

Tapio Tuomela

Piano Concerto

(2008)

SCORE

Tapio Tuomela
Piano Concerto

Composed: 2008

pianoforte solo

222(2. anche Cl Basso)2 / 2200(trombone/tuba ad.lib.)/ perc (1) / str

Duration: ca 32'

Fp: Joensuu City Orchestra,
cond. Esa Heikkilä, sol. Iiro Rantala
Joensuu (Finland), November 27, 2008

Publisher: Fennica Gehrman Oy, Helsinki

Piano Concerto

I

TAPIO TUOMELA (2008)

Ritmico ♩ = 138

Flauti 1 2

Oboi 1 2

Clarinetti 1 2

Fagotti 1 2

Corni 1 2

Trombe 1 2

Trombone /Tuba (ad lib.)

Percussione

Pianoforte solo

Ritmico ♩ = 138

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

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7

Fg. 1

Cor. 2

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.



12

Cl. 1

Fg. 1

Fg. 2

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Perc.
Pfte solo
VI. I
VI. II
Vle
Vc.
Cb.

mf
mp
mf
mf
sfz
sfz
mf
mf

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Cor. 1, 2

Tr. 1, 2

Perc. Sizzle Cymb. *pp* *mp* *pp* *mp*

Pfte solo

VI. I, VI. II

Vle

Vc.

Cb.

25

Perc. *pp* *mp*

Pfte solo *p*

VI. I *sfz*

VI. II *sfz* *mp*

Vle *mp*

Vc. *mp*

Cb.



28

Ob. 1

Cl. 1 *mf*

Cor. 1 *p* *mp*

Cor. 2 *mf* *mp*

Perc. (Sizzle Cymb.) *pp* *mp*

Pfte solo *mf* *mp*

VI. I *mp* *mf*

VI. II *mf* *mp*

Vle *mf* *mp* sul pont.

Vc. *mf* *mp*

Cb.

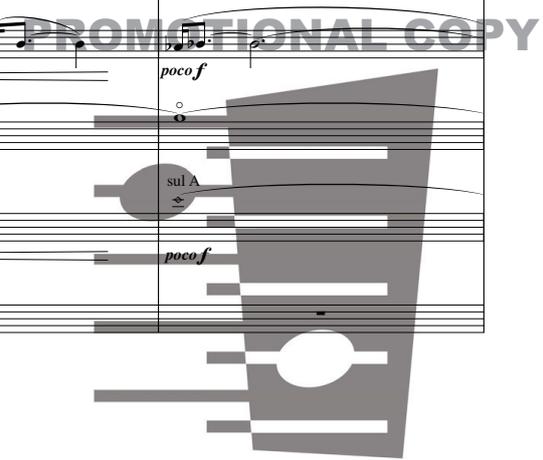
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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Perc.
Pfte solo
VI. I
VI. II
Vle ord.
Vc.
Cb.

mp
mf
p
mf
p
mf
mf
mf
ord.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Perc. Small Cymb.
Pfte solo
VI. I
VI. II
Vle
Vc. sul D
Cb.

mf
mp
p
mf
p
mf
pp
mf
f
poco f
poco f
poco f
sul D
sul A
poco f



40 $\text{♩} = 144$

Cl. 1 *poco f*

Cor. 1

Tr. 1

Tr. 2

Perc.

Pfte solo *mp*

VI. I

VI. II

Vle

Vc.

Cb.



43

Pfte solo *res.*

VI. I *div. p*

VI. II *p*

Vle *p*

Vc. *p*

Cb.

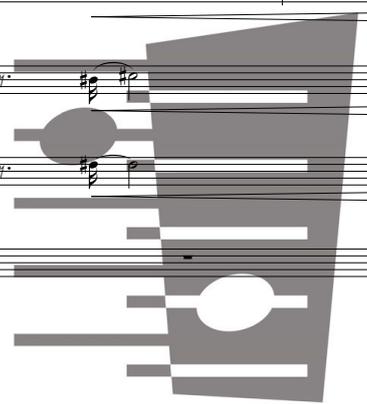
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47

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Perc.
Pfte solo
VI. I
VI. II
Vle
Vc.
Cb.

The musical score for measures 47-50 includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Cor Anglais (1 and 2), Trumpets (1 and 2), Percussion, Piano solo, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, *mf*, and *mp*. It includes performance instructions like *tr* (trill), *mf* (mezzo-forte), *mp* (mezzo-piano), *div.* (divisi), and *unis.* (unison). A specific instruction for the Violin I part reads "unis. (F2 stays)". The piano solo part features a complex rhythmic pattern with triplets and trills. The woodwind parts have melodic lines with trills and slurs. The string parts provide harmonic support with sustained notes and chords.

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51

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Fg. 1
Fg. 2

Cor. 1
Cor. 2

Tr. 1
Tr. 2

Perc. Small Cymb. *p* *mf*

Pfte solo (m.s.) (m.s.)

VI. I div. *poco f* *mf* *f*

VI. II div. *poco f* *mf* *f*

Vle non div. *poco f* *mf* *f*

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

Cb.

55

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Fg. 1 *mf* *f* *pp*

Fg. 2 *mf* *f* *pp*

Cor. 1 *mp* *f* *pp*

Cor. 2 *mp* *f* *pp*

Tr. 1 *mp* *f*

Tr. 2 *mp* *f*

Perc. *p* *f*

Pfte solo *p*

VI. I *f* *ff* *mp*

VI. II *f* *ff* *mp*

Vle *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f* *ff* *p*

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Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Cor. 1, 2

Tr. 1, 2

Perc.

Pfte solo

VI. I, VI. II

Vle, Vc., Cb.

p

unis.

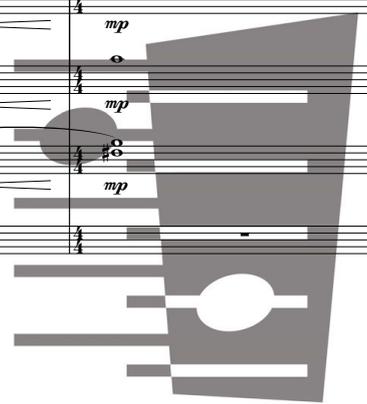
The musical score for page 59 is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Percussion (Perc.), Piano solo (Pfte solo), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features various musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *unis.* (unison). A large, semi-transparent watermark reading "PROMOTIONAL COPY" is overlaid on the right side of the page.

63

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Cor. 1, 2
Tr. 1, 2
Perc.
Pfte solo
VI. I
VI. II
Vle
Vc.
Cb.

p, *mp*, *div.*

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67

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

Ob. 2 *mp* *f*

Cl. 1 *f*

Cl. 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc. Mar. *f*

Pfte solo *mf* *f*

VI. I *div.* *f*

VI. II *div.* *f*

Vlc. *f*

Vc. *unis.* *f*

Cb.

Fl. 1
Fl. 2 *muta in Picc.*

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Fg. 1
Fg. 2

Cor. 1
Cor. 2

Tr. 1
Tr. 2

Perc.

Pfte solo

VI. I *unis.*
VI. II *unis.*

Vle

Vc.

Cb.

mp *mf* *f*

78

Musical score for orchestra and solo piano, measures 78-80. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Percussion (Perc.), Piano solo (Pfte solo), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features various dynamics such as *mf*, *mp*, *p*, and *8va*. The Percussion part includes a Cymbal (med.) with a *p* dynamic. The Piano solo part features a complex melodic line with a *8va* marking. The strings play a sustained chord with a *mf* dynamic.

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81

Ob. 1 *sfz*

Cl. 1 *sfz*

Cor. 1 *sfz*

Cor. 2 *sfz*

Tr. 1 *p*

Tr. 2 *sfz*

Perc. *mf*

Pfte solo

VI. I *sfz*

VI. II *sfz*

Vle *sfz*

Vc.

Cb.

85

Tr. 1

Tr. 2

Pfte solo

VI. I

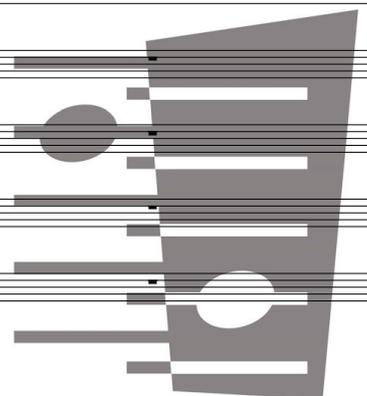
VI. II

Vle

Vc.

Cb.

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1 Fl.

Picc.

1 Ob. *mp* *mf*

2 Ob.

1 Cl. *mp* *mf*

2 Cl.

1 Fg.

2 Fg.

1 Cor. *mp*

2 Cor.

1 Tr. *mp*

2 Tr. *mp*

Perc. *Crot.* *mf* *mf*

Pfte solo *mf*

VI. I

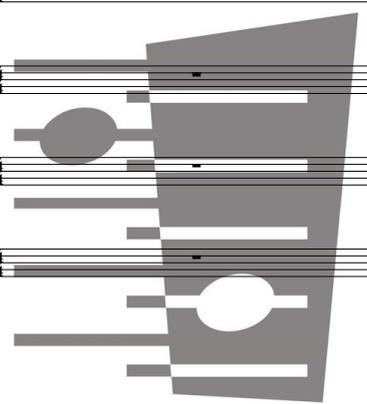
VI. II

Vle

Vc.

Cb.

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91

Fl. Picc. *f* Picc.

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* muta in Cl. basso

Fg. 1 *f*

Fg. 2 *f*

Cor. 1 *f*

Cor. 2 *f*

Tr. 1 *f*

Tr. 2 *mp* *f*

Tbn./Tuba

Perc. *f*

Pfte solo *f*

VI. I *f*

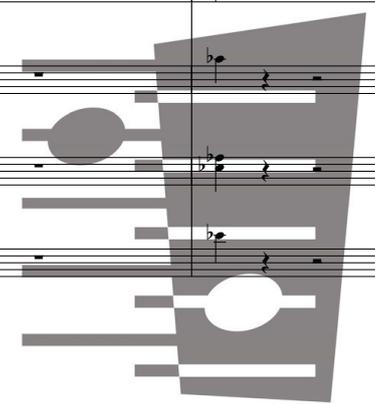
VI. II *f*

Vle *f*

Vc. *f* div.

