

GREAT GAME

JULIAN GRANT

♩ = 72 $\frac{4}{4}$ Molto sostenuto

1st Flute
2nd Flute
1st Oboe
2nd Oboe
1st Clarinet in Bb
2nd Clarinet in Bb
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in Bb
2nd Trumpet in Bb
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Triangle
Cymbals
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass

This page of a musical score contains parts for the following instruments:

- Fl. 1 & 2:** Flute parts with sixteenth-note runs, dynamic markings from *p* to *f*, and articulation like accents and slurs.
- Ob. 1 & 2:** Oboe parts with dynamic markings from *mf* to *f*, including triplet and sixteenth-note passages.
- Cl. 1 (Bb) & 2 (Bb):** Clarinet parts with dynamic markings from *mp* to *f*, featuring sixteenth-note patterns.
- Timp.:** Timpani part with a quintuplet of sixteenth notes.
- Tri. & Cym.:** Triangle and Cymbal parts with sparse rhythmic markings.
- Hp.:** Harp part with chords and melodic lines, dynamic markings from *p* to *mp*.
- Vln. I & II:** Violin parts with dynamic markings from *pp* to *f*, including *pizz.* and *arco* markings, and performance instructions like *solo* and *non vibrato*.
- Vla.:** Viola part with dynamic markings from *mp* to *p*, including *pizz.* and *arco* markings.

The score includes various musical notations such as dynamics (*p*, *mf*, *mp*, *f*, *pp*, *sfp*), articulation (accents, slurs, trills), and performance directions (e.g., *solo*, *non vibrato*, *[2nd solo: to tutti]*). Time signatures of 6/4 and 4/4 are present, along with a 5-measure quintuplet in the timpani part.

accelerando poco a poco

3

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Cl. 1 (Bb) *p* *mf* *ff*

Cl. 2 (Bb) *p* *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 (F) *f* *mf* senza sord

Hn. 2 (F) *mf* *f* *mf* senza sord

Hn. 3 (F) *p* *f* *mf* senza sord

Hn. 4 (F) *mf* *f* *mf* senza sord

Tpt. 1 (Bb) *p* *cresc.* *mf*

Tpt. 2 (Bb) *p* *cresc.* *mf*

Timp. *p* 5 *mp* 5 *mf* 5

Tri. *mp*

Cym. *p*

Tamb. TAMBOURINE *mf*

Glock. *mf* 3

Hp. *f*

Vln. I *pp* *pp* *mf* 3 3 3 non div. sim. *mf*

Vln. II *p* *pp* *p* *mf* 3 3 3 *pp* non div. sim. *mf*

Vla. *mp* *cresc.* *mf* non div.

Vc. *mp* *cresc.* *mf* tutti: non div.

Db. *mp* 3 *mf* 3

Con moto

♩ = 116

4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tamb.

Glock.

Hp.

Detailed description: This section of the score covers woodwinds and percussion. Flutes 1 and 2 play sixteenth-note passages with a *mf* dynamic. Oboes 1 and 2 play eighth-note patterns, with Oboe 2 reaching a *f* dynamic. Clarinets 1 and 2 play sixteenth-note runs with *mf* dynamics. Bassoons 1 and 2 play eighth-note patterns, with Bassoon 2 reaching *f*. Horns 1-4 play eighth-note patterns, with Horn 1 reaching *f*. Trumpets 1 and 2 play quarter-note patterns, with Trumpet 2 reaching *f*. Trombones 1 and 2 play eighth-note patterns, with Trombone 2 reaching *f*. Baritone and Tuba play sustained notes, moving from *p* to *f*. Timpani play sixteenth-note patterns with *mf* and *f* dynamics. Snare drum and Glockenspiel play eighth-note patterns with *f* dynamics. Harp plays chords with *f* dynamics.

Con moto

♩ = 116

4

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This section covers the string ensemble. Violins I and II play eighth-note patterns with *f* dynamics. Viola plays eighth-note patterns with *f* dynamics. Violoncello plays eighth-note patterns with *f* dynamics. Double bass plays eighth-note patterns with *mf* dynamics.

