

SYMPHONY 4

Ric Graebner

Andante moderato $\text{♩} = 70$

1.

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets (Bb)

2 Bassoons

4 Horns (F)

2 Trumpets (C)

3 Trombones

Tuba

Percussion (Timpani (Timp.), Woodblock(WB), Tambourine (Tamb.))

Woodblock (WB), Tenor Drum (TD), Snare Drum (SD)
Glockenspiel (Glock.), Bass Drum (BD), Suspended Cymbal (SC), Cymbals

Harp

Violin 1

Violin 2

Viola

Cello

Double Bass

9

Bns. -

Hns (F) 9 1. *p*

Tr. (C) *p*

Trb. 8 2. 3. *mf* *p*

Tba. *p*

9

Perc. 1. *p* Timp.

WB 5

2. *p*

9 VI.1

VI.2 5

15

Bns. -

Hns (F) 5 2. *mf*

Tr. (C)

15 VI.1 1. *mf*

VI.2 *pp* *p* unis. *p*

Va. 5 *f*

Vc. 5 5 3

Db. 8 5 5 3

f

18

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

Hp

VI.1

VI.2

Va.

Vc.

Db.

19

A

21

Picc. Fl. Ob. E.H. Cl. (Bb) Bns.

Hns (F) Tr. (C) Trb. Tba.

Perc.

Hp

Vl.1 Vl.2 Va. Vc. Db.

[24]

Picc. *f*
Fl. *mf*
Ob.
E.H.
Cl. (Bb)
Bns.

Hns (F)

Tr. (C) *f*
Trb.
Tba

Perc. 1. Timp.
2. WB

Hp

VI.1
VI.2
Va.
Vc.
Db.

[27]

Picc. -

Fl. -

Ob. 1. *p*

E.H. *mp*

Cl. (Bb) 6 6

Bns. 1. *mp*

Hns (F) 3 1. *mp*

Tr. (C) -

Trib. -

Tba 27 *mp*

Perc. 1. -

2. TD

Hp 27 *mp* 3 3 6

Vl.1 -

Vl.2 -

Va. 3 *mp*

Vc. 3 *mp*

Db. 6 6 *mp*

[29]

Picc. Fl. Ob. E.H. Cl. (Bb) Bns.

Hns (F) Tr. (C) Trb. Tba.

Perc. 1. 2. Timp.

Hp.

Vl.1 Vl.2 Va. Vc. Db.

Detailed description: This page contains ten staves of musical notation. The top section (measures 29-31) includes parts for Picc., Fl., Ob., E.H., Cl. (Bb), and Bns. The middle section (measures 32-34) includes Hns (F), Tr. (C), Trb., and Tba. The bottom section (measures 35-37) includes Perc., Hp., Vl.1, Vl.2, Va., Vc., and Db. Various dynamics are marked: 'p' (piano), 'TD' (Timpani), 'mp' (mezzo-piano), 'pizz.' (pizzicato), and sixteenth-note patterns labeled '6'. Measure 31 features a dynamic 'p' over multiple staves. Measure 32 starts with 'p' for Hns (F) and Tr. (C). Measure 33 starts with 'p' for Tr. (C) and Trb. Measure 34 starts with 'p' for Tba. Measure 35 starts with 'p' for Perc. Measure 36 starts with 'p' for Vl.1 and Vl.2. Measure 37 starts with 'p' for Va. Measure 38 starts with 'p' for Vc. Measure 39 starts with 'p' for Db.

[34]

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

1.

2.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

[34]

Tim.

p

mp

cresc.

arco

p

p

p

p

pizz.

p

This page contains two systems of musical notation. The first system (measures 34-40) includes parts for Picc., Fl., Ob., E.H., Cl. (Bb), Bns, Hns (F), Tr. (C), Trb., Tba, and Perc. The second system (measures 34-40) includes parts for Vl.1, Vl.2, Va., Vc., and Db. Various dynamics like *p*, *mp*, *cresc.*, *arco*, and *pizz.* are indicated throughout the score.

(B)

Picc.

1. Fl. 2. Fl.

Ob.

E.H.

Cl. (Bb)

Bns.

Hns (F)

Tr. (C)

Trb.

Tba.

Perc.

1. Perc. 2. Perc.

Tim. > f rimshot sf

HP

VI.1 VI.2

Va.

Vc.

Db.

Measure 37: Picc. (rest), 1. Fl. (f), 2. Fl. (rest), Ob. (f), E.H. (f), Cl. (Bb) (f), Bns. (f), Hns (F) (f), Tr. (C) (f), Trb. (f), Tba. (rest), Perc. 1. (rest), Perc. 2. (f), Tim. >, f, rimshot, sf. HP (f). Measures 37-38: VI.1 (rest), VI.2 (rest), Va. (rest), Vc. (rest), Db. (rest).

39

Ob.

E.H.

Cl. (Bb)

Hns (F) 1,2

Trb.

VI.1

VI.2

Va.

Vc.

Db.

1.

mf

f

f

f

f

arco

f

41

Fl.

E.H.

Cl. (Bb)

Hns (F) 3,4

Tr. (C)

Perc. 1.

VI.1

VI.2

Va.

Vc.

