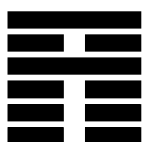


*Nigel Morgan*



***Concerto 2***

*from Six Concertos*

*for (self-directed) orchestra*

This study score has been downloaded from the [website archive](#) of composer Nigel Morgan. The PDF file is solely for personal study, repertoire research or educational reference. It is not intended for use in any performance situation except in those educational situations when an extract is required for illustration purposes.

Performance scores and parts are available from Tonality Systems Press in two formats: as standard printed and bound paper copies, and as PDF electronic masters carrying a special electronic license for an unlimited number of performances over an agreed period. For more information please e-mail [Tonality Systems Press](#).



## Six Concertos

These six concertos, from an on-going collection called *Instrumentarium Novum*, are written in the spirit of earlier times. They invite a more flexible approach to making music in an ensemble setting, encouraging a more dynamic and collaborative view of interpretation. The music is made available in three versions: for piano duo; for chamber ensemble; for symphony orchestra.

Although the scores are presented in straightforward performance-ready editions, there is an opportunity to create original, indeed radical, realisations able to reflect the character and purpose of an ensemble, or respond to a particular programme, performance medium or location. As in the composer's earlier scores such as *Metanoia* and *Self Portrait* this approach has proved particularly valuable to student orchestras and ensembles.

The way the **Six Concertos** have been imagined and composed provides a map for an adventure in co-creation and collaboration between performer and conductor/director. The notated score is seen as a starting point for extending performance practice from the play of articulation, dynamics and tempo to include re-scoring, re-voicing, restructuring and re-ordering of phrases, and the use of ornamentations and improvisation.

The key to such flexibility has been to restore the *continuo* to the heart of a large ensemble. By underpinning in the *continuo* the harmonic rhythm and resonance of the music, accompaniment figures and textures can be largely eliminated and instrumental parts can adopt a more democratic and flexible nature. Such practice developed out of two works written for members of the BBC National Orchestra of Wales, *Conversations in Colour* (2001) and *Schizophonia* (2002). In these pieces, written for multi-location performance across an ISDN network, a continuo trio (keyboard, bass and percussion) led orchestral and choral forces without a conductor, devising both a unique sound and a performance practice lying between jazz and early music.

In developing such practice further into a substantial sequence of new music for chamber ensemble and the symphony orchestra parts for orchestral instruments are composed within a comparatively narrow compass. This enables performers to experiment with applying organ-

like registrations, ghosting and doubling parts, indeed anything that responds imaginatively to the varying conditions of performance and the make-up of the ensemble.

With such possibilities present in the scores the relationship of conductor to an ensemble can be re-imagined. Instead of guiding performers to execute the composer's instructions to the note and the letter, a conductor can facilitate the bringing together of a unique interpretation, one that can include and celebrate creative ideas and responses from the ensemble itself. Ideally the concertos are best as self-directed pieces with a conductor involved either as a performer (usually in the *continuo* group) or as a kind of performance curator responsible for co-ordinating final decisions and directing essential cues.

The aesthetic of the open-form surrounds the *poiesis* of the six concertos. By applying repeats to selected sections and phrases, new and different scoring and dynamic schemes can be introduced as well as opportunities for improvisation. Examples of such practice, and details of the composer's *Active Notation* technology designed to support the use of open-form, can be viewed and auditioned at [www.nigel-morgan.co.uk](http://www.nigel-morgan.co.uk)

One of the inspirations behind this composition project has undoubtedly been the concept of the *Instrumentarium*, a term used by the conductor and scholar Nikolaus Harnoncourt to describe the commonplace collection of instruments and performance practice found in Baroque and early Classical music. Here there was usually an expectation that music would be enriched by all the instrumental variety and timbral variation the imagination of musicians could muster. Instrumentation and performance detail rarely dictated the nature of the music itself. Matters such as instrumental doubling, register placement, chord voicings, dynamics and articulation held a more speculative interpretation in the composer's mind.

Such a speculative approach is celebrated in the composition of the **Six Concertos**. This is amplified by the hexagram images attached to each concerto taken from the ancient Chinese book of divination, the *I Ching*. They provide a kind of rhetorical *affekt*, giving a gentle measure of guidance to both performer and listener as to the overall character of each concerto.

