

HPS 1354

MAGNUS LINDBERG

GRAN DUO

FOR WOODWIND AND BRASS

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Ltd
www.boosey.com

Publisher's Note

Gran Duo was composed in 1999–2000 and is a dialogue between the two orchestral families of woodwind and brass, each with their respective material. Their initial characters, equating to the poetic stereotypes of 'masculine' and 'feminine', become progressively blurred and androgynised during the course of the work as larger sound masses give way to chamber music-style sub-groupings and individual instrumental solos.

The wind-only scoring of the work posed various compositional challenges. The composer has stated that 'if no-one is playing, nothing is heard', so the illusion of sustained sound has to be created without the support of a string section. Similarly, clear attack and accentuation have to be carefully sculpted, as there is no percussion to help articulation.

January 2005

Anmerkung des Herausgebers

Gran Duo entstand 1999/2000 und ist ein Dialog zwischen den beiden Instrumentenfamilien der Holz- und Blechbläser, die jeweils über eigenes Tonmaterial verfügen. Ihre anfänglichen Charaktere, die den poetischen Stereotypen des „Maskulinen“ und „Femininen“ gleichzusetzen sind, verschwimmen im Verlauf des Werks und werden zunehmend androgyner, wenn größere Klangmassen kammermusikalischen Untergruppierungen und den Soli einzelner Instrumente weichen.

Die Besetzung des Werks ausschließlich mit Blasinstrumenten brachte verschiedene kompositorische Herausforderungen mit sich. Der Komponist hat erklärt: „Wenn niemand spielt, ist nichts zu hören“, darum ist die Illusion ausgehaltener Klänge ohne Unterstützung durch einen Streicherchor zu erzeugen. Ebenso müssen klare Einsätze und Akzentuierung sorgfältig ausgestaltet werden, denn es steht kein Schlagzeug zur Verfügung, das die Artikulation unterstützen könnte.

Januar 2005

Übersetzung: Bernd Müller

Note de l'éditeur

Gran Duo, composé en 1999/2000, consiste en un dialogue entre les deux familles orchestrales des bois et des cuivres, chacune possédant son contexte propre. Leur caractérisation initiale, correspondant aux stéréotypes poétiques de « masculin » et de « féminin », devient progressivement floue et androgyne au fur et à mesure de la durée de l'œuvre, tandis que des masses sonores importantes cèdent la place à des sous-groupes se rapprochant de la musique de chambre et à des solos d'instruments individuels.

L'instrumentation pour les seuls instruments à vent imposa divers défis de composition. Conformément à l'affirmation du compositeur : « *Si personne ne joue, on n'entend rien* », l'illusion d'un son soutenu doit donc être entretenue sans l'aide d'instruments de cordes. De même, une attaque et une accentuation claires doivent être soigneusement sculptées puisque qu'aucun instrument à percussion ne peut faciliter l'articulation de l'œuvre.

Janvier 2005

Traduction: Agnès Ausseur

A CBSO/Royal Festival Hall Millennium commission, **Gran Duo** was first performed on 8 March 2000 at the Royal Festival Hall, London, by the City of Birmingham Symphony Orchestra, conducted by Sir Simon Rattle.

Instrumentation

3 Flutes (3rd doubling Piccolo)
2 Oboes
Cor Anglais
3 Clarinets in Bb
Bass Clarinet
2 Bassoons
Double Bassoon
4 Horns in F
3 Trumpets in C (3rd doubling Trumpet in D)
3 Trombones
Tuba

Duration: 20 minutes

Performance materials available on hire

GRAN DUO

MAGNUS LINDBERG
(b. 1958)

♩. = 63

1 Oboes

2

Cor anglais

1

Clarinet in B \flat

2

3



7

Fl.

2

3

Ob.

1

2

C. ang.

1

Cl. in B \flat

2

3

mp

← $\text{♩} \text{♩} \text{♩} = \text{♩}$ $\text{♩} = 84$

1
2
3
4
1
2
3
Tuba

Hns. in F
Tbnes.
Tuba

mp *mf* *mp* *p* *cresc.* *mp* *cresc.* *p* *mp* *p* *mp*

$\overset{-3}{\curvearrowright}$ = $\bullet = 126$

29

Fl. 1 *p* *f* *mf* *f* *mf* *f* *simile* *cresc.*

Ob. 1 *f* *f* *mf* *fp* *mf* *fp* *mf* *fp* *cresc.*

Cl. ang. *mf* *mf* *mf*

Cl. in B \flat 1 *mf* *f* *mf*

Hns. in F 1 *mf* *fp* *mf*

Tpts. in C 1 *mf* *fp* *mf* *mp* *p*

Tbnes. 1 *p*

Tuba

33

Fl.

Ob.

C. ang.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

D. Bsn.

Hns. in F

Tpts. in C

Tbnes.

Tuba

molto f *poco f* *p* *mp* *mf* *f* *p* *mp* *mf* *p* *mp*

accelerando

$\text{♩} = 144$

38

1 *f* *cresc.* *ff*

Fl. 2 *f* *cresc.* *ff*

3 *f* *cresc.* *ff*

Ob. 1 *mf* *mp* *f* *cresc.* *ff*

2 *mf* *mp* *f* *cresc.* *ff*

C. ang. *mf* *mp* *f* *cresc.* *ff*

1 *poco f* *cresc.* *ff*

Cl. in B \flat 2 *poco f* *cresc.* *ff*

3 *poco f* *cresc.* *ff*

Bass Cl. in B \flat *f*

1 *f*

Bsns. 2 *f*

D. Bsn. *f*

accelerando

$\text{♩} = 144$

1 *f* *molto f* *tenuto*

2 *ff* *tenuto*

3 *f* *tenuto*

4 *ff* *tenuto*

1 *f*

Tpts. in C 2 *f*

3 *f*

1 *f*

Tbns. 2 *f*

3 *f*

Tuba *f*

12671

$\text{♩} = 96$
 $\text{♩} = 72$

46

1 *ff* *mf* *mp*

Fl. 2 *ff* *mf* *mp*

3 *ff* *mf* *mp*

Ob. 1 *ff* *p* *mf* *mf* *f* *mf* *p*

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

C. ang. *ff* *p* *mf* *mf* *mf* *f* *mf* *p*

Cl. in B \flat 1 *molto f* *cresc.* *molto f*

2 *molto f* *cresc.* *molto f*

3 *mf* *mf* *mf* *mf* *mf* *cresc.* *molto f*

Bass Cl. in B \flat *mf* *mf* *mf* *mf* *mf* *cresc.* *molto f* *mf*

Bsns. 1 *mf* *mf* *mf* *mf* *mf* *molto f* *f* *mf*

2 *mf* *mf* *mf* *mf* *mf* *molto f* *f* *mf*

D. Bsn. *mf* *mf* *mf* *mf* *mf* *f* *mf*

$\text{♩} = 96$ $\text{♩} = 72$

Hns. in F 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tpts. in C 1 *p*

2 *p*

Tuba *mf*

50

1 2 3

Fl.

Ob.