Db.

p

p

p

pizz.

mf

Temp.

p

p

p

mp

mp

mp

mf

arco

mf

46 $\text{♩} = 350$ [1m= a semiquaver quintuplet group in previous tempo]

Picc. $\frac{5}{8}$ mf

Fl. $\frac{5}{8}$ mf

Ob. $\frac{6}{8}$ mf

E.H. $\frac{6}{8}$ mf

Cl. (Bb) $\frac{5}{8}$ mf

Bns. $\frac{5}{8}$ mf

Hns (F) $\frac{5}{8}$

Tr. (C) $\frac{5}{8}$ mf

Trb. $\frac{5}{8}$ mp

Tba $\frac{5}{8}$

Perc. 1. $\frac{5}{8}$ mf

Perc. 2. $\frac{5}{8}$ mf

Glock.

Hp $\frac{5}{8}$

VI.1 $\frac{5}{8}$ mf

VI.2 $\frac{5}{8}$ mf

Va. $\frac{5}{8}$

Vc. $\frac{5}{8}$ mf

Db. $\frac{5}{8}$ mf

WB

div.

(C)

52

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns.

Hns. (F)

Tr. (C)

Trb.

Tba

52 WB

Perc.

Glock.

Tamb.

52

Hp

52 VI.1

VI.2

Va.

Vc.

Db.

unis.

pizz.

59

Picc. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 -

Fl. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 -

Ob. - - - - 9 8 b2: 5 8 - - 9 8 - - 5 8 a2 f

E.H. - - - - 9 8 b2: 5 8 - - 9 8 - - 5 8 - - 9 8 m^f

Cl. (Bb) - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 - - 9 8 m^f

Bns. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 - - 9 8 m^f

59

Hns (F) 2. - - - - 9 8 p - - 5 8 - - 9 8 - - 5 8 -

Tr. (C) 2. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 mp

Trb. 2. - - - - 9 8 p - - 5 8 - - 9 8 - - 5 8 1. b2: 9 8 - - 5 8 - - 9 8 - - 5 8 3. - - - - 9 8 - - 5 8 -

Tba - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 -

59 Tamb.

1. Perc. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 -

2. WB p - - 5 8 - - 9 8 mp - - 5 8 mf

59

Hp - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 -

59

VI.1 - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 m^f

VI.2 - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 mf

Va. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8 mf

Vc. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8

Db. - - - - 9 8 - - 5 8 - - 9 8 - - 5 8

65

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns.

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

WB

Glock

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

65

6

1. *p*

1. *p*

f

p

f

p

mf

3. o

p

mf

65

6

2. *f*

2. *p*

f

p

65

6

f

p

f

p

div. *p*

unis.

f

p

arco

f

f

73

Picc. *p* *mf*

Fl. *mf*

Ob.

E.H. *mf*

Cl. (Bb) *p* *mf*

Bns. *a2* *mf*

Hns (F) *mf* *p* *mf p*

Tr. (C) *mf*

Trb. *mf* *p*

Tba

D

73 Tamb

Perc. *mf*

Glock. *p* *mf*

Hp *mf*

Vl.1 *p*

Vl.2 *p* *unis.*

Va. *mf*

Vc. *p* *mf*

Db. *mf* *p* *mf*

81

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

81

p

a²

1.

3.

p

p

div.

unis.

p

* If Clarinet 2 has no extension, omit the Eb. Do not play up an octave.

90

Picc. -

Fl. 1. *p* cresc.

Ob. *p* *p* cresc.

E.H. *p* cresc.

Cl. (Bb) -

Bns 1. *#p* - a2 cresc.

Hns (F) cresc.

Tr. (C) 1. *p* cresc.

Trb. 2. *p* cresc.

Tba -

90 WB

1. *p* cresc.

Perc. Glock. cresc.

2. *p* cresc.

90 Hp

Vl.1 -

Vl.2 -

Va. cresc.

Vc. cresc.

Db. cresc.

98 (E)

Picc. Fl. Ob. E.H. Cl. (Bb) Bns.

Hns (F) Tr. (C) Trb. Tba.

Perc.

1. 2.

98 Hp. gliss. mf cresc. ff

98 VI.1. div. mf f pp VI.2. mf f pp

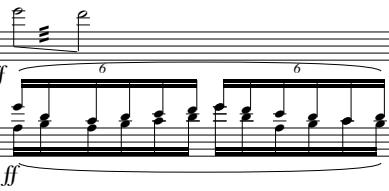
Va. f

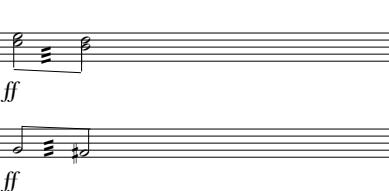
Vc. f

D. b. f

Tempo I o $\text{♩} = 70$

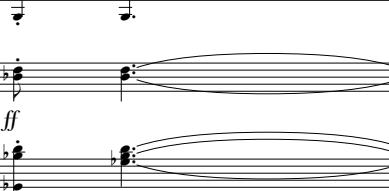
105

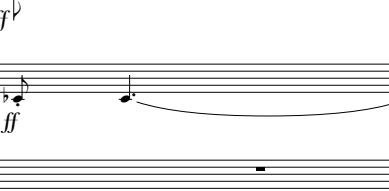
Picc. 

