

ZACHARY WADSWORTH

Piano Concerto


for piano and orchestra

dedicated to Doris Stevenson and Ronald Feldman

FULL SCORE

SCORE IN C

Score and Performance Notes

- Completed: December, 2017.
- Duration: approximately 30'.
- Dedicated to Doris Stevenson and Ronald Feldman.
- In the fifth movement, measures of 5/8 always break into the pattern 2+3.
- The symbol “” indicates that the player should immediately muffle the sound.

Instrumentation

2 Flutes (Flute 2 doubling on Piccolo)

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Percussion (2 players)

I: Tam-tam (large, T.-t.), Tenor Drum (T.D.), Crash Cymbals (Cym.), Suspended Cymbal (Susp. Cym.), Tambourine (Tamb.), Whip, Small unpitched bells (quiet, serene, hanging on a chain or string), Glockenspiel (Glock.)

II: Bass Drum (large, B.D.), Snare Drum (S.D.), two Triangles (one high, one low), Bell Tree (Bell Tr.), Vibraphone (Vib.), Xylophone (Xyl.)

Piano solo

Strings

Program Note

Concertos are often framed as struggles between an individual (the soloist) and their society (the orchestra). But in this Piano Concerto, I wanted to explore less fraught emotions and relationships; here, the instruments variously work together, cajole each other, teach each other, and even make gentle fun of each other. The first movement, a slow “Invocation,” summons sound from the lowest registers of the piano and orchestra, gradually assembling a melody from these turbulent fragments. The second, a Scherzo, takes a far more positive turn: bright, quick music in the piano and orchestra are occasionally interrupted by the insect buzzing and biting sounds that the title, “Tarantella,” suggests. The middle movement, “Cosmogony,” is slow, as brass and a cello solo lay out a rich bed of sound that contrasts with bright, soft music in the strings, flutes, and percussion. This movement includes the piano’s only real cadenza, as its emotional turbulence gives way to star-like brightness. The fourth movement is a funeral march that begins and ends steadily but lashes out in a violent outburst in its central section. Then, the piece ends with a “Burlesque” Rondo, moving through energetic and sometimes bawdy music to a crashing conclusion.

Zachary Wadsworth’s “vivid, vital, and prismatic” music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, Long Leaf Opera, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his works have been heard in venues around the world, from Washington’s Kennedy Center to Tokyo’s Takinogawa Hall.

As winner of the 2011 King James Bible Trust Award, Wadsworth’s anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composer Awards from ASCAP, and first-prize recognition in competitions sponsored by the American Composers Forum, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics. Wadsworth’s music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and broadcasts on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) has taught at Williams College, the Interlochen Center for the Arts and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

dedicated to Doris Stevenson and Ronald Feldman

Piano Concerto

I. Largo (Invocation)

Zachary Wadsworth
(b. 1983)

Largo, misterioso ♩ = ca. 50

Tam-tam *pp lontano*

Piano *pp sempre legato*
con Ped.

Viola *ppp*

Violoncello *ppp*
div.

Contrabass *pp*
change bow ad lib.

Bsn. I *p cantabile*

Bsn. II *p cantabile*

Pno.

Vla.

Vc. change bow ad lib.

Cb.

Bsn. I *pp*

Bsn. II

T.-t.

Pno.

Vc.

Cb.

A

10

Pno.

Vla.

Vc.

Cb.

ppp

12

Vib.

Pno.

Vla.

Vc.

Cb.

pp

pp

pp spettrale

p

(con Ped.)

14

Vib.

Pno.

Vln. II

Vla.

Vc.

Cb.

p

p

unis.

(pp)

17

Vib.

Pno.

Vln. II

Vla.

Vc.

Cb.

19

Vib.

Pno.

Vln. II

Vla.

Vc.

Cb.

21

Fl. I

Ob. I

Vib.

Pno.

Vln. II

Vla.

Vc.

Cb.

B Più mosso

mp poco marcato

mp poco marcato

ppp

p

pp

pp

pp

change bow ad lib.

change bow ad lib.

24 *poco rit.*

Fl. I
Ob. I
Vla.
Vc.



C **Tempo I** ♩ = ca. 50

27

Fl. I
Ob. I
T.-t.
Vib.
Pno.
Vla.
Vc.
Cb.

29

Cl. I

Cl. II

Bsn. II

Vib.

Pno.

Vln. II

Vla.

Vc.

Cb.

pp spettrale

pp

pp

p

p

31

Fl. I

Fl. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Vib.

Pno.

Vln. II

Vla.

Vc.

Cb.

p

pp

p

pp

pp

pp

p

mp

p

mp

mp

p

mp

p

mp

unis.

D accel.

Fl. I *f marcato*

Fl. II *fmp*

Ob. I *pp* *f marcato*

Ob. II *pp* *fmp*

Cl. I *fmp*

Cl. II *fmp*

Bsn. I *fmp*

Bsn. II *fmp*

Hn. I *mp* *fmp*

Hn. II *mp* *fmp*

Tbn. I *mp* *fmp*

Tbn. II *mp* *fmp*

Tba. *fmp*

T.-t. *mf*

B. D.

Vib. *mf* *f*

Pno. *f* *f marcato*

Vln. I *f marcato*

Vln. II *f marcato*

Vla. *f marcato*

Vc. *f marcato*

Cb. *f marcato*

36

Fl. I

Fl. II *fmp* *f*

Ob. I *f* *mp*

Ob. II *fmp* *f* *mp*

Cl. I *fmp* *fmp*

Cl. II *fmp* *f* *mp*

Bsn. I *fmp* *fmp* *mf*

Bsn. II *fmp* *fmp* *mf*

Hn. I *fmp* *fmp* *mf*

Hn. II *fmp* *fmp* *mf*

Tpt. I *fmp* *fmp* *mf*

Tpt. II *fmp* *fmp* *mf*

Tbn. I *fmp* *fmp* *mf*

Tbn. II *fmp* *fmp* *mf*

Tba. *fmp* *fmp* *mf*

T.-t. *f*

B. D. *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Brillante ♩ = ca. 80

39

Fl. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Fl. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Ob. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Ob. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Cl. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Cl. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Bsn. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Bsn. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Hn. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Hn. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Tpt. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Tpt. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Tbn. I *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Tbn. II *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Tba. *ffp* *ff* *sfp* *ff* *sfp* *sfp* *ff*

Cym. *f*

T. D. *f* *mp* *f*

S. D. *f* *mp* *f*

B. D.

Pno. *ff*

Vln. I *ff* *ff* *tutta forza* *sfp* *ff* *sfp* *sfp* *ff*

Vln. II *ff* *ff* *tutta forza* *sfp* *ff* *sfp* *sfp* *ff*

Vla. *ff* *ff* *tutta forza* *sfp* *ff* *sfp* *sfp* *ff*

Vc. *ff* *ff* *tutta forza* *sfp* *ff* *sfp* *sfp* *ff*

Cb. *ff* *ff* *tutta forza* *sfp* *ff* *sfp* *sfp* *ff*

div. unis. div. unis. div.

