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Concerto for Piano and Orchestra, "The Alfred"

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Author

Muscat, Christopher

Publication Date

2020

Christopher Muscat

Concerto for Piano and Orchestra

"THE ALFRED"

*Commissioned by the staff of **Alf. Mizzi & Sons (Marketing) Group**
to commemorate the first centenary of the founding of the company and
dedicated to the memory of **Alfred Mizzi**.*

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ORCHESTRATION

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Percussion (minimum 4 players)

- *Timpani*
- *Snare Drum*
- *Bass Drum*
- *4 Tom-Toms*
- *2 bongos & 2 congas*
- *4 Temple Blocks*
- *Orchestral Cymbals*
- *1 or 2 Suspended Cymbals (2nd preferably China cymbal)*
- *Tam-tam*
- *Anvil (or Brake Drum)*
- *Whip*
- *Ratchet*
- *Triangle*
- *Finger Cymbals*
- *Bamboo Chimes*
- *Xylophone*
- *Marimba (2 players)*
- *Glockenspiel*
- *Tubular Bells*
- *Hang Drum**

Piano (solo)

Strings *ideally not less than:*

12 first violins
10 second violins
8 violas
6 cellos
4 double basses

*If a hang drum with the correct notes is unobtainable, the part may be effectively played on a vibraphone with motor on & pedal.

Concerto for Piano and Orchestra "THE ALFRED"

I

Christopher Muscat

Allegro energico ♩ = 126

Horn in F 1 & 3 *ff*

Horn in F 2 & 4 *ff*

Trumpet in C 1 *ff*

Trumpet in C 2 *ff*

Trumpet in C 3 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone

Tuba

Whip *fff*

Anvil *ff*
(hard stick)

Suspended Cymbal *ff*
(metal beaters, no sust. ped.)

Tubular Bells *ff*

Piano *ff*

Violin 1 *ff*
non div.

Violin 2 *ff*
non div.

Viola *ff*
non div.

Violoncello *ff*
div.

Double Bass

Allegro energico ♩ = 126

4

Tba. *mp*

S. Cym. *soft mallet* *mp* *lv.*

T.-t. *mp* *lv.*

f

Vln. 1

Vln. 2

Vla.

Vc. *f*

Db. *f*



7

Tba. *pp*

Glock. *(hit with finger cymbal)* *p*

p

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Db. *mp*

10

Bong. & Cong. *p*

(4) /

(4) /

Vln. 1

Vln. 2

Vla.

Vc. *pp*

Db. *p*



13

T. Bl.

(continue to improvise rhythm freely in the style indicated in the previous 3 measures) *p*

Bong. & Cong.

/

/

Vln. 1

Vln. 2

Vla.

Vc.

Db.

16

Hn. 1 & 3

Hn. 2 & 4

3.

pp

4.

pp

T. Bl.

Bong. & Cong.

(4)

(4)

(4)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 16, 17, and 18. The top two staves are for Horns 1 & 3 and Horns 2 & 4, both in treble clef. Horn 1 & 3 has a triplet of eighth notes in measure 18, marked *pp*. Horn 2 & 4 has a triplet of eighth notes in measure 18, also marked *pp*. The Trombone staff (T. Bl.) is in tenor clef and contains rests with slash marks in all three measures. The Bongos and Congas (Bong. & Cong.) are in tenor clef and play a rhythmic pattern of eighth notes with slurs. The Piano (P) is in grand staff (treble and bass clefs) and contains rests with slash marks in all three measures. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves are in treble clef and contain rests. The Viola (Vla.) staff is in alto clef and contains rests. The Violoncello (Vc.) staff is in bass clef and contains rests. The Double Bass (Db.) staff is in bass clef and plays a simple bass line with quarter notes, slurs, and ties across the three measures.

19

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Tub. B.

(felt sticks) *pp*

(felt-covered mallet) *p* l.v.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

22

Hn. 1 & 3

Hn. 2 & 4

T. Bl. (8)

Bong. & Cong.

Toms *pp* *p* *pp*

(4)

(4)

Ha corda
Half section, then add players gradually until Tutti

Vln. 1 *pp*

Vln. 2

Vla.

Vc.

Db.

25

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Tub. B.

(felt-covered mallet) *p* *l.v.*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 25 and includes parts for Horns 1 & 3, Horns 2 & 4, Trumpet, Bongos & Congas, Tom-toms, Tubistone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Horns and Tom-toms parts feature melodic lines with accents and dynamic markings like *p* and *pp*. The Tubistone part uses a felt-covered mallet and includes a *l.v.* (left valve) instruction. The Violin 1 part has a *(su due corde)* instruction and features triplet patterns. The Violin 2 part is marked *pp* and consists of sustained chords. The Viola, Violoncello, and Double Bass parts are mostly silent, indicated by rests.

28

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

31

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(8)

(8)

p *pp* *mp*

tr

tr

Musical score page 10, measures 34-36, 6/4 time signature. The score includes parts for Hn. 1 & 3, Hn. 2 & 4, T. Bl., Bong. & Cong., Toms, Piano (Grand Staff), Vln. 1, Vln. 2, Vla., Vc., and Db. Dynamics range from *pp* to *f*. Performance markings include *Tutti*, *div.*, *tr.*, and *V*. The piano part features a dense texture with many beamed sixteenth notes. The string parts include triplets and sustained chords.

37

T. Bl. *p*

Toms *p*

Mar. *mf*
Player 1 (medium/hard mallets)
Player 2 (medium/hard mallets) *mf*

Vln. 1

Vln. 2 pizz. *p*

Vla. *p*
pizz. *unis.*

Vc. pizz. *p*

Db. *p*



39

T. Bl.

Toms

Mar. *mf*

Vln. 1

Vln. 2

Vla.

Vc. *mf*

Db. *mf*

41 *(solo)*
con sord.
mp

C Tpt. 3

T. Bl.

Toms

Mar.

