo vln.  $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$  *mf* *p* *mf*

Vln. I *mf*

Vln. II *mf*

Vla.  $\frac{12}{8}$  *mf*

Vc.

Cb.

173 **3/4** **12/8** **3/4** **12/8**

Fl. *pp*

Ob. *mf* *pp* *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *pp*

Hn. *pp*

Tpt. *mf* *pp*

Tbn.

Perc.

Solo vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

176 **12**/**8** **3**/**4**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn. *mp*

Perc.

Solo vln. *p*

Vln. I

Vln. II

Vla. *pp* l.v.

Vc. *pp* l.v.

Cb. *pp* arco ord. l.v.

179

Fl. *mp* *pp*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp*

Hn. *fp*

Tpt. *mf* *fp*

Tbn. *fp*

Perc.

Solo vln. *mf*

Vln. I *p* 5

Vln. II

Vla. *p*

Vc. *p*

Cb.



183 **12**/**8** **3**/**4** **12**/**8**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln. **12**/**8** **3**/**4** **12**/**8**

Vln. I

Vln. II *p*

Vla. **12**/**8**

Vc.

Cb.

185 **12** **3**  
8 4

Fl.  
Ob.  
Cl.  
Bsn.

Hn.  
Tpt.  
Tbn.

Perc.

**12** **3**  
8 4

Solo vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**accel.** ♩ = 110

188

**12/8** **4/4**

Fl. *mf* *f agitato* 3 3

Ob. *f agitato* *crescendo*

Cl. *mp* *f agitato* 3 6

Bsn. *f agitato* *crescendo*

Hn. *f agitato* *crescendo*

Tpt. *mf* *f agitato* *crescendo*

Tbn. *f agitato* *crescendo*

Perc. Percussion *p* *f* *mp agitato* *cresc.* *f* Glockenspiel 3 6

**accel.** ♩ = 110

**12/8** **4/4**

Solo vln. *p* *f agitato* *crescendo*

Vln. I 10 *f agitato* *crescendo*

Vln. II *f agitato* *crescendo* l.v. l.v. l.v.

Vla. 10 *f agitato* *crescendo*

Vc. *f agitato* *crescendo* l.v. l.v. l.v.

Cb. *mf* *f agitato* *crescendo*

subito

♩. = 40

12  
8

3  
4

191

Fl. *ff* *ppp*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. *ff*

subito

♩. = 40

12  
8

3  
4

Solo vln. *ff* *p* *pp*

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *ff* *pp* *ppp*

Vc. *ff* *pp* *ppp*

Cb. *ff* *pp* *ppp*

♩ = 60

12  
8

195

Fl. *pp*

Ob. *pp*

Cl.

Bsn. *molto espr.*

Hn.

Tpt.

Tbn.

Perc. *pp*

♩ = 60

12  
8

Solo vln.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

**H**

**12**  
**8**

**3**  
**4**

198

Fl.

Ob.

Cl.

Bsn. *mf*

Hn.

Tpt.

Tbn.

Perc.

**H**

**12**  
**8**

**3**  
**4**

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

199  $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.  $\frac{3}{4}$   $\frac{12}{8}$   $\frac{3}{4}$   $\frac{12}{8}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

202 **12**  
8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

**12**  
8

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

*pp* — *f*

*pp* — *f*



203 **3/4** **12/8**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

**3/4** **12/8**

Solo vln.

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc.

Cb.

204 **12/8**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *f* *p*

Hn.

Tpt.

Tbn.

Perc.

Solo vln. *mf* *p*

Vln. I

Vln. II


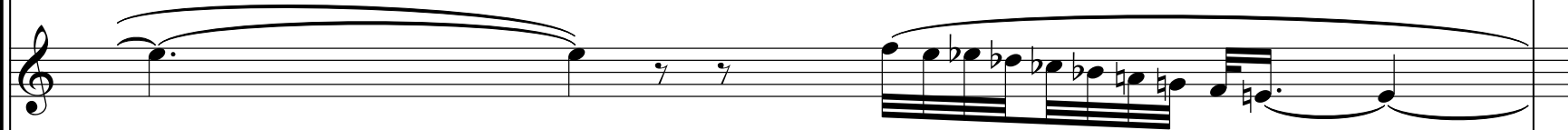

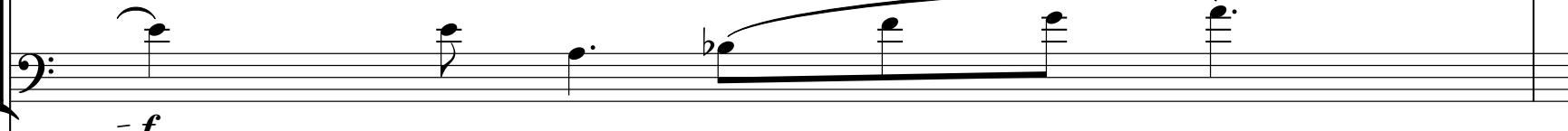
Vla.