## Six Concertos

### Concerto 2



Chin / Progress

#### Instrumentation (version for orchestra)

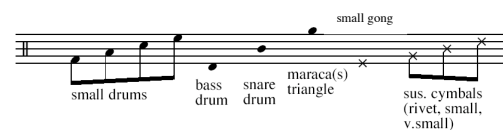
2 Flutes  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons  
  
2 Horns in F (4 opt.)  
2 Trumpets in Bb  
2 Tenor Trombones  
Bass Trombone

#### Strings

Double Bass  
Tuned Percussion  
Untuned Percussion  
Electric Piano / Sampling Keyboard

Although the scoring is predominantly for the instruments and forces of the standard symphony orchestra, reductions to a chamber orchestra size can be most effective, either for a complete performance or as part or whole of a particular movement. A ‘one to a part’ scoring is quite practical and wind and brass players will find that their parts include cues to cover solo passages taken by the 2<sup>nd</sup> instrument of a pair. The exception is in the music for horn, which is better not reduced to a single part. In reduced scorings use of extra and additional instruments such as sax, bass clarinet, alto flute and tuba are encouraged. Using a small body of strings can work very well, particularly if devices like *tremolando* are employed for sustained textures and crescendos.

The percussion parts may be distributed freely between the two players, with both parts ‘orchestrated’ between several instruments simultaneously. Ideally, a variety of tuned percussion should be used – vibraphone, marimba etc. The un-tuned part calls for a collection of standard orchestral percussion but may be extended by the performers to include more exotic sounds if appropriate.



The continuo group should be both adventurous and colourful. Harp and electric guitar may supplement this ensemble (and parts are available if required). BBC NOW’s *continuo* group made most effective use of a MalletKAT playing dynamically layered samples and synthesised sounds. The keyboard is imagined with a Fender Rhodes electric piano sound as a default, with a volume pedal able to ‘hide’ attacks and swell chords.

Performers are encouraged to explore a series of on-line resources written to support building interpretations of the **Six Concertos**. *The Introduction* to the Six Concertos explains the music’s rationale and gives an outline of the special compositional techniques employed. There are also example pages from the scores and instrumental parts. *A Resource for Performance* shows in an interactive presentation how phrases and structures in the scores may be extended, reduced, customized, and reworked to suit particular performance situations and opportunities. These can be viewed at:

[www.nigel-morgan.co.uk/SixConcertos/](http://www.nigel-morgan.co.uk/SixConcertos/)

# Concerto 2

## I

con luminosita e tenacia ♩ = 120

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

- Fl. 1 & 2:** Flutes, mostly silent.
- Ob. 1 & 2:** Oboes, playing a melodic line starting at measure 2 with *mf*.
- Cl. 1 in Bb & 2 in Bb:** Clarinets, playing a rhythmic pattern starting at measure 42 with *mp*.
- Bsn. 1 & 2:** Bassoons, playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2.
- Hn. 1 in F & 2 in F:** Horns, playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2.
- Trp. 1 in Bb & 2 in Bb:** Trumpets, playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2.
- Tbn. 1 & 2:** Trombones 1 & 2, playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2.
- Tbn. 3:** Trombone 3, playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2.
- Vn. I & II:** Violins, playing a melodic line starting at measure 2 with *f*.
- Vla.:** Viola, playing a melodic line starting at measure 2 with *f*.
- Vc.:** Violoncello, playing a rhythmic pattern starting at measure 1 with *f*.
- Db. (top):** Double Bass (top), playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2.
- Db. (bottom):** Double Bass (bottom), playing a melodic line starting at measure 42 with *f*.
- Vibr.:** Vibraphone, playing a rhythmic pattern starting at measure 42 with *mf*.
- Pc.:** Percussion, playing a rhythmic pattern starting at measure 1 with *f*, then *mf* at measure 2, and *mp* at measure 42.
- Kbd.:** Keyboard, playing a complex accompaniment starting at measure 1 with *f*, then *mf* at measure 2.

Tempo changes are indicated by large numbers below the bottom two Double Bass staves:

- 3/4
- 2/4
- 7/8
- 12/16
- 5/16

A

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Musical score for woodwinds. Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2. The score shows a transition from 5/16 to 7/16 and then to 3/4 time signatures. Dynamics include *f* and *mf*. A section marker 'A' is present above the first measure of the 3/4 section.