Cb. *f*

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1 Fl. *f*

Picc. *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

Cl. basso *f*

1 Fg. *f*

2 Fg. *f*

1 Cor. *mf*

2 Cor. *f*

1 Tr. *mf*

2 Tr. *mf*

Tbn./Tuba *mf*

Perc. 5 Tomtoms *f*

Pfte solo

VI. I *mf* div. *f* 3

VI. II *mf* div. *f* 3 unis.

Vle *mf* 3 *f* 3 *mf* 3

Vc. *mf* unis. *f* 3 *mf* 3

Cb. *f* 3

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Fl. 1 *poco f* *sfz*

Picc.

Ob. 1 *poco f* *sfz*

Ob. 2 *poco f*

Cl. 1 *poco f* *sfz*

Cl. basso *mf* *sfz*

Fg. 1 *mf* *sfz*

Fg. 2 *mf* *sfz*

Cor. 1 *f* *mp* *f*

Cor. 2 *f* *mp* *f*

Tr. 1 *p* *f*

Tr. 2

Tbn./Tuba *mf* *sfz*

Perc. *mf* *p* *f*

Pfte solo

VI. I *mf* *sfz*

VI. II *mf* *sfz*

Vle *f* *mf* *sfz*

Vc. *f* *mf* *sfz*

Cb. *mf* *sfz*



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

Picc. 1 *mf* *p* 3 3 3 3

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

Ob. 2 *mf* *p* 3 3 3 3

Cl. 1 *mf* *p* 3 3 3 3

Cl. basso *f* *mf* *p*

Fg. 1 *f* *mf* *p*

Fg. 2 *f* *mf* *p*

Cor. 1 *f* *mp*

Cor. 2 *f* *mf* *mp*

Tr. 1 *mf* *mp*

Tr. 2 *mf* *mp*

Tbn./Tuba *f* *mf* *p*

Perc. *mf*

Pfte solo *mf* *p*

VI. I 1. solo *p* 3 3 3 3
altri *p*

VI. II 1. solo *p* 3 3 3 3
div. *p*

Vle *mf* *p*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

1 Fl. *p*

Picc. *p*

1 Ob. *p*

2 Ob. *p*

1 Cl. *p*

Cl. basso

1 Fg. *p*

2 Fg. *p*

1 Cor.

2 Cor.

1 Tr.

2 Tr. *p*

Perc.

Pfte solo

VI. I

VI. II

Vle 1. sola *p*

Vc. 1. sola *p*

Cb.

112

Musical score for orchestra, measures 112-115. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob. 1 and 2), Clarinet (Cl. 1 and Cl. basso), Bassoon (Fg. 1 and 2), Cor Anglais (Cor. 1 and 2), Trumpet (Tr. 1 and 2), Percussion (Perc.), Piano solo (Pfte solo), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features complex rhythmic patterns with many triplets and dynamic markings such as *p* (piano) and *p*³. A large watermark "PROMOTIONAL COPY" is visible across the bottom right of the page.

116

Fl. *p* *p. a p. cresc.*

Picc. *p* *p. a p. cresc.*

Ob. 1 *p. a p. cresc.*

Ob. 2 *p. a p. cresc.*

Cl. 1 *p* *p. a p. cresc.*

Cl. basso *p* *p. a p. cresc.*

Fg. 1 *p* *p. a p. cresc.*

Fg. 2 *p* *p. a p. cresc.*

Cor. 1 *p* *p. a p. cresc.*

Cor. 2

Tr. 1

Tr. 2

Perc. Sizzle Cymb. *pp*

Pfte solo

VI. I *p* *p* *tutti div.*

VI. II *p* *mf* *p. a p. cresc.* *tutti*

Vle *p* *mf* *p. a p. cresc.* *tutte*

Vc. *p* *tutti div.* *unis.*

Cb.

120

1 Fl. *f*

Picc. *f*

1 Ob. *f*

2 *f*

1 Cl. *f*

Cl. basso *f*

1 Fg. *f*

2 *f*

1 Cor. *mf*

2 *p sub.*

1 Tr. *f*

2 *f*

Perc. *f*

Pfte solo *p*

VI. I *unis.* *cresc.* *f*

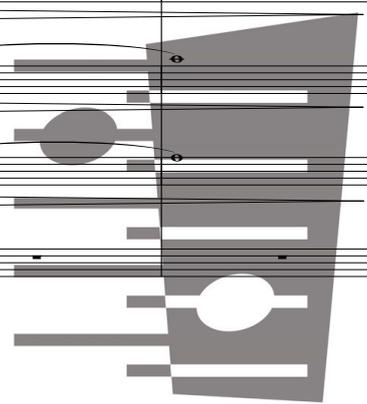
VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

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124

Fl. 1 *mp*

Perc. *p* Mar.

Pfte solo

VI. I *pp* *div.*

VI. II *pp*

Vle *mp*

Vc. *mp*

Cb.

129

Fl. 1 *p*

Cl. 1 *p*

Cl. basso *f* *sfz*

Fg. 1 *f* *sfz*

Fg. 2 *f* *sfz*

Perc. *f* Snare Drum

Pfte solo *p* *f* *sfz*

VI. I

VI. II

Vle *p*

Vc. *tutti* *f* *sfz*

Cb. *f* *sfz*

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134

Fl. 1

Picc. 1

Ob. 1

Ob. 2

Cl. 1

Cl. basso 1

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

p

sim.

f

sfz

mf

p

arco

unis. pizz.

f

sfz

p

f

sfz

p

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139

Fl.

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. basso

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

145

Fl. 1 *p* *mp*

Picc. *p* *mp*

Ob. 1 *p* *mp*

Ob. 2

Cl. 1 *p* *mp*

Cl. basso

Fg. 1 *mp*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I *mp*

VI. II *mp* *p*

Vle *mp* *p*

Vc. *mp* *p* *mf*

Cb. *mp* *p*



149

Fl. *mf*

Picc.

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf* *mp*

Cl. basso *mf*

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *mf* *mp*

VI. I *mf* *p* *mf*

VI. II *mf* *mf*

Vle *mf* *mp* *mf* *mf*

Vc. *mp* *mf*

Cb. *mf*

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154

Fl. *mf* *p*

Picc. *p* *p*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *p*

Cl. 1 *mp* *p*

Cl. basso

Fg. 1 *p*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *p*

VI. I *p*

VI. II *p*

Vle *mp*

Vc. *mp*

Cb. *mp*

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158

Fl. *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. basso *mf* *f* *p*

Fg. 1 *f* *p*

Fg. 2 *f*

Cor. 1 *mf* *f* *mp*

Cor. 2 *mf* *f* *p*

Tr. 1 *f*

Tr. 2 *p* *f* *p*

Tbn./Tuba *f*

Perc. *f* Timp.

Pfte solo *f* *mp*

VI. I *f* *div.*

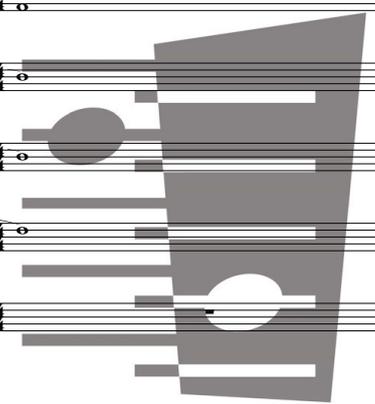
VI. II *f* *div.*

Vle *f* *div.*

Vc. *f*

Cb. *f*

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Fl. *mp* *f* *p*

Picc. *f* *p*

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

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

Cl. 1 *mp* *f* *p*

Cl. basso *mp* *f* *p* *mp*

Fg. 1 *mp* *f* *p*

Fg. 2 *mp* *f* *p*

Cor. 1 *f* *p*

Cor. 2 *mf* *f* *p*

Tr. 1 *f* *p*

Tr. 2 *mp* *f* *p*

Tbn./Tuba *mp* *f* *p*

Perc. *f*

Pfte solo *f* *mf*

VI. I *f* *p*

VI. II *unis.* *f* *p*

Vlc. *f* *p*

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

Cb. *f* *p*

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1 Fl. *mf* *f* muta in Fl. grande

Picc. *mf* *f*

1 Ob. *mf* *f*

2 Ob. *mf* *f*

1 Cl. *mf* *f* *p*

Cl. basso *f*

1 Fg. *f*

2 Fg. *f*

1 Cor. *f*

2 Cor. *f*

1 Tr. *mp* *f*

2 Tr. *f*

Tbn./Tuba *f*

Perc.

Pfte solo *f*

VI. I unis. *mf* *f* *p*

VI. II unis. *mf* *f* *p*

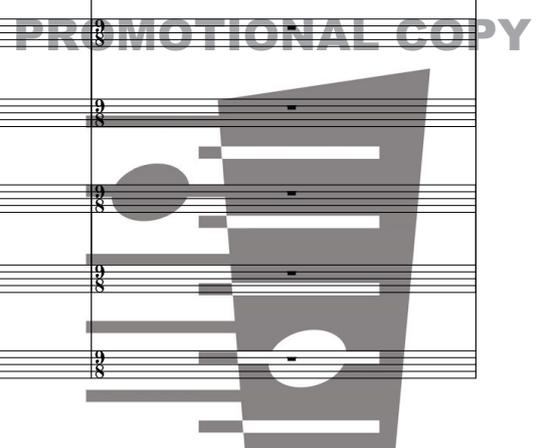
Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

170

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. basso
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Tbn./Tuba
Perc.
Pfte solo
VI. I
VI. II
Vle
Vc.
Cb.



174

1 Fl. *mf*
Fl. grande

2 *mf*

1 Ob. *mp*
mf

2 *mf*

1 Cl. *mf* \rightarrow *mp*

Cl. basso

1 Fg.

2

1 Cor.

2

1 Tr.

2

Perc.