Fl. 1 *mf* 6

Fl. 2 *mf* 6

Ob. 1 *sf*

Ob. 2 *sf*

Cl. 1 (Bb) *mf* 6

Cl. 2 (Bb) *mf* 6

Bsn. 1 *sf* *f*

Bsn. 2 *sf* *f*

Hn. 1 (F) *sf* *f*

Hn. 2 (F) *f* *sf* *f*

Hn. 3 (F) *sf* *f*

Hn. 4 (F) *f* *sf* *f*

Tpt. 1 (Bb) *f* *f* *f*

Tpt. 2 (Bb) *f* *f* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *mf*

Timp. *f*

Cym. *p* *f*

Glock. *f* 3

Hp. *f* *sf*

Vln. I *f* *tr* *mf* *f* molto vibrato

Vln. II *f* *tr* *mf* *f* molto vibrato

Vla. *f* non div.

Vc. *f*

Db. *f* pizz.

5

5

6

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Db.

6

3/4

55 $\frac{3}{4}$ $\frac{4}{4}$

Picc. *mf* *f*

Fl. 1 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 (Bb) *mf* *f*

Cl. 2 (Bb) *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 (F) *f* *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f* *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *mf*

Tpt. 2 (Bb) *mf*

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

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

B. Tbn. *p* *ff*

Timp. *f* *mf* *f*

S. D. *mf* *f*

Cym. *mf* *f*

Vln. I *ff* *ff* *pizz* *ff*

Vln. II *ff* *ff* *pizz* *ff*

Vla. *ff* *ff* *pizz* *ff*

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

Db. *f*

7

64

8

Picc. *f* *6* *p*

Fl. 1 *f* *6* *p*

Ob. 1 *sf* *f* *3* *3* *p* *f*

Ob. 2 *sf* *f* *3* *3* *p* *f*

Cl. 1 (Bb) *f* *6* *3* *p* *f*

Cl. 2 (Bb) *f* *6* *3* *p* *f*

Bsn. 1 *sf* *f* *3* *p* *f*

Bsn. 2 *sf* *f* *3* *p* *f*

Hn. 1 (F) *sf* *f* *sfz*

Hn. 2 (F) *sf* *f* *sfz*

Hn. 3 (F) *sf* *f* *sfz*

Hn. 4 (F) *sf* *f* *sfz*

Tpt. 1 (Bb) *f* *sfz*

Tpt. 2 (Bb) *f* *sfz*

Tbn. 1 *f* *sfz*

Tbn. 2 *f* *sfz*

Timp. *f*

Hp. *f*

Vln. I *f* *arco* *tr* *6* *3* *f* *ff*

Vln. II *f* *arco* *tr* *6* *3* *f* *ff*

Vla. *f* *arco* *tr* *6* *3* *f* *ff*

Vc. *f* *arco* *tr* *6* *3* *f* *ff*

3/4 9 4/4

Picc. *ff* 3

Fl. 1 *ff* 3

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 (Bb) *ff* *ppp*

Cl. 2 (Bb) *ff* *ppp*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 (F) *ff* 3

Hn. 2 (F) *ff* 3

Hn. 3 (F) *ff* 3

Hn. 4 (F) *ff* 3

Tpt. 1 (Bb) *f* *p* *f* *ff*

Tpt. 2 (Bb) *p* *f* *f* *ff*

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

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

B. Tbn. *ff* *p* *f*

Tba. *ff*

Timp. *ff* hard sticks

Cym. *f* *p* *ff* SUSP. CYM (hard)

T.-t. *f*

Glock. *ff*

Hp. *ff*

Vln. I *ff* 3

Vln. II *ff* *pizz* 3

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

Vc. *ff* *f* *ff*

Db. *ff*

poco sostenuto ♩ = 96

IO

a tempo - con moto ♩ = 116

83

Picc. *pp*

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

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *p* 3

Bsn. 1 *p* 3 3 3 3

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Timp. *pp*

T.-t. *pp*

Glock. *pp*

Hp. *mf* *p*

poco sostenuto ♩ = 96

IO

a tempo - con moto ♩ = 116

Vln. I *p* *pp* sul E

Vln. II *p* solo arco

Vla. *p* solo

Vc. *p* solo

Db. *mp* pizz

II

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Timp.

T-t.

Glock.

Hp.

II

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti: pizz

arco

tutti div: pizz

div.