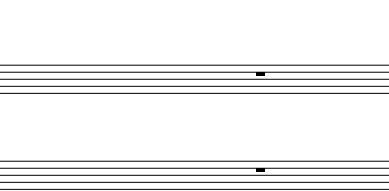
Fl. 

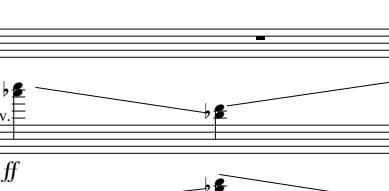
Ob. 

E.H. 

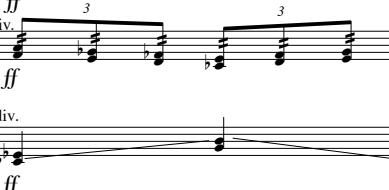
Cl. (Bb) 

Bns. 

Hns (F) 

Tr. (C) 

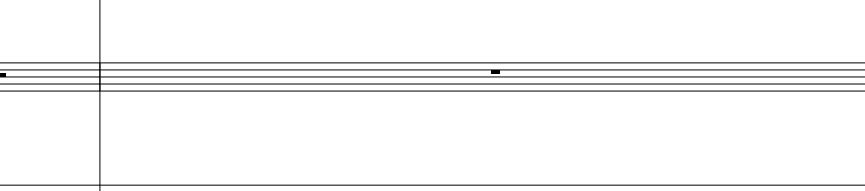
Trb. 

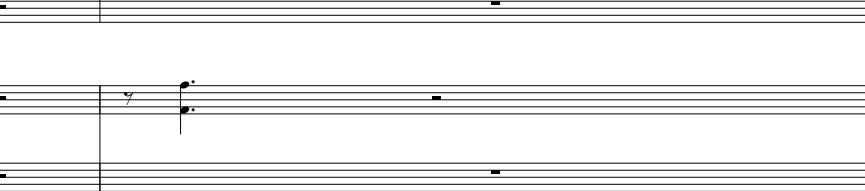
Tba. 

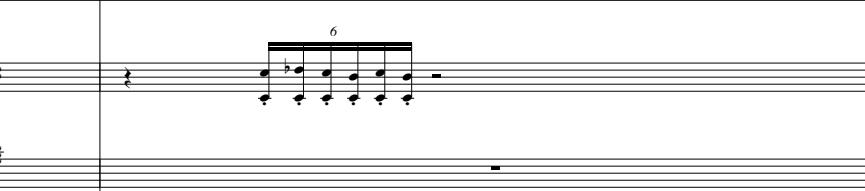
Perc. 

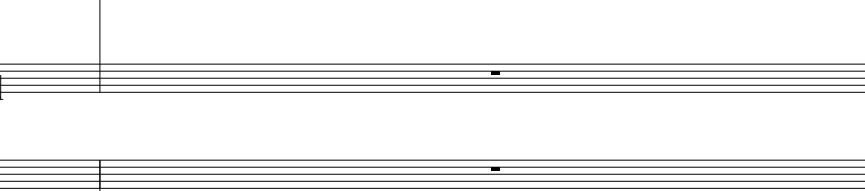
1. 

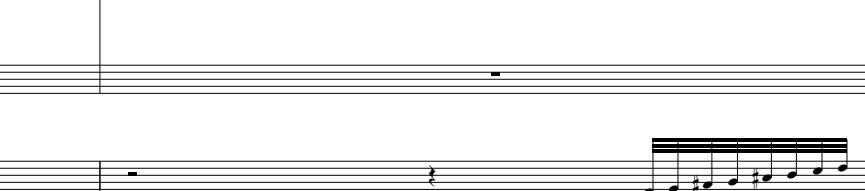
2. 

105 

Hp. 

Vl.1 

Vl.2 

Va. 

Vc. 

D. 

107

Tba.

Hp. f l.v. 3 mf non arpeggiato

VI.1 f sfp mf mp

VI.2 f sfp mf mp unis.

Va. sfp 3 3 dim. p

Vc. sfp 3 3 unis. dim.

Db. f mp unis. dim.

110

Fl.

Ob. 1. mp

Bns. p

Hns (F) p

Perc. 1. mfp p

Va. p

Vc. p

Db. pp

115

Fl.

Ob.

Cl. (Bb)

Bns

Hns (F)

115

VI.1

p

VI.2

div.

p

Va.

mp

This musical score page contains two systems of music. The top system, labeled '115', features parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bns), Horn in F (Hns (F)), Violin I (VI.1), and Violin II (VI.2). The bottom system, labeled '115 div.', continues with the same instrumentation. Measure 115 consists of six measures of music. Measure 115 div. begins with a measure of rests followed by a measure of eighth-note patterns in VI.1 and VI.2. Measures 115 and 115 div. conclude with sustained notes on the final beat. Measure numbers 1, 2, and 4 are indicated above the notes in the lower system.

118

Fl.

Ob.

Cl. (Bb)

118

VI.1

VI.2

mp

This musical score page contains two systems of music. The top system, labeled '118', features parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Violin I (VI.1), and Violin II (VI.2). The bottom system, also labeled '118', continues with the same instrumentation. Both systems begin with a measure of rests. The Flute and Oboe play eighth-note patterns in the first measure of each system. Measures 118 and 118 conclude with sustained notes on the final beat. Measure numbers 1 and 2 are indicated above the notes in the lower system.

