

PAAVO HEININEN

# Huilukonsertto

(Flute Concerto)

"AUTREFOIS"

Op. sine num. Xxxi

I Scherzo & Elegia

II Sonata

III Berceuse & Dithyrambos

(2008/10)



FENNICA GEHRMAN

Huilukonsertto

I Elegia ja scherzo

II Sonata

III Berceuse ja Dithyrambos

Huilukonsertollani on aliotsikkona "Autrefois". Se kuulostaa vieraskieliseltä mutta vie ajatukset suomalaisen musiikin eilispäivään - tai liekö jo toissapäivä... Kansakoululaisena kuulin ensi kertaa Sibeliuksen "Autrefois" - ja teos nimineen jätti pysyvän vaikutelman. Koska pidän tärkeänä suomen kielen käyttöä kaikissa kielelle kuuviissa tehtävissä, olen miettinyt aliotsikoksi vaihtoehdon: se olisi "Haikeus II".

Huilukonserttoni on tietyiltä ominaisuuksiltaan aivan erilainen kuin musiikkini yleensä. Sen harmoniat ovat paljon konsonoivampia kuin tapanani on ja sointusarjat johtavat joskus tonaalisiin lopukkeisiin. Melodiikka on leimallisesti diatonista ja rytmikka usein kansanlaulumaisen korutonta. Mutta diatonisuus on koko ajan tietyillä kromaattisilla mausteilla sävytetty, "tonaaliset lopukkeet" eivät määrää kaikkea tapahtumista vaikka konsonoivuus vallitsee. Ja rytmikassa on joissakin kohdissa pippurimurenia jotka eivät ole aivan jokapäiväisiä. Jos siis ajatellaan musiikinhistoriamme menneitä päiviä, ei "Autrefois"-kromatiikka ole edellisen vuosisadanvaihteen "kromatiikkaa" vaan mallia etsivän ajatukset olisi suunnattava vaikkapa 20-luvulle. Siis aikaan, jolloin monet pyrkimykset elivät yhtäaikaan: syntyvä uusi, väistynyt vanha, ja - mikä minua tässä kiinnosti - syntyvän uuden taistelu selkäytimessä pillevän vanhan kanssa. Kamppailu uuden voimakasta viettelystä vastaan "musiikillisena rakennussuojeluna." Olisiko tällä kaikella mahdollinen esikuva historian todellisuudessa? Jos sävellysvaiheessa olisi ollut "likimääräinen malli" (jatkossa "LM") - niin siitä olisi ollut varmaan suurta hyötyä. Paitsi kenties yhdessä suhteessa: entäpä jos Likimääräinen Malli ei tarjoaisi ratkaisua syntyvän teoksen tärkeimpään ominaisuuteen, nimittäin siihen että se on konsertoiva teos, ja huilun muotokuva. Soittimellisen dramatiikan ja soittimellisten luonnekuvien suurin nerohan olisi Carl Nielsen - klarinettikonsertossa ja tietysti ainutlaatuisessa huilukonsertossaan. Siis jotakin meidän malleistamme hyvin kaukaista. Kun intervallimateriaali on näin kaukana omien konserttojeni sisällöstä, ei niiden ominaisuuksia (esim. saksofonikonserton - tai huilulle ja pianolle säveltämäni "Jeu I:n") ja muotoideoita voinut ajatellaakaan. Entä muita ideälähteitä, muita malleja? Sibeliustako? Kiusaus on lähellä - mutta tämän aikakauden todelliset säveltäjät - parhaimmista! - olivat kuitenkin varsin itsenäisiä. Ja vähempääkö kuvittelisin omalta "Likimääräiseltä Malliltani"? Ja kun Sibeliuksen Viulukonserton ominaisuudet huonosti kääntyisivät huilun luonnepiirteiksi? Painetta lisäsi solisti Mika Helasvuo, joka kertoi kuvitelmistaan: "dramatiikkaa..." - siis vaikkapa sellaista kuin voimamiesten hypätessä näyttämölle valmiina toimintaan - "Pohjalaisia"- oopperassa. Tässä vaiheessa ratkaisun avain kirkastui, ja se avain oli tilauksen edellyttämä orkesterikokoonpano. Siis pieni orkesteri. Ei mahdollisuutta häyry-kohtauksiin eikä tappelumuusiikkiin. Aivan ensiksi olin kuvitellut pelkkää jousistoa, mutta sitten pieni puhaltimisto tuli mukaan - ja harppu. Missään muussa teoksessani harppustemma ei ole näin määräävä. (Ja dramaattisten, tulisten kohtausten paikka on eri huilukonsertossa - omassani ehkä, omanlaisessani?)

Mutta pieni orkesteri määräsi sointisävytyksen: ei aggressiivista, pikemmin pastoraalista - klassismia. Ei Suurta draamaa - vaan eri karakterien laaja spektri - ja laajaksi tekstirullaksi, kuvakääröksi järjestettynä - ei dramatiikkaa vaan epiikkaa. Tällaisen muodon malleja löytyy ennen kaikkea Sibeliukselta - eikä tarvitse luulla että ne L. M:llekään aivan vieraita olisivat olleet. Mutta Sibeliuksen kolmas sinfonia on kuitenkin koko Suomen musiikinhistoriassa tunnetuin klassisten ja pastoraalisten sävyjen esiintymä joka rohkeasti käyttää kaikkia variaatio- ja kehittyteknikan tappeja kasvatteen kehtolaulusta voitokkaan marssimaisen päätöstilanteen. Aivan erityisesti asiaan vaikutti Sibeliuksen tapa yhdistää kaksi karakteria rohkean epäsymmetriseksi osarakenteeksi.

Näin olen alussa yhdistänyt haikean Elegian ja iloisen Scherzon - ei pariaksi, vaan kiilamaisesti toisensa läpäiseväksi kaksoisrakenteeksi. Toisen osan sonaattimuoto on sinänsä yllätyksellinen, mutta sivuteeman asemassa on (tulee mieleen tuon ajan ja mm. V. Raition monet "kesäiset kuvat") instrumentaalikolorismin hahmottelemia "toisia" ja "kolmansia" maailmoja.

Kolmas osa on yhtä pitkä kuin edelliset yhteensä. Se etenee terassimaisesti sävyasteikon äärimmäisyydestä toiseen. Alun kehtolaulu on se "Haikeus" joka voisi olla aliotsikkona. (Ensimmäinen "Haikeus" on yksinlaulu Otto Mannisen tekstiin, osa "Suomalaista laulukirjaa") Asteittain iloisuus ja valoisuus lisääntyy, mutta rinteen puolivälissä on pitkä koraalimainen tasanne. Joka haluaa, voi kuvitella "LM:n" olevan hengellisen sävelperinteemme tukipilari niin, että tähän koraaliin voisi melkein kuvitella sanoja. Sen jälkeen eteneminen pysähtyy: Tableau - Haikeushan rimmaa Lakeuden kanssa. Ja sitten? Viimeistä edellisestä terassitasosta en kerro mitään (ajatelkaa viime vuosisadan runollis-filosofisia filmejä joissa joskus pysäytetään aika) ...

Viimeisenä on huima hyppele - se "Dityrambi". Normaali konserttomenetelmä olisi viedä huipennus soolokadenssiin, mutta arvelin, että "LM" ei olisi tehnyt niin. Loppu on lempeytyvä - ja salaperäistyvä, tai arvoituksellistuva. Instrumentaalinen virtuoosisuus ei koskaan esiinny sellaisenaan, ei myöskään teemojen taiturimuunnelmina - virtuoosisuus sisältyy joihinkin temaattisiin ideoihin - mutta soittimen luonnekuva korostaa lempeitä, salaperäisiä ja ilmeikkään lauluvia arvoja. - Mutta "Haikeus" ei kuitenkaan ole oikea sana tähän musiikkiin. LM:n hengellisten laulujen sävyisät äänenpainot ovat luottavasti elonkaarta eteenpäin tähyäviä.

Ensimmäisenä minulle esitti idean - toivomuksen! - tällä tavoin sävytetystä huiluteoksesta edesmennyt Timo Hongisto. Tätä monitoimista huilistia ja nuottieditoria muistavat kantaesityksiltä huilumusiikin ja kamariorkesterilyriikan ystävät.

Discantus - Jeu I - Short II - Huiluviiva - Piccolosonaatti - Autrefois: Kiitos, Mika Helasvuo!

Ja kiitos, Lappeenranta!

Elok. 2010

*Commissioned by Lappeenranta City Orchestra*

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# Autrefois

Concerto in 3 movements  
for flute and small orchestra

2 flutes  
2 oboes  
1 clarinet in B flat  
1 bassoon  
2 French horns  
Harp  
Strings

Durata: ca. 30'

# Autrefois

Concerto for Flute and Orchestra

## I. Scherzo et Elegia

PAAVO HEININEN (2010)

**Andante**  
♩ = 80

1 Flauti  
2 Flauti  
1 Oboi  
2 Oboi  
Clarinetto  
Fagotto  
1 Corni  
2 Corni  
Arpa  
Flauto solo  
1 Violini I  
2 Violini II  
Viole  
solo Violoncelli  
Contrabbassi

*mp* *p* *mf* *pp* *mp* *espr.* *mp*

**Allegretto moderato**

5

♩ = 100

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo  
*f*  
*giocoso*

**Allegretto moderato**

♩ = 100

solo VI. I  
solo VI. II  
sola Vle  
solo Vc.  
Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*mf pp*  
*pp*  
*mf pp*  
*mf*

*pizz. arco*  
*pizz. arco*  
*pizz.*

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12

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2 *mp*

Cl. *mf* *mf*

Fg. *mf* *mp*

Cor. 1 *mp*

Cor. 2

Arpa

Fl. solo

VI. I *poco marc.* *poco f*

VI. II *arco* *poco f e poco marc.* *mp*

Vle. *arco* *mf* *mp*

Vc. *arco* *mf*

Cb.



15

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *mp*

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo *mf*

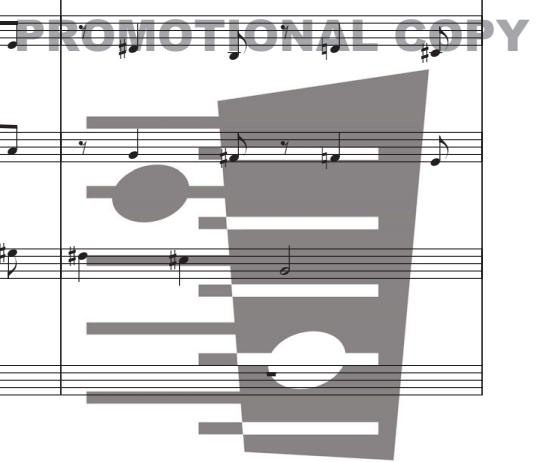
VI. I *mp* *mf*

VI. II *pizz.* *mf*

Vle. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. (pizz.) *mf*





♩ = 108

18

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

♩ = 108

VI. I  
VI. II  
Vle  
Vc.  
Cb.

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

VI. I

solo

VI. II

Vle

Vc.

Cb.

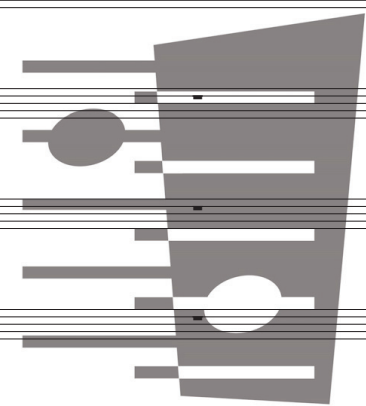
*mp*

*mf*

*tutti*

*mp*

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24

1 Fl. *mp*

2 Fl.

1 Ob.

2 Ob.

Cl. *mp*

Fg. *mp*

1 Cor.

2 Cor. *p*

Arpa

Fl. solo *f* *mf* *marc.* *mf*

VI. I *espr.* *mp*

VI. II *espr.* *mp*

Vle. *mp*

Vc. *mp* arco *mf*

Cb. *mp*

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27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp*

*mf*

*f*

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♩ = 66

♩ = 112

[30]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

Detailed description: This section of the score includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet, Bassoon, Cor Anglais 1 and 2, Harp, and Flute solo. The Flute solo part begins with an *affettuoso* marking and a dynamic of *mf*. The woodwinds and strings (Cor Anglais) are marked *pp* and *mf* at various points.

♩ = 66

♩ = 112

solo VI. I

VI. II

sola Vle

Vc.

Cb.

affettuoso

*mf* → *mp*

*pp*

*mf* → *mp*

arco

Detailed description: This section of the score includes staves for Solo Violin I, Violin II, Solo Viola, Violoncello, and Contrabasso. The strings are marked *affettuoso* and have dynamic markings of *mp*, *mf*, *pp*, and *arco*. A large 'PROMOTIONAL COPY' watermark is visible across the lower right portion of the page.

34

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *p*

2 Ob. *p*

Cl. *p* *mp* *mp*

Fg. *mp*

1 Cor. *p*

2 Cor.

Arpa

Fl. solo *poco f* (*leggiero*) *marc.*

solo VI. I *mp*

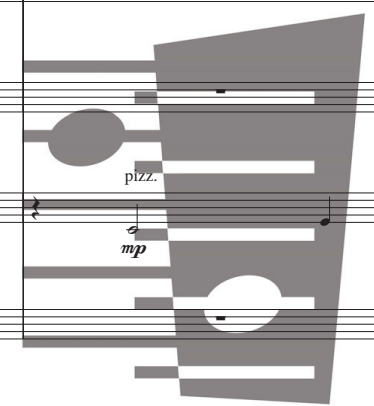
VI. II *mp*

sola Vle *pizz.* *mp* *arco* *mp*

Vc. *pizz.* *mp*

Cb.

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37

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

Fl. 2 *mp*

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

Ob. 2 *p* *mp*

Cl. *p* *mp*

Fg. *p* *mp*

Cor. 1 *mp*

Cor. 2

Arpa

Fl. solo

Vl. I *pizz.* *mp*

Vl. II *pizz.* *mp*

Vle *pizz.* *mp*

Vc.