102 12

Picc. *f* *ff* *f* *ff*

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

Ob. 1 *ff* *ff* *ff*

Ob. 2 *ff* *ff* *ff*

Cl. 1 (Bb) *f* *f*

Cl. 2 (Bb) *f*

Bsn. 1 *f* *f* *f* *ff*

Bsn. 2 *f* *f* *f* *ff*

Hn. 1 (F) *mf* *f* *ff* *tr* *ff*

Hn. 2 (F) *ff* *tr* *ff*

Hn. 3 (F) *mf* *f* *ff* *tr* *ff*

Hn. 4 (F) *ff* *tr* *ff*

Tpt. 1 (Bb) *f* *p* *mf* *f* *f* *mf* *f*

Tpt. 2 (Bb) *f* *p* *f* *mf* *f*

Tbn. 1 *mf* *f* *ff* *ped.* *ff* *ped.*

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

B. Tbn. *mf* *f* *f* *ff*

Tba. *mf* *f* *f* *ff*

Timp. *mf* *f* *p* *fp* *ff*

Cym. *p* *ff*

T.-t. *p* *f*

Tamb. *ff*

Vln. I *f* *ff* *f* *ff*

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

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

Vc. *ff* *sul pont.* *ff*

Db. *f* *f*

arco

Musical score for orchestra, starting at measure 112 and ending at measure 144. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1 (Bb)), Clarinet 2 (Cl. 2 (Bb)), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1-4 (Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F)), Trumpets 1-2 (Tpt. 1 (Bb), Tpt. 2 (Bb)), Trombones 1-2 (Tbn. 1, Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Triangle (Tri.), Cymbals (Cym.), Tom-toms (Tamb.), Harp (Hp.), Violins I & II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions include:

- Reed Instruments:** "raucous: bell out" for Cl. 1 & 2, and "ff" (fortissimo) dynamics for most parts.
- Horns:** Dynamic markings of *mf*, *f*, *ff*, and *p* are used throughout.
- Trumpets:** "ff solo" for Tpt. 1 and "f < ff" for Tpt. 2.
- Trombones:** Various dynamics including *p*, *ff*, *mf*, *f*, and *mf < f*.
- Drum and Percussion:** "ff" for S. D., Tri., and Tamb.; "f < ff" for Cym. and Timp.
- String Instruments:** "trem sul pont - non div." (trill on the bridge - non divisi) for Vln. I, II, and Vla.; "al naturale" (al naturale) for Vln. I, II, and Vla.; "ff" for Vc. and Db.

Measures 13 and 14 are marked with boxed numbers.

119

Picc. *f* 3 3

Fl. 1 *f* 3 3

Ob. 1 *f* 3 3

Ob. 2 *f* 3 3

Cl. 1 (Bb) *f* 3 3

Cl. 2 (Bb) *f* 3 3

Bsn. 1 *f* 3 3

Bsn. 2 *f* 3 3

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff* *f*

S. D. *f*

Cym. *f*

Tamb. *f* 3 3

Harp

Vln. I *f* non div.

Vln. II *f* non div.

Vla. *f* non div.

Vc. *f*

Db. *f*

135

15

3/4 4/4 3/4 4/4 3/4 15

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *f* *ff raucois*

Tbn. 2 *f* *ff raucois*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f*

S. D. *f* *mf*

B. D. *ff*

Tamb. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

63

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

Fl. 1

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 16

Vln. II

Vla.

Vc.

Db.