C. ang.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

D. Bsn.

Hns. in F

Tpts. in C

Tuba

mp *p* *f* *mf* *poco f*

rallentando $\text{♩} = 63$

53

1 *p* *mp* *pp* *p*

Fl. 2 *p* *mp* *pp* *p* *f* 5

3 *p* *mp* *pp* *p* *f* 5

Ob. 1 *mp* *pp*

2 *mp* *pp*

C. ang. *mp* *pp*

1

Cl. in B \flat 2

3

Bass Cl. in B \flat *mf* *mp*

1

Bsns. 2

D. Bsn.

rallentando $\text{♩} = 63$

1 *p*

2 *p*

3 *p*

4 *p*

1 Straight mute *p* *f* 3 *p* *f* *p*

Tpts. in C 2 Straight mute *p* *mf* *p* *mf* *p*

3 Straight mute *p* *mf* *p* *f*

Tuba

57

1

Fl.

2

3

Ob.

1

2

C. ang.

1

2

3

Cl. in B \flat

1

2

3

Bass Cl. in B \flat

1

2

Bsns.

1

2

D. Bsn.

1

2

3

Hns. in F

1

2

3

Tpts. in C

1

2

3

Tbns.

1

2

3

f

p

f

p

p

cresc.

mp *cresc.*

p

cresc.

cresc.

cresc.

p *cresc.*

f

p

p

p

mp

12671

68

Flutes 1 & 2: *p*

Cl. in B \flat 2: *p*

3: *p*

Bass Cl. in B \flat : *molto f*

Bsns. 1: *molto f*

2: *f*, *molto f*

D. Bsn.: *f*, *molto f*

Horns in F 1: *espressivo*, *f*, *molto f*

2: *poco f*, *p*, *f*

3: *f*, *mf*, *molto f*

4: *mf*, *poco f*, *mf*, *f*

Trpts. in C 1: *f*

2: *f*

3: *f*

Tbns. 1: *f*

2: *f*

3: *poco f*, *f*

Tuba: *mf cresc.*, *f*

Tempo: $\text{♩} = 126$

1

Hns. in F

2

3

4

1

Tpts. in C

2

3

1

Tbnes.

2

3

Tuba

mp *f* *poco dim.*

mp *f* *poco dim.*

mp *f* *poco dim.*

mp *f* *poco dim.*

f *mp* *f* *molto f* *f*

f *mp* *f* *poco dim.* *f*

f *mp* *f* *poco dim.*

f *f*

f

f

77

1

Fl.

2

3

1

Hns. in F

2

3

4

1

Tpts. in C

2

3

mf *poco f*

mf *poco f*

mf *poco f*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *f* *mf* *f* *mf* *mf*

mf *mf* *mf* *f* *mf*

mf *mf* *mf* *f* *mf*

accelerando

♩ = 144

82

1 *f* *più f* *ff* *mf*

Fl. 2 *f* *più f* *ff* *mf*

3 *f* *più f* *ff* *mf*

Ob. 1 *tenuto* *ff* *f*

2 *tenuto* *ff* *f*

Cl. in B \flat 1 *mf* *f* *più f* *f* *mf*

2 *mf* *f* *più f* *f* *mf*

3 *mf* *f* *più f* *f* *mf*

accelerando

♩ = 144

1 *mf* *f* *mp*

Tpts. in C 2 *mp* *mf* *f* *mp*

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



86

1 *mp*

Fl. 2 *mp*

3 *mp*

Ob. 1 *f* *f* *f*

2 *f* *f* *f*

C. ang. *mf* *tenuto* *f*

Bsns. 1 *tenuto* *f*

2 *tenuto* *f*

[illegible][illegible]

99

C. ang.

Bass Cl.
in B \flat

1

Bsns.

2

D. Bsn.

1

Tpts.
in C

2

3

1

Tbns.

2

3

Tuba

p

p

f

mf

f

f

pp

pp

pp

pp

pp

f

p

105

The musical score for measures 105-108 is presented for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bass Clarinet (Bass Cl. in Bb), and Bassoon (Bsns.). The score is divided into four measures. Measure 105 is in 8/8 time, and measures 106-108 are in 3/4 time. The Flute and Oboe parts are in the upper staves, while the Clarinet, Bass Clarinet, and Bassoon parts are in the lower staves. The Flute and Oboe parts feature a melodic line with a crescendo from *p* to *mf* in measure 108. The Oboe part also features a melodic line with a crescendo from *p* to *mf* in measure 108. The Clarinet, Bass Clarinet, and Bassoon parts feature a rhythmic pattern of eighth notes with a crescendo from *p* to *mf* in measure 108. The Bassoon part also features a melodic line with a crescendo from *p* to *mf* in measure 108.

Fl.

Ob.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

$\text{♩} = 144$ $\text{♩} = 108$

110

Fl.

1 f 6 6 mf 6 3 f f 5 $cresc.$ ff

2 f 6 6 mf 6 3 f f 5 $cresc.$ $molto f$

3 f 5

Cl. in B \flat

1 pp

2 pp

D. Bsn.

Tuba

$\text{♩} = 144$ $\text{♩} = 108$

f

115

Cl. in B \flat

2 p

3 p

Bass Cl. in B \flat

f

Bsns.

1 p $poco f$ 3 $poco f$ 3 fp

2 p f $poco f$ 3 fp

D. Bsn.

f

Tuba

$accelerando$

$accelerando$

$\text{♩} = 126$

120

Cl. in B \flat

1 p $cresc.$ f $non dim.$

2 $cresc.$ f $non dim.$

3 $cresc.$ f $non dim.$

Bass Cl. in B \flat

$poco f$ fp f $non dim.$

Bsns.

1 fp $cresc.$ f p

2 $cresc.$ f p mp

D. Bsn.

f

Tuba

f

126

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

D. Bsn.

Hns. in F

Tuba

132 **accelerando** ♩ = 144

Cl. in B \flat

3

Bass Cl. in B \flat

1

Bsns.

2

D. Bsn.

[illegible]

[illegible]

140

1

Fl.

2

3

Ob.

1

2

C. ang.

1

2

3

Cl. in B \flat

Bass Cl. in B \flat

1

2

Bsns.