Cb.



♩ = 90

40

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

VI. I

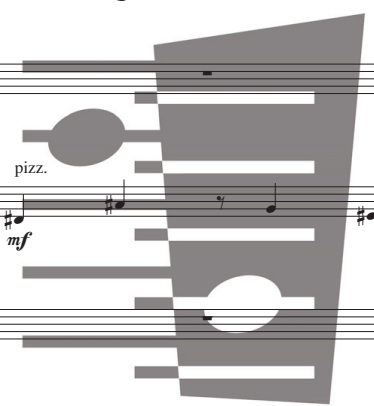
VI. II

Vle

Vc.

Cb.

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43

1 Fl. *mp* *pp*

2 Fl. *mp* *pp*

1 Ob.

2 Ob.

Cl. *mf*

Fg. *mp*

1 Cor. *mp* *mf* *ritmico*

2 Cor. *mp*

Arpa

Fl. solo

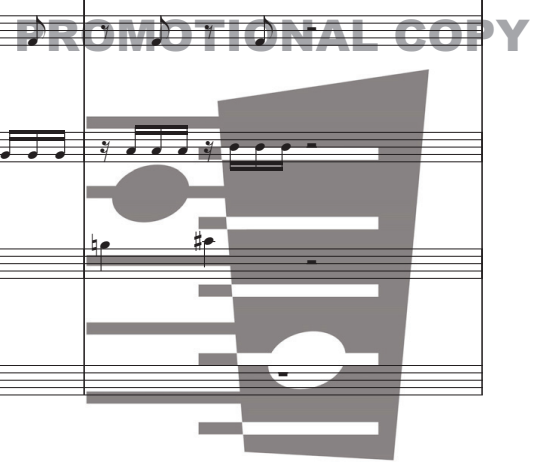
solo VI. I *mf*

solo VI. II *mf*

Vle *mp*

Vc. *mf*

Cb. *mf* pizz.



♩ = 70

46

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Musical score for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts. The Flute parts (1 and 2) have a melodic line starting with a half note G4 and a quarter note A4. The Oboe parts are silent. The Clarinet part has a melodic line starting with a quarter note G4, followed by a quarter rest, then a half note G4, and a quarter note F4. Dynamics include *p* and *mp*.

Cor. 1  
Cor. 2

Musical score for Horn (Cor.) parts. The Horn 1 part has a half note G4. The Horn 2 part has a melodic line starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Dynamics include *p* and *mp*.

Arpa

Musical score for Arpa part. The Arpa part has a melodic line starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Dynamics include *mp*.

Fl. solo

Musical score for Flute solo part. The Flute solo part has a melodic line starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Dynamics include *mp*.

♩ = 70

solo VI. I  
solo VI. II  
Vle  
Vc.  
Cb.

Musical score for Violin (VI. I and VI. II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) parts. The Violin parts have a melodic line starting with a half note G4. The Viola part has a melodic line starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The Violoncello and Contrabasso parts have a melodic line starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Dynamics include *p*, *poco f*, *mf*, *mp*, and *affettuoso*.

♩ = 112

50

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

♩ = 112

solo VI. I  
solo VI. II  
sola Vle  
solo Vc.  
Cb.

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Fl. 1 *mp* *f*  $\rightarrow$  *mf* *mp*

Fl. 2 *mp* *f*  $\rightarrow$  *mf* *mp*

Ob. 1 *mp* *f*  $\rightarrow$  *mf* *mp*

Ob. 2 *mp* *mp* *f*  $\rightarrow$  *mf* *mp*

Cl. *mp* *f*  $\rightarrow$  *mf*

Fg.

Cor. 1 *mp*

Cor. 2

Arpa *f*

Fl. solo *f*

solo VI. I arco *mf*  $\rightarrow$  *mp*

solo VI. II *f*

solo VI. II arco *mf*  $\rightarrow$  *mp*

sola Vle *f*

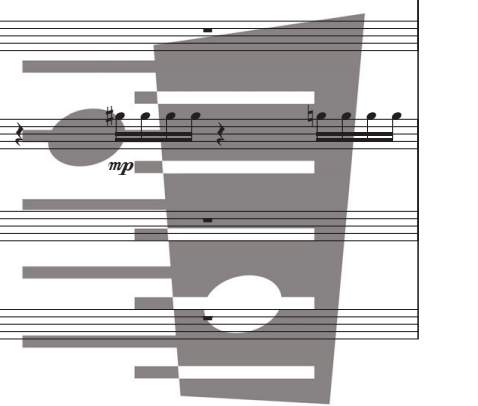
sola Vle arco *mf*  $\rightarrow$  *mp*

solo Vc. *mf*  $\rightarrow$  *mp*

Vc. *f*

Cb. *f*

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56

♩ = 70

♩ = 144

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. *p*

Fg.

Cor. 1

Cor. 2

Arpa *p*

Fl. solo

♩ = 70

♩ = 144

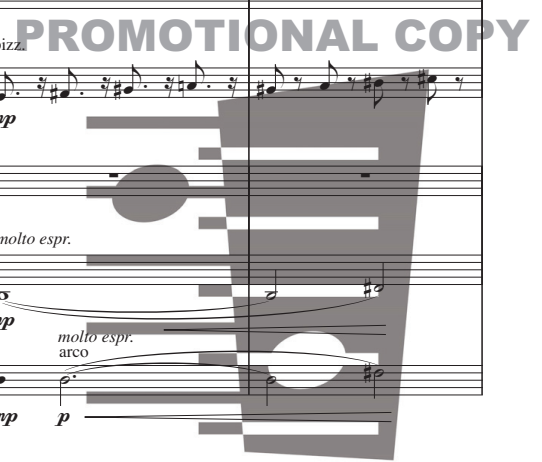
solo VI. I *p* arco *affettuoso* *poco f* pizz. *mp*

solo VI. II *p* arco *affettuoso* *poco f* pizz. *mp*

sola Vle *p* arco *affettuoso* *poco f* pizz. *mp*

solo Vc. *p* *affettuoso* *poco f* *molto espr.* *mp*

Cb. *poco f* (pizz.) *affettuoso* *mp* *p* *molto espr. arco*



61

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Detailed description: This system contains the woodwind parts. Flute 1 and 2 are mostly silent. Oboe 1 plays a melodic line starting in the third measure with a *pp* dynamic. Clarinet plays a short phrase in the second measure with a *p* dynamic and another in the fifth measure with a *pp* dynamic. Bassoon is silent.

Cor. 1  
Cor. 2

Detailed description: Horn 1 plays a melodic line starting in the third measure with a *p* dynamic. Horn 2 is silent.

Arpa

Detailed description: The harp part features a rhythmic accompaniment. It starts with a few notes in the first measure, then continues with a steady pattern. Dynamics include *p* and *pp*.

Fl. solo

Detailed description: The flute solo part begins in the fifth measure with a melodic line marked *mp*. It features a quintuplet in the sixth measure.

solo VI. I  
solo VI. II  
sola Vle  
solo Vc.  
Cb.

Detailed description: This system contains the string parts. Violin I and II play a rhythmic pattern of eighth notes. Viola is silent. Violoncello and Contrabasso play a melodic line starting in the first measure with a *f* dynamic, transitioning to *p* in the third measure.

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67  $\text{♩} = 112$

Fl. 1 *mp*  $\leftarrow$  *mf* *mf*  $\leftarrow$  *f*

Fl. 2 *mp* *mf* *mf*  $\leftarrow$  *f*

Ob. 1 *mf*  $\leftarrow$  *f*

Ob. 2 *mf*  $\leftarrow$  *f*

Cl. *mf* *mf*  $\leftarrow$  *f*

Fg. *f*

Cor. 1 *mp*  $\leftarrow$  *mf*

Cor. 2

Arpa

Fl. solo *f*

solo VI. I *arco* *mp*  $\leftarrow$  *mf*

VI. II *arco* *mf*  $\leftarrow$  *f* *mf*

sola VI. *arco* *mp*  $\leftarrow$  *mf*

Vc. solo *arco* *f* *mf*

Cb. *f* *pizz.*

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

solo VI. I

VI. II

sola Vle

solo Vc.

Cb.

mf

mf

ff

marc.

f

f

f

f

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72  $\text{♩} = 80$

Cor. 1 *espr.*  
*p*

Cor. 2 *p*

Fl. solo *caloroso*  
*mp*

VI. I *affettuoso*  
*poco f*  $\rightarrow$  *mp*  
*p* *ritmico leggero*  
*mp*

VI. II *affettuoso*  
*poco f*  $\rightarrow$  *mp*  
*p*

Vle *affettuoso*  
*mf*  $\rightarrow$  *mp*  
*mp* *ritmico leggero*  
*mp*

Vc. *affettuoso*  
*mf*  $\rightarrow$  *mp*  
*mp* *pizz.*

Cb. *affettuoso arco*  
*mf*  $\rightarrow$  *mp*  
*mp* *pizz.*

77

Cor. 1

Cor. 2

Fl. solo *cresc.*

VI. I *mp*

VI. II *ritmico leggero*  
*mp* *mp* *3*

Vle *mp* *mp* *3*

Vc.

Cb.

81

Fl. 1

Ob. 1

Cl.

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*quasi f*

*espr.*  
*p*

*pp*  
*p*

*p*

*mp*  
*mp*<sup>3</sup>

86

Fl. 1

Fl. 2

Cl.

Cor. 1

Arpa

Fl. solo

VI. I solo

*pp*

*pp*

*pp*

*pp*

*pp*

*espressivissimo quasi lamentoso*

*pp*

90  $\text{♩} = 60$   $\text{♩} = 112$

Fl. 1 *mf*

Fl. 2 *f* *mf*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. *f* *mf*

Fg. *pp* *f* *mf*

Cor. 1 *mf*

Cor. 2 *pp* *mf*

Arpa *pp* *mp*

Fl. solo *mp* *mf* *ff*

VI. I *ppp* *mf* *mf* *f*

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

Vle. *p* *mf* *f*

Vc. *arco* *pp* *mf* *f*

Cb. *arco* *pp* *mf* *f*

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

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

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

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

Cl. *sfp* *mf* *mp*

Fg. *sfp* *mf* *mp*

1 Cor. *sfp* *mf* *mp*

2 Cor. *sfp* *mf* *mp*

Arpa

Fl. solo *f* *mf* *mp*

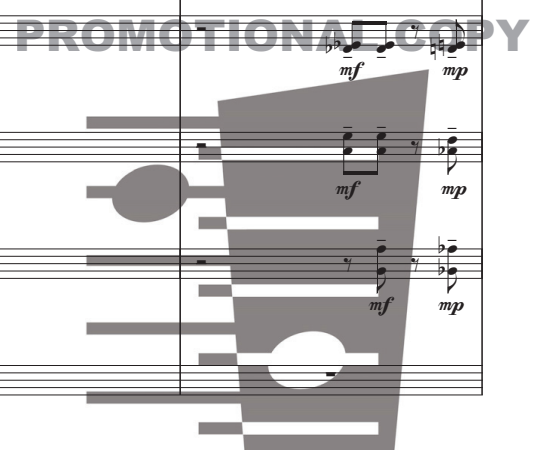
VI. I *mf* *mp*

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

Vle *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

♩ = 70  
affettuoso

VI. I  
VI. II  
Vle  
Vc.  
Cb.

*f* *mp* *mf*  
*f* *mp* *mf*  
*f* *mf*  
*mf*  
pizz. *mf* *mp*

100 ♩ = 120

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa  
*mp*

Fl. solo  
*mf*

♩ = 120

VI. I  
VI. II  
Vle. *pizz.*  
Vc. *pizz.*  
Cb. *p*

PROMOTIONAL COPY

104

♩ = 70

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

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

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *pp* *p* *mp*

Fg. *pp* *p* *mp*

Cor. 1 *pp* *p*

Cor. 2 *pp*

Arpa

Fl. solo *mp* 3 6 5 5 3 3

♩ = 70

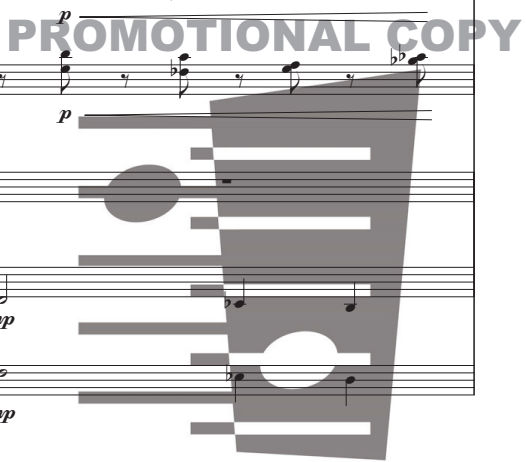
solo VI. I *pp* *p*

solo VI. II *pp* *p*

Vle *pp* arco *p*

solo Vc. *p* *mp*

Cb. *p* *mp*



107  $\text{♩} = 60$

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *pp* *p*

Ob. 2 *p*

Cl. *mf* *p*

Fg.

Cor. 1

Cor. 2 *mp*

Arpa *pp*

Fl. solo *poco f*

$\text{♩} = 60$

solo VI. I *mp* *p*

solo VI. II *mp* *espr.* *mp* *p*

Vle *espr.* *mf* *arco espr.*

solo Vc. *mf* *arco* *mp*

Cb.

PROMOTIONAL COPY



♩ = 100

110

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

mp

Cor. 1

Arpa

p

Fl. solo

mp

♩ = 100

solo

VI. I

p

p

VI. II

Vle

pizz.

mp

pp

Vc.

pizz.

mp

pp

Cb.

(pizz.)

pp



114

1  
Fl. 1

2  
Fl. 2

1  
Ob. 1

2  
Ob. 2

Cl.

Fg.

Cor. 1

Arpa

Fl. solo

solo  
VI. I

VI. II

Vle

Vc.

Cb.

*p*

*pp*

*espr.*

**PROMOTIONAL COPY**

♩ = 90

120

Fl. 1

Cl.