43

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf legatissimo

mf

mp

unis. div.

rit. **E** Tempo I ♩ = ca. 50

47

Fl. I *mp* *p*

Fl. II *mp* *p* to Picc.

Cl. I *mp* *p*

Cl. II *mp* *p*

Bsn. I *mp* *p*

Bsn. II *mp* *p*

Tbn. I *mp* *p*

Tbn. II *mp* *p*

Tba. *mp* *p*

T.-t. *pp*

B. D. *mp*

Pno. *mp* *p* *pp* molto legato 6

Vla. *mp* *p cant.* *pp cant.*

Vc. *mp* *p cant.* *pp cant.* *div.* *unis.*

Cb. *mp* *p* *pp cant.*

54

Bsn. I *pp*

Bsn. II *pp*

Vib. *pp* spettrale
p

Pno. *6* *6* *7* *6*

Vc. change bow ad lib.

Cb. change bow ad lib.

56

Bsn. I *pp*

Bsn. II *pp*

Vib.

Pno. *6* *7* *7*

Vc.

Cb.

58

Bsn. I *ppp* *pp*

Bsn. II *ppp* *pp*

Vib.

Pno. *7* *7* *7*

Vc.

Cb.

molto rit.

60 **rit.**

The musical score consists of seven staves. The top two staves are for Bsn. I and Bsn. II, both in bass clef with a key signature of one sharp (F#). They play a melodic line with dynamics *pp* and *ppp*. The T.-t. staff is for Timpani, showing a single drum roll with a *ppp* dynamic. The Vib. staff is for Vibraphone, showing sustained chords with a *ppp* dynamic. The Pno. staff is for Piano, featuring a complex texture with a seven-note arpeggiated figure in the right hand and a melodic line in the left hand, with dynamics *ppp*. The Vc. and Cb. staves are for Violoncello and Contrabass, both in bass clef with a key signature of one sharp, playing a melodic line with dynamics *ppp*.

PERUSALSCOPE

II. Scherzo (Tarantella)

Allegro non troppo ♩ = ca. 138

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Piccolo:** *mp*
- Flute I:** *mp*
- Oboe I:** *f*
- Oboe II:** *mf*
- Clarinet I in Bb:** *mf poco stacc.*, *mp*
- Clarinet II in Bb:** *mf poco stacc.*, *mp*
- Bassoon I:** *mf poco stacc.*
- Bassoon II:** *mf poco stacc.*
- Horn I in F:** *p*
- Horn II in F:** *p*
- Trombone I:** *p*
- Trombone II:** *p*
- Suspended Cymbal:** *mf*, *scrape with triangle beater*
- Piano:** *f*, *p*, *poco Ped.*
- Violin I:** *mf*, *pizz.*, *arco*, *pp*
- Violin II:** *mf*, *pizz.*, *arco*, *pp*
- Viola:** *mf*, *pizz.*, *arco*, *pp*
- Violoncello:** *mf*, *mp*
- Contrabass:** *mf*, *mp*

12 **F**

Picc. Fl. I Ob. I Cl. I Cl. II Bsn. I Bsn. II Two Tri. Pno. Vln. I Vln. II Vla. Vc. Cb.

mp *mf gioioso* *pizz.* *mp pizz.* *mp* *mp* *mp*

18

Picc. Fl. I Ob. I Ob. II Cl. I Cl. II Pno. Vln. I Vln. II Vla. Vc. Cb.

mp *mp* *mp*

23

Picc. *mf*

Fl. I *mf*

Ob. I *mp* *mp* *mp* *mp* *p* *mf*

Ob. II *mp* *mp* *mp* *mp* *p* *mf*

Cl. I *mf*

Cl. II *mf*

Glock. *mf*

Pno. $\left(\frac{3}{4}\right)$ $\left(\frac{6}{8}\right)$ $\left(\frac{3}{4}\right)$ $\left(\frac{6}{8}\right)$ *(mf)*

Vln. I *mf* arco div.

Vln. II *mf* arco div.

Vla. *mf* arco

Vc. ϕ

Cb. ϕ

32

Picc. *pp*

Fl. I *pp*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Glock. *pp*

Pno. *pp*

Vln. I *pizz., unis.* *p*

Vln. II *pizz., unis.* *p*

Vla. *pizz., unis.* *p*

||

G *poco rit.* play freely with hands

37

Bells *pp* *p* *pp* *p* *pp*

Two Tri. *pp* *p* *pp* *p* *pp*

45 **a tempo** (♩ = ca. 138)

H

Fl. I *mp*

Fl. II *mp*

Ob. I *f* *mp*

Ob. II *mf*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Bsn. II *mp*

Two Tri. *mp*

Pno. *ppp sussurando* *ff* *mf gioioso*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *mp*

Cb. *mp*

63

Fl. I *mf*

Fl. II *mf*

Ob. I *mp* *mp* *mp* *mp* *p* *mf*

Ob. II *mp* *mp* *mp* *mp* *p* *mf*

Cl. I *mf*

Cl. II *mf*

Glock. *mf*

Pno.

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vc.

Cb.

8va-----7

Detailed description: This is a page of a musical score for orchestra and piano, starting at measure 63. The score is arranged in a standard orchestral format with staves for Flute I and II, Oboe I and II, Clarinet I and II, Glockenspiel, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and strings play melodic lines, while the piano provides harmonic accompaniment. Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). A large watermark 'PERUSAL SCORE' is overlaid on the page.

72

Fl. I *pp* poco rit.

Fl. II *pp* to Picc.

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Bells *pp* *p* *pp* *p* *pp* play freely with hands

Glock. *pp*

Two Tri. *pp* *p* *pp* *p* *pp*

Pno. *pp*

Vln. I *p* pizz., unis.

Vln. II *p* pizz., unis.

Vla. *p* pizz., unis.