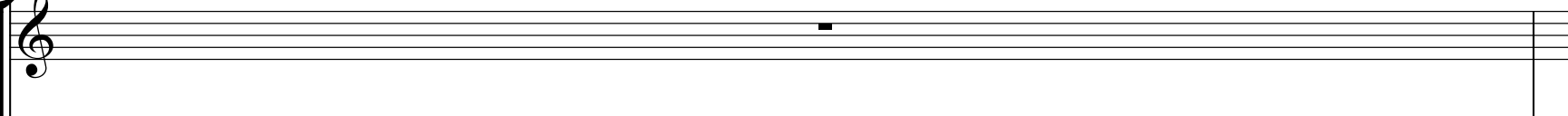
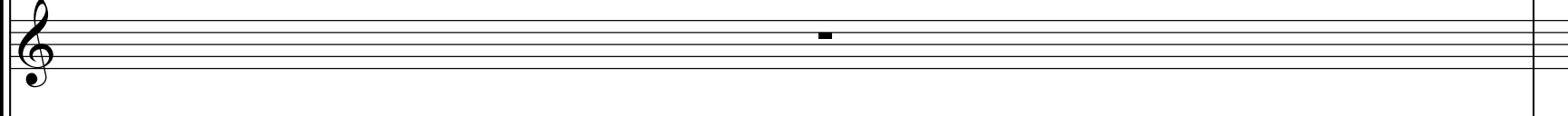
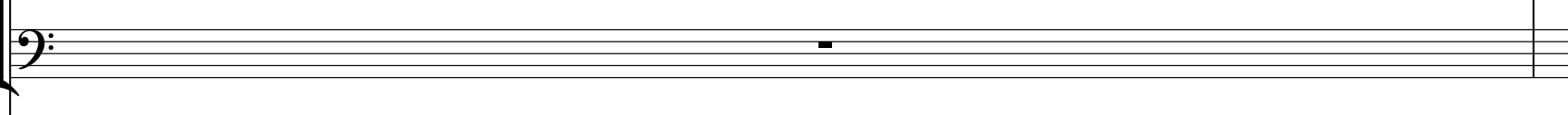
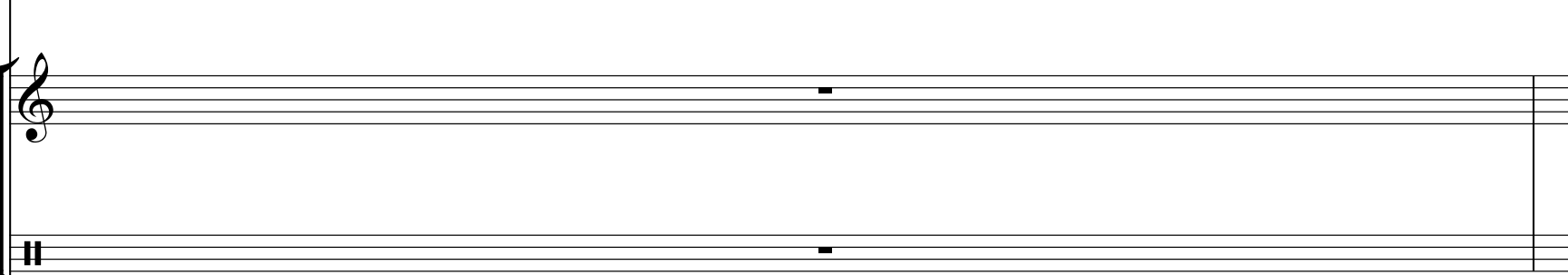
Vc.

Cb.