Pfte solo *mp*

VI. I *mf* *p* *tr*

VI. II *mf* *p*

Vle *unis.* *p* *mf* *p*

Vc.

Cb.

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1 2
Fl.

1 2
Ob.

1 2
Cl.

1 2
Cl. basso

1 2
Fg.

1 2
Cor.

1 2
Tr.

Small Cymb.
Perc.

Pfte solo

VI. I
VI. II

Vle

Vc.

Cb.

poco f

sfz

mf

p

pp

mf

f

mf

sfz

p

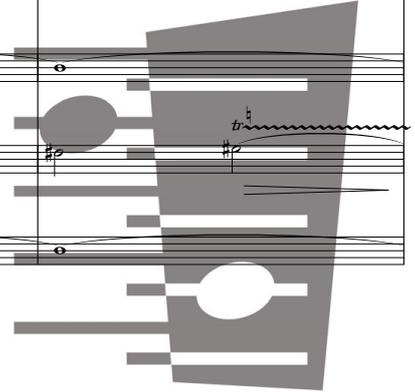
p

sfz

mp

p

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1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

Cl. basso

1 Fg. 1

2 Fg. 2

1 Cor. 1

2 Cor. 2

1 Tr. 1

2 Tr. 2

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc. *p*

Cb.

188

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1

Cl. basso *mp*

Fg. 1 *mp*

Fg. 2

Cor. 1

Cor. 2 *p*

Tr. 1

Tr. 2

Perc. *Mar.* *p* *mp*

Pfte solo

VI. I *mp* *secco*

VI. II *mp* *secco*

Vle

Vc.

Cb.

The musical score for page 188 is arranged in a standard orchestral format. It includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and Bass), Bassoons (1 and 2), Horns (1 and 2), Trumpets (1 and 2), Percussion (Maracas), Piano solo, Violins (I and II), Viola, Violoncello, and Contrabass. The score is in 6/4 time and features various dynamics such as *mp* (mezzo-piano) and *p* (piano), along with articulation marks like *secco*. The woodwinds and strings play melodic lines, while the piano solo part features a complex rhythmic pattern. The percussion part includes maracas. The score is marked with a rehearsal sign at the beginning of the page.

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. *mf*

Cl. basso *mf*

1 Fg. *mf*

2 Fg. *mf*

1 Cor. *p* *mf*

2 Cor. *mf*

1 Tr. *mp* senza sord.

2 Tr. *mf* senza sord.

Perc. *mf* *cresc.*

Pfte solo *mf*

VI. I *mf* div.

VI. II *mf* non div.

Vle *mp* *mf* non div.

Vc. *mp* *mf* non div.

Cb. *mf*

196

Fl. 1 *cresc.* *f*

Fl. 2 *cresc.* *f*

Ob. 1 *cresc.* *f*

Ob. 2 *cresc.* *f*

Cl. 1 *cresc.* *f*

Cl. basso *cresc.* *f*

Fg. 1 *cresc.* *f*

Fg. 2 *cresc.* *f*

Cor. 1 *cresc.* *f*

Cor. 2 *cresc.* *f*

Tr. 1 *cresc.* *f*

Tr. 2 *cresc.* *f*

Tbn./Tuba

Perc. *p* *mf* 8

Pfte solo *f*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f*

Cb.

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200

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. basso *ff* *p sub.* *muta in Cl.*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. 1 *ff*

Cor. 2 *ff*

Tr. 1 *ff*

Tr. 2 *ff*

Tbn./Tuba *mf* *f*

Perc. *f*

Pfte solo *ff* *mp* *Red.*

VI. I *ff* *mp*

VI. II *ff* *mp* *div.*

Vle *ff* *mp* *div.* *unis.*

Vc. *ff* *mp* *div.* *unis.*

Cb. *ff*

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Fl. 1 *p* *pp*

Fl. 2 *p* *pp* muta in Picc.

Ob. 1

Ob. 2

Cl. 1 *p* *pp*

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc. *Vibr.* *p* *mf*

Pfte solo *sfz* *p* *mp*

VI. I *unis.* *p* *mp* *div.* *p*

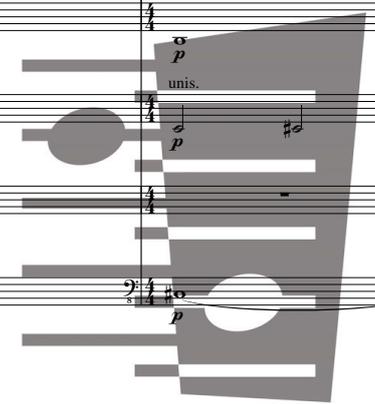
VI. II *p* *mp* *p*

Vle *p* *mp* *unis.* *p*

Vc. *p* *mp* *sul A*

Cb. *p* *mp* *p*

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209

Pfte solo

mf

VI. I

VI. II

Vle

Vc.

Cb.

p



213

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Pfte solo

mf

poco f

quasi gliss.

mf

unis.

quasi gliss.

quasi gliss.

div.

mf

mf

mf

mf

mf

mf

217

Fl. 1

Picc.

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *mf*

VI. I

VI. II *mp*

Vle *mp*

Vc. *mp*

Cb. *mp*

pp

pp

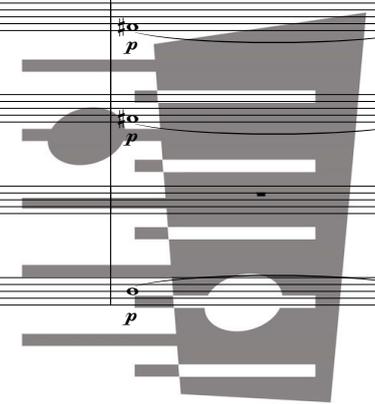
p

p

p

p

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221

Ob. 1

Ob. 2

Pfte solo

VI. I

VI. II

Vle unis.

Vc.

Cb.

225

Ob. 1

Ob. 2

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

div. *p*

unis.

p

p

p

p

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231

Fl. *mp* Picc. *mp* *f*

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

Cl. 1 *mp* *f*
2 *f*

Fg. 1 *mp* *f*
2 *mf* *f*

Cor. 1 *mf* *f*
2 *f*

Tr. 1 *mf* *f*
2 *f*

Tbn./Tuba *p* *mf*

Perc. Crot. *f*

Pfte solo *f*

Vl. I *f*
II *f*

Vle *f*

Vc. *p* *f*

Cb. *mf* *f* sul D



235

Fl. 1 *mf marc.* *f* *mp*

Picc. 1 *mf marc.* *f* *mp*

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

Ob. 2 *mf marc.* *f* *mp*

Cl. 1 *mf marc.* *f* *mp*

Cl. 2 *mf marc.* *f* *mp*

Fg. 1 *f* *mp*

Fg. 2 *f* *mp*

Cor. 1 *mf* *f* *mp*

Cor. 2 *mf* *f* *mp*

Tr. 1 *p* *f* *mp*

Tr. 2 *p* *f* *mp*

Tbn./Tuba *p* *f* *mp*

Perc. *mf* *f* *mp*

Pfte solo *f*

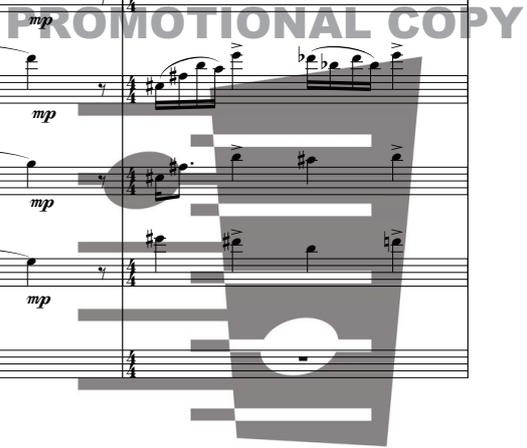
VI. I *mf marc.* *f* *mp*

VI. II *mf marc.* *f* *mp*

Vle *mf marc.* *f* *mp*

Vc. *mf* *f* *mp*

Cb.



1 Fl.

Picc.

1 Ob.

2 *mp*

1 Cl.

2 *mp*

1 Fg.

2 *mp*

1 Cor.

2 *p*

1 Tr.

2

Tbn./Tuba *mp*

Perc.

Pfte solo *mp*

3

VI. I

VI. II *mp*

Vle *mp*

Vc. *mp*

Cb. *mp*

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Fl. *poco f* *mp*

Picc. *poco f*

Ob. 1 *poco f* *mp*

Ob. 2 *poco f*

Cl. 1 *poco f*

Cl. 2 *poco f*

Fg. 1 *poco f* *mp*

Fg. 2 *poco f* *mp*

Cor. 1 *mf*

Cor. 2 *mf*

Tr. 1

Tr. 2 *mf*

Tbn./Tuba *poco f* *mp*

Perc.

Pfte solo trem. *mf*

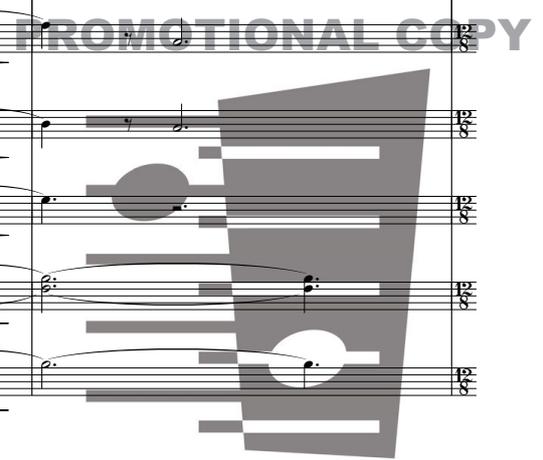
VI. I *poco f* *div.*

VI. II *poco f*

Vlc. *poco f*

Vc. unis. *poco f* *div.*

Cb. *poco f*



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc. unis.

Cb.

