

John Link

# Piano Concerto

## PROGRAM NOTE

Although my Piano Concerto is decidedly modern, it contains many echoes of earlier music. The frequent grouping of the soloist with harp and pitched percussion (vibraphone, marimba, and glockenspiel) recalls the Baroque concerto grosso, and the piece's three movements echo the form of the Classical concerto, as does the cadenza near the end. But although the outer movements are generally fast and the slowest music is towards the middle, the form is quite free and fantasia-like. Music of serious intensity is sometimes interrupted by music of a distinctly lighter character; massed orchestral effects suddenly give way to delicate chamber-music-like passages; dramatic build-ups are punctuated by sudden silence; and so on. And, unlike a Classical concerto, the three movements are played without pause, and the overall effect of the piece is one of continuous flow.

Each movement begins with a solo statement by the piano in its lowest register. In the first movement the opening is a kind of parody of the traditional concerto opening. Instead of enthusiastically affirming the soloist's initial statement, the orchestra cuts it off abruptly. The piano first ignores the orchestral outburst, then answers it by abandoning its slow deliberation and launching suddenly into the main body of the movement, accompanied by the harp and percussion. The rest of the movement is generally fast and lively. It is roughly an ABA form, with a B section that is comically mechanical, like a Rube Goldberg machine or a break dancer.

In both the second and the third movements the initial solo statement develops seamlessly into an extended expressive passage with quite lush, almost romantic harmony. In the second movement the expressive slow music is intercut with capriccioso passages for piano, harp, and percussion of a much lighter character, often consisting of high-register arabesques. In the third movement the expressive opening gradually develops into a lively dance that evokes the rollicking 6/8 time of the classical rondo. After the cadenza, there is a reprise of the initial standoff between soloist and orchestra. The conclusion, like the opening, plays off against the conventions of the 19<sup>th</sup> and 20<sup>th</sup> century concerto. A lively build-up leads to the orchestra's vigorous affirmation of the soloist's music. But instead of the expected emphatic resolution, the capriccioso music slips in to get the last word.

The concerto was commissioned by the Orchestra at William Paterson University for pianist Gary Kirkpatrick. I am grateful to the university, both for the commission, and for a sabbatical leave in the fall of 2001, during which the piece was written.

— John Link

First performed by Gary Kirkpatrick, piano, and The Orchestra at William Paterson University, conducted by Mark Laycock, at the Shea Center for Performing Arts, Wayne, NJ, on February 16, 2002.

## INSTRUMENTATION

Solo piano

2 Flutes (2<sup>nd</sup> doubling Piccolo\*)  
2 Oboes (2<sup>nd</sup> doubling English Horn\*)  
2 Clarinets (2<sup>nd</sup> doubling Bass Clarinet\*)  
Eb Alto Saxophone\*  
2 Bassoons

2 Horns in F\*  
Trumpet in Bb\*  
Trombone

Percussion (3 players):  
I. Glockenspiel\* (doubling Bass Drum)  
II. Vibraphone  
III. Marimba

Harp

Strings  
(minimum 8-8-6-5-4)  
a = outside player  
b = inside player  
(at each desk)

\* Score in C. Piccolo sounds 8va, Glockenspiel sounds 15ma, Double Bass sounds 8ba. All other instruments sound as written.

Duration: ca. 18 minutes

## TABLE OF CONTENTS

First Movement	1
Second Movement	33
Third Movement	60

Score in C \*

# Piano Concerto

John Link (2001)

## I.

Molto adagio (♩ = ca. 33)

*poco più mosso*  
*flessibile e poco rubato*

Tempo 1  
(♩ = ca. 66)

Flute 1

Flute 2  
Piccolo \*

Oboe 1

Oboe 2  
English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2  
Bass Clarinet \*

Alto Saxophone

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭

Trombone

Glockenspiel \*  
Bass Drum

Vibraphone

Marimba

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass \*

C#, D#, F#, G#

Molto adagio (♩ = ca. 33)

*poco più mosso*  
*flessibile e poco rubato*

Tempo 1  
(♩ = ca. 66)

\* Piccolo sounds 8va, Glockenspiel sounds 15ma, Double Bass sounds 8ba

2  
10 **A** Allegro vivo (stesso tempo)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
A. Sax.  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt.  
Tbn.  
Perc.  
Harp  
Piano  
Vn. 1  
Vn. 2  
Va.  
Vc. a  
Vc. b  
D. B.

Dynamic markings: *f*, *mf*, *fz*, *ff*

Tempo: Allegro vivo (stesso tempo)

Rehearsal mark **A** is indicated at the beginning of the score.

13

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*f*

*f*

*f*

*f*

*mf*

*ff*

*sf*

pizz.

pizz.

pizz.

pizz.

**B**

16 *Molto adagio (stesso tempo)*

Piano

a.

D. B.

b.

*p*

*pp*

div.

*p*

*p*

**C**

21 *Allegro vivo (stesso tempo)*

Vibes

Piano

a.

b.

a.

D. B.

b.

*p*

*p*

*p cresc.*

arco

*p*

*mp*

arco

*p*

*mp*

(div.)

*mp*

*mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mp* (*mf*)

*mp*

*mp*

*p* *mp*

*p* *mp*

*p* *mp*

*mp*

*mp*

*mp* (*mf*)

*mp*

*mf* *mp*

*f* [*F4*]

*f* *Sva* *(loco)*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mp*

*p*

*mf*

*f*

*ff*

*arco (div.)*

*pizz.*

*Sva...*

*(loco)*

This page contains the musical score for measures 28 through 31. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, A. Sax., Bn. 1, Bn. 2, Hn. 1, Hn. 2, Tpt., Tbn., Glock., Vib., Mar., Harp, Piano, Vn. 1, Vn. 2, Va., Vc., and D. B. The score features various musical notations including dynamics (mp, p, f), articulation (accents, slurs), and performance instructions like *div.* and *arco*. The Harp part includes chord boxes for  $C\sharp, Gb$  and  $D\sharp, Eb, Ab$ . The Piano part includes a *div.* instruction and a *loco* marking. The woodwinds and strings have complex rhythmic patterns and melodic lines.

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Brass

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mp* *mf* *p*

*p* *mf* *p*

*mf* *mp*

*mf* *mp*

*mf* *p* *mp*

*f*

*mf* *f*

*mf* *p*

*mf* *f*

*mf* *p*

*pp* *pp*

←  $\overset{\text{r}^3 \gamma}{\text{J}} = \text{J}$  →

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

35

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
A. Sax.  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1  
Glock.  
Vib.  
Mar.  
Harp  
Piano  
Vn. 1  
Vn. 2  
Va.  
Vc.  
D. B.

mf  
mf  
mf  
mf  
mp  
Solo  
mp  
f  
f  
f  
f

Sua....., loco

Fl. 1 *mp* *mf*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1 *p* *mp* *p*

Hn. 2

Tpt. 1

Tbn. 1

Glock.

