

Tamás Beischer-Matyó

# Breathing through the Grass

*a concerto for flute and orchestra*

full score

## *Instrumentation*

Piccolo [Picc.]

2 oboes [Ob. 1, 2]

2 clarinets in B♭ [Cl. in B♭ 1, 2]

2 bassoons [Bsn. 1, 2]

3 horns in F [Hn. in F 1, 2, 3]

2 trumpets in C [Tpt. in C 1, 2]

2 trombones [Trb. 1, 2] (tenor and bass)

Contrabass tuba [Cb. tba.]

### Percussion

5 tom-tom drums [T.t. dr.] (rack toms: 10"/12"/13", floor toms: 16"/18")

Metal wind chimes [M. w. ch.] (60-66 bars, double row)

Triangle [Trgl.]

Tambourine [Tamb.]

Snare drum [S. dr.]

Bass drum [B. dr.]

Suspended cymbal [Sus. cym.] (20")

Marimba [Mrb.]

### Harp

Solo flute [S. fl]

Violins I [Vln. I]

Violins II [Vln. II]

Violas [Vla.]

Cellos [Vc.]

Double basses [D. b.]

*Duration: ca. 24 minutes*

# Breathing through the Grass

*a concerto for flute and orchestra*

## I.

**Allegro appassionato**  $\text{♩} = 108$

Tamás Beischer-Matyó

Piccolo

2 oboes

2 clarinets in B♭

2 bassoons

3 horns in F

2 trumpets in C

2 trombones

Contrabass tuba

5 tom-tom drums

Metal wind chimes

Triangle

Tambourine

Snare drum

Bass drum

Suspended cymbal

Marimba

Harp

Solo flute

Violins I

Violins II

Violas

Cellos

Double basses

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Official page: [http://beischermatyo.hu/breathing\\_through\\_the\\_grass](http://beischermatyo.hu/breathing_through_the_grass)

2009 by Tamás Beischer-Matyó

7

Tamb.  
B. dr.  
S. fl.

14

Cl. in B♭ 1  
Tamb.  
B. dr.  
S. fl.  
Vln. I  
Vln. II  
Vc.  
D. b.

20

Cl. in B♭ 1  
Tamb.  
B. dr.  
S. fl.  
Vln. I  
Vln. II  
Vc.  
D. b.

24

Picc.

Ob. 1/2

Cl. in B♭ 1/2

Bsn. 1/2

Hn. in F 1/2/3

Tamb.

B. dr.

S. fl.

Vln. I unis.

Vln. II

Vla.

Vc. arco

D. b.

*pp*

*mp*

*f*

*unis.*

*arco*

*mp*

*mp*

*mp*



Ob.

Cl. in B $\flat$

Bsn.

Hn. in F

T.t. dr.

B. dr.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This page contains ten staves of musical notation. The top section includes staves for Oboe (Ob.), Clarinet in B-flat (Cl. in B $\flat$ ), Bassoon (Bsn.), Horn in F (Hn. in F), Timpani (T.t. dr.), Bass Drum (B. dr.), and Bassoon (S. fl.). The bottom section includes staves for Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (D. b.). The music consists of measures 33 through 39, with measure 33 starting with a forte dynamic (f) and measure 39 ending with a forte dynamic (f). Various performance instructions are included, such as 'medium timpani mallets' and dynamic markings like p, mf, and f.



43

Ob.

Cl. in B<sub>b</sub>

Bsn.

Hn. in F

Mrb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

p

p

p

div. 3 3 3 3

pizz.

pizz.

*p*

This musical score page contains six systems of music, each with two staves. The instruments are: Oboe (Ob.), Clarinet in Bb (Cl. in B<sub>b</sub>), Bassoon (Bsn.), Horn in F (Hn. in F), Marimba (Mrb.), Bassoon Flute (S. fl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D. b.), and another Bassoon (Bsn.). The score is in common time (indicated by '4') and measures 43. The first system (Ob., Cl. in B<sub>b</sub>, Bsn.) has measure 1 with rests, measure 2 with rests, measure 3 with eighth-note patterns, and measure 4 with rests. The second system (Hn. in F) has measure 1 with rests, measure 2 with rests, measure 3 with rests, and measure 4 with a sustained note. The third system (Mrb.) has measure 1 with rests, measure 2 with rests, measure 3 with eighth-note patterns, and measure 4 with a sustained note. The fourth system (S. fl.) has measure 1 with eighth-note patterns, measure 2 with eighth-note patterns, measure 3 with eighth-note patterns, and measure 4 with eighth-note patterns. The fifth system (Vln. I) has measure 1 with eighth-note patterns, measure 2 with eighth-note patterns, measure 3 with eighth-note patterns, and measure 4 with sixteenth-note patterns. The sixth system (Vln. II) has measure 1 with eighth-note patterns, measure 2 with eighth-note patterns, measure 3 with eighth-note patterns, and measure 4 with rests. The seventh system (Vla.) has measure 1 with eighth-note patterns, measure 2 with eighth-note patterns, measure 3 with eighth-note patterns, and measure 4 with rests. The eighth system (Vc.) has measure 1 with eighth-note patterns, measure 2 with eighth-note patterns, measure 3 with eighth-note patterns, and measure 4 with rests. The ninth system (D. b.) has measure 1 with rests, measure 2 with rests, measure 3 with rests, and measure 4 with rests. Measure numbers 1 through 4 are indicated above each system. Dynamics include 'p' (piano), 'pizz.' (pizzicato), and 'div. 3' (divide into three). Measure 43 concludes with a repeat sign and a bass clef.

47

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1 3

Tpt. in C 1 2

T.t. dr.

Mrb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

hard timpani mallets

51

Picc. -

Ob. 1 2 f - -

Cl. in B<sub>b</sub> 1 2 f - -

Bsn. 1 2 f - -

Hn. in F 2 f - -

3 f - -

Tpt. in C 1 2 - - con sord. pp

T.t. dr. - - mf pp

Trgl. - - f - -

S. fl. ff - - mp - -

Vln. I f - - div. arco

Vln. II - - f - - div.

Vla. f - - pp - -

Vc. f - - arco - -

D. b. f - - - -

54

Picc.

Ob. 1

Cl. in B♭ 1

Bsn. 2

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p*

*p*

*con sord.*

*ppp*

*con sord.*

*ppp*

*f*

*div.*

*pp*

*pp*

58

Picc.

Ob. 1

Cl. in B<sub>b</sub> 1

Bsn. 1  
2

Trb. 1  
2

Cb. tba.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mp*

*div.*

*pp*

*unis.*

*div.*

*pp*

*#8*



64

Cl. in B<sub>b</sub> 1

Bsn. 1

M. w. ch.

Harp

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*p*

*unis.*

*unis.*

*pp*

68

Cl. in B $\flat$  1      Bsn. 1

Tpt. in C 1 2      (con sord.)

