



**Harrison Birtwistle**

**Silbury Air**  
for chamber ensemble  
(1977, rev. 2003)

**Study score**

**UE 21 223**

For the Serge Koussevitzky Music Foundation in The Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky in honour of the 100<sup>th</sup> anniversary of the birth of Serge Koussevitzky.

#### Programme Note

Silbury Air is named after Silbury Hill, a prehistoric mound in Wiltshire, the biggest artificial mound in Europe, being 125 feet high and covering more than five acres. Its use and purpose, after centuries of speculation, still remain a mystery.

The music of the Air is not in any way meant to be a romantic reflection of the hill's enigmatic location – nor a parallel with any of its evident geometry. Seen from a distance the hill presents itself as an artificial but organic intruder of the landscape.

I have often alluded to my music of landscape presenting musical ideas through the juxtaposition and repetition of "static blocks" or, preferable for my terminology, objects. These objects themselves being subjected to a vigorous invented logic via modes of juxtaposition, modes of repetition, modes of change.

The sum total of these processes being a compound artificial landscape of "imaginary landscape", to use Paul Klee's title.

The Pulse Labyrinth shown at the start of the score is not intended as a conducting aid. Rather, it gives an indication of the compositional logic behind the interrelationships of tempi used in the piece. This is based on a process of continuous metric modulation.

Harrison Birtwistle

#### Anmerkung

Silbury Air ist nach dem Silbury Hill benannt, einer prähistorischen Erdaufschüttung in Wiltshire, die mit einer Höhe von 125 Fuß und einer Ausdehnung über mehr als fünf Morgen Land die größte künstliche Erhebung in Europa ist. Welchem Zweck sie diene ist nach jahrhundertelangen Spekulationen immer noch ein Geheimnis.

Das Air ist keinesfalls als eine romantische Spiegelung des rätselhaften Gebildes im Medium der Musik aufzufassen, aber auch nicht als ein Analogon zu irgendeinem seiner offenkundigen geometrischen Formaspekte. Aus der Ferne sieht der Hügel wie ein künstlicher, aber homogener Widerpart der Landschaft aus.

Ich habe mich in meiner Musik auf dem Weg der Anspielung oft dem Begriff der Landschaft genähert, indem ich musikalische Gedanken durch das Nebeneinander und die Wiederholung „statischer Blöcke“ darstellte; ich ziehe es vor, von Objekten zu sprechen. Diese Objekte sind durch Modi der Nebeneinanderstellung, der Wiederholung und der Veränderung einer strengen Logik unterworfen.

Das Endergebnis dieser Verfahrensweise ist eine komplexe künstliche oder, um es mit Paul Klee zu sagen, „Imaginäre Landschaft“.

Das „Puls Labyrinth“ am Beginn der Partitur ist nicht als Dirigierhilfe gedacht. Es soll eher die kompositorische Logik hinter den Zusammenhängen und Beziehungen der verschiedenen Tempi vergegenwärtigen. Diese basieren auf ein Verfahren der kontinuierlichen metrischen Modulation.

Harrison Birtwistle

## Directions for Performance

### Piano



This range is to be damped so that the upper harmonics are not audible. This is achieved by pressing a half-inch strip of "Blu-tack" across the middle of the strings, producing an attack similar to that of the Marimba.

### Percussion

The drum is a ten-inch, single-headed, hard-skinned drum. A set of seven high-pitched drums, distinct in sound from the above, is also required. They should range in pitch, the largest being similar in pitch to a bongo drum.

## Footnotes

Bar 45 (*Contrabass*) and bar 53 (*Violoncello*)

The player is given a choice of "pitch-routes" as indicated by the lines. The player is to vary the route continually.

Bar 350

[ indicates a point from which repeats may begin. \ indicates a point from which one may skip back to a [ bracket. Beginning from the first [ bracket, the player plays through to a \ bracket. He then skips back to a [ bracket and plays to either the same or another \ bracket. He proceeds in this manner throughout the sequence, gradually including new sub-sections and repeating from the later brackets. This general procedure is repeated continually.

The numbers at the end of a sub-section refer to quaver rests, thus 2/3 indicates 2 or 3 quaver rests.

L=col legno; S=spiccato; A=arco normale; P=pizzicato

## Spielanleitung

### Klavier



Dieser Bereich ist so abzdämpfen, dass die höheren Obertöne nicht hörbar sind. Zu diesem Zweck wird in der Mitte der Saiten ein ein bis zwei Zentimeter langer „Blu-tack“-Streifen appliziert (siehe Anmerkung am Fuß dieser Seite). Es entsteht dann ein dem Marimbaphon ähnlicher Klang.

### Perkussion

Die vorgeschriebene Trommel ist eine einfellige Trommel mit einem Durchmesser von 25 cm und straff gespannter Membrane. Ebenso werden sieben hoch gestimmte Trommeln benötigt, deren Klänge sich deutlich von der oben genannten Trommel unterscheiden. Die Tonhöhen sollten unterschiedlich sein, die tiefste etwa der einer Bongo-Trommel gleichen.

## Fußnoten

Takt 45 (*Kontrabass*) und Takt 53 (*Violoncello*)

Der Spieler hat bei der Bestimmung des Tonhöhenverlaufs, wie er in den Linien angedeutet ist, freie Wahl, muss den Verlauf aber beständig variieren.

Takt 350

[ zeigt einen Punkt an, von dem aus wiederholt werden kann. \ zeigt den Punkt an, von dem aus man zu einer [ -Klammer zurückspringen kann. Der Spieler spielt, nachdem er beim ersten [ begonnen hat, bis zu einem \ durch. Dann springt er zu einem [ zurück und spielt entweder bis zu demselben \ oder einem anderen durch. Auf diese Weise spielt er die ganze Sequenz durch, indem er, von späteren Klammern ausgehend, nach und nach immer neue Unterabteilungen anschließt. Die Vorgangsweise wiederholt sich beständig.

Die Zahlen am Ende jeder Unterabteilung drücken die Anzahl der Achtelpausen aus. 2/3 bedeutet also zwei bis drei Achtelpausen.