1

2

D. Bsn.

Hns. in F

1

2

3

4

Tpts. in C

1

2

Tr. in Re

Tuba

mf

mf

mf

p

mf

p

mf

p

mp

mp

mp

poco f

mf

mp

poco f

mf

mp

poco f

mf

mp

p

p

p

p

mp

mp

Tr. in Re

mp

poco f

mf

mp

(♩ = 108) ♩ = 54

144

Fl. 1 *poco f* 3:2 *legato* *pp* *legato* *mp* *p* *mp*

Fl. 2 *poco f* 3:2 *pp* *legato* *mp* *p* *mp*

Fl. 3 *poco f* 3:2 *pp* *legato* *mp* *p* *mp*

Ob. 1 *f* *pp* *mp* *pp*

Ob. 2 *f* *pp* *mp* *pp*

Cl. in B^b 1 *f* *pp* *legato* *mp* *pp* *mp* *p* *mp*

Cl. in B^b 2 *f* *pp* *legato* *mp* *pp* *mp* *p* *mp*

Cl. in B^b 3 *f* *pp* *legato* *mp* *pp* *mp* *p* *mp*

Tpts. in C 1 *f* *Cup mute* *f* 3

Tr. in Re *f* *Solo* *f* 3

♩ = 72

148

Fl. 1 *pp* *legato* *pp* *legato* *mp*

Fl. 2 *pp* *pp* *legato* *mp*

Fl. 3 *pp* *legato* *mp*

Ob. 1 *pp* *legato* *mp*

Ob. 2 *pp* *legato* *mp*

C. ang. *pp* *legato* *mp*

Cl. in B^b 1 *pp* *pp* *legato* *mp*

Cl. in B^b 2 *pp* *pp* *legato* *mp*

Cl. in B^b 3 *pp* *pp* *legato* *mp*

Tpts. in C 1 *mp* *f* 3 *p* *mf* *mp* *f*

Tpts. in C 2 *Cup mute* *p* *mf* *mp* *f*

Tr. in Re *mp* *f* 3 *molto f* *p* *f* 3 *ff*

152

$\text{♩} = 108$

Fl. 1 *fp* *f* *mf* *mp*

Fl. 2 *fp* *f*

Fl. 3 *fp* *f* *mp*

Ob. 1 *fp* *f* *tenuto* *mp*

Ob. 2 *fp* *f* *mp*

C. ang. *fp* *f* *mp*

Cl. in B \flat 1 *fp* *f* *tenuto* *mf* *f* *tr* *f* *6*

Cl. in B \flat 2 *fp* *f*

Cl. in B \flat 3 *fp* *f*

Tr. in Re *f* *3* *p*

$\text{♩} = 108$

157

Fl. 1 *mf* *3* *p* *tr*

Fl. 2 *mf* *3* *p* *mp* *3*

Fl. 3 *mf* *p* *mp* *3*

Ob. 1 *mp* *p* *mp* *3*

Ob. 2 *mp* *p* *mp* *3*

C. ang. *mp* *p*

Cl. in B \flat 1 *mp* *p* *tr* *mp* *3*

Cl. in B \flat 2 *mp* *p* *mp*

Cl. in B \flat 3 *mp*

Hns. in F 1 *mf* *3* *mp* *3*

Tr. in Re *mf* *5:4* *p* *mf* *3* *p*

Muta in Tr. 3

161 $\text{♩} = 96$ **rallentando**

1 Fl. 2 Fl. 3 Fl. 1 Ob. 2 Ob. C. ang. 1 Cl. in B \flat 2 Cl. in B \flat 3 Cl. in B \flat Bass Cl. in B \flat 1 Bsns. 2 Bsns. D. Bsn.

1 Hns. in F 2 Hns. in F 3 Hns. in F 4 Hns. in F 1 Tpts. in C 2 Tpts. in C

Musical notation details: The score shows measures 161 to 164. The woodwinds (Fl., Ob., C. ang., Cl. in B \flat , Bass Cl. in B \flat) have rests. The strings (Bsns., D. Bsn.) play a melodic line starting in measure 161. The Hns. in F and Tpts. in C enter in measure 162 with a melodic line. The tempo is marked 'rallentando' and the beat is 96.

166 $\text{♩} = 64$

1 *poco f*

Cl. in B \flat 2 *poco f*

3 *poco f*

Bass Cl. in B \flat

Bsns. 1 *f* *Solo* 3:2 *mp*

2 *f*

D. Bsn. *f* *mp*

$\text{♩} = 64$

Hns. in F 1 *p* *mp* *p*

2 *p* *mp* *p*

171 $\text{♩} = 96$ $\text{♩} = 144$

1 *pp* *tr*

Fl. 2 *pp* *tr*

3 *pp*

Ob. 1 *mf* *f* 3 *p*

2 *mp* 3 *f* *p*

1 *p* *pp*

Cl. in B \flat 2 *p* *pp*

3 *p* *pp*

Bsns. 1 *p*

2 *p*

$\leftarrow \bullet = \bullet \rightarrow$
 $\bullet = 96$

$\leftarrow \bullet = \bullet \rightarrow$
 $\bullet = 144$

176

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

pp

p

pp

p

pp

f

f

p

p



181

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

mp

mf

p

mp

mf

mp

p

f

mf

f

mf

p

f

mf

f

p



187

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

p

mp

p

mp

mp

mf

mf

mf

cresc.

cresc.

mf

cresc.

192 $\text{♩} = 96$

Ob. 1 *f* *fp* *fp*

Ob. 2 *f* *fp* *f* *fp* *fp*

C. ang. *f* *fp* *fp*

Cl. in B \flat 1 *mp* *fp* *fp*

Cl. in B \flat 2 *mp* *fp* *f*

Cl. in B \flat 3 *mp* *fp* *f*

Bass Cl. in B \flat *fp* *fp* *f*

Bsns. 1 *fp* *f* *fp*

Bsns. 2 *fp* *fp* *f* *fp*

D. Bsn. *fp*

197 $\text{♩} = 64$

Ob. 1 *pp*

Ob. 2 *pp*

C. ang. *pp*

Cl. in B \flat 1 *p* *mp* *p*

Cl. in B \flat 2 *p* *mp* *pp* *p*

Cl. in B \flat 3 *p* *mp* *pp*

Bass Cl. in B \flat *pp* *mp* *3*

Bsns. 1 *fp* *pp*

Bsns. 2 *pp*

D. Bsn. *pp*

202

espressivo

1

CL. in B \flat 2

3

Bass Cl. in B \flat

mp

mf

p

p

p

206

1

FL.

2

CL. in B \flat 2

3

Bass Cl. in B \flat

Bsns.

mf

cresc.

f

mf

cresc.

f

espressivo

f

mp

poco f

mf

mp

p

mf

mp

p

p

210

1

FL.

2

Ob.

1

2

C. ang.

1

CL. in B \flat 2

3

Bass Cl. in B \flat

Bsns.

ppp

ppp

mf

fp cresc.

f

fp cresc.

f

fp cresc.

f

mp

p

pp

ppp

pp

ppp

pp

ppp

pp

ppp

214

1 *pp* *molto f* *mf* *f* *espressivo*

FL. 2 *pp*

3 *pp*

Ob. 1

1 *f* *molto f* *mf* *f* *mf* *poco f*

Cl. in B \flat 2 *pp* *mf* *mp* *mf*

3 *pp* *mf* *mp* *mf*

Hns. in F 1 *mf* Solo

218

FL. 1

2

Ob. 2

C. ang.

1 *espressivo* *p* *mp* *f* *tr* *fp*

Cl. in B \flat 2 *espressivo* *poco f* *p* *mp* *f* *tr* *fp*

3

Bass Cl. in B \flat

Bsns. 1

2

Hns. in F 1 *espressivo* *f* *poco f* *mp* *poco f* *mf*

2 *mp* *poco f*

3 *mp* *mf*

4 *mp* *mf*

[illegible]