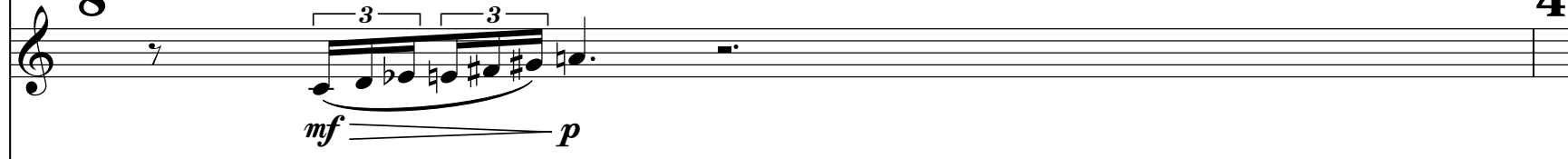
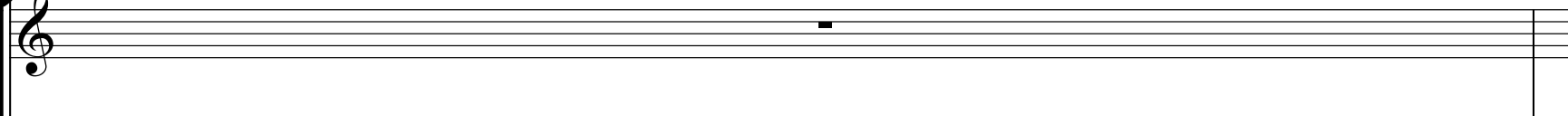
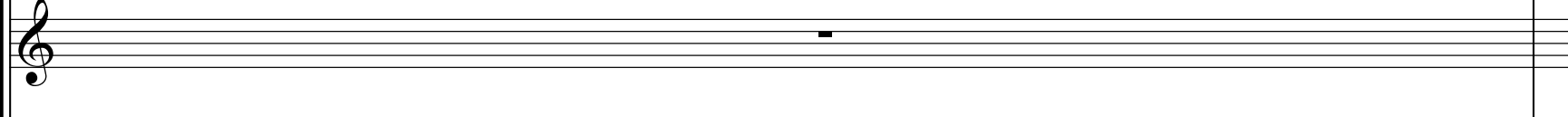
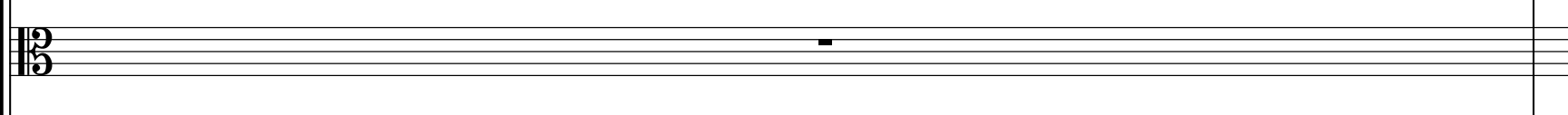
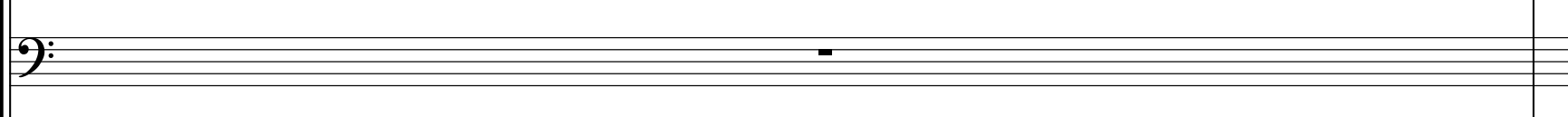
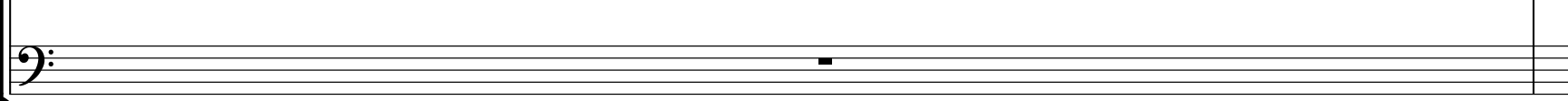
**12/8**

205 **12/8** **3/4**

Fl.   
Ob.   
Cl.   
Bsn.   
*f*

Hn.   
Tpt.   
Tbn.   
Perc. 

**12/8** **3/4**

Solo vln.   
*mf* *p*  
Vln. I   
Vln. II   
Vla.   
Vc.   
Cb. 

206  $\frac{3}{4}$   $\frac{12}{8}$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.  $\frac{3}{4}$   $\frac{12}{8}$   
*mf* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

207 **12/8**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln. **12/8**

Vln. I

Vln. II

Vla.

Vc.

Cb.