[121]

Picc. -

Fl. -

Ob. -

E.H. -

Cl. (Bb) *mp* -

Bns. -

[121]

Hns (F) *mp* 4. - *p* 3

Tr. (C) -

Trb. -

Tba -

[121]

1. -

Perc. -

2. -

[121]

Hp -

[121] unis.

Vl.1 -

Vl.2 unis. -

Va. -

Vc. *mp* - *p*

Db. -

(F)

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trib.

Tba

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

D. b.

124

F

p

1.

mp

3

p

1.

mp

124

2.

p

3

p

124

2.3.

p

3

p

124

1.

2.

124

div.

p

div.

p

mp

3

3

3

mf

3

3

pizz.

3

3

mf

128

Fl.

Ob.

E.H.

Bns.

Hns (F)

VI.1

VI.2

Vc.

D. b.

131

Picc.

Fl.

Ob.

Ci. (Bb)

VI.1

VI.2

Vc.

D. b.

134

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

3
mf

3
mp
mf

1. 3
mf

2.
mp
3.

1. 3
mf

134

unis.

unis.

mf

mp

137

Picc. -

Fl. -

Ob. 3 p 1.

E.H. 3 p 3 3 3

Cl. (Bb) 3 p 3 3 3

Bns. 3 p 3 3 3

Hns (F) - 2.

Tr. (C) -

Trb. 1. p

Tba - p

Perc. 1. -

2. -

137

Hp - sonore pp

137

Vl.1 - sul tasto 3 3 pp

Vl.2 - sul tasto 3 3 pp

Va. - sul tasto > pp

Vc. - p pp 3 3 3

D. - 3 3 3 pp

140

Cl. (Bb) 1. pp

Hns (F) 3. pp

Hp

VI.1

VI.2

Va.

Vc.

Db.

143

Ob.

Cl. (Bb) p

Hns (F) p

Hp

VI.1

VI.2

Va.

Vc.

Db.

146

Picc. -

Fl. -

Ob. *f* *b*
f -

E.H. -

Cl. (Bb) -

Bns. *a2* -

Hns (F) *mf* *p*

Tr. (C) -

Trb. *p*

Tba -

146

1. *g* -

2. *Glock.* *p* *mp*

146

Hp *mf* *3* -

146

Vl.1 *3* *3* *3* *3* -

Vl.2 *3* -

Va. *3* *3* *3* *3* - *norm.* *mp* *p*

Vc. *3* *3* *3* - *mf* *p*

Db. *pizz.* *3* *3* -

150

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns.

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

1. *p*

1. *p*

1. *p*

1. *p*

2. *p*

1. *p*

3. *p*

3. *p*

2. *p*

1. *p*

3. *p*

norm

p

norm

p

p

pizz.

arco

153

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

1. Timp. *p*

2. Glock. *f*

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

This page contains three systems of musical notation. System 1 (measures 1-4) includes Picc., Fl., Ob., E.H., Cl. (Bb), and Bns. System 2 (measures 5-8) includes Hns (F), Tr. (C), Trb., and Tba. System 3 (measures 9-12) includes Perc., Timp. (dynamic *p*), Glock. (dynamic *f*), Hp, Vl.1, Vl.2, Va., Vc., and Db. The score uses a mix of 2/4 and 3/4 time signatures. Various dynamics such as *p*, *f*, and *pizz.* are marked throughout the score.

(H)

157

Picc. *mf*

Fl. *mf*

Ob.

E.H. *mf*

Cl. (Bb) *f*

Bns. *a2* *f*

Hns (F) *mf*

Tr. (C)

Trb. *mf* 1. *f* 3. *f*

Tba

157

Perc. 1. *mf*

2. *f*

157

Hp

157

Vl.1 *mf* *div.* *f* *6* *pizz.* *unis.*

Vl.2 *f* *pizz.* *unis.* *pizz.*

Va. *div.* *#f* *6* *pizz.* *unis.* *pizz.*

Vc. *mf* *f* *6* *pizz.* *unis.* *pizz.*

Db. *arco* *mf* *f* *pizz.*

161

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

161

1

2

161

Hp

161

Vl.1

Vl.2

Va.

Vc.

Db.

163

Tempo di m.47 ♩ = 350

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

2.

Hp

Vl.1

Vl.2

Va.

Vc.

D. b.

163

WB

f

BD

mf

163

arco

f

5

163

arco

f

5

163

arco

f

5

163

arco

f

5

163

mf

5

163

mf

5

163

mf

5

163

mf

5

168

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Tba

Trb.

Perc.

2.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

168

mf

tenuto

tenuto 2.3 unis.

p

mp

mp

mp

mp

172

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

172

Hns (F)

Tr. (C)

Trib.

Tba

172

Perc.

1. 2.

172

Hp

172

Vl.1

Vl.2

div.

Va.

Vc.

Db.

176

E.H.

Bns.

Hns (F)

Trb.

Tba

VI.1

VI.2

Va.

Vc.

D. b.

176

mf

mp

1.

176

mp

f

180

Ob.

Bns.

Trb.

VI.1

VI.2

Va.

Vc.