Trb. 1 2      (con sord.)

Cb. tba.      pp

Mrb.      pp

Harp

S. fl.      *mf* cantabile molto

Vln. I

Vln. II

Vla.

Vc.

D. b.      pizz. pp

72

Cl. in B<sub>b</sub> 1

Bsn. 1

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

Mrb.

Harp

S. fl.

Vln. I div.

Vln. II

Vla.

Vc.

D. b.

75

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2 1.

Bsn. 1/2 1.

Hn. in F 1/2

3/4

Trb. 1/2

Cb. tba.

T.t. dr.

wood sticks

mp f mp

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.

unis.

arco

77

Picc.

Ob.  $\frac{1}{2}$

Cl. in B $\flat$   $\frac{1}{2}$

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

Hn. in F  $\frac{1}{2}$

*fp*

Trb.  $\frac{1}{2}$

Cb. tba.

T.t. dr.

*f* *mf*

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.



82

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

Bsn. 1 2

M. w. ch.

Trgl.

S. fl. *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* unis.

Vc. *pp*

D. b. *pp*



86

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

Bsn. 1 2

Trgl.

S. fl.

Vln. I

Vla.

89

Ob. 1/2

Cl. in B♭ 1/2

Bsn. 1/2

Trgl.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p*



92

Cl. in B♭ 1

Harp

S. fl.

Vln. II

Vc.

D. b.

*mf*

*mp*

*mp*

*mp*

94

Ob. 1 | - | 3 | #p. #p. | *mp*

Harp | - | 3 | - | -

S. fl. | - | 3 | - | -

Vln. II | - | 3 | - | -

Vc. | - | 3 | - | -

D. b. | - | 3 | - | -

*espressivo* ——————



97

Ob. 1 | - | - | - | -

Cl. in B♭ 1 | - | - | - | -

Bsn. 1 | - | - | - | -

Bsn. 2 | - | - | - | -

Hn. in F 1 | - | - | - | -

S. fl. | - | - | - | -

Vln. I | - | - | - | arco

Vln. II | - | - | - | mp

Vla. | - | - | - | mp

Vc. | - | - | - | unis.

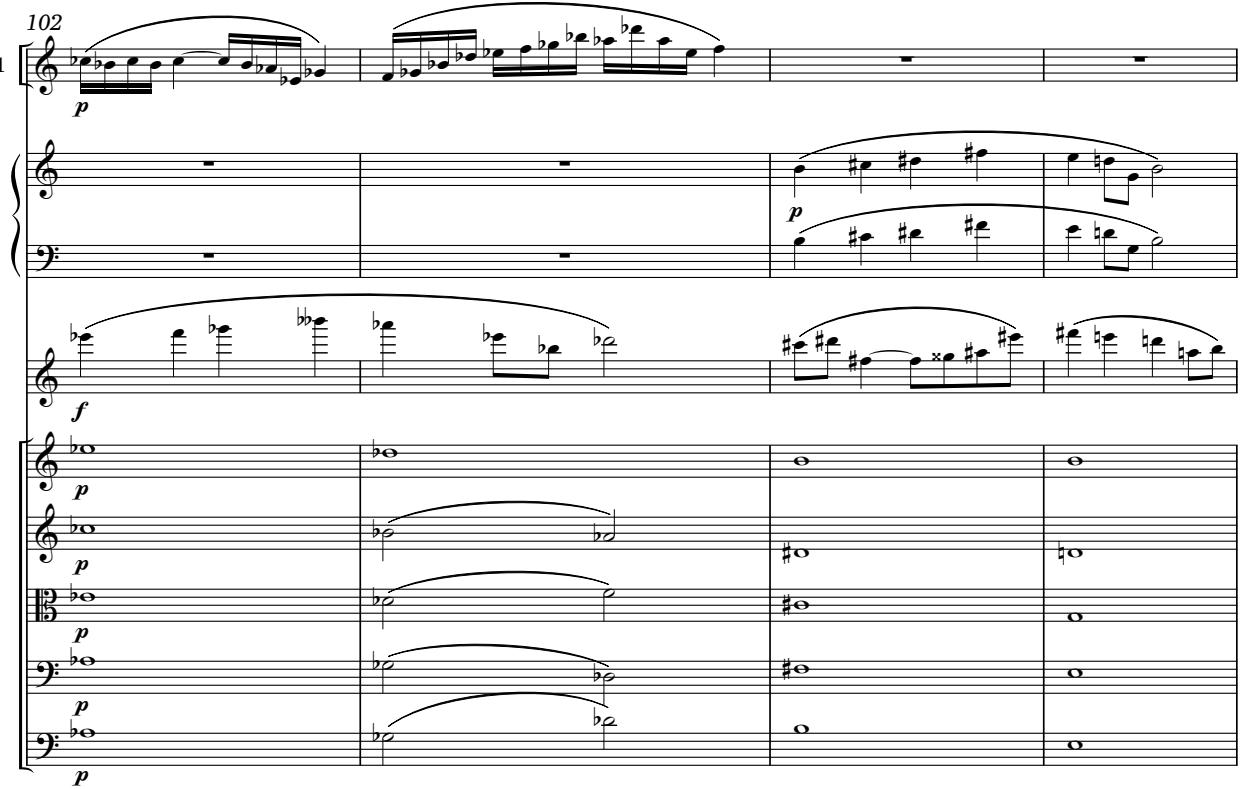
D. b. | - | - | - | -

*mp*

*arco*

*unis.*

102

Ob. 1 

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

106

Cl. in B♭ 1 

Bsn. 1

Hn. in F 2

Hn. in F 3

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

112

Cl. in B<sub>b</sub> 1  
Hn. in F 2  
S. fl.  
Vln. I  
Vln. II  
Vla.  
Vc.



118

Cl. in B<sub>b</sub> 1  
Hn. in F 2  
S. fl.  
Vln. I  
Vln. II  
Vla.  
Vc.

124

Picc. *f*

Ob. 1/2 *f*

Cl. in B<sub>b</sub> 1/2 *f*

Bsn. 1/2 *f*

Hn. in F 1/3 *p*

Tpt. in C 1/2 *f*

Trb. 1/2 *f*

Cb. tba. *f*

T.t. dr. *f*

B. dr.

*hard timpani mallets*

3

Harp *mf*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. b. *pizz.* *mf*

130

Cl. in B $\flat$  1

Hn. in F 2

Hn. in F 3

T.t. dr.

medium timpani mallets

*mf mp p*

Harp

S. fl.

*mf cantabile molto*

Vln. I

Vln. II

Vla.

Vc.

D. b.

135

Ob.