85 **I** a tempo (♩. = ca. 138) to Flute II

Picc. *pp* misterioso

Fl. I *pp* misterioso

Ob. I *pp* misterioso *p*

Ob. II *pp* misterioso *p* *pp*

Cl. I *pp* misterioso *p*

Cl. II *pp* misterioso

Bsn. I *pp* misterioso *p*

Bsn. II *p*

Pno. (loco) *ppp* sussurando

Vln. I arco *pp* misterioso *p*

Vln. II arco *pp* misterioso *p*

Vla. arco *pp* misterioso *p*

Vc. arco *pp* misterioso *p*

poco rit.

93

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

T. D.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

molto

f sub.

ff

p

molto

f sub.

ff

mp

p

molto

f

ff

p

molto

f

ff

mp

p

con slancio

mp

sf

mf

f

senza Ped.

mp

f sub.

f sub.

f sub.

f sub.

f sub.

arco

f sub.

ff

f sub.

ff

ff

Bruscamente ♩ = ca. 132

101

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Tba.

T.-t.

Pno.

Vla.

Vc.

Cb.

mp

f

mf

arco

pizz.

109 **K**

Fl. I *f*

Fl. II *f*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Tbn. I *mf*

Tbn. II *mf*

Tba. *mf*

Whip *mf*

Xyl. *f* *gliss.* *f*

Pno. *ff feroce*

Vla. *mf*

Vc. *mf*

Cb. *mf*

115

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Susp. Cym.

Whip

Xyl.

Pno.

Vla.

Vc.

Cb.

f

ff

mf

p

gliss.

127

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Susp. Cym.

Pno.

Vln. I

Vln. II

Vla.

f

p

134

Fl. I *ff* *f* *ff* *f*

Fl. II *ff* *f* *ff* *f*

Ob. I *ff* *f* *ff* *f*

Ob. II *ff* *f* *ff* *f*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff* *f* *ff* *f*

Tpt. II *ff* *f* *ff* *f*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

Susp. Cym. *mf* *p* *mf* *p*

Xyl. *f*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *arco* *ff*

Cb. *ff*

146 **M** a tempo (♩ = ca. 132)

Fl. I *f*

Fl. II *f*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Tbn. I *mf*

Tbn. II *mf*

Tba. *mf*

Whip *mf*

Xyl. *f* gliss. *f* gliss.

Pno. *ff* sub.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf*

152

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Susp. Cym.

Whip

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

p

gliss.

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *fp* *fp* *fp* *sim.* *sf*

Hn. II *fp* *fp* *fp* *sim.* *sf*

Tpt. I *f* *sf*

Tpt. II *f* *sf*

Tbn. I *f* *ff*

Tbn. II *fp* *fp* *fp* *sim.* *sf*

Tba. *f* *sf*

T. D. *mf* *f*

B. D. *mf* *f*

Pno. *feroce* *sf*

Vln. I *f* *gliss.* *div.* *gliss.* *gliss.* *gliss.* *ff mp*

Vln. II *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ff*

Vla. *f* *gliss.* *div.* *gliss.* *gliss.* *gliss.* *ff*

Vc. *f* *div. arco* *gliss.* *gliss.* *gliss.* *gliss.* *ff unis., pizz.*

Cb. *f* *ff*

poco accel.

164

164

Picc. *p*

Fl. I *p* *pp* *p*

Cl. I *p*

Cl. II *p*

Hn. I *mf cant.* *mp* *mf*

Vln. I *p* *pp*

Vln. II *mp* *p* *pp*

Vc. *mp* *p*

174

N Tempo I ♩ = ca. 138 (♩ = ♩)

174

Picc. *mp*

Fl. I *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Bsn. II *mp*

Hn. I *mp*

Two Tri. *mp*

Pno. *mf gioioso* *poco Ped.*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

Picc. *mf*

Fl. I *mf*

Ob. I *mp* *p* *mf*

Ob. II *mp* *p* *mf*

Cl. I *mf*

Cl. II *mf*

Glock. *mf*

Pno. *mf*

Vln. I *mf* *div. V arco*

Vln. II *mf* *div. V arco*

Vla. *mf* *arco*

Vc. *mf*

Cb. *mf*

192 *to Flute II*

Picc. *pp*

Fl. I *pp*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Glock. *pp*

B. D. *p* *mf* *p*

Pno. *mf* *pp*

Vln. I *pizz., unis.* *p*

Vln. II *pizz., unis.* *p*

Vla. *pizz., unis.* *p*

199

O

Fl. I *mp sub.*

Fl. II *mp*

Ob. I *mp*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Bsn. II *mp*

Two Tri. *mp*

Pno. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

206

Fl. I

Fl. II

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Pno. *mf*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

213

Fl. I *mf* *pp*

Fl. II *mf* to Picc.

Ob. I *p* *mf* *p*

Ob. II *p* *mf* *p*

Cl. I *mf* *p*

Cl. II *mf* *p*

Glock. *mf* *pp*

B. D. *p* *mf* *p*
run wire brush over surface

Pno. *mf* *pp*

Vln. I *mf* *p*
div. Varco

Vln. II *mf* *p*
div. arco

Vla. *mf* *p*
arco

Vc. *p*

Cb. *p*

pizz., unis.

pizz., unis.

pizz., unis.

8va

223 **P** **Q**

to Flute II

Picc. *pp* misterioso

Fl. I *pp* misterioso

Ob. I *pp* misterioso *p* *pp*

Ob. II *pp* misterioso *p* *pp*

Cl. I *pp* misterioso *pp* *mp*

Cl. II *pp* misterioso *mp*

Bsn. I *pp* misterioso *p* *pp* *mp*

Bsn. II *p* *pp* *mp*

Glock.

Pno. *ppp* *sussurando* (loco) *p*

Vln. I arco *pp* misterioso *p* *pp* *mp* pizz.

Vln. II arco *pp* misterioso *p* *pp* *mp* pizz.

Vla. arco *pp* misterioso *p* *pp* *mp* pizz.

Vc. arco *pp* misterioso *p* *pp*

232

Fl. I *p*

Fl. II *p*

Ob. I *f*

Ob. II *mf*

Cl. I *mf* *mp* *mf* *p*

Cl. II *mf* *mp* *mf* *p*

Bsn. I *mf* *mp* *mf*

Bsn. II *mf* *mp* *mf*

Hn. I *p* *p*

Hn. II *p* *p*

Tpt. I *mp*

Tbn. I *p* *p*

Tbn. II *p* *p*

Susp. Cym. with triangle beater *mf* *mf*

Vib. *mp*

Pno. *f* *p* *f* *p* *mp*

Vln. I Varco *mf pp* arco *mp* pizz. *mf pp* arco *mp* pizz.