251

1 Fl. *poco f*

Picc. *poco f*

1 Ob. *poco f* *p*

2 *p*

1 Cl. *poco f* *p*

2 *poco f* *p*

1 Fg. *poco f* *p*

2 *poco f* *p*

1 Cor. *mf* *p*

2 *mf* *p*

1 Tr. *mf* *p*

2 *mf* *p*

Tbn./Tuba *poco f* *p*

Perc. *Timp.* *p*

Pfte solo *f*

VI. I *poco f* *p*

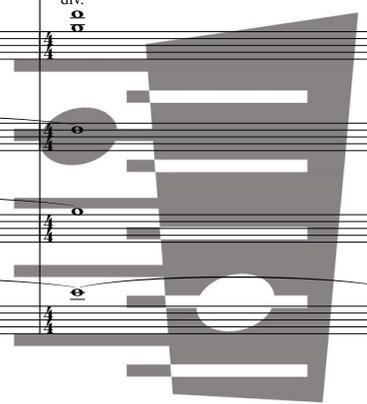
VI. II *poco f* *p*

Vle *poco f* *p*

Vc. *poco f* *p*

Cb. *poco f* *p*

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Fl. 1 *mp* *f*

Picc. *mp* *f*

Ob. 1 *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. 1 *f*

Cor. 2 *f*

Tr. 1 *f*

Tr. 2

Tbn./Tuba *f*

Perc. *f*

Pfte solo

VI. I *f*

VI. II *f* unis.

Vle *f*

Vc. *f*

Cb. *f*

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263

Fl.

Picc.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn./Tuba

Perc.

Tomtoms

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

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266

Fl. *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Cor. 1 *mp*

Cor. 2 *mp*

Tr. 1 *mp*

Tr. 2 *mp*

Tbn./Tuba *mp*

Perc. *mp*

Pfte solo

VI. I *mp* unis.

VI. II *mp*

Vle *mp*

Vc. *mp*

Cb. *mp*

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271

Fl.
Picc.

Ob.
1
2

Cl.
1
2

Fg.
1
2

Cor.
1
2

Tr.
1
2

Tbn./Tuba

Perc.

Pfte solo

VI. I
VI. II

Vle

Vc.

Cb.

sfz *sfz*

sfz *sfz*

sfz *sfz*

muta in Fl. grande

muta in Cl. basso

unis.

div.

unis.

sfz *sfz*



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II

Adagio nostalgico ♩ = 60

1
Fl.

2

1
Ob.

2

1
Cl.

Cl. basso

1
Fg.

2

1
Cor.

2

1
Tr.

2

Perc. *Gran cassa*

Pfte solo

Ossia: in case the Bass Cl. multiphone is not realizable, Cl. 1 may play the highest note in bb. 5-7 and 9-10

Cl. basso M $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ C

Ossia: lower note only

pp *mp*

pp *mp*

p *mf* *p* *mp*

Adagio nostalgico ♩ = 60

VI. I

VI. II

Vle

Vc.

Cb.

div.

mf

mf

mf div.

p

p

p

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11

Musical score for orchestra and woodwinds, measures 11-15. The score is in 4/4 time and features the following instruments and parts:

- Fl. (Flute):** Fl. 1 and Fl. 2. Fl. 1 starts at measure 11 with *mf*. Fl. 2 enters at measure 14 as *Fl. grande* with *mf*.
- Ob. (Oboe):** Ob. 1 and Ob. 2. Ob. 1 starts at measure 11 with *mp*. Ob. 2 enters at measure 14 with *mf*.
- Cl. (Clarinet):** Cl. 1 and Cl. 2. Cl. 1 starts at measure 11 with *mp*. Cl. 2 enters at measure 14 with *mf*.
- Cl. basso (Bass Clarinet):** Starts at measure 14 with *mf*.
- Fg. (Fagotto/Bassoon):** Fg. 1 and Fg. 2. Fg. 1 starts at measure 11 with *mf*. Fg. 2 enters at measure 14 with *mf*.
- Cor. (Cornet):** Cor. 1 and Cor. 2. Cor. 1 starts at measure 11 with *mp*. Cor. 2 enters at measure 14 with *mp*.
- Tr. (Trumpet):** Tr. 1 and Tr. 2. Tr. 1 starts at measure 11 with *pp*. Tr. 2 enters at measure 14 with *mp*.
- Perc. (Percussion):** Starts at measure 11 with *mp*.
- Pfte solo (Piano solo):** Two staves, both silent.
- VI. I (Violin I):** Starts at measure 11 with *mp* and *unis.*
- VI. II (Violin II):** Starts at measure 11 with *mf* and *tris.*
- Vle. (Viola):** Starts at measure 11 with *mf* and *tris.*
- Vc. (Violoncello):** Starts at measure 11 with *mf* and *unis.*
- Cb. (Contrabasso):** Starts at measure 11 with *mf* and *tris.*

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *Fl. grande*. Performance instructions include *tris.* (trills) and *unis.* (unison).

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. Cl. basso 1 Fg. 2 Fg. 1 Cor. 2 Cor. 1 Tr. 2 Tr. Tbn./Tuba Perc. Pfte solo VI. I VI. II Vle Vc. Cb.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. basso *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. 1 *mf*

Cor. 2 *mf*

Tr. 1 *mf*

Tr. 2 *mf*

Tbn./Tuba *mf*

Perc.

Pfte solo *mf* *f*

VI. I *mf* *espressivo* *mf*

VI. II *mf* *espressivo* *mf*

Vle *mf* *espressivo* *mf*

Vc. *mf* *espressivo* *mf* *div.*

Cb. *mf* *unis.* *mf* *mf*



24

Fl. 1 *mf*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mf*

Cl. basso *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. 1 *p*

Cor. 2 *p*

Tr. 1 *p*

Tr. 2 *p*

Tbn./Tuba *p*

Perc.

Pfte solo *p dolce*

VI. I *p*

VI. II *mp*

Vle *mp*

Vc. *mp* unis.

Cb. *mf*

mp

27

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

Fl. 2 *p* *mf*

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

Ob. 2 *mf*

Cl. 1 *mf*

Cl. basso *p* *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *mf*

VI. I *mf* *rit.*

VI. II *unis.* *mf*

Vlc *unis.* *mf*

Vc. *mf*

Cb. *mf*

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a tempo

31

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. basso
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Perc.
Pfte solo

a tempo

VI. I
VI. II
Vle
Vc.
Cb.

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34 **pesante** **Più mosso** ♩ = 80

Fl. 1 *p*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. basso *mf* *pp*

Fg. 1 *mf* *pp*

Fg. 2 *p* *f* *pp*

Cor. 1 *mf* *pp*

Cor. 2 *mf* *pp*

Tr. 1 *mf* *pp*

Tr. 2 *mf* *pp*

Tbn./Tuba *p* *f*

Perc. Gran cassa *mf*

Pfte solo *mf*

pesante **Più mosso** ♩ = 80

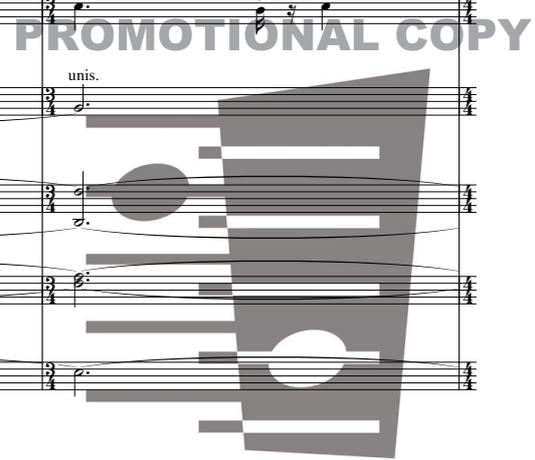
VI. I *mf* *p*

VI. II *mf* *p* *un.*

Vle *mf* *non div.* *div.* *p*

Vc. *mf* *non div.* *div.* *p*

Cb. *p* *f* *p*



energico

37

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf* *mp*

Cl. basso *mf*

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc.

Pfte solo

energico

VI. I *mp*

VI. II *mp* *mf* *mp* *unis.*

Vle *mf*

Vc. *mf*

Cb. *f* *pizz.*



40

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

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

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *p*

Cl. basso *f* *p*

Fg. 1 *mf* *f*

Fg. 2

Cor. 1 *mp* *f*

Cor. 2

Tr. 1 *p* *f*

Tr. 2

Perc. Sizzle cymb. *p* damp *f*

Pfte solo *f*

VI. I unis. *f* *p*

VI. II *f* *div.* *p*

Vle *div.* *f* *p*

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

Cb.

44

Fl. 1 *mp* *muta in Picc.* *pp*

Ob. 1 *p* *pp*

Cl. 1 *p*

Cl. basso

Fg. 1 *p*

Cor. 1

Tr. 1

Perc.

Pfte solo *schierzando* *mp*

VI. I *pp*

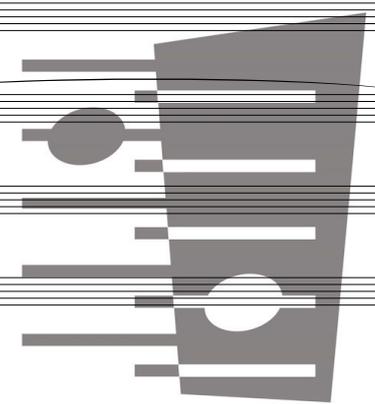
VI. II *pp*

Vle *pp*

Vc. *pp*

Cb.

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49

Pfte solo

VI. I unis. *p*

VI. II

Vle unis.

Vc. 3

Cb. pizz. arco



51

Fl.

Picc.

Ob. 1

Ob. 2

Perc. Glsp. *p*

Pfte solo

VI. I solo *mp* altri *mp*

VI. II *mp*

Vle *mp*

Vc. *mp*

Cb. *mp*

54

Fl. Picc. 1 *mp* *Picc.* *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Cl. Cl. basso

Fg. 1 2

Cor. 1 *p*

Tr. 1 2

Perc.

Pfte solo

VI. I (solo) *tutti div. a 2* *p*

VI. I (altri)

VI. II *div.* *p*

Vle *p*

Vc. *p*

Cb. *p*

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57

Fl. *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. basso *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc. *pp* Crot.