Cl. in B<sub>b</sub>

Bsn.

Hn. in F

Mrb.

M. w. ch.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

139

Ob. 1 ff  
Ob. 2 ff  
Cl. in B $\flat$  1 ff  
Cl. in B $\flat$  2 ff  
Bsn. 1 ff  
Bsn. 2 ff  
Hn. in F 1 ff  
Hn. in F 2 f  
Hn. in F 3 f  
M. w. ch. ff  
Mrb. pp — ff  
Harp  
S. fl. mf 3  
Vln. I ff  
Vln. II ff  
Vcl. ff ppp  
Vcl. ff  
D. b. ff

143

Bsn. 1 2

Mrb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

147

Ob. 1 2

Cl. in B♭ 1 2

Bsn. 1 2

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

149

Ob. 2 *sffz* — *p*

Cl. in B<sub>b</sub> 1 2 *sffz* — *p*

Bsn. 1 2 1. 3 *mp* 2. 3 *mp* 2. 3 *mp*

Tpt. in C 1 *p*

Trb. 1 *p*

Tamb. *mp* — *pp*

Mrb. *pp*

Harp

Vln. I *sffz* — *pp* *pizz.*

div.

Vln. II *sffz* — *pp* *ff* div.

Vla. *sffz* — *pp* *ff*

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

D. b. *pp*

154

Picc.

Ob. 1/2 *mf* *p*

Cl. in B $\flat$  1

Bsn. 1

Hn. in F 1 *p*

Cb. tba. *p*

Mrb. *f* *p*

Harp *mp*

S. fl.

Vln. I

Vln. II *#8* *p* unis.

Vla. *#8* *b8* *div.*

Vc. *b8* *pizz.*

D. b. *f* *p*

158

Picc.

Ob. 1/2

Cl. in B♭ 1  
mp

Bsn. 1  
mp

Hn. in F 1

Cb. tba.

Mrb.

Harp

S. fl. mp

Vln. I arco pp div. ↗

Vln. II unis. pizz. ↗ div. ↗

Vla. p ↗ unis. pizz. ↗

Vc. ↗ p ↗ arco ↗

D. b. ↗ pp

163

Picc. - - - -

Ob. 1 2 - - - -

Cl. in B $\flat$  1 2 - - - -

Bsn. 1 - - - -

Hn. in F 1 2 - - - -

3 - - - -

Trb. 1 2 - - - -

Cb. tba. - - - -

T.t. dr. - - - -

M. w. ch. - - - -

Mrb. - - - -

Harp - - - -

S. fl. - - - -

Vln. I 8 - - - -

Vln. II - - - -

Vla. - - - -

Vc. - - - -

D. b. - - - -

166

Picc. -

Ob. 2 a2 3 ff 3

Cl. in B $\flat$  1 2 a2 3 ff 3

Bsn. 1 2 ff

Hn. in F 1 2 ffz

3 ffz

Trb. 1 2 mf p

Cb. tba. 1 2 mf p

T.t. dr. medium timpani mallets 3

M. w. ch.

Mrb.

Harp

S. fl. ff

Vln. I ff

Vln. II ff unis.

Vla. ff

Vc. ff

D. b. ff

169

Picc.

Ob. 1 2

Cl. in B<sup>b</sup> 1 2

Bsn. 1 2

Hn. in F 1 2

3

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

Tamb.

B. dr.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*ff*

*f*

*f*

*f*

*fff*

*f*

*div.*

*div.*

172

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2  $p$

Hn. in F 1 2

Tpt. in C 1 2 3

Tpt. in C 1  $p$

Harp  $mf$

S. fl.  $f$  molto appassionato

Vln. I unis.  $p$  unis.

Vln. II  $p$

Vla.  $p$

Vc.  $p$

D. b.  $p$

175

Bsn. 1

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

177

Cl. in B<sub>b</sub> 1

Bsn. 2

Harp

S. fl.

Vln. I

Vln. II

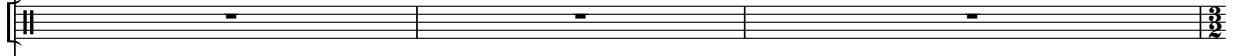
Vla.

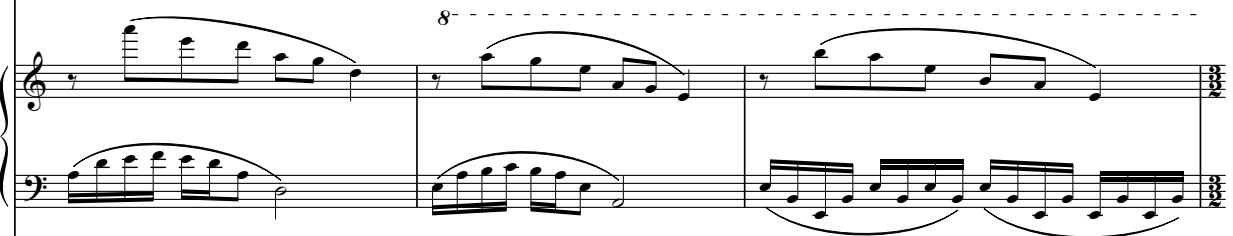
Vc.

D. b.

180

Ob. 1   
Cl. in B♭ 1   
Bsn. 1 

Hn. in F 1   
T.t. dr. 

Harp   
S. fl. 

Vln. I   
Vln. II   
Vla.   
Vc.   
D. b. 

183

Ob. 1

Cl. in B $\flat$  1

Bsn. 1

Hn. in F 1

T.t. dr.

soft timpani mallets  
*p*

(8) -

Harp

S. fl.

*f*

Vln. I

Vln. II

Vla.

Vc.

D. b.

186

Ob. 1      f      pp

Cl. in B♭ 1

Bsn. 1

Hn. in F 1      ppp

T.t. dr.

Harp      f      pp

S. fl.

Vln. I      f      pp

Vln. II      f      pp

Vla.      f      pp

Vc.      f

D. b.      f

191

Cl. in B♭ 1      Hn. in F 1      T.t. dr.      Harp      S. fl.      Vla.      Vc.      D. b.

*pp*

*pp*

*p*

*div.*

*arco*

*pp*



Musical score for orchestra and piano, page 197. The score includes parts for Tamb., B. dr., Harp, S. fl., Vc., and D. b. The piano part is on the right. Measure 197: Tamb. and B. dr. play eighth-note patterns. Harp and D. b. play sustained notes. Measure 198: Tamb. and B. dr. play eighth-note patterns. Harp and D. b. play sustained notes. Measure 199: Tamb. and B. dr. play eighth-note patterns. Harp and D. b. play sustained notes. Measure 200: Tamb. and B. dr. play eighth-note patterns. Harp and D. b. play sustained notes. Dynamics: *pp*, *pp*, *ppp*, *ppp*, *ppp*.