L=col legno; S=spiccato; A=arco normale; P=pizzicato

## Anmerkung des Übersetzers

„Blu-tack“ ist eine in Großbritannien hergestellte, in der Form eines Bandes flachgepresste, knetbare Masse von großer Haftfestigkeit und Haltbarkeit.



## Pulse Labyrinth

1

$\frac{3}{16} = 266 \frac{2}{3}$				
$\frac{4}{16} = 200$	$\frac{3}{16} = 213 \frac{1}{3}$			
$\frac{5}{16} = 160$	$\frac{4}{16} = 160$	$\frac{3}{16} = 160$		
	$\frac{5}{16} = 128$	$\frac{4}{16} = 120$	$\frac{3}{16} = 128$	
		$\frac{5}{16} = 96$	$\frac{4}{16} = 96$	$\frac{3}{16} = 96$
			$\frac{5}{16} = 76 \frac{4}{5}$	$\frac{4}{16} = 72$
				$\frac{5}{16} = 57 \frac{3}{4}$

11

$\frac{3}{16} = 250$			
$\frac{4}{16} = 187 \frac{1}{2}$	$\frac{3}{16} = 200$		
$\frac{5}{16} = 150$	$\frac{4}{16} = 150$	$\frac{3}{16} = 150$	
	$\frac{5}{16} = 120$	$\frac{4}{16} = 112 \frac{1}{2}$	$\frac{3}{16} = 120$
		$\frac{5}{16} = 90$	$\frac{4}{16} = 90$
			$\frac{3}{16} = 90$
			$\frac{5}{16} = 72$
			$\frac{4}{16} = 67 \frac{1}{2}$
			$\frac{3}{16} = 54$

III

$\frac{3}{16} = 200$					
$\frac{4}{16} = 150$	$\frac{3}{16} = 160$				
$\frac{5}{16} = 120$	$\frac{4}{16} = 120$	$\frac{3}{16} = 120$			
	$\frac{5}{16} = 96$	$\frac{4}{16} = 90$	$\frac{3}{16} = 96$		
		$\frac{5}{16} = 72$	$\frac{4}{16} = 72$	$\frac{3}{16} = 72$	
			$\frac{5}{16} = 57 \frac{3}{5}$	$\frac{4}{16} = 54$	
				$\frac{5}{16} = 43 \frac{1}{5}$	

IV

$\frac{3}{16} = 150$					
$\frac{4}{16} = 112 \frac{1}{2}$	$\frac{3}{16} = 120$				
$\frac{5}{16} = 90$	$\frac{4}{16} = 90$	$\frac{3}{16} = 90$			
	$\frac{5}{16} = 72$	$\frac{4}{16} = 67 \frac{1}{2}$	$\frac{3}{16} = 72$		
		$\frac{5}{16} = 54$	$\frac{4}{16} = 54$	$\frac{3}{16} = 54$	
			$\frac{5}{16} = 43 \frac{1}{5}$	$\frac{4}{16} = 40 \frac{1}{2}$	
				$\frac{5}{16} = 32 \frac{2}{5}$	

Instrumentation:

Flute (d. Piccolo and Alto Flute in G)  
Oboe (d. Cor Anglais)  
Clarinet in B $\flat$  (d. Bass Clarinet in B $\flat$ )  
Bassoon (d. Contra Bassoon)

Horn in F  
Trumpet in C  
Trombone

Percussion: Marimba, 7 Temple Blocks, 7 Small Drums, Drum (see Directions for Performance)

Harp  
Piano

2 Violins  
Viola  
Violoncello  
Contrabass

Duration: approx. 15 min

# Silbury Air

for chamber ensemble (1977, rev. 2003)

Harrison Birtwistle  
(\* 1934)

$\frac{3}{4}$  ♩ = 90

Alto Flute

Cor Anglais

Clarinet

Bassoon

Horn

Trumpet

Trombone

Marimba

Harp

Piano

$\frac{3}{4}$  ♩ = 90

Violin 1  
con sord.  
pppp

Violin 2  
con sord.  
pppp

Viola  
con sord.  
pppp

Violoncello  
con sord.  
pppp

Contrabass  
(senza sord.)  
pppp

11 3 3 5 4

Alto Fl. *pppp* → *pp*

Cor. Ang. *pppp* → *pp*

Cl. *pppp* → *pp*

Bsn *pppp* → *pp*

Hn *con sord.*  
*pppp* →

Tpt *con sord.*  
*pppp* →

Tbn *con sord.*  
*pppp* →

Mar. *ppp* →

Harp *ppp* →

Pno *ppp* →

Vln 1 *poco* *sim.* ( *<* )

Vln 2 *poco* *sim.* ( *<* )

Vla *poco* *sim.* ( *<* )

Vc. *poco* *sim.* ( *<* )

Cb. *poco* *sim.* ( *<* )

5/4 5/4 1 4/4 4/4 ♩ = 120

17

Alto Fl. *pppp sub.* *legato* *pp*

Cor. Ang. *pppp sub.* *legato* *pp*

Cl. *pppp sub.* *legato* *pp*

Bsn. *pppp sub.* *legato* *pp*

Hn. *pp* *mp sub. > ppp*

Tpt. *pp* *mp sub. > ppp*

Tbn. *pp* *mp sub. > ppp*

Mar. *pp* *mp*

Harp. *table molto secco* *pp* *mp*

Pno. *molto secco* *pp* *mp*

5/4 5/4 1 4/4 4/4 ♩ = 120

17

Vln 1 *pp sub.* *pppp sub.* *legato* *pp*

Vln 2 *pp sub.* *pppp sub.* *legato* *pp*

Vla. *pp sub.* *pppp sub.* *legato* *pp*

Vc. *pp sub.* *pppp sub.* *legato* *pp*

Cb. *pp* *pp* *pizz. (c) secco* *arco* *ppp*



26 5 2  $\frac{2}{4}$  ♩ = 96  $\frac{3}{4}$   $\frac{2}{4}$

Alto Fl. *ppp* < *p* > *p*

Cor. Ang. *ppp* < *p* > *p*

Cl. *ppp* < *p* > *p*

Bsn. *ppp* < *p* > *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Mar. *p*

Harp *p*

Pno *p*

Vln 1 *ppp* < *p* > *ppp* *pp*

Vln 2 *ppp* < *p* > *ppp* *pp*

Vla. *ppp* < *p* > *ppp* *pp*

Vc. *ppp* < *p* > *ppp* *pp*

Cb. *pp* *poco* *sim.*

31  $\frac{2}{4}$   $\text{♩} = 144$

Alto Fl. *pp*

Cor. Ang. *mp*

Cl. *pp*

Bsn. *pp*

Hn. *mp pp*

Tpt. *mp pp*

Tbn. *mp pp*

Mar. *mp*

Harp *mp*

Pno *mp*

31  $\frac{2}{4}$   $\text{♩} = 144$

Vln 1 *pp*

Vln 2 *pp*

Vla. *pp*

Vc. *mp*

Cb. *mp*



38 3/4

Alto Fl.