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

43

Hn. 1 & 3 *pp*

Hn. 2 & 4 *pp*

C Tpt. 3 *pp*

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

45

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 2
con sord.
mp

C Tpt. 3
mp

T. Bl.

Tomms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

47

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 2

C Tpt. 3

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

49

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1
con sord.
mf

C Tpt. 2
mf

C Tpt. 3
mf

Tbn. 1

Tbn. 2

B. Tbn.

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ppp

ppp

ppp

51

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord.

p

(stagger breathing if necessary)

53

Hn. 1 & 3
Hn. 2 & 4
Tbn. 1
Tbn. 2
B. Tbn.
T. Bl.
Toms
Mar.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f
f
mf
mf
f
f
f
f
f
f

Detailed description: This block contains the musical score for measures 53, 54, and 55. It features a full orchestral ensemble including Horns (Hn. 1 & 3, Hn. 2 & 4), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Trumpets (T. Bl.), Tom-toms (Toms), Maracas (Mar.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a common time signature. Measures 53 and 54 show a rhythmic pattern of eighth and sixteenth notes with accents and breath marks. Measure 55 features a crescendo leading to a fortissimo (*f*) dynamic. The woodwinds and strings play sustained notes, while the percussion and maracas provide rhythmic accompaniment.

54

ff

Detailed description: This block shows the piano accompaniment for measures 54 and 55. The piano part is written in a common time signature. Measure 54 begins with a fortissimo (*ff*) dynamic and features a complex rhythmic texture with sixteenth and thirty-second notes in the right hand and a steady bass line in the left hand. Measure 55 continues this texture with some melodic development in the right hand.

56

Detailed description: This block shows the piano accompaniment for measures 56 and 57. The piano part continues the rhythmic and melodic themes from the previous measures. Measure 56 features a melodic line in the right hand with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines. Measure 57 concludes the passage with a final chordal structure.

58

Hn. 1 & 3 *pp* 1 1. + 3.

Hn. 2 & 4 *pp* 2. 2. + 4.

C Tpt. 1 *pp*

C Tpt. 2 *pp*

C Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *p*

B. Tbn. *pp*

Tba. *mp*

Bong. & Cong. *pp* medium sticks, near rim

Toms *pp* rim shots

ff pp

Vln. 1

Vln. 2

Vla.

Vc. arco *sfzp* arco

Db. *sfzp*

61

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Bong. & Cong.

Toms

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

tr

f

f

f

fp

fp

fp

molto marcato

fp

f

(hard mallets)

tr

ff

ppp

f

f

ppp

ff

mp

arco

mf

arco

p

mf

63

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *ff*

Tba. *ff*

Timp.

T.-t. *mf*

B. D. *f*

Vln. 1 *ff*

Vln. 2 *ff* *div.* *unis.*

Vla. *ff* *div.* *sim.*

Vc. *ff*

Db. *ff*

sim.

66

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. (play whip if only 4 percussionists)

Whip

Anv. *ff* (hard stick)

S. Cym. *ff* (metal beaters, no sust. ped.)

Tub. B. *ff*

Piano

Vln. 1 *non div.*

Vln. 2 *non div.*

Vla. *non div.*

Vc. *div.*

Db.

69

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B.Ch.

Bong. & Cong.

B. D.

Hang

sfz *p*

sfz *p*

sfz *p*

sfz *p*

p

play randomly and unevenly (not too fast)

Improvise freely in response to the hang, using the notated rhythm as a guide.

ppp *p* *mp* *pp*

ff

Tempo rubato ad lib.

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

8^{va}

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff *p*

ff *p*

unis. *poco a poco con sord.*

div. *unis.* *poco a poco con sord.*

72

B.Ch.

Bong. & Cong. *tr* *p* *mp* *p* *mf* *ppp* *p* *mf* *ppp* *(felt-covered hammer)*

Tub. B. *pp* *(one player, soft mallets)*

Mar. *mf* *mf*

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

Vc. *p*

Db. *p*



75

B.Ch.

S. Cym. *tr*

Mar. *ppp*

Hang *improvise freely in the same pattern, mostly alternating with the drone C*
accel. poco a poco poco a poco rall

Vc.

Db.

Allegretto comodo ♩ = 86

1. (Solo)

78

Hn. 1 & 3

B.Ch.

Fing. Cymb.

S. Cym.

Mar.

Hang

(not too much accents)

pp

mf

p

mf

dim. e rall.

mp

Allegretto comodo ♩ = 86

Vln. 1

Vln. 2

Vla.

Vc.

Db.

metà sezione (half section)
con sord.

div. pizz. arco

div. pizz. arco

poco a poco con sord.

poco a poco con sord.

mp

p

mp

p

mp

p

82

Hn. 1 & 3 *p* *mp*
(felt-covered hammer)

Tub. B. *mp* *l.v.*

Mar.

Vln. 1 Solo *mf* 6 *pp*

Vln. 2

Vla.

Vc.

Db.

86

Hn. 1 & 3 *ppp* *pp* *p*

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

90

Hn. 1 & 3

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf 6

(non div.)

(non div.)

94

Hn. 1 & 3 *mp* *ppp*

Tub. B. (*felt-covered hammer*) *mp* *l.v.*

Mar.

mp *p*

Vln. 1 *tr* *pp*

Vln. 2

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

98

Hn. 1 & 3

pp p

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

101

Hn. 1 & 3

S. Cym.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

ppp

tr

Tutti con sord.

con sord. div. a 4

(non div.)

div.

104

Hn. 1 & 3 *mp* *ppp*

Fing. Cymb. *p* *l.v.*

S. Cym. *p* *l.v.*

Tub. B. *(hard hammers)* *mp* *l.v.*

Mar. *mf*

Hang

mf *p*

Ed.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *Tutti div.* *mf*

Vc. *arco (div.)* *mf*

Db. *arco (div.)* *mf*

rall.

109

Tub. B. *(with glock. metal beaters)*
p
Ped.

Mar.

Hang

ppp *p*

l.v. fino a niente

rall.

Vln. 1

Vln. 2

Vla.

Vc.

p

Db.

p

Con molta calma. Tempo molto rubato.

pp mf

Sost. Ped 1/2 Ped

p pp

This system shows the first two measures of the piece. The piano part begins with a *pp* dynamic, followed by a *mf* dynamic. The bass line features a series of chords, with a *p* dynamic marking and a *pp* dynamic marking. Pedal markings include five *Ped.* markings, a *Sost. Ped.* marking, and a *1/2 Ped.* marking.

mp f

(similar pedalling)

mp p

This system covers measures 3 and 4. The piano part starts with a *mp* dynamic and reaches a *f* dynamic. The bass line continues with chords, marked with *mp* and *p* dynamics. A note "(similar pedalling)" is written in the bass line. Pedal markings include *mp* and *p*.

mf ff

8^{vb} mf mp

This system covers measures 5 and 6. The piano part starts with a *mf* dynamic and reaches a *ff* dynamic. The bass line continues with chords, marked with *mf* and *mp* dynamics. Pedal markings include *8^{vb} mf* and *mp*.