203

Tamb.

B. dr.

S. fl.

*molto rubato ed espressivo*

211

Tamb.

B. dr.

S. fl.

## II.

**Adagio cantabile** ♩ = 56

Cl. in B♭ 1

*pp* *molto semplice*

Bsn. 1

*pp* *molto semplice*

B. dr.

*pp*

**Adagio cantabile** ♩ = 56

Vln. I

*pp* *molto semplice*

Vln. II

*pp* *molto semplice*

Vla.

*pp* *molto semplice*

Vc.

*pp* *molto semplice*

D. b.

*pp* *molto semplice*

9

Cl. in B<sub>b</sub> 1

Bsn. 1

T.t. dr.

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

soft timpani mallets  
*pp*

*p*

*p* espressivo

pizz.



17

Harp

S. fl.

Vln. I

D. b.

21

Harp

S. fl.

Vln. I

Vla.

D. b.

pp



25

Harp

S. fl.

Vln. I

Vla.

Vc.

D. b.

pp

29

Ob. 1/2

Cl. in B $\flat$  1/2 a2 *p*

Bsn. 1/2 - 6 *pp*

Hn. in F 1/2 - con sord. *pp*

3 - con sord. *pp*

Tpt. in C 1/2 - con sord. *pp* - *p*

Trb. 1/2 -

Trgl.

Tamb. - *pp* 3

S. fl.

Vln. I

Vln. II p

Vla.

Vc.

D. b.

Ob. 2      a2  
*p*

Cl. in B $\flat$  2      a2

Bsn. 2      -

Hn. in F 1  
 2      -  
*p*

Tpt. in C 1  
 2      -  
*p*

Trb.      con sord.  
*pp* — *p*

Trgl.      -  
*pp*

Tamb.      -  
*pp*

S. fl.      -

Vln. I      a2  
*p*

Vln. II      -

Vla.      -  
*p* div.

Vc.      -  
*p* div.

D. b.      -  
*p* arco

34

Tpt. in C 1 2

Trb. 1 2

M. w. ch.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

senza sord.  
 $\flat$  8  
*ppp*  
senza sord.  
*ppp*  
*pp*

div.  
 $\sharp$  8  
*pp*  
div.

$\sharp$  8  
*pp*

$\sharp$  8

$\sharp$  8

$\sharp$  8

$\sharp$  8

38

Picc. *p*

Tpt. in C 1 2

Trb. 1 2

M. w. ch.

S. dr. *pp*

S. fl. *mf*

Vln. I *b8*

Vln. II *b8*

Vla. *b8*

Vc. *#8*

D. b. *#8*

*rit.*

*pp*



40 **a tempo**

Cl. in B♭ 1 *pp*

Cl. in B♭ 2 *pp*

Bsn. 1 *pp* 6 6 3

Bsn. 2 *pp* 6 3 3 6

Cb. tba. *pp*

S. fl. 3 3 *p dolce*

Vc. **a tempo**

D. b.

This page contains five staves of musical notation. The top two staves are for Clarinets in B-flat (1 and 2), both marked *pp*. The third staff is for Bassoon (1 and 2), with dynamics *pp*, a sixteenth-note pattern, and articulation marks 6, 6, and 3. The fourth staff is for Double Bassoon, with dynamics *pp* and articulation marks 3, 3, and 6. The fifth staff is for Cello, with a dynamic *p dolce* and articulation marks 3 and 3. The bottom two staves are for Double Bassoon, both marked *pp*. The page number 40 is at the top left, and the instruction "a tempo" appears twice: once above the first two staves and once above the last two staves.

41

Cl. in B♭  
Bsn.  
Cb. tba.  
Harp  
S. fl.

42

Cl. in B♭  
Bsn.  
Cb. tba.  
M. w. ch.  
Harp  
S. fl.

43

Picc.

Ob.

Cl. in B<sub>b</sub>

Bsn.

Cb. tba.

M. w. ch.

Tamb.

Harp

S. fl.

Vln. I

*pp*

*tr*

*pp*

*pp*

*6*

*3*

*6*

*3*

*6*

*p*

*pp*

*5*

*mp*

*p*

*p*

*unis.  
con sord.  
*tr**

*pp*

45 *tr*

Picc.

Ob. 1 *pp*

Cl. in B<sub>b</sub> 1

Bsn. 1

Cb. tba.

Tamb.

Harp *p*

S. fl.

Vln. I

Vln. II

Vla.

Vc.

47

Picc.

Ob.

Cl. in B<sub>b</sub>

Bsn.

Cb. tba.

Tamb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

unis.

*tr*

*mp*

*pp*

*unis.*

*pp*

*pp*

6 3 6 3

3 6

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50

Cl. in B<sub>b</sub>

Bsn.

Cb. tba.

T.t. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p* *grazioso* *mp*

*div.*  
*senza sord.*

*pizz.*

*p*

The musical score page 52 contains ten staves of music. From top to bottom, the instruments are: Clarinet in B<sub>b</sub> (two staves), Bassoon (two staves), Cello/tuba (two staves), Timpani (one staff), Harp (one staff), Solo Flute (one staff), Violin I (one staff), Violin II (one staff), Viola (one staff), Cello (one staff), and Double Bass/Bassoon (one staff). The page begins with measures 50-51. Measures 50 show various patterns of eighth and sixteenth notes. Measures 51 begin with sustained notes followed by eighth-note patterns. Measure 52 starts with sustained notes, followed by a dynamic *p*, a melodic line labeled *grazioso* with a dynamic *mp*, and a dynamic *pp*. Measures 53-54 feature sustained notes and eighth-note patterns. Measure 55 begins with sustained notes, followed by a dynamic *div.* and *senza sord.* (without mute). Measures 56-57 show sustained notes and eighth-note patterns. Measure 58 begins with sustained notes, followed by a dynamic *pizz.* and a dynamic *p*.

52 rit.

Cl. in B $\flat$

Bsn.

Cb. tba.

T.t. dr. soft timpani mallets  $pp$

Harp  $mf$  7

S. fl.  $pp$

Vln. I rit.

Vln. II

Vla.

Vc.

D. b.

55 Poco agitato  $\text{♩} = 80$ 

Picc.

Ob.  $\frac{1}{2}$

Cl. in B $\flat$   $\frac{1}{2}$

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

B. dr.

Mrb.

Harp

S. fl.

**Poco agitato  $\text{♩} = 80$**

Vln. I

Vln. II pizz.  $mf$

Vla.  $pp$

Vc.  $p$

D. b.  $mf$

59

Ob. 1 2

B. dr.

Mrb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

*p*

*div.*  
*arco*  
*sul pont.*

*p*



62

Cl. in B♭ 1

B. dr.

Mrb.

