

...from the adventures of



# GIL BLAS

*A Symphony,  
fancifully based on the novel  
of Alain René LeSage*

By

**Ernesto Ferreri**

*Instrumentation*

3 Flutes  
(III dbls. Piccolo)  
3 Oboes  
(III dbls. English Horn)  
3 Clarinets in Bb  
(III dbls. Bass Clarinet)  
3 Bassoons  
(III dbls. Contrabassoon)

4 Horns in F  
3 Trumpets  
3 Trombones  
Tuba

Percussion  
Harp

Strings \*(Basses with C extensions)

# ...from the Adventures of Gil Blas

Ernesto Ferreri

[1]

## I. Allegro

3 Flutes

Oboe 1

Oboe 2,3

Bb Clar. 1

Bb Clar. 2,3

Bassoon 1,2.

Contrabassoon

2 Horns in F

2 Horns in F

3 Bb Trumpets

2 Trombones

Tuba

Percussion

Timpani

Harp

Violin I

Violin II

Viola

Cello

Basses

I. Allegro

ffz

[1]

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Vln. I

Vln. II

Vla.

Vlc.

[2]

*f*

≡

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Tpt.

[3]

a2

*mf*

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[3]

*f*

Fl. a3 [4] f

Ob. a3 f

Cl. a3 f

Bsn. f

Cbsn. f

Tpt. a3 [4] f

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[5]

ff > gliss.

ff > gliss.

ff >

ff >

Fl.

Ob.

Cl.

Bsn. a3 f

Hn.

Hn.

Tpt.

Tbn.

Vln. I a3 f

Vln. II a3 f

Vla.

Vlc. pizz. Ⓜ arco

D.B.

[6]

f

f

f

f

f

f

f

f

f

f

f

f

7

Fl. 3 chg. to Picc.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*tutti crescendo* . . .

*ff*

*a3*

*f*

*f*

*I*

*II.III.*

*f*

*ff*

*a2*

*f*

*f*

*f*

*ff*

*a2*

*f*

*a3*

*a2*

*f*

*f*

*f*

*Crash* *f*

*tutti crescendo* . . .

*f*

*f*

8

Ob.

Bsn.

Tpt.

Tambourine

Castanets

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*f*

*f*

*f*

*p* *tr*

*p* *tr*

*mp*

*pizz.*

*f*

*f*

*I*

*13*

*f*

*I*

*a2*

*3*

*3*

*3*

*3*

[9] still.

Picc.  
Cl.  
Hn.  
Tpt.  
Tbn.  
Perc.  
Harp  
[9] still.  
8<sup>va</sup>

Vln. I  
Vln. II  
Vla.  
Vlc.  
D.B.

Picc.  
Ob.  
Bsn.  
Perc.  
Harp  
Vln. I  
D.B.

piccolo chg. to fl. III  
Gong  
con sord.

[10] [11]

Fl.

Bsn.

Harp

Vln. I

Vln. II

Vla.

12

*a3*

*mp*

*pizz.*

*non div.*

*sfp*

*non div. pizz.*

*senza sord.*

*div.*

*div. a2*

*p*

*f*

*div. a3*

*p*

Cl.

Cl.

Tpt.

Vln. I

Vln. II

Vla.

I. Solo:

Muted

*sfp*

*div. a2\**

*f*

*mf*

*gliss.*

*sfp*

*N.B.* These *pizzicato* chords, which are used throughout the second and related themes, are to be divided *a2* wherever they occur. The *top and bottom notes* can be taken by the *1st desk*, the *middle note* by the *2nd*.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

13

*a3*

*f*

*a3*

*gliss.*

*f*

*p*

*sfp*

*sfp*

*sfp*

*f*

*f*

*f*

*pizz.*

*f*

*f*

*f*

*f*

*f*

*f*

*pizz.*

*f*

14

*somewhat impetuously*

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Snare

Bass Drum

Timp.

Harp

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vlc.

D.B.