Fg.

Cor. 1

Fl. solo

VI. I

VI. II

Vle.

Vc.

Cb.

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*mp*

*pizz.*

*pp*

*pp*

124

Fl. 1

Ob. 1

Cl.

Fl. solo

solo VI. I

VI. II

Vle.

Vc.

Cb.

*p*

*p*

*p*

*mf*

*arco*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

127 ♩ = 80

Cl. *pp*

Fg. *p*

Cor. 1 *p*

Arpa *mp* *mf* *p*

Fl. solo *mp* *p*

solo VI. I *p*

VI. II

Vle

Vc. *arco* *p*

Cb. *p*

131 ♩ = 90

Fl. solo *pp*

VI. I

VI. II

Vle

Vc. *arco*

Cb. *ppp*

**PROMOTIONAL COPY**

135

♩ = 120

♩ = 108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

solo VI. I

solo VI. II

sola Vle

Vc.

Cb.

♩ = 120 dolce espr.

♩ = 108

*p*

*pp*

*mp*

*arco*

*pizz.*

PROMOTIONAL COPY

140

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

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

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Cl. *pp*

Fg. *pp*

Cor. 1 *pp*

Cor. 2 *pp*

Arpa

Fl. solo *f*

solo VI. I *mf* *p*

solo VI. II *mp* *p* *mf*

sola Vle *mp* *p*

Vc. *arco* *mp*

Cb. *pp*

PROMOTIONAL COPY

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

Cl.

Fg.

1 Cor. 1

2 Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*mp*

*f*

*ff*

*arco*

**PROMOTIONAL COPY**

# II. Sonata

♩ = 80

♩ = 90

1  
Fl.

2

1  
Ob.

2

Cl.

Fg.

1  
Cor.

2

Arpa

Fl. solo

♩ = 80

♩ = 90

VI. I

VI. II

Vle

Vc.

Cb.

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

*poco f* *p* *mp*

*f* *mp* *mp*

*pizz.* *arco* *mf* *mp*



6

1  
Fl. *p*

2  
Fl. *p*

1  
Ob. *mp* *p*

2  
Ob.

Cl. *p*

Fg. *mp* *p*

1  
Cor. *p* *mp* *p*

2  
Cor. *p* *mp* *p*

Arpa *p* *mp*

Fl. solo

VI. I

VI. II

Vle. *pp*

Vc.

Cb.



II

1  
Fl.

2

1  
Ob.

2

Cl.

Fg.

1  
Cor.

2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp*

*mf*

*quasi f*

*f*

PROMOTIONAL COPY

16

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *p*

2 Ob. *p*

Cl. *mp* *p*

Fg. *mp* *p*

1 Cor. *mp*

2 Cor. *p*

Arpa *p*

Fl. solo

VI. I *mp* *marc.* *mp*

VI. II *mp* *marc.* *mp*

Vle. *mp* *marc.* *mp*

Vc. *mp*

Cb. *mp*

PROMOTIONAL COPY

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*mp*

*p*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

26

29

32

Fl. 1 *mp*

Ob. 1 *p*

Cl. *p*

Fg. *p*

Cor. 1 *p*

Cor. 2

Arpa *mp*

Fl. solo *dim.*

VI. I

VI. II

Vle

Vc.

Cb.

35

Fl. solo *p*

VI. I *mp* *p*

VI. II *mp* *p*

Vle *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

PROMOTIONAL COPY

Fl. 1 *p*

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

Ob. 2 *pp* *p*

Cl. *p* *pp* *p*

Fg. *p* *pp* *p*

Cor. 1 *p*

Cor. 2 *p* *pp*

Arpa

Fl. solo *mp*

VI. I

VI. II

Vle

Vc. *pizz.* *p*

Cb. *pizz.* *p*

PROMOTIONAL COPY

43

1 Fl. *pp*

2 Fl. *pp*

1 Ob.

2 Ob.

Cl. *p* *pp*

Fg. *p*

1 Cor. *mp*

2 Cor. *p* *pp*

Arpa *mf* *mp*

Fl. solo

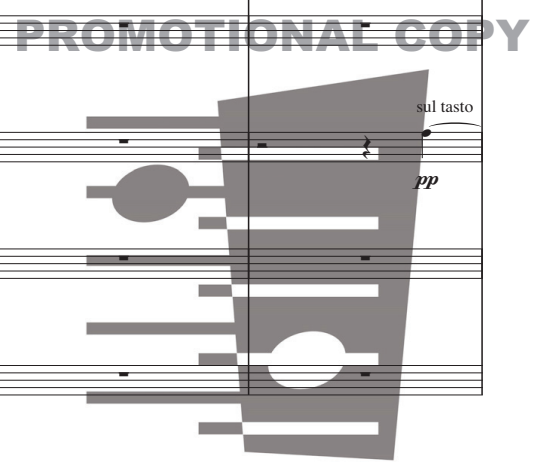
VI. I

VI. II

Vle. *pp* sul tasto

Vc. arco *p*

Cb. arco *p*





48

Fl. 1  
Fl. 2  
Ob. 1  
Cl.  
Arpa  
Fl. solo  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

*p*, *pp*, *mp*, *p*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*

*sul tasto flautando*

52

Fl. solo  
VI. I solo  
VI. II solo  
Vle sola  
Vc.  
Cb.

*pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*

♩ = 80

56

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

Cl. *p*

Fg. *p*

Cor. 1 *pp*

Cor. 2

Arpa *p*

Fl. solo

♩ = 80

solo VI. I *pp* ord.

solo VI. II *pp* ord.

sola Vle *pp* ord.

solo Vc. *pp* ord.

Cb. *p* ord.

PROMOTIONAL COPY



♩ = 120

60

Arpa

Fl. solo

pp

p

VI. I

ppp

pp

VI. II

ppp

pp

Vle

ppp

pp

Vc.

ppp

pp

Cb.

ppp

pp

64

Arpa

mp

Fl. solo

pp

mp

mf

mp

VI. I

ppp

mp

VI. II

ppp

mp

Vle

ppp

mp

Vc.

ppp

mp

Cb.

ppp

mp

67  $\text{♩} = 132$

Arpa

Fl. solo *giocoso, carnevalesco*

VI. I *pp p mp p*

VI. II *pp p mp p*

Vle *pp p mp p*

Vc. *pp p mp p*

Cb. *pp p mp p*

70

Cor. 1 *mp*

Arpa *mf*

Fl. solo *f ff*

VI. I *mp mf*

VI. II *mp mf*

Vle *mp mf*

Vc. *mp mf*

Cb. *mp mf*

PROMOTIONAL COPY

73 ♩ = 100

Fl. 1

Fl. 2

Cl.

Cor. 1

Cor. 2

Arpa

Fl. solo

♩ = 100

solo VI. I

solo VI. II

sola Vle

solo Vc.

Cb.

PROMOTIONAL COPY

78

Fl. 1 *lamentoso*  
*pp* *p*

Fl. 2 *lamentoso*  
*pp* *p*

Cl. *pp*

Cor. 1

Cor. 2

Arpa *p*

Fl. solo *pp* *p* 5

solo VI. I *espr.* *p* 3

solo VI. II *con sord.* *pp*

sola Vle *lamentoso* *p*

Vle *pp*

solo Vc.

Cb.



83

Cl. *ppp*

Arpa

Fl. solo *mp* *mf*

solo VI. I *pp* *molto espr.*

VI. II *ppp*

Vle *pizz.* *pp*

Vc. *pizz.* *pp*

Cb.

87

Cl.

Arpa

Fl. solo

solo VI. I *pp* *molto espr.*

VI. II

Vle *con sord. arco* *ppp*

Vc.

Cb.

PROMOTIONAL COPY

89

Cl.

Arpa

Fl. solo

solo

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*più sonore*

*mp*

*con sord.*

*ppp*

*pizz.*

*pp*  
*(pizz.)*

*pp*

91

Cl.

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*pp*

*espr.*

*graz.*

*ppp*

*(con sord.) arco*

*ppp*

*molto espr. arco*

*mp (- mf)*

PROMOTIONAL COPY



1 Fl. 2 Fl. 1 Ob. 2 Ob. Cl. Fg. 1 Cor. 2 Cor. Arpa Fl. solo VI. I VI. II Vle solo Vc. Cb.

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
Cl.  
Fg.  
1 Cor. 1  
2 Cor. 2  
Arpa  
Fl. solo  
VI. I  
VI. II  
Vle  
solo Vc.  
Cb.

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

6/4  
6/4  
6/4  
6/4  
6/4  
6/4  
6/4  
6/4  
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6/4  
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6/4  
6/4  
6/4  
6/4  
6/4  
6/4  
6/4  
6/4  
6/4

PROMOTIONAL COPY

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *pp*

2 Ob. *pp*

Cl. *pp*

Fg. *pp*

1 Cor. *pp*

2 Cor.

Arpa *pp* *p* *mp*

Fl. solo *p* *mp*

VI. I

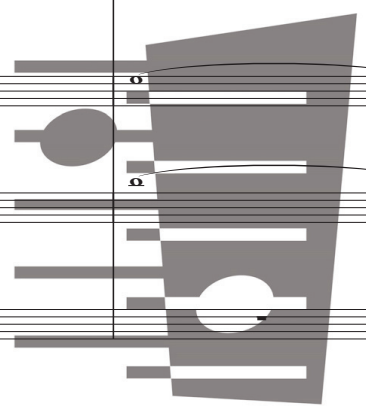
VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY



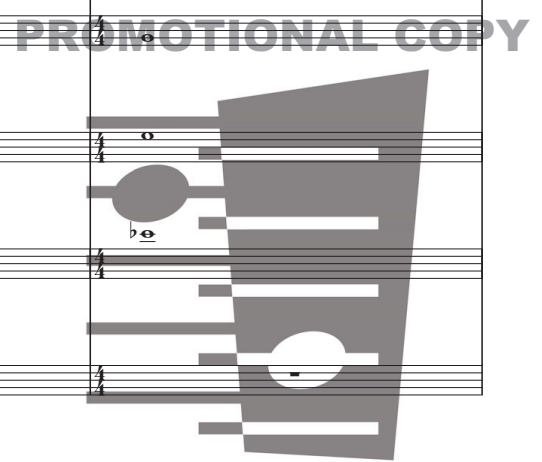
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

VI. I  
VI. II  
Vle  
Vc.  
Cb.



1  
Fl.

2

1  
Ob.

2

Cl.

Fg.  
*mp*

1  
Cor.  
*p*

2

Arpa  
*mp*

Fl. solo  
*mf* *mp*

solo  
VI. I  
*mp* *pp*

solo  
VI. II  
*mp* *pp*

sola  
Vle  
*mp* *pp*

solo  
Vc.  
*mp* *pp*

Cb.  
*pp* *pizz.* *pp*

110

1 Fl. *p*

2

1 Ob.

2

Cl.

Fg. *p*

1 Cor.

2

Arpa *mp*

Fl. solo *mf*

solo VI. I *mp*

solo VI. II *mp*

sola Vle *mp*

solo Vc. *mp*

Cb. *pp*

PROMOTIONAL COPY

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. *espr.*  
*p* *mp* *pp*

Fg.

Cor. 1

Cor. 2

Arpa

*p* *mp*

Fl. solo

*mp*

VI. I

*p* *mf* *p* via sord.

VI. II

*p* *mf* *p* via sord.

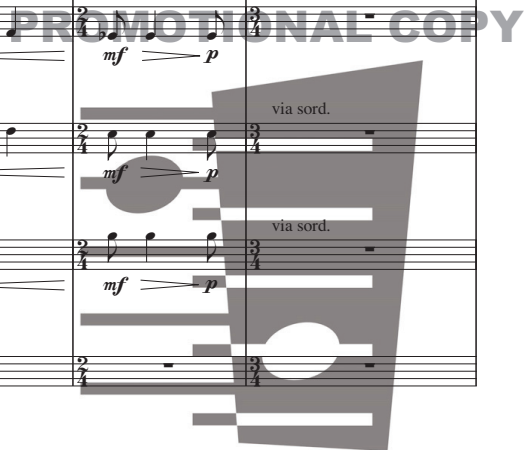
Vle

*p* *mf* *p* via sord.

Vc.

*p* *mf* *p* via sord.

Cb.