Pfte solo *mp*

VI. I *mp*

VI. II *mp*

Vle *mp*

Vc. *mp* div. unis. div.

Cb. *mp*

poco marc.

poco marc.

unis. poco marc.

60

Fl. *p* *p. a p. cresc.*

Picc. *p* *p. a p. cresc.*

Ob. 1 *mp* *p. a p. cresc.*

Ob. 2

Cl. 1 *mp* *p*

Cl. basso *p*

Fg. 1

Fg. 2

Cor. 1

Cor. 2 *p*

Tr. 1

Tr. 2

Perc.

Pfte solo *p. a p. cresc.* *cresc.*

VI. I *pp*

VI. II *pp* *p*

Vle *mp* *p* *p. a p. cresc.*

Vc. *mp* *unis.* *p* *p. a p. cresc.*

Cb. *p* *p. a p. cresc.*

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Irrealistico

62

Fl. *mf*

Picc. *p*

Ob. 1 *mf* *p sub.*

Ob. 2

Cl. 1 *mf* *p sub.*

Cl. basso *mf* *p sub.*

Fg. 1

Fg. 2 *mf* *p sub.*

Cor. 1 *p*

Cor. 2

Tr. 1

Tr. 2

Perc. Metal wind chimes *p* *mp*

Pfte solo *f*

VI. I *pp sub.*

VI. II *pp sub.* *mp* *unis.*

Vle *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *p sub.*

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69

Fl. 1 *p* *cresc.* 6 6 3 3 3

Picc. *p* *cresc.* 6 3 6 3 6 6 6

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

Ob. 2

Cl. 1 *p* 3 3 3

Cl. basso

Fg. 1

Fg. 2 3 3 3

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *mp* 3 6 3 6 3 6 6 6 6

VI. I *solo* *altri* 3 3 3

VI. II 3 3 3

Vle 3 3 3

Vc. 3 3 3

Cb. 3 3 3

72

Fl. *mf dim.* *pp*

Picc. *mf dim.* *pp*

Ob. 1 *mf dim.* *pp*

Ob. 2

Cl. 1 *mf dim.* *pp*

Cl. basso *mf dim.* *pp*

Fg. 1

Fg. 2 *mf dim.* *pp*

Cor. 1 *mf dim.* *pp*

Cor. 2

Tr. 1

Tr. 2

Perc. *Gls.* *p*

Pfte solo *mf* *dim.* *pp* *p*

3 soli

VI. I *mf dim.* *pp*

VI. II *mf dim.* *pp*

Vle *mf dim.* *pp*

Vc. *mf dim. div.* *pp*

Cb. *mf dim.* *pp*

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1 Fl. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Picc. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

1 Ob. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

2 Ob.

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

Cl. basso *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

1 Fg. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

2 Fg.

1 Cor. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

2 Cor.

1 Tr. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

2 Tr.

Perc. Sizzle cymb. (soft beaters, almost imperceptibly) *pp* *p*

Pfte solo continue similar texture moving towards the register of the next measure *tr* *tr* *tr* *tr* *tr*

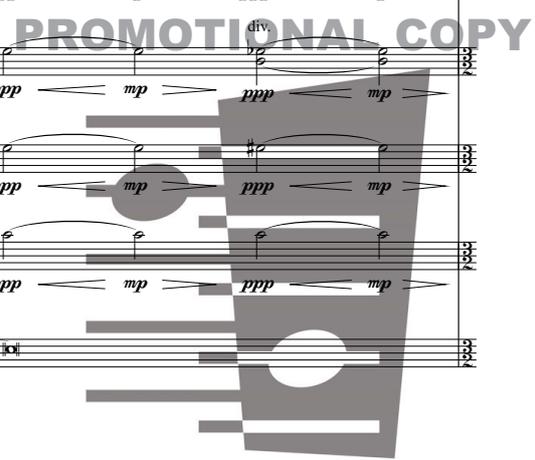
VI. I *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

VI. II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vle *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vc. unis. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Cb. *pp*



Fl. 1 *mp ppp mp ppp mp ppp*

Picc. *mp ppp mp ppp mp ppp*

Ob. 1 *mp ppp*

Ob. 2 *mp ppp*

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

Cl. basso *mp ppp mp ppp mp ppp mp ppp*

Fg. 1 *mp ppp mp ppp mp ppp mp ppp*

Fg. 2

Cor. 1 *p ppp*

Cor. 2 *p ppp*

Tr. 1

Tr. 2

Perc. *Cymb. (small) ppp p Cymb. (med.) ppp p*

Pfte solo

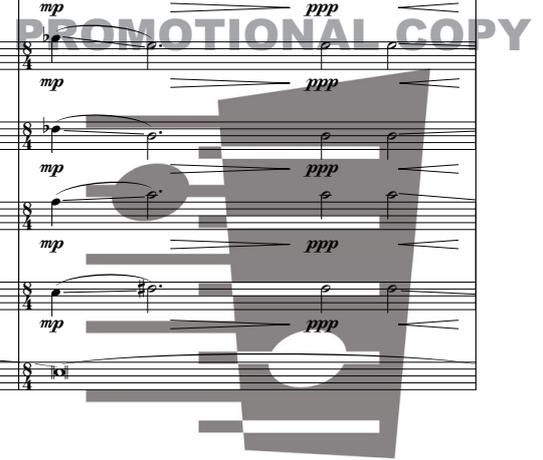
VI. I *ppp mp ppp mp ppp mp ppp*

VI. II *ppp mp ppp mp ppp mp ppp*

Vle *ppp mp ppp mp ppp mp ppp*

Vc. *ppp mp ppp mp ppp mp ppp*

Cb. *ppp mp ppp mp ppp mp ppp*



Fl. *mp* > *ppp* *mp* > *ppp* *p* < *mf* > *ppp* *p*

Picc. *mp* > *ppp* *mp* > *ppp* *p* < *mf* > *ppp* *p*

Ob. 1 *p* < *mf* > *ppp* *p*

Ob. 2 *p* < *mf* > *ppp* *p*

Cl. 1 *mp* > *ppp* *mp* > *ppp* *p* < *mf* > *ppp* *p*

Cl. basso *mp* > *ppp* *mp* > *ppp* *p* < *mf* > *ppp* *p*

Fg. 1 *mp* > *ppp* *mp* > *ppp* *p* < *mf* > *ppp* *p*

Fg. 2

Cor. 1 *p* < *p* < *mp* > *ppp*

Cor. 2 *p* < *p* < *mp* > *ppp*

Tr. 1

Tr. 2

Perc. *p* > *pp* *p* > *pp* *mp*

Pfte solo *mf* 6 3

VI. I *mp* > *ppp* < *mp* *p* *mf*

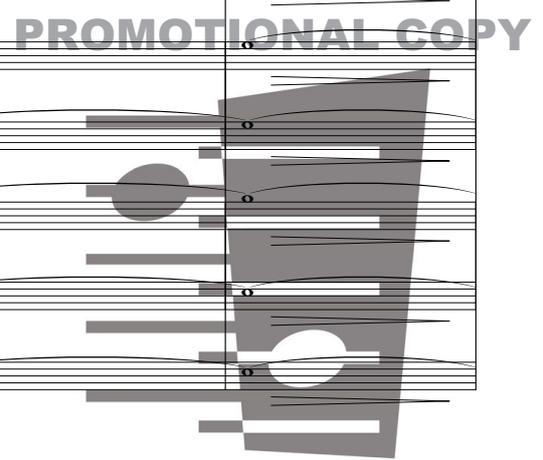
VI. II *mp* > *ppp* < *mp* *p* *mf*

Vle *mp* > *ppp* < *mp* *p* *mf*

Vc. *mp* > *ppp* < *mp* *p* *mf*

Cb. *mp* > *ppp* < *mp* *p* *mf*

ppp *mf*



Fl. *mp* *pp* *p*

Picc. *pp* *p*

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

Ob. 2 *mp* *pp*

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

Cl. basso

Fg. 1 *pp*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc.

Pfte solo *p*

VI. I *pp*

VI. II *pp*

Vlc. unis. *mp* *pp*

Vc. *mp* *pp*

Cb. *pp*

1 Fl. *mf* *ff*

Picc. *mf* *ff*

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

2 Ob. *mf* *ff*

1 Cl. *p* *mf* *ff*

Cl. basso *p* *mf* *ff*

1 Fg. *mf* *ff*

2 Fg. *mf* *ff*

1 Cor. *p* *ff*

2 Cor. *mp* *ff*

1 Tr. *p* *ff*

2 Tr. *mf* *ff*

Tbn./Tuba *mf* *ff*

Perc. Cymb. (med.) *p* *f*

Pfte solo *mf* *f* *ff*

VI. I *mf* *ff*

VI. II *mf* *ff*

Vle *mf* *ff*

Vc. unis. *mf* *ff*

Cb. *ff*

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Fl.

Picc.

Ob. 1

Ob. 2

Cl.

Cl. basso

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

1. desk puts aside instruments and plays the solo piano E and B (H) strings with a line

2. solo puts aside instrument and plays the solo piano B (H) string with a line

keep the same Ped. until the end of bar 100

(upper div. tacet)

free rhythms using D only

f, *mp*, *p*, *ff*, *mf*, *f*, *mp*

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95

Fl. *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. basso *mp* *mf* *p*

Fg. 1 *p* *mf* *p*

Fg. 2 *p* *mf*

Cor. 1 *mp* *mf*

Cor. 2

Tr. 1 con sord. *pp* *p*

Tr. 2 con sord. *mp* *mf* *p*

Tbn./Tuba *p* *mf*

Perc. *mf*

Pfte solo *tr*

VI. I *mf* *f* *p*

VI. II *mf* *f* *p*

Vle *div. 3* *mp* *mf* *f* *p* *unis.*

Vc. *div.* *mp* *mf* *f* *p* *non div.*

Cb. *mp* *mf* *f*

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Fl. *mp* *ff*

Picc. *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

Cl. 1 *mp* *ff*

Cl. basso *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. 1 *ff* *mp*

Cor. 2 *ff*

Tr. 1 *ff*

Tr. 2 *ff*

Tbn./Tuba *mp* *ff*

Perc. *ff*

Pfte solo *f* *gliss. inside* *on keys* *mf*

VI. I *ff* *mf*

VI. II *div.* *mp* *ff* *mf*

Vlc. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

keep the same Ped. until Cadenza div.