A

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

Musical score for brass instruments. Horns 1 and 2, Trumpets 1 and 2, Trombones 1, 2, and 3. The score shows a transition from 5/16 to 7/16 and then to 3/4 time signatures. Dynamics include *f* and *mf*. A section marker 'A' is present above the first measure of the 3/4 section.

A

Vn. I  
Vn. II  
Vla.  
Vc.  
Db.

Musical score for strings. Violins I and II, Viola, Violoncello, and Double Bass. The score shows a transition from 5/16 to 7/16 and then to 3/4 time signatures. Dynamics include *f* and *mf*. A section marker 'A' is present above the first measure of the 3/4 section.

5/16      7/16      3/4

Db.  
Vibr.  
Pc.  
Kbd.

Musical score for percussion and keyboard. Double Bass (Db.), Vibraphone (Vibr.), Percussion (Pc.), and Keyboard (Kbd.). The score shows a transition from 5/16 to 7/16 and then to 3/4 time signatures. Dynamics include *f*, *mp*, and *p*. A *cresc poco a poco* marking is present in the keyboard part.

B

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

B

Hn. 1 *mf*

Hn. 2 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vla. *mp* *mf* *f*

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

Db. *mf*

2/4

B

Db. *mf* *mp* *mf* *mp*

Vibr. *mf* *mp* *mf*

Pc. *mf* *f* *mp* *mf*

Kbd. *mf* *mp* *f* *mp* *mf*

Musical score for page 16, featuring various instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Trp. 1, Trp. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Violins (Vn. I, Vn. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Percussion (Pc.), and Keyboard (Kbd.).

The score is divided into measures by vertical bar lines. The time signature changes from 6/8 to 2/4 and back to 6/8. Dynamics include *mf*, *f*, *mp*, and *mf*. Performance markings include accents (*acc.*), slurs, and triplets (*3*). The keyboard part includes chords and arpeggiated figures.



C

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

C

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

C

Vn.I  
Vn.II  
Vla.  
Vc.  
Db.

C

Db.  
Vibr.  
Pc.  
Kbd.

28 D

Fl. 1 #F.

Fl. 2 #F.

Ob. 1

Ob. 2

Cl. 1 #F.

Cl. 2 #F.

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 D

Hn. 2

Trp. 1

Trp. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Vn. I *mp* *pp* *sim.*

Vn. II *mp* *p* *sim.*

Vla. *mp* *p* *sim.*

Vc. *mp* *pp*

Db. *mp*

**2/4** **6/8** **3/8** **4/8** **3/8**

Db.

Vibr.

Pc. *mp* *p* *p* *pp* *p*

Kbd.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vn. I

Vn. II

Vla.

Vc.

Db.

Db.

Vibr.

Pc.

Kbd.

*mf*

*f*

*ord.*

**5/8**      **9/16**      **10/16**      **9/16**      **3/4**

E

37

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

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

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp* *mf*

Cl. 2 *p* *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

E

Hn. 1 *mf*

Hn. 2 *mf*

Trp. 1

Trp. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

E

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mf*

3/4

2/4

Db. *mp* *mf*

Vibr. *mp* *mf*

Pc. *mp* *mf*

Kbd.