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

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

1 Ob. *mp* *mp*

2 Ob. *mp*

Cl. *p* *mp* *p*

Fg. *mp* *p* *mp* *p*

1 Cor. *p* *mp* *p*

2 Cor. *p*

Arpa *mp*

Fl. solo *mf*

♩ = 90

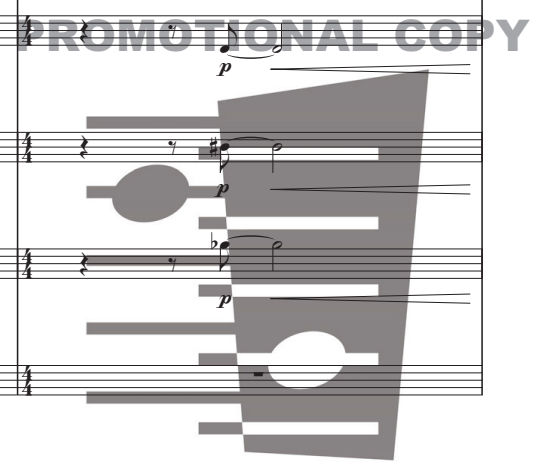
VI. I *pp* *p*

VI. II *pp* *p*

Vle. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*





123

1 Fl. *mf* *mp*

2 Fl. *mf* *mp*

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

2 Ob. *p*

Cl. *mf* *mf* *mp*

Fg. *mf* *mp*

1 Cor. *mp*

2 Cor. *mp*

Arpa *mf* *mp*

Fl. solo *mf* *luminoso*

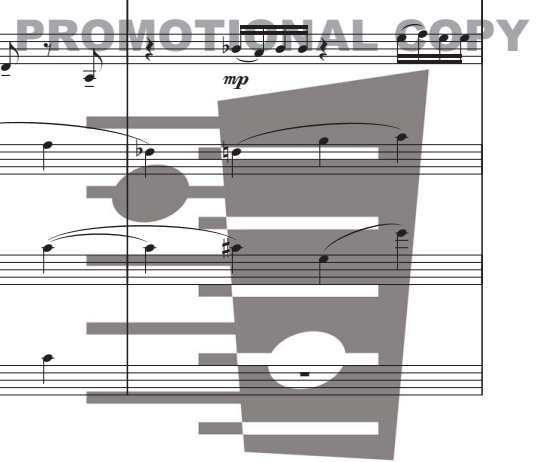
solo VI. I *mp* *mf* *mp* *p* *mp*

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

Vle *mp* *mp*

Vc. *mp* *mp*

Cb. (pizz.) *mp*



127

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

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

1 Ob. *mp*

2 Ob.

Cl. *mp* *p* *mp*

Fg. *mp* *p*

1 Cor. *mp* *p*

2 Cor.

Arpa *mp*

Fl. solo

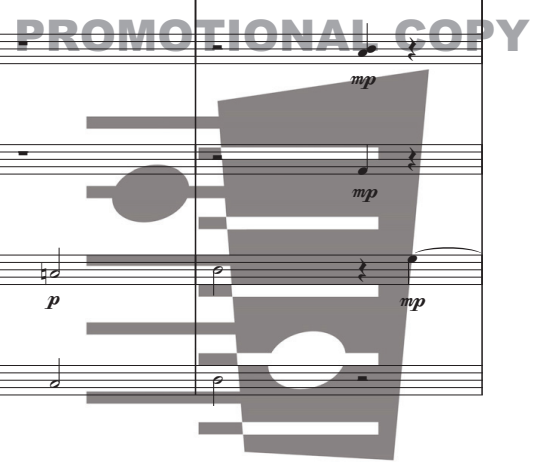
solo VI. I *p* *pp* *mp*

solo VI. II *p* *pp* *mp*

Vle *pp* *mp*

Vc. *p* *mp*

Cb. *mp*



♩ = 80

♩ = 90

131

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. *mf*

Fg. *f*

Cor. 1 *mp*

Cor. 2 *mp*

Arpa *f*

Fl. solo

♩ = 80

♩ = 90

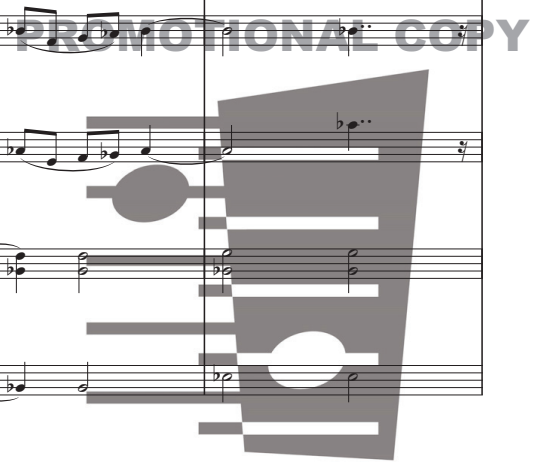
VI. I *poco f*

VI. II *poco f*

Vle *poco f*

Vc. *f*

Cb. *f* arco



136

Fl. 1 *mf* *p*

Fl. 2 *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Cl. *mp*

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo *mf* 5 6

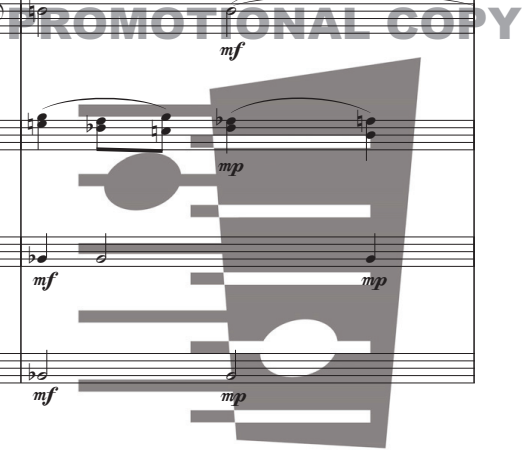
VI. I *con suono* *f* *mf*

VI. II *con suono* *f* *mf*

Vle *con suono* *f* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*



140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle.

Vc.

Cb.

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

PROMOTIONAL COPY

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

Cl.

Fg.

1 Cor. 1

2 Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

*f*

PROMOTIONAL COPY

147

♩ = 80

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

♩ = 80

VI. I  
VI. II  
Vle  
Vc.  
Cb.

151

1 Fl. *mf* *mp*

2 Fl. *mf* *mp*

1 Ob. *mf* *mp*

2 Ob.

Cl. *mf* *mp*

Fg. *f* *mf*

1 Cor. *mp*

2 Cor. *mp*

Arpa

Fl. solo *ff* <sup>3</sup>

VI. I <sup>3</sup>

VI. II <sup>3</sup>

Vle.

Vc. arco *mf*

Cb. *mf*

PROMOTIONAL COPY





Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

ff

mp

ff

mp

ff

mp

mp

Cor. 1

Cor. 2

f

mp

f

mp

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

ff

f

mp

ff

f

mp

ff

f

mp

arco

ff

PROMOTIONAL COPY



158

♩ = 80

1 Fl. *mp*

2 Fl.

1 Ob.

2 Ob.

Cl. *pp*

Fg. *p*

1 Cor. *p*

2 Cor. *p*

Arpa

Fl. solo *mp* *p*

♩ = 80

VI. I *p*

VI. II *p*

Vle.

Vc. *pizz.* *p* *p* *p*

Cb. *pizz.* *p* *p* *p*

163

163

Fl. 1 *pp* *p*

Fl. 2 *p*

Ob. 1 *pp* *p*

Ob. 2 *pp*

Cl. *pp* *pp*

Fg. *p*

Cor. 1 *espr.* *mp*

Cor. 2 *pp* *pp*

Arpa *mp* *p*

Fl. solo

solo VI. I

solo VI. II

solo Vle *pp*

solo Vc. *arco espr.* *mp* *pp*

Cb. *arco* *p*

PROMOTIONAL COPY

167

1 Fl. *p*

2 Fl.

1 Ob.

2 Ob.

Cl.

Fg.

1 Cor. *pp*

2 Cor.

Arpa *p*

Fl. solo *p* *mp* 5 3 3

solo VI. I *mp*

solo VI. II *pp* *mp*

solo Vle *pp* *mp*

solo Vc. *espr.* *mp* *p*

Cb.

PROMOTIONAL COPY

♩ = 100

171

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

*espr.*

*mp*

Fl. solo

*pp*

5

5

3

*p*

3

♩ = 100

solo VI. I

*p*

solo VI. II

*ppp*

solo Vle

*p*

solo Vc.

*p*

solo Cb.

*ppp*

solo Cb.

*ppp*

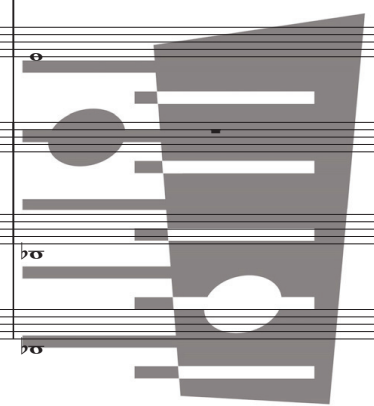
solo Cb.

*ppp*

solo Cb.

*ppp*

PROMOTIONAL COPY



174

Fl. 1

Fl. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp*

*p*

*p*

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

178

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*p*

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♩ = 100

180

Fl. I

Cl.

Arpa

Fl. solo

solo VI. I

solo VI. II

sola Vle

Vc.

Cb.

*pp*

*pp*

*mp*

*p*

*mp*

*ppp*

*ppp*

5

3

♩ = 80

184

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *pp*

2 Ob. *pp*

Cl. *pp*

Fg. *pp*

1 Cor. *pp*

2 Cor.

Arpa *pp*

Fl. solo *mp*

♩ = 100

Vl. I *ppp*

Vl. II *ppp*

Vle. *ppp*

Vc. *ppp*

Cb.

PROMOTIONAL COPY



190

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.  
Cor. 1  
Cor. 2  
Arpa  
Fl. solo  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

Cl. *mf*

Fg.

1 Cor. *mf*

2 Cor. *mf*

Arpa

Fl. solo *ff*

VI. I *mf*

VI. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf* pizz.

198

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. *f*

Fg. *f*

Cor. 1 *f*

Cor. 2 *f*

Arpa

Fl. solo *ff* *f*

VI. I *f*

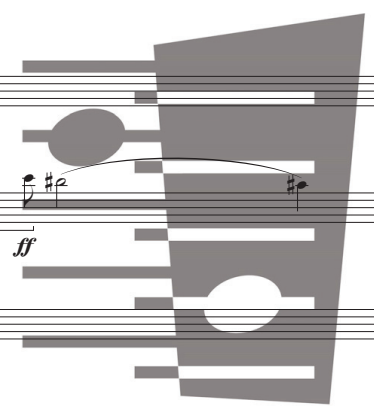
VI. II *f*

Vle. *f*

Vc. *f*

Cb. *f* arco

PROMOTIONAL COPY



201

1 Fl. 2 Fl. 1 Ob. 2 Ob. Cl. Fg. 1 Cor. 2 Cor. Arpa Fl. solo VI. I VI. II Vle. Vc. Cb.

1 Fl. *f*

2 Fl.

1 Ob. *ff*

2 Ob. *ff*

Cl. *f*

Fg. *f*

1 Cor. *mf*

2 Cor. *mf*

Arpa

Fl. solo

VI. I

VI. II

Vle.

Vc. *f*

Cb. *f*

*pizz.*

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1 Fl. *mf* *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

Cl. *mf* *mf*

Fg. *mf*

1 Cor. *f* *mf*

2 Cor. *f* *mf*

Arpa

Fl. solo *ff* *mf* *mp*

VI. I *mp*

VI. II *mp*

Vle. *mp*

Vc.

Cb. *ff* *f*

PROMOTIONAL COPY

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

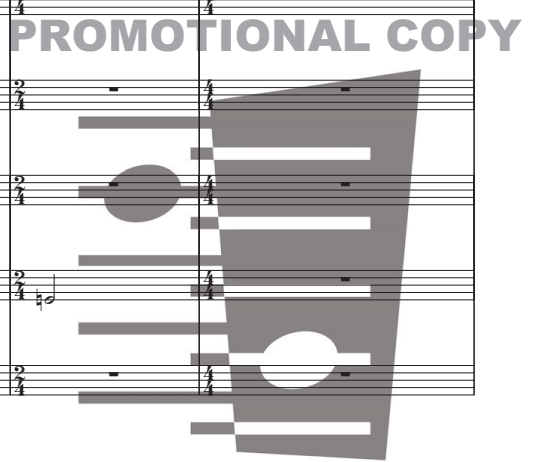
solo VI. I

solo VI. II

sola Vle

solo Vc.

Cb.



214  $\text{♩} = 100$   $\text{♩} = 90$   $\text{♩} = 100$

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

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

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1 *pp* *p*

Cor. 2

Arpa *pp* *p* *pp*

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

$\text{♩} = 100$   $\text{♩} = 90$  *espr.*  $\text{♩} = 100$

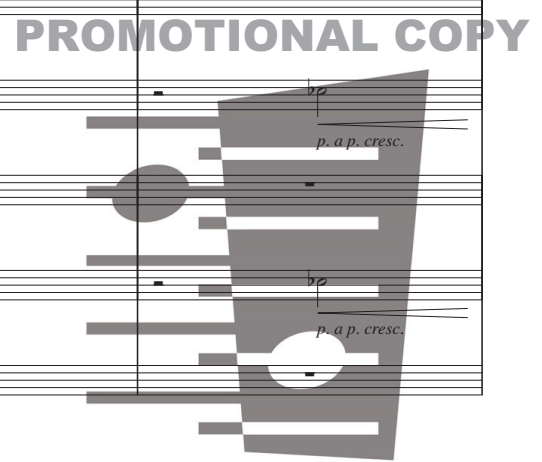
VI. I *mp* *p* *pp* *p. a p. cresc.*

VI. II *p* *pp* *p. a p. cresc.*

Vle *p* *pp* *p. a p. cresc.*

Vc. *p* *pp* *p. a p. cresc.*

Cb.