Largo ♩ = 30

pp ten. ten. ten.

accel.

Sost. Ped. Sost. Ped. l.v.

This system covers measures 7 and 8. The tempo is marked *Largo* with a quarter note equal to 30. The piano part starts with a *pp* dynamic and includes *ten.* markings. The bass line features a series of chords, marked with *pp* and *ten.* markings. Pedal markings include *Sost. Ped.* and *l.v.*. An *accel.* marking is present.

♩ = 120

ff

Sost. Ped.

This system covers measures 9 and 10. The piano part features a series of chords, marked with a *ff* dynamic. The bass line continues with chords, marked with *ff* and *Sost. Ped.* markings. Pedal markings include *Sost. Ped.*.

fff

This system covers measures 11 and 12. The piano part features a series of chords, marked with a *fff* dynamic. The bass line continues with chords, marked with *fff* and *Sost. Ped.* markings. Pedal markings include *fff*.

Largo ♩ = 60

ppp

pp

Ped.

♩ = 120

poco rall.

♩ = 110

mf

p

ff

* Sost. Ped.



Largo ♩ = 60

ppp

pp

Ped.

♩ = 120

poco rall.

♩ = 110

mf

p

ff

* Sost. Ped.



♩ = 64

f

mp

f

♩ = 120

p

f

f



♩ = 64

mf

p

p

♩ = 120

p

f

f



♩ = 64

poco rall.

mp

mp

mp

mp

115

Hn. 1 & 3

1. (Solo)

pp

B.Ch.

p

l. v. fino a niente

Mar.

pp

(not too much accents)

p

Vln. 1

Vln. 2

Vla.

metà sezione (half section)

pp

div. pizz.

arco *mp*

p

div. pizz.

arco *mp*

p

Hn. 1 & 3 *p* *mp*

C Tpt. 1 *con sord.* *mf* *p*

C Tpt. 2 *con sord.* *mf* *p*

C Tpt. 3 *con sord.* *mf* *p*

Tub. B. *(felt-covered hammer)* *mp* *l.v.*

Mar.

mp

Vln. 1 *Solo* *mf* 6 *tr.* *pp*

Vln. 2

Vla.

Vc.

Db.

123

Hn. 1 & 3

ppp *pp* *p*

Mar.

Vla.

Vc.

Db.



127

Hn. 1 & 3

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf 6

(non div.)

(non div.)

131

Hn. 1 & 3
mp *ppp*

C Tpt. 1
con sord.
mf *p*

C Tpt. 2
con sord.
mf *p*

C Tpt. 3
con sord.
mf *p*

Tub. B.
(felt-covered hammer)
mp *l.v.*

Mar.

mp *p*

Vln. 1
tr *pp*

Vln. 2

Vla.
mp *p*

Vc.
mp *p*

Db.
mp *p*

135

Hn. 1 & 3

Tba.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

pp

The musical score for page 39, measures 135-138, is arranged in a multi-staff format. The top staff is for Horns 1 & 3, followed by Trombone (Tba.), Maracas (Mar.), a grand staff for strings (Violin 1, Violin 2, Viola, Violoncello, and Double Bass), and then individual staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 135. The Horns 1 & 3 part starts with a *pp* dynamic, followed by a *p* dynamic, and ends with a *pp* dynamic. The Trombone part has a *p* dynamic. The Maracas part consists of a steady eighth-note pattern. The string parts feature complex rhythmic patterns with many sixteenth notes and slurs. The Violin 1 and 2 parts are mostly rests. The Viola, Violoncello, and Double Bass parts have a *p* dynamic.

139

Hn. 1 & 3 *mf* *ppp*

C Tpt. 1 *mf* *ppp*

C Tpt. 2 *mf* *ppp*

C Tpt. 3 *mf* *ppp*

Tba. *mf* *ppp*

Fing. Cymb. *p* *l.v.*

S. Cym. *ppp* *p* *l.v.*

Tub. B. *mp* *l.v.* (hard hammer)

Mar. *mf*

Hang

Vln. 1 *ppp* *Tutti* *mf* *senza sord.*

Vln. 2 *ppp* *div. a 4* *mf*

Vla. *(non div.)* *Tutti div.* *mf*

Vc. *(non div.)* *arco (div.)* *mf*

Db. *arco (div.)* *mf*

a 2

144 *rall.*

Mar.

Hang

l.v. fino a niente

Vln. 1 *rall.*

Vln. 2 *senza sord.*

Vla. *senza sord.*

Vc.

Db.



148 *(with glock. metal beaters)*
p

Tub. B.

Ped.

Mar.

Hang *ppp* *p*

Vc. *p*

Db. *p*

Libero, senza rigore e con calma ♩ = c. 42

152 *play randomly and unevenly (not too fast)*

B.Ch. $\frac{4}{2}$ *p*

Bong. & Cong. *Come prima*
ppp < *p* < *mp* > *pp*
p < *mp* > *p* *mf* > *ppp*

Mar. *mf*

Hang *Tempo rubato ad lib.*
f > *p* < *mf* < *mf* > *p* *f* > *mf*

Vc. *poco a poco senza sord.*
p

Db. *unis.*
p *poco a poco senza sord.*

155

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B.Ch.

Bong. & Cong.

B. D.

Mar.

Hang

Vc.

Db.

p

mf

pp

mp

ppp

f

4/4

Più mosso $\text{♩} = 120$ e poco a poco accel. fino al tempo d'inizio

157

Hn. 1 & 3 *sfz*

Hn. 2 & 4 *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *soft mallets*
fpp
(start very close to the rim and gradually move towards the centre)

S. D. *pp* (4)

Bong. & Cong. *f*

Toms *(soft mallets)*
p

B. D. *f*

Tub. B. *hard mallet*
f

ff *sfz* *ff*

Vln. 1

Vln. 2

Vla. *pizz.*
fff

Vc. *ff mp*

Db. *ff mp*

163 (tr)

Timp.

S. D.

(8)

Toms

(4)

sfz

(sempre ben marcati)

f

Vln. 1

ppp

sim.

Vln. 2

ppp

sim.

non div.

Vla.

arco

ppp

sim.

Vc.

Db.

166

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. Cym.