43

Fl. 1 *mf* *f* *ff*

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

Ob. 1

Ob. 2

Cl. 1 *f* *ff*

Cl. 2 *f* *f*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Trp. 1

Trp. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mf* *f*

Vn. I *mf* *f* *mf*

Vn. II *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *f*

Db. *mf* *f* *mf*

4/4 *mf* *f* *mf* **6**

Db. *f*

Vibr. (tremolando ad lb) *mf* *f* **8**

Pc. *f* *ff* *ff*

Kbd. *f* *ff*

9

48 **F**

Fl. 1   $\frac{9}{16}$

Fl. 2   $\frac{9}{16}$

Ob. 1  *mf*  $\frac{9}{16}$

Ob. 2  *mf*  $\frac{9}{16}$

Cl. 1   $\frac{9}{16}$

Cl. 2   $\frac{9}{16}$

Bsn. 1  *mf*  $\frac{9}{16}$

Bsn. 2  *mf*  $\frac{9}{16}$

Hn. 1  **F**  $\frac{9}{16}$

Hn. 2   $\frac{9}{16}$

Trp. 1   $\frac{9}{16}$

Trp. 2   $\frac{9}{16}$

Tbn. 1   $\frac{9}{16}$

Tbn. 2  *mf*  $\frac{9}{16}$

Tbn. 3   $\frac{9}{16}$

Vn. I  **F** *mf*  $\frac{9}{16}$

Vn. II  *f*  $\frac{9}{16}$

Vla.  *mf*  $\frac{9}{16}$

Vc.  *f*  $\frac{9}{16}$

Db.   $\frac{9}{16}$

Db.  *mf* **6** **8**  $\frac{9}{16}$

Vibr.   $\frac{9}{16}$

Pc.  *mf*  $\frac{9}{16}$

Kbd.  *mf* *mp*  $\frac{9}{16}$



This page of the orchestral score covers measures 46 through 49. The music is written for a large ensemble including woodwinds, brass, strings, and percussion. The score is divided into four measures, each with a specific time signature: 3/4, 7/16, 3/8, and 3/4. The dynamic markings range from *mp* (mezzo-piano) to *ff* (fortissimo). The woodwinds and brass sections play melodic lines, while the strings provide a rhythmic accompaniment. The percussion section features a complex pattern with cymbals.

**Fl. 1** *f*

**Fl. 2** *f*

**Ob. 1** *mf*

**Ob. 2** *mf*

**Cl. 1** *mp*, *f*

**Cl. 2** *mp*, *f*

**Bsn. 1** *mf*, *f*, *mf*

**Bsn. 2** *mf*, *f*, *mf*

**Hn. 1** *f*, *mf*

**Hn. 2** *f*, *mf*

**Trp. 1** *f*, *mf*

**Trp. 2** *f*, *mf*

**Tbn. 1** *mf*, *mf*

**Tbn. 2** *mf*, *mf*

**Tbn. 3**

**Vn. I** *mf*, *f*

**Vn. II** *mp*, *mf*, *f*

**Vla.** *mp*, *mf*, *f*

**Vc.** *mp*, *mf*, *f*

**Db.** *mf*, *f*, *mf*

**3/4** *mf* *f* **7/16** **3/8** *mf* **3/4**

**Db.**

**Vibr.** *mf*

**Pc.** *f*, *f*, *ff* (r.cym., s.cym.)

**Kbd.** *mf*, *f*



59 **G**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *p*

Cl. 1 *mp* *mf*

Cl. 2 *mp*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp*

Hn. 1 **G**

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2 *mp*

Tbn. 3 *mp* *mf*

Vn. I *mp* desk I & II

Vn. II

Vla.

Vc. *mf*

Db. *mp* *mf*

Db. *mf*

Vibr. *mp*

Pc. *f* s. cym

Kbd. *mf* *mp*

**3/4      2/4      4/8      7/16      6/16**

Fl. 1 *mf* **H**

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *mp* **H**

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf* **H**

Hn. 2 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *f* **H**

Vn. I *tutti* *mf* *mp* **H**

Vn. II *mf*

Vla. *mf*

Vc. *f*

Db. *f*

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

Db. *f* *mf* **H**

Vibr. *f* *mf* *p* **H**

Pc. *f*

Kbd. *mf* *f* **H**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vn. I

Vn. II

Vla.

Vc.

Db.

Db.

Vibr.

Pc.

Kbd.

Time signatures:  $\frac{3}{4}$ ,  $\frac{5}{8}$ ,  $\frac{3}{4}$ ,  $\frac{4}{8}$ ,  $\frac{11}{16}$ ,  $\frac{2}{4}$

Dynamic markings: *mp*, *p*, *f*, *mf*, *mp*, *mf*

Articulation: *piccolo*, *solo*, *3*, *5*, *7*, *4*



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

*mf*

*p*

*mp*

*mf*

*mf*



Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



Vn. I

Vn. II

Vla.

Vc.

Db.

*tutti*

*mf*

*mf*



Db.

Vibr.

Pc.

Kbd.

*mf*

*mf*

*mf*



Fl. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

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

Ob. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

Ob. 2  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

Cl. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

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

Bsn. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

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

Hn. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

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

Trp. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

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

Tbn. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

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

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

Vn. I  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mf* (solo) *mp*

Vn. II  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mf*

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

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

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

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

Db.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

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

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

Kbd.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vn. I

Vn. II

Vla.