D. b.

a2

f

1.

mp

p

mp

mf

p

mf

mp

p

mf

J

184

Picc. Ob. Cl. (Bb)

mf

1. 184

VI.1 VI.2 Va. Vc.

mf

p

189

Picc. Cl. (Bb)

189

Hns (F)

f

189

VI.1 VI.2 Va. Vc.

mp

div.

f

mf

f

div.

unis.

f

195

Hns (F)

VI.1

VI.2

Va.

Vc.

196

f

p

unis.

div.

p

f

201

Hns (F)

Trb.

Tba

mp

201

Perc. 1.

Timp.

f

201

VI.1

VI.2

Va.

Vc.

D. b.

mf

unis.

mf

mf

mf

mf

mf

mf

mf

207

K

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

207

a2
f

207

f

207

mf

207

mf

207

mf

207

mf

div.

mf

mf

mf

214

Picc.

Fl.

Ob. a2 f

E.H. f

Cl. (Bb) f

Bns

214

Hns (F)

Tr. (C) f

Trb.

Tba

214

Perc. 1. Timp. mf

2.

214

Hp

214

Vl.1

Vl.2

Va. div.

Vc.

Db.

220 (L)

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

Timp.

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

This page contains five systems of musical notation. The first system includes Picc., Fl., Ob., E.H., Cl. (Bb), and Bns. The second system includes Hns (F), Tr. (C), Trb., and Tba. The third system includes Perc. and Hp. The fourth system includes Vl.1, Vl.2, Va., Vc., and Db. The fifth system continues from the fourth. Measure numbers 220, 220, 220, and 220 are indicated above the staves. Various dynamics such as *ff*, *unis.*, and *p* are marked throughout the score.

[227]

Picc. *f*

Fl. *f*

Ob. *a2* *f*

E.H. *f*

Cl. (Bb) *a2* *f*

Bns.

[227]

Hns. (F) *mf*

Tr. (C) *mf*

Trib. *mf*

Tba

[227]

1. Perc. *mf*

2. Perc. BD

[227]

Hp

[227]

Vl.1

Vl.2

Va.

Vc.

Db.

233

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trib.

Tba

1. 2 stopped
3 stopped
4 muted

cuvrés

all open

1.

f

233

Perc. 1

Perc. 2

233

Hp

233

Vl.1

Vl.2

Va.

Vc.

Db.

div.

f

M

[240]

Picc. -

Fl. -

Ob. -

E.H. -

Cl. (Bb) -

Bns. -

Hns (F)

Tr. (C) -

Trb. -

Tba -

Perc.

1. -

2. -

Hp -

Vl.1 -

Vl.2 -

Va. -

Vc. -

D. -

[247]

Picc. 

Fl. 

Ob. 

E.H. 

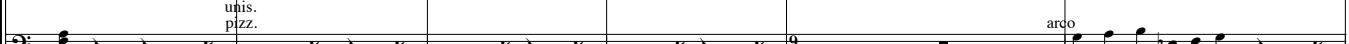
Cl. (Bb) 

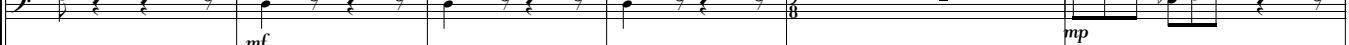
Bns 

[247]

Hns (F) 

Tr. (C) 

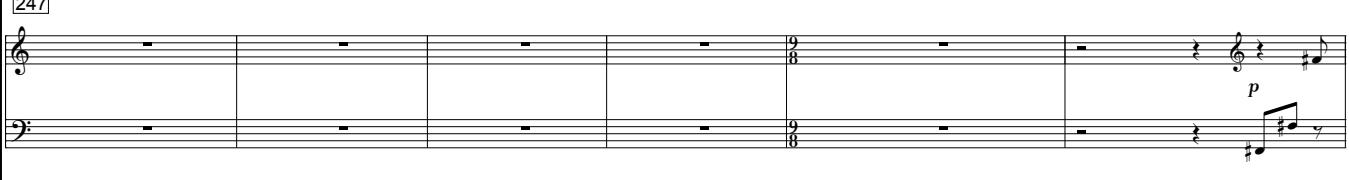
Trb. 

Tba 

[247]

Perc.

[247]

Hp 

[247]

VI.1 

VI.2 

Va. 

Vc. 

D. 

253

Tempo I o $\text{d} = 70$

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

253

Hns (F)

Tr. (C)

Trb.

Tba

253

1. Perc.

2. Perc.

253

Tempo I o $\text{d} = 70$

Hp

253

VI.1 con sord. p

VI.2 con sord. p

Va. div. I. II con sord. unis. pp I - silent, add mutes

Vc. II - silent, add mutes p sul tasto pp

D. arco

[257] 3
4

Picc. -

Fl. -

Ob. -

E.H. -

Cl. (Bb) 1. $\text{F}^{\#}$ $\text{E}^{\#}$ *pp*

Bns. $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ *pp*

Hns (F) 1. $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *p* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ *pp* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ *p*

Tr. (C) -

Trib. -

Tba -

[257] *pp*

1. Perc. -

2. Perc. -

[257] 3
4

Hp. -

VI.1 3 $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *pizz.* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *arco* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$

VI.2 3 $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *pizz.* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *arco* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$

Va. 3 $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *pizz.* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *arco* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$

Vc. 3 $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *pizz.* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$ *arco* $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$

Db. 3 $\text{F}^{\#}$ $\text{E}^{\#}$ $\text{D}^{\#}$ $\text{C}^{\#}$ $\text{B}^{\#}$ $\text{A}^{\#}$ $\text{G}^{\#}$ $\text{F}^{\#}$ $\text{E}^{\#}$

[260]

Picc. Fl. Ob. E.H. Cl. (Bb) Bns.