Vib.

Mar.

Harp *f*  
Gh F#, Ah

Piano *mp* *f* *mf*

Vn. 1 *p* *mp*

Vn. 2 *mp*

Va.

Vc. *p* *pizz.* *mp* *p* *arco*

D. B. *mf* *mf*

41

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

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Glock.

Vib.

Mar.

Harp *mp*

Piano *f* *mf* *f* *mf* *f* *mf*

Vn. 1 *p*

Vn. 2 *p*

Va.

Vc. *p*

D. B. *mf* *f* *p* *pizz.* *arco*

44

← → (♩ = ca. 66)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*molto legato, espr.*

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*cresc.*

*f*

*molto legato, espres.*

*mf*

*f*

G♯, B♭

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*f*

*mf*

*mf*

*f*

*ff*

*mf*

*mf*



57 Allegro scherzando (♩ = ca. 132)

poco marcato

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

*p*

*poco marcato*

*p*

*hard sticks*

*p*

*mf*

Allegro scherzando (♩ = ca. 132)

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mf*

*mp*

*mp*

Musical score for orchestra and piano, measures 61-64. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Alto Saxophone, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Trombone, Glockenspiel, Vibraphone, Maracas, Harp, Piano, Violin 1 & 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*, *mp*, and *pp*. Performance instructions include "put on mute" for the violins and "loco" for the piano. The piano part features a melodic line with a *Sya* marking and a *pp* section.

65 G

Fl. 1 *p* *cresc.*

Fl. 2 *p* *cresc.*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *cresc.*

Cl. 2 *p*

A. Sax. *p*

Bn. 1 *p* *cresc.*

Bn. 2 *p* *cresc.*

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar. *mp*

Harp *mp*

Piano *f* *p* *f* *p* *f* *mp*

*diva.....* *(loco)*

*sost. p*

Vn. 1 *con sord. div. p*

Vn. 2 *con sord. div. p*

Va.

Vc.

D. B.

Fl. 1 *mf* *p*

Fl. 2 *mf* *Solo espres. p*

Ob. 1 *mf*

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

Cl. 1 *mf* *p*

Cl. 2 *cresc.* *mf* *p*

A. Sax. *p*

Bn. 1 *mf* *mf*

Bn. 2 *mf* *p*

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib. *mf*

Mar. *mf* *hard sticks* *mp*

Harp *mf* *f* *mf* *f* *mf* *f* *mf* *f*

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

Vn. 1 *mp* *senza sord.* *pizz. f*

Vn. 2 *mp* *senza sord.* *pizz. f*

Va. *f* *pizz.* *f* *p*

Vc. *p* *pizz.*

D. B. *f*

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 A. Sax.  
 Bn. 1  
 Bn. 2  
 Hn. 1  
 Hn. 2  
 Tpt.  
 Tbn.  
 Glock.  
 Vib.  
 Mar.  
 Harp  
 Piano  
 Vn. 1  
 Vn. 2  
 Va.  
 Vc.  
 D. B.

Musical score for page 73, featuring various instruments including Flutes, Oboes, Clarinets, Saxophone, Horns, Trumpets, Trombones, Glockenspiel, Vibraphone, Maracas, Harp, Piano, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f*, *mf*, *f dim.*, *mp*, *p*, *mf*, *f*, *mp*, *mf*, *mp*, *mf*, and *mf*. Performance instructions include *Sva...*, *(loco)*, and *Sva...*. The score is divided into four measures, with time signatures changing from 4/4 to 3/4 and back to 4/4.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mp cresc.*

*f*

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

81 I

Fl. 1 *mp* *mf* *(mf)* to Picc.

Fl. 2 *mp* *mf*

Ob. 1 *f*

Ob. 2 *p* *mf*

Cl. 1 *p cresc.* *mf*

Cl. 2 *mf*

A. Sax.

Bn. 1 *p cresc.* *mf*

Bn. 2 *p cresc.* *mf*

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano *grazioso* *p cresc.* *mf*

Vn. 1 *div.* *p cresc.* *mf*

Vn. 2

Va. *p cresc.* *mf*

Vc. *p cresc.* *mf*

D. B. *p cresc.* *mf*

This page of a musical score contains measures 86 through 90. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Alto Saxophone, Bassoon 1 and 2, Horn 1 and 2, Trumpet, Trombone, Glockenspiel, Vibraphone, Maracas, Harp, Piano, Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is written in 4/4 time. Measures 86-87 are mostly rests for all instruments. In measure 88, the Flute 1, Oboe 1, Clarinet 1, Bassoon 1, and Bassoon 2 parts begin with a melodic line marked *p* (piano). The Piano part begins in measure 88 with a melodic line marked *mf* (mezzo-forte). In measure 89, the Flute 1, Oboe 1, Clarinet 1, Bassoon 1, and Bassoon 2 parts continue their melodic lines. The Piano part continues with a more complex melodic line. In measure 90, the Flute 1, Oboe 1, Clarinet 1, Bassoon 1, and Bassoon 2 parts end with a final note. The Piano part ends with a final chord marked *ff* (fortissimo). The Maracas part has a final note marked *p* (piano). The other instruments remain at rest.

91 **J** Allegro vivo (stesso tempo)

Fl. 1 *p* to Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

A. Sax.

Bn. 1 *pp* *p* *mp*

Bn. 2 *p*

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar. *p*

Harp

Allegro vivo (stesso tempo)

Piano *ff*

Vn. 1 *ff* *mp* *mf*

Vn. 2 *ff* *mp* *mf*

Va. *ff* *mp* *mf*

a. *ff* *p*

Vc. *ff* *p*

b. *ff* *p*

D. B. *ff* *p*

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Brass

Perc.

Harp

Piano

Sva

VI. 1

a

b

Vn. 2

a

b

Va.

a

Vc.

b

D. B.

**K**

97

Picc. *mp*

Fl. 1

Ob. 1 *mp*

Ob. 2 *mp* *mf*

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

Cl. 2 *mp* *mf*

A. Sax. *mp*

Bn. 1 *mp* *mf* *mp* *mf*

Bn. 2 *mp* *mf* *mp* *mf*

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp **Bb** **Db, Gb** *f*

Piano

Vn. 1 *p* *f* *pizz. >*

Vn. 2 *p* *pizz. unis. >* *f*

Va. *div. p* *p* *pizz. >* *f* *pizz. >* *f*

Vc. *p* *pizz. >* *f*

D. B.

to Flute 2

Picc. *mp* *mf < f* *mp*

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

Ob. 1 *mf* *mf < f* *mf* *mp* *p*

Ob. 2 *mf* *mf < f* *mf*

Cl. 1 *mf* *mp < mf* *mf < f* *mp* *p*

Cl. 2 *p < mp* *mp < mf*

A. Sax. *p* *mf*

Bn. 1

Bn. 2

Brass

Glock.