Vc.

Db.

Db.

Vibr.

Pc.

Kbd.

*mf*

*mf*

*mf*

*f*

*f*

*mp*

*mf*

*mp*

*mf*

*mf*

*f*

*f*

*f*

*mf*

*poco staccato*

*f*

**3/4**

**2/4**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *a niente*

Hn. 2 *a niente*

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vn. I

Vn. II

Vla.

Vc.

Db.

Db. *f*

Vibr.

Pc. *cymbals/gongs*

Kbd.

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



Musical score for orchestra and woodwinds, measures 1-4. The score is in 5/8 time and features a variety of instruments including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1 in Bb, Cl. 2 in Bb), Bassoons (Bsn. 1, 2), Horns (Hn. 1 in F, Hn. 2 in F), Trumpets (Trp. 1 in Bb, Trp. 2 in Bb), Trombones (Tbn. 1, 2, 3), Violins (Vn. I, II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Vibraphone (Vibr.), Percussion (Pc.), and Keyboard (Kbd.). The score includes dynamic markings such as *mf*, *f*, and *ff*, and rests. The time signature changes from 5/8 to 7/8, then to 5/8, and finally to 4/4. The key signature is one sharp (F#).

6 A

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1 *mf* *mp* *p* A

Hn. 2 *mf* *mp* *p*

Trp. 1

Trp. 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf*

Vn. I *mp* *mp* *mf* A

Vn. II *mp* *mp* *mf*

Vla. *mf* *mp*

Vc. *mp* *p*

Db. *mf*

4/4 2/4 3/4 2/4 3/8 2/4

Db. *mp*

Vibr. *mp*

Pc. *mp*

Kbd. *f* *mp*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f* *f*

Cl. 2 *f* *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Trp. 1 *mf* *mf* *mf*

Trp. 2 *mf* *mf* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Vn. I *f* *mf* *mf* *mf* *mf* non div. *mf*

Vn. II *mf* *f* *mf* *mf* *mf* pizz. *f* (l.v.)

Vla. *mf* *f* *mf* *mf* *mf* pizz. *f* (l.v.)

Vc. *mf* *mf* *mf* *mf* *mf* *f*

Db. *mf* *mf* *mf* *mf* *f*

2/4 5/8 2/4 10/16 5/8

Db. *mf* *f*

Vibr. *mf* Ped. *mf*

Pc.

Kbd. *mf* *f* *mf* *f*

Musical score for a symphony orchestra, measures 17-24. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1, 2, & 3, Violin I & II, Viola, Violoncello, Double Bass, Vibraphone, Percussion, and Keyboard. The score shows complex rhythmic patterns and dynamic markings such as *mp*, *mf*, *f*, and *solo*. A section marked **B** begins at measure 17. Below the score, the time signatures for measures 17 through 24 are listed:  $\frac{2}{4}$ ,  $\frac{7}{8}$ ,  $\frac{4}{4}$ ,  $\frac{6}{16}$ ,  $\frac{5}{16}$ ,  $\frac{8}{16}$ .