208

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

209  $\frac{3}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.  $\frac{3}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p*

12/8

12/8


210 **12** **8** **3** **4**

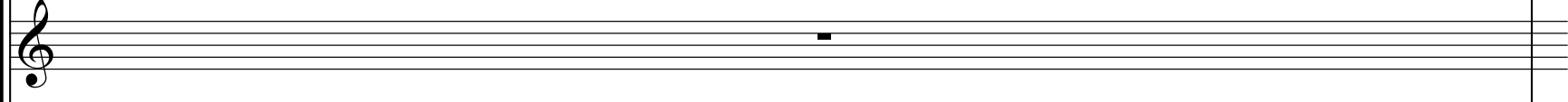
Fl. 


Ob. 

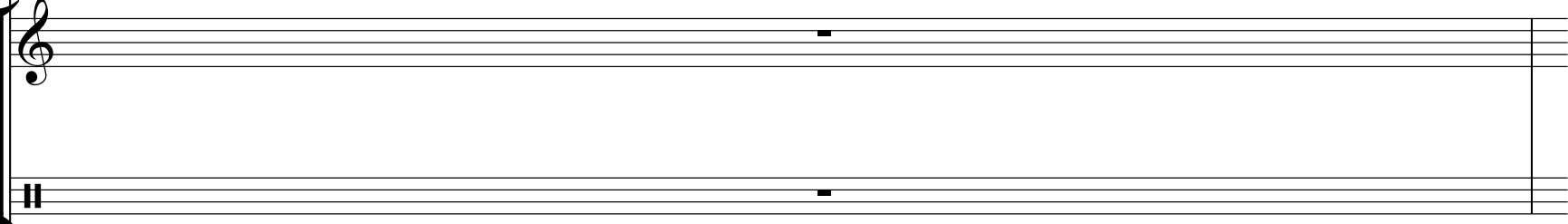
Cl. 

Bsn.  *pp*


Hn. 


Tpt. 

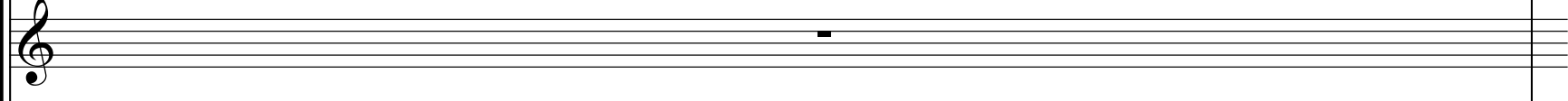
Tbn. 

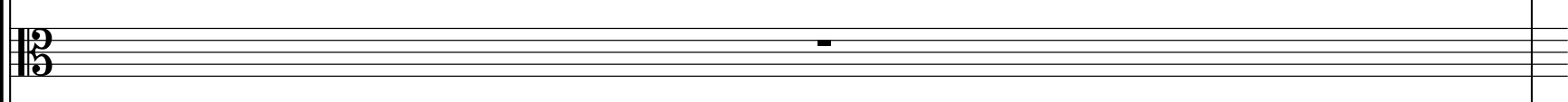
Perc. 

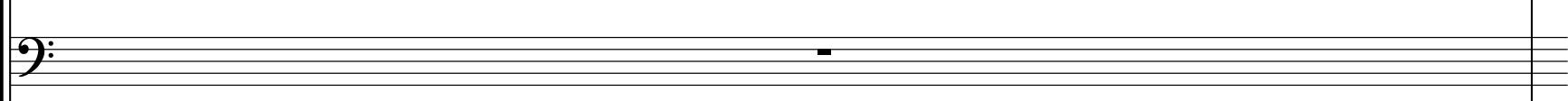
**12** **8** **3** **4**


Solo vln.  *f*

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



Musical score for measures 211-213. The score is divided into three measures with time signatures 3/4, 4/4, and 6/8. The instruments are:

- Fl. (Flute): Measure 211 has a quarter note with a fermata. Measures 212 and 213 are rests.
- Ob. (Oboe): Measure 211 has a quarter note. Measures 212 and 213 are rests.
- Cl. (Clarinet): Measure 211 has a quarter note. Measures 212 and 213 are rests.
- Bsn. (Bassoon): Measure 211 has a quarter note. Measures 212 and 213 are rests.
- Hn. (Horn): Measures 211-213 are rests.
- Tpt. (Trumpet): Measures 211-213 are rests.
- Tbn. (Tuba): Measures 211-213 are rests.
- Perc. (Percussion): Measures 211-213 are rests.
- Solo vln. (Solo Violin): Measure 211 has a melodic line with triplets and a *mp* dynamic. Measures 212 and 213 continue the melodic line with triplets.
- Vln. I (Violin I): Measures 211-213 have a melodic line starting with a *p* dynamic and ending with a *pp* dynamic.
- Vln. II (Violin II): Measures 211-213 have a melodic line starting with a *p* dynamic and ending with a *pp* dynamic.
- Vla. (Viola): Measures 211-213 have a melodic line starting with a *p* dynamic and ending with a *pp* dynamic.
- Vc. (Violoncello): Measures 211-213 have a melodic line starting with a *p* dynamic and ending with a *pp* dynamic.
- Cb. (Cello): Measures 211-213 have a melodic line starting with a *p* dynamic and ending with a *pp* dynamic.