(N)

1. *pp*

mp

[260]

Hns (F) Tr. (C) Trb. Tba.

1. *mf*

2. *pp*

[260]

Perc. 1. 2.

Glock. *mp*

[260]

Hp.

[260]

VI.1 VI.2 Va. Vc. Db.

gradually remove mutes

mp

senza sord.

senza sord.

senza sord.

mp

264

Picc. -

Fl. -

Ob. -

E.H. -

Cl. (Bb) -

Bns. -

Hns (F) -

Tr. (C) -

Trb. -

Tba. -

Perc. 1. -

Perc. 2. -

Hp. -

VI.1. -

VI.2. -

Va. -

Vc. norm. *mp*

D. *mp*

[267]

Picc. *p*

Fl.

Ob. *p*

E.H. *p* *mf* *fp*

Cl. (Bb) *mp* *p* *mf* *fp*

Bns *p* *mp* *fp*

Hns (F) *p* *fp*

Tr. (C) [2. open] *p* 1. open *p* 4. *p*

Trb. 1. *p* 2. *p* 3. *fp*

Tba *p*

Perc. 1. *p* *fp*

2. *p* *Glock.* *p* *mp*

Hp

Tim. *p* *fp*

Vl.1 *p* *mf* *pizz.*

Vl.2 *p* *cresc.* *mf* *pizz.*

Va. *p* *cresc.* *mf* *pizz.*

Vc. *p* *arco* *cresc.* *mf* *pizz.*

Db. *pp* *pizz.* *p* *mp* *cresc.* *mf* *pizz.*

270

Picc. - - - *p*

Fl. - - -

Ob. - - - *p*

E.H. - - - *p*

Cl. (Bb) - - -

Bns. - - -

270

Hns (F) - - - *p*

Tr. (C) - - -

Trb. - - -

Tba - - -

270

Tim. - - -

Perc. 1 - - -

Perc. 2 - - -

270

Hp - - - *p*

270

VI.1 - - - arco *p*

VI.2 - - - arco *p*

Va. - - - *p*

Vc. - - - arco *p*

D. b. - - - arco *p*

[274]

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

1. *p*

ff

[274]

Hns (F)

Tr. (C)

Trib.

Tba

1. *p*

[274]

Perc.

1. *Glock.*

2. *p*

[274]

Hp

[274]

Vl.1

Vl.2

Va.

Vc.

Db.

p

278

(P)

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns.

Hns (F)

Tr. (C)

Trb.

Tba

Perc.

Hp

Vl.1

Vl.2

Va.

Vc.

D. b.

[281]

Picc. -

Fl. -

Ob. 1. 6 poco cresc. 2. a2 f

E.H. -

Cl. (Bb) 6 poco cresc. 2. a2 f

Bns. -

Hns. (F) -

Tr. (C) -

Trb. 2. 1. 3. poco cresc. f = p

Tba -

1. Timp. 2. f

Perc. 2. Glock. 3. mp

Hp -

VI.1 6 poco cresc. 2. fp

VI.2 6 poco cresc. 2. mf

Va. 6 poco cresc. 2. fp

Vc. 6 poco cresc. 2. fp

Db. 6 poco cresc. 2. fp

284

Picc. -

Fl. \sharp f

Ob. \flat f

E.H. \flat f

Cl. (Bb) \flat f

Bns. a2 f

Hns (F) \sharp f

Tr. (C) \sharp f

1.2 Trb. *mf* f

3. Trb.

Tba. \sharp f

284

Perc. -

2. Perc. S.C. f

284

Hp. -

VI.1 VI.2 Va. Vc. Db.

mf f cresc. unis. ff

f cresc. unis. ff

f cresc. pizz. ff

f cresc. pizz. ff

f cresc. ff

[287]

Picc.

Fl. *ff*

Ob. *ff*

E.H. *ff*

Cl. (Bb) *ff*

Bns *ff*

[287] *ff*

Hns (F)

Tr. (C) 6. *ff*

1. Trb. *ff*

Tba

[287]

1. Perc. S.C.

2. *ff*

[287]

Hp

[287] *ff*

Vl.1

Vl.2

Va.

Vc. [sempre pizz.]

Db. [sempre pizz.]

unis. *mf*

6. *mf*

6. *mf*

unis. *mf*

3. *mf*

3. *mf*

290

Picc. -

Fl. -

Ob. a2
mf

E.H. -
mf

Cl. (Bb) 1.
mf

Bns. -

Hns (F) 1.
mf

Tr. (C) -

Trb. -

Tba -

290

Perc. 1. -

2. -

290

Hp -

Vl.1 290
cresc.

Vl.2 290
cresc.

Va. 290
cresc.

Vc. 290
cresc.