Fl. 1 *mf* *mf* *p*

Fl. 2 *mf* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f* *mp*

Hn. 2 *f*

Trp. 1 *mf* *f* *p*

Trp. 2 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mf* *f*

Vn. I *mf* *tutti*

Vn. II *arco* *mf*

Vla. *arco* *f*

Vc. *f* *mf* *f*

Db. *f* *tutti* *mf*

8 3 3 2 5 3 4  
16 4 8 4 8 4 4

Db. *mf*

Vibr. *mf*

Pc. *mf* *f* *f*

Kbd. *f* *mf*

C

Fl. 1 *f* *f* *mp* *mp* *mp*

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

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

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

Cl. 1 *mp* *mp* *mp* *mp* *mp*

Cl. 2 *mp* *mp* *mp* *mp* *mp*

Bsn. 1 *mp* *mp* *mp* *mp* *mp*

Bsn. 2 *mp* *mp* *mp* *mp* *mp*

Hn. 1 *f* *mf* *mp* *p* *mp*

Hn. 2 *f* *mf* *mp* *p* *mp*

Trp. 1 *mp* *mp* *p* *p* *p*

Trp. 2 *mf* *mp* *p* *p* *p*

Tbn. 1 *p* *p* *p* *p* *p*

Tbn. 2 *p* *p* *p* *p* *p*

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

Vn. I *mf* *mp* *p* *mp* *mp*

Vn. II *mf* *mp* *p* *mp* *mp*

Vla. *mf* *mp* *p* *mp* *mp*

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

Db. *f* *mf* *mp* *mp* *mp*

Db. *f* *mf* *mp* *p* *p*

Vibr. *mp* *mp* *mp* *mp* *mp*

Pc. *mf* *mp* *p* *p* *p*

Kbd. *f* *mf* *mp* *p* *mp*

**4/4** **4/8** **7/16** **2/4** **3/4** **2/4**

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



Fl. 1 - Fl. 2 - Ob. 1 - Ob. 2 - Cl. 1 - Cl. 2 - Bsn. 1 - Bsn. 2 - Hn. 1 - Hn. 2 - Trp. 1 - Trp. 2 - Tbn. 1 - Tbn. 2 - Tbn. 3 - Vn. I - Vn. II - Vla. - Vc. - Db. - Db. - Vibr. - Pc. - Kbd.



Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mf* *mf*

Cl. 2 *mp* *mf* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 (senza sord) *mf*

Hn. 2 (senza sord) *mf*

Trp. 1 *f*

Trp. 2 *mf* *f*

Tbn. 1 *mf* *f* *f*

Tbn. 2 *mf* *f* *f*

Tbn. 3 *f*

Vn. I *mf* *f*

Vn. II *f*

Vla. *f*

Vc. *mf* *mf* *f*

Db. *mf* *f*

Db. *mf*

Vibr. *mf* *mp* *mf*

Pc. *mp* *mf* *ff*

Kbd. *f*

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

47 **E**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

**E**

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

**E**

Vn. I

Vn. II

Vla.

Vc.

Db.

**2 9 7**  
**4 8 8**

Db.

Vibr.

Pc.

Kbd.

Fl. 1 *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *p* *mp* *mf*

Cl. 2 *mp* *p* *mp* *mf*

Bsn. 1

Bsn. 2

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Trp. 1 *f* *mp*

Trp. 2 *f*

Tbn. 1

Tbn. 2

Tbn. 3

Vn. I *f*

Vn. II *f* *f*

Vla. *f*

Vc. *mf*

Db. *mf*

**7** **4** **3** **6** **4**  
**8** **4** **4** **8** **4**

Db. *f*

Vibr. *mf*

Pc.

Kbd. *mf*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vn. I  
Vn. II  
Vla.  
Vc.  
Db.  
Db.  
Vibr.  
Pc.  
Kbd.

**4/4**      **6/8**      **7/8**      **4/4**

**4**      **8**      **8**      **4**

*mf*      *mf*      *f*      *f*

*f*      *f*      *f*      *f*

(s.cym)

G

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf* *mf*

Hn. 1 *f* *f* *mf*

Hn. 2 *f* *f* *mf*

Trp. 1 *mf* *mp*

Trp. 2 *mf* *mp*

Tbn. 1 *f*

Tbn. 2 *f* *mf*

Tbn. 3 *mf* *mp*

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f* *mf* *mp*

Db. *f* *mf* *mp*

Db. *f*

Vibr. *mp*

Pc. *ff* *mf*

Kbd. *f* *mp*

4/4 *f* 3/4 7/8 4/4

G

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *mp* *mf*

Ob. 2 *mp*

Cl. 1 *mp* *mp* *mp*

Cl. 2 *mp* *mp* *mp*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *p*

Hn. 1 *mf* *mp* *mp*

Hn. 2 *mf*

Trp. 1 *mp* *mf*

Trp. 2 *mp* *mf*

Tbn. 1 *mf* *mp* *mp*

Tbn. 2 *mf*

Tbn. 3

Vn. I *mp* *mf* *f*

Vn. II *mp* *mf* *f*

Vla. *mf* *p* *f*

Vc. *mp* *p* *f*

Db. *mf* *mf* *mf*

Vibr. *mf* *mf* *p*

Pc. *mp* *mf* *f* *mf* *mp* *mf*

Kbd. *mf* *f* *mf*

4/4 3/4 2/8 5/8 2/8 5/8

H

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

H

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

H

Vn. I  
Vn. II  
Vla.  
Vc.  
Db.