227

1 *mp* *p* *f*

Fl. 2 *mp* *p* *f*

3 *mp* *p* *f*

Ob. 1 *pp*

2 *pp*

C. ang. *pp*

Cl. in B \flat 1 *mp* *p* *f*

2 *mp* *p* *f*

3 *mp* *p* *f*

Bsns. 1 *pp*

2 *pp*

D. Bsn. *pp*

Hns. in F 1 *f*

3 *f*

Tpts. in C 1 *pp* *f* *pp*

2 *pp* *f* *pp*

3 *pp* *f* *pp*

Tbnes. 1 *f* *pp* Cup mute

2 *f* *pp* Cup mute

3 *f* *pp* Cup mute

233 ♩ = 64

1 *p* *mp* *mf*

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

3 *pp* *p* *p* *mp* *mp* *mf*

Ob. 1 *f* 3 *f* 3

2 *f* 3

C. ang. *f*

1 *p* *mp* *mf*

Cl. in B^b 2 *p* *mp* *mf*

3 *pp* *p* *p* *mp* *mp* *mf*

Bsns. 1

2

D. Bsn.

♩ = 64

1 *p* *mf* 3 *p* *mf* 3 *mf* 3 *poco f* *p*

2 *p* *mf* 3 *p* *mp* *mf* *p* *mp* *mf* *p*

3 *p* *mf* 3 *p* *mf* 3 *p*

4 *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

1 Cup mute *fp* *pp*

2 *fp* *pp*

3 *fp* *pp*

1 *fp* *pp*

Tbnes. 2 *fp* *pp*

3 *fp* *pp*

Tuba con sord. *fp* *pp*

237 **rallentando** ♩ = 54

1 *f* *dim.* *pp*

2 *f* *dim.* *pp*

3 *f* *dim.* *pp*

Ob. 1 *dim.* *pp*

2

Cl. in B^b 1 *poco f dim.* *p* *mf* *mp*

2 *poco f dim.* *p* *mf* *mp*

3

Bass Cl. in B^b *f* *p*

Bsns. 1 *f* *p*

2 *f* *p*

D. Bsn. *f* *p*

rallentando ♩ = 54

Hns. in F 1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

3 *mf* *p* *p*

4 *mf* *p* *p*

Tpts. in C 1 *senza Sord.* *p* *mp*

2 *senza Sord.* *p* *mp*

3 *senza Sord.* *p* *mp*

Tbnes. 1 *senza Sord.* *p* *mp* *p*

2 *senza Sord.* *p* *mp* *p*

3 *senza Sord.* *p* *mp* *p*

Tuba *senza Sord.* *p*

241

Fl. 1 2 3

Ob. 1 2

C. ang.

Cl. in B \flat 1 2 3

Bass Cl. in B \flat

Bsns. 1 2

D. Bsn.

Hns. in F 1 2 3 4

Tbnes. 1 2 3

Tuba

mf *tr* *cresc.* *mp cresc.* *pp* *poco f* *p*

5 6 7

245

1 *f* *pp*

Fl. 2 *f* *pp*

3 *f* *pp*

Ob. 1 *f* *pp*

2 *f* *pp*

C. ang. *f* *pp*

1 *f* *pp*

Cl. in B \flat 2 *f* *pp*

3 *f* *pp*

Bass Cl. in B \flat *f* *p*

Bsns. 1 *f* *p*

2 *f* *p*

D. Bsn. *f* *p*

Hns. in F 1 *mf* *poco f*

2 *mf* *poco f*

3 *mp* *cresc.* *poco f*

4 *mp* *cresc.* *poco f*

Tpts. in C 1 *p* *mf* *p* *mf*

2 *p* *mf* *p* *mf*

3 *p* *mf*

Tbnes. 1 *p* *cresc.*

2 *p* *cresc.*

3 *p* *cresc.*

Tuba *p* *cresc.*

249

accelerando (♩ = 72) ♩ = 72

1. Fl. *poco f* *cresc.* *molto f*

2. Fl. *poco f* *cresc.* *molto f*

3. Fl. *poco f* *cresc.* *molto f*

1. Ob. *poco f* *cresc.* *molto f*

2. Ob. *poco f* *cresc.* *molto f*

C. ang. *poco f* *cresc.* *molto f*

1. Cl. in B^b *poco f* *cresc.* *molto f*

2. Cl. in B^b *poco f* *cresc.* *molto f*

3. Cl. in B^b *poco f* *cresc.* *molto f*

Bass Cl. in B^b *f* *pesante* *molto f*

1. Bsns. *f* *pesante* *molto f*

2. Bsns. *f* *pesante* *molto f*

D. Bsn. *f* *pesante* *molto f*

accelerando (♩ = 72) ♩ = 72

1. Hns. in F *mf* *cresc.* *f*

2. Hns. in F *mf* *cresc.* *f*

3. Hns. in F *mf* *p cresc.* *f*

4. Hns. in F *mf* *p cresc.* *f*

1. Tpts. in C *mf* *tenuto* *cresc.* *f*

2. Tpts. in C *mf* *tenuto* *cresc.* *f*

3. Tpts. in C *mf* *tenuto* *cresc.* *f*

1. Tbn. *mf* *p cresc.* *f* *pesante* *molto f*

2. Tbn. *mf* *p cresc.* *f* *pesante* *molto f*

3. Tbn. *mf* *p* *cresc.* *f*

Tuba *mf* *p* *cresc.* *f*

255 $\text{♩} = 72$

1 p

Fl. 2 p

3 p

Ob. 1 p

2 p

C. ang. p

Cl. in B \flat 1 p

2 p

3 p

Bass Cl. in B \flat *poco dim.* *poco f* *poco dim.* *mf*

Bsns. 1 *f* *poco f* *mf*

2 *f* *poco f* *mf* *poco f*

D. Bsn. *mf* *poco f*

$\text{♩} = 72$

Hns. in F 1 *pesante* *poco f* *poco f* *ff*

2 *pesante* *poco f* *poco f* *ff*

3 *mf* *poco f* *ff*

4 *mf* *poco f* *ff*

Tpts. in C 1 p *mf*

2 p *mf*

3 p *mf*

Tbnes. 1 *f* *poco f* *mf* *mf*

2 *f* *poco f* *mf* *mf*

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

Tuba *mf* *poco f*

259 $\text{♩} = 126$

Bass Cl. in B \flat *poco f*

Bsns. 1 *poco f* *f* *ff*

2 *f* *più f* *ff*

D. Bsn. *f* *più f* *ff*

$\text{♩} = 126$

Hns. in F 1 *f* *ff* *ff* *f*

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

3 *f* *ff* *ff* *f*

4 *f* *ff* *ff* *f*

Tpts. in C 1 *poco f* *f* *ff*

2 *poco f* *f* *ff*

3 *poco f* *f* *ff*

Tbnes. 1 *poco f* *f* *ff* *ff*

2 *poco f* *f* *ff* *ff*

3 *f* *più f* *ff* *ff*

Tuba *f* *più f* *ff*

263

This page of the musical score contains measures 263 through 266. The instrumentation includes Flutes (Fl.), Oboes (Ob.), Clarinet in Ang (C. ang.), Clarinet in Bb (Cl. in Bb), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombones (Tbnes.), and Tuba. The score is written for a full orchestra. Measures 263 and 264 are marked with a forte (f) dynamic. Measures 265 and 266 are marked with a fortissimo (ff) dynamic. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl.

Ob.

C. ang.

Cl. in B \flat

Hns. in F

Tpts. in C

Tbnes.

Tuba

267

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2 *p*

C. ang. *p*

Cl. in B \flat 1 *p*

Cl. in B \flat 2 *p*

Cl. in B \flat 3 *p*

Bass Cl. in B \flat *mf*

Bsns. 1 *mf*

Bsns. 2 *mf*

D. Bsn. *mf*

Hns. in F 1 *f* *p* *f* *mf*

Hns. in F 2 *f* *p* *f* *mf*

Hns. in F 3 *p* *f* *p* *f* *p* *f*

Hns. in F 4 *p* *f* *p* *f* *p* *f*

Tpts. in C 1 *molto f* *p* *f* *p* *f*

Tpts. in C 2 *molto f* *p* *f* *p* *f*

Tpts. in C 3 *molto f* *p* *f* *p*

Tbnes. 1 *mf*

Tbnes. 2 *mf*

Tbnes. 3 *mf*

Tuba *mf*

270

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (Bass Cl. in Bb), Bassoon (Bsns.), Double Bassoon (D. Bsn.), and Horns in F (Hns. in F). The second system includes parts for Trumpets in C (Tpts. in C), Trombones (Tbnes.), and Tuba. The score is in 4/4 time and features a variety of dynamics and articulations.