Harp

S. fl.

Vln. II

Vla.

Vc.

*mp* *mf*

*mf*

*pp*

64

Picc. -

Ob. 1 -

Cl. in B♭ 1 -

Bsn. 1 2 - *p* 3 -

Tpt. in C 1 -

B. dr. -

Harp -

S. fl. - *ff appassionato*

Vln. I 8 - - - - - - - -

Vln. II - *pp* - *in modo ord.* - *div.*  $\text{tr}^{\flat}$  -

Vc. - *pp* - *in modo ord.* - *mf* -

D. b. - *mf* - 3 -

66

Picc.

Ob. 1

Cl. in B♭ 1

Bsn. 1

Tpt. in C 1

Mrb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*      *pp*

*mp*

*gliss.*

*div.*      *tr*

*mf*

*mf*

*p*

*p*

*p*

*p*      *12*

*f*      *3*

*pizz.*

*mf*

*3*

68

Ob. 1

Cl. in B♭ 1

Bsn. 1

Tpt. in C 1

2

Mrb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

D. b.

3

*gliss.*

C♯

tr

p

tr

mf

mf

p

12

3

f

3

rall. - Adagio cantabile ♩ = 56

Ob. 1 70

Cl. in B♭ 1

Bsn. 1

Hn. in F 1 senza sord.

Hn. in F 2 senza sord.

Hn. in F 3 senza sord.

pp

Harp

S. fl.

Vln. II

rall. - Adagio cantabile ♩ = 56

Vla. 12

Vc.

D. b.

73

Ob. 1  
Ob. 2  
Harp  
Vln. I unis.  
Vln. II  
Vla.  
Vc.  
D. b.

76

Picc.  
Ob. 1  
Ob. 2  
Tpt. in C 1  
Harp  
Vln. I  
Vln. II  
Vla.  
Vc.  
D. b.

**accel.**

**5**

**p**

**accel.**

**div.**

**Poco agitato** ♩ = 80

78

Picc.

Ob.

Cl. in B♭

Tpt. in C

T.t. dr.

M. w. ch.

Harp

S. fl.

Vln. I

Vln. II

Vla.

D. b.

medium timpani mallets

p

f

ff appassionato

Poco agitato ♩ = 80

p

p

12

pizz.

mf

80

Picc.

Ob. 1

Cl. in B $\flat$  1

Bsn. 1

Tpt. in C 1 *mp* 3 *pp*

Tpt. in C 2 *mp* 3 *pp*

T.t. dr.

Harp

S. fl.

Vln. I *mf* *tr* *p*

Vln. II

Vla. *f* 3 *p* 12

Vc. unis. pizz. *mf* 3

D. b.

82

Picc. 6

Ob. 1

Cl. in B $\flat$  1

Bsn. 1

Tpt. in C 1 *mp* 3 3 *pp*

Tpt. in C 2 *mp* 3 3 *pp*

T.t. dr. *p* *mp*

Harp

S. fl.

Vln. I

Vln. II *mf* *tr* *mf* 3

Vla. *f*

Vc.

D. b.

83

rall. molto

Ob. 1

Cl. in B♭ 1

Bsn. 1

Hn. in F 2

Tpt. in C 1

Trb. 1  
2

Cb. tba.

B. dr.

Harp

S. fl.

Vln. II

Vla.

**86 Adagio cantabile** ♩ = 56

Musical score for Harp and S. fl. The Harp part consists of two staves in treble clef, G major, and common time. The first staff begins with a rest followed by a sixteenth-note pattern of B-C-D-E. The second staff begins with a rest followed by a sixteenth-note pattern of A-B-C-D. The S. fl. part has one staff in treble clef, G major, and common time. It starts with a rest, followed by a sixteenth-note pattern of E-F-G-A, then a eighth-note G, another sixteenth-note pattern of E-F-G-A, and ends with a rest.

**Adagio cantabile** ♩ = 56  
unis.

Musical score for strings (Vln. I, Vln. II, Vla., D. b.) in 2/4 time. The key signature is one sharp. The first three measures show sustained notes with dynamic *ppp* and instruction *unis.*. The fourth measure begins with a rest, followed by eighth-note patterns. The bassoon part starts in measure 4 with a sustained note and dynamic *pp*, labeled *arco*.

92

Bsn.

Hn. in F

Tpt. in C

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

98

Bsn.

Hn. in F

Tpt. in C

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

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102

B. dr.

Harp

S. fl.

Vla.

Vc.



106

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tpt. in C 1

B. dr.

S. fl.

Vla.

Vc.

D. b.

114

B. dr.

Harp

S. fl.

Vla.

Vc.

This section contains five staves. The first staff (B. dr.) shows a bass drum playing eighth notes. The second staff (Harp) shows a continuous pattern of sixteenth-note chords. The third staff (S. fl.) shows a soprano flute playing eighth-note patterns. The fourth staff (Vla.) shows a violin playing sustained notes with grace notes. The fifth staff (Vc.) shows a cello playing sustained notes with grace notes. Measure 114 consists of four measures of music. Measures 115-117 show the same patterns continuing.



118

B. dr.

Harp

S. fl.

Vla.

Vc.

This section contains five staves. The first staff (B. dr.) shows a bass drum playing eighth notes. The second staff (Harp) shows a harp playing sustained notes with grace notes. The third staff (S. fl.) shows a soprano flute playing eighth-note patterns. The fourth staff (Vla.) shows a violin playing sustained notes with grace notes. The fifth staff (Vc.) shows a cello playing sustained notes with grace notes. Measure 118 consists of four measures of music. Measures 119-121 show the same patterns continuing.

## III.

**Allegro grazioso** ♩ = 168

Mrb. *p* — *f*

Harp *p* — *fff*

S. fl. — *mf*

**Allegro grazioso** ♩ = 168

Vln. I *pp* — *pizz.*

Vln. II — *p*

Vla. *div.* *pp* — *pizz.*

Vc. — *mf* — *pizz.*

D. b. — *f*

Bsn. 1 2 — — — — | 3: | *pp*

Sus. cym. — — — — | 4: | *pp* timpani mallet

Harp — — — — | 3: | *mp*

S. fl. — — — — | 4: | — — — — | 3: | — — — —

Vln. I — — — — | 4: | — — — — | 3: | *unis.* — — — —

Vla. — — — — | 4: | — — — — | 3: | *unis.* — — — —

Vc. — — — — | 4: | *p* — — — — | 3: | — — — —

D. b. — — — — | 4: | — — — — | 3: | *p* — — — —

12

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2 a2  $\wedge \wedge \wedge \wedge \wedge \wedge$