14

*somewhat impetuously*

*non div.*

*arc*

*arc*

*arc*

*arc*

*arc*

*arc*

*arc*

*arc*

Fl. ff >   
 Ob. ff >   
 Cl. I. II. a<sup>3</sup>(h) tr (b) III. tr (b)   
 Cl. a<sup>2</sup> tr (h)   
 Bsn. ff >   
 Bsn. ff >   
 Cbsn. ff >   
 Hn. ff III.   
 Hn. IV. L.   
 Tpt. ff >   
 Tpt. II. ff >   
 Tbn. ff >   
 Tuba ff >   
 Perc. -   
 Timp. tr f >   
 Harp ff >   
 Vln. I ff >   
 Vln. I ff >   
 Vln. I ff >   
 Vln. II ff >   
 Vln. II ff >   
 Vln. II ff >   
 Vla. ff >   
 Vla. ff >   
 Vlc. ff >   
 Vlc. ff >   
 D.B. ff >

15

flutes: dynamic ff, trills, dynamics a<sup>3</sup>(h), a<sup>2</sup>, f  
 oboes: ff, trills, f  
 clarinets: dynamic ff, trills, dynamics a<sup>3</sup>(h), a<sup>2</sup>, f  
 bassoons: ff, ff, ff  
 bassoon: ff, ff, ff  
 cello: ff, ff, ff  
 bassoon: ff, ff, ff  
 horns: ff, ff, ff, ff, ff  
 trumpet: ff, ff, ff, ff, ff, ff  
 tuba: ff, ff, ff  
 timpani: -  
 harp: ff, ff  
 violin 1: ff, ff  
 violin 1: ff, ff  
 violin 1: ff, ff  
 violin 2: ff, ff  
 violin 2: ff, ff  
 violin 2: ff, ff  
 viola: ff, ff  
 viola: ff, ff  
 cello: ff, ff  
 double bass: ff, ff

Fl. 5 *FL. 3 chg. to Picc.*

Ob. 5

Cl. 5

Cl. f ff *tr*

Bsn. ff

Bsn. ff

Cbsn. ff a<sup>2</sup>

Hn. ff a<sup>2</sup>

Hn. ff a<sup>3</sup>

Tpt. ff *I. II.* Muted *sfp*

Tbn. ff

Tuba ff

Perc. *Susp. Cymb.*

Tim. ff *tr*

Harp gliss.

Vln. I ff gliss.

Vln. I ff gliss.

Vln. I ff pizz. gliss.

Vln. II ff

Vln. II ff

Vln. II ff pizz. f pizz. f pizz. f

Vla. ff *tr*

Vla. ff

Vlc. ff

Vlc. ff

D.B. ff

16 *subito piano*

16 *subito piano*

This page contains two systems of a musical score. The first system begins with木管乐器 (Flute 3 changing to Piccolo, Oboe, Clarinet) playing eighth-note patterns. The dynamic is ff. The second system begins with弦乐 (Violin I, Violin II, Viola, Cello, Double Bass) playing eighth-note patterns. The dynamic is ff. Various dynamics and performance instructions are scattered throughout both systems, including 'tr' (trill), 'Muted', and 'gliss.' (glissando). Measure numbers 16 are indicated at the end of each system.

Cl. 17

Tpt. *sfp* 17

Vln. I *sfp*

Vln. I gliss. gliss.

Vln. I *p*

Vln. II *f*

Tpt. G.P.

Vln. I *sfp*

Vln. I *sfp*

Vln. I *p*

Vln. I *f*

Vln. II *f*

Hn. IV.

Hn. *p*

Tpt. *sf* +

Tpt. *sf* +

Tpt. Open

Tpt. *mp*

Tbn. I. II.

Tbn. *mp*

Vla. div a 2 pizz.

Vlc. div a 2 pizz.

Vlc. *p*

D.B. *p*

Vlc. pizz.

Vlc. arco

D.B. *mf*

Tpt. 19 fugato di 'strumenti bassi'

Tbn. II.

Tbn. *ff*

Vlc. *ff*

D.B. *ff*

D.B. *mf*

D.B. *ff*

[20] mit. bisbigliare

Musical score for measures 20-21. The score includes parts for Cbsn., D.B., and D.B. Measure 20 starts with a rest followed by eighth-note patterns. Measure 21 begins with a crescendo in the bassoon part, followed by dynamic markings *f*, *dim.*, *f*, *dim.*, *cresc.*, *f*, *dim.*, *cresc.*, *f*, *dim.*, *f*, *dim.*, and *f*.

[21]

Musical score for measures 21-22. The score includes parts for Bsn., Cbsn., D.B., D.B., D.B., and D.B. Measure 21 continues with eighth-note patterns and dynamic markings. Measure 22 begins with a rest followed by eighth-note patterns, with dynamic markings *f*, *dim.*, *f*, *dim.*, *a2*, *sus. cymb.*, *p*, *Open*, *a2*, *f*, *pizz.*, and *f*.