I ♩ = 160 rall.

213 **6/8** **4/4** **3/4**

Fl. *ffp mf > pp*

Ob. *ffp mf > pp*

Cl. *ffp mf > pp*

Bsn. *ffp mf > pp*

Hn. *con sord. ffp mf > pp mp > pp*

Tpt. *con sord. ffp mf > pp*

Tbn. *con sord. ffp mf > pp mp > pp*

Perc. *ff mf > pp*

I ♩ = 160 rall.

**6/8** **4/4** **3/4**

Solo vln. *ffp p*

Vln. I *ffp mf > pp mp > pp*

Vln. II *ffp mf > pp mp > pp*

Vla. *ffp mf > pp*

Vc. *ffp mf > pp*

Cb. *ffp mf > pp*

Fl.  $\text{♩} = 60$   $\text{♩} = 140 \text{ rall.}$   $\text{♩} = 60$   $\text{♩} = 150 \text{ rall.}$   
 216  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Ob.  $ffp$   $mf$   $pp$   
 Cl.  $f \text{ espr.}$   $p$   
 Bsn.  $ffp$   $mf$   $pp$   $f \text{ espr.}$   
 Hn.  $mp$   $pp$   $ffp$   $mf$   $pp$   
 Tpt.  $ffp$   $mf$   $pp$   $ffp$   $mf$   $pp$   
 Tbn.  $mp$   $pp$   $ffp$   $mf$   $pp$   
 Perc.  $ff$   $mf$   $pp$   $ff$   $mf$   $pp$   
 Solo vln.  $\text{♩} = 60$   $\text{♩} = 140 \text{ rall.}$   $\text{♩} = 60$   $\text{♩} = 150 \text{ rall.}$   
 $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   
 $ff$   $f^3$   
 Vln. I  $ffp$   $mf$   $pp$   $mp$   $pp$   $ffp$   $mf$   $pp$   
 Vln. II  $ffp$   $mf$   $pp$   $mp$   $pp$   $ffp$   $mf$   $pp$   
 Vla.  $ffp$   $mf$   $pp$   $ffp$   $mf$   $pp$   
 Vc.  $ffp$   $mf$   $pp$   $ffp$   $mf$   $pp$   
 Cb.  $ffp$   $mf$   $pp$   $ffp$   $mf$   $pp$

♩ = 50

♩ = 100 rall.

221

Fl. *pp*

Ob.

Cl.

Bsn. *pp* *f espr.*

Hn. *mp* *pp*

Tpt. *ffp* *mf* *pp*

Tbn. *mp* *pp*

Perc. *ff* *mf* *pp*

Solo vln. *ff* *mf* *pp*

Vln. I *mp* *pp* *ffp* *mf* *pp*

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

Vla. *ffp* *mf* *pp*

Vc.

Cb.

3/4 4/4

subito

♩ = 128

♩ = 40

**J**  
5/4

2/4

3/4

227

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

*pp*

*mf marcato*

*mp* *pp*

*mp* *pp*

*f* *p*

subito

♩ = 128

♩ = 40

**J**  
5/4

2/4

3/4

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*legato*

*pp*

*pp*

*p*

*p*

231

**3/4** **4/4**

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. *f* *p* *p legato*

Solo vln. *legato*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb.

Musical score for measures 235-240, featuring woodwinds, brass, percussion, and strings.

**235**

Fl. 5/4 **3/4**  
Ob. 3 3 3 3 3  
Cl.  
Bsn.  
Hn. 3  
Tpt.  
Tbn. 3  
Perc. *f*  $\rightarrow$  *p*  
Solo vln. 3 *legato* 3 3 3 3 3 **5/4** **3/4**  
Vln. I  
Vln. II  
Vla. *pp*  
Vc. *pp* arco trem.  
Cb. *fp*  
sul pont. *f marcato*

240 **3/4** **2/4** **3/4**

Fl. **3** **3** **3** **3** **3**

Ob. **3** **3** **3** **3** **3**

Cl.

Bsn.