218  $\text{♩} = 80$

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

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

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

Ob. 2

Cl. *mp* *poco f* *mp*

Fg. *mp* *poco f* *mp*

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

Cor. 2

Arpa *f*

Fl. solo *f* *mf*

solo VI. I *mp* *poco f*

solo VI. II *mp* *poco f*

sola Vle *mp* *poco f*

solo Vc. *mp* *poco f*

Cb. *poco f* arco *poco f*

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# III. Berceuse et Dityrambos

♩ = 66

1 Fl. *p*

2 Fl.

1 Ob. *p*

2 Ob.

Cl. *p*

Fg. *p* *pp*

1 Cor.

2 Cor.

Arpa *mp*

Fl. solo *pp* *p*

♩ = 66

VI. I *pp*

VI. II *pp*

Vle

Vc. *pizz.* *pp* *arco* *pp*

Cb. *pizz.* *pp* *pp*

**PROMOTIONAL COPY**

♩ = 70

7

Fl. 1 *mp* *p*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. *mp*

Fg. *p*

Cor. 1

Cor. 2

Arpa *p*

Fl. solo *p*

♩ = 70

solo VI. I *p*

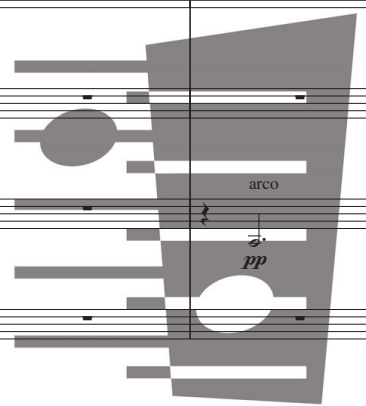
VI. II *p*

Vle *p*

Vc. *pizz.* *p* *arco* *pp*

Cb. *p*

PROMOTIONAL COPY



♩ = 80

13

Fl. 1: *p* (triplets)

Fl. 2: *mp*

Ob. 1: *p*, *mp*

Ob. 2: *p*

Cl. 1: *p*, *mp*, *p*

Cl. 2: *p*

Fg.: *mp*, *p*

Cor. 1: *p*

Cor. 2: *p*

Arpa: *mp*

Fl. solo: *mp*, *(con gioia, quasi ballabile)*

VI. I solo: *p ma marc.* (triplets)

VI. II: *mp* (triplets)

Vlc.: *mp*

Vcl.: *p*, *p*

Cb.: *p*, *arco*

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1 Fl. *mp* *p*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *mp*

Fg. *p* *p*

1 Cor. *p*

2 Cor. *p*

Arpa *mp*

Fl. solo *(più caloroso)*

VI. I *p*

VI. II *p*

Vle. *mp* *p*

Vc. *p*

Cb. *p*

23

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

Cl. *p*

Fg. *p*

1 Cor. *p*

2 Cor.

Arpa *p*

Fl. solo

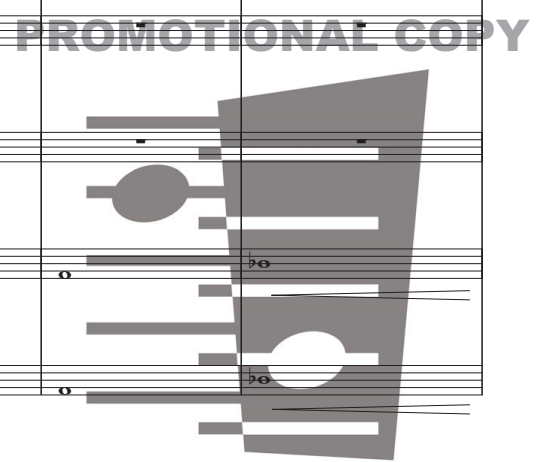
VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *p*



29  $\text{♩} = 70$   $\text{♩} = 80$

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

Ob. 1 *mf*

Cl. *mf* *p* *pp*

Fg. *mf*

Cor. 1 *pp*

Cor. 2 *pp*

Arpa *mf*

Fl. solo *mf* 3

$\text{♩} = 70$   $\text{♩} = 80$

VI. I *mp*

VI. II *mp*

Vle. *mp*

Vc. *mp*

Cb. *mp*



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.



39

Fl. 1 *p* *mp*

Fl. 2 *mp*

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

Ob. 2 *pp* *mp*

Cl. *p* *pp*

Fg. *p*

Cor. 1 *pp*

Cor. 2

Arpa *mp* *mp*

Fl. solo *mp*

VI. I *p*

VI. II *p*

Vle. *p*

Vc.

Cb.

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. *mp* *mf* *molto espr.*

Fg.

Cor. 1

Cor. 2

Arpa *p*

Fl. solo

VI. I *mp* *p*

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

Vle *mp* *p*

Vc. *espr.* *mp* *mf* *mp* *grazioso*

Cb. *p*

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1 Fl. *mp*

2 Fl. *mp*

1 Ob. *p dolce espr.*

2 Ob. *mp*

Cl. *p*

Fg. *p*

1 Cor. *p*

2 Cor. *p*

Arpa *pp* *mp*

Fl. solo *mp*

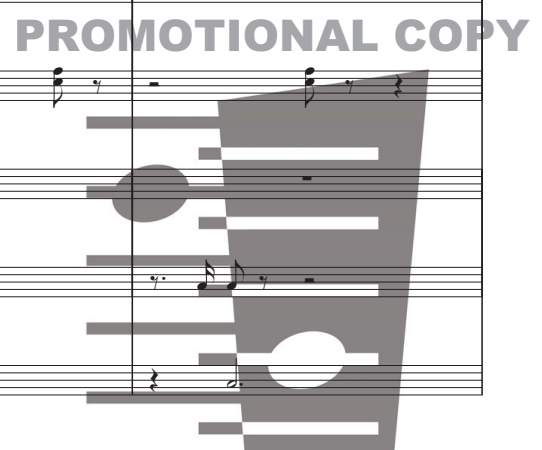
solo VI. I *p* *pp* *mf*

solo VI. II *p* *pp* *mp*

sola Vle *p* *pp* *mp*

solo Vc. *mp*

Cb. *p* *mp* *pizz.*



1 Fl. *mp*

2 Fl. *mp*

1 Ob. *pp*

2 Ob. *pp*

Cl.

Fg. *mp*

1 Cor.

2 Cor.

Arpa *p*

Fl. solo *mf*

solo VI. I *mp*

solo VI. II

solo Vle

solo Vc.

Cb.

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55

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

Cl. 1

Fg. 1

1 Cor. 1

2 Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

arco

pp

mp

grazioso

58

♩ = 90

♩ = 100

♩ = 120

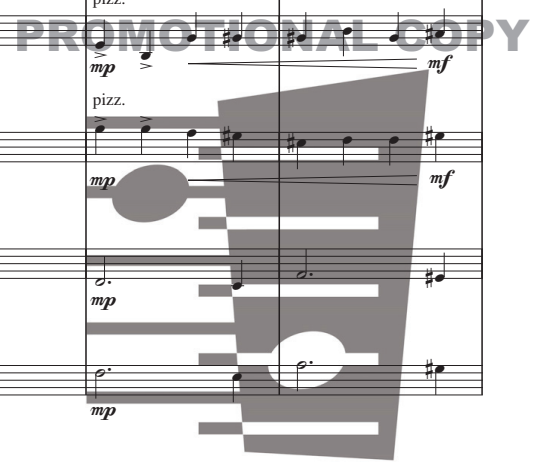
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

VI. I  
VI. II  
Vle  
Vc.  
Cb.



♩ = 132

♩ = 150

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Fg.

*pp*

*mf*

*mf*

*pp*

Cor. 1

Cor. 2

Arpa

*mp*

Fl. solo

♩ = 132

♩ = 150

VI. I

VI. II

Vle

Vc.

Cb.

*mp*

*poco f*

*mp*

*poco f*

*mp*

*poco f*

*poco f*

*poco f*

PROMOTIONAL COPY



70

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. *mp*

Fg. *pp*

Cor. 1

Cor. 2

Arpa *p*

Fl. solo

VI. I *mp*

VI. II *mp*

Vle. *mp*

Vc. *mp*

Cb. *mp*



76

Cl.

Fl. solo *mf* *poco f*

VI. I

VI. II

Vle

Vc.

Cb.

82 ♩ = 144

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl.

Fg. *mf*

Fl. solo *meno f* *soave*

♩ = 144

VI. I *arco* *mp*

VI. II *arco* *mp*

Vle *arco* *mp*

Vc. *arco* *mp*

Cb. *mf*

PROMOTIONAL COPY

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *marc.* *mf*

Ob. 2 *marc.* *mf*

Cl. *mf* *mp*

Fg. *mf* *mp*

Cor. 1 *mf* *mp*

Cor. 2 *mf* *mp*

Fl. solo *marc.* *f* *con eleganza* *mf*

VI. I solo *arco* *mf*

VI. I *pizz.* *mf* *mp*

VI. II solo *arco* *mf*

VI. II *pizz.* *mf* *mp*

Vle. sola *arco* *mf*

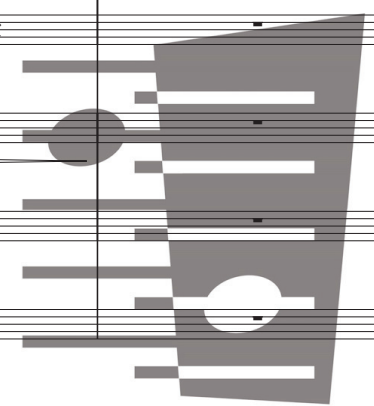
Vle. *pizz.* *mf* *mp*

Vc. solo *arco* *mf*

Vc. *pizz.* *mf* *mp*

Cb. *mf* *mp*

PROMOTIONAL COPY



90

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

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

1 Ob. *mp* *mp*

2 Ob. *mp*

Cl. *mp* *mf*

Fg. *mp* *mf* *mp*

1 Cor. *mp*

2 Cor. *mp*

Fl. solo *f*

solo VI. I *arco* *mp*

solo VI. II *arco* *mp*

sola Vle *arco* *mp*

solo Vc. (pizz.) *mp*

Cb. *mp*

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Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Musical score for Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.) parts. The Flute parts (1 and 2) have a whole note G4 in the first measure and a whole note A4 in the second measure. The Oboe and Bassoon parts are mostly silent, with a half note Bb3 in the third measure, marked *mp*.

Cor. 1  
Cor. 2

Musical score for Horn (Cor.) parts. Both parts are silent until the third measure, where they play a half note Bb3, marked *p*.

Fl. solo

Musical score for Flute solo part. It features a complex melodic line with slurs and fingerings (7, 7, 5, 7, 7) across three measures.

VI. I solo

Musical score for Violin I (VI. I) solo part. It starts with a half note G4 marked *mf*, followed by a half note A4 marked *f* in the second measure, and a half note Bb4 marked *mp* in the third measure.

VI. II solo

Musical score for Violin II (VI. II) solo part. It starts with a half note G4 marked *mf*, followed by a half note A4 marked *f* in the second measure, and a half note Bb4 marked *mp* in the third measure.

Vle. sola

Musical score for Viola (Vle.) sola part. It starts with a half note G4 marked *mf*, followed by a half note A4 marked *f* in the second measure, and a half note Bb4 marked *mp* in the third measure.

Vc. solo

Musical score for Violoncello (Vc.) solo part. It starts with a half note G2 marked *mf* (arco), followed by a half note A2 marked *f* in the second measure, and a half note Bb2 marked *mp* (arco) in the third measure. A *pizz.* instruction is present in the second measure.

Cb.

Musical score for Contrabass (Cb.) part. It starts with a half note G1 marked *mp* (pizz.) in the first measure, followed by a half note A1 in the second measure, and a half note Bb1 in the third measure.

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1 Fl. *mf*

2 Fl. *mf*

1 Ob. *ff* *mf*

2 Ob. *ff* *mf*

Cl. *ff* *f* *mf*

Fg. *ff* *f* *mf*

1 Cor. *sfz* *f* *mp sub.*

2 Cor. *sfz* *f* *mp sub.*

Arpa *ff*

Fl. solo *poco f*

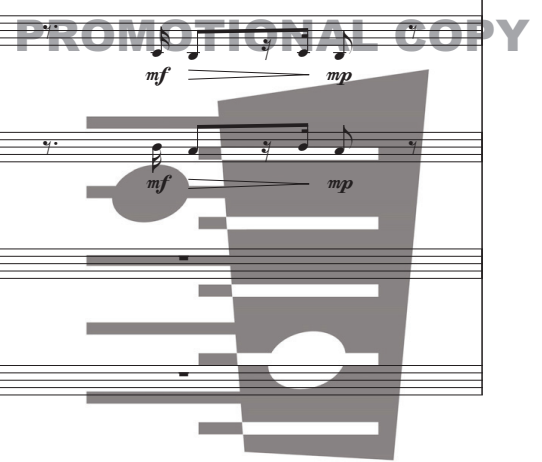
VI. I *f* *mf* *mp*

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

Vle *f* *mf* *mp*

Vc. *f*

Cb. *f*



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

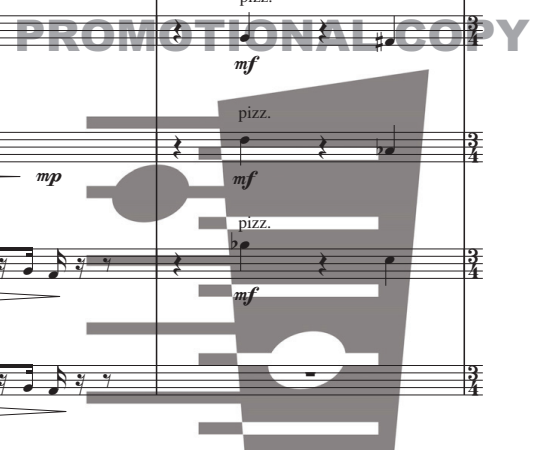
VI. I

VI. II

Vle

Vc.

Cb.



1 Fl.

2 Fl.

1 Ob.

2 Ob.

Cl.

Fg.