Vln. II *mf pp* arco *mp* pizz. *mf pp* arco *mp* pizz.

Vla. *mf pp* arco *mp* pizz. *mf pp* arco *mp* pizz.

Vc. pizz. *mp* *mf* *mp* *mf* *mp*

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

PERUSSALSCO PREVIEW

242

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Whip

Xyl.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

f

p

ff

ff sub.

to Picc.

mp

ppp

f

p

arco

8va

8sub

4

III. Adagio (Cosmogony)

Adagio ♩ = ca. 80

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Piccolo:** *pp* delicato (like a harmonic)
- Flute I:** *pp* delicato (like a harmonic)
- Clarinet I in Bb:** *pp* delicato
- Clarinet II in Bb:** *pp* delicato
- Bassoon I:** *pp* delicato
- Bassoon II:** *pp* delicato
- Horn I in F:** *mp* > *p*
- Horn II in F:** *mp* > *p*
- Trumpet I in C:** (no specific markings)
- Trumpet II in C:** (no specific markings)
- Trombone I:** *p* espress., *mp* > *p*, *mp* >
- Trombone II:** *p* espress., *mp* > *p*, *mp* >
- Violin I:** *p* delicato, div., I. sul D
- Violin II:** *p* delicato, div., II. sul G, I. sul C
- Viola:** *p* delicato
- Violoncello Solo:** *mp* espressivo, V
- Violoncello:** sul C, *p* delicato
- Contrabass:** arco, *p* delicato

rit. a tempo (♩ = ca. 80) poco accel. poco rit. a tempo I (♩ = ca. 80)

11

Picc. *p*

Fl. I *p*

Ob. I *p* *mp* *p*

Ob. II *p* *mp* *p*

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Bsn. II *p*

Hn. I *p* *mp* *p*

Hn. II *p* *mp* *p*

Tbn. I *p* *mp* *p* *p espress.*

Tbn. II *p* *mp* *p* *p espress.*

Tba. *mp* *p*

Vln. I *p*
I. sul E

Vln. II *p*
II. (ord.)

Vla. *p*

Vc. Solo *mf* *mp* *p*

Vc. *p*

Cb. *p*

rit. **R** a tempo (♩ = ca. 80)

Picc. *pp* delicato

Fl. I *pp* delicato

Cl. I *pp* delicato

Cl. II *pp* delicato

Bsn. I *pp* delicato

Bsn. II *pp* delicato

Hn. I *p*

Hn. II *p*

Tbn. I *pp* *p*

Tbn. II *pp* *p*

Vln. I *pp* delicato *p* delicato

Vln. II I. ord. *pp* delicato I. sul E I. sul D I. II. sul D II. sul D II. sul A II. sul G II. sul C II. sul G II. sul C

Vla. *pp* delicato *p* delicato I. sul C II. sul C

Vc. Solo *mp* *mf* *mp* molto espr. *mf*

Vc. *pp* delicato *p* delicato

Cb. *pp* delicato *p* delicato

Performance Instructions: I. (ord.), I. II. sul D, I. sul G, II. sul C, div., V

30 **S** poco accel. . . Andante ♩ = ca. 92

Picc. *p sempre*

Fl. I *p sempre*

Cl. I *ppp*

Cl. II *ppp*

Bsn. I

Bsn. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock. *pp l.v.*

Vib. *pp*

Pno. *p molto rubato*
molto Ped.

Vln. I unis. *ppp*

Vln. II unis. *ppp*

Vla. unis. *ppp*

Vc. Solo *poco f* *p*

Vc.

Cb.

38 T

Picc. *ppp*

Fl. I *ppp*

Cl. I *ppp*

Cl. II *ppp*

Glock.

Vib. *p* *pp*

Pno. *dolciss.*

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

45

Picc.

Fl. I *ppp*

Cl. I *ppp*

Cl. II *ppp*

Glock.

Vib. *p* *pp*

Pno.

Vln. I *mp* *ppp* *div.* *unis.*

Vln. II *mp* *ppp* *div.* *unis.*

Vla. *mp* *ppp* *mp*

poco rit.

53

Picc. *p*

Cl. I *p*

Cl. II *pp*

Glock. *p*

Vib. *pp* *ppp*

Pno. *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *pp* *ppp*

sul A, unis.



Meno mosso, molto rubato

57

Pno. *pp* *delicato*

poco Ped.



rit.

U Tempo I ♩ = ca. 80

60

Tbn. I *p* *espress.*

Tbn. II *p* *espress.*

Pno. *p*

62

Picc. *pp* *delicato*

Fl. I *pp* *delicato*

Cl. I *pp* *delicato*

Cl. II *pp* *delicato*

Bsn. I *pp* *delicato*

Bsn. II *pp* *delicato*

Tbn. I *mp* *p*

Tbn. II *mp* *p*

Vln. I *p* *delicato* div.

Vln. II *p* *delicato* div. I, sul D II, sul G I, sul E

Vla. *p* *delicato* div. I, sul C

Vc. Solo *mp* *espress.* *mf*

Vc. *p* *delicato* sul C

Cb. *p* *delicato* arco

72 **V** **W**

Picc. *pp* *delicato*

Fl. I *pp* *delicato*

Cl. I *pp* *delicato*

Cl. II *pp* *delicato*

Bsn. I *pp* *delicato*

Bsn. II *pp* *delicato*

Hn. I *p*

Hn. II *p*

Tbn. I *p*

Tbn. II *p*

Pno. *pp*
molto Ped.

Vln. I *p* *delicato*
I. (ord.)

Vln. II *p* *delicato*
I. sul D
II. sul G
I. sul C

Vla. *p* *delicato*
I. sul G
II. sul C

Vc. Solo *mp* *cant.*
mf *f* *p*

Vc. *p* *delicato*
div.

Cb. *p* *delicato*

81 **poco accel.** . . . **Andante** ♩ = ca. 92

Picc. *p*

Fl. I *p*

Cl. I *ppp*

Cl. II *ppp*

Glock. *pp sempre, l.v.*

Vib. *pp*

Pno. *p molto rubato* triplets sim.