Fl. 1 & 2: *ff* (measures 270-271), *mf* (measure 272), *f* *cresc.* (measure 273).

Ob. 1 & 2: *ff* (measures 270-271), *mf* (measure 272), *f* *cresc.* (measure 273).

Cl. in Bb 1 & 2: *ff* (measures 270-271), *mf* (measure 272), *f* *cresc.* (measure 273).

Bass Cl. in Bb: *ff* (measures 270-271), *mf* (measure 272), *poco f* (measure 273).

Bsns. 1 & 2: *ff* (measures 270-271), *mf* (measure 272), *poco f* (measure 273).

D. Bsn.: *ff* (measures 270-271), *mf* (measure 272), *poco f* (measure 273).

Hns. in F 1 & 2: *f* (measures 270-271), *f* (measure 272), *f* (measure 273).

Hns. in F 3 & 4: *f* (measures 270-271), *f* (measure 272), *f* (measure 273).

Tpts. in C 1 & 2: *p* (measures 270-271), *f* (measure 272), *f* (measure 273).

Tbnes. 1 & 2: *p* (measures 270-271), *f* (measure 272), *poco f* (measure 273).

Tuba: *p* (measures 270-271), *f* (measure 272), *poco f* (measure 273).

273

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ang.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (Bass Cl. in Bb), Bassoon (Bsns.), Double Bassoon (D. Bsn.), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombones (Tbnes.), and Tuba. The second system continues the parts for Hns. in F, Tpts. in C, Tbnes., and Tuba. The score is in 3/4 time and features a variety of dynamics including *ff*, *f*, *mf*, *p*, and *poco dim.*, as well as articulations like *legato* and *3:2* ratios. Many passages are marked with triplets.

Fl. 1, 2, 3

Ob. 1, 2

C. ang.

Cl. in B \flat 1, 2, 3

Bass Cl. in B \flat

Bsns. 1, 2

D. Bsn.

Hns. in F 1, 2, 3, 4

Tpts. in C 1, 2, 3

Tbnes. 1, 2, 3

Tuba

ff, *f*, *mf*, *p*, *poco dim.*, *legato*, *3:2*, *3*

276

The musical score is arranged in two systems. The first system includes parts for Flutes (Fl.), Oboes (Ob.), Cor Anglais (C. ang.), Clarinets in Bb (Cl. in Bb), Bass Clarinet in Bb (Bass Cl. in Bb), Bassoons (Bsns.), and Horns in F (Hns. in F). The second system includes parts for Trumpets in C (Tpts. in C) and Trombones (Tbnes.).

Flutes (Fl.): Three staves. Measures 276-277 feature rapid sixteenth-note passages starting on G4, marked *f* and *mf*. Measure 278 continues this pattern, and measure 279 shows a sustained sixteenth-note texture marked *mf*.

Oboes (Ob.): Two staves. Measures 276-277 feature a melodic line with triplets, marked *mp*. Measure 278 continues this line, and measure 279 features a sustained sixteenth-note texture marked *mf*.

Cor Anglais (C. ang.): One staff. Measures 276-277 feature a melodic line with triplets, marked *mp*. Measure 278 continues this line, and measure 279 features a sustained sixteenth-note texture marked *mf*.

Clarinets in Bb (Cl. in Bb): Three staves. Measures 276-277 feature a melodic line with triplets, marked *f*. Measure 278 continues this line, and measure 279 features a sustained sixteenth-note texture marked *f*.

Bass Clarinet in Bb (Bass Cl. in Bb): One staff. Measures 276-277 feature a sustained note, marked *mp*. Measure 278 continues this line, and measure 279 features a sustained note marked *p*.

Bassoons (Bsns.): Two staves. Measures 276-277 feature a sustained note, marked *mp*. Measure 278 continues this line, and measure 279 features a sustained note marked *p*.

Horns in F (Hns. in F): Four staves. Measures 276-277 feature a sustained note, marked *mp*. Measure 278 continues this line, and measure 279 features a sustained note marked *p*.

Trumpets in C (Tpts. in C): Three staves. Measures 276-277 feature a sustained note, marked *f*. Measure 278 continues this line, and measure 279 features a sustained note marked *p*.

Trombones (Tbnes.): One staff. Measures 276-277 feature a sustained note, marked *p*. Measure 278 continues this line, and measure 279 features a sustained note marked *p*.

(♩. = 168) **rallentando** (♩. = 144) ♩ = 144

280

Fl. 1 *mf* *f* *mp* *mf* *mp* *p*

Fl. 2 *mf* *f* *mp* *mf* *mp* *p*

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

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

C. ang. *f* *mp* *mf* *p*

Cl. in B^b 1 *mp* *p*

Cl. in B^b 2 *mp* *p*

Bass Cl. in B^b *p*

(♩. = 168) **rallentando** (♩. = 144) ♩ = 144

Tpts. in C 1 *mp* *pp*

Tpts. in C 2 *mp* *pp*

Tpts. in C 3 *mp* *pp*

287

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p* *p* *pp*

Ob. 2 *p* *p* *pp*

C. ang. *p*

Cl. in B^b 1 *p* *mp* *p* *mp* *p* *pp* *p*

Cl. in B^b 2 *p* *mp* *p* *mp* *p* *pp* *p*

Bass Cl. in B^b *mp* *3* *3*

Bsns. 1 *p* *p* *pp* *pp*

Bsns. 2 *p* *p* *pp* *pp*

294

Fl.

Ob.

C. ang.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

D. Bsn.

pp, *p*, *mp*, *mf*

301

Ob.

C. ang.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

D. Bsn.

mf, *cresc.*, *f*, *poco f*, *fp*

307

$\text{♩} = 96$

1 *f* *più f* *molto f*

Fl. 2 *f* *più f* *molto f*

3 *f* *più f* *molto f*

1 *f* *più f* *molto f*

Ob. 2 *f* *più f* *molto f*

C. ang. *f* *più f* *molto f*

1 *f* *mf* *f* *molto f*

Cl. in B \flat 2 *f* *mf* *f* *molto f*

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

Bass Cl. in B \flat *p*

1 *mf*

Bsns. 2 *mf*

$\text{♩} = 96$

1 *poco f*

2 *poco f*

3 *mf*

4 *mf*

1 *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf* *>*

Tpts. in C *mf*

3 *mf*

1 *mf*

Tbnes. 2 *mf*

♩ = 126

313

Fl. 1 2 3

Ob. 1 2

C. ang.

Cl. in B \flat 1 2 3

Bass Cl. in B \flat

Bsns. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1 2 3

Tbnes. 1 2 3

Tuba

poco f *f*

cresc. *p* *f*

mf *mf* *poco f* *f*

mp *f*

Solo *f*

tr

♩ = 126

317

Fl.

Ob.

C. ang.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

Hns. in F

Tpts. in C

Tbnes.

Tuba

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

321

Fl. 1 2 3

Ob. 1 2

C. ang.

Cl. in B^b 1 2 3

Bass Cl. in B^b

Bsns. 1 2

Hns. in F 1 2

Tpts. in C 1 2 3

Tbnes. 1 2 3

molto f *p* *f* *mf* *poco f* *mp*

simile

325

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ang.), Clarinet in B♭ (Cl. in B♭), Bass Clarinet in B♭ (Bass Cl. in B♭), Bassoons (Bsns.), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), and Trombones (Tbns.).