Hn. **3** **3**

Tpt.

Tbn. **3** **3**

Perc. *f* *p*

Solo vln. **3/4** **2/4** **3/4**  
*legato*

Vln. I *f marcato* sul pont.

Vln. II *f marcato* sul pont.

Vla.

Vc. trem. *fp*

Cb. *fp*



This page of a musical score, numbered 72, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Percussion (Perc.). The string section includes Solo Violin (Solo vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 245. The woodwinds (Fl. and Ob.) play a melodic line with triplets in 3/4 and 4/4 time signatures. The brass section (Hn., Tpt., Tbn., Perc.) has rests until measure 250, where they play a rhythmic pattern of eighth notes with accents, marked with dynamics *f* and *p*. The strings (Solo vln., Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line with triplets in 3/4 and 4/4 time signatures, marked with dynamics *fp* and *pp*. The Solo Violin part is marked *legato*. The Viola part has a tremolo effect. The Contrabass part has a tremolo effect.

Time signatures change from 3/4 to 4/4, then to 2/4, 3/4, and finally 2/4. Dynamics include *f*, *p*, *pp*, and *fp*. Performance instructions include *legato*, *trem.*, and *ord.*

K

250

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

Ob.

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

*f* *p* *f*

K

Solo vln.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp* ord.

256

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4 3/4 2/4 3/4 2/4 3/4

3 3 3 3 3 3 3 3

*f* *p* *f* *p*

*p* *f* *marcato*

261

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

Ob.

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

Bsn.

Hn.

Tpt.

Tbn.

Perc.

*f* *p* *f*

Solo vln.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

266

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4 3/4 2/4 3/4 2/4 3/4

3 3 3 3 3 3

*p* *f* *p*

2/4 3/4 2/4 3/4 2/4 3/4

3 3 3 3 3 3

Musical score for measures 271-274. The score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Solo Violin (Solo vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 271-274 are marked with time signatures: 3/4, 2/4, 3/4, 2/4, 3/4. The key signature has two flats (B-flat and E-flat).

Flute (Fl.): Measures 271-274 feature triplet eighth notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Oboe (Ob.): Measure 272 has a half note G4 with an accent (>) and a slur. Measure 273 has a half note G4 with an accent (>). Measure 274 has a half rest.

Clarinet (Cl.): Measures 271-274 feature triplet eighth notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Bassoon (Bsn.): Measures 271-274 have whole rests.

Horn (Hn.): Measures 271-274 have whole rests.

Trumpet (Tpt.): Measure 272 has a half note G4 with an accent (>). Measure 273 has a half note G4 with an accent (>). Measure 274 has a half rest.

Trombone (Tbn.): Measures 271-274 have whole rests.

Percussion (Perc.): Measures 271-274 have whole rests. Measure 272 has a dynamic marking of *f*. Measure 273 has a dynamic marking of *p*.

Solo Violin (Solo vln.): Measures 271-274 feature triplet eighth notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Violin I (Vln. I): Measures 271-274 have whole notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Violin II (Vln. II): Measures 271-274 have whole notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Viola (Vla.): Measures 271-274 have whole notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Violoncello (Vc.): Measures 271-274 have whole notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.

Contrabass (Cb.): Measures 271-274 have whole notes. Measure 271 has a B-flat. Measure 272 has a B-flat. Measure 273 has a B-flat and an E-flat. Measure 274 has a B-flat and an E-flat.



279

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

Ob.

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

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc.

Solo vln.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *f*

Vln. I

Vln. II

Vla.  $\frac{3}{4}$

Vc.

Cb.



284

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4 3/4 2/4 3/4 2/4 3/4

3 3 3 3 3 3 3 3 3 3

*mp*

*mp*

289

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

Ob. *f*

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

Bsn. *f*

Hn. *ff* *f* senza sord.

Tpt. *ff* *f* senza sord.

Tbn. *ff* *f* senza sord.

Perc. *mf*

Solo vln.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  trem. *f*

Vln. I trem. *f*

Vln. II trem. *f*

Vla. trem. *f*

Vc. trem. *f*

Cb. trem. *f*

294

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

Ob.

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

Bsn.

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. *f*  $\frac{3}{4}$

Solo vln.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

299

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

Ob.  $ff$

Cl.  $f$

Bsn.  $ff$

Hn.

Tpt.

Tbn.

Perc.