5/8      6/8      4/4      6/8      7/8

Db.  
Vibr.  
Pc.  
Kbd.

Fl. 1 *mp* *f*

Fl. 2 *f* *mp*

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *f* *mp* *f*

Hn. 2 *f* *mp* *f*

Trp. 1 *f* *mp* *f*

Trp. 2 *f* *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mp*

Vn. I *mp* *p*

Vn. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *f*

Db. *mp* *f*

Db. *mp* *f*

Vibr. *mp* *mf*

Pc. *f* *mf*

Kbd. *mf* *mp* *mf*

**7/8      4/4      3/8      2/4      7/8      5/8**



I

Fl. 1 *mf* *ff* *f* *f* *mf*

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

Ob. 1 *f*

Ob. 2

Cl. 1 *mf* *f*

Cl. 2 *mf* *mp*

Bsn. 1 *f*

Bsn. 2

I

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Trp. 1 *f* *mp* *mf*

Trp. 2 *f* *mp* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

I

Vn. I *mf* *mp* *mf* *f*

Vn. II *mf* *mp* *mf*

Vla. *mf*

Vc. *mf* *mp* *f*

Db. *mf* *mp* *f*

5/8

4/4

3/4

Db. *mp* *mf*

Vibr. *mf* *mp*

Pc.

Kbd. *mp* *mf* *mf*



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

*p* *mf* *mp*

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

*mp* *mf* *mp* *mf*

Vn. I  
Vn. II  
Vla.  
Vc.  
Db.  
Db.

*mp* *mf* *mp* *mf*

**3**  
**4**

**7**  
**16**

**4**  
**4**

Db.  
Vibr.  
Pc.  
Kbd.

*mf* *mp* *mf* *mp*

K

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

K

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

K

Vn. I

Vn. II

Vla.

Vc.

Db.

K

Db.

Vibr.

Pc.

Kbd.

Musical score for orchestra, page 41, section III, rehearsal mark A. The score is in 6/8 time and features various instruments including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1 in Bb, Cl. 2 in Bb), Bassoons (Bsn. 1, 2), Horns (Hn. 1 in F, Hn. 2 in F), Trumpets (Trp. 1 in Bb, Trp. 2 in Bb), Trombones (Tbn. 1, 2, 3), Violins (Vn. I, II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Vibraphone (Vibr.), and Piano (Pc.). The score includes dynamic markings such as *p*, *mp*, and *mf*, and rehearsal mark A. The bottom of the page shows the time signature changes: 6/8, 3/4, 7/8, 4/8, 6/8, and 5/8.

B

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

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

Ob. 1 *mf*

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

Cl. 1 *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

B

Hn. 1 *mp*

Hn. 2 *mp*

Trp. 1 *mp* *mf*

Trp. 2 *mp* *mf*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

Tbn. 3 *mf*

B

Vn.I *mf* *f* *mp*

Vn.II *mf* *f* *mp*

Vla. *mp* *mf* *f* *mp*

Vc. *mf* *f* *mp*

Db. *mf* *f* *mp*

5/8

6/8

3/4

2/4

B

Db. *mf* *mf* *mp*

Vibr. *mp* *mf* *mp*

Pc.

Kbd.

Musical score for page 15, featuring various instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Trp. 1, Trp. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Violins (Vn. I, Vn. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Percussion (Pc.). The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *div.*, and time signature changes indicated by large numbers (3, 5, 2, 7, 9) over 4, 8, 4, 8, 8.

Musical score for page 22, featuring woodwinds, brass, strings, and percussion. The score is divided into measures with changing time signatures: 9/8, 3/4, 5/8, 6/8, and 7/8. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Trp. 1, Trp. 2, Tbn. 1, Tbn. 2, Tbn. 3, Vn. I, Vn. II, Vla., Vc., Db., Db., Vibr., Pc., and Kbd. Dynamic markings include *f*, *mp*, and *mf*. The percussion part includes a large number 9 in the first measure, and large numbers 3, 5, 6, and 7 in the subsequent measures, likely indicating specific drum patterns or mallet techniques.



C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

C

Vn.I

Vn.II

Vla.

Vc.

Db.

Db.

Vibr.

Pc.