First System (Measures 325-328):

- Fl., Ob., C. ang.:** Measures 325 and 326 are whole rests. In measure 327, each part plays a quarter note G4 (Flute), F#4 (Oboe), and G4 (Cor Anglais). Measure 328 is a whole rest.
- Cl. in B♭, Bass Cl. in B♭:** Measures 325 and 326 are marked *mf* and *p* respectively, with a slur over the first two notes. In measure 327, they play a quarter note G3 (Cl.) and F#3 (Bass Cl.). Measure 328 is marked *p* with a slur over the first two notes.
- Bsns.:** Measure 325 is a whole rest. In measure 326, they play a half note G2 (marked *p*) and a half note F#2 (marked *f*). Measure 327 is a whole rest. In measure 328, they play a quarter note G2 (marked *f*) and a quarter note F#2 (marked *p*).
- Hns. in F, Tpts. in C, Tbns.:** Measures 325 and 326 are marked *mf* and *f* respectively, with a slur over the first two notes. In measure 327, they play a quarter note G4 (Hns.), F#4 (Tpts.), and G4 (Tbns.). Measure 328 is marked *mf* with a slur over the first two notes.

Second System (Measures 329-332):

- Fl., Ob., C. ang.:** Measures 329 and 330 are whole rests. In measure 331, each part plays a quarter note G4 (Flute), F#4 (Oboe), and G4 (Cor Anglais). Measure 332 is a whole rest.
- Cl. in B♭, Bass Cl. in B♭:** Measures 329 and 330 are marked *mf* and *p* respectively, with a slur over the first two notes. In measure 331, they play a quarter note G3 (Cl.) and F#3 (Bass Cl.). Measure 332 is marked *p* with a slur over the first two notes.
- Bsns.:** Measure 329 is a whole rest. In measure 330, they play a half note G2 (marked *p*) and a half note F#2 (marked *f*). Measure 331 is a whole rest. In measure 332, they play a quarter note G2 (marked *f*) and a quarter note F#2 (marked *p*).
- Hns. in F, Tpts. in C, Tbns.:** Measures 329 and 330 are marked *mf* and *f* respectively, with a slur over the first two notes. In measure 331, they play a quarter note G4 (Hns.), F#4 (Tpts.), and G4 (Tbns.). Measure 332 is marked *mf* with a slur over the first two notes.

329

Fl. 1 2 3

Ob. 1 2

C. ang.

Cl. in B \flat 1 2 3

Bass Cl. in B \flat

Bsns. 1 2

D. Bsn.

Hns. in F 1 2 3 4

Tpts. in C 1 2 3

Tbnes. 1 2 3

Tuba

f *mf* *molto f* *f* *ff* *p* *cresc.*

334

Fl. 1 2 3

Ob. 1 2

C. ang.

Cl. in B \flat 1 2 3

Bass Cl. in B \flat

Bsns. 1 2

D. Bsn.

Hns. in F 1 2 3 4

Tpts. in C 1 2 3

Tbnes. 1 2 3

Tuba

cresc. *ff* *p* *ff* *p* *ff* *p*

338

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

Fl. 2 *ff* *mf* *f* *ff*

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

Ob. 1 *ff* *mf* *f* *ff*

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

C. ang. *ff* *f* *poco f*

Cl. in B^b 1 *ff* *f* *poco f*

2 *ff* *f* *poco f*

3 *ff* *f* *poco f*

Bass Cl. in B^b *ff* *f* *poco f*

Bsns. 1 *ff* *mf* *poco f*

2 *ff* *mf* *poco f*

D. Bsn. *ff* *mf* *poco f*

Hns. in F 1 *ff* *gliss.* *ff*

2 *ff* *gliss.* *ff*

3 *ff* *gliss.* *ff*

4 *ff* *gliss.* *ff*

Tpts. in C 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Tbnes. 1 *f* *poco f*

2 *f* *poco f*

3 *f* *poco f*

Tuba *f* *poco f*

341

Fl. 1 *poco f*

Fl. 2 *poco f*

Ob. 1 *poco f*

Ob. 2 *poco f*

C. ang.

Cl. in B \flat 1 *f*

Cl. in B \flat 2 *f*

Cl. in B \flat 3 *f*

Bass Cl. in B \flat *f*

Bsns. 1 *f*

Bsns. 2

D. Bsn.

Hns. in F 1 *gliss.*

Hns. in F 2 *gliss.*

Hns. in F 3

Hns. in F 4 *gliss.*

Tpts. in C 1 *poco f* *cresc.*

Tpts. in C 2 *poco f* *cresc.*

Tpts. in C 3 *poco f* *cresc.*

Tbnes. 1 *cresc.*

Tbnes. 2 *cresc.*

Tbnes. 3 *cresc.*

Tuba

Detailed description of the musical score: The score is for a full orchestra. Measures 341-343. Measure 341: Flutes 1 and 2, Oboes 1 and 2, and Clarinets in B-flat 1, 2, and 3 play a rapid sixteenth-note pattern starting on G4, marked *poco f*. Bassoon 1 and the Bass Clarinet in B-flat play a similar pattern. Horns in F 1, 2, 3, and 4 play a glissando from G4 to F#4, marked *gliss.*. Trumpets in C 1, 2, and 3, Trombones 1, 2, and 3, and the Tuba play a half note G4, marked *poco f*. Measure 342: The woodwinds continue their sixteenth-note pattern, now marked *f*. The Horns in F play a half note F#4. The Trumpets, Trombones, and Tuba play a half note G4, marked *cresc.*. Measure 343: The woodwinds continue their sixteenth-note pattern, marked *f*. The Horns in F play a half note F#4. The Trumpets, Trombones, and Tuba play a half note G4, marked *cresc.*. The score includes various articulations such as slurs, accents, and breath marks.