Cor. Ang.

Cl.

Bsn

Hn

Tpt

Tbn

Mar.

Harp

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

*pp*

$\frac{3}{4}$   $\frac{4}{2}$   $\frac{4}{4}$  ♩ = 72  $\frac{9}{16}$

44 4

Alto Fl.

Cor. Ang.

Cl.

Bsn

Hn

Tpt

Tbn

Mar.

Harp

Pno

$\frac{3}{4}$   $\frac{4}{2}$   $\frac{4}{4}$  ♩ = 72  $\frac{9}{16}$

44 4

Vln 1

Vln 2

Vla

Vc.

Cb.  $\text{Cb.} \text{ } \text{♩} = 108$   $\text{carry on in strict tempo (♩ = 108)}$

\*) Lines show alternative routes (play single notes).  
 Pfeile zeigen alternative Linien an (spiele einzelne Töne).

3 4 5 4

47  $\text{♩} = 96$

Alto Fl.  $mf > ppp$

Cor. Ang.  $mf > ppp$

Cl.  $mf > ppp$

Bsn.  $mf > ppp$

Mar.  $p$   $ff$

Harp  $p$   $ff$

Pno  $p$   $ff$

Vln 1  $mf > ppp$  senza sord. senza vib.

Vln 2  $mf > ppp$  senza sord. senza vib.

Vla.  $mf > ppp$  senza sord. senza vib.

Vc.  $mf > ppp$  senza sord. senza vib.

Cb.

50  $\frac{4}{4}$   $\frac{2}{4}$

Alto Fl.  $ff$   $pppp$   $ff$   $pppp$

Cor. Ang.  $ff$   $pppp$   $ff$   $pppp$

Cl.  $ff$   $pppp$   $ff$   $pppp$

Bsn.  $ff$   $pppp$   $ff$   $pppp$

Hn. senza sord.  $ppp$

Tpt. senza sord.  $ppp$

Tbn. senza sord.  $ppp$

Mar.  $p$

Harp  $p$

Pno  $p$

Vln 1  $ff$   $pppp$   $ff$   $pppp$

Vln 2  $ff$   $pppp$   $ff$   $pppp$

Vla.  $ff$   $pppp$   $ff$   $pppp$

Vc.  $ff$   $pppp$   $ff$   $pppp$

Cb.

53 5  $\frac{2}{4}$  ♩ = 108  $\frac{3}{4}$

Alto Fl. *pppp*

Cor. Ang. *pppp*

Cl. *pppp*

Bsn. *pppp*

Hn. *pppp*

Tpt. *pppp*

Tbn. *pppp*

Mar. *pppp*

Harp *pppp*

Pno *pppp*

Vln 1 *pppp*

Vln 2 *pppp*

Vla. *pppp*

Vc. *pppp*

Cb. *pppp*

*very short* *(♩ = 108) take tempo from Cb.* *pesante*

*sub.*

\*) Lines show alternative routes (play single notes).  
Pfeile zeigen alternative Linien an (spiele einzelne Töne).

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[illegible]

78 7

Alto Fl. *fff* *ppp* *fff* to Fl. in C

Cor. Ang. *fff* *ppp* *fff* to Ob.

Cl. *fff*

Bsn. *fff* *fff*

Hn. *fff* *> p* (*p*)

Tpt. *fff* *> p* (*p*)

Tbn. *fff* *> p* (*p*)

Mar. *fff* *f*

Harp *fff*

Pno *fff* *f*

7 non harm.  $\frac{3}{4}$   $\frac{5}{4}$

Vln 1 *fff* *ppp* *fff*

Vln 2 *fff* *ppp* *fff*

Vla. *fff* *ppp* *fff*

Vc. *fff*

Cb. *fff*





8  $\frac{5}{4}$  ♩ = 90  $\frac{3}{4}$  ♩ = 90 3

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Harp.

Pno.

8  $\frac{5}{4}$  ♩ = 90  $\frac{3}{4}$  ♩ = 90 3

Vln 1.

Vln 2.

Vla.

Vc.

Cb.

$\text{♩} = 72$

**3**

**5**

**4**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Mar.

Harp *ff*

Pno

$\text{♩} = 72$

**3**

**5**

**4**

Vln 1

Vln 2

Vla

Vc.

Cb.

[illegible]

$\text{♩} = 90$   $\text{♩} = 90$   $\frac{5}{4}$

Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Bsn *ff*  
 Hn *mp* *ff*  
 Tpt *mp* *ff*  
 Tbn *mp* *ff*  
 Mar.  
 Harp *ff*  
 Pno *ff*  
 Vln 1 *arco* *ff*  
 Vln 2 *arco* *ff*  
 Vla *arco* *ff*  
 Vc. *f* *ff*  
 Cb. *f* *ff*

The musical score for page 19, measures 96-98, is written for a large orchestra. The key signature is 5/4. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Maracas, Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The tempo is marked as  $\text{♩} = 90$ . The score features a variety of musical notations, including slurs, ties, and articulations.

$\text{♩} = \text{♩} \frac{5}{4} \text{ } \text{♩} = 150$ 
 $\text{♩} = \text{♩} \frac{3}{4} \text{ } \text{♩} = 90$ 
 $\text{♩} = \text{♩} \frac{3}{4} \text{ } \text{♩} = 90$ 
 $\frac{4}{4}$

Fl. 99 10  
 Ob.  
 Cl.  
 Bsn.  
 Hn. senza sord.  
 Tpt. senza sord.  
 Tbn. senza sord.  
 Small Drums *mf*  
 Tbl.  
 Harp  
 Pno. *mf*  
 Vln 1 99 10  
 Vln 2  
 Vla.  
 Vc.  
 Cb.