Vln. I unis. *ppp unis.*

Vln. II *ppp unis.*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

87 **X**

Picc. *p*

Fl. I *mp* *p*

Cl. I *ppp*

Cl. II *pp*

Glock. *ppp*

Vib. *p* *pp*

Pno. *dolciss.*

Vln. I *mp* *ppp unis.*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

94

Picc.

Fl. I

Cl. I

Cl. II

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

The musical score for page 94 includes the following parts and markings:

- Picc.**: Piccolo part, starting with a triplet of eighth notes.
- Fl. I**: Flute I part, featuring a triplet of eighth notes.
- Cl. I**: Clarinet I part, starting with a *ppp* dynamic.
- Cl. II**: Clarinet II part, starting with a *ppp* dynamic.
- Glock.**: Glockenspiel part, with a single note.
- Vib.**: Vibraphone part, with a *p* dynamic followed by a *pp* dynamic.
- Pno.**: Piano part, featuring triplets and a *sim.* (sustained) marking.
- Vln. I**: Violin I part, with *mp* and *ppp* dynamics, and a *div.* (divisi) marking.
- Vln. II**: Violin II part, with *mp* and *ppp* dynamics, and a *div.* marking.
- Vla.**: Viola part, with *mp* and *ppp* dynamics.

poco rit.

Tempo I ♩ = ca. 80

Y

101

Picc. *p* *pp* *delicato*

Fl. I *pp* *delicato*

Cl. I *p* *pp* *delicato*

Cl. II *pp* *pp* *delicato*

Bsn. I *pp* *delicato*

Bsn. II *pp* *delicato*

Hn. I *p*

Hn. II *p*

Tbn. I *p*

Tbn. II *p*

Tba. *p*

Glock. *p*

Vib. *pp* *ppp*

Pno. *mp* *espr.*

Vln. I *ppp* *div.* *p* *delicato*

Vln. II *ppp* *div.* I. sul D *p* *delicato* II. sul G *p* *delicato*

Vla. *ppp* *div.* I. sul C *p* *delicato*

Vc. *pp* *ppp* *(tutti)* *mp* *espr.*

Cb. *p* *delicato*

108

rit.
to Flute II

Picc.

Fl. I

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mf

mf

f

mp

I. (ord.)

(ord., div.)

I. II. sul D

I. sul A

I. sul G

II. sul C

unis.

cant.

V

mp

Liberamente $\text{♩} = \text{ca. } 72$

115 **Z**

Cl. I *f*

Cl. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *p* *poco f*

Hn. II *p* *poco f*

Tbn. I *poco f*

Tbn. II *poco f*

Tba. *poco f*

Pno. *pp delicato* *poco Ped.* *f appassion.*

Vln. I *unis.* *p* *f*

Vln. II *unis.* *p* *f*

Vla. *p* *f*

Vc. *p* *div.* *f*

Cb. *p* *f*

118

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Bsn. II *p*

Hn. I *p*

Hn. II *p*

Tbn. I *p*

Tbn. II *p*

Tba. *p*

Pno. *mp cant.* *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

molto Ped.

121

Pno. *mp cant.* *pp*

124

Pno. *mp cant.* *mf* *pp*

Vln. I *ppp* *div.*

Vln. II *ppp* *div.*

Vla. *pp* *div.*

Vc. *pp* *div.*

Cb. *pp*

rit. **AA** *Tempo I* *accel.*

Lontano ♩ = ca. 92

131

Glock.

Vib.

(both hands)
8^{va}

Pno.

mp luminoso

Vln. I

Vln. II

Vla.

Vc.

Cb.

137

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

IV. March (Cortège)

Quasi marcia ♩ = ca. 66

Flute I *p ritmico*

Flute II *p ritmico*

Oboe I *p ritmico*

Oboe II *p ritmico*

Clarinet I in Bb *p ritmico*

Clarinet II in Bb *p ritmico*

Bassoon I *p ritmico*

Bassoon II *p ritmico*

Piano *pp* *mp risoluto* *pp* *mp*
8^{va} con Ped.

Violoncello *p monotono*

Contrabass *p monotono*

10

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno. *pp* *mp* *pp* *mp*
8^{va}

Vc.

Cb.

19

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno.

Vc.

Cb.

BB

to Piccolo

f

mp

mf

p ritmico

p

8^{ub}

27

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Pno.

Vln. II

Vla.

Vc.

Cb.

mp risoluto

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

sim.

p monotono

p

36

Fl. I *mp* *mf* *mp* *f*

Ob. I *mp* *mf* *mp* *f*

Ob. II *mp* *mf* *mp* *f*

Cl. I *mp* *mf* *mp* *f*

Cl. II *mp* *mf* *mp* *f*

Bsn. I *mp* *mf* *mp* *f*

Bsn. II *f*

Hn. I *mp* *mf* *mp* *f*

Hn. II *mp* *mf* *mp* *f*

Tpt. I *mp* *mf* *mp* *f*

Tpt. II *mp* *mf* *mp* *f*

Tbn. I *mp* *mf* *mp* *f*

Tbn. II *mp* *mf* *mp* *f*

Pno.

Vln. II

Vla.

Vc. *f*

Cb. *f*

46 CC

Fl. I *mf* *p* (ritmico)

Ob. I *mf* *p* (ritmico)

Ob. II *mf* *p* (ritmico)

Cl. I *mf* *p* ritmico

Cl. II *mf* *p* ritmico

Bsn. I *mf* *p* ritmico

Bsn. II *p* ritmico

Hn. I *mf* *p*

Hn. II *mf* *p*

Tpt. I *mf* *p*

Tpt. II *mf* *p*

Tbn. I *mf* *p*

Tbn. II *mf*

T. D. *mp* quasi marcia

Pno. *pp*
8^{va}.....

Vln. II *(p)*

Vla. *(p)*

Vc. *(p)*

Cb. *(p)*

Musical score for orchestra and strings, measures 55-64. The score includes parts for Flute I, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Timpani, Snare Drum, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics such as *pp*, *p*, *mp*, and *ppp*. Performance instructions include *snare on*, *mp quasi marcia*, and *uniso.* (unison).