accelerando

344

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

C. ang. *cresc.*

Cl. in B \flat 1 *cresc.*

Cl. in B \flat 2 *cresc.*

Bass Cl. in B \flat *cresc.*

Bsns. 1 *cresc.*

Bsns. 2 *f cresc.*

D. Bsn. *f cresc.*

accelerando

Hns. in F 1 *fp*

Hns. in F 2 *fp*

Hns. in F 3 *fp*

Hns. in F 4 *fp*

Tpts. in C 1 *fp*

Tpts. in C 2 *fp*

Tpts. in C 3 *fp*

Tbnes. 1 *fp*

Tbnes. 2 *fp*

Tbnes. 3 *fp*

Tuba *f*

347 $\text{♩} = 144$

Fl. 1 *fff* *legato* *dim.*

Fl. 2 *fff* *dim.* *legato* *dim.*

Ob. 1 *fff* *dim.* *legato*

Ob. 2 *fff* *dim.* *legato*

C. ang. *fff* *dim.* *legato*

Cl. in B \flat 1 *fff* *dim.* *legato*

Cl. in B \flat 2 *fff* *dim.* *legato*

Bass Cl. in B \flat *fff* *dim.* *legato*

Bsns. 1 *fff* *dim.* *legato*

Bsns. 2 *fff* *dim.* *legato*

D. Bsn. *fff* *dim.* *legato*

$\text{♩} = 144$

Hns. in F 1 *f* *ff* *tenuto* *fff* *dim.* *legato*

Hns. in F 2 *f* *ff* *tenuto* *fff* *dim.* *legato*

Hns. in F 3 *f* *ff* *tenuto* *fff* *dim.* *legato*

Hns. in F 4 *f* *ff* *tenuto* *fff* *dim.* *legato*

Tpts. in C 1 *f* *ff* *dim.* *legato*

Tpts. in C 2 *f* *ff* *dim.* *legato*

Tpts. in C 3 *f* *ff* *dim.* *legato*

Tbnes. 1 *f* *ff* *dim.* *legato*

Tbnes. 2 *f* *ff* *dim.* *legato*

Tuba *f* *ff* *dim.* *legato*

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351

1 *mp*

Fl. 2 *mp*

3 *mp*

Ob. 1 *mp* *fp*

2 *mp* *fp*

C. ang. *mp* *fp*

Cl. in B^b 1 *mp* *fp*

2 *mp* *fp*

3 *mp* *fp*

Bass Cl. in B^b *mp* *p* *fp*

Bsns. 1 *mp* *p* *fp*

2 *mp* *p* *fp*

D. Bsn. *mp* *p*

Hns. in F 1 *mp* *pp* *f* *p*

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

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

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

Tpts. in C 1 *mp* *pp* *p*

2 *mp* *pp* *p*

3 *mp* *pp* *p*

Tbn. 1 *mp* *pp* *p*

2 *mp* *pp* *p*

3 *mp* *pp* *p*

Tuba *mp* *pp*

356 **rallentando**

1 *mp*

Fl. 2 *mp*

3 *mp*

Ob. 1 *f* *mf* *mp*

2 *f* *mf* *mp*

C. ang. *f* *mf* *mp*

Cl. in B \flat 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

Bass Cl. in B \flat *f* *mp*

Bsns. 1 *f* *mf* *mp*

2 *f* *mf* *mp*

rallentando

Hns. in F 1 *mf* *f* *pp* *ff* *pp* *ff*

2 *mf* *f* *pp* *ff* *pp* *ff*

3 *mf* *f* *pp* *ff* *pp* *ff*

4 *mf* *f* *pp* *ff* *pp* *ff*

Tpts. in C 1 *f* *p* *pp* *ff* *pp* *ff* *pp*

2 *f* *p* *pp* *ff* *pp* *ff* *pp*

3 *f* *p* *pp* *ff* *pp* *ff* *pp*

Tbns. 1 *f* *p* *pp* *ff* *pp*

2 *f* *p* *pp* *ff* *pp*

3 *f* *p* *pp* *ff* *pp*

360 ♩ = 126

1 *p*

Fl. 2 *p*

3 *p*

Ob. 1 *p*

2 *p*

C. ang. *p*

1 *p* *tr* *p* *ff* *p* *ff* *p* *ff* *p*

Cl. in B^b 2 *p* *tr* *p* *ff* *p* *ff* *p* *ff* *p*

3 *p* *tr* *p* *ff* *p* *ff* *p* *ff* *p*

Bass Cl. in B^b *p*

Bsns. 1 *p* *tr* *p* *ff* *p* (non trill) *ff*

2 *p* *tr* *p* *ff* *p* (non trill) *ff*

♩ = 126

Hns. in F 1 *pp* *pp* *pp* *p* *f* *mf* *f*

2 *pp* *pp* *pp* *p* *f* *mf* *f*

3 *pp* *pp* *pp* *pp*

4 *pp* *pp* *pp*

Tpts. in C 1 *ff* *pp* *p* *pp*

2 *ff* *pp* *p* *pp*

3 *ff* *pp* *p* *pp*

Tbnes. 1 *pp* *pp* *ff* *f*

2 *pp* *pp* *ff* *f*

3 *pp* *pp* *ff* *f*

Tuba *pp* *pp* *ff* *p*

12671

384

FL. 1 *f* 5 *tr* *mf* 5 *f* 3

FL. 2 *mf* *mf* 5

Picc. *mf* *mf* 5 *f* 5

388

FL. 1 *f* 6 3 3 3 *f*

Picc. *f* 3 3 3 3 6

391

FL. 1 *p* *pp*

FL. 2 *pp* Muta in Fl.3

Picc. *mp* *p* *pp*

Ob. 1 *pp* *mp* 3 *pp*

CL. in B^b 1 *pp*

CL. in B^b 2 *pp*

CL. in B^b 3 *pp*

Hns. in F 1 *pp* Solo *p* *mf* 3 *poco f*

Tbnes. 1 *pp* Solo *p* *mf* 5

$\text{♩} = 72$

Hns. in F 1 *p* *mf* *poco f* *p* *p* *mf*

Hns. in F 2 *p*

Hns. in F 3 *p*

Hns. in F 4 *p*

Tbnes. 1 *poco f* 3 3 5:4 *f* *mf* 3 *f* *mf* *f*

400

1

Fl.

2

3

Ob.

1

2

C. ang.

1

Cl. in B \flat

2

3

Bass Cl. in B \flat

1

Hns. in F

2

3

4

1

Tpts. in C

2

3

1

Tbnes.

2

3

Tuba

f *p* *f* *mf* *cresc.*

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

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

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

f *mf* *pp*

f *mf* *pp*

f *mf* *pp*

non dim. *3* *3:2*

f *pp*

f *pp*

f *pp*

[illegible]

409

1 *ff* *f* *molto f*

Fl. 2 *ff* *f*

3 *ff* *f*

Ob. 1 *ff* *f*

2 *ff* *f*

C. ang. *ff* *f*

1 *ff* *f*

Cl. in B^b 2 *ff* *f*

3 *ff* *f*

Bass Cl. in B^b *ff* *f*

Tpts. in C *mp*

accelerando $\text{♩} = 144$

413

1 *molto f* *ff* *ff*

Fl. 2 *f* *più f* *molto f* *ff* *ff*

3 *f* *più f* *molto f* *ff* *ff*

Ob. 1 *f* *più f* *molto f* *ff* *ff*

2 *f* *più f* *molto f* *ff* *f* *ff*

C. ang. *f* *ff*

1 *f* *più f* *molto f* *ff* *ff*

Cl. in B^b 2 *f* *più f* *molto f* *ff* *ff*

3 *f* *più f* *molto f* *ff* *ff*

417 ♩ = 96

♩ = 63

1 *mf* *mf* *mf* *mf* 3 3 3 3

Fl. 2 *mf* *mf* *mf* *mf* 3 3 3 3

3 *mf* *mf* *mf* *mp*

Ob. 1 *mp* *p* *pp*

2 *mp* *p* *pp*

C. ang. *p* *pp*

1 *mf* 3 3 3 3

Cl. in B^b 2 *mf* 3 3 3 3

3 *mf* *mp*

Bass Cl. in B^b *mf* *mf* *mf*

Bsns. 1 Solo *f* *dim.* *mf*

♩ = 96

♩ = 63

1 *pp* Straight mute

2 *pp* Straight mute

3 *pp* Straight mute

4 *pp* Straight mute

1 *p* Harmon Sord. (with stem)

2 *p* Harmon Sord. (with stem)

3 *p* Harmon Sord. (with stem)

1 *p* Harmon Sord. (with stem)

2 *p* Harmon Sord. (with stem)

1 *p* Harmon Sord. (with stem)

2 *p* Harmon Sord. (with stem)