ff *fff* *gliss.*

17 poco sostenuto ♩ = 100

Fl. 1 *ff* *flutt.* *mf*

Ob. 1 *ff* *mf* *pp*

Ob. 2 *ff* to COR ANGLAIS

Cl. 1 (Bb) *ff* *ppp* *pp*

Cl. 2 (Bb) *ff* *mf* *p* *pp*

Tpt. 1 (Bb) *fff*

Tpt. 2 (Bb) *fff*

Timp. *pp* 5

B. D. *f* < >

Cym. Clashed *ff*

T. c. *ff*

Hp. *p*

17 poco sostenuto ♩ = 100

Vln. I *p < mp >* *pp*

Vln. II *ff* *f < ff >* *f < ff >* *f < ff >* *f < ff >* *mf* *con sord* *pp*

Vla. *f* *solo* *altri: sul pont.* *p*

Vc. *f* *solo* *altri: sul pont.* *p*

18 19

Picc. *flutr.* *p* *nat.*

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

Cl. 1 (Bb) *p* *mf* *6* *3*

Cl. 2 (Bb) *p* *mf* *6* *3*

T-t. *pp*

Hp. *mf* *p.d.l.t.* *3* *mf* *p.d.l.t.* *3*

Vln. I *flautando* *3* *pp* *flautando* *3* *pp*

Vln. II

Vla. *flautando tutti: div* *p* *tutti: div - trem. sul pont.* *arco nat.* *pp*

Vc. *tutti: div* *p* *gliss.* *p* *gliss.*

Db. *pizz.* *3* *p* *gliss.* *gliss.*

19 $\frac{3}{4}$ *flautando* *3* *pp* *flautando* *3* *pp* *flautando* *3* *pp*

164

Picc. *p*

Ob. 1 *p*

Hn. 1 (F) *p* *mf*

Hn. 2 (F) *mf* *p*

Hn. 3 (F) *p* *mf*

Cym. *soft stick* *pp*

Hp. *pp*

20

to FLUTE 2

flautando 3 *pp* *mf*

flautando 3 *pp* *mf*

flautando 3 *pp* *mf*

Vln. I *pp* *mf*

Vln. II *trem.* *pp* *pp sempre*

Vc. *p* *gliss.*

Db. *p*

20



21

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *p*

E. H. *p*

Cl. 1 (Bb) *pp* *p*

Cl. 2 (Bb) *pp* *p*

Bsn. 1 *p*

Bsn. 2 *p*

T.-t. *ppp*

Hp. *mf*

21

Vln. II *ppp a niente*

ppp a niente

22

Fl. 1

Fl. 2

Ob. 1

E. H.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Cym.

T-t.

Tamb.

Hp.

Vln. I

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

gliss. with plectrum *mf*

8th

8th

8th

sul D. gliss.



23

24

Fl. 1

Fl. 2

Ob. 1

E. H.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Timp.

Cym.

T-t.

Tamb.

Hp.

Vln. I

Db.

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

f *f*

8th

8th

8th

8th

p *mf* *f* *p*

p *mf* *f* *p*

pp *mf* *f* *pp*

div a 2 *a niente*

pizz

pizz *pp* *mf* *f* *pp*

div a 2

204

Fl. 1 *p* *f* *f*

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

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

E. H. *mf* *p* *mf* *f* *f*

Cl. 1 (Bb) *p* *f* *f*

Cl. 2 (Bb) *p* *f* *f*

Bsn. 1 *mf* *p* *mf* *f* *f*

Bsn. 2 *mf* *p* *mf* *f* *f*

Hn. 1 (F) con sord *p* *mf-p* *pp*

Hn. 2 (F) con sord *p* *mf-p* *pp*

Hn. 3 (F) con sord *p* *mf-p* *pp*

Hn. 4 (F) con sord *p* *mf-p* *pp*

Tpt. 1 (Bb) con sord *p* *mf-p* *pp*

Tpt. 2 (Bb) con sord *p* *mf-p* *pp*

Tbn. 1 con sord *p* *mf-p* *pp*

Tbn. 2 con sord *p* *mf-p* *pp*

B. Tbn. con sord *p* *mf-p* *pp*

Timp. *p*

Glock. *f*

Hp. *f*

Vln. I trem sul A *f*

Vln. II trem sul D *f*

Vla. pizz div a 4 *p* pizz

Vc. pizz div a 4 *p* pizz

Db. *p* *pp*

25

212

26

Timp. *gliss.* *pp*

S. D. *pp*

Cym. *p* scraped with triangle stick *sim.* *p* *sim.* *p*

Harp. *non arpegg.* *pp*

26

Vln. I *div a 4* *pizz* *pp*

Vln. II *div a 4* *senza sord: pizz* *p* *pp*

Vla. *pp*

Vc. *pp*

Db. *p* *pp*



220

27

E. H. *mf*

B. Cl. *mf*

Timp. *gliss.* *pp*

S. D. *pp*

Cym. *sim.* *p* *sim.* *p* *pp*

Harp. *mf*

27

Vln. I

Vln. II

Vla.

Vc.

Db.

227

E. H.

B. Cl.

Timp.

S. D.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

gliss.

pp

hard sticks

pp

mf

pp

pp

pp

pp

pp

pp

pp

p

p

Detailed description: This page of a musical score covers measures 227 to 232. The score is arranged in a system with ten staves. The instruments are: E. H. (English Horn), B. Cl. (Bass Clarinet), Timp. (Timpani), S. D. (Snare Drum), Tamb. (Tambourine), Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The key signature has one flat (B-flat). The time signature is 4/4. The E. H. and B. Cl. parts feature melodic lines with triplets and accents, starting at measure 227. The Timp. part has a triplet of eighth notes with a glissando marking, followed by a rest and then a pattern of eighth notes with the instruction 'hard sticks' and 'pp'. The S. D. part has a pattern of eighth notes with 'ppp' dynamics. The Tamb. part has a triplet of eighth notes. The Hp. part has a melodic line with 'mf' dynamics. The Vln. I and Vln. II parts have a tremolo pattern with 'pp' dynamics. The Vla. and Vc. parts have a triplet of eighth notes with 'pp' dynamics. The Db. part has a bass line with 'p' dynamics.