Hn. in F 1/2 a2 *ff energico*

3 *ff energico*

Tpt. in C 1/2 *ff*

Trb. 1/2 *ff*

Cb. tba. *ff*

T.t. dr. wood sticks *pp*

Tamb. *ff*

Harp gliss. *ff*

S. fl. *tr.*

Vln. I  $\wedge \wedge \wedge \wedge \wedge \wedge$  *ff*

arco  $\wedge \wedge \wedge \wedge \wedge \wedge$

Vln. II  $\wedge \wedge \wedge \wedge \wedge \wedge$  *ff*

arco  $\wedge \wedge \wedge \wedge \wedge \wedge$

Vla.  $\wedge \wedge \wedge \wedge \wedge \wedge$  *ff*

arco  $\wedge \wedge \wedge \wedge \wedge \wedge$

Vc.  $\wedge \wedge \wedge \wedge \wedge \wedge$  *ff*

arco  $\wedge \wedge \wedge \wedge \wedge \wedge$

D. b. *ff*

16

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1 2

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

D. b.

20

Picc. Ob. Cl. in B $\flat$  Bsn.

Hn. in F Tpt. in C Trb. Cb. tba.

T.t. dr. Tamb.

S. fl.

Vln. I Vln. II Vla. Vc. D. b.

24

Cl. in B $\flat$  1 2

Bsn. 1 2

Trgl.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

29

Hn. in F 1

Tpt. in C 1

Trgl.

Harp

S. fl.

Vln. II

Vla.

Vc.

D. b.

32

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1 2

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

S. dr.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

pizz.  
unis. pizz.

36

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1 2 3

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

S. dr.

wood sticks

*ff*

Harp

S. fl.

*fff*

*tr*

Vln. I

Vln. II

Vla.

Vc.

D. b.

40

Picc.

Ob. 1 2

Cl. in B♭ 1 2

Bsn. 1 2

Hn. in F 1 2

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

Mrb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.



48

Ob. 1 | *p*

M. w. ch. | *p*

Harp | *mp*

S. fl. | *mp*

Vln. I

Vln. II

Vla. | pizz.

Vc. | *mp*  
div.

D. b.



53

Ob. | *p*

Harp | *p*

S. fl. | *p*

Vla. | *p*

Vc. | *p*

D. b. | *p*



63

Picc.

Cl. in B $\flat$

Bsn.

Hn. in F

T.t. dr.

Mrb.

Harp

S. fl.

Vln. I

Vln. II

Vc.

D. b.

68

Picc.

Cl. in B $\flat$  1

Bsn. 1/2

Harp

S. fl.

Vla. arco  
*p*

Vc.

D. b.

This section of the score spans measures 68 to 72. It features a variety of instruments: Picc., Cl. in B $\flat$ , Bsn., Harp, S. fl., Vla. (with dynamic *p* and articulation 'arco'), Vc., and D. b. The instrumentation changes frequently, with some parts like the Picc. and Cl. in B $\flat$  appearing in measure 68 and others like the Bsn. and Harp appearing in measure 72. The music includes eighth-note patterns, sixteenth-note patterns, and sustained notes.



73

Picc.

Ob. 1

Harp

S. fl.

Vla.

Vc. unis.

D. b.

This section of the score spans measures 73 to 77. It features Picc., Ob. 1, Harp, S. fl., Vla., Vc. (with dynamic 'unis.'), and D. b. The instrumentation is more stable than the previous section, with each instrument having a clear role. The music consists of eighth-note and sixteenth-note patterns.

78

*rit.* - - - - **Vivace**  $\text{♩} = 132$

Picc.  $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Ob.  $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Cl. in B $\flat$   $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Bsn.  $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Hn. in F  $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Tpt. in C  $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Trb.  $\frac{1}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Cb. tba.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

T.t. dr.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

S. dr.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

*hard timpani mallets*

*rit.* - - - - **Vivace**  $\text{♩} = 132$

Vln. I  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$

Vln. II  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$

Vla.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$

Vc.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$

D. b.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{ff}{ff}$

82

Picc.

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

Bsn. 1 2

Hn. in F 1 2

S. dr.

Vln. I

Vln. II

Vla.

Vc.

D. b.

87

Picc.

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

Bsn. 1 2

Hn. in F 1 2 3

S. dr.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

93

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

98

Cl. in B♭ 2  
Bsn. 2

Hn. in F 1  
Tpt. in C 2  
Trb. 1  
Cb. tba.

T.t. dr.  
Trgl.

S. fl.

Vln. I  
Vln. II  
Vla.  
Vc.  
D. b.

This page contains five systems of musical notation. The first system features Clarinet in B-flat (part 2), Bassoon (part 2), Horn in F (part 1), Trumpet in C (part 2), Trombone (part 1), and Double Bass. The second system includes Timpani, Triangle, Snare Drum, and Snare Drum using wood sticks. The third system consists of a single part for Soprano Flute. The fourth system groups Violin I, Violin II, Viola, Cello, and Double Bass together. The fifth system is for Double Bass only.

104

Picc.

Ob. 1/2

Cl. in B♭ 1/2

Bsn. 1/2

Hn. in F 1/2

Trgl.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p*

110

Picc. 1  
Ob. 2  
Cl. in B $\flat$  1  
Bsn. 1

Trb. 1  
Cb. tba.

B. dr.

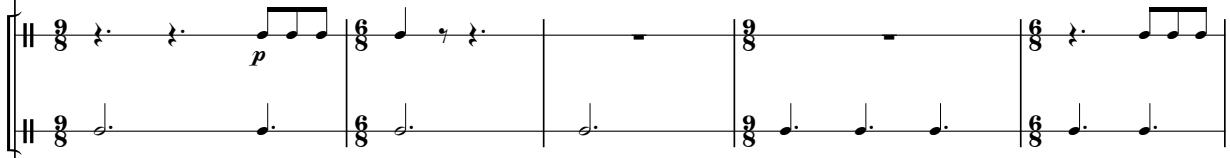
Harp

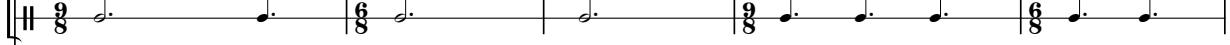
S. fl.

Vln. I  
Vln. II  
Vla.  
Vc.  
D. b.

117

Trb. 1 2 | 

Tamb. | 

B. dr. | 

S. fl. | 



122

Ob. 1 | 

Cl. in B<sub>b</sub> 1 | 

Tamb. | 

S. fl. | 

Vln. II | 

Vla. | 

Vc. | 

D. b. | 

126

Ob. 1

Cl. in B $\flat$  1

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.