8  
 10

$\text{♩} = \text{♩} \frac{5}{4} \text{ } \text{♩} = 150$ 
 $\text{♩} = \text{♩} \frac{3}{4} \text{ } \text{♩} = 90$ 
 $\text{♩} = \text{♩} \frac{3}{4} \text{ } \text{♩} = 90$ 
 $\frac{4}{4}$

4/4  $\text{♩} = 90$   $\text{♩} = 120$  3/4 3/4

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tub.

Harp

Pno

Vln I

Vln II

Vla.

Vc.

Cb.

*mp*

*ff*

11  $\frac{3}{4}$  ♩ = 90  $\frac{3}{4}$  ♩ = 90  $\frac{4}{4}$  ♩ = 54  $\frac{4}{4}$

106

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn *ff*

Hn

Tpt

Tbn

Mar.

Small Drums

Tbl.

Harp

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

\*) on beat / am Schlag



$\text{♩} = 90$   $\text{♩} = 90$   $\text{♩} = 90$

110 12

Fl. *mf*  
 Ob. *mf*  
 Cl. *mf*  
 Bsn. *mf*  
 Hn. *mf*  
 Tpt. *mf*  
 Tbn. *mf*  
 Mar. *mf*  
 Harp *mf*  
 Pno. *mf*  
 Vln 1 *mf*  
 Vln 2 *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Cb. *mf*

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114

Fl. *f* *ff* *mp*

Ob. *f* *ff* *mp*

Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Hn. *ff* *mp* *p*

Tpt. *ff* *mp* *p*

Tbn. *ff* *mp* *p*

Mar. *f* *ff* *f*

Drum *ff*

Harp *f* *ff*

Pno *f* *ff*

Vln 1 *f* *ff* *f* *ff* *f*

Vln 2 *f* *ff* *f* *ff* *f*

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

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

Cb. *f* *ff* *f* *ff* *f* *pizz.*

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125

4/4 5/16 2/4 4/4 3/4

Fl. *mp* *f* *fff*

Ob. *mp* *f* *fff*

Cl. *mp* *f* *fff*

Bsn. *mp* *f* *fff*

Hr. *mp* *mp*

Tpt. *mp* *mp*

Tbn. *f* *mp* *mp*

Mar. *mp* *mp* *f*

Small Drums *fff*

Tbl. *fff*

Harp *mp* *fff* *mp* *f*

Pno. *mp* *fff* *fff*

Vln I 125 *mp* *fff* *f* *f* *fff*

Vln 2 *mp* *fff* *f* *f* *fff*

Vla. *mp* *f* *f* *fff* *f*

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

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

129 3/4 4/4 3/8 4/4 5/4

Fl. *mp* *f* *mp*

Ob. *mp* *mp*

Cl. *mp* *ff* *mp*

Bsn. *mp* *mp*

Hn. *ff* *mp* *mp*

Tpt. *mp* *ff*

Tbn. *mp* *f*

Mar. *f* *mp*

Tbl. *f*

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

Pno *ff* *f* *mp*

129 3/4 4/4 3/8 4/4 5/4

Vln 1 *mp* *f* *pizz.* *ff* *mp*

Vln 2 *mp* *f* *pizz.* *ff* *mp*

Vla. *mp* *f* *pizz.* *ff* *mp*

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

Cb. *mp* *ff* *pizz.* *ff* *mp*

133  $\frac{5}{4}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{3}{16}$   $\frac{5}{16}$   $\text{♩} = 72$

Fl.  $\text{ff}$

Ob.  $\text{ff}$

Cl.  $\text{ff}$

Bsn  $\text{ff}$

Hr.  $\text{ff}$

Tpt  $\text{ff}$

Tbn  $\text{ff}$

Mar.  $\text{ff}$

Drum  $\text{ff}$

Harp  $\text{ff}$

Pno  $\text{ff}$

133  $\frac{5}{4}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{3}{16}$   $\frac{5}{16}$   $\text{pizz.}$   $\text{ff}$

Vln I  $\text{arco}$   $\text{pizz.}$   $\text{arco}$

Vln 2  $\text{arco}$   $\text{pizz.}$   $\text{arco}$

Vla  $\text{arco}$   $\text{pizz.}$   $\text{arco}$

Vc.  $\text{arco}$   $\text{pizz.}$   $\text{arco}$

Cb.  $\text{arco}$   $\text{pizz.}$   $\text{arco}$

141

5/16 4/16 5/16 3/16 5/16 4/16 3/16

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Mar.

Harp.

Pno.

8

15

5/16 4/16 5/16 3/16 5/16 4/16 3/16

Vln 1

Vln 2

Vla.

Vc.

Cb.

$\text{♩} = 96$  (più mosso)

$\text{♩} = 60$

$\text{♩} = 120$  (meno mosso)

Fl.  $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{16}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{16}$

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Mar.

Harp.

Pno.

Vln 1  $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{16}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{16}$

Vln 2

Vla.

Vc.

Cb.



161  $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{3}{16}$   $\frac{5}{16}$   $\text{♩} = 72$  (ancora meno mosso)

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Mar.

Harp.

Pno.

Vln 1.

Vln 2.

Vla.

Vc.

Cb.

16 ♩ = 108

171

Fl.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$  to Picc.

Ob.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Cl.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$  to Bass Cl.

Bsn  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$  to Cbsn

Hn  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Tpt  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Tbn  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Mar.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Tbl.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Harp  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Pno  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

16 ♩ = 108

171

Vln 1  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Vln 2  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Vla  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Vc.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

Cb.  $\frac{4}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{3}{4}$

176 4/4 3/4 5/8 1/4 2/4

Picc. - - - - -

Ob. - - - - -

Bass Cl. - - - - -

Cbsn. - - - - -

Hn. - - - - -

Tpt. - - - - -

Tbn. - - - - -

Mar. - - - - -

Tbl. - - - - -

Harp - - - - -

Pno. - - - - -

Vln 1. - - - - -

Vln 2. - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

180

Picc.  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Ob.  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Bass Cl.  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Cbsn  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Hn  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Tpt  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Tbn  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Harp

Pno  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Vln 1  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Vln 2  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Vla  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Vc.  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

Cb.  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{3}{4}$

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

17

3/4    1/4    3/8    5/8    7/8    4/8    3/8 (♩ = 72)

189

Picc.