274

28

E. H. *f p pp p mf p*

B. Cl. *f p pp p mf p*

Hn. 1 (F) *pp senza sord mf pp*

Hn. 2 (F) *pp senza sord mf pp*

Hn. 3 (F) *pp senza sord mf pp*

Hn. 4 (F) *pp senza sord mf pp*

Tba. *pp mf pp*

Timp.

S. D.

Tamb.

Hp. *non arpegg. p*

Vln. I *pp p*

Vln. II *pp p*

Vla. *pp p*

Vc. *pp p*

Db.

241

29

Ob. 1 *f p mf p f*

Bsn. 1 *f p mf p f*

Timp. *pp*

S. D.

Tamb.

Hp. *non arpegg. pp*

Vln. I *pp*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *p f*

Musical score for measures 248-300. The score includes parts for Fl. 1, Ob. 1, E. H., Cl. 1 (Bb), B. Cl., Bsn. 1, Bsn. 2, Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F), Timp., S. D., Tamb., Hp., and Vc. The music features complex rhythmic patterns with triplets and septuplets, and dynamic markings such as *mf*, *p*, and *pp*. A box containing the number '30' is present above the Fl. 1 staff at measure 295 and below the Vc. staff at measure 298.

Musical score for measures 301-304. The score includes parts for Picc., Fl. 1, Ob. 1, E. H., Cl. 1 (Bb), B. Cl., Bsn. 1, Bsn. 2, Tpt. 1 (Bb), Tpt. 2 (Bb), Tbn. 1, Tbn. 2, Timp., S. D., Tamb., and Hp. The music continues with complex rhythmic patterns and dynamic markings such as *pp* and *p*. The instruction "senza sord" is written above the Tpt. 1 (Bb), Tpt. 2 (Bb), and Tbn. 1 staves. The Hp. part includes the instruction "p.d.l.t" above the staff at measure 302. A 4/4 time signature is shown at the end of the score.

256

Picc. *p*

Fl. 1

Ob. 1 *p*

E. H. *p*

Cl. 1 (Bb) *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1 (F) *mf*

Hn. 3 (F) *mf*

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Timp. *p*

S. D. *p*

Tamb. *p*

Hp.

4/4

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *tutti: arco* *mf*

Picc. *mf*

Fl. 1 *mf* *f*

Ob. 1 *mf*

E. H. *mf* *f*

Cl. 1 (Bb) *mf*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *mf*

Tpt. 2 (Bb) *mf*

Tbn. 1 *mf* *gliss.* *gliss.*

Tbn. 2 *mf*

Timp. *mf*

S. D. *mf* *f*

Tamb. *mf* *f*

Hp. *mf*

Vln. I *f* *arco* *tr.* *ff*

Vln. II *f* *arco* *tr.* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

32

Picc. *f*

Fl. 1 *ff*

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

Ob. 2 *fff* *f*

E. H. *fff* *fff* *f*

Cl. 1 (Bb) *f* *fff* *fff*

B. Cl. *fff*

Bsn. 1 *ff* *fff* *fff*

Bsn. 2 *fff* *fff* *fff*

Hn. 1 (F) *ff* *fff* *fff*

Hn. 2 (F) *ff* *fff* *fff*

Hn. 3 (F) *ff* *fff* *fff*

Hn. 4 (F) *ff* *fff* *fff*

Tpt. 1 (Bb) *ff* *ff*

Tpt. 2 (Bb) *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff* *senza sord*

Tba. *ff*

Timp. *f* *ff* *fff*

S. D. *ff*

B. D. *ff*

Cym. *fff* *sec*

Tamb. *ff* *fff*

Hp. *ff* *ff*

32

Vln. I *ff* *f* *fff* *f* *fff*

Vln. II *ff* *f* *fff* *f* *fff*

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

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

Db. *fff* *arco*

3/4 *3/8* *2/4* *5/16* *3/4*

sul G *sul G* *sul G* *sul A*

Musical score for measures 33-34. The score includes staves for Ob. 1, E. H., Cl. 1 (Bb), Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F), Vln. I, Vln. II, Vla., and Vc. Measure 33 features a key signature change to three flats and a 3/4 time signature. Measures 34 and 35 show a change to a 3/8 time signature. Measure 36 returns to 3/4. Measure 37 changes to 2/4, and measure 38 returns to 3/4. The score includes dynamics such as *f* and *sf*, and performance markings like *tr* and *sul D*.