129

Ob. 1

Cl. in B $\flat$  1

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*molto leggero*

133

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1

Tpt. in C 1 2 3

S. dr.

Mrb. *mf* *ff*

Harp *mf*

S. fl.

Vln. I

Vln. II *mf*

Vla.

Vc. *p* *mp* *gliss.* *mf*

D. b. *p* *mp* *gliss.* *mf*

137

Picc.

Ob. 1 2

Cl. in B♭ 1 2

Bsn. 1 2

Hn. in F 1

Tpt. in C 3 2

S. dr.

Mrb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*poco a poco rall.*

140

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1

Tpt. in C 3 2

S. dr.

Mrb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

The musical score consists of five systems of staves. The first system includes Picc., Ob., Cl. in B $\flat$ , and Bsn. The second system includes Hn. in F and Tpt. in C. The third system includes S. dr. and Mrb. The fourth system includes S. fl. The fifth system includes Vln. I, Vln. II, Vla., Vc., and D. b. Measure 140 begins with a dynamic of  $\frac{1}{2}$ . The instrumentation is as follows:

- System 1:** Picc. (G clef), Ob. (C clef), Cl. in B $\flat$  (C clef), Bsn. (Bass clef). Measures show eighth-note patterns with grace notes.
- System 2:** Hn. in F (C clef), Tpt. in C (C clef). Measures show eighth-note patterns with grace notes.
- System 3:** S. dr. (Bass clef), Mrb. (Bass clef). Measures show eighth-note patterns.
- System 4:** S. fl. (C clef). Measures show sixteenth-note patterns.
- System 5:** Vln. I (G clef), Vln. II (G clef), Vla. (C clef), Vc. (Bass clef), D. b. (Bass clef). Measures show eighth-note patterns.

*poco a poco rall.*

144 (poco a poco rall.) Allegro grazioso  $\text{♩} = 168$

Ob. 1 2

S. fl.

Vln. I

Vln. II

Vla.

Vcl.



148

Ob. 1 2

S. fl.

Vln. I

Vln. II

Vla.

Vcl.

152

Picc. *mp*

Ob. 1  
2

Cl. in B♭ 1  
2

Hn. in F 1

Tpt. in C 1  
2

Trgl. *p*

Tamb.

S. fl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* pizz.

D. b. *mp*

156

Picc.

Ob.

Cl. in B $\flat$

Hn. in F 1

Tpt. in C 1/2

Trgl.

Tamb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

160

Picc. *f*

Ob. 1 *f*

Cl. in B<sub>b</sub> 1 *f*

Bsn. 1 *f*

Hn. in F 1 *f*

Tpt. in C 1 *f*

Trgl.

Tamb. *f*

Harp *ff*

S. fl.

Vln. I *f*

Vln. II unis.

Vla. *f*

Vc. *f* arco

D. b. *f*

164

Picc.

Ob. 1 2 a2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

Tamb.

wood sticks

Harp

Vln. I

Vln. II

Vla.

Vc.

D. b.

breath marks, dynamic markings (ff), wood stick notation, harp pizzicato, bowing, slurs, and various articulation marks.

168 a<sup>2</sup>

Ob. 1 2 

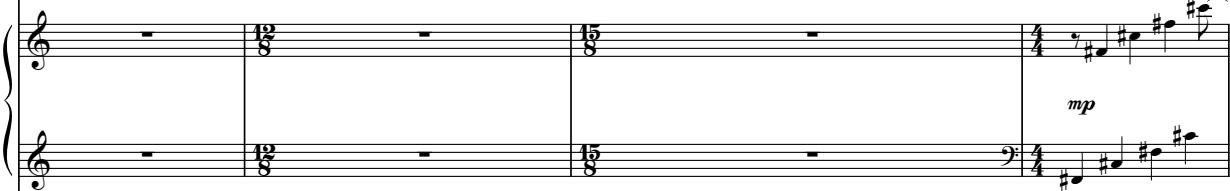
Bsn. 1 2 

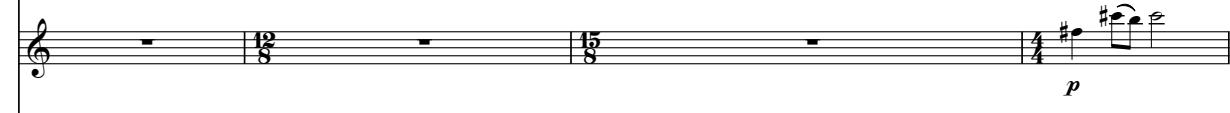
Tpt. in C 1 2 

Trb. 1 2 

Cb. tba. 

T.t. dr. 

Harp 

S. fl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 

172

M. w. ch.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.



177

M. w. ch.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

181

Picc.

Ob. 1

Ob. 2

Cl. in B<sub>b</sub> 1

Bsn. 1

Hn. in F 1

Hn. in F 2

M. w. ch.

T.t. dr.

Tamb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

185

Picc.

Ob.

Cl. in B<sub>b</sub>

Bsn.

Hn. in F

T.t. dr.

M. w. ch.

Tamb.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*wood sticks*

*pp*

*mf*

*f*

*ff*

*pp*

*arco*

*arco*

188

Picc. -

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

Bsn. 1 2

Hn. in F 1 2

*ff energico*

3

*ff energico*

Tpt. in C 1 2

*ff*

Trb. 1 2

*ff*

Cb. tba.

*ff*

T.t. dr.

*ff*

Tamb.

*ff*

S. fl.

*fff*

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

D. b.

*ff*

192

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2

Hn. in F 1/2

Tpt. in C 1/2

Trb. 1/2

Cb. tba.

T.t. dr.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

D. b.

195

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2

Hn. in F 1/2 a2 1.

Tpt. in C 1/2

Trb. 1/2

Cb. tba.

T.t. dr.

Tamb.

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

199

Picc.

Ob.  $\frac{1}{2}$

Cl. in B $\flat$   $\frac{1}{2}$

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

Hn. in F 1

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This musical score page contains ten staves of music. The top four staves (Picc., Ob., Cl. in B $\flat$ , Bsn.) have rests throughout. The fifth staff (Hn. in F 1) has a melodic line with slurs and grace notes. The sixth staff (B. dr.) has a rhythmic pattern of eighth and sixteenth notes. The seventh staff (Harp) features two identical melodic patterns separated by a bar line. The eighth staff (S. fl.) has a rhythmic pattern of eighth and sixteenth notes. The bottom five staves (Vln. I, Vln. II, Vla., Vc., D. b.) have rests throughout. Measure numbers 199 are indicated at the top left.

203

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2

Hn. in F 1

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

pp ————— f

f

pp ————— f

8—

*f*

div.  
pizz.

*f*

207

Picc.

Ob.

Cl. in B $\flat$

Hn. in F

Tpt. in C

Trb.

Cb. tba.