Vib. *mp*

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

103 **I**  $\text{♩} = \text{ca. } 66$  Tempo 1 (♩ = ca. 66) Maestoso

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f mp f mp f*

Ob. 2 *f mp f mp (f) (f)*

Cl. 1 *f (f)*

Cl. 2 *f (f)*

A. Sax. *mf p mf mf p mf*

Bn. 1 *f*

Bn. 2 *f*

Hn. 1 *f mp mf*

Hn. 2 *f mp mf*

Tpt. *f mp*

Tbn. *f mf mf mp*

Perc.

Harp

Piano *ff f*

Vn. 1 *arco mf*

Vn. 2 *arco f mp mf < f mf*

Va. *arco f mf < f mf f*

Vc. *arco f mf f mf f*

D. B. *f mf f mf f*

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

to English Horn

to Bass Clarinet

f

sord.

sord.

sord.

sord.

pizz. sord.

Musical score for page 30, rehearsal mark M. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Alto Saxophone, Bassoon 1 and 2, Horn 1 and 2, Trumpet, Trombone, Percussion, Harp, Piano, Violin 1 and 2, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with triplets and various dynamics such as *mf*, *p*, *mp*, *f*, and *sord.* (sordid). The score is arranged in a standard orchestral layout with multiple staves per instrument.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp

Piano

Vn. 1

Vn. 2

Va.

a

Vc.

b

D. B.

*mp* *f*

*f* *mf*

*mf* *f*

*mf* *f*

*mf* *f*

*p* *f*

*f* *dim.*

*f* *dim.*

*p* *f*

*f*

*f*

*p* *f*

con sord. div.

con sord. div.

con sord. div.

con sord.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp

Piano

8va

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*solo*  
*espr. e molto legato*

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

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*via sord.*

II.  
Molto adagio  
(stesso tempo)

119

Fl. 1 *p* *mf* to Picc.

Fl. 2 *p*

Ob. 1 *p* *mf*

E. Hn. *p*

Cl. 1

B. Cl.

A. Sax.

Bn. 1 *mp*

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp *mp* Ab

Piano *mp < mf* *mf* *mf > p* *p < mp* solo

Vn. 1 *mp* via sord. *p* pizz. put on mute

Vn. 2 via sord. pizz. *p* put on mute

Va. via sord. pizz. *p* put on mute

Vc. via sord. *p* pizz. *p* put on mute

D. B. pizz. *p*

Piano

Measures 123-126 of the piano part. Measure 123 starts with a piano (*p*) dynamic. The score shows a series of chords and melodic lines in both hands, with some notes tied across measures. Measure 126 ends with a double bar line.

Fl. 1  
Picc.

Ob. 1

E. Hn.

Cl. 1  
B. Cl.

A. Sax.

Bn. 2  
Bn. 1

Measures 127-126 for woodwinds and brass. The Flute 1 and Piccolo staves are mostly silent. The Oboe 1 and English Horn staves have notes in measure 126, marked *mf*. The Clarinet 1 and Bass Clarinet staves are silent. The Alto Saxophone, Bassoon 2, and Bassoon 1 staves are also silent.

Hn. 1

Hn. 2

Tpt.

Tbn.

Measures 127-126 for Horns, Trumpet, and Trombone. Horn 1 and Horn 2 have notes in measures 127-128, marked *p* and *mf*. The Trumpet and Trombone staves are silent.

Glock.

Vib.

Mar.

Measures 127-126 for Glockenspiel, Vibraphone, and Maracas. The Glockenspiel and Maracas staves are silent. The Vibraphone staff has notes in measure 126, marked *mf*, with the instruction *Capriccioso* above it.

Harp

Measures 127-126 for the Harp. The staff is silent throughout.

Piano

Measures 127-126 of the piano part. Measure 127 starts with a *mf* dynamic. The score features complex melodic lines and chords in both hands, with some notes tied across measures. Measure 126 ends with a double bar line.

Vn. 1

Vn. 2

Va.

Vc.

D. B.

Measures 127-126 for strings. The Violin 1, Violin 2, Viola, Violoncello, and Double Bass staves are silent throughout.

Picc.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mp*

*mf*

*f*

*p*

*mp*

*mp*

*mp*

*mf*

*mf*

*f*

*Capriccioso*

*Capriccioso*

*Capriccioso*

*Capriccioso*

*f*

*fp*

*fp*

div. con sord.

con sord.

Gh

Picc. *p*  
 Fl. 1 *p*  
 Ob. 1 *p*  
 E. Hn.  
 Cl. 1  
 B. Cl.  
 A. Sax.  
 Bn. 1  
 Bn. 2  
 Hn. 1  
 Hn. 2  
 Tpt.  
 Tbn.  
 Perc.  
 Harp  
 Piano *mf* *p* *delicato*  
 Vn. 1 a b  
 Vn. 2 a b *p*  
 Va. a b *p* *con sord.*  
 Vc.  
 D. B.

Picc. \_\_\_\_\_

Fl. 1 \_\_\_\_\_

Ob. 1 \_\_\_\_\_

E. Hrn \_\_\_\_\_

Cl. 1 \_\_\_\_\_

B. Cl. \_\_\_\_\_

A. Sax. \_\_\_\_\_

Bn. 1 \_\_\_\_\_

Bn. 2 \_\_\_\_\_

Brass \_\_\_\_\_

Perc. \_\_\_\_\_

Harp \_\_\_\_\_ D4, G#, A4

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

Picc. \_\_\_\_\_  
 Fl. 1 \_\_\_\_\_  
 Ob. 1 \_\_\_\_\_  
 E. Hrn. \_\_\_\_\_  
 Cl. 1 \_\_\_\_\_  
 B. Cl. \_\_\_\_\_  
 A. Sax. \_\_\_\_\_  
 Bn. 1 \_\_\_\_\_  
 Bn. 2 \_\_\_\_\_  
 Brass \_\_\_\_\_  
 Mar. \_\_\_\_\_  
 Harp \_\_\_\_\_  
 Piano \_\_\_\_\_  
 Vn. 1 a, b \_\_\_\_\_  
 Vn. 2 a, b \_\_\_\_\_  
 Va. a, b \_\_\_\_\_  
 Vc. a, b \_\_\_\_\_  
 D. B. a, b \_\_\_\_\_



Picc. Fl. 1  
Ob. 1 E. Hn.  
Cl. 1 B. Cl.  
A. Sax.  
Bn. 1 Bn. 2

Brass

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1 a b

Vn. 2 a b

Va. a b

Vc. a b

D. B. a b

D. B. a b

141

Winds

Brass

Vib.

Mar. *Soft sticks*  
*p* *mf* *p* *mp*

Harp *G#, A#, Bb*  
*f* *(f)*

Piano *mf* *mp* *p* *f* *mf*

Strings

143

Winds

Brass

Vib.