Ob.

Bass Cl.

Cbsn.

Hr.

Tpt.

Tbn.

Mar.

Harp

Pno

17

3/4    1/4    3/8    5/8    7/8    4/8    3/8 (♩ = 72)

189

Vln 1

Vln 2

Vla.

Vc.

Cb.

$\text{♩} = 72$

197

Picc.  $ff > pp$   $ff$   $p \text{ sub.}$

Ob.  $ff > pp$   $ff$   $p \text{ sub.}$

Bass Cl.

Cbsn

Hn  $p$

Tpt  $p$

Tbn  $p$

Mar.

Harp

Pno

Vln 1  $ff > pp$   $ff$   $p \text{ sub.}$

Vln 2  $ff > pp$   $ff$   $p \text{ sub.}$

Vla  $ff > pp$   $ff$   $p \text{ sub.}$

Ve.  $arco$   $ff$   $etc.$

Cb.  $arco$   $ff$   $etc.$

UE 21 223

18

1/4 3/8 3/4 3/8 3/4 3/8 3/4

204

Picc. *legato* *ff* *legato* *> p* *ff* *p*

Ob. *ff* *legato* *> p* *ff* *p*

Bass Cl. *pp*

Cbsn *p* *mf > p* *mf*

Hn *ff > pp*

Tpt *ff > pp*

Tbn *ff > pp*

Harp *mf* *ff* *ff* *ff*

Pno *mf* *ff* *ff* *ff*

18

1/4 *legato* 3/8 3/4 3/8 3/4 3/8 3/4

204

Vln 1 *ff* *legato* *> p* *ff* *p*

Vln 2 *ff* *legato* *> p* *ff* *p*

Vla *ff* *legato* *> p* *ff* *p*

Vc. *pp*

Cb. *sempre sonore* *mp* *mf > p* *mf*

211

Picc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Ob.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Bass Cl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Cbsn  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Hn  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Tpt  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Tbn  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Harp  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Pno  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Vln 1  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Vln 2  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Vla  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Cb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

*f* *mf* *pp* *con sord.* *mf* *f* *mf* *p* *f* *mf* *p* *f*



19  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

217

Picc.  $mf$   $ff$

Ob.  $mf$   $ff$

Bass Cl.  $f > p$   $f$   $ff$   $f > p$   $ff$

Cbsn.  $ff$   $f > p$   $ff$   $f > p$   $ff$

Tbn.  $ff$   $f > p$   $f$   $ff$   $f$   $ff$   $f > p$

Harp  $ff$

Pno  $f$   $ff$

19  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

217

Vln 1  $mf$   $ff$

Vln 2  $mf$   $ff$

Vla.  $mf$   $ff$

Vc.  $f > p$   $ff$   $f > p$   $ff$

Cb.  $f$   $f > p$   $ff$

222

Picc.  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   
*p* *mf* *f* *f*

Ob. *p* *mf*

Bass Cl. *ff* *f* *f* *f*

Cbsn *ff* *f* *f* *f*

Hn *ff*

Tpt *ff*

Tbn *ff* *f* *f* *f*

Harp *ff*

Pno *ff* *ff*

Vln 1  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   
*p* *mf* *f* *f*

Vln 2 *p* *mf*

Vla *p* *mf*

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

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

20

227

Picc. *ff*

Ob. *ff*

Bass Cl. *ff*

Cbsn. *mp* *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *f > p* *ff* *ff > p* *ff*

Harp *ff*

Pno *ff*

20

227

Vln 1 *ff*

Vln 2 *ff*

Vla. *ff*

Vc. *p* *ff*

Cb. *ff > p* *ff*

232  $\frac{3}{4}$

Picc.  $ff$   $mf$

Ob.  $ff$   $mf$

Bass Cl.  $ff > p$   $ff$

Cbsn.  $fff$   $fff$

Hn.  $ff$

Tpt.  $ff$

Tbn.  $ff > p$   $ff$

Harp  $fff$

Pno  $fff$

21

Vln 1  $ff$   $mf$

Vln 2  $ff$   $mf$

Vla.  $ff$   $mf$

Vc.  $ff > p$   $ff$

Cb.  $fff$   $fff$

235

3/4 3/8 2/4 6/4 2/4 5/16 3/4

Picc. *mf* *pp* *mf* *p*

Ob. *mf* *pp* *mf*

Bass Cl. *mf* to Cl. in B $\flat$

Cbsn *mf* to Bsn

Hn *mf*

Tpt *mf*

Tbn *mf*

Mar. *mf*

Harp *mf*

Pno *mf*

235

3/4 3/8 2/4 6/4 2/4 5/16 3/4

Vln 1 *mf* *pp* *mf*

Vln 2 *mf* *pp* *mf*

Vla *mf* *pp* *mf*

Vc. *mf*

Cb. *mf*

$\text{♩} = 72$

**241**

**22**

Picc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Ob.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Cl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Bsn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Hn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Tpt.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Tbn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Mar.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Harp  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Pno  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

**241**

**22**

Vln 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Vln 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Vc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Cb.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

con sord.

con sord.

pp

mf

pp

mf

pp

mf

sul tasto

p

pizz.

mf

mf > p

pppp

246

5/16 3/4 4/4 5/16 3/4

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Mar. *f* *mf*

Harp *f* *mf*

Pno. *f* *mf*

5/16 3/4 4/4 5/16 3/4

246

Vln 1 *sul tasto* *mp*

Vln 2 *p*

Vla. *mp*

Ve. *fff*

Cb. *fff > p* *pppp* *fff > p*

251

**3/4** **3/8** **3/16** **3/4** **5/16** **4/4**

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Mar. *mp*

Harp *mp*

Pno *mp*

**3/4** **3/8** **3/16** **3/4** **5/16** **4/4**

Vln 1 *f* ord.