T.t. dr.

(8) - - - - -

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*rit.* - - - - -

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*hard timpani mallets*

*ff*

*rit.* - - - - -

**Molto ritmico**  $\text{♩}+\text{♩}=72$

210

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 2

3

Tpt. in C 1

Trb. 1 2

Cb. tba.

T.t. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

**Molto ritmico**  $\text{♩}+\text{♩}=72$

arco

ff  
arco

ff

div. arco

ff  
arco

ff

217

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 2

3

T.t. dr.

S. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

p

pizz.

p

225

Picc.

Ob. 1

Cl. in B♭ 2

Bsn. 1 2

Harp

S. fl.

Vc.

D. b.

p p p f f unis. pizz. p



232

Picc.

Ob. 1 2

Cl. in B♭ 2

Bsn. 1 2

S. fl.

Vc.

D. b.

237

Picc.

Ob. 1

Cl. in B♭ 1  
1. *f*

Bsn. 2

Hn. in F 2  
*ff*

3  
*ff*

Tpt. in C 1 2  
*p*  
*ff*

Trb. 1 2  
*ff*

Cb. tba.

T.t. dr.  
hard timpani mallets  
*ff*

S. fl.  
*f*

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*  
arco

Vc.  
*p*  
ff

D. b.

241

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2 a2

Bsn. 1 2

Hn. in F 1 2

3

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

246

Picc.

Ob.  $\frac{1}{2}$

Cl. in B $\flat$   $\frac{1}{2}$

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

Hn. in F  $\frac{1}{2}$

Tpt. in C  $\frac{1}{2}$

Trb.  $\frac{1}{2}$

T.t. dr.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*ff*

*arco*

Picc. 252 115  
 Ob. 1/2  
 Cl. in B $\flat$  1/2  
 Bsn. 1/2  
 Hn. in F 1/2  
 Tpt. in C 1/2  
 Trb. 1/2  
 T.t. dr.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D. b.

259

Picc.  $\frac{1}{2}$

Ob.  $\frac{1}{2}$

Cl. in B $\flat$   $\frac{1}{2}$

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

Hn. in F  $\frac{1}{2}$

Tpt. in C  $\frac{1}{2}$

Trb.  $\frac{1}{2}$

Cb. tba.

T.t. dr.

B. dr.

**hard timpani mallets**

**f**

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

267

Picc.

Ob. 1/2

Cl. in B<sub>b</sub> 1/2

Bsn. 1/2

Hn. in F 1/2

3

Tpt. in C 1/2

Trb. 1/2

Cb. tba.

T.t. dr.

B. dr.

Harp

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p capriccioso*

*pizz.*

*pizz.*

*p*

*pizz.*

*p*

*bliss*

274

S. fl.

Vln. II

Vla.

Vc.



280

Picc.

Ob. 1

Cl. in B $\flat$  1

Bsn. 1

Tpt. in C 1

S. fl.

*ff*

a<sup>2</sup>

*ff*

*ff*

*ff*

*f*

Ob. 2

Cl. in B $\flat$  2

Bsn. 2

Tpt. in C 2

S. fl.

288

Picc.

Ob.

Cl. in B $\flat$

Bsn.

Tpt. in C

Mrb.

Harp

S. fl.

*f* *molto capriccioso*

294

Picc. Ob. Cl. in B $\flat$  Bsn.

Tpt. in C  
1 2

Mrb.

Harp

S. fl.

Vln. I Vln. II Vla. Vc. D. b.

ff a2 ff a2 ff a2 ff

mf pp mf pp

ff

pp

ff

trb

ff

ff arco ff arco ff arco ff arco ff

ff

ff

ff

ff

**Allegro grazioso** ♩ = 168

300

Picc. a2

Ob. 1 2 a2

Cl. in B♭ 1 2 a2

Bsn. 1 2 a2

Tpt. in C 1 2 a2 ff

Trb. 1 2 a2 ff

Cb. tba. a2 ff

Mrb.

Harp

S. fl.

Vla. gliss. pp ff

Vc. gliss. pp ff

D. b. pizz. p



305

Picc. D. b.

310

Picc. *mf*

Ob. 1 *mf*

Cl. in B $\flat$  1 *mp*

Bsn. 1 *mp*

Vc. pizz. *mp*

D. b. *mp*



315 1.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 2

T.t. dr.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*f*

*f*

*a2*

*mf*

wood sticks

*pp* *mf*

*div.*

*mf*

*div.*

*mf*

*div.*

*mf*

*mf*

*mf*

*mf*



325

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1 2

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

D. b.

329.

Picc. Ob. Cl. in B $\flat$  Bsn. Hn. in F Tpt. in C Trb. Cb. tba. T.t. dr. Tamb.

Vln. I Vln. II Vla. Vc. D. b.

332

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn. in F 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

Tamb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

335

Picc.

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2 a2

Hn. in F 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

Tamb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.



342

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2

Hn. in F 1/2

Tpt. in C 1/2

Tamb.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This musical score page contains ten staves of music. The top four staves (Picc., Ob., Cl. in B $\flat$ , Bsn.) have measures ending in measure 341, followed by measure 342. The Picc. staff has a sixteenth-note run. The Ob. staff has eighth-note pairs. The Cl. in B $\flat$  staff has eighth-note pairs. The Bsn. staff has eighth-note pairs. The bottom six staves (Hn. in F, Tpt. in C, Tamb., S. fl., Vln. I, Vln. II, Vla., Vc., D. b.) begin at measure 342. The Hn. in F staff has eighth-note pairs. The Tpt. in C staff has eighth-note pairs. The Tamb. staff has eighth-note pairs. The S. fl. staff has sixteenth-note runs grouped by threes. The Vln. I, Vln. II, Vla., Vc., and D. b. staves all begin with sustained notes. Measures 342 and 343 show dynamic changes from ff to sfpp. Measure 344 shows ff again, followed by sfpp.

346

Picc.

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2

Hn. in F 1/2/3

Tpt. in C 1/2

Sus. cym.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

wood stick

*ff*

*ff*

*ff*

*ff*

*ff*

div.

*ff*

353

Picc.

Ob.

Cl. in B<sub>b</sub>

Bsn.

Hn. in F

Tpt. in C

Trb.

Cb. tba.

T.t. dr.

Sus. cym.

Vln. I

Vln. II

Vla.

Vc.

D. b.

360

Picc.

Ob. 1 2

Cl. in B<sub>b</sub> 1 2

Bsn. 1 2

Hn. in F 1 2 3

Tpt. in C 1 2

Trb. 1 2

Cb. tba.

T.t. dr.

B. dr.

Sus. cym.

S. fl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p* molto capriccioso *fff*

*fff* unis. *A* *A*

*fff* *A* *A*

*fff*