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109

Fl. *mf*

Picc.

Ob. 1 *p*

Ob. 2 *mp*

Cl. 1 *mf*

Cl. basso

Fg. 1

Fg. 2

Cor. 1 *p*

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc. Tubular bells *mp*

Pfte solo *p*

2 soli *8va*

VI. I *p* altri tacet

VI. II

Vle *mp*

Vc. *mp*

Cb. *mp*

Fl. *pp*
muta in Fl. grande

Picc.

Ob. 1 *pp*

Ob. 2

Cl. 1

Cl. basso *pp*
muta in Cl.

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc. *p* *pp* *ppp*

Pfte solo
ppp
a disparire ad lib.

VI. I

VI. II *p* *mp* *pp*
div. a 3 con sord.
con sord.

Vle *mp* *mf* *p*

Vc. *ppp* *p* *mp*

Cb. *ppp* *p* *mp*

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III

Allegretto ♩ = 80

1 Fl. 1 *mf*

2 Fl. 2

1 Ob. 1 *mf* > *pp*

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Fg. 1

2 Fg. 2

1 Cor. 1 *mf* > *pp*

2 Cor. 2

1 Tr. 1

2 Tr. 2

Perc. Marimba *mf* > *pp*

Pfte solo
senza *mf* > *pp* > *mf*
(keep B♭ as long as it rings)

Allegretto ♩ = 80
change gradually from the middle towards the tip,
damp the strings with left hand
col legno batt. *mf*

VI. I *mf* col legno batt.

VI. II *mf* pizz. *pp* change gradually from the middle towards the tip,
damp the strings with left hand
col legno batt. *mf*

Vle pizz. *mf* > *pp*

Vc. pizz. *mf* > *pp*

Cb.

6

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Fg. 1
Fg. 2

Cor. 1
Cor. 2

Tr. 1
Tr. 2

Perc.

Pfte solo

VI. I
VI. II

Vle

Vc. arco

Cb.

(1-2 times) imitate the solo piano
mp

(2-3 times) imitate the solo piano
mp

(3-4 times) imitate the solo piano
mp

imitate the solo piano
mp

repeat these notes 3-4 times, then cue the conductor to go on
p *sim.*

(2-3 times)

(1-2 times)

pp

pp

pp

pp

10

Fl. 1 *imitate the solo piano*
tr
mp

Tr. 1 *imitate the solo piano*
mp

Perc. *imitate the solo piano*
mp

Pfte solo *p leggiero*
tr

VI. I *1. solo imitate the solo piano*
p
tr
repeat 2., 3. in approx. imitation; fast reaction!
4., 5., etc. in approx. imitation

VI. II *1. solo imitate the 1st violins*
p
tr
repeat 2., 3. in approx. imitation; fast reaction!

Vlc. *trem.*
pp

Vc. *p. a p. sul pont.*

Cb.

12

Fl. 1

Ob. 1 *mp*

Tr. 1 *mp*

Perc.

Pfte solo *solo piano: imitation of wind instr. motives*
mp

VI. I *4., 5., etc. in approx. imitation*

VI. II *1. sola imitate the solo piano*
p
tr
repeat 2., 3. in approx. imitation; fast reaction!
tutti
tr
mp

Vlc. *sul pont.*
mp

Vc. *ord.*

Cb.

14

Fl. 1 *mf*

Fl. 2 *mp* Fl. grande

Ob. 1 *mp* *mf*

Ob. 2

Cl. 1 *mp*

Cl. 2 *p*

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *solo piano: approx. imitation*

VI. I *tutti* *tr* *tr* *tr* *mf* *independently pizz., pizz l.h., spicc....* *div. a 3* *p* *p*

VI. II *tr* *tr* *tr* *tr* *mf* *independently pizz., pizz l.h., spicc....*

Vle *tr* *tr* *tr* *tr* *mf* *independently pizz., pizz l.h., spicc....*

Vc. *mf* *sul A* *sul D*

Cb.



18 Allegro ♩ = 120

Fl. 1 *mp*

Fl. 2

Ob. 1 *p*

Ob. 2 *pp*

Cl. 1 *p*

Cl. 2

Fg. 1 *p*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

Allegro ♩ = 120

VI. I *p* unis.

VI. II *p*

Vle *p*

Vc. *p* sul G

Cb.

21

Fl. 1 *p. a p. cresc.* $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

Fl. 2 *p*

Ob. 1 *p. a p. cresc.* $\underline{3}$

Ob. 2

Cl. 1 *p. a p. cresc.* $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

The rhythmic realization of the stemless notes is free;
 the movement should be fast and irregular;
 the harmonic patterns may be repeated.

Pfte solo *p. a p. cresc.* $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

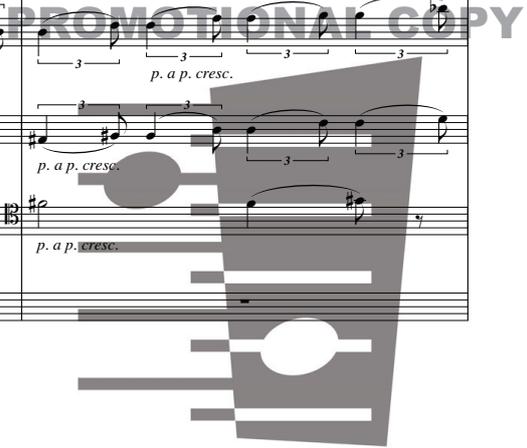
VI. I $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

VI. II *p. a p. cresc.* $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

Vle *p. a p. cresc.* $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

Vc. *p. a p. cresc.*

Cb.



31

Fl. 1
pp *mp* *pp* *mp* *pp* *mp* *p*

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

Ob. 1
p

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

Cl. 1
pp *mp*

Cl. 2
pp *mp*

Fg. 1
p

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

VI. II
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vle
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc.
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cb.

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35

Fl. 1 *mp*

Fl. 2 *p* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Fg. 1 *mp*

Fg. 2

Cor. 1 *pp*

Cor. 2 *pp*

Tr. 1

Tr. 2

Perc.

Pfte solo *mp*

VI. I *mp* *mp* *mf* pizz. *p. a p. cresc.*

VI. II *mp* *mp* *mf* pizz. *p. a p. cresc.*

Vle *mp* *mf* pizz. *p. a p. cresc.*

Vc. *mp* *mf* pizz. *p. a p. cresc.*

Cb.

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I unis.

VI. II

Vle

Vc.

Cb.

p

p

mf

f

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42

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2

Fg. 1

Fg. 2

Cor. 1 *cresc.*

Cor. 2 *cresc.*

Tr. 1 *p cresc.*

Tr. 2 *p cresc.*

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

44

Fl. 1 *f* *mp*

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

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

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

Cl. 1 *f* *mp* *pp*

Cl. 2 *f* *mp* *pp*

Fg. 1 *f* *mp* *pp*

Fg. 2

Cor. 1 *mf*

Cor. 2 *mf*

Tr. 1 *mf*

Tr. 2 *mf*

Perc.

Pfte solo *f*

VI. I *arco* *ff* *arco* *mp* *sul A* *sul D*

VI. II *arco* *ff* *arco* *mp* *sul A*

Vle *ff* *mp* *legato*

Vc. *arco* *ff* *mp*

Cb.

47

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2

Fg. 1 *p*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I *ff* *sul A* *mp* *p*

VI. II *ff* *mp* *p*

Vle *ff* *mp legato* *sul D* *p*

Vc. *ff* *mp*

Cb.

$\text{♩} = 90$

51

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Fg. 1 *pp*

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

54

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cor. 1 *mf*

Tr. 1 *mp* *mf*

Tr. 2 *mp* *mf*

Pfte solo *mf* *f*

VI. I

VI. I

Vle

Vc.

Cb.

Poco più mosso ♩ = 132

61

Fl. 1 *mf*

Cl. 1 *mp*

Cl. 2 *muta in Cl. basso*

Fg. 1 *mp*

Pfte solo *mf*

Poco più mosso ♩ = 132

VI. I *mf* unis. pizz.

VI. II *mf* pizz.

Vle

Vc.

Cb. *mf*



65

Ob. 1 *mp*

Cl. 1

Pfte solo *mp*

VI. I *mp* arco

VI. II *mp* arco

Vle *mp* arco

Vc. *mp* arco

Cb.

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76

Ob. 1

Cl. 1

Cl. basso

Fg. 1

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.



82

Ob. 1

Cl. 1

Cl. basso

Fg. 1

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

Fl. 1 *p* 3 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2 *p* 3 *mp*

Cl. 1 3 *mp*

Cl. basso 3 *mp*

Fg. 1 *mp*

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I *cresc.* *div.*

VI. II *cresc.*

Vle *mp cresc.*

Vc. *cresc.*

Cb. *cresc.*

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100

Fl. 1 *mf*

Fl. 2 *mf*

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

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

Cl. 1 *cresc.* *mf* *mp* *f* *mf*

Cl. basso *mf* *mp* *f* *mf*

Fg. 1 *mf* *mp* *f* *mf*

Fg. 2 *mf* *f* *mf*

Cor. 1 *mf* *poco f* *sim.* *poco f* *poco f* *mp*

Cor. 2 *mf* *poco f* *sim.* *poco f* *poco f* *mp*

Tr. 1 *mf* *poco f* *poco f* *poco f* *p*

Tr. 2 *mf* *poco f* *sim.* *poco f* *p*

Tbn./Tuba *mf* *f* *mf*

Perc. *Piatto sosp. (gr.)* *Gr. Cassa*
p *mf*

Pfte solo *div. a 3* *div. a 2*

Vl. I *mf* *f* *mf*

Vl. II *mf* *non div., non vibr.* *sfz* *sfz* *sfz* *mf*

Vle *mf* *unis.* *f* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

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106

Fl. 1 *poco f* *f*

Fl. 2 *poco f* *f*

Ob. 1 *poco f* *f*

Ob. 2 *poco f* *f*

Cl. 1 *poco f* *f*

Cl. basso *poco f* *f*

Fg. 1 *poco f* *mf* *f*

Fg. 2 *poco f* *mf* *f*

Cor. 1 *mf* *poco f*

Cor. 2 *mf* *poco f*

Tr. 1 *mf* *poco f*

Tr. 2 *mf* *poco f*

Tbn./Tuba *poco f* *mf* *f*

Perc. *Piatto sosp. (gr.)* *3 Tamtams* *p*

Pfte solo *f*

VI. I *poco f* *f*

VI. II *poco f* *f*

Vle *poco f* *f*

Vc. *poco f* *f*

Cb. *poco f* *f*



112

Fl. 1 *più f*

Fl. 2 *più f*

Ob. 1 *più f*

Ob. 2 *più f*

Cl. 1 *più f*

Cl. basso *più f*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. 1 *f*

Cor. 2 *f*

Tr. 1 *f*

Tr. 2

Tbn./Tuba *più f*

Perc.