Kbd.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Trp. 1

Trp. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Vn. I *mf*

Vn. II *mf*

Vla.

Vc. *mp*

Db. *mp*

3/2 11/8 3/4 2/4 3/4

Db. *mp*

Vibr. *mp* *p* *mp*

Pc.

Kbd. *mp*

D

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

D

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

D

Vn.I  
Vn.II  
Vla.  
Vc.  
Db.

3/4

7/8

3/4

4/4

3/4

Db.  
Vibr.  
Pc.  
Kbd.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Vn. I

Vn. II

Vla. *mf* *mp*

Vc. *mf* *mp*

Db.

Db. *mp*

Vibr. *mp* *mp*

Pc. *f*

Kbd. *mf* *mp* *mf*

5/8 9/8 3/4 2/4

45 **E**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vn. I

Vn. II

Vla.

Vc.

Db.

Db.

Vibr.

Pc.

Kbd.

*mp*

*mf*

*f*

**2**  
**4**

**5**  
**8**

**7**  
**8**

**4**  
**4**



Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Tbn. 1 *f* *mf*

Tbn. 2

Tbn. 3

Vn. I *f* *mp* *f*

Vn. II *mf* *f*

Vla. *mf*

Vc.

Db. (solo) *mf* (tutti) *mf*

6/8 9/8 3/4 6/8 4/4

Db.

Vibr. *mf*

Pc.

Kbd. *mf* *mf*

G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

G

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

G

Vn. I

Vn. II

Vla.

Vc.

Db.

**4**  
**4**

**3**  
**4**

**9**  
**8**

**6**  
**8**

Db.

Vibr.

Pc.

Kbd.



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vn. I  
Vn. II  
Vla.  
Vc.  
Db.  
Db.  
Vibr.  
Pc.  
Kbd.

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

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



Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mp* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f*

Hn. 2 *f*

Trp. 1 *mp* *mf*

Trp. 2 *mp* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mf*

Vn. I (unis.) *f*

Vn. II (unis.) *f*

Vla. *mf* *mf* *f*

Vc. *mf*

Db. *mp* *f*

Db. *mp*

Vibr. *mp* *mf*

Pc. *mf* *mf* *f* *mp* *mf* *mp* *mf* *f*

Kbd. *mp* *mp* *mf*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *f*

Trp. 1 *f*

Trp. 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Vn. I *f*

Vn. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f*

Db. *f*

Vibr. *f* *mf*

Pc. *f*

Kbd. *mf* *f* *mf*

**9/8** **6/8** **4/4** **3/4**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

Vn.I  
Vn.II  
Vla.  
Vc.  
Db.

Db.  
Vibr.  
Pc.  
Kbd.

Fl. 1 *mf* *mp* *mf*

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

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

Ob. 2 *mf* *mp* *mf*

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mf* *mp* *mf*

Bsn. 1

Bsn. 2

Hn. 1 *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf*

Trp. 1 *mf* *mp* *mf*

Trp. 2 *mf* *mp* *mf*

Tbn. 1 *mf* *mp* *mf*

Tbn. 2 *mf* *mp* *mf*

Tbn. 3

Vn. I *f* *mp* *f*

Vn. II *mf* *mp* *f*

Vla. *mf* *mp* *mf* *f*

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

Db.

2/4 4/4 6/8 4/4 3/4

Db. *mp* *mf* *mp* *mp*

Vibr. *mf* *mf* *mf*

Pc. *mf* *f*

Kbd. *mp* *mf* *mp* *mp*

90

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

Vn. I *mp*

Vn. II *f* *mp*

Vla. *mp* *mf* *mp*

Vc. *mf*

Db. *mf*

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

Db. *mf*

Vibr. *mp*

Pc. *mf*

Kbd. *mf*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

Vn.I  
Vn.II  
Vla.  
Vc.  
Db.

Db.  
Vibr.  
Pc.  
Kbd.



L

100

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

L

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

L

Vn. I  
Vn. II  
Vla.  
Vc.  
Db.

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

*mp*                      *mf*

Db.  
Vibr.  
Pc.  
Kbd.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

Vn.I  
Vn.II  
Vla.  
Vc.  
Db.

**4/4      3/4      4/4      3/4**

Db.  
Vibr.  
Pc.  
Kbd.

for Margaret