S. D.

Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

tr

(soft mallets)

ppp

sim.

div.

5

6

Tempo d'inizio ♩ = 126

169

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Whip *fff*

Anv. *ff*
(hard stick)

S. Cym. *ff*
(metal beaters, no sust. ped.)

Tub. B. *ff*

Vln. 1 *ff*
non div.

Vln. 2 *ff*
non div.

Vla. *ff*

Vc. *ff*
div.

Db. *ff*

172

Tba. *mp*

S. Cym. *soft mallet* *mp* *L.v.*

T.-t. *mp* *L.v.*

f

Vln. 1

Vln. 2

Vla.

Vc. *f*

Db. *f*



175

Tba. *pp*

Glock. *(hit with finger cymbal)* *p*

p

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Db. *mp*

178

Bong. & Cong. *p*

(4) /

(4) /

Vln. 1

Vln. 2

Vla.

Vc. *pp*

Db. *p*



181

T. Bl.

Bong. & Cong. *p*

(continue to improvise rhythm freely in the style indicated in the previous 3 measures)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

184

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

(4)

(4)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

187

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(felt sticks)
pp

(felt-covered mallet) *l.v.*
p

ppp

190

Hn. 1 & 3

Hn. 2 & 4

T. Bl. (8)

Bong. & Cong.

Toms *pp* *tr* *p* *pp*

(4)

(4)

Ilia corda
Half section, then add players gradually until Tutti

Vln. 1 *pp*

Vln. 2

Vla.

Vc.

Db.

193

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Tub. B.

(felt-covered mallet) *p* l.v.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

196

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

199

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(8)

(8)

p *pp* *mp*

tr

tr

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

202

Hn. 1 & 3

Hn. 2 & 4

T. Bl.

Bong. & Cong.

Tomms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

mf

f

Tutti

div.

p

f

T. Bl. *p*

Toms *p*

Mar. *mf*
 Player 1 (medium/hard mallets)
mf
 Player 2 (medium/hard mallets)
mf

Vln. 1

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz. unis.* *p*

Db. *pizz.* *p*

mf

Ed.

208 *con sord. (solo)*

C Tpt. 3 *mp*

T. Bl.

Toms

Mar.

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

211

Hn. 1 & 3 *pp*

Hn. 2 & 4 *pp*

C Tpt. 3 *pp*

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

213

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 2
con sord.
mp

C Tpt. 3
mp

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

215

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 2
pp

C Tpt. 3
pp

T. Bl.

Tomms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains measures 215 and 216 of a symphonic work. The score is arranged in a standard orchestral format. The top section features woodwinds: Horns 1 & 3 and Horns 2 & 4 play a rhythmic melody of eighth notes with accents. Trumpets 2 and 3 are marked *pp* and play a simple rhythmic pattern. Trombones and Tomms provide harmonic support with chords and rhythmic patterns. The Maracas part consists of two staves with complex, syncopated rhythms. The Piano part is divided into two staves, with the right hand playing a dense texture of chords and the left hand playing a steady bass line. The string section (Violins 1 & 2, Viola, Violoncello, and Double Bass) plays a rhythmic accompaniment with eighth notes and rests.

217

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1
con sord.
mf

C Tpt. 2
mf

C Tpt. 3
mf

Tbn. 1
ppp

Tbn. 2
ppp

B. Tbn.
ppp

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

219

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

T. Bl.

Toms

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord.

p

(stagger breathing if necessary)

(*h*)

Detailed description: This page of a musical score covers measures 219 and 220. The score is arranged in a standard orchestral format. The top section includes Horns (Hn. 1 & 3, Hn. 2 & 4), three Trumpets (C Tpt. 1, 2, 3), and two Trombones (Tbn. 1, 2) with a Bass Trombone (B. Tbn.). The middle section features a Clarinet in B-flat (T. Bl.), Tom-toms (Toms), and a Maracas (Mar.) part. The bottom section consists of string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Horns and Trumpets play rhythmic patterns with accents and slurs. The Trombones have long, sustained notes with a 'stagger breathing if necessary' instruction. The Maracas play a complex, rhythmic pattern. The strings play a steady accompaniment. Dynamics include piano (*p*) and *senza sord.* (without mutes). The Maracas part includes a breath mark (*h*).

221

Musical score for measures 221-223. The score includes staves for Hn. 1 & 3, Hn. 2 & 4, Tbn. 1, Tbn. 2, B. Tbn., T. Bl., Toms, Mar., Vln. 1, Vln. 2, Vla., Vc., and Db. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a similar pattern. The dynamic markings are *f* for the woodwinds and strings, and *mf* for the brass instruments.



222

Musical score for measures 222-223. The score includes staves for Vln. 1, Vln. 2, Vla., Vc., and Db. The woodwinds and strings play a rhythmic pattern of eighth notes. The dynamic markings are *ff* for the woodwinds and strings, and *f* for the brass instruments.



224

Musical score for measures 224-225. The score includes staves for Vln. 1, Vln. 2, Vla., Vc., and Db. The woodwinds and strings play a rhythmic pattern of eighth notes. The dynamic markings are *f* for the woodwinds and strings, and *mf* for the brass instruments.

226

Hn. 1 & 3 *pp* 1 1. + 3.

Hn. 2 & 4 *pp* 2. 2. + 4.

C Tpt. 1 *pp*

C Tpt. 2 *pp*

C Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *p*

B. Tbn. *pp*

Tba. *mp*

Bong. & Cong. *pp* medium sticks, near rim

Toms *pp* rim shots

ff pp

Vln. 1

Vln. 2

Vla.

Vc. *arco*

Db. *sfzp* *arco*

Hn. 1 & 3 *f* *a 2* *tr*
 Hn. 2 & 4 *f* *a 2* *tr*
 C Tpt. 1 *f*
 C Tpt. 2 *f*
 C Tpt. 3 *f*
 Tbn. 1 *fp*
 Tbn. 2 *fp*
 B. Tbn. *molto marcato* *fp*
 Tba. *fp* *f*
 Timp. *ff* *(hard mallets)*
 T.-t. *tr* *ppp*
 Bong. & Cong. *f*
 Toms *f*
 B. D. *tr* *ppp*
 Piano *ff*
 Vln. 1 *mp*
 Vln. 2 *arco* *mf*
 Vla. *arco* *p* *mf*
 Vc. *p*
 Db. *p*

231

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *ff*

Tba. *ff*

Timp.