1 Cor.

2 Cor.

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*mp*

*pizz.*

*mf*

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Fl. 1 *p*

Fl. 2

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Cl. *p* *f* *mf* *mp*

Fg. *mf* *mp*

Cor. 1 *mp*

Cor. 2 *mf* *mf*

Arpa

Fl. solo *f*

VI. I arco *mf* *cantando*

VI. II arco *mf* *cantando*

Vle arco *mf* *cantando*

Vc. *mf* arco

Cb. *mf*

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113

♩ = 144

♩ = 70

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*cantando*  
*f*  
*f*  
*f*  
*f*  
*f*

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

*choraliter*  
*choraliter*  
*choraliter*  
*choraliter*  
*f*  
*f*

Cor. 1  
Cor. 2

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

*eroico e nobile*  
3  
*f*

Arpa

Fl. solo

*mf*  
3  
3  
5

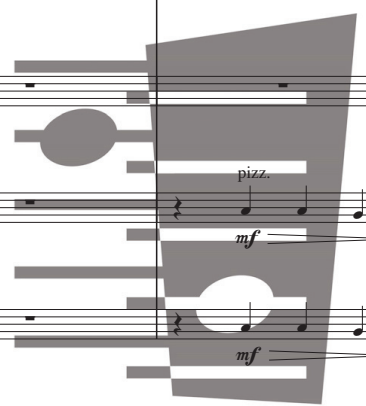
♩ = 144

♩ = 70

VI. I  
VI. II  
Vle  
Vc.  
Cb.

*f*  
*f*  
*f*  
*pizz.*  
*mf*  
*mf*

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1 Fl. *mp*

2 Fl.

1 Ob. *mp*

2 Ob. *mp*

Cl. *mp*

Fg. *mp*

1 Cor. *mp*

2 Cor.

Arpa

Fl. solo *mp*

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *mp* arco *p*

Cb. *mp*

♩ = 76  
123

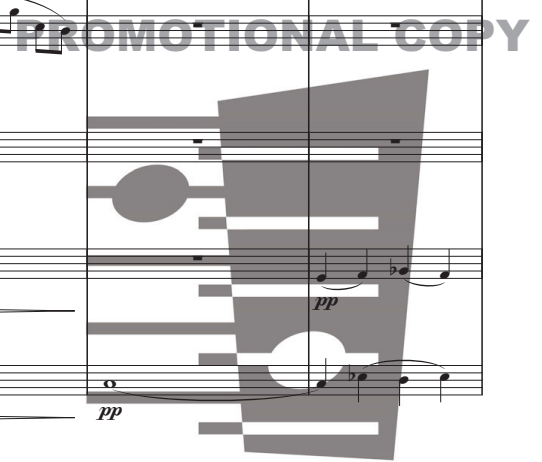
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. *piano assai e dolce: sans nuances*  
*p*  
Fg. *piano assai e dolce: sans nuances*  
*p*

Cor. 1  
Cor. 2 *pp*

Arpa

Fl. solo *piano assai e dolce: sans nuances*  
*p*

♩ = 76  
VI. I *piano assai e dolce: sans nuances*  
*p*  
VI. II *piano assai e dolce: sans nuances*  
*p*  
Vle. *piano assai e dolce: sans nuances*  
*p*  
Vc. *pp*  
Cb. arco *pp*



129 ♩ = 70

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *choraliter p*

Ob. 2 *choraliter p*

Cl. *choraliter p*

Fg. *choraliter p*

Cor. 1 *mp*

Cor. 2

Arpa

Fl. solo

♩ = 70

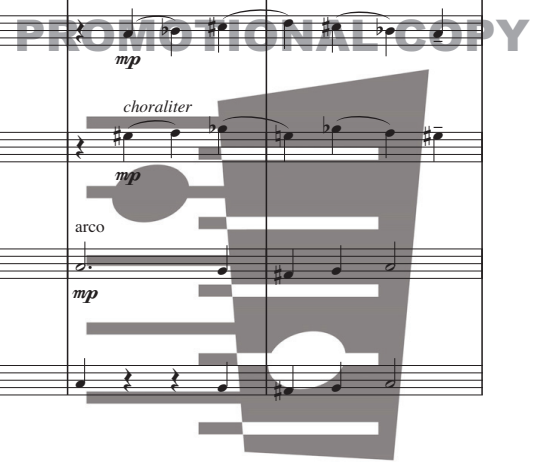
VI. I *choraliter mp*

VI. II *choraliter mp*

Vle *choraliter mp*

Vc. *pizz. p* *arco mp*

Cb. *pizz. p*



1 Fl. *mp* *p*

2 Fl. *p*

1 Ob. *mp* *p*

2 Ob. *p*

Cl. *mp* *p*

Fg. *mp* *p*

1 Cor. *p*

2 Cor. *p*

Arpa *p* *p*

Fl. solo *p*

solo VI. I *mp* *marc.* *espr.* *pp* *pizz.*

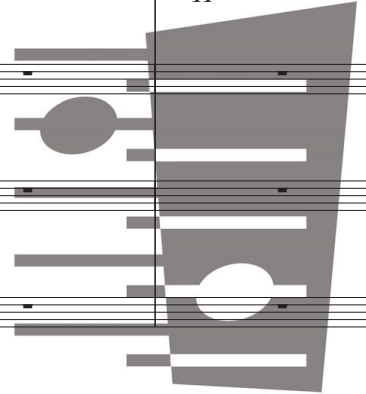
VI. II *pp* *pizz.*

Vle

Vc.

Cb.

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1 Fl. 1 *p*

2 Fl. 2 *p*

1 Ob. 1 *pp*

2 Ob. 2 *pp*

Cl. *p*

Fg. *mp*

1 Cor. 1 *p*

2 Cor. 2 *p*

Arpa

Fl. solo

solo VI. I *mp* arco

VI. II *mp* arco

Vle. *mp*

Vc. *p* *mp*

Cb. *p* (pizz.) *mp*

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1 Fl. 1 *pp* *mp*

2 Fl. 2 *pp* *mp*

1 Ob. 1 *pp* *mp*

2 Ob. 2 *pp* *mp*

Cl. *pp* *mp*

Fg. *p* *pp* *mp*

1 Cor. 1 *pp* *mp*

2 Cor. 2 *p* *mp*

Arpa *p*

Fl. solo

solo VI. I *mp*

solo VI. II *mp*

sola Vle *mp*

solo Vc. *p*

Cb. *p*

*pizz.* *pp* *p* *mp*

*pizz.* *pp* *p* *mp*

*pizz.* *pp* *p* *mp*

*pizz.* *pp* *p* *mp*



150  $\text{♩} = 50$   $\text{♩} = 90$

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

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

Ob. 1 *mf* *p*

Ob. 2 *f* *mf*

Cl. *f* *mp* *p*

Fg. *f* *mp* *p*

Cor. 1 *f* *mf*

Cor. 2 *f* *mf*

Arpa *p* *f* *pp*

Fl. solo *pp*

VI. I arco *pp* *f* *mp* *p*

VI. II arco *pp* *f* *mp* *p*

Vle arco *pp* *f* *mp* *p*

Vc. arco *pp* *mf* *f* *mp* *p*

Cb. arco *pp* *mf* *f* *mp* *p*

*minaccioso*

*(echo)*

**PROMOTIONAL COPY**



155

♩ = 70

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Musical score for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts. The Flute and Oboe parts have two staves each. The Clarinet part has one staff. The music is in a key with one flat and 3/4 time. Dynamics include *mp* and *mf*. There are various articulations and phrasing marks throughout the score.

Cor. 1  
Cor. 2

Musical score for Horn (Cor.) parts. The Horn 1 part has one staff, and the Horn 2 part has two staves. The music is in a key with one flat and 3/4 time. Dynamics include *mp* and *mf*. There are various articulations and phrasing marks throughout the score.

Arpa

Musical score for Arpa (Arpeggio) part. The score consists of two staves (treble and bass clef) with a key signature of one flat. The music is mostly rests, with some chords indicated in the bass clef.

Fl. solo

Musical score for Flute solo part. The score consists of one staff with a key signature of one flat and 3/4 time. The music starts with a rest and then features a melodic line with a *mf* dynamic.

♩ = 70

solo VI. I  
solo VI. II  
sola Vle  
solo Vc.  
Cb.

Musical score for Violin (VI. I, VI. II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) parts. The Violin and Viola parts have two staves each. The Viola part has one staff. The Violoncello and Contrabasso parts have two staves each. The music is in a key with one flat and 3/4 time. Dynamics include *mp* and *mf*. There are various articulations and phrasing marks throughout the score. The Violoncello part includes a section marked *arco*.

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Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *mp*

Fg. *mp*

Cor. 1 *mp*

Cor. 2 *mp*

Arpa *mp*

Fl. solo *mp* *espressivo: quasi improvizando (ma in tempo) - "estatico"* *p. a p. più f*

VI. I *arco p*

VI. II *arco p*

Vle *arco p*

Vc. *pizz. p*

Cb. *p*

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1 Fl. 1 *mp*

2 Fl. 2 *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *cresc. poco a poco*

Fg. *cresc. poco a poco*

1 Cor. *mp*

2 Cor. *mp*

Fl. solo

solo VI. I *arco mp cresc. p*

solo VI. II *arco mp cresc. p*

sola Vle *arco mp cresc. p*

Vc. *arco mp cresc.*

Cb. *mp cresc. poco a poco*

PROMOTIONAL COPY



170

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

2 Fl. *mf* *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *mp*

Fg.

1 Cor. *mp*

2 Cor. *mp*

Fl. solo

solo VI. I *mf*

solo VI. II *mf*

sola Vle *mf*

Vc.

Cb.

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *espr.*

Fg.

1 Cor.

2 Cor.

Arpa *mp*

Fl. solo

solo VI. I *mp*

solo VI. II *mp*

sola Vle *mp*

solo Vc.

Cb. *mp*

PROMOTIONAL COPY

♩ = 50

176

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. *mf*

Fg. *mf*

Cor. 1 *mp*

Cor. 2 *mf*

Arpa *pp*

Fl. solo *pp*

♩ = 50

solo VI. I *pp*

*mf*

solo VI. II *pp*

*mf*

sola Vle *pp*

*mf*

solo Vc. *pp*

Cb. arco *pp*

PROMOTIONAL COPY



181

♩ = 76

G. P.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

♩ = 76

G. P.

solo VI. I

solo VI. II

sola Vle

solo Vc.

Cb.

PROMOTIONAL COPY



Tempo giusto assoluto

186 ♩ = 150

G. P.

Cl. *p*

Arpa *p*

Fl. solo *p*

*soave ma non espr.  
ballabile ma quasi in sogno*



194

Ob. 1 *p*

Fg. *p*

Arpa

Fl. solo



201

G. P.

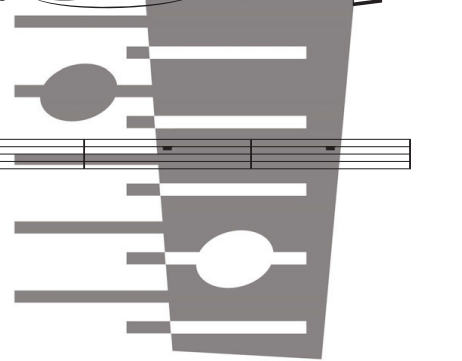
Arpa *p*

Fl. solo *p*

VI. I solo *p*



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209

Fl. 1 *p*

Fl. 2 *p*

Cor. 1 *grazioso p*

Arpa *p*

Fl. solo *p*

217

Ob. 1 *p*

Arpa *p*

Fl. solo *p*

224

Cor. 1 *p* G. P.

Arpa

Fl. solo *p*

Vc. solo *grazioso p*

231  $\text{♩} = 54$   $\text{♩} = 50$

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *mp*

Fg. *mf*

Cor. 1 *mf* *mp*

Cor. 2

Arpa *pp* *p*

Fl. solo *mp* *p*

$\text{♩} = 54$   $\text{♩} = 50$

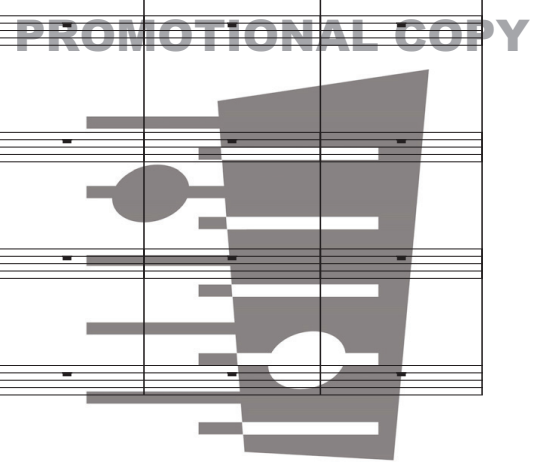
VI. I *mf* *mp*

VI. II *mf* *mp*

Vle. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*



239 ♩ = 144

Arpa

Fl. solo

♩ = 144

VI. I

VI. II

Vle

Vc.

Cb.

*mf* *mp* *p*

*punta d'arco* *mp* *pizz.* *p* *mf*

*pizz.* *mp* *p*

*pizz.* *mp* *pizz.* *mp*

*mp* *mp*

244

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*mf* *mp* *p*

*(pizz.)* *p* *p*

*mp* *mp* *p* *p*

*mp* *mp* *p* *p*

*mp* *mp* *p* *p*

*mp* *mp*

Tempo di valse noble

♩. = 54

250

1 Fl. 2 Fl. 1 Ob. 2 Ob. Cl. Fg. 1 Cor. 2 Cor. Arpa Fl. solo

Tempo di valse noble

♩. = 54

solo VI. I VI. II Vle Vc. Cb.

1 Fl. 2 Fl. 1 Ob. 2 Ob. Cl. Fg. 1 Cor. 2 Cor. Arpa Fl. solo solo VI. I VI. II Vle Vc. Cb.

*p*  
*p*  
*p*  
*mp* < *mf*  
*p*  
*p*  
*p*  
*mf*  
*espr.*  
*mf*  
*pizz.*  
*arco*

PROMOTIONAL COPY

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. *mp* *espr.* *mf* *mp*

Fg. *mp*

Cor. 1 *p* *mp* *p*

Cor. 2 *p*

Arpa *p*

Fl. solo

solo

VI. I *mp* *espr.* *mp* *arco* *espr.*

VI. II *mp* *espr.*

Vle *mp*

Vc.

Cb.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *espr.* *mf* *f*

Ob. 2

Cl. *espr.* *mf*

Fg.

Cor. 1 *mp*

Cor. 2

Arpa

Fl. solo *mp*

VI. I *espr.* *mf*

VI. II *leggiero* *mp*

Vle *leggiero* *mp*

solo

Vc. *p*

Cb. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf* *p*

Ob. 2 *p*

Cl. *mf* *p*

Fg.

Cor. 1 *p*

Cor. 2

Arpa *mp*

Fl. solo *lusingando* *mp*

VI. I *mf*

VI. II

Vle

solo Vc. *p*

Vc.

Cb. *p*

PROMOTIONAL COPY





Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Musical score for Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.) parts. The Flute and Oboe parts have dynamics of *mf*. The Bassoon part has a dynamic of *f*. The parts are written in treble and bass clefs.

Cor. 1  
Cor. 2

Musical score for Horn (Cor.) parts. The first horn part has dynamics of *p* and *mf*. The second horn part has a dynamic of *p*. The parts are written in treble clefs.

Arpa

Musical score for Arpa (Arpa) part. The part has a dynamic of *mf*. It is written in treble and bass clefs.

Fl. solo

Musical score for Flute solo (Fl. solo) part. The part has a dynamic of *f*. It is written in treble clef.