68 **DD**

Picc. *ff brutale*

Fl. I *ff brutale*

Ob. I *ff brutale*

Ob. II *ff brutale*

Cl. I *ff brutale*

Cl. II *ff brutale*

Bsn. I *ff brutale*

Bsn. II *ff brutale*

Hn. I *ff brutale*

Hn. II *ff brutale*

Tpt. I *ff brutale*

Tpt. II *ff brutale*

Tbn. I *ff brutale*

Tbn. II *ff brutale*

Tba. *ff brutale*

T.-t. *ff*

B. D. *ff*

Pno. *ff brutale*

Vln. I *ff brutale*

Vln. II *ff brutale*

Vla. *ff brutale*

Vc. *ff brutale*

Cb. *ff brutale*

This page of the musical score, numbered 61, contains the following parts:

- Picc.** (Piccolo)
- Fl. I** (Flute I)
- Ob. I** (Oboe I)
- Ob. II** (Oboe II)
- Cl. I** (Clarinet I)
- Cl. II** (Clarinet II)
- Bsn. I** (Bassoon I)
- Bsn. II** (Bassoon II)
- Hn. I** (Horn I)
- Hn. II** (Horn II)
- Tpt. I** (Trumpet I)
- Tpt. II** (Trumpet II)
- Tbn. I** (Tenor Trombone I)
- Tbn. II** (Tenor Trombone II)
- Tba.** (Tuba)
- T.-t.** (Timpani)
- B. D.** (Bass Drum)
- Pno.** (Piano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score begins at measure 75. The woodwind and brass sections feature complex rhythmic patterns and melodic lines. The strings provide a steady accompaniment. The piano part includes chords and arpeggiated figures. A large watermark 'PERUSSA' is visible across the page.

* if a Bösendorfer is not available, the low F# may be played as the typical low A (here and in m. 85).

83

EE

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

T.-t.

T. D.

S. D.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

pp sub. div.

p malinconico

p

pp sub. div.

pp sub. div.

pp sub. div.

pp sub.

pp sub.

93 **rit.** **FF** **Mesto** ♩ = ca. 52

Cl. I

Bsn. I

Bsn. II

T. D.

S. D.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *p*

p malinconico

pp

div.

unis.

p

103

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p risoluto *mp* *pp*

8vb

(sul G) *port.* *mp* *p*

(sul G) *port.* *mp* *p*

(sul G) *port.* *mp* *p*

(sul G) *port.* *mp* *p*

div. *unis.*

div. *unis.*

port. *p* *pp*

port. *p* *pp*

port. *p* *pp*

port. *p* *pp*

112 (non rit.)

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

T. t.

T. D.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

port.

div.

unis.

pizz.

8^{va}

8^{vb}

Detailed description: This page of a musical score, numbered 64, covers measures 112 to 116. The tempo is marked '(non rit.)'. The score is arranged in a system with staves for Flute I, Oboe I, Oboe II, Clarinet I, Clarinet II, Trumpet, Trombone, Bass Drum, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds (Flute, Oboe, Clarinet) and Piano parts begin in measure 112 with a piano (*p*) dynamic. The strings (Violin I, Violin II, Viola, Violoncello) enter in measure 113 with a piano (*p*) dynamic and a portando (*port.*) marking. The Piano part features a dynamic shift from *p* to *mp* in measure 113 and then to *pp* in measure 114. The Trombone and Bass Drum parts enter in measure 115 with a pianissimo (*pp*) dynamic. The Viola part includes a 'div.' (divisi) marking in measure 113 and a 'unis.' (unison) marking in measure 114. The Violoncello and Contrabass parts include a 'pizz.' (pizzicato) marking in measure 115. The score concludes in measure 116 with a final *pp* dynamic. A large 'PERUSAL SCORE' watermark is visible across the page.

Allegro ♩ = ca. 126

rit.

Piccolo

Flute I
f brillante

Oboe I
f brillante

Oboe II
f brillante

Clarinet I in Bb
f brillante

Clarinet II in Bb
f brillante

Bassoon I
f brillante

Bassoon II
f brillante

Horn I in F
f brillante

Horn II in F
f brillante

Trumpet I in C

Trumpet II in C

Trombone I
f brillante

Trombone II
f brillante

Tuba

Tenor Drum
mp

Snare Drum
mp

Piano
ff con forza

Violin I
f brillante

Violin II
f brillante

Viola
f brillante arco

Violoncello
f brillante

Contrabass

GG

to Flute II

10

Picc. *f* *ff*

Fl. I *f* *ff* *mf preciso*

Fl. II *mf preciso*

Ob. I *f* *ff*

Ob. II *f* *ff*

Cl. I *mf preciso*

Cl. II *mf preciso*

Bsn. I *f* *ff*

Bsn. II *f* *ff*

Hn. I *f* *ff*

Hn. II *f* *ff*

Tpt. I *f* *ff*

Tpt. II *f* *ff*

Tbn. I *f* *ff*

Tbn. II *f* *ff*

Tba. *f* *ff*

Pno. *f* *ff* *f* *mp preciso*

Vln. I *f* *ff* *mp preciso* (measured)

Vln. II *f* *ff* *mp preciso* (measured)

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

This page contains a musical score for measures 19 through 26. The instruments and their parts are as follows:

- Fl. I:** Treble clef, eighth-note patterns, dynamics *f* and *mf*.
- Fl. II:** Treble clef, eighth-note patterns, dynamics *f* and *mf*.
- Ob. I:** Treble clef, rests, then eighth-note patterns, dynamics *mp*, *mf*, *mp*.
- Ob. II:** Treble clef, rests, then eighth-note patterns, dynamics *mp*, *mf*, *mp*.
- Cl. I:** Treble clef, eighth-note patterns, dynamics *f* and *mf*.
- Cl. II:** Treble clef, eighth-note patterns, dynamics *f* and *mf*.
- Bsn. I:** Bass clef, rests, then eighth-note patterns, dynamics *f* and *mf*.
- Bsn. II:** Bass clef, rests, then eighth-note patterns, dynamics *f* and *mf*.
- Pno.:** Grand staff, complex accompaniment with dynamics *ff*, *mp*, *mf*, *mp*, *f*.
- Vln. I:** Treble clef, sustained notes, dynamics *mf* and *mp*.
- Vln. II:** Treble clef, sustained notes, dynamics *f*, *mf*, *mp*, with *pizz.* and *arco* markings.
- Vla.:** Alto clef, sustained notes, dynamics *f* and *mf*, with *pizz.* marking.
- Vc.:** Bass clef, sustained notes, dynamics *f* and *mf*, with *pizz.* marking.
- Cb.:** Bass clef, sustained notes, dynamics *ff* and *mf*, with *pizz.* marking.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark 'PERFORMING ARTS' is visible across the page.