T.-t. *mf*

B. D. *f*

Piano *fff* *sim.*

Vln. 1 *ff*

Vln. 2 *ff* *div.* *unis.* *sim.*

Vla. *ff* *sim.*

Vc. *ff*

Db. *ff*

234

Hn. 1 & 3
Hn. 2 & 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Whip
S. Cym.
S. D.
B. D.
Piano (Grand Staff)
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff
ff
ff
ff
ff
ff
sfz
sfz
sfz
fff
(hard stick)
ff
ff
fp
fff
sfz
non div.
non div.
non div.
div.
sfz
sfz
sfz

II.

Grave ♩ = 40

poco accel.

1

ppp
Sost. Ped. (hold until *)

♩ = 48 rit.

5

ten.
sfz
* Ped.

Tempo primo

10

fff
molto rubato
pp
mp
p

Vln. 1 *con sord.* *ff*
Vln. 2 *con sord.* *ff*
Vla. *div. con sord.* *ff*
Vc. *div. con sord.* *ff*
Db. *div. con sord.* *ff*

con la parte
p
con la parte
p
con la parte
p
con la parte
p

Musical score for measures 15-17. The score includes a grand piano (Gp) part and five string parts (Vln. 1, Vln. 2, Vla., Vc., Db.). Measure 15 features a complex piano texture with a 7-measure rest in the bass line. Measures 16 and 17 show a dynamic shift to *mp* (mezzo-piano) for the strings. The piano part has a melodic line with trills and slurs.



Musical score for measures 18-20. The score includes a grand piano (Gp) part and five string parts (Vln. 1, Vln. 2, Vla., Vc., Db.). Measure 18 features a piano texture with a 3-measure rest in the bass line and a 6-measure rest in the treble line. Measures 19 and 20 show a dynamic shift to *p* (piano) for the strings. The piano part has a melodic line with trills and slurs.

1. Solo
molto cantabile

20

Hn. 1 & 3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

22

Hn. 1 & 3

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

pp

p

pp

f

p

p

p

p

p

p

p

24

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

mf *p*

pp *f* *mp*

Ped. *

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *mp* *mp*

Detailed description of the musical score: The score is for measures 24 and 25. Horn 1 & 3 play a melodic line starting on measure 24, marked *mf*, and ending on measure 25, marked *p*. Horns 2 & 4, Trombones 1 & 2, and Baritone Trombone are silent. Tuba plays a low, sustained note in measure 24, marked *mp*, and a similar note in measure 25. The piano part features a complex texture with rapid sixteenth-note runs in both hands, marked *pp* in measure 24 and *f* in measure 25. Pedal markings (Ped. *) are present in measure 24. Violins 1 and 2 play sustained notes, marked *mp*. Viola, Violoncello, and Double Bass also play sustained notes, marked *mp*.

26

Hn. 1 & 3 3. *p* *mf*

Hn. 2 & 4 4. *p* *mf*

Tbn. 1 *poco marcato* *p*

Tbn. 2 *poco marcato* *p*

B. Tbn. *poco marcato* *p*

Tba. *p* *p*

Timp. *tr* *ppp* *mf*

S. Cym. *tr* *ppp* *mf* *l.v.*

Tub. B. *p*

f

Vln. 1 *IV corda* *p* *mf*

Vln. 2 *IV corda* *p* *mf*

Vla. *unis.* *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

28

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ppp

tr

tr

ppp

3

3

3

3

30 1. + 3. *mf* solo, poco marcati *ppp*

Hn. 1 & 3 *f* *pp*

Hn. 2 & 4 2. + 4. *f* *pp*

Tbn. 1 *mf* *ppp*

Tbn. 2 *mf* *ppp*

B. Tbn. *mf* *ppp*

Tba. *mf* *ppp*

Timp. *tr* *mf* *ppp*

T.-t. *mf* *lv.*

Tub. B. *hard hammer* *f*

ff *pp* *mp*

Vln. 1 *f* *pp* senza sord.

Vln. 2 *f* *pp* senza sord.

Vla. *div.* *f* *pp* senza sord.

Vc. *f* *pp*

Db. *f* *pp* *unis.*

Meno mosso

Piano score for measures 34-36. The music is in a grand staff with two staves. Measure 34 starts with a treble clef and a key signature of one flat. The tempo is 'Meno mosso'. The score includes dynamic markings: *pp* at the beginning of measure 34, *pp* at the beginning of measure 35, and *m.d.* (mezzo-dolce) at the beginning of measure 36. There are also some vertical lines and a fermata-like symbol at the end of measure 36.



Piano score for measures 37-39. The music is in a grand staff with two staves. Measure 37 starts with a treble clef and a key signature of one flat. The tempo is 'Meno mosso'. The score includes a dynamic marking of *f* (forte) at the beginning of measure 37. The music features long, sweeping lines across the staves, suggesting a cadenza or a section of free time.

Orchestral score for measures 37-39. The score includes staves for Vln. 1, Vln. 2, Vla. (Viola), Vc. (Violoncello), and Db. (Contrabbasso). The Vc. and Db. parts have a dynamic marking of *p* (piano) at the beginning of measure 37. The strings play sustained notes with long lines, while the woodwinds and brass are mostly silent or have minimal activity.



Cadenza senza misura e con molta libertà

Piano score for measures 40-42. The music is in a grand staff with two staves. Measure 40 starts with a treble clef and a key signature of one flat. The tempo is 'Meno mosso'. The score includes dynamic markings: *ff* (fortissimo) at the beginning of measure 40, and *mf* (mezzo-forte) at the beginning of measure 42. The music features complex rhythmic patterns, including triplets and sixteenth notes.

Orchestral score for measures 40-42. The score includes staves for Vln. 1, Vln. 2, Vla. (Viola), Vc. (Violoncello), and Db. (Contrabbasso). The strings play sustained notes with long lines, while the woodwinds and brass have some activity, including triplets and sixteenth notes.

42 *mf sfz*

8va

Vln. 1

Vln. 2

Vla.

Vc.

Db.



44 *ff mp*

8va

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Poco a poco senza rubato fino al tempo

46

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

soft mallets
tr
ppp

mf

poco a poco senza sord.

poco a poco senza sord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

In tempo

48

Tbn. 1 *ppp*

Tbn. 2 *ppp*

B. Tbn.

Tba.