Mar. *mf* *mp*

Harp *mf* *Cb*

Piano *p cresc.*

Vn. 1 *senza sord.* *p*

Vn. 2 *senza sord.* *p*

Va.

Vc. a *senza sord.* *mp*

Vc. b *senza sord.* *p*

D. B. a *senza sord.* *p*

D. B. b *senza sord.* *p*

Picc. *mp*

Ob. 1 *mp*

Cl. 1 *mp*

A. Sax.

Bn. 1

Bn. 2

Hn. 1 *p*

Hn. 2 *p*

Tpt.

Tmb.

Mar. *mp* Hard sticks

Harp *f*

Piano *mf* *mp* *f* *Sva.* (loco) *3*

Vn. 1 *pp* *mp* *p*

a *pp* *p*

Vn. 2 *pp* *p*

b *pp* *p*

Va. *mf* *mp* *p* senza sord.

Vc. a *mf* *p*

b *mf* *p*

D. B. a *mf*

b *mf*

Q

This musical score page covers measures 147, 148, and 149. The instrumentation includes Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp, Piano, Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola 1 (Va. 1), Viola 2 (Va. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Measure 147 features dynamic markings of *p* (piano) and *mp* (mezzo-piano) across several instruments. The Bass Clarinet part includes a dynamic change to *p* with the instruction "to Clarinet". The Bassoon 1 part is marked *espr.* (espressivo) and *mf* (mezzo-forte). The Piano part starts with *mf*. The Violin 1 part begins with *mf*. The Viola 1 part is marked *mf*. The Violoncello 1 part is marked *mp*. The Double Bass part is marked *mp*.

Measure 148 continues the dynamics. The Oboe 1 part is marked *espr.* and *p*. The Bassoon 1 part is marked *mf*. The Bassoon 2 part is marked *p*. The Horn 1 and 2 parts are marked *mp*. The Piano part is marked *mp*. The Violin 1 part is marked *p*. The Violin 2 parts are marked *mf*. The Viola 1 and 2 parts are marked *mf*. The Violoncello 1 and 2 parts are marked *mp*. The Double Bass part is marked *mp*.

Measure 149 concludes the section with dynamic markings of *mf* and *mp*. The Oboe 1 part is marked *mf*. The Bassoon 1 part is marked *p*. The Horn 1 and 2 parts are marked *mp*. The Piano part is marked *p*. The Violin 1 part is marked *mp*. The Violin 2 parts are marked *mp*. The Viola 1 and 2 parts are marked *mp*. The Violoncello 1 and 2 parts are marked *mp*. The Double Bass part is marked *mp*.

The Harp part includes a chord list: C#, Eb, Gb, Ab, Bb.

44  
150

Picc. Fl. 1 Ob. 1 E. Hn. Cl. 1 Cl. 2 A. Sax. Bn. 1 Bn. 2 Hn. 1 Hn. 2 Tbn. Glock. Harp. Piano Vn. 1 Vn. 2 Va. a Va. b Vc. a Vc. b D. B.

*espr.* *mp* *f* *p* *mf* *p* *mf* *mp* *cresc.* *pizz.* *mf*

3 3 6

Detailed description: This is a page of an orchestral score, numbered 44 at the top left and 150 below it. The score is arranged in staves for various instruments: Piccolo, Flute 1, Oboe 1, English Horn, Clarinet 1, Clarinet 2, Alto Saxophone, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Glockenspiel, Harp, Piano, Violin 1, Violin 2, Viola a, Viola b, Violoncello a, Violoncello b, and Double Bass. The music is written in treble and bass clefs. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *f* (forte). Performance instructions include *espr.* (espressivo) and *pizz.* (pizzicato). There are also numerical markings like '3' and '6' above notes, likely indicating triplets or sixteenth-note groups. The music features a variety of note values, rests, and phrasing marks.

Picc.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*p*

*mf*

*mp*

*espr.*

*arco*

This page contains the musical score for measures 155 and 156. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sax.), Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp, Piano, Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.).

Measure 155 features a Piccolo part with a *mf* dynamic. Flute 1 plays a rapid sixteenth-note passage starting at *mp* and ending at *mf*. Oboe 1 has a rest in measure 155 and enters in measure 156 with a *p* dynamic. English Horn plays a melodic line starting at *mf*. Clarinet 1 and 2 have rests in measure 155 and enter in measure 156 with *mp* dynamics. Horn 1 and 2 play a sustained chord starting at *p cresc.* and moving to *mf* and *mp* respectively. Harp plays a complex arpeggiated figure starting at *f cresc.* and moving through *mp*, *mf*, and *f*. Piano plays a rhythmic accompaniment starting at *p* and moving through *mp*, *p*, *mf*, *mp*, and *mf*. Violin 1 and 2 play a melodic line starting at *mf* and moving to *f*. Viola and Violoncello play a sustained chord starting at *mf* and moving to *f*. Double Bass plays a sustained chord starting at *p* and moving to *f*.

Measure 156 continues the orchestration. Piccolo has a rest. Flute 1 has a rest. Oboe 1 plays a melodic line starting at *p* and moving to *mf*. English Horn has a rest. Clarinet 1 and 2 have rests. Horn 1 and 2 continue their sustained chord, moving to *mf* and *mp*. Harp has a rest. Piano continues its accompaniment. Violin 1 and 2 continue their melodic line. Viola and Violoncello continue their sustained chord, with Viola marked *pizz.* in measure 156. Double Bass continues its sustained chord.

Dynamic markings include *mf*, *mp*, *p*, *f*, *cresc.*, *pizz.*, and *f*. Performance instructions include *Ch. Ab* and *F#* for the Harp.

157 **R**

Picc. Fl. 1 Ob. 1 E. Hn. Cl. 1 Cl. 2 A. Sax. Bn. 1 Bn. 2

Hn. 1 Hn. 2 Tpt. Tbn.

Perc. Harp

Piano

Vn. 1 Vn. 2 Va. Vc. D. B.

This page of a musical score, page 48, measures 159-160, features a symphony orchestra. The score is written in 3/4 time and includes the following parts:

- Picc.**: Piccolo flute, starting with a *p* dynamic.
- Fl. 1**: First flute, with dynamics *mf*, *p*, and *mf*.
- Ob. 1**: First oboe, with a *p* dynamic.
- E. Hn.**: English horn, with a *p* dynamic.
- Cl. 1**: First clarinet, with dynamics *p* and *mf*.
- Cl. 2**: Second clarinet, with dynamics *p* and *mf*.
- A. Sax.**: Alto saxophone, with a *p* dynamic.
- Bn. 1**: First bassoon, with dynamics *mf*, *mp*, and *mf*.
- Bn. 2**: Second bassoon, with dynamics *mf*, *mp*, and *mf*.
- Hn. 1**: First horn, with a *mp* dynamic.
- Hn. 2**: Second horn, with a *p* dynamic.
- Tpt.**: Trumpet, with a *p* dynamic.
- Tbn.**: Trombone, with a *p* dynamic.
- Perc.**: Percussion, with a *p* dynamic.
- Harp**: Harp, with a *mf* dynamic.
- Piano**: Piano, with dynamics *mf*, *mp*, *mf*, *mp*, *mf*, *p*, and *mf*.
- Vn. 1**: First violin, with dynamics *mf* and *mf*.
- Vn. 2**: Second violin, with dynamics *mp*, *mf*, *mf*, and *mp*.
- Va.**: Viola, with dynamics *mp*, *mf*, and *mf*.
- Vc.**: Violoncello, with dynamics *mp* and *mf*.
- D. B.**: Double bass, with a *mp* dynamic.