Musical score for measures 35-38. The score includes staves for Picc., Fl. 1, Ob. 1, E. H., Cl. 1 (Bb), B. Cl., Bsn. 1, Bsn. 2, Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F), Tpt. 1 (Bb), Tpt. 2 (Bb), Tba., Vln. I, Vln. II, Vla., Vc., and Db. Measure 35 starts with a 3/4 time signature and includes dynamics *f*, *sf*, and *ff*. Measures 36-38 feature a complex sequence of time signatures: 2/4, 3/8, 5/16, 3/4, 3/8, 3/4, 3/8, and 3/4. The score includes various dynamics like *f*, *sf*, *ff*, and *p*, as well as performance markings such as *tr* and *unis*.

302

3/4 3/8 2/4 3/8 5/16 36 2/4 3/8 2/4 3/4 2/4

Ob. 1

E. H.

Cl. 1 (Bb)

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Vln. I

Vln. II

Vla.

Vc.

304

3/8 37 3/4 3/8 3/4 3/8 2/4 3/4

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

sempre non div

38 39

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

E. H. *f*

Cl. 1 (Bb) *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *sf*

Hn. 2 (F) *sf*

Hn. 3 (F) *sf*

Hn. 4 (F) *sf*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff pizz*

Db. *ff*

3 2 3 3 3 3 2 5 3

8 4 16 4

38 39

3 2 5 3

8 4 16 4



40

Picc. *mf*

Fl. 1 *p*

Ob. 1 *p*

E. H. *p*

Cl. 1 (Bb) *pp*

B. Cl. *pp*

Bsn. 1 *p*

Bsn. 2 *p*

3 3 5 3 3

8 16 4 8

33 **3/8** **3/4** **3/8** **41** **2/4**

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

Fl. 1 *f* *mf* *p* *pp*

Ob. 1 *mf* *p*

E. H. *mf*

Cl. 1 (Bb) *mf*

B. Cl. *p solo*

Bsn. 1 *f*

Bsn. 2 *f*

Tpt. 1 (Bb) *f con sord* *p con sord* *p*

Tpt. 2 (Bb) *p con sord* *p*

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

Tba. *p* *pp*

S. D. *pp*

Tamb. *pp*

Db. **3/8** **3/4** **3/8** **41** **2/4** *p*

34 **42**

Picc. *tr*

Fl. 1 *tr*

Ob. 1 *tr*

E. H. *tr*

B. Cl. *tr*

Bsn. 1 *p*

Hn. 1 (F) *p con sord* *gliss.*

Tbn. 1 *p* *gliss.*

Tba. *p*

S. D. *tr*

Tri. *tr*

Tamb. *tr*

Hp. *f* *ped gliss* *pizz*

Vln. I *mf* *pizz*

Vln. II *mf* *pizz*

Vla. *mf* *arco*

Vc. *f* *pizz* *3*

Db. *3*

376

43

44

Picc.

Fl. 1

Ob. 1

E. H.

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1 (F)

Tpt. 1 (Bb)

Tbn. 1

Tba.

Timp.

S. D.

Tri.

B. D.

Cym.

Tamb.

Hp.

sempre p.d.l.t.

43

44

Vln. I

Vln. II

Vla.

Vc.

Db.

arco: molto stacc.

pizz

arco: molto stacc.

pizz

arco: molto stacc.

pizz

arco: molto stacc.

pizz

369 45

Picc. *f*

Ob. 1 *f*

Cl. 1 (Bb) *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Tpt. 1 (Bb) *ff* *sf*

Tpt. 2 (Bb) *ff* *sf*

Tbn. 1 *ff* *sf*

Tbn. 2 *ff* *sf*

B. Tbn. *ff* *sf*

Tba. *mf*

Timp. *f*

B. D.

Cym.

Hp.

45

Vln. I

Vln. II

Vla.

Vc.

Db. *f*

46 47

Picc. *mf*

Fl. 1 *p* 5 6

Ob. 1 *p* 5 6

Cl. 1 (Bb) *p* 5 6

B. Cl. *f* 3 *p* 3 3 3 3

Bsn. 1 *f* 3 *p* 3 3 3 3

Bsn. 2 *f* 3

Tpt. 1 (Bb) *sf*

Tpt. 2 (Bb) *sf*

Tbn. 1 *sf* quasi gliss

Tbn. 2 *sf* quasi gliss

B. Tbn. *sf* quasi gliss

Tba. *mf*

Timp. *mf*

S. D. *mf* *p* *pp*

B. D.

Cym.