Db. 290
cresc.

290

Fl. =70

Ob. ff

E.H. ff

Cl. (Bb) ff

Bns. ff

Hns (F) ff

Tr. (C) ff

Trb. ff

Tba ff

290

Perc. 1. Timp. ff S.D.

2. ff

290

Vl.1 ff

Vl.2 ff

Va. ff

Vc. ff

Db. ff

[292]

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Bns

Hns (F)

Tr. (C)

Trb.

Tba

1.

2.

Perc.

S.D.

Hp

Vl.1

Vl.2

Va.

Vc.

D. b.

Tim.

a2

2.

1.

ff

ff

ff

ff

ff

295

Picc. -

Fl. -

Ob. -

E.H. -

Cl. (Bb) -

Bns. -

Hns (F)

Tr. (C)

Trb.

Tba

295

1. Timp.

2. Perc.

295

Hp

295

Vl.1

Vl.2

Va.

Vc.

Db.

This page contains six systems of musical notation. The first system (measures 295-296) includes Picc., Fl., Ob., E.H., Cl. (Bb), and Bns. The second system (measures 295-296) includes Hns (F), Tr. (C), Trb., and Tba. The third system (measures 295-296) includes Timp. and Perc. The fourth system (measures 295-296) includes Hp. The fifth system (measures 295-296) includes Vl.1, Vl.2, Va., Vc., and Db. Measure 295 starts with rests for most instruments. Measure 296 begins with dynamic ff for the woodwind quintet (Picc., Fl., Ob., E.H., Cl. (Bb)). The brass section (Bns.) joins in with ff. The woodwind quintet continues with ff. The brass section then plays a rhythmic pattern labeled 'a2'. The woodwind quintet and brass section play ff again. The second system starts with dynamic mf for the brass section. The woodwind quintet and brass section play a rhythmic pattern labeled '3'. The brass section then plays ff. The woodwind quintet and brass section play ff again. The third system starts with dynamic ff for the brass section. The woodwind quintet and brass section play ff again. The fourth system starts with dynamic ff for the brass section. The woodwind quintet and brass section play ff again. The fifth system starts with dynamic ff for the brass section. The woodwind quintet and brass section play ff again. The sixth system starts with dynamic ff for the brass section. The woodwind quintet and brass section play ff again.

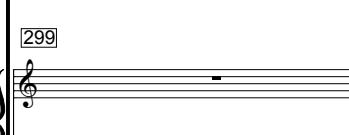
[299] Q

Picc. 

Fl. 

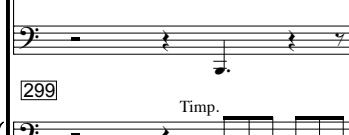
Ob. 

E.H. 

Cl. (Bb) 

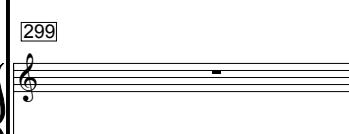
Bns. 

Hns (F) 

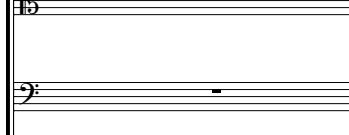
Tr. (C) 

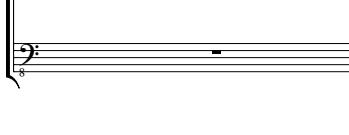
Trib. 

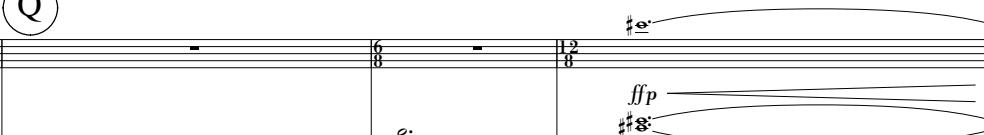
Tba. 

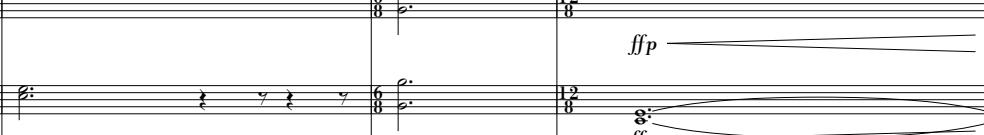
Timp. 

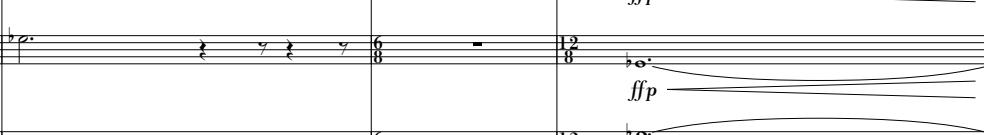
Perc. 

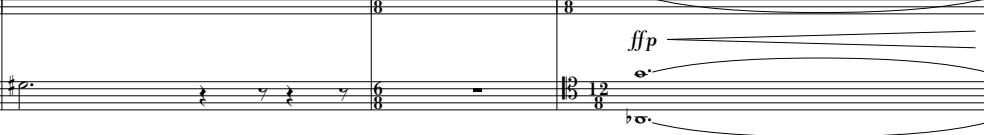
Cymbals 

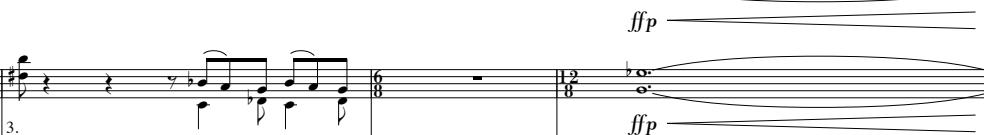
Hp. 