S

161

← ♩ = ♩ → (♩ = ca. 132)

Picc. —  
 Fl. 1 —  
 Ob. 1 *mf*  
 E. Hn. —  
 Cl. 1 —  
 Cl. 2 — *mp*  
 A. Sax. —  
 Bn. 1 *p mf* *mp*  
 Bn. 2 —  
 Hn. 1 —  
 Hn. 2 —  
 Tpt. —  
 Tbn. —  
 Perc. —  
 Harp — *f*  
 Piano *mp* *mf* *f* *mf*  
 Vn. 1 — *pizz.* *mf*  
 Vn. 2 a *pizz.* *mf*  
 Vn. 2 b *pizz.* *mf*  
 Va. *pizz.* *mf*  
 Vc. *pizz.* *mf*  
 D. B. *pizz.* *mp*

Picc. *f* *p*

Fl. 1 *f* *p*

Ob. 1 *mf* *f*

E. Hn. *mf* *f* *mf*

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

Cl. 2 *mf* *f* *mf* *p* to Bass Clarinet

A. Sax. *mp*

Bn. 1 *f*

Bn. 2 *mf* *f*

Brass

Vib. *mp*

Mar. Medium sticks *mp* *mf* *mp* *mp*

Harp A4, B4 *f*

Piano *f* *mf* *marcato*

Vn. 1 *f* *arco* *pp*

Vn. 2 *f* *arco* *pp*

Va.

Vc.

D. B.

167 **T**

Flute 1

A. Sax.

Hn. 1

Hn. 2

Trb.

Vib.

Piano

170

Fl. 1

A. Sax.

Piano

173

Picc.

Fl. 1

Ob.

A. Sax.

Piano

176

Picc. *f* *mp* *p*

Fl. 1

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

A. Sax. *mp* *mf* *p*

Piano *mf* *f* *mp* *mf* *mp*

179

Picc. *mp* *p*

Fl. 1 *p* *mf*

Ob. *p* *mp* *mf*

E. Hn. *mp* *mf*

A. Sax. *mp* *p*

Glock. *mf*

Vib. *f*

Mar. *f* *mp*

Harp *f* *mf*

Piano *mp* *(loco)* *f* *sva*

Vn. 2 *p*

C#, D#, Fb, G#

Soft sticks

**U**  
182 (♩ = ca. 66)

Picc.

Fl. 1  
*mp* < *mf* *espr.*

Ob. 1  
*mf*

E. Hn.

Cl. 1  
*mf*

B. Cl. *mf* to B♭ Clarinet

A. Sax.  
*mp*

Bn. 1  
*mf*

Bn. 2

Brass

Vib.  
*p*

Mar.  
*p* *mp*

Harp  
D♯, E♭, F♭, A♯ *mf* D♯, A♯ *mp f sub.*

Piano  
(♩ = ca. 66)  
*mp* < *mf* *mf* <

Vn. 1 *p* *mp*

Vn. 2 *p* *mp*

a. *p* *mp*

b. *p* *mp*

Vc.

D. B.

Glock. *mf* *mp*

Vibes. *mp* Hard sticks *mp*

Mar. *mp*

Harp *mf* Cl, Eb, Fb, Gb

Piano *f* *mp* *mp* *mf* *mf*

Vn. 1 *mf* *mf*

Vn. 2 *mf* *mp* *mf*

Va. *mp* *mf*

Vib. *mf*

Mar. Medium sticks *mp* *mp* *mf*

Harp *f* *f*

Piano *mf* *mp* *mf* *f*

Vn. 1 *p*

Vn. 2 *p*

Va. *mp* *mp*

190

Picc.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

Cl. 2

A. Sax.

Bn. 1  
Bn. 2

Brass

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.  
a.  
b.

Vc.  
a.  
b.

D. B.

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

*mf* < *f*, *f* < *mf*, *f* < *mf*, *f* < *mf*

E4, Gb, Bb

Picc. *mf mp*

Fl. 1 *mf mp mf*

Ob. 1 *f espr.*

E. Hrn. *f*

Cl. 1 *f*

Cl. 2 *f*

A. Sax. *mp mf p mf f*

Bn. 1 *f > mp mf > mf p mf mp*

Bn. 2 *f > mp mf < mf p mf mp*

Hn. 1 *mp mf f p mp*

Hn. 2 *mp mf f p mp*

Tpt. *mp mf f > mf p*

Tbn. *mp mf < f > mf p mp*

Mar. *mf mp mf p mf*

Harp

Piano *f mp mp*

Vn. 1 *mf f*

Vn. 2 *mf f*

Va. a *f > mp mf f p*

Va. b *f > mp mf f p*

Vc. a *mf f > mp mf f p*

Vc. b *mf f > mp mf f p*

D. B. *mf*

Picc.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Mar.

Harp.

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mf*

*(mf)*

*mp*

*p*

*f*

This page of a musical score, numbered 58 and 199, features a variety of instruments. The Piccolo part begins with a melodic line in the second measure, marked *mf*, and continues with a more complex figure in the fourth measure, marked *mp* and *f*. The Flute 1 part has a single note in the second measure marked *(mf)*. The Clarinet 1 part has a melodic line in the second measure marked *mf*. The Bassoon 2 part has a melodic line in the fourth measure marked *mp* and *mf*. The Piano part has a melodic line in the fourth measure marked *mf*. The Violin 1 part has a melodic line in the second measure marked *mf* and in the fourth measure marked *f*. The Violin 2 part has a melodic line in the second measure marked *mf* and in the fourth measure marked *f*. The Viola part has a melodic line in the second measure marked *mf* and in the fourth measure marked *mf*. The Violoncello part has a melodic line in the second measure marked *mf* and in the fourth measure marked *mf*. The Double Bass part has a melodic line in the second measure marked *mf* and in the fourth measure marked *mf* and *f*. The Double Bass part also includes the instruction *pizz.* in the second measure and *arco* in the fourth measure. The score is written in a standard orchestral format with multiple staves for each instrument.