Timp. (tr)

S. Cym. (preferably China suspended cymbal) *ppp*

Detailed description: This block contains the percussion section of a musical score. It includes staves for Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., and S. Cym. The time signature is 7/4. The tempo is marked 'In tempo' and the dynamics are 'ppp'. The Tbn. 1 and 2 parts have long, sustained notes. The Timp. part has a trill-like texture. The S. Cym. part has a similar texture. The piano part below has complex rhythmic patterns with many sixteenth notes.

In tempo

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p*

Vc.

Db.

Detailed description: This block contains the string section of a musical score. It includes staves for Vln. 1, Vln. 2, Vla., Vc., and Db. The time signature is 7/4. The tempo is marked 'In tempo'. The Vln. 1 and 2 parts have complex rhythmic patterns with many sixteenth notes and are marked 'mp'. The Vla. part has a similar pattern and is marked 'p'. The Vc. part has a similar pattern. The Db. part has a long, sustained note.

49

Hn. 1 & 3 *a 2*
ff

Hn. 2 & 4 *a 2*
ff

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *fff* *tr* *ppp* *fff*

S. Cym. *ff* *L.v.*

T.-t. *ff* *L.v.*

fff *ped.* *

Vln. 1 *fff* *div.*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff* *div.*

55

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *ben marcato*

Tbn. 2 *ben marcato*

B. Tbn.

Tba.

Timp. *tr* *ben marcato*
fp *fff*

S. Cym.

T.-t.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sfz

ppp *ff*

f

ppp *ff*

ped. ** ped.* ** ped.* ***

59

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. Cym.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

ben marcati

p

tr

ppp

tr

ppp

unis.

61 *ben marcato* *rall.*

Hn. 1 & 3 *ben marcato* *p*

Hn. 2 & 4 *ben marcato* *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *tr* *ff* *(gradually slow down tremolo leading to the 8th notes in m. 65)* *(Solo)*

S. Cym. *ff* *tr* *ppp* *mf* *p*

T.-t. *ff* *(with very soft beater)*

B. D. *fff*

Ped. * Ped. * Ped. * *rall.* *ppp*

Vln. 1 *rall.* *ppp*

Vln. 2 *ppp*

Vla. *Ped.* *

Vc. *rall.*

Db. *rall.*

Tempo d'inizio ♩ = 40

poco accel.

66

Timp. *ppp*

ppp

Sost. Led. (hold until *)

Vln. 1

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*



72

Tub. B. (felt-covered hammer) *mp*

f

ten.

sfz

mp

pp

p

p

p

pp

p

III.

Presto e molto energico ♩ = 184

1

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Ratch.

Whip

Anv.

S. D.

Xyl.

P

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

tr

ff

a 2

tr

ff

tr

tr

tr

gliss.

ff

gliss.

ff

ff

ff

tr

rim shot

p

gliss.

ff

gliss.

gliss.

pizz. div.

ff

arco, unis.

gliss.

ff

gliss.

ff

gliss.

ff

ff

This musical score page, numbered 87, contains the following parts and markings:

- Woodwinds:** Hn. 1 & 3, Hn. 2 & 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The woodwinds are mostly silent until measure 9, where they enter with *mp* dynamics.
- Percussion:** Ratch. and Whip. The Ratchet part features a *f* dynamic and a trill in measure 9. The Whip part has a *mf* dynamic.
- String Section:** Vln. 1, Vln. 2, Vla., Vc., and Db. The strings play a rhythmic pattern of eighth notes, starting with a *p* dynamic and moving to *mf* in measure 9. The Double Bass (Db.) part includes a *pizz.* marking in measure 8.
- Other Markings:** The string section is marked *sempre sim.* (sempre sempre) above the first six measures.

17 a 2

Hn. 1 & 3 *p* *mf*

Hn. 2 & 4 *p* *mf*

C Tpt. 1 *p* *mf*

C Tpt. 2 *p* *mf*

C Tpt. 3

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

B. Tbn.

Tba. *mf*

Ratch. *f*

Whip *f*

Xyl. *f* *gliss.*

3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *pizz.* *arco* *f*

25

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This section of the score covers measures 25 to 30 for the brass instruments. The Horns (Hn. 1 & 3, Hn. 2 & 4) play a melodic line with triplets and accents, starting at measure 25 and ending with a *ff* dynamic. The Trumpets (C Tpt. 1, C Tpt. 2, C Tpt. 3) play a rhythmic accompaniment of eighth notes, with the first two parts starting at measure 26 and the third part starting at measure 27. The Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.) play a similar rhythmic accompaniment, with Tbn. 1 and Tbn. 2 starting at measure 25 and the others starting at measure 26. Dynamics range from *f* to *ff*.

(hard mallets)

Timp.

The Timpani part is silent until measure 29, where it plays a single note with a roll, marked with *tr* and *ff*.

S. D.

Xyl.

The Snare Drum (S. D.) and Xylophone (Xyl.) parts play a rhythmic accompaniment of eighth notes. The S. D. part starts at measure 25 with a *mf* dynamic and ends with a *ff* dynamic. The Xyl. part starts at measure 26 with a *mf* dynamic and ends with a *ff* dynamic. Both parts feature triplets in measures 25, 26, 27, 28, 29, and 30.

The Piano part plays a rhythmic accompaniment of eighth notes, starting at measure 25 and ending with a *ff* dynamic.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sim.

pizz.

arco

The string instruments (Violins, Viola, Violoncello, and Double Bass) play a rhythmic accompaniment of eighth notes. The Violins (Vln. 1, Vln. 2) play a melodic line with triplets and accents, starting at measure 25 and ending with a *ff* dynamic. The Viola (Vla.) part starts at measure 26 with a *mf* dynamic and ends with a *sfz* dynamic. The Violoncello (Vc.) part starts at measure 26 with a *mf* dynamic and ends with a *sfz* dynamic. The Double Bass (Db.) part starts at measure 26 with a *mf* dynamic and ends with a *sfz* dynamic. Dynamics range from *mf* to *ff*. The *sim.* (sordini) marking is present above the Violin 1 part in measure 26. The *pizz.* (pizzicato) marking is present below the Double Bass part in measure 27. The *arco* marking is present below the Double Bass part in measure 29.