Pfte solo *più f* *mf*

* *Red.* *8^{va}*

VI. I *più f*

VI. II *più f* *unis.*

Vle *più f*

Vc. *più f*

Cb. *ff*

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116

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. basso

Fg. 1 *mf*

Fg. 2 *mf*

Cor. 1 *p*

Cor. 2 *p*

Tr. 1 *p*

Tr. 2

Tbn./Tuba *mf*

Perc.

Pfte solo

VI. I

VI. II *div.*

Vle

Vc.

Cb.

119

1
Fg. *p*

2
p

Tbn./Tuba *p*

Perc.

Pfte solo

VI. I *p* unis.

VI. II *p* unis.

Vle *p*

Vc. *p* unis.

Cb. *p*



122

$\text{♩} = 72$

Perc.

Pfte solo

$\text{♩} = 72$

VI. I

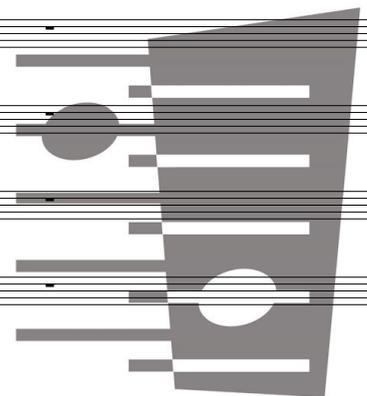
VI. II

Vle

Vc.

Cb.

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124 Marimba

Perc. *f*

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

126

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf*

Cl. basso

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

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135

1 Fl. 1 *mp* *mf*

2 Fl. 2 *mf*

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

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

1 Cl. 1 *mp* *mf*

Cl. basso *mf* *p* *mf*

1 Fg. 1 *p* *mp*

2 Fg. 2 *mp*

1 Cor. 1

2 Cor. 2

1 Tr. 1

2 Tr. 2

Perc.

Pfte solo *mf*

VI. I *unis.* *p* *mf*

VI. II *p* *mf*

Vle *p* *mf*

Vc. *unis.* *p* *mp*

Cb. *mp*

138 $\text{♩} = 108$

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

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

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

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

Cl. 1 *p* *mf*

Cl. basso *p* *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. 1 *mp* *f*

Tr. 1 *mf*

Tr. 2 *mf*

Perc.

Pfte solo

VI. I *mf* *mf* *mf*

VI. II *mf* *mf* *mf*

Vle *p* *mf*

Vc. *mf*

Cb. *mf*

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141

1 Fl. *mf*

2 Fl. *mf* muta in Picc.

1 Ob. *mf*

2 Ob. *mf*

1 Cl. *mf*

Cl. basso

1 Fg.

2 Fg. *mf*

1 Cor. *mf*

2 Cor. *mf*

1 Tr. *mf*

2 Tr. *mf*

Perc. Gr. Cassa *mf*

Pfte solo

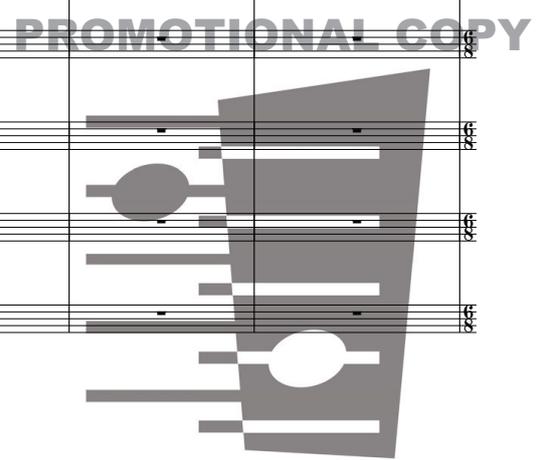
VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*



147 **poco più mosso**

Fg. 1 2

Perc. **Timp.**
mf

Pfte solo *esitando - accelerando*

VI. I

VI. II

Vle

Vc. *f*

Cb. *f*



151 **a tempo** **più mosso** ♩ = 120

Perc.

Pfte solo *The pianist may improvise several beats here!*

a tempo ♩ = 120

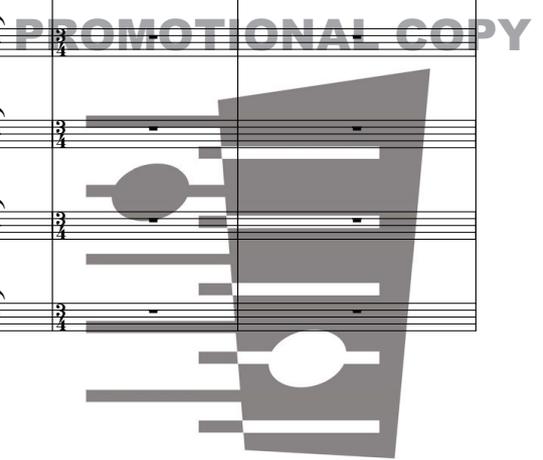
VI. I

VI. II

Vle

Vc.

Cb.



Fl. Picc. 1 *mf* Picc. *mf* *f* *mp*

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

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

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

Cl. basso *mf* *f* *mp*

Fg. 1 *mf* *f* *mp*

Fg. 2 *mf* *f* *mp*

Cor. 1 *mf* *f*

Cor. 2 *f*

Tr. 1 *mf* *f*

Tr. 2 *f*

Perc. Marimba *mf* *f*

Pfte solo *leggiro* *scherzando*

VI. I *mf* *f*

VI. II *mf* *f* *uniss.*

Vlc *mf* *f* *div.*

Vc. *mf* *f*

Cb. *mf* *f*



165

Fl. *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Picc. *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Ob. 1 *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Ob. 2 *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Cl. 1 *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Cl. basso *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Fg. 1 *mf* — *f* *schierzando* *mp* — *mf* *leggiero* *mp* ³ ₃

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo *mf* — *f* *mp* ³ ₃ *f* *mp* ³ ₃

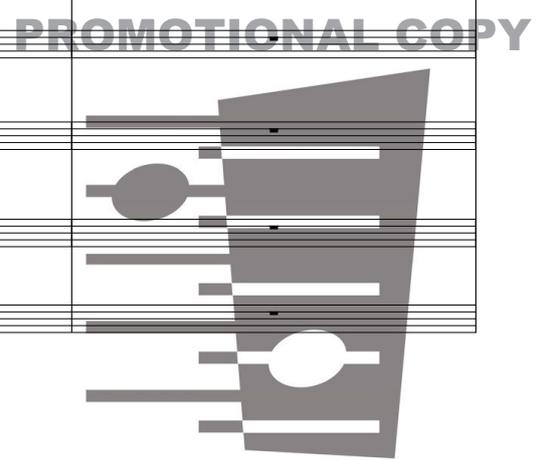
VI. I *mf* — *f* *unis. arco* *mf*

VI. II *mf* — *f* *arco* *pizz.* *mf*

Vle *mf* — *f* *arco* *mf*

Vc. *mf* — *f* *arco* *pizz. div.* *mf*

Cb. *mf* — *f* *mf*



accelerando

172

Fl. Picc. Ob. 1 2 Cl. 1 Cl. basso Fg. 1 2

Woodwind and string parts for measures 172-174. The woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon, Bassoon II) play a rhythmic pattern of eighth notes. Dynamics range from *p* to *f*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a similar rhythmic pattern.

Cor. 1 2 Tr. 1 2

Horn and trumpet parts for measures 172-174. The horns (Cornet 1, Cornet 2) and trumpets (Trumpet 1, Trumpet 2) play a melodic line. Dynamics range from *p* to *mf*.

Perc. Gr. Cassa

Percussion part for measures 172-174, featuring the Grand Cassa (Gr. Cassa) with a dynamic of *mf*.

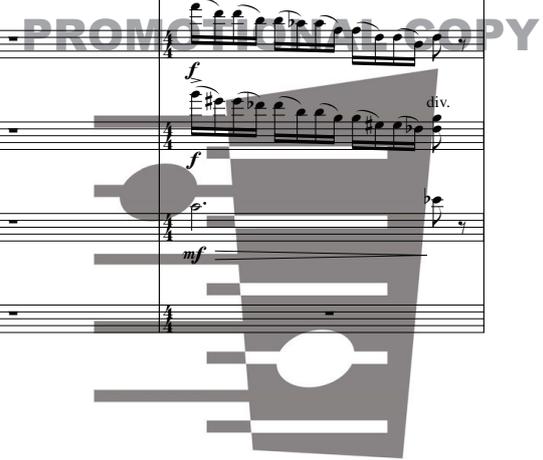
Pfte solo

Piano solo part for measures 172-174, featuring a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

accelerando

VI. I VI. II Vle Vc. Cb.

Violin, viola, cello, and double bass parts for measures 172-174. The violins (Violin I, Violin II) and viola play a rhythmic pattern of eighth notes. Dynamics range from *p* to *f*. The cello and double bass play a similar rhythmic pattern. The word "arco" is written above the violin and viola staves. The word "div." is written above the violin I and II staves.