$ff^3$

Solo vln.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vln. I  $ff$

Vln. II  $ff$

Vla.  $ff$

Vc.  $ff$

Cb.  $ff$

304 **2/4** **6/8**

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

Ob. *mp* *ff* *mp* *ff*

Cl. *mp* *ff* *mp* *ff*

Bsn. *mp* *ff* *mp* *ff*

Hn. *fff* *mp* *ff* *mp* *ff*

Tpt. *fff* *mp* *ff* *mp* *ff*

Tbn. *fff* *mp* *ff* *mp* *ff*

Perc. *ff* *ff*

Solo vln. **2/4** **6/8**

Vln. I arco ord. *mp* *ff* *mp*

Vln. II arco ord. *mp* *ff* *mp*

Vla. arco ord. *mp* *ff* *mp*

Vc. arco ord. *mp* *ff* *mp*

Cb. arco ord. *mp* *ff* *mp*

L

308

Fl. *mp* *ff* *p*

Ob. *mp* *ff*

Cl. *mp* *ff* *p* *f*

Bsn. *mp* *ff* *p*

Hn. *mp* *ff*

Tpt. *mp* *ff*

Tbn. *mp* *ff*

Perc. *3* *p*

L

ord. *8va*

Solo vln. *pp*

Vln. I *ff mp ff*

Vln. II *ff mp ff*

Vla. *ff mp ff*

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

Cb. *ff mp ff*

5/4

312

4/4 5/4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

6

5

4/4 5/4

315

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

*f* *p* *p* *pp*

*p* *p* *f* *p* *f* *pp*

*p* *f* *p* *f*

*p* *pp*

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

*mp* *f* *pp*

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



318 **5/4** **2/4**

Fl.

Ob.

Cl. *p* *f* To E $\flat$  Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. *mp* *pp*

Solo vln. **5/4** **2/4** *p* *f* *p* *f* *p* *f*

Vln. I

Vln. II

Vla.

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

Cb.

M

rall. . . . . ♩ = 66

321 **2/4** **5/4** senza misura (colla vln.)

Fl. senza misura (colla vln.)

Ob. senza misura (colla vln.)

Cl. senza misura (colla vln.)

Bsn. senza misura (colla vln.)

Hn. senza misura (colla vln.)

Tpt. senza misura (colla vln.)

Tbn. senza misura (colla vln.)

Perc. senza misura (colla vln.)

M

rall. . . . . ♩ = 66

**2/4** **5/4** senza misura (colla vln.)

Solo vln. *p* *f* *ff* *3* *6* *3*

Vln. I *f* *ff* *p* *pp* sul tasto

Vln. II *f* *ff* *p* *pp* sul tasto

Vla. *f* *ff* *p* *pp* sul tasto

Vc. *f* *ff* *p* *pp* sul tasto

Cb. *mf* niente *pp*

325

To Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

*f*

6

3

3

3

3

*p*

*pp*

**4**  
**4**

328

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Glockenspiel

Timpani

*ffp*

senza sord.

*ffp*

senza sord.

*ffp*

senza sord.

*ffp*

*f*

*f*

**4**  
**4**

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*dim.*

ord.

*pp*

ord.

*pp*

ord.

*pp*

ord.

*pp*

333

Piccolo

2/4

Fl.

mp

Ob.

*ffp*

E♭ Clarinet

*mp*

Bsn.

*ffp*

Hn.

*ffp*

Tpt.

*ffp*

Tbn.

*ffp*

Perc.

vco

2/4

Solo vln.

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Cb.

*pp*

342

Picc.  $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob. *mp* *mp* *mp*

E♭ Cl. *mp* *mp* *mp*

Bsn. *ffp* *ffp* *ffp* *ffp* *ffp*

Hn. *ffp* *ffp* *ffp* *ffp* *ffp*

Tpt. *ffp* *ffp* *ffp* *ffp* *ffp*

Tbn. *ffp* *ffp* *ffp* *ffp* *ffp*

Perc.

Solo vln.  $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

Vln. II *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp* *pp*

poco stringendo (♩ = 80)

349 **4/4**

Picc. *mp* *f* *p*

Ob. *ffp* *pp* *pp* *pp*

E♭ Cl. *mp* *f* *p*

Bsn. *ffp* *pp* *pp*

Hn. *ffp*

Tpt. *ffp*

Tbn. *ffp*

Perc.

poco stringendo (♩ = 80)

**4/4**

Solo vln. *mp* *mp* *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

a tempo (♩ = 60)

354

Picc. *mp* *mp* *mp* *p*

Ob. *ffp* *ffp* *ffp* *ffp*

E♭ Cl. *mp* *mp* *mp* *p*

Bsn. *ffp* *ffp* *ffp* *ffp*

Hn. *ffp* *ffp* *ffp* *ffp*

Tpt. *ffp* *ffp* *ffp* *ffp*

Tbn. *ffp* *ffp* *ffp* *ffp*

Perc.

a tempo (♩ = 60)

Solo vln.