VI. I

Musical score for Violin I (VI. I) part. The part has a dynamic of *mf*. It is written in treble clef.

VI. II

Musical score for Violin II (VI. II) part. The part has a dynamic of *mf*. It is written in treble clef.

Vle

Musical score for Viola (Vle) part. The part has a dynamic of *mf*. It is written in alto clef.

solo Vc.

Musical score for Solo Violoncello (solo Vc.) part. The part has a dynamic of *mf*. It is written in bass clef.

Vc.

Musical score for Violoncello (Vc.) part. The part has a dynamic of *mf*. It is written in bass clef.

Cb.

Musical score for Contrabasso (Cb.) part. The part has a dynamic of *mf*. It is written in bass clef.



1  
Fl.

2

1  
Ob.

2

Cl.

Fg.

1  
Cor.

2

Arpa

Fl. solo

VI. I

VI. II

Vle

solo

Vc.

Cb.

*mf*

*f*

*mf*

*mp*

*espr.*

*f*

*espr.*

*f*

**PROMOTIONAL COPY**

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob.

Cl. *mp*

Fg. *mp*

1 Cor. *mp*

2 Cor. *p*

Arpa *mp*

Fl. solo *mp*

Vl. I *mp*

Vl. II *mp*

Vle *mp*

Vc. *mp*

Cb. *mp*

PROMOTIONAL COPY

298

Fl. 1 *mp*

Fl. 2

Ob. 1 *mf(-mp)*

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2 *p*

Arpa *mp*

Fl. solo *mf*

VI. I *grazioso mp p mp*

VI. II *mp p mp*

Vle

Vc. *p*

Cb.



1 Fl. 1

2 Fl. 2

Ob. 1

Cl. *mf(-mp)*

Fg.

1 Cor. 1

2 Cor. 2

Arpa *p*

Fl. solo *mp* *mf* *mp*

solo VI. I *mf(-mp)* *mp*

solo VI. II *mp*

sola Vle *pizz.* *p*

solo Vc. *pizz.* *p*

Vc. *p*

Cb.

310

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Cl. *mp*

Fg. *p*

Cor. 1 *p*

Cor. 2 *p*

Arpa *mp*

Fl. solo *mf*

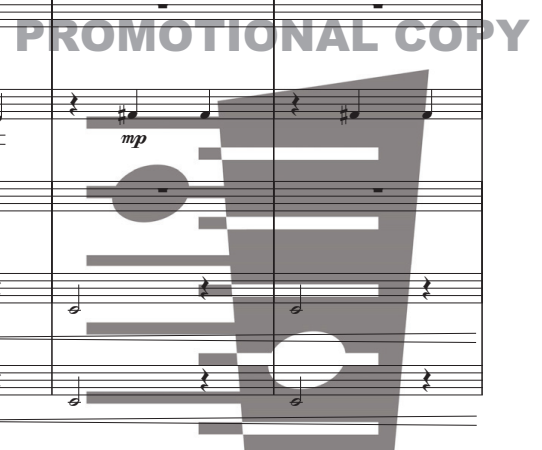
solo VI. I *mp*

solo VI. II *mp*

sola Vle *arco mp*

solo Vc. *(arco) mp*

Cb. *mp*



1 Fl.

2 Fl.

Ob. 1

Cl.

Fg.

1 Cor.

2 Cor.

Arpa

Fl. solo

solo VI. I

solo VI. II

Vle

solo Vc.

Cb.

*mp*

*p*

*mf(-mp)*

*mp*

*p*

*mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Cl. *mp* *mf*

Fg. *mp*

Cor. 1 *p*

Cor. 2 *p*

Arpa *mp*

Fl. solo *mp*

solo VI. I *mp*

solo VI. II *mp*

Vle *mp*

solo Vc. *mp*

Cb. *mp*





328

1 Fl. 2 Fl. 1 Ob. 2 Ob. Cl. Fg. 1 Cor. 2 Cor. Arpa Fl. solo solo VI. I VI. II Vle Vc. Cb.

1 Fl. *p* *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *mp*

Fg.

1 Cor.

2 Cor.

Arpa *p*

Fl. solo *mp*

solo VI. I *p*

VI. II *pizz.* *mp*

Vle. *pp*

Vc. *p*

Cb.



340  $\text{♩} = 60$

Fl. 1 *mp* 3

Fl. 2 *mp* 3

Ob. 1

Ob. 2

Cl. *p*

Fg. *p* *mp*

Cor. 1 *p*

Cor. 2 *p*

Arpa *mp*

Fl. solo *cantando luminoso*  
*poco f*

$\text{♩} = 60$

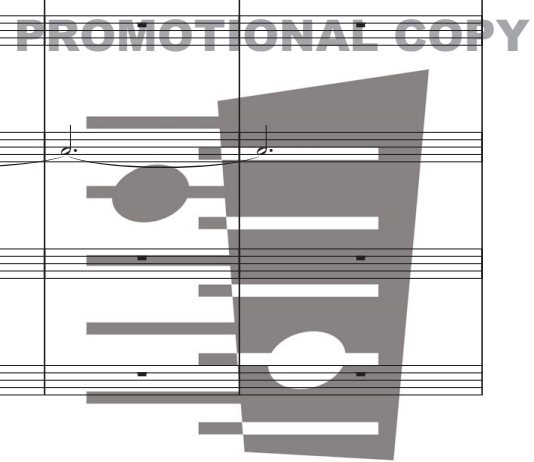
VI. I *mp*

VI. II arco *mp*

Vle. *p*

Vc. *mp*

Cb. *mp*



346

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

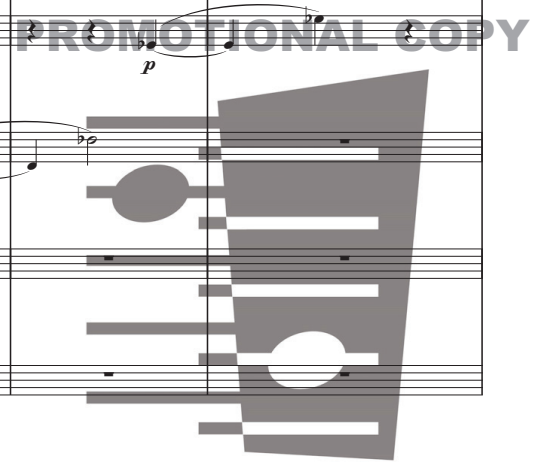
VI. I

VI. II

Vle

Vc.

Cb.



352  $\text{♩} = 54$

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. *mf* *mf*

Fg. *mf* *mf*

Cor. 1 *mp* *mf*

Cor. 2 *mp* *mf*

Arpa

Fl. solo

$\text{♩} = 54$

solo VI. I

solo VI. II *mf*

Vle *mf* pizz. arco *mf*

Vc. *mf* pizz. arco *f*

Cb. *mf* pizz. *f*

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1 Fl. *mp*

2 Fl. *mp*

1 Ob. *f* *mf*

2 Ob. *f* *mf*

Cl. *mf*

Fg. *mf*

1 Cor. *mf*

2 Cor. *mf*

Arpa *mp*

Fl. solo *f*

solo VI. I *mp* *6*

solo VI. II *f* *mf* *mp* *3* *6*

Vle. *mp* *3*

Vc. *mf*

Cb. *mf*

1 Fl. *mf*

2 Fl. *mf*

1 Ob.

2 Ob.

Cl.

Fg. *mf*

1 Cor. *mf*

2 Cor.

Arpa

Fl. solo

solo VI. I *mf*

solo VI. II *mp*

Vle. *mf*

Vc. *mf* div. (pizz.)

Cb.



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370  $\text{♩} = 60$

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f assai*

Ob. 2 *f assai*

Cl. *mf*

Fg. *mf* *mf*

Cor. 1

Cor. 2

Arpa *mf*

Fl. solo *f*

$\text{♩} = 60$

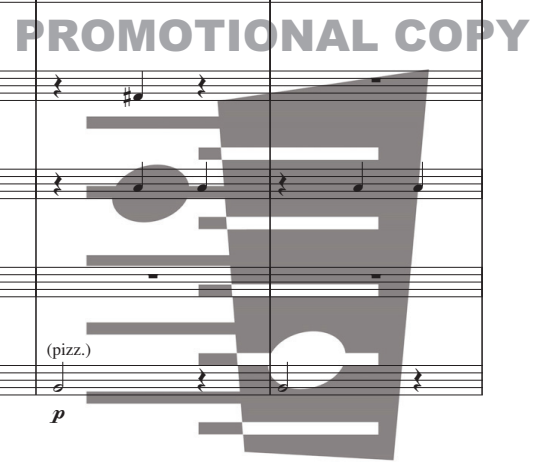
solo VI. I *pizz.* *f* *arco* *mf*

solo VI. II *pizz.* *f*

Vle *pizz.* *f*

Vc. *unis.* *mf*

Cb. *(pizz.)* *p*





376

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

Cl. *mp*

Fg.

1 Cor. *mp*

2 Cor. *f*

Arpa *mf*

Fl. solo

solo VI. I

VI. II *arco* *mf* *mp*

Vle *arco* *mp*

solo Vc. *mp*

Vc. *pizz.* *mf*

Cb.



382

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *f*

2 Ob. *f*

Cl. *mf*

Fg.

1 Cor. *mp*

2 Cor. *mp*

Arpa *mf*

Fl. solo

solo VI. I

VI. II *mp*

Vle

solo Vc.

Cb.

PROMOTIONAL COPY

Giacoso

388

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

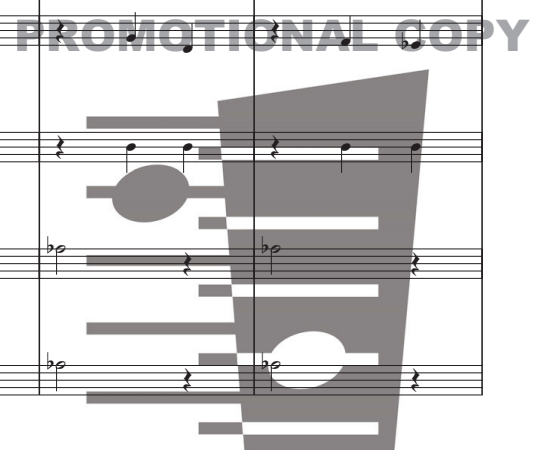
Cor. 1  
Cor. 2

Arpa

Fl. solo

Giacoso

VI. I  
VI. II  
Vle  
Vc.  
Cb.



394

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

2 Fl. *f* *mf*

1 Ob.

2 Ob.

Cl. *mf* *mp*

Fg.

1 Cor. *mf*

2 Cor.

Arpa

Fl. solo *f*

VI. I

VI. II arco *mf* pizz.

Vle.

Vc.

Cb.



Quasi agitato

400

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

Quasi agitato

VI. I

VI. II

Vle

Vc.

Cb.

406

1 Fl. *f*

2 Fl. *f*

1 Ob. *mf* *ff*

2 Ob. *mf* *ff*

Cl. *f*

Fg. *mf*

1 Cor. *f*

2 Cor. *f*

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

412

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Musical score for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts. The Flute parts (1 and 2) play a melodic line with dynamics *mp*, *p*, and *pp*. The Oboe parts (1 and 2) play a similar melodic line with dynamics *mp*, *pp*, and *pp*. The Clarinet part plays a rhythmic accompaniment with dynamics *mp*, *p*, and *pp*. The Bassoon (Fg.) part plays a low, sustained note with dynamic *p*.

Cor. 1  
Cor. 2

Musical score for Horn parts (1 and 2). The Horn 1 part plays a melodic line with dynamic *p*. The Horn 2 part plays a rhythmic accompaniment.

Arpa

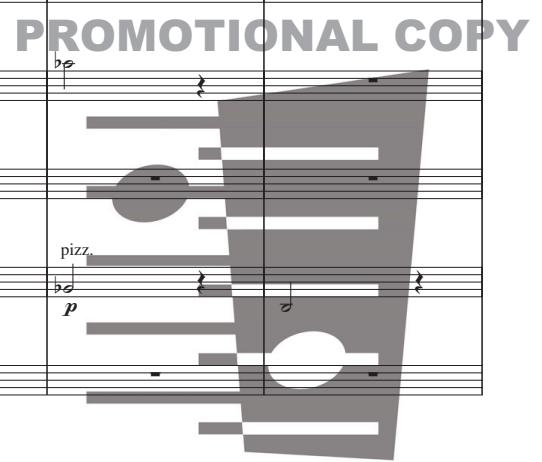
Musical score for Arpa part. The Arpa part plays a harmonic accompaniment with dynamics *mp* and *p*.

Fl. solo

Musical score for Flute solo part. The Flute solo part plays a melodic line with dynamics *p* and *pp*.

solo VI. I  
solo VI. II  
sola Vle  
Vc.  
Cb.

Musical score for Violin (VI. I and VI. II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) parts. The Violin parts (solo) play a melodic line with dynamics *mf* and *p*. The Viola part (sola) plays a rhythmic accompaniment with dynamic *mf*. The Violoncello part (Vc.) plays a rhythmic accompaniment with dynamic *p*. The Contrabasso part (Cb.) plays a rhythmic accompaniment with dynamic *p*.



418  $\text{♩} = 144$

Fl. solo *mf* *mp*

VI. I *p*

VI. II *pizz.* *mf*

Vle

Vc.

Cb. *arco* *mp* *pp*

422

Arpa

Fl. solo *p*

VI. I

VI. II (pizz.) *p*

Vle

Vc.

Cb.

425  $\text{♩} = 150$

Arpa *mp*

Fl. solo *mp*

VI. I  $\text{♩} = 150$  *pp* *pizz.*

VI. II *p*

Vle

Vc. *p*

Cb.

*arco* 5 5 5



1 Fl. 1

2 Fl. 2

Ob. 1

Cl.