Più mosso

176

Fl. *più f* *ff*

Picc. *più f* *ff*

Ob. 1 *più f* *ff*

Ob. 2 *più f* *ff*

Cl. 1 *più f* *ff*

Cl. basso *più f* *ff*

Fg. 1 *più f* *ff*

Fg. 2 *più f* *ff*

Cor. 1 *f* *ff* *mf*

Cor. 2 *f* *ff*

Tr. 1 *f* *ff*

Tr. 2 *f* *ff*

Perc. *f* *p* *ff*

Pfte solo *mf*

VI. I *più f* *ff* *mf*

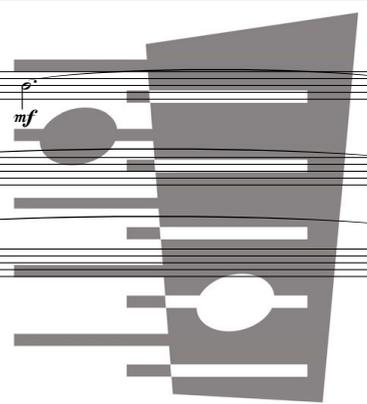
VI. II *più f* *ff* *mf*

Vle. *più f* *ff* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

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182

Fl. *mf* *f*

Picc. *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

Cl. 1 *mf* *f*

Cl. basso *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. 1 *mp* *mf*

Cor. 2 *mf*

Tr. 1 *mp* *mf*

Tr. 2 *mp* *mf*

Tbn./Tuba *f*

Perc. *f* Timp. *mf*

Pfte solo *f*

VI. I *f*

VI. II *f* *div.*

Vle *f* *unis.*

Vc. *f*

Cb. *f*

188

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

Picc. *mf* *mf* *p* *mp*

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

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

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

Cl. basso *mf* *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Cor. 1 *p*

Cor. 2 *p*

Tr. 1

Tr. 2

Tbn./Tuba *mp*

Perc.

Pfte solo *mf*

VI. I *mf*

VI. II *mf* *div.*

Vle *mf*

Vc. *sim.* *mf*

Cb. *mf*

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197

Fl. *mf* *f* *ff*

Picc. *mf* *f* *ff*

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

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

Cl. 1 *mf* *f* *ff*

Cl. basso *mf* *f* *ff*

Fg. 1 *f* *f* *f*

Fg. 2 *f* *f* *f*

Cor. 1 *mp* *mf* *f*

Cor. 2 *mp* *mf* *f*

Tr. 1 *mp* *f* *f*

Tr. 2 *mp* *f* *f*

Tbn./Tuba *f* *f* *f*

Perc. *Piatto sosp. (small)* *f* *l. v.*

Pfte solo *f* *ff*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

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201

Fl. *poco f*

Picc. *poco f*
(bars 203-207 ad. lib.)

Ob. 1 *poco f*

Ob. 2 *poco f*

Cl. 1 *poco f*

Cl. basso *poco f*

Fg. 1 *poco f*

Fg. 2 *poco f*

Cor. 1 *mf*

Cor. 2 *mf*

Tr. 1 *mf*

Tr. 2 *mf*

Tbn./Tuba *poco f*

Perc. Tub. bells *f*

Pfte solo *poco f*

VI. I unis. *poco f*

VI. II unis. *poco f*

Vle *poco f*

Vc. *poco f*

Cb. *poco f*

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205

1 Fl.

Picc.

1 Ob.

2

1 Cl.

Cl. basso

1 Fg.

2

1 Cor.

2

1 Tr.

2

Tbn./Tuba

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

1 Fl.

Picc.

1 Ob.

2

1 Cl.

Cl. basso

1 Fg.

2

1 Cor.

2

1 Tr.

2

Tbn./Tuba

Perc.

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

211

Fl. *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. basso *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. 1 *poco f*

Cor. 2 *poco f*

Tr. 1 *poco f*

Tr. 2 *poco f*

Tbn./Tuba *f*

Perc.

Pfte solo *f*

VI. I *f* div.

VI. II *f* div.

Vle *f*

Vc. *f*

Cb. *f*

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217

Fl. *p. a p. cresc.*

Picc. *p. a p. cresc.*

Ob. 1 *p. a p. cresc.*

Ob. 2 *p. a p. cresc.*

Cl. *p. a p. cresc.*

Cl. basso *p. a p. cresc.*

Fg. 1 *p. a p. cresc.*

Fg. 2 *p. a p. cresc.*

Cor. 1

Cor. 2 *p. a p. cresc.*

Tr. 1 *p. a p. cresc.*

Tr. 2 *mf p. a p. cresc.*

Tbn./Tuba *p. a p. cresc.*

Perc. *p*
2 Tamtams

Pfte solo

VI. I *p. a p. cresc.*

VI. II *p. a p. cresc. unis. div.*

Vle *p. a p. cresc. div.*

Vc. *p. a p. cresc.*

Cb. *p. a p. cresc.*

226

Fl. *poco f*

Picc. *poco f*

Ob. 1 *poco f*

Ob. 2 *poco f*

Cl. 1 *poco f*

Cl. basso *poco f*

Fg. 1 *poco f*

Fg. 2 *poco f*

Cor. 1 *poco f*

Cor. 2 *poco f*

Tr. 1 *poco f*

Tr. 2 *poco f*

Tbn./Tuba *marc. f poco f*

Perc.

Pfte solo

VI. I *poco f*

VI. II *poco f*

Vle *poco f*

Vc. *poco f*

Cb. *poco f*

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241

Fl. 1 *mf* 6

Picc.

Ob. 1 *mf* 6

Ob. 2 *mf*

Cl. 1 *mf* 6

Cl. basso

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc.

Pfte solo

VI. I *dim.*

VI. II

Vle *div.* *dim.*

Vc. *dim.*

Cb. *dim.*

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245

Fl.

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. basso

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Perc.

Pfte solo

VI. I

VI. II

Vle unis.

Vc.

Cb.

1 Fl.

Picc.

1 Ob.

2

1 Cl.

Cl. basso

1 Fg.

2

1 Cor.

2

1 Tr.

2

Perc.

Gls. *mf*

Pfte solo

8va

8va

8va

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

unis.

261

Fl. *p*

Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. basso *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. 1 *p*

Cor. 2 *p*

Tr. 1 *p*

Tr. 2 *p*

Tbn./Tuba *p*

Perc.

Pfte solo

VI. I *8va*

VI. II *8va*

Vle *8va*

Vc. *8va*

Cb. *unis.*

265

Fl. *cresc.*

Picc. *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Cl. 1 *cresc.*

Cl. basso *cresc.*

Fg. 1 *cresc.*

Fg. 2 *cresc.*

Cor. 1 *cresc.*

Cor. 2 *cresc.*

Tr. 1 *cresc.*

Tr. 2 *cresc.*

Tbn./Tuba *cresc.*

Perc. *Gr. Cassa*
p cresc. mf

Pfte solo

VI. I *cresc.*

VI. II *cresc.*

Vle *cresc.*

Vc. *cresc.*

Cb. *cresc.*

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274

1 Fl. *f* *ff*

Picc. *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

Cl. basso

1 Fg.

2 Fg.

1 Cor.

2 Cor.

1 Tr.

2 Tr.

Tbn./Tuba

Perc.

Pfte solo

VI. I *mf* *f*

VI. II *f*

Vle *mf*

Vc. *mf* *pizz.* *cresc.* *f*

Cb.

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277

play on the beat (3) of the conductor

1st time only

repeat until entry of the strings

repeat until cut sign of the conductor

Fl.

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. basso

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn./Tuba

Perc. Large Tom-tom or Drum

Pfte solo

freely, avoiding simultaneous attack with the orch.

8va

sim.

place the chords during the cuts of orch.

Two chords rising like in b. 269 (use minor 2nds; example below)

prime or oct. descending like in b. 269

play on the beat (2) of the conductor

play on the beat (1) of the conductor non div.

repeat until entry of the wind

repeat until cut sign of the conductor

VI. I

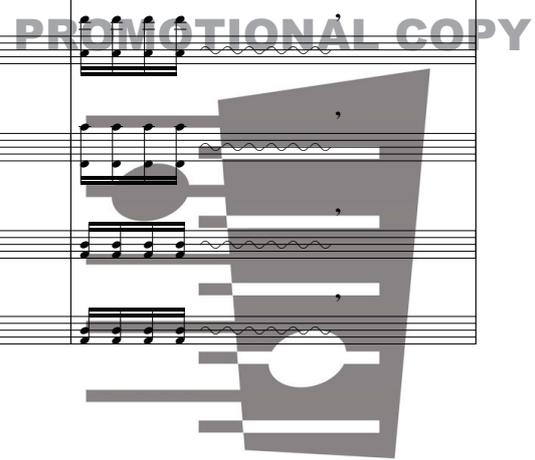
VI. II

Vlc

Vc. arco

Cb.

remark for the cond.: irregular beats, imagine fighting, using a sword! repeating the same beat direction is possible and even recommended.



play on the beat (1)
of the conductor

280

Fl. *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. basso *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. 1 *ff*

Cor. 2 *ff*

Tr. 1 *ff*

Tr. 2 *ff*

Tbn./Tuba *ff*

Perc. *ff*

Pfte solo *sim.* (repeat) (last time)

VI. I *non div.*

VI. II *non div.*

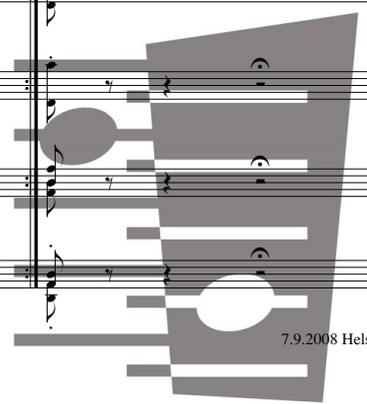
Vle *non div.*

Vc. *non div.*

Cb. *div.*

Fighting against the orchestra:
repeat the short chord
8^{me}

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