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

Vln. II *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp*

3/4 4/4



**stringendo** (♩ = 100)

360

Picc. *f* *mp* *mp*

Ob. *pp* *pp* *pp*

E♭ Cl. *f* *mp* *mp*

Bsn. *pp* *pp* *pp*

Hn.

Tpt. *pp* *pp* *pp*

Tbn.

Perc.

**stringendo** (♩ = 100)

Solo vln. *mp* *mp* *mp* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

150 4/4

366 **4/4** **150**

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

Ob. *ffp* *pp* *pp* *pp*

E♭ Cl. *mp* *mp* *mp* *mp* *mp*

Bsn. *ffp*

Hn. *ffp*

Tpt. *pp* *pp* *pp*

Tbn. *ffp*

Perc.

Solo vln. *mp* *mp* *mp* **150**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

372 **5** **4** **4**

Picc. *mp* *mp* *mp*

Ob. *ffp*

E♭ Cl. *mp* *mp* *mp*

Bsn. *ffp*

Hn. *ffp* *pp* *pp* *pp*

Tpt. *ffp*

Tbn. *ffp* *pp* *pp* *pp*

Perc.

Solo vln. *mp* *mp* *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

378

Picc. *mp* **3/4** *mp* **2/4** **4/4**

Ob. *ffp* *ffp* *ffp*

E♭ Cl. *mp* *mp*

Bsn. *ffp* *ffp* *ffp*

Hn. *ffp* *pp* *ffp* *ffp*

Tpt. *ffp* *ffp*

Tbn. *ffp* *ffp* *ffp*

Perc. *vc* *vc* *vc*

Solo vln. *mp* *mp* *mp* *mp* **3/4** **2/4** **4/4**

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

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

molto stringendo (♩ = 120)

385

Picc. *p* *f* *p*

Ob. *ffp* *ffp*

E♭ Cl. *p* *f* *p*

Bsn. *ffp* *ffp*

Hn. *ffp* *ffp*

Tpt. *ffp* *ffp*

Tbn. *ffp* *ffp*

Perc.

molto stringendo (♩ = 120)

Solo vln. *f* *mp* *mp* *mp* *p*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp* *pp*

390

Picc. *f p f mp mp f*

Ob.

E♭ Cl. *f p f mp mp f*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln. *f f p mp mp f*

Vln. I

Vln. II

Vla. *mf p*

Vc. *p*

Cb.

3/4 4/4

a tempo (♩ = 60)

395

Picc. *pp* **3/4** **4/4** **2/4**

Ob. *ffp* *ffp* *ffp*

E♭ Cl. *pp* *p* *p* *p* *p*

Bsn. *ffp* *ffp* *ffp*

Hn. *ffp* *ffp* *ffp*

Tpt.

Tbn. *ffp* *ffp* *ffp*

Perc.

a tempo (♩ = 60)

Solo vln. *f* *p* *p* *p* *p* **3/4** **4/4** **2/4**

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

Vln. II *pp* *pp* *pp*

Vla. *f* *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

**O** ♩ = 40  
**4**/**4**

401 **2**/**4**

Picc.

Ob.

E♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

**2**/**4** **O** ♩ = 40 **4**/**4**

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.



408

Picc.

Ob.

E♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Solo vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel. . . . .

411

Picc.   
Ob.   
Eb Cl.   
Bsn.

Hn.   
Tpt.   
Tbn.

Perc.   
*pp* 3

Solo vln.   
*accel.* . . . . .

Vln. I

Vln. II

Vla.   
*pp*   
8va

Vc.

Cb.

♩ = 120

♩ = 100

rall. . . . .

12/8

4/4

417

Picc. *mp* *pp*

Ob.

E♭ Cl. *mp* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc. *f*

♩ = 120

♩ = 100

rall. . . . .

12/8

4/4

Solo vln. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 40

421  
4/4

Picc. *p*

Ob. *p*

E♭ Cl. *p*

Bsn. *p*

Hn. *p* con sord.

Tpt. *p* con sord.

Tbn. *p* con sord.

Perc. *p* 3 *pp* 3 *p*

♩ = 40

4/4

Solo vln. *mf* 3 *p* 3 *p*

Vln. I *p*

Vln. II *p*

Vla. *p* 3 *pp* 3 *p* 8va

Vc. *p*

Cb. *p*