203 to Flute 2 ← ♩ = ♩ → (♩ = ca. 66)

Picc. *p*

Fl. 1 *mf* → *p*

Ob. 1 *mf* → *f* → *p*

E. Hrn. *f* → *p*

Cl. 1 *mf* → *f*

Cl. 2 *mf* → *f* to Bass Clarinet

A. Sax.

Bn. 1 *f*

Bn. 2

Brass

Vib. *f*

Mar. *f*

Harp Harp D#, G#, B# *f*

Piano *f* → *mf* → *f* → *ff*

a *f* pizz.

Vn. 1 *f* pizz.

b *f* (arco)

a *f* (arco)

Vn. 2 *f* (arco)

b *f* (arco)

Va. *f* pizz.

Vc. *f* pizz.

D. B. *ff* *mf*

III.

Molto adagio (stesso tempo)

B. Dr. *p*

Piano *mp*

211

B. Dr. *p*

Piano

Vc. *div. pizz. mp* (pizz.) *unis. arco mp* *p* *pizz.*

D. B. *arco p* *pizz. mp* *mp* *p*

215

Fl. 1 *mf*

A. Sax. *mf*

Bn. 1 *mf* *p*

Bn. 2 *mf*

Hn. 1 *p* *mf* *mf* *p* *p*

Hn. 2 *p* *mf* *mf*

Tpt. *con sord.* *mf* *p* *via sord.*

Tbn. *mp* *mf* *mp*

B. Dr. *p*

Piano *p* *mp* *mf*

Vc.

D. B.

219 X

Fl. 1

Bn. 1 *mp* *mf*

Bn. 2

Hn. 1 *mp* *mf*

Hn. 2 *p* *mf*

Piano *mp* *mf*

Va. *mp*

Vc. *p*

D. B. *f*

223 espr.

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

B. Cl. *mp* *mf*

Hn. 1 *mf*

Hn. 2

Piano *f non troppo*

Vn. 1 *mf* *f* *p*

Vn. 2 *mf* *f* *p*

Va. *mf*

Vc. b *f* *mf*

Vc. a *f* *mf*

D. B.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
B. Cl.  
A. Sax.  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt.  
Tbn.  
Perc.  
Harp  
Piano  
Vn. 1  
Vn. 2  
Va.  
Vc.  
D. B.

*f*  
*mp*  
*mf*  
*p*  
*f*  
*mp*  
*mf*  
*mf*  
*f*  
*p*  
*f*  
*p*  
*f*  
*arco*  
*f*  
*p*  
*mf*

231

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp

Piano

a.

Vn. 1

b.

Vn. 2

a.

b.

Va.

Vc.

D. B.

*p* *mf* *mp* *mf* *p* *mf* *mf* *mf* *mf* *mp* *mf* *mp* *(mp)*

Fl. 1

Fl. 2

Ob. 1  
*p*

Ob. 2  
*p*  
to English Horn

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Vib.  
*p*

Harp

Piano  
*mf*  
*sost.*  
*mp*  
*mp*  
\*

Vn. 1 a  
*p*

Vn. 1 b  
*p*

Vn. 2 a  
*p*

Vn. 2 b  
*p*

Va.

Vc.

D. B.  
*mp*  
*mp*

Detailed description: This is a page of a musical score, page 64, numbered 235. It features a full orchestral ensemble and a piano. The woodwinds (Flutes 1 and 2, Oboes 1 and 2, Clarinet 1, Bass Clarinet, Alto Saxophone, Bassoons 1 and 2, Horns 1 and 2, Trumpets, Trombones, and Vibraphone) are mostly silent, with some notes in measures 65 and 66. The strings (Violins 1 and 2, Violas, Violas, and Double Basses) play a sustained, rhythmic accompaniment. The piano part is highly active, featuring complex rhythmic patterns and dynamic markings such as *mf*, *sost.*, and *mp*. A rehearsal mark is indicated by a square box with the number 235 in the top left corner. The score is written in standard musical notation with various clefs and dynamic markings.

Fl. 1 *mf* *p* to Picc.

Fl. 2 *mf* *p*

Ob. 1

E. Hrn. *p*

Cl. 1

B. Cl.

A. Sax.

Bn. 1 *mp* *mf*

Bn. 2

Hn. 1 *mf* *p* *mp* *mf*

Hn. 2 *mf* *p* *mp* *mf*

Tpt.

Tbn. *mf* *p* *mp* *mf*

Glock.

Vib. *mf* *mp*

Mar. *p* *mf* *mf* *mf* *p* *mf*

Harp *f* C#

Piano *mf* *mp* *p* *mf* *f* *mf* *Svu* ..... (loco) (loco)

(sost.)

Vn. 1 *pizz.*

Vn. 2 *pizz.*

Va. *pizz.*

Vc. *pizz.*

D. B. *pizz.*

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

This page of a musical score, numbered 245, features a 24-measure section in 2/4 time. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Fl. 1, Fl. 2, Ob. 1, E. Hn., Cl. 1, B. Cl., A. Sax., Bn. 1, Bn. 2, Hn. 1, Hn. 2, Tpt., Tbn., Glock., Vib., Mar., Harp, Piano, Vn. 1, Vn. 2, Va., Vc., and D. B. The woodwind and brass sections are mostly silent, indicated by a horizontal line with a fermata. The Maracas (Mar.) part has a short melodic phrase in measures 245-246, marked *mf*. The Harp part is also silent. The Piano part is the most active, featuring a complex melodic line with various dynamics including *mf*, *mp*, *f*, and *mf*. The string section (Vn. 1, Vn. 2, Va., Vc., D. B.) plays a sustained harmonic accompaniment, starting on a whole note in measure 245 and moving to a half note in measure 246, with dynamics ranging from *p* to *mf* and *mp*. The Vibraphone (Vib.) part has a single note in measure 247, marked *mf*. The score concludes in measure 247.

This page of a musical score, numbered 68 and marked with a boxed 'Z' at measure 247, features a variety of instruments. The woodwind section includes Flutes 1 and 2, Oboe 1, English Horn, Clarinets 1 and 2, Bass Clarinet, Alto Saxophone, Bassoons 1 and 2, Horns 1 and 2, Trumpets, and Trombones. The percussion section includes Glockenspiel, Vibraphone, and Maracas. The strings consist of Violins 1 and 2, Viola, Violoncello, and Double Bass. The keyboard section includes Harp and Piano. The score is divided into three measures. Measure 247 shows the beginning of the piece with various dynamics like *mf* and *mp*. Measure 248 features a key signature change to one flat and a time signature change to 2/4. Measure 249 continues in 2/4 time with dynamics such as *f* and *p*. The notation includes complex rhythmic patterns, slurs, and dynamic markings throughout.

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

E. Hn.

Cl. 1 *mf*

B. Cl. *mp* *mf* *p*

A. Sax. *p* *mp* *mf* *p*

Bn. 1 *p*

Bn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. *p*

Tbn. *p*

Glock. *mf* *p*

Vib. *mp*

Mar.