Fg. *pp*

1 Cor. 1

2 Cor. 2

Arpa

Fl. solo *poco f*

solo VI. I (pizz.) *mp* (arco) *mp*

solo VI. II (pizz.) *mp* (arco) *mp*

sola Vle (pizz.) *mp* (arco) *mp*

solo Vc. (pizz.) *mp* (arco) *mp*

Cb.



433

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* *mf*

Cl. *pp*

Fg. *pp*

Cor. 1 *pp*

Cor. 2 *p*

Arpa *mp* *mf*

Fl. solo

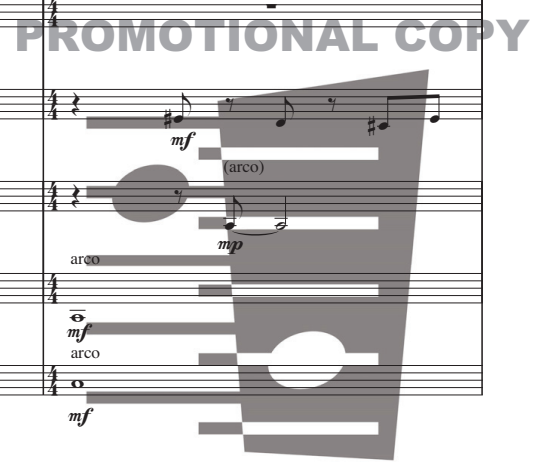
solo VI. I (pizz.) *mp* *mf*

solo VI. II (pizz.) *mp* *mf*

solo Vle (pizz.) *mp* *mf*

solo Vc. (pizz.) *mp* arco *mf* (arco)

Cb. *mp* pizz. *mf*



1 Fl. *mf* *mp*

2 Fl. *mf* *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl.

Fg.

1 Cor.

2 Cor.

Arpa *mf*

Fl. solo *mf*

solo VI. I (arco) *f* *arco* *mf* *mp*

solo VI. II (arco) *f* *arco* *mf* *mp*

Vle. *arco* *mp*

Vc. *arco* *mp*

Cb.



1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *mp*

Fg. *mp*

1 Cor. *mp*

2 Cor.

Arpa

Fl. solo *p*

solo VI. I *mf*

solo VI. II *mp*

Vle. *mp*

Vc. *mf* pizz.

Cb. *mf* pizz.

444

1 Fl. *mp*

2 Fl. *mp*

1 Ob.

2 Ob.

Cl. *mp*

Fg. *mp*

1 Cor. *mp*

2 Cor.

Arpa *mf* *f*

Fl. solo *f*

solo VI. I *mf*

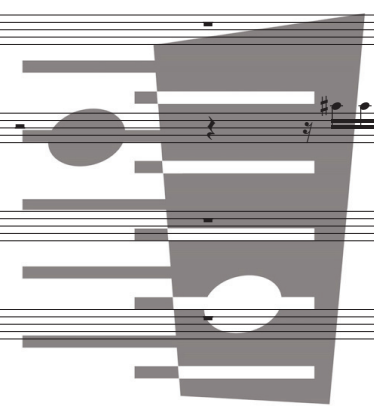
solo VI. II *mf*

sola Vle *mf*

solo Vc. arco *mf* (pizz.) *mp*

Cb. *mp*

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Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp sfz mp*

Ob. 2 *mp sfz mp*

Cl. *mp*

Fg. *mp*

Cor. 1 *pp mf mp*

Cor. 2 *pp mf mp*

Arpa *mf*

Fl. solo

solo VI. I *mp f*

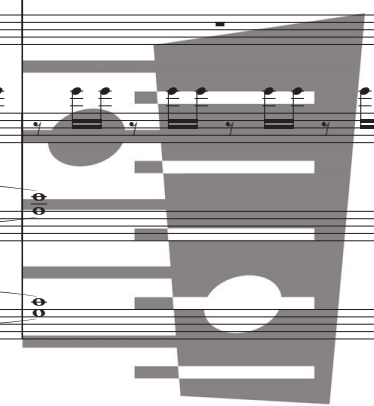
solo VI. II *mp pizz. mf*

sola Vle *mp pizz. mf*

solo Vc. *mp arco*

Cb. *mp arco*

PROMOTIONAL COPY



450

♩ = 144

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

Fl. 2 *f* *p*

Ob. 1 *f*

Ob. 2 *f*

Cl. *f* *mf* *p*

Fg. *f* *mf* *mp* *p*

Cor. 1 *f* *p*

Cor. 2 *f*

Arpa *mf* *mp*

Fl. solo *f*

♩ = 144

VI. I *f* *mp*

VI. II arco *f* *mp*

Vle arco *f* *mp*

Vc. *f* *mp*

Cb.

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

Cl.

Fg.

1 Cor. 1

2 Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

Vc.

Cb.

*f*

*f*

*mp*

*mf*

*mf*

PROMOTIONAL COPY



457

Cl. *mp*

Fl. solo

solo VI. I *mf*

VI. II *mp*

Vle *mp*

Vc. *mp* pizz. *mf*

Cb. *mf* pizz. *mf*

461

Ob. 1 *mf*

Fg. *mf*

Fl. solo *f* *mf*

solo VI. I (arco) pizz. *mf* arco *mp*

VI. II pizz. *mf* arco *mp*

Vle pizz. *mf* arco *mp*

Vc. arco *mf* *mp*

Cb. arco *mf*

PROMOTIONAL COPY

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

Cl. *mp*

Fg. *mp*

1 Cor. *pp*

2 Cor. *pp*

Arpa

Fl. solo *f*

VI. I *mf*

VI. II *mf*

Vle. *mf*

Vc. *mf*

Cb.

PROMOTIONAL COPY



1 Fl. *p*

2 Fl. *p*

1 Ob.

2 Ob.

Cl.

Eg. *mp* *p*

1 Cor.

2 Cor.

Arpa

Fl. solo *p*

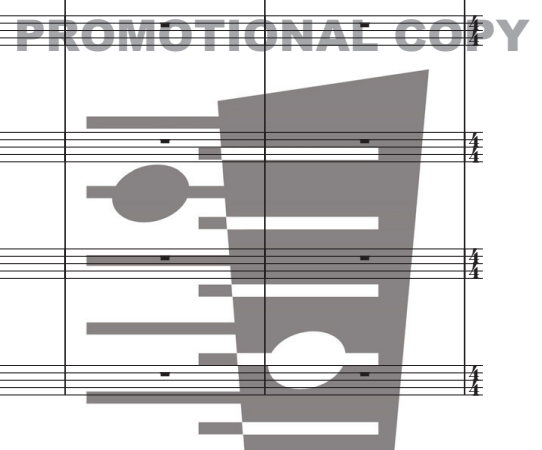
VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf* pizz.



♩ = 150  
471

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. *f* *mf*

Fg. *mf*

Cor. 1 *mf*

Cor. 2 *mf*

Arpa

Fl. solo *agitato con gioia*  
*f*

♩ = 150

VI. I *f* *mf*

VI. II *f* *mf*

Vle. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*



474

1 Fl. *f* *mf*

2 Fl. *f* *mf*

1 Ob. *f* *mf*

2 Ob. *f* *mf*

Cl. *f* *mf*

Fg. *mf*

1 Cor. *f* *mf*

2 Cor. *f* *mf*

Arpa

Fl. solo *f*

VI. I *f* *mf*

VI. II *f* *mf*

Vle. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

478

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

2 Ob. *f*

Cl. *f*

Fg. *f*

1 Cor. *f*

2 Cor. *f*

Arpa

Fl. solo

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

PROMOTIONAL COPY

1 Fl. 1 *mf*

2 Fl. 2 *mf*

1 Ob. 1 *mf*

2 Ob. 2 *mf*

Cl. *mf*

Fg. *mf*

1 Cor. 1 *mf*

2 Cor. 2 *mf*

Arpa

Fl. solo *f*

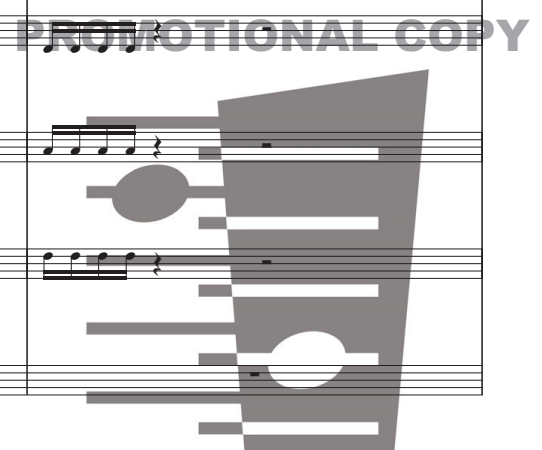
VI. I *mf*

VI. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*



1 Fl. *ff*

2 Fl. *ff*

1 Ob. *f*

2 Ob. *f*

Cl. *ff*

Fg.

1 Cor. *f*

2 Cor. *f*

Arpa

Fl. solo

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Cb.





1 Fl. *mf* *ff*

2 Fl. *mf* *ff*

1 Ob. *f*

2 Ob. *f*

Cl. *f* *ff*

Fg. *f*

1 Cor. *mf* *f*

2 Cor. *f*

Arpa

Fl. solo *ff*

VI. I *mf* *f*

VI. II *mf* *f*

Vle. *mf* *f*

Vc. *f*

Cb. *f*

PROMOTIONAL COPY



490  $\text{♩} = 60$

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. *ff*

Fg. *ff*

Cor. 1 *f*

Cor. 2 *f*

Arpa

Fl. solo

$\text{♩} = 60$

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff*

Cb. (pizz.) *ff*

PROMOTIONAL COPY

496

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

*ff*

Cor. 1  
Cor. 2

*f*

Arpa

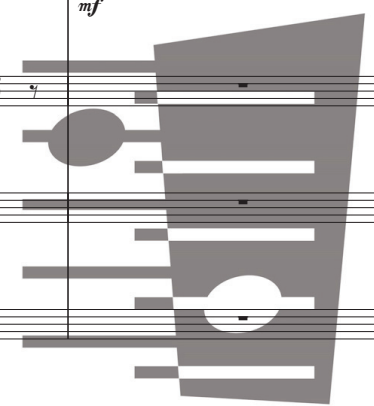
Fl. solo

*mf* *mp*

VI. I  
VI. II  
Vle  
Vc.  
Cb.

*ff* *pp pizz.* *mf*

PROMOTIONAL COPY



501

♩ = 70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

VI. I

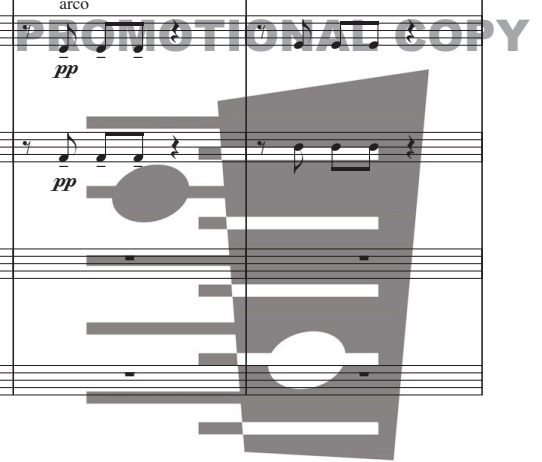
VI. II

Vle

Vc.

Cb.

♩ = 70



507

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

Cl.

Fg.

1 Cor. 1

2 Cor. 2

Arpa

Fl. solo

VI. I

VI. II

Vle

solo Vc.

Cb.

PROMOTIONAL COPY

514  $\text{♩} = 60$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Fg.

Cor. 1  
Cor. 2

Arpa

Fl. solo

$\text{♩} = 60$

VI. I  
VI. II  
Vle  
solo Vc.  
Cb.

PROMOTIONAL COPY

Fl. 1

Ob. 1

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

solo VI. I

solo VI. II

sola Vle

solo Vc.

Cb.

PROMOTIONAL COPY



528

Fl. 1 *p*

Ob. 1 *espr.*  
*mp*

Cl.

Fg. *p*

Cor. 1  
2

Arpa *mp* *p*

Fl. solo *mp* *mp*

solo VI. I *dolce*  
*p* *mp*

solo VI. II *p*

sola Vle *p*

solo Vc. *pizz.*  
*p* *arco*  
*p*

Cb.

PROMOTIONAL COPY



Fl. 1

Ob. 1

Cl.

Fg.

1

Cor.

2

Arpa

Fl. solo

solo

VI. I

solo

VI. II

sola

Vle

solo

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

arco

*p*

PROMOTIONAL COPY



Fl. 1

Ob. 1

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

Fl. solo

solo VI. I

solo VI. II

sola Vle

solo Vc.

Cb.

PROMOTIONAL COPY



549

♩ = 144

G. P.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

Arpa

*pp*

*mp*

*mf*

Fl. solo

*mp*

♩ = 144

G. P.

solo VI. I

*ppp*

*mf*

solo VI. II

*mf*

sola Vle

*mf*

Vc.

*mp*

Cb.

PROMOTIONAL COPY



1 Fl. *mf* *p*

2 Fl. *mf* *p*

1 Ob. *mf* *p*

2 Ob. *mf*

Cl. *mf* *p*

Fg. *mp* *p*

1 Cor. *mp*

2 Cor.

Arpa

Fl. solo *f* *f*

solo VI. I *mf*

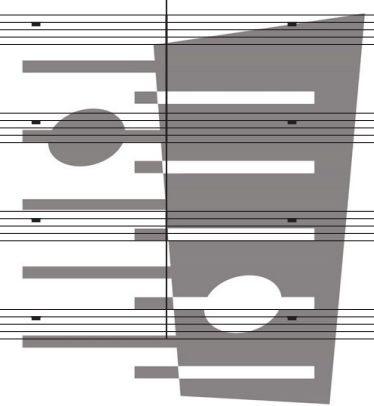
solo VI. II

sola Vle

Vc. *p*

Cb. *p* arco

PROMOTIONAL COPY



561

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

Cl. *ff*

Fg. *ff*

1 Cor. *p*

2 Cor. *f*

Arpa *f* *ff*

Fl. solo *f* *ff*

VI. I *ff*

VI. II *mf* *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*