Vln 2 *mp*

Vla. *f* ord.

Vc. *fff*

Cb. *pppp* *fff > p* *ppp*



256

4/4 5/16 4/16 9/16 4/16 3/4

Picc. *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *ff*

Hr. *ff*

Tpt. *ff*

Tbn. *ff*

Mar. *f* *p* *ff*

Harp *f* *p* *ff*

Pno *f* *p* *ff*

4/4 5/16 4/16 9/16 4/16 3/4

Vln 1 *ff*

Vln 2 *ord.* *f* *ff*

Vla. *ff*

Vc. *ff*

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

23  $\frac{3}{4}$   $\frac{9}{16}$   $\text{♩} = 72$

Picc.  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Ob.  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Cl.  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Bsn  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Hn  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Tpt  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Tbn  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Mar.  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Harp  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Pno  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

23  $\frac{3}{4}$   $\frac{9}{16}$   $\text{♩} = 72$

Vln 1  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Vln 2  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Vla  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Vc.  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

Cb.  $\frac{3}{4}$   $\frac{9}{16}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$

UE 21 223

267

24

4/8 3/8 2/8 4/8 3/8 4/16 9/16

Picc.

Ob.

Cl.

Hr.

Tpt.

Tbn.

Mar.

Harp

Pno

8

24

4/8 3/8 2/8 4/8 3/8 4/16 9/16

Vln 1

Vln 2

Vla.

Vc.

Cb.

*p* *ppp*

*sonore* *mp*

*pp* *pp*

50

274

Bsn

Hr

Tpt

Tbn

Small  
Drums

Harp

Pno

Vc.

Cb.

3  $\text{♩} = 72$

25  $\text{♩} = 90$

7  $\text{♩} = 16$

*mf*

*p*

*ppp*

*secco*

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

Ob.

Small Drums

Harp

Pno

7/16 5/16 2/8 5/16 2/8 5/16 2/8 5/16 = 112 1/2 2/8 7/16 2/8

8

8

291

**2/8      5/16      3/16      5/16      3/8      3**

Picc. *p* *ff*

Ob. *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Hn. senza sord. *ff*

Tpt. senza sord. *ff*

Tbn. senza sord. *ff*

Small Drums

Harp *ff*

Pno *ff*

Vln 1 *p* *ff*

Vln 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

26  $\text{♩} = 112\frac{1}{2}$   $\frac{2}{4}$

298

Picc.  $p < ff$

Ob.  $p < ff$

Cl.  $p < ff$

Bsn.  $p < ff$

Hr.  $p < ff$

Tpt.  $p < ff$

Tbn.  $p < ff$

Small Drums

Harp

Pno

26  $\text{♩} = 112\frac{1}{2}$   $\frac{2}{4}$

298

Vln 1  $p < ff$

Vln 2  $p < ff$

Vla.  $p < ff$

Vc.  $p < ff$

Cb.  $p < ff$

*ff molto pesante*

302

$\frac{2}{4}$   $\frac{5}{16}$   $\frac{3}{4}$   $\frac{3}{16}$   $\frac{4}{4}$   $\text{♩} = 150$   $\frac{3}{4}$   $\frac{4}{4}$

Picc.  $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$  to Fl. in C

Ob.  $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Cl.  $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Bsn.  $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Hn.  $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Tpt.  $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Tbn.  $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Mar.  $p$   $\text{ff}$

table  
molto secco

Harp  $p$   $\text{ff}$

Pno  $p$   $\text{ff}$

Vln 1  $f \text{ } \text{ff}$   $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Vln 2  $f \text{ } \text{ff}$   $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Vla.  $f \text{ } \text{ff}$   $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Vc.  $f \text{ } \text{ff}$   $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$

Cb.  $f \text{ } \text{ff}$   $p \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$   $f \text{ } \text{ff}$





2/4      3/4      5/8      3/4

315

Fl.

Ob. *to Cor. Ang.*

Cl.

Bsn

Hn

Tpt

Tbn

Mar.

Harp

Pno

315

Vln 1

Vln 2

Vla

Vc.

Cb.



[illegible]

29  $\frac{5}{4}$

333

*legato intense*

*p* *f* *ff*

Fl.

Cor. Ang.

Cl.

Bsn

Hn

Tpt

Tbn

Mar.

Harp

Pno

29  $\frac{5}{4}$

333

Vln 1

Vln 2

Vla

Vc.

Cb.

*pp* *pppp* *pppp* *pizz.* *pp* *pizz. (c)*

*pp* *pp* *pp* *pp* *pp* *pp*

30  $\frac{4}{4}$  ♩ = 160

Fl. *poco legato* *ff* *poco*

Cor. Ang. *legato* *p* *ppp < p >*

Cl. *legato* *p* *ppp < p >*

Bsn. *legato* *p* *ppp < p >*

Hn. *sim.* *mf* *pp* *mf* *f*

Tpt. *sim.* *mf* *pp* *mf* *f*

Tbn. *sim.* *mf* *pp* *mf*

Mar. *mf* *mf* *p*

Drum *f* *f*

Harp *mf* *p*

Pno *mf* *p*

30  $\frac{4}{4}$  ♩ = 160

Vln 1 *legato* *mf* *ppp < p > ppp <*

Vln 2 *legato* *mf* *ppp < p > ppp <*

Vla. *legato* *mf* *arco* *ppp < p > ppp <*

Vc. *mf* *arco* *ppp < p > ppp <*

Cb. *ppp* *p*

341

Fl. *f* *ff* *f* *fff* *poco*

Cor. Ang. *ppp mf > ppp* *p* *ppp mf > ppp* *p* *ppp mf*

Cl. *ppp mf > ppp* *p* *ppp mf > ppp* *p* *ppp mf*

Bsn. *ppp mf > ppp* *p* *ppp mf > ppp* *p* *ppp mf*

Hn. *fff* *mp > ppp* *mp* *f* *fff*

Tpt. *fff* *mp > ppp* *mp* *f* *fff*

Tbn. *mp > ppp* *mp*

Mar. *mf* *p*

Drum *f*

Harp *mf* *p*

Pno *mf* *p*

Vln 1 *p > ppp mf > ppp* *p* *ppp* *p mf > ppp mf > ppp*

Vln 2 *p > ppp mf > ppp* *p* *ppp* *p mf > ppp mf > ppp*

Vla. *p > ppp mf > ppp* *p* *ppp* *p mf > ppp mf > ppp*

Ve. *p > ppp mf > ppp* *p* *ppp* *p mf > ppp mf > ppp*

Cb. *pp* *pp < mp sim.*

3/4 5 2/4

31  $\frac{2}{4}$  ♩ = 128  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{4}$

345

Fl. *fff*

Cor. Ang. *p* to Ob.