Vl.1 

Vl.2 

Va. 

Vc. 

Db. 

303

Picc. f

Fl. f p

Ob. f

E.H.

Cl. (Bb) f

Bns. f

Hns (F) f p

Tr. (C) 4. f mp

Trib. 2. mp

Tba mp

Perc. 1. -

2. -

Hp -

303

VI.1 arco ff

VI.2 f ff

Va. ff

Vc. ff

Db. ff p

mf

mf

mf

p

310

Picc. *mf*

Fl. *mf*

Ob. *mf*

E.H. *mf*

Cl. (Bb) *mf*

Bns. *mf* *pp*

Hns (F) 1. *mf* 2. *pp* 3. *mf*

Tr. (C)

Trb.

Tba *pp*

Perc. 1. 2.

310

Hp *pp*

310

VI.1 *mf*

VI.2 *mf*

Va. *mf* *pp*

Vc. *mf* pizz. arco

D. *mf* *pp*

315

Fl. *p*

Cl. (Bb) 2. *p*

Bns

Hns (F) 1.

315

Hp 1.

315

VI.1 div. *pp*

VI.2 div. *pp*

Va. *p*

Vc. *mp*

318

Fl.

Ob. 1. *mp*

E.H.

Bns *p*

318 1.

Hns (F)

318 *pp*

Hp *p*

318 div. *pp*

VI.2

Va. *p*

Vc. div. *pp*

322

Ob. *p*

E.H.

Bns

Hns (F)

322

Hp *p*

322

Vl.1 *pp*

Vl.2 *pp*

Va. *pizz.*

Vc. *pizz.*

325

Ob.

Bns

Hns (F)

Tba

325

Perc. 1. *Tim.* *p*

325

Hp *p*

325

Va. *arco unis.* *p*

Vc.

Db. [sempre arco] *pp*

328 (S)

Fl.

Ob.

Cl. (Bb)

Bns

Hns (F)

Trb.

328

Vl. 1

Vl. 2

Va.

331

Fl.

Cl. (Bb)

Vl. 1

Vl. 2

Va.

Vc.

334

Fl.

Ob.

Cl. (Bb)

VI.1

VI.2

Va.

Vc.

Db.

mp

p

mp

mp

337

Ob.

E.H.

Cl. (Bb)

Hns (F)

VI.1

VI.2

Va.

Vc.

Db.

p

p

mp

1.

2.

unis.

unis.

mp

340

Fl.

Ob.

E.H.

Cl. (Bb)

Bns.

Hns (F)

340

Hp

340

VI.1

VI.2

Va.

Vc.

Db.

340

sul tasto *p*

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

p

343 (T)

Cl. (Bb)

Hns (F)

Hp

VI.1

VI.2

Va.

Vc.

Db.

343

1. 2. 3 con sord.

343

pp

pp

pp

pp

pp

pp

pp

346

Fl.

Cl. (Bb)

Hns (F) 1.2

Hp

Vl.1

Vl.2

Va.

Vc.

Db.

349

Picc.

Fl.

Ob.

E.H.

Cl. (Bb)

Hns (F)

Tr. (C)

Tba

VI.1

VI.2

Va.

Vc.

Db.

352

Picc. -

Fl. #p.

Cl. (Bb) -

Bns. -

1. pp

352 2. pp

Trb. -

352 pp

1. Timp. pp

Perc. Glock. pp

2. pp

352 VI.1 al norm. norm. VI.2 al norm. norm. Va. pp 6 6 6 6 Vc. pp Db. pp

pp

pp

355 Fl. 1. pp p

E.H. -

355 Perc. 1. - 2. -

355 VI.1 Va. Vc. Db. pizz. p

p

U

359 1.

Fl. -

Ob. 1. *p*

E.H. -

Cl. (Bb) 1. *p*

Bns -

359 *p*

Hns (F) 2. *p*

3. -

Tr. (C) 1. *p*

2. *p*

3. -

Tba -

359 *p*

Perc. 1. -

Tim. *p*

359

VI.1. -

VI.2. *p*

Va. *p*

Vc. -

Db. arco *p*

pizz.

362

Fl. -

E.H. -

Perc. 2. *p*

Glock.

362

VI.1. *fp* semper p

VI.2. *f*

Va. -

Vc.+Db. *pp*

(Db semper pizz.)

369

E.H. *pp*

Hns (F) 1. con sord. 5 *p*

Va. 369

Vc. *pp*

Db. arco *pp*

376

Fl. *pp*

E.H. *pp*

Cl. (Bb) *pp*

376 2. *pp*

Trb. *pp*

Tba 5 *pp*

376 Timp. 3 3 3 3 3 3

Perc. 1. *pp* WB 5

2. *pp* 5

376 VI.1 *pp*

VI.2 > 5 *pp*

Va.

Vc. pizz. *pp* pizz.

Db. 5 *pp*