28

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mp

mf

f

f

f

f

ff

mp

mf

mp

mf

f

f

f

f

ff

pizz.

This page of a musical score, numbered 69, contains the following parts and markings:

- Fl. I:** *mf* (mezzo-forte), *mf cant.* (cantabile mezzo-forte)
- Fl. II:** *mf*, *to Picc.* (piccolo)
- Ob. I & II:** *mp* (mezzo-piano), *f cant.* (cantabile forte) transitioning to *mf*
- Cl. I & II:** *mf*, *f* (forte) transitioning to *mf*
- Bsn. I & II:** *mf*, *f* transitioning to *mf*
- Hn. I & II:** *f cant.* transitioning to *mf*
- Tpt. I & II:** *f cant.* transitioning to *mf*
- Tbn. I & II:** *f cant.* transitioning to *mf*
- Tba.:** *f* transitioning to *mf*
- S. D. (Soprano Drum):** *mp*
- Pno. (Piano):** *f* (forte) in the left hand, *ff* (fortissimo) and *mp* (mezzo-piano) in the right hand
- Vln. I & II:** *mp* (mezzo-piano), *f* (forte) transitioning to *mf* (mezzo-forte)
- Vla. (Viola):** *mf*, *f* transitioning to *mf*
- Vc. (Violoncello):** *mf*, *f* transitioning to *mf*
- Cb. (Contrabasso):** *mf*, *f* transitioning to *mf*

The score includes various musical notations such as dynamics, articulation marks, and performance instructions like *arco* and *cant.*

rit.

molto accel.

46 **HH**

Picc. *ff*

Fl. I *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

T. D. *mp*

S. D. *f*

Pno. *ff con forza*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

55 **II** **Tempo I** ♩ = ca. 126
to Flute II

Picc. *ff*

Fl. I *ff* *mf preciso*

Fl. II *mf preciso*

Ob. I *ff*

Ob. II *ff*

Cl. I *mf preciso*

Cl. II *mf preciso*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

Pno. *f preciso*

Vln. I *ff* *mp preciso* (measured)

Vln. II *ff* *mp preciso* (measured)

Vla. *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score, numbered 72, contains staves for various instruments. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, and Contrabass. The brass section includes Trumpet I and II. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The piano part is also present. The score is marked with dynamic levels such as *f*, *mf*, *mp*, *ff*, and *arco*. A large watermark reading 'PREVIEW' is overlaid diagonally across the page.

63

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

ff

arco

pizz.

This page of a musical score, numbered 73, contains the following parts and dynamics:

- Fl. I:** Dynamics *f* and *mf*.
- Fl. II:** Dynamics *f* and *mf*.
- Ob. I:** Dynamics *mp*, *mf*, and *mp*.
- Ob. II:** Dynamics *mp*, *mf*, and *mp*.
- Cl. I:** Dynamics *f* and *mf*.
- Cl. II:** Dynamics *f* and *mf*.
- Bsn. I:** Dynamics *f* and *mf*.
- Bsn. II:** Dynamics *f* and *mf*.
- Pno.:** Dynamics *ff*, *mp*, *mf*, *mp*, and *f*.
- Vln. I:** Dynamics *mf* and *mp*.
- Vln. II:** Dynamics *f*, *mf*, and *mp*. Includes markings *pizz.* and *arco*.
- Vla.:** Dynamics *f* and *mf*.
- Vc.:** Dynamics *f* and *mf*.
- Cb.:** Dynamics *ff* and *mf*.

89

Fl. I *mp*

Fl. II *mp*

Ob. I *f* *5* *ff* *f* *5* *p*

Ob. II *f* *5* *ff* *f* *5* *p*

Cl. I *mp*

Cl. II *mp*

Bsn. I *f* *5* *ff* *f* *5* *p*

Bsn. II *f* *5* *ff* *f* *5* *p*

Hn. I *f* *energico* *ff* *mp*

Hn. II *f* *energico* *ff* *mp*

Tpt. I *ff* *mp*

Tpt. II *ff* *mp*

Pno. *mf* *preciso*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

This page contains a musical score for measures 97 through 104. The instruments are arranged as follows from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Tuba (Tba.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 97: Fl. I and Fl. II play eighth-note patterns. Cl. I and Cl. II play sixteenth-note patterns. Pno. plays a complex arpeggiated figure. Vln. I and Vln. II play sustained chords. Vla. and Vc. are silent.

Measure 98: Similar to measure 97, with dynamic markings *mf* for Fl. I, Fl. II, Cl. I, and Cl. II.

Measure 99: Similar to measure 97, with dynamic markings *mf* for Fl. I, Fl. II, Cl. I, and Cl. II.

Measure 100: Similar to measure 97, with dynamic markings *mf* for Fl. I, Fl. II, Cl. I, and Cl. II.

Measure 101: Similar to measure 97, with dynamic markings *mf* for Fl. I, Fl. II, Cl. I, and Cl. II.

Measure 102: Similar to measure 97, with dynamic markings *mf* for Fl. I, Fl. II, Cl. I, and Cl. II.

Measure 103: Similar to measure 97, with dynamic markings *mf* for Fl. I, Fl. II, Cl. I, and Cl. II.

Measure 104: Similar to measure 97, with dynamic markings *f* for Fl. I, Fl. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I, Hn. II, Tpt. I, Tpt. II, Tbn. I, Tbn. II, Tba., Vln. I, Vln. II, Vla., Vc., and Cb. The piano part is silent.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include *preciso* (precise) and *arco* (arco).

105 **KK** Grottesco ♩ = ca. 96 *accel.*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

T. D. *mp* *f*

S. D. *mp* *f*

Pno. *ff* *bawdy* *poco Ped.* *8va*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

115 **Tempo I** ♩ = ca. 126

Fl. I *ff* bawdy

Fl. II *ff* bawdy

Ob. I *ff* bawdy

Ob. II *ff* bawdy

Cl. I *ff* bawdy

Cl. II *ff* bawdy

Bsn. I *ff* bawdy

Bsn. II *ff* bawdy

Hn. I *ff* bawdy

Hn. II *ff* bawdy

Tbn. I *ff* bawdy

Tbn. II *ff* bawdy

Tba. *ff* bawdy

Pno. *ff* feroce

LL

124 to Picc.

Fl. II

Pno.