31

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf* *p* *mf*

pp

ppp *p* *ppp* *p*

p *mf* *p* *mf*

p *p* *p* *p*

Detailed description: This page of a musical score, numbered 31, contains staves for various instruments. The top section includes Horns (Hn. 1 & 3, Hn. 2 & 4), three Trumpets (C Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, B. Tbn.), and a Tuba (Tba.). The Tuba part features a melodic line with dynamics *p*, *mf*, *p*, and *mf*. The Timpani (Timp.) part consists of a series of sustained notes with a trill (tr) and dynamics *pp*. The Bass Drum (B. D.) part has a rhythmic pattern with dynamics *ppp* and *p*. The Piano part features a complex accompaniment with dynamics *p* and *mf*. The bottom section includes Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Viola, Violoncello, and Double Bass parts are marked with *p* and feature sustained notes with a trill (tr).

35

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. Cym.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

tr

ppp

ppp

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

mp

p

mp

mp

p

V

V

40 a 2
Hn. 1 & 3 *ff*
Hn. 2 & 4 *ff*
C Tpt. 1 *ff*
C Tpt. 2 *ff*
C Tpt. 3 *ff*
Tbn. 1 *ff*
Tbn. 2 *ff*
B. Tbn. *ff*
Tba. *ff*
Timp. *ff*
S. Cym. *ff*
Xyl. *ff*
Piano *fff*
Vln. 1 *ff*
Vln. 2 *ff*
Vla. *ff*
Vc. *ff*
Db. *ff*

sim.
p
bells up

Detailed description: This page of a musical score, numbered 92, contains measures 40 through 43. The score is for a full orchestra. The woodwind section includes Horns 1 & 3, Horns 2 & 4, three Cornets (1, 2, 3), three Trombones (1, 2, Bass), and a Tuba. The percussion section includes Timpani, Snare Cymbal, and Xylophone. The string section includes Violin 1, Violin 2, Viola, Cello, and Double Bass. The piano part is also present. The score is marked with a forte (*ff*) dynamic throughout. The key signature has two sharps (F# and C#). The time signature is 4/4. The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. The piano part has a few chords in the final measure. The percussion parts include a snare drum roll and xylophone patterns. The horn and trumpet parts have a melodic line with some slurs. The trombone parts have a similar melodic line. The tuba part has a few notes. The timpani part has a rhythmic pattern. The snare cymbal part has a few notes. The xylophone part has a rhythmic pattern. The violin 1 part has a melodic line with some slurs. The violin 2 part has a similar melodic line. The viola part has a rhythmic pattern. The cello part has a rhythmic pattern. The double bass part has a rhythmic pattern. The piano part has a few chords in the final measure. The score is marked with a forte (*ff*) dynamic throughout. The key signature has two sharps (F# and C#). The time signature is 4/4. The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. The piano part has a few chords in the final measure. The percussion parts include a snare drum roll and xylophone patterns. The horn and trumpet parts have a melodic line with some slurs. The trombone parts have a similar melodic line. The tuba part has a few notes. The timpani part has a rhythmic pattern. The snare cymbal part has a few notes. The xylophone part has a rhythmic pattern. The violin 1 part has a melodic line with some slurs. The violin 2 part has a similar melodic line. The viola part has a rhythmic pattern. The cello part has a rhythmic pattern. The double bass part has a rhythmic pattern. The piano part has a few chords in the final measure.

44

Hn. 1 & 3 *mf* *ff*

Hn. 2 & 4 *mf* *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *tr* *fp*

S. Cym. *tr* *ppp*

Xyl. *gliss.*

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

Vln. 1 *non div.*

Vln. 2 *non div.*

Vla.

Vc.

Db.

48 a 2

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *ff*

S. Cym. *ff*

Xyl.

fff

Vln. 1 *ff*

Vln. 2 *ff* *sim.*

Vla. *ff*

Vc. *ff*

Db. *ff*

52

Hn. 1 & 3
Hn. 2 & 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Piano
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p *mf* *p* *mf* *p* *mf* *p*

pp

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

p *mf* *p* *mf* *p* *mf* *p*

p

p

p

58 a 2

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *f* *ff*

C Tpt. 2 *mf* *ff*

C Tpt. 3 *mp* *ff*

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

B. Tbn. *mp* *ff*

Tba. *f* *p* *ff* *mp* *ff*

Timp. *ff*

S. Cym. *ppp* *ff*

B. D. *ff*

Vln. 1 *mp* *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Scherzando

64 *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vln. 1 *pizz. p arco sfz*

Vln. 2 *pizz. p arco sfz*

Vla. *pizz. p arco sfz*

Vc. *pizz. p arco sfz*

Db. *arco sfz*



Hn. 1 & 3 *con la parte 1. f*

Hn. 2 & 4 *con la parte a 2. sfz*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p poco rit. m.s. mf

Vln. 1 *pizz. p arco sfz*

Vln. 2 *pizz. p arco sfz*

Vla. *pizz. p arco sfz*

Vc. *pizz. p arco sfz*

Db. *arco sfz*

73 Poco meno mosso ♩ = 172

Hn. 1 & 3
Hn. 2 & 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

mf

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pizz. p arco sfz

arco con sord. sfz

77

Hn. 1 & 3

Fing. Cymb.

S. Cym.

Mar.

Hang

(not too much accents)

Vln. 1

Vln. 2

Vla. *metà sezione (half section)*

Vc.

Db.

1. (Solo)

pp

mf

p

p

mp

mp

p

pizz.

arco

mp

p

pizz.

arco

mp

p

81

Hn. 1 & 3 *p* *mp*

Tub. B. (felt-covered hammer) *mp* *l.v.*

Mar.

Hang *mp* *pp* *pp* *mp* *pp*

Vln. 1 Solo *mf* 6 *tr* *pp*

Vln. 2

Vla.

Vc.

Db.

85

Hn. 1 & 3

ppp *pp* *p*

Mar.

Hang

mp

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

89

Hn. 1 & 3

S. Cym.

Mar.

Hang

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

tr

ppp

Tutti con sord.

ppp

div. a 4

ppp

(non div.)

(non div.)

div.

93 a 2

Hn. 1 & 3 *mp* *ppp*

Fing. Cymb. *p* *l.v.*

S. Cym. *p* *l.v.*

Tub. B. (hard hammer) *mp* *l.v.*

Mar. *mf*

Hang *mf*

mf *p*

Vln. 1 *mf* senza sord.

Vln. 2 *mf*

Vla. *mf* div.

Vc. *mf* arco div.

Db. *mf* arco div.

97 **rall.**

Mar.