Tamb. *mf* *pp*

Hp. *mf* *p*

46 47

Vln. I

Vln. II

Vla. *f*

Vc. *p* 3 3 3

Db. *f* *p* 3 3 3

48 49
 pochissimo rall. Pesante ♩ = 78
 Bsn. I
 Timp. *hard sticks*
 S. D.
 Tamb.
 Vln. I *solo*
 Vln. II *altri: arco*
 Db.

49 50
 pochissimo stringendo
 Vln. I *sul A*
 Vln. II *sul A*

a tempo ♩ = 86
 50 51
 Tpt. I (Bb) *con sord*
 Timp.
 Cym. *hard stick - sec.*
 Tamb.
 Vln. I
 Vln. II *sul A*

This page of the orchestral score, numbered 37, features a variety of instruments. The woodwind section includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2 (Bb), Bassoon 1 and 2, Horns 1-4 (F), Trumpets 1 and 2 (Bb), Trombones 1 and 2, and Tuba. The brass section includes Timpans, Cymbals, and Tom-toms. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is marked with measure numbers 52 and 53. Key performance instructions include 'senza sord' for the brass instruments, 'altri: non div' for the strings, and 'detache' for the woodwinds. Dynamic markings such as *f*, *mf*, and *arco: non div* are used throughout. The Piccolo part has a '424' marking above the first measure. The Flute 1 part has a '6' marking above the first measure of the 52-measure phrase. The Bassoon 1 and 2 parts have 'mf' markings. The Horns 1-4 (F) parts have 'f' markings. The Trumpets 1 and 2 (Bb) parts have 'f' markings. The Trombones 1 and 2 parts have 'f' markings. The Tuba part has 'mf' markings. The Timpans part has 'mf' markings. The Cymbals part has 'mf' markings. The Tom-toms part has 'mf' markings. The Violin I and II parts have 'f' markings. The Viola part has 'f' markings. The Violoncello part has 'f' markings. The Double Bass part has 'f' markings.

437

54

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Db.

44 2/4 3/4 55

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

Bsn. 1 *ff* *fff* *mf*

Bsn. 2 *ff* *fff* *mf*

Hn. 1 (F) *fff* *f* *mf*

Hn. 2 (F) *fff* *f* *mf*

Hn. 3 (F) *fff* *f* *mf*

Hn. 4 (F) *fff* *f* *mf*

Tpt. 1 (Bb) *fff* *f* *ff solo*

Tpt. 2 (Bb) *fff* *f*

Tbn. 1 *gliss.* *fff* *f* *f*

Tbn. 2 *gliss.* *fff* *f* *f*

B. Tbn. *pedal.* *gliss.* *fff* *fff* *f*

Tba. *fff* *fff* *f*

Timp. *fff* *f* *mf*

S. D. *ff*

Cym. *f* SUSP CYM: hard stick

T-t. *ff*

Tamb. *ff*

55 2/4 3/4

Vln. I *ff* *col tutti*

Vln. II *ff* *col tutti*

Vla. *non div.* *fff* *fff* *ff* *f*

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

Db. *fff*

450

56

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

Tri.

B. D.

Cym.

T.-t.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff, *p < f*, *fp*, *ff*, *f*, *non div.*