Harp [D4] [Gb] *ff*

Piano *f* *mp* *f* *mf* *f*

Vn. 1 *mf* *mf*

Vn. 2 *mf* *mf*

Va. *p* *mf* *mf*

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

D. B. *p* *mf* *mf*

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Vib.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*f*

*f*

*f*

*f*

*mf*

*delicato*

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

*p*

*p*

*p*

*p*

*p*





261

Fl. 1 *mf* *p*

Fl. 2

Ob. 1 *p*

E. Hn. *p*

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Vib.

Mar. *mf* *f* *p*

Harp *f* C# D#

Piano *f* *ff* *p* *mf* *mp*

Vn. 1 *p* *arco* *mf* *p*

Vn. 2 *p* *arco* *mf* *p*

Va. *mf* *p*

Detailed description: This page of a musical score, numbered 261, features a variety of instruments. The woodwinds (Flutes 1 & 2, Oboe 1, Horns 1 & 2, Clarinets 1 & Bass, Bassoons 1 & 2, Trumpets, and Trombones) are mostly silent, with some woodwinds playing short phrases in the second measure. The strings (Violins 1 & 2, Viola) play a melodic line starting in the second measure, with dynamic markings of *p*, *mf*, and *p*. The Piano part is highly active, starting with a *f* dynamic and moving through *ff*, *p*, *mf*, and *mp*. The Harp plays a *f* dynamic chord. The Maracas play a rhythmic pattern with dynamics *mf*, *f*, and *p*. The Vibraphone plays a melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1  
Fl. 2  
Ob. 1  
E. Hrn.  
Cl. 1  
B. Cl.  
A. Sax.  
Bn. 1  
Bn. 2

Brass

Glock.  
Vib.  
Mar.

Harp

Piano

Vn. 1  
Vn. 2  
Va. a  
Va. b  
Vc. a  
Vc. b  
D. B.

265

Fl. 1 *p*

Fl. 2

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf* *f*

Tpt.

Tbn.

Perc.

Harp Eb, Gb

Piano *mp* *f* *mf*

Vn. 1 *p* *arco* *mf*

Vn. 2 *arco* *p* *mf*

Va. (pizz.) *mf*

Vc. *arco* *p* *mf*

D. B.

← ♩ → ← ♩ = ♩ →



270

Fl. 1

Fl. 2

Ob. 1

E. Hrn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Brass

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*mf* *f* *p*

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

*f* *mf*

*p*

*p*

*p*

*p*

*Db, G#* *Cb*

*Sva* *(loco)* *(loco)* *Sva*

*arco molto espr.* *f* *pizz.* *ff* *pizz.* *ff*

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

*ff*

Picc. *p*  
 Fl. 1  
 Ob. 1 *mf* *mf*  
 E. Hrn.  
 Cl. 1 *mf* *mf*  
 B. Cl.  
 A. Sax.  
 Bn. 1 *mf*  
 Bn. 2 *mf*  
 Brass  
 Glock.  
 Harp  
 Piano *f* *f* *sva*  
 Vn. 1 *f* *pizz.* *arco* *mp*  
 Vn. 2 *f* *pizz.* *arco* *mp*  
 Va. *f* *pizz.*  
 Vc. *f* *pizz.* *arco* *mp*  
 D. B. *f* *pizz.* *mp*  
*f < ff*

276

Picc.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Brass

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va. a

Va. b

Vc. a

Vc. b

D. B.

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

*pizz.* *arco*

*loco* *Sua...*

Gb Bb C4, D4, A4, B4

Picc. *p* *mf*  
 Fl. 1 *p* *mf*  
 Ob. 1 *p* *mp*  
 E. Hn. *p* *mf* *mp*  
 Cl. 1 *p* *mf* *mp*  
 B. Cl. *p* *mf* *mp*  
 A. Sax. *p* *mf* *mp*  
 Bn. 1 *p* *mf* *mp*  
 Bn. 2 *p* *mf* *mp*  
 Hn. 1  
 Hn. 2  
 Tpt.  
 Tbn.  
 Mar. *mf* *mp*  
 Harp  
 Piano *mf* *f*  
 Vn. 1 *p* *mf* *mp*  
 Vn. 2 *p* *mf* *mp*  
 Va. *p* *mf*  
 Vc. *p* *mf*  
 D. B.

282

Picc. *p*

Fl. 1 *f* *p*

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Hn. 1 *p cresc. poco a poco*

Hn. 2 *p cresc. poco a poco*

Tpt.

Tbn.

Mar. *f non troppo* *mp* *mf*

Harp *f* [E<sub>4</sub>] [F<sub>4</sub>, G<sub>4</sub>, B<sub>4</sub>]

Piano

Vn. 1 *cresc. poco a poco*

Vn. 2 *cresc. poco a poco*

Va.

Vc.

D. B. *mp* *cresc.*

Picc. Fl. 1 Ob. 1 E. Hn. Cl. 1 B. Cl. A. Sax. Bn. 1 Bn. 2 Hn. 1 Hn. 2 Tpt. Tbn. Perc. Harp Piano Vn. 1 Vn. 2 Va. Vc. D. B.

*Sua.....*  
*(loco)*  
*mp*  
*mf*  
*mf*  
*p*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*fp cresc.*  
*pizz.*  
*f non troppo*

Detailed description: This is a page of a musical score, page 82, measures 285-287. The score is for a full orchestra and piano. The instruments listed on the left are Piccolo, Flute 1, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, Alto Saxophone, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet, Trombone, Percussion, Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The piano part begins with a melodic line marked *Sua.....* and *(loco)*. The woodwinds and strings have various parts, with dynamic markings such as *mf*, *p*, *mp*, *fp cresc.*, and *f non troppo*. The double bass part has a *pizz.* marking. The score is divided into three measures.

288

to Flute 2

← ♩ = ♩ → (♩ = ca. 66)

Picc. *mf*

Fl. 1 *mf*

Ob. 1

E. Hn. *mf* *f* *p*

Cl. 1 *cresc.* *f* *p*

B. Cl.

A. Sax. *mp* *mf* *f* *p*

Bn. 1 *f* *p*

Bn. 2 *f* *p*

Hn. 1 *mf* *p* *cresc.* *f* *p*

Hn. 2 *mf* *p* *cresc.* *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Perc.

Harp

Cadenza

← ♩ = ♩ → (♩ = ca. 66)

Piano *(cresc.)* *ff* *f* *(loco)* *mf* *mp*

Vn. 1 *mf* *f*

Vn. 2 *mf* *f*

Va. *cresc.* *f*

Vc. *mf* *f*

D. B. *mf cresc.* *f* *mf*

Piano

D. B.

Musical score for measures 292-294. The piano part features a complex texture with triplets and dynamic markings. The double bass part is mostly rests.

Piano

Musical score for measures 295-296. The piano part has a dense texture with many notes. The double bass part has some activity with dynamic markings.

Piano

Musical score for measures 297-298. The piano part continues with complex textures. The double bass part has some activity.

Piano

Musical score for measures 299-300. The piano part features a lot of sixteenth notes. The double bass part has some activity.