Tbns. 1 *p* *mf* *p*

2 *p* *mf* *p*

2671

424

1 *f* *molto f*

Fl. 2 *f*

3 *f* *molto f*

Ob. 1 *più f* *molto f*

2 *f* *molto f* *f*

C. ang. *f*

Cl. in B^b 1 *f* *molto f*

2 *f* *molto f* *f*

3 *f* *molto f* *f*

Bass Cl. in B^b *f*

Bsns. 1 *f*

2 *f*

D. Bsn. *f*

Hns. in F 1 *f* *molto f*

2 *f*

3 *f* *molto f*

4 *f*

Tpts. in C 1 *f* *mf* *f* *molto f*

2 *marcato* *f* *mf* *marcato* *molto f*

3 *f* *molto f*

Tbnes. 1 *molto f*

2 *molto f*

3 *f*

Tuba *f*

Senza Sord. *molto f*

Senza Sord. *molto f*

Senza Sord. *molto f*

Senza Sord. *f*

427

The musical score is arranged in two systems. The first system includes parts for Oboe (Ob.), Cor Anglais (C. ang.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (Bass Cl. in Bb), Bassoons (Bsns.), and Double Bassoon (D. Bsn.). The second system includes parts for Horns in F (Hns. in F), Trumpets in C (Tppts. in C), Trombones (Tbnes.), and Tuba. The score is written in 4/4 time and features various musical notations including triplets, dynamics (p, f, mf), and articulation marks like 'Senza Sord.'.

Ob.

C. ang.

Cl. in B \flat

Bass Cl. in B \flat

Bsns.

D. Bsn.

Hns. in F

Tppts. in C

Tbnes.

Tuba

Senza Sord.

p

f

mf

3

3:2

431

Bsns.
1 *mf* *f* *più f* *molto f* *ff*
2 *mf* *f* *più f* *molto f* *ff*
D. Bsn. *mf* *f* *più f* *molto f* *ff*

Hns. in F
1 *tenuto* *f* *cresc.*
2 *tenuto* *f* *cresc.*
3 *tenuto* *f* *cresc.*
4 *tenuto* *f* *cresc.*

Tpts. in C
1 *f* *cresc.*
2 *cresc.*
3 *cresc.*

Tbn.
1 *f* *molto f* *f* *ff*
2 *f* *molto f* *f* *ff*
3 *f* *molto f* *f* *ff*

Tuba
mf *f* *più f* *molto f*

[illegible]

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445

1 *poco f* *f* *p*

Fl. 2 *poco f* *f* *p*

3 *mf* *f*

Ob. 1 *mf* *f* *p*

2 *f*

C. ang. *f*

1 *mp* *f*

Cl. in B \flat 2 *mp* *f*

3 *f*

Bass Cl. in B \flat *poco f* *f* *tenuto* *p*

Bsns. 1 *mf* *f* *tenuto* *p*

2 *f* *tenuto* *p*

D. Bsn. *f* *molto f* *p*

1 *f* *mp cresc.*

2 *f* *mp cresc.*

3 *f* *mp cresc.*

4 *f* *mp cresc.*

1 *tenuto* *mf* *f* *p*

2 *tenuto* *mf* *f* *p*

3 *tenuto* *mf* *f* *p*

1 *f* *tenuto* *p*

2 *f* *molto f*

3 *f* *molto f*

Tuba *molto f*

450

Fl.

Ob.

C. ang.

Cl. in B \flat

D. Bsn.

Hns. in F

Tpts. in C

Tbnes.

Tuba

p

mf

poco cresc.

f

mf cresc. sempre

poco f cresc. sempre

mf

poco cresc.

f

455

This musical score page contains measures 455, 456, and 457. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ang.), Clarinet in B-flat (Cl. in B \flat), and Double Bassoon (D. Bsn.). The second system includes Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombones (Tbnes.), and Tuba. The key signature has one flat (B-flat major or E-flat minor), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte), *f* (forte), and *molto f* (very forte). The woodwinds and strings play sustained notes, while the brass instruments have more active parts with triplets and slurs. The strings (D. Bsn.) play a low, sustained note.

1 *mf* *f*

Fl. 2 *mf* *f*

3 *mf* *f*

Ob. 1 *mf*

2 *mf* *f*

C. ang. *f*

Cl. in B \flat 1 *f*

2 *f*

3 *f*

D. Bsn. *mf*

Hns. in F 1 *f* *mf* *f*

2 *f* *mf* *f*

3 *f* *mf* *f*

4 *f* *mf* *f*

Tpts. in C 1 *f* *mf* *molto f*

2 *f* *mf* *molto f*

3 *f* *mf* *molto f*

Tbnes. 1 *f* *mf* *mf*

2 *f* *mf* *mf*

3 *f* *mf* *f*

Tuba *mf* *f*

459

The musical score is arranged in systems for various instruments. The woodwinds (Flutes, Oboes, Clarinet in A, Clarinet in Bb) play sustained notes with a *f* dynamic and *non dim.* instruction. The brass section (Horns in F, Trumpets in C, Trombones, and Tuba) has more complex parts with *tenuto* markings and dynamic changes from *f* to *molto f*. The strings (Hns. in F) play a rhythmic pattern with *tenuto* markings and *f* dynamics.

Fl. 1, 2, 3: *f*, *non dim.*

Ob. 1, 2: *f*, *non dim.*

C. ang.: *f*, *non dim.*

Cl. in B^b 1, 2, 3: *f*, *non dim.*

Hns. in F 1, 2, 3, 4: *tenuto*, *f*, *molto f*

Tpts. in C 1, 2, 3: *mf*

Tbnes. 1, 2, 3: *f*, *tenuto*, *molto f*

Tuba: *f*, *tenuto*, *molto f*

463

1

Fl.

2

3

Ob.

1

2

C. ang.

1

Cl. in B \flat

2

3

1

Hns. in F

2

3

4

1

Tpts. in C

2

3

1

Tbnes.

2

3

Tuba

ff

mf

ff

f

non dim.

467

Fl. 1 *f* non dim. *f*

Fl. 2 *f* non dim. *f*

Ob. 1 *f* non dim. *f*

Ob. 2 *f* non dim. *f*

C. ang. *f* non dim. *f*

Cl. in B \flat 1 *ff* non dim. *f*

Cl. in B \flat 2 *ff* non dim. *f*

Cl. in B \flat 3 *ff* non dim. *f*

Bass Cl. in B \flat *ff* non dim. *f*

Bsns. 1 *ff* non dim. *f*

Bsns. 2 *ff* non dim. *f*

D. Bsn. *ff* non dim. *f*

Hns. in F 1 *molto f* *mf* *mp* *f* *mp* *f* *mp* *f*

Hns. in F 2 *molto f* *mf* *mp* *f* *mp* *f* *mp* *f*

Hns. in F 3 *molto f* *mf* *mp* *f* *mp* *f* *mp* *f*

Hns. in F 4 *molto f* *mf* *mp* *f* *mp* *f* *mp* *f*

Tpts. in C 1 *mf* *poco f* non dim. *simile*

Tpts. in C 2 *mf* *poco f* non dim. *simile*

Tpts. in C 3 *mf* *poco f* non dim. *simile*

Tbnes. 1 *molto f* *mf* *poco f* non dim. *simile*

Tbnes. 2 *mf* *poco f* non dim. *simile*

Tbnes. 3 *mf* *poco f* non dim. *simile*

Tuba *mf* *poco f* non dim. *simile*