Hang

l.v. fino a niente

rall.

Vln. 1

Vln. 2 *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Db. *senza sord.*

Cadenza (con libertà)

♩ = 104 ♩ = 100 accel. ♩ = 184

mf *pp* *f*

Molto tranquillo ♩ = 60

p
f

♩ = 100 accel. ♩ = 184 ♩ = 104

pp *f* *p*

Sost. *f*

Molto tranquillo ♩ = 60

p
f

♩ = 30

pp
p

poco a poco accel. ed incalzando

p *f*

sempre più accel. fino al tempo d'inizio ed incalzando

Musical score system 1, first system. It consists of a grand staff with three staves. The top staff has a treble clef and contains a series of eighth notes with accents. The middle and bottom staves have bass clefs and contain block chords. The bottom staff has the markings *Ped.* and *sim.* under the first two measures.

(♩ = c. 120)

Musical score system 2, second system. It consists of a grand staff with three staves. The top staff has a treble clef and contains eighth notes with accents. The middle and bottom staves have bass clefs and contain block chords. The middle staff has the marking *mf* under the first measure.

(♩ = c. 140)

Musical score system 3, third system. It consists of a grand staff with three staves. The top staff has a treble clef and contains eighth notes with accents, including two triplet markings (*3*). The middle and bottom staves have bass clefs and contain block chords. The middle staff has the marking *f* under the first measure, and *sim.* under the third measure.

(♩ = c. 160)

Musical score system 4, fourth system. It consists of a grand staff with three staves. The top staff has a treble clef and contains eighth notes with accents. The middle and bottom staves have bass clefs and contain block chords.

(♩ = c. 180)

allargando *molto*

Musical score system 5, fifth system. It consists of a grand staff with three staves. The top staff has a treble clef and contains eighth notes with accents. The middle and bottom staves have bass clefs and contain block chords. The middle staff has the marking *ff* under the first measure.

Maestoso ♩ = 32

Musical score system 6, sixth system. It consists of a grand staff with three staves. The top staff has a treble clef and contains block chords with accents, marked *ff*. The middle and bottom staves have bass clefs and contain block chords, marked *ff*. The bottom staff has the marking *p* under a long, thick, blacked-out line. The system ends with *Sost. Ped.* markings under the first and last measures.

Tempo d'inizio ♩ = 184

101

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

1.

p

p

p

p

p

p

p *mf*

3 3 3 3 3 3 3 3 3 3 3 3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

p

p

p

p

mp

mp

mp

mp

mp

109 a 2

Hn. 1 & 3 *mf*

Hn. 2 & 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Xyl. *mf* gliss.

mf 3 3 3 3 3 3 3 3 3 3 3 3 *f*

Vln. 1 arco *mp* *mf*

Vln. 2 *mp* *mf*

Vla. arco *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

117

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Detailed description: This block contains the musical notation for the brass section. It includes parts for Horns 1 & 3, Horns 2 & 4, three Cornet Trumpets (C Tpt.), two Trombones (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The music starts at measure 117. Horns 1 & 3 and Horns 2 & 4 play a melodic line with triplets and accents. The Trumpets and Trombones play a rhythmic accompaniment. Dynamics range from *mf* to *f*. There are slurs and accents throughout the passage.

(hard mallets)

Timp.

S. D.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for the woodwind and string sections. It includes parts for Snare Drum (S. D.), Xylophone (Xyl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Snare Drum and Xylophone play a rhythmic pattern. The strings play a melodic line with triplets and accents. Dynamics range from *mf* to *ff*. There are slurs and accents throughout the passage. The Xylophone part is marked with triplets. The string parts have various articulations and dynamics.

123

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf* *p* *mf*

pp

ppp *p* *ppp* *p*

p *mf* *p* *mf*

p

127

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. Cym.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

mp

mp

mp

ppp

ppp

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

mp

p

V

V

132 a 2

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

S. Cym. *ff*

Xyl. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

fff

p

sim.

bells up

bells up

bells up

136

Hn. 1 & 3 *mf*

Hn. 2 & 4 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *fp*

S. Cym. *ppp*

Xyl. *gliss.*

mf p f p ff p

Vln. 1 *non div.*

Vln. 2 *non div.*

Vla.

Vc.

Db.

140 a 2

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *ff*

S. Cym. *ff*

Xyl.

Vln. 1 *ff*

Vln. 2 *ff* *sim.*

Vla. *ff*

Vc. *ff*

Db. *ff*

144

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

- Hn. 1 & 3:** Treble clef, mostly rests.
- Hn. 2 & 4:** Treble clef, mostly rests.
- C Tpt. 1, 2, 3:** Treble clef, mostly rests.
- Tbn. 1, 2:** Bass clef, mostly rests.
- B. Tbn.:** Bass clef, mostly rests.
- Tba.:** Bass clef, playing a rhythmic pattern of eighth notes with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*.
- Timp.:** Bass clef, playing a series of trills (*tr*) with dynamics *pp*.
- B. D.:** Bass clef, playing a series of trills (*tr*) with dynamics *ppp*, *p*, *ppp*, *p*, *ppp*.
- Piano:** Treble and Bass clefs, playing a complex chordal texture with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*.
- Vln. 1, 2:** Treble clef, mostly rests.
- Vla.:** Alto clef, playing a series of trills with dynamics *p*.
- Vc.:** Bass clef, playing a series of trills with dynamics *p*.
- Db.:** Bass clef, playing a series of trills with dynamics *p*.

The score concludes with a *rall.* marking in the bottom right corner.

150

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. Cym.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

mp *mf* *f*

ppp

f *p* *ff* *p*

div.

Maestoso ♩ = 82

155 *pavillons en l'air*

Hn. 1 & 3
Hn. 2 & 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. Cym.
Cym.
T.-t.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Tempo d'inizio ♩ = 184

159

p *ff*

164 *a 2*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* *sfz* *tr* *ppp* *fff*

Ratch. *ff* *tr* *(choke)*

S. Cym. *ppp* *ff*

Cym. *a 2 sec.* *fff*

S. D. *fff*

B. D. *tr* *ppp* *fff*

ff *Red.* *** *8vb* *fff*

Vln. 1 *ff* *unis.* *fff*

Vln. 2 *ff* *non div.* *fff*

Vla. *ff* *unis.* *fff*

Vc. *ff* *non div.* *fff*

Db. *ff* *fff*