57 58

to FLUTE 2 - subito $\frac{4}{4}$

Picc. *f ff* *p ff* *mf*

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

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

Ob. 2 *f ff* *p ff* *mf*

Cl. 1 (Bb) *f ff* *p ff* *mf*

Cl. 2 (Bb) *f ff* *p ff* *mf*

Bsn. 1 *f ff* *p ff* *mf*

Bsn. 2 *f ff* *p ff* *mf*

Hn. 1 (F) *ff* *mf* *p* *con sord* *pp*

Hn. 2 (F) *ff* *f* *p* *pp*

Hn. 3 (F) *ff* *mf* *p* *pp*

Hn. 4 (F) *ff* *f* *p*

Tpt. 1 (Bb) *f ff* *p ff* *mf* *p* *pp*

Tpt. 2 (Bb) *f ff* *p ff* *mf* *p* *pp*

Tbn. 1 *f ff* *p ff* *mf* *p* *pp*

Tbn. 2 *f ff* *p ff* *mf* *p* *pp*

B. Tbn. *f ff* *p ff* *mf* *p* *pp*

Tba. *f ff* *p ff* *mf* *p* *pp*

Timp. *f ff* *p* *fff* *p*

B. D.

Cym. *clashed* *fff*

T. t. *p* *ff*

57 58

Vln. I *f ff* *p ff* *f molto legato* *mf* *p* *pp*

Vln. II *f ff* *p ff* *f molto legato* *mf* *p* *pp*

Vla. *f ff* *p ff* *f molto legato* *mf* *p* *pp*

Vc. *f ff* *p ff* *f molto legato* *mf* *p* *pp*

Db. *f ff* *p ff* *p*

59

Very broad $\downarrow = 40$

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

Fl. 2 *p* *mf* *pp*

Cl. 1 (Bb) *p* *mf* *pp*

Cl. 2 (Bb) *p* *mf* *pp*

Bsn. 1 *p* *mf* *pp*

Bsn. 2 *p* *mf* *pp*

Hn. 1 (F)

Hn. 3 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

T-t. *pp*

Hp. *pp*

59

Very broad $\downarrow = 40$

Vln. I *p* *mf* *p* *molto vibrato* *mf* *pp* *pp*

Vln. II *p* *mf* *p* *molto vibrato* *mf* *pp* *pp*

Vla. *p* *mf* *p* *molto vibrato* *mf* *pp* *pp*

Vc. *pp*

Db. *div a 4* *p* *pizz* *p*

60

477

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp molto espress* *p* *mf* *sf*

Cl. 1 (Bb) *pp*

Cl. 2 (Bb) *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

T-t.

Hp. *9* *8^{va}*

Vln. I *p* *pp* *mf*

Vln. II *p* *pp* *mf*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

Db.

60

477

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p* *sf* *sf* *pp* *p* *mf* *pp*

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *p*

Bsn. 1 *p*

Bsn. 2 *p*

T-t.

Hp. *9* *8^{va}*

Vln. I *p* *p* *p flautando* *unis*

Vln. II *p* *p* *p flautando* *unis*

Vla. *p* *p* *p flautando* *unis*

Vc. *p* *p* *p flautando* *unis*

Db.

61

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

Fl. 2 *p* *pp* *p* *mf*

Ob. 1 *p* *mp* *f* *tr* *playful*

Cl. 1 (Bb) *p* *pp* *p* *mf*

Cl. 2 (Bb) *p* *pp* *p* *mf*

Bsn. 1 *p* *pp* *p* *mf*

Bsn. 2 *p* *pp* *p* *mf*

Tri. *pp*

Tamb. *pp*

Hp. *pp non arpegg.*

Vln. I *pp* *div*

Vln. II *pp*

Vla. *pp* *div*

Vc. *pp*



62

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

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

Ob. 2 *pp*

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *non arpegg.* *p* *mf*

Hp. *pp*

Vln. I *pp* *p* *fp* *fp*

Vln. II *pp* *p* *fp* *fp*

Vla. *p* *fp* *fp*

Vc. *p* *fp* *fp*

63

490

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 (Bb) *p* *mf*

Cl. 2 (Bb) *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 (F)

Tpt. 1 (Bb) *p* *mf*

Tpt. 2 (Bb) *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

B. Tbn. *p* *mf*

Tba.

Hp. *pp*

63

div a 4

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Vc. arco div. *p* *mf*

Db. arco div. *p* *mf*

492

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *p* senza sord *mf*

Hn. 2 (F) *p* *mf*

Hn. 3 (F) *p* *mf*

Hn. 4 (F) *p* *mf*

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p* hard sticks: coperti

S. D. *p*

Tamb. *p*

Hp.

Vln. I

Vln. II

Vla. *pizz*

Vc. *pizz* *p*

Db. *p*

494

Fl. 1

Fl. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

Tamb.

Hp.

Vla.

Vc.

Db.

f

mf

p

pp

pp delicato

64

Fl. 1 *pp* *mf* *mf* *pp*

Fl. 2 *p*

Cl. 1 (Bb) *pp*

Cl. 2 (Bb) *pp*

Timp.

S. D.

Tamb.

Hp. *p*

Vla. *mf* solo

Vc. *mf* arco: solo

503

Fl. 1 *f* *mf* *f* *p* *nat.*

Cl. 1 (Bb) *pp* *a niente*

Cl. 2 (Bb) *pp*

Hn. 1 (F) *pp con sord*

Hn. 2 (F) *pp con sord*

Hn. 3 (F) *pp con sord*

Hn. 4 (F) *pp con sord*

Timp. *pp*

S. D. *ppp*

Tri.

Cym. *SUSP. CYMBAL* *pp*

Tamb. *pp*

Hp. *p*

Vla. *p*

Vc. *p*