Vln. I *ff* pesante

Vln. II *ff* pesante

Vla. *ff* pesante

Vc. *ff* pesante

Cb. *ff* pesante

rit.
MM

molto accel. G.P.

145

Picc. *ff*

Fl. I *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

T. D. *f*

S. D. *f*

Pno. *ff con forza*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

155 to Flute II

Picc. *ff*

Fl. I *ff* *mf preciso*

Fl. II *mf preciso*

Ob. I *ff*

Ob. II *ff*

Cl. I *mf preciso*

Cl. II *mf preciso*

Bsn. I *ff* *mf cant.*

Bsn. II *ff*

Hn. I *ff* *mf cant.* *mp*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

Pno. *f preciso*

Vln. I (measured) *ff* *mp preciso*

Vln. II (measured) *ff* *mp preciso*

Vla. *ff* *f* *mp*

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

Cb. *ff*

163

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

ff

pizz.

arco

172

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

ff

pizz.

arco

181

00

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

mf

f

mf

f

mf

f

energico

f

energico

ff

mf

mf

f

f

f

ff

189

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

f *ff* *f* *p*

f *ff* *f* *p*

mp

mp

f *ff* *f* *p*

f *ff* *f* *p*

f *energico* *ff* *mp*

f *energico* *ff* *mp*

ff *mp*

ff *mp*

mf preciso

mp

mp

mf

mf

mf

197

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *f*

Ob. II *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *mf*

Hn. II *mf*

Tpt. I *mf*

Tpt. II *mf*

Tbn. I *mf*

Tbn. II *mf*

Tba. *mf*

S. D. *mp*

Pno.

Vln. I *mf* *preciso* *f*

Vln. II *mf* *preciso* *f*

Vla. *mf* *arco* *f*

Vc. *mf* *arco* *f*

Cb. *f*

205 **PP** (L'istesso tempo)

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

T. D. *mp* *f*

S. D. *f*

Pno. *ff* *bawdy* *8va*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

214

Fl. I *ff* bawdy

Fl. II *ff* bawdy

Ob. I *ff* bawdy

Ob. II *ff* bawdy

Cl. I *ff* bawdy

Cl. II *ff* bawdy

Bsn. I *ff* bawdy

Bsn. II *ff* bawdy

Hn. I *ff* bawdy

Hn. II *ff* bawdy

Tbn. I *ff* bawdy

Tbn. II *ff* bawdy

Tba. *ff* bawdy

Pno. *ff* feroce

223

Pno. *ff* feroce

Vln. I *ff* feroce

Vln. II *ff* feroce

Vla. *ff* feroce

Vc. *ff* feroce

Cb. *ff* feroce

234

Fl. I *ff* bawdy

Fl. II *ff* bawdy

Ob. I *ff* bawdy

Ob. II *ff* bawdy

Cl. I *ff* bawdy

Cl. II *ff* bawdy

Bsn. I *ff* bawdy

Bsn. II *ff* bawdy

Hn. I *ff* bawdy

Hn. II *ff* bawdy

Tpt. I *ff* bawdy

Tpt. II *ff* bawdy

Tbn. I *ff* bawdy

Tbn. II *ff* bawdy

Tba. *ff* bawdy

Tamb. *mf*

B. D. *mf*

Pno.

Vln. I *bawdy*

Vln. II *bawdy*

Vla. *bawdy*

Vc. *bawdy*

Cb. *bawdy* pizz.

243 **RR** *Meno mosso* ♩ = ca. 96

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Tamb.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f
p sub.
molto Ped.
arco

251

Ob. I

mp espress.

Pno.

cantabile *mp* *p* *sim.*

256

Ob. I

mp espress.

Pno.

mp *p*

Vln. I

pp

Vln. II

pp

261

Fl. I

mp

Fl. II

mp

Ob. I

mf *mp*

Cl. I

mp

Cl. II

mp

Bsn. I

mp

Bsn. II

mp

Hn. I

mp

Hn. II

mp

Tbn. I

mp

Tbn. II

mp

Tba.

mp

Pno.

mp *p*

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

266 rit.

Fl. I *p*

Fl. II *p*

Ob. I

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Bsn. II *p*

Hn. I *p*

Hn. II *p*

Tbn. I *p*

Tbn. II *p*

Tba. *p*

Glock. *p*

Bell Tr. *pp*

Pno. *pp*

Vln. I *p* *pp* *ppp* sul G

Vln. II *p* *pp* *ppp*

Vla. *p* *pp* *ppp* div.

Vc. *p* *pp*

Cb. *p* *pp*

274 **SS** Tempo I ♩ = ca. 126

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mf*

Bsn. II *mf*

Tpt. I *mf*

Tpt. II *mf*

T. D. *mp* *mf*

S. D. *p* *mf* *mp* *f*

Pno. *mp* *sim.* *mf*

Vln. I *mp* (measured)

Vln. II *mp* *div.* (measured)

Vla. *mp* *div.* (measured)

Vc. *mp* *pizz.* *mf* *mp* *mf*

Fl. I *f* brillante

Fl. II *f* brillante

Ob. I *f* brillante

Ob. II *f* brillante

Cl. I *f* brillante

Cl. II *f* brillante

Bsn. I *f* brillante

Bsn. II *f* brillante

Hn. I *mf* *f* brillante

Hn. II *mf* *f* brillante

Tpt. I *f* brillante

Tpt. II *f* brillante

Tbn. I *mf* *f* brillante

Tbn. II *mf* *f* brillante

S. D. *mp*

Pno. *f* preciso

Vln. I *mf* *f* brillante unis.

Vln. II *mf* *f* brillante unis.

Vla. *mf* *f* brillante unis.

Vc. *f* brillante arco

Cb. *f* brillante

molto rit.

291 **TT**

Fl. I *ff* eroico

Fl. II *ff* eroico

Ob. I *ff* eroico

Ob. II *ff* eroico

Cl. I *ff* eroico

Cl. II *ff* eroico

Bsn. I *ff* eroico

Bsn. II *ff* eroico

Hn. I *ff* eroico

Hn. II *ff* eroico

Tpt. I *ff* eroico

Tpt. II *ff* eroico

Tbn. I *ff* eroico

Tbn. II *ff* eroico

Tba. *ff* eroico

T. D. *mp* *ff*

S. D. *ff*

Pno. *ff* eroico

Vln. I *ff* eroico

Vln. II *ff* eroico

Vla. *ff* eroico

Vc. *ff* eroico

Cb. *ff* eroico

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

T.-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

300

loco

f