Piano

Musical score for measures 300-301. The piano part has a lot of sixteenth notes. The double bass part has some activity.

Piano

Musical score for measures 302-303. The piano part has a lot of sixteenth notes. The double bass part has some activity.

Piano

Musical score for measures 304-305. The piano part has a lot of sixteenth notes. The double bass part has some activity.

306 *diva* *(loco)*

Piano *p* *f* *mp* *f* *(mp)* *mp* *cresc.*

a. *mf*

b. *mf*

308

Winds

Brass

Perc.

Harp

Piano *mp* *mf* *f* *mp* *cresc.* *sf* *f*

Vn. 1

Vn. 2

a. *mf*

b. *mf*

Vc.

a. *f* *mp* *fp* *cresc.*

b. *f* *mp* *fp* *cresc.*



313

Winds

Brass

Glock.

Vib.

Mar.

Harp

Piano

Strings

315

Winds

Brass

Perc.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

Winds

Brass

Perc.

Harp

Piano

(♩ = ca. 132)

Vn. 1

Vn. 2

Va. a

Va. b

Vc.

D. B.

senza sord.

*mp*

*mf*

*mp*

*f*

*mf*

*f*

*mp*

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

Winds

Brass

Vib.

Mar.

Harp

*mp*

*mf*

*mf*

*mf*

Piano

*f*

(loco)

*mf*

*f*

*mf*

*f*

*mf*

*f*

Vn. 1

Vn. 2

Va. a

Va. b

D. B.

*p*

*p*

*p*

*p*



328

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

E. Hn. *mf*

Cl. 1 *mp* *mf*

Cl. 2 to Bass Clarinet

A. Sax.

Bn. 1 *mp* *mf*

Bn. 2 *mp* *mf*

Brass

Vib. *f*

Mar. *f*

Harp

Piano *mf* *f* *f* *f*

Vn. 1 *f*

Vn. 2

Va. *mf* *f*

a. *mf* *f*

Vc. *mf* *f*

b. *mf* *f*

D. B. *mf* *f*

331

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

B. Cl.

A. Sax.

Bn. 1

Bn. 2

Brass

Mar.

Harp

Piano

Vn. 1

a

Vn. 2

b

Va.

Vc.

D. B.

Fl. 1  
 Fl. 2  
 Ob. 1  
 E. Hn.  
 Cl. 1  
 B. Cl.  
 A. Sax.  
 Bn. 1  
 Bn. 2  
 Hn. 1  
 Hn. 2  
 Tpt.  
 Tbn.  
 Vib.  
 Mar.  
 Harp  
 Piano  
 Vn. 1  
 Vn. 2  
 Va.  
 Vc.  
 D. B.

Dynamics: *mf*, *f*, *ff*, *p*  
 Articulation: accents, slurs, triplets

337

Fl. 1

Fl. 2 to Picc.

Ob. 1

E. Hn.

Cl. 1

B. Cl. to Clarinet 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Vib.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

D#, Eb, Ah

ff

f

Picc.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*ff*

*cresc.*

*f*

*cresc.*

*f cresc.*



Picc. *f* *ff*

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

Ob. 1 *f* *ff* *mp*

E. Hn. *f* *ff* to Oboe 2

Cl. 1 *ff* *mf* *mp* Cl. 1 *b*

A. Sax. *ff*

Bn. 1 *ff* *mf* *mp*

Bn. 2 *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. *ff*

Tmb. *ff*

Perc. *ff*

Harp *mf*

Piano *p*

Vn. 1 a *ff* *fff* pizz.

Vn. 1 b *ff* *fff* pizz.

Vn. 2 a *ff* *fff* pizz.

Vn. 2 b *ff* *fff* pizz.

Va. a *f* *ff* *fff* pizz.

Va. b *f* *ff* *fff* pizz.

Vc. a *ff* *fff* pizz.

Vc. b *ff* *fff* pizz.

D. B. a *f* *ff* *fff* pizz.

D. B. b *f* *ff* *fff* pizz.

*f* *ff* *fff*

350 K1

Picc. *mp*

Fl. 1 *mp*

Ob. 1 *mp*

Ob. 2

Cl. 1 *mp*

Cl. 2 *mf* *mp* *mp*

A. Sax.

Bn. 1 *mp*

Bn. 2 *mp*

Hn. 1

Hn. 2

Tpt.

Tbn.

Vib. Solo *mf*

Mar. *mp*

Harp *mf* *f* Db, Eb, Gb, Ab, Bb

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

Vn. 1 (pizz.) *mf* (pizz.) *f*

Vn. 2 (pizz.) *mf* (pizz.) *f*

Va. (pizz.) *mf* (pizz.) *f*

Vc. (pizz.) *mf*

D. B.

This page of a musical score, numbered 98 and 354, contains the following parts and markings:

- Picc.**: Piccolo flute, starting with a forte (*f*) dynamic.
- Fl. 1**: First flute, starting with a forte (*f*) dynamic.
- Ob. 1**: First oboe, starting with a forte (*f*) dynamic.
- Ob. 2**: Second oboe, starting with a forte (*f*) dynamic.
- Cl. 1**: First clarinet, starting with a forte (*f*) dynamic.
- Cl. 2**: Second clarinet, starting with a forte (*f*) dynamic.
- A. Sax.**: Alto saxophone, starting with a forte (*f*) dynamic.
- Bn. 1**: First bassoon, starting with a forte (*f*) dynamic.
- Bn. 2**: Second bassoon, starting with a forte (*f*) dynamic.
- Hn. 1**: First horn, starting with a forte (*f*) dynamic.
- Hn. 2**: Second horn, starting with a forte (*f*) dynamic.
- Tpt.**: Trumpet, starting with a forte (*f*) dynamic.
- Tbn.**: Trombone, starting with a forte (*f*) dynamic.
- Vib.**: Vibraphone, starting with a forte (*f*) dynamic.
- Harp**: Harp, starting with a forte (*f*) dynamic.
- Piano**: Piano, starting with a forte (*f*) dynamic.
- Vn. 1**: Violin I, starting with a forte (*f*) dynamic, marked *arco*.
- Vn. 2**: Violin II, starting with a forte (*f*) dynamic, marked *arco*.
- Va. a**: Viola I, starting with a forte (*f*) dynamic, marked *arco*.
- Va. b**: Viola II, starting with a forte (*f*) dynamic, marked *arco*.
- Vc.**: Violoncello, starting with a forte (*f*) dynamic, marked *arco*.
- D. B.**: Double bass, starting with a forte (*f*) dynamic, marked *arco*.

Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score features various musical notations such as slurs, accents, and dynamic hairpins.

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Glock.

Vib.

Mar.

Harp

Piano

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*Capriccioso*

*f*

*mf*

*mp*

*p*

*Sva,*

*(loco)*

*mp*

*p*

*mf*

*mp*

*p*