Cl. *p* *mp*

Bsn. *p*

Hn. *pp* *sim.* *ppp*

Tpt. *pp* *sim.* *ppp*

Tbn. *pp* *sim.* *ppp*

Mar. *mf* *mf* *fff*

Drum *cresc.*

Harp *mf* *fff*

Pno *mf* *fff*

31  $\frac{2}{4}$  ♩ = 128  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{4}$

345

Vln 1 *p*

Vln 2 *p*

Vla. *p*

Ve. *p*

Cb. *mp*

UE 21 223



356 3/4

Picc. till end of breath

Ob. *pp*

Cl.

Bsn. *pp* *poco* *mf* (not more than)

Hn. *f* *poco* *f* *poco*

Tpt. *f* *poco* *f* *poco*

Tbn. *pp* *poco* *mf* (not more than)

Drum 9-12 beats *mf* *mf*

Harp C: D: E: F: G: A: B:

Pno

Vln I L./S. P./L.

Vln II

Vla P./L. A./S.

Vc. P./A.

Cb. *pp* *poco* *mf* (not more than)

33

365  $\frac{3}{4}$  (♩ = 160)

Picc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  to Fl. in C

Ob.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  till end of breath

Cl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *pp dolce* *p*

Bsn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *ppp*

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

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

Tbn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *ppp*

Small Drums and Tbl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Harp  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *secco* *f* gliss. to bottom C♯ D♯ E♯ F♯ G♯ A♯ B♯

Pno  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *secco* *f*

33

Vln 1  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *pppp*

Vln 2  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *pppp*

Vla.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *pppp*

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *pppp*

Cb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *ppp*

\*) Play this rhythm on any of the instruments specified (2 sticks).

Der Rhythmus wird auf verschiedenen der angegebenen Instrumente gespielt (2 Schlägel).

372

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Tbl.

Drum

Harp

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

6/4

4/4

2/4 (♩ = 160)

5/16

2/4

till end of breath

13-16 beats

34

34

p

poco

2/4                      9/16                      4/4

379

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn

Tbl.

Harp

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

*legato cantabile*

*pp*

*p*

*till end of breath*

*legato cantabile*

*pp*

*p*

$\text{♩} = 160$

<sup>a)</sup> table (sempre)

*gliss. to bottom*

*mp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*very slow gliss.*

*> p*

<sup>a)</sup> at any point this continuum may be played: A. upper part 8-va, B. upper and lower part 8-va, C. lower part 8-vb, D. upper and lower parts 8-vb.

An beliebiger Stelle kann dieses Kontinuum folgenderweise ausgeführt werden:

A. rechte Hand 8va, B. rechte und linke Hand 8va, C. linke Hand 8vb, D. rechte und linke Hand 8vb.

38.5

6/4

35

6/16

2/8

3/16

Fl.

Ob.

Cl.

Bsn

Hr

Tpt

Tbn

Small Drums

Drum

8-13 beats

*mf* < *ffff*

Harp

Pno

35

Vln 1

Vln 2

Vla

Vc.

Cb.

391

Fl.  $\frac{3}{16}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Ob. *ppp* *cantabile* *p*

Cl. *pp* *cantabile* *p*

Bsn *ppp*

Hn

Tpt

Tbn

Small Drums

Harp

Pno *p*

Vln 1 *pppp*

Vln 2 *pppp*

Vla *pppp*

Vc. *pppp*

Cb. *p* *slow gliss.* *ppp* *pppp* *sul E* *sul A*



*molto legato cantabile*

404

Fl. *pppp* *molto legato cantabile* *p*

Ob. *pppp* *molto legato cantabile* *p*

Cl. *pppp* *molto legato cantabile* *p*

Bsn *pppp* *p*

Hr. *pppp*

Tpt. *pppp*

Tbn. *pppp*

Small Drums *pppp*

Tbl. *pppp*

Harp *pppp*

Pno *pppp* *8-11 beats* *pppp*

Vln 1 *pppp*

Vln 2 *pppp*

Vla *pppp*

Vc. *pppp*

Cb. *pppp* *sul A* *sul D* *sul G*



410

Fl.

Ob.

Cl.

Bsn

Harp

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

The musical score for page 71, measures 410-414, features a complex orchestral arrangement. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays melodic lines with various articulations and slurs. The Harp part is mostly silent. The Piano part features a dense, rhythmic accompaniment with triplets and sixteenth notes. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) provides a harmonic foundation with sustained notes and some movement in the lower strings.

416

37  $\frac{2}{4}$  (♩ = 160)

Fl.

Ob.

Cl.

Bsn

till end of breath

legato cantabile sempre

*pp*

*pp*

*pp*

Hn

Tpt

Tbn

Small Drums and Tbl.

Drum

11-19 beats

*mf*  $\leftarrow$  *mf*

Harp

*mf*

*pppp*

Pno

1

2

37

Vln 1

Vln 2

Vla

Vc.

Cb.

*mf*

*pppp*

*mf*

*pppp*

*mf*

*pppp*

*mf*

*pppp*

*mf*

*pppp*

423

6/4 4/4 6/4

Fl.

Ob.

Cl.

Bsn

2-3 beats

*pppp*

Hr

Tpt

Tbn

Harp

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

429

4/4      6/4      4/4 (♩ = 160)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tbl. ♩ = ca 120 (independently)

Mar. *mp* *f* *ff* *f* *mf*

Harp

Pno. 1 4 2 3

Vln 1

Vln 2

Vla.

Vc.

Cb.

\*) any pitch  
beliebige Tonhöhe

(♩ = 160)

435

Fl.

Ob.

Cl.

Bsn

Meno mosso ♩ = 120

Tbl.

Mar.

Small Drums

Meno mosso ♩ = 120

Harp

Pno

Meno mosso ♩ = 120

Vln 1

Vln 2

Vla

Vc.

Cb.

Detailed description of the musical score: The score is for measures 435 to 440. The tempo is 'Meno mosso' with a half note equal to 120 beats. The key signature has one flat. The instruments are arranged in a standard orchestral layout. The Flute, Oboe, and Clarinet parts have long, flowing lines with many slurs. The Bassoon part has a more rhythmic, eighth-note pattern. The Trombone part has a series of eighth notes. The Maracas and Small Drums parts have a complex, syncopated rhythm. The Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts are mostly silent, with some light accompaniment in the Harp and Piano parts. Dynamics include *f*, *mp*, *ff*, *p*, *mf*, and *f*. Articulations include accents and slurs.

Fl.  $\text{♩} = 160$

Ob.  $\text{♩} = 160$

Cl.  $\text{♩} = 160$

Bsn.  $\text{♩} = 90$   $\text{♩} = 72$

Hr.  $\text{♩} = 120$  (take tempo from perc.)

Tpt.  $f$  *poss.*

Tbn.  $f$  *poss.*

Tbl.  $\text{♩} = 120$

Mar.  $f$   $ff$   $mp$   $ff$   $mp$   $f$   $f$   $mp$

Small Drums  $ff$   $f$   $f$   $ff$   $f$   $ff$

Drum  $f$   $f$   $f$   $f$   $f$   $f$

Harp  $\text{♩} = 90$   $\text{♩} = 72$

Pno  $\text{♩} = 90$   $\text{♩} = 72$

Vln 1  $\text{♩} = 90$   $\text{♩} = 72$

Vln 2

Vla

Vc.

Cb.

(♩ = 160)

Fl.

Ob.

Cl.

Bsn

Meno mosso ♩ = 54

Hn

451

*f* *poss.* *sim.* *short* (♩ = 120) *f* *p* *f*  $\frac{3}{4}$   $\frac{4}{4}$

Tpt

*f* *poss.* *sim.* *short* *f* *p* *f*  $\frac{3}{4}$   $\frac{4}{4}$

Tbn

*p* poco a poco molto cresc. *fff* *f* *p* *f*  $\frac{3}{4}$   $\frac{4}{4}$

Tbl.

(♩ = 120) *short* *fff*  $\frac{3}{4}$   $\frac{4}{4}$

Mar.

*fff*  $\frac{3}{4}$   $\frac{4}{4}$

Small Drums

Meno mosso ♩ = 54

Harp

Meno mosso ♩ = 54

Pno

Meno mosso ♩ = 54

Vln 1

Vln 2

Vla

Vc.

Cb.

458 38  $\frac{3}{4}$  ♩ = 40  $\frac{4}{4}$

Fl. *(pp)* to Alto Fl.

Ob. *(pp)* to Cor. Ang.

Cl. *(pp)*

Bsn. *(pppp)* **Meno mosso** ♩ = 40½ ♩ = 40

Hr. *(pppp)* *short* ♩ = 40

Tpt. *(pppp)* *short* *fff*

Tbn. *(pppp)* *short* *fff*

Tbl. *(pppp)* *short* ♩ = 40

Mar. *(pppp)* *short* *fff*

Small Drums *(pppp)* *fff* *f* *fff*

Drum *(pppp)* *fff* *f* *fff* *mf cresc.*

Harp *(pppp)* **Meno mosso** ♩ = 40½ ♩ = 40

Pno *(pppp)* **Meno mosso** ♩ = 40½ ♩ = 40

Vln 1 *(pppp)* 38 ♩ = 40  $\frac{4}{4}$

Vln 2 *(pppp)*

Vla. *(pppp)*

Vc. *(pppp)*

Cb. *(pppp)*



467 *legato*

Alto Fl. *pppp*

Cor. Ang. *legato* *pppp*

Cl. *legato* *pppp*

Bsn. *pppp*

Hn. + till end of breath *ppp*

Tpt. con sord. till end of breath *ppp*

Tbn. con sord. till end of breath *ppp*

Drum *ffff*

Harp

Pno. 4-6 beats

39  $\frac{3}{4}$  ♩ = 80

467

Vln 1 *pppp* (con sord.)

Vln 2 *pppp* (con sord.)

Vla. *pppp* (con sord.) *gliss.*

Vc. *pppp* (con sord.) *gliss.*

Cb. *pppp*

475

Alto Fl. *pppp*

Cor. Ang. *pppp*

Cl. *pppp*

Bsn *pppp*

Hn *pppp* con sord.

Tpt *pppp* con sord.

Tbn *pppp* con sord.

Drum *pppp*

Pno *pppp*

Vln 1 *poco*

Vln 2 *poco*

Vla *poco*

Vc. *poco* *sim.*

Cb. *poco*

3

485

Alto Fl.  $\frac{3}{8}$   $\frac{5}{4}$   $\frac{5}{8}$  *pp* *pppp*

Cor. Ang. *pp* *pppp*

Cl. *pp* *pppp*

Bsn. *pp* *pppp*

Hn. *poco* *sim.* *pp*

Tpt. *poco* *sim.* *pp*

Tbn. *poco* *sim.* *pp*

Drum *pp*

Pno. *pp*

Vln 1  $\frac{3}{8}$   $\frac{5}{4}$   $\frac{5}{8}$  *sim.* *pppp*

Vln 2 *gliss.* *sim.* *pppp*

Vla. *pppp*

Ve. *sim.* *pppp* *pizz.*

Cb. *pp*

489  $\frac{4}{4}$  ♩ = ca 40

Alto Fl. *pp*

Cor. Ang. *pp*

Cl. *pp*

Bsn *pp*

Hn

Tpt

Tbn

Drum *mp*

Harp *fff*

Pno *mp*

489  $\frac{4}{4}$  ♩ = ca 40

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc. *p*

Cb. *p*