[22]

Musical score for measures 22-23. The score includes parts for Hn., Hn., Tpt., Tbn., Crash, Perc., Bass Drum, Vlc., and D.B. Measure 22 continues with eighth-note patterns and dynamic markings. Measure 23 begins with a rest followed by eighth-note patterns, with dynamic markings *f*, *Castanets*, *mp*, *Tambourine*, *p*, *Open*, *a2*, *f*, *pizz.*, and *f*.

23

Bsn.      Hn.      Hn.      Tpt.      Tbn.      Perc.      Harp

*dim.*      *mp*      *L.*      *p*      *a2*      *sfp*      *Crash*

Vln. I      Vln. II      Vla.      Vlc.      D.B.

24

Picc.      Bsn.      Hn.      Hn.      Tpt.      Tbn.      Perc.      Harp

*a2*      *mp*      *I. II.*      *III.*      *pp*      *I.*      *Susp. Cymb.*      *Susp. Cymb.*

Vln. I      Vla.      Vlc.      D.B.

*pizz.*      *f*      *non div.*

*piccolo chg. to fl. III*

Ob. I. II. 25  
 Cl. I. II. Ob. 3 chg. to E.H.  
 Bsn.  
 Cbsn. E.H.  
 Hn. III. IV. pp  
 Tpt. mf  
 Perc. Gong  
 Harp mp  
 Vln. I IV.  
 Vln. II sf  
 Vla. div.  
 Vlc. f  
 D.B. ord.  
25  
f  
f

E.H. 26  
 Ob. E.H. chg. to Ob. 3  
 Cbsn. pp  
 Hn. I. II.  
 Hn. III.  
 Tbn. Muted a2 sf  
 Vla. div. pizz.  
 Vlc. non div. pizz.  
 D.B. sul pont. f

27

Hn. *p*

Tpt.

Tbn. *sf*

Vln. II

Vla.

Vlc. *p* *f arco*

D.B. *f*

*I. II.* *mf* *Open* *mf* *Open* *ff*

*tutti arco* *f*

28

*I.*

29

Cl. *mf*

Bsn.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f* *arcò*

D.B. *f*

*mp* *f* *div.a 2* *f portamento*

a2

Bsn. *f*

Cbsn. *f*

Tpt.

Vln. I *f*

Vln. II *f*

Vla.

Vlc. *f*

D.B. *f*

*sul G* *mf*

a3

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

30

I. III.  
II. IV. f

tutti

div. a 2

mf

f

a3

30

f

ff

31

ff

ff

a2

f

31

a2

f

a3

I. II.

Tbn.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

8va

tutti loco

tutti

f

32

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vlc.

D.B.

33

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

Harp

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Fl.                              34

Bsn.                              a2

Perc.                              Gong

Harp

Vln. I                              34

Vln. II

Vla.

Vlc.

D.B.

I. II.

*p*  *p* 

*p*  *p* 

Fl.                              a3

Cl.

Bsn.

Cbsn.

Tpt.

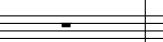
Harp

Vln. I                              I. Solo:

Vln. II

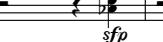
Vla.

D.B.

*p*  *pp* 

*f*

*Muted*

*sfp* 

*senza sord. div.*

*pizz.*

*f*  *p* 

*Solo:*

*pizz.*

*pizz.*

*mf*

*pizz.*

Ob.

Cl.

Cl.

Tpt.

Vln. I

Vln. II

D.B.

a3

*gliss.*

*gliss.*

*f*

*sf*

*gliss.*

*sf*

*sf*

*36*

*36*

*mf*

*arcò*

*mp*

Fl. *v*  
 Ob.  
 Cl.  
 Bsn.  
 Cbsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Vln. I *tutti f arco*  
 Vln. II *p arco > gliss.*  
 Vla.  
 Vlc.  
 D.B.  
  
 Fl. *mp*  
 Ob. *L. II. p*  
 Cl. *f*  
 Bsn.  
 Cbsn.  
 Hn. *Muted f*  
 Tpt. *sfp sfp*  
  
 Vln. I *tutti pizz. cresc. f*  
 Vln. II *mp cresc. f*  
 Vla. *mp cresc. f*  
 Vlc. *mp cresc. f*  
 D.B. *mp cresc. f*

37

Fl. *a3 f*  
 Ob. *II. p*  
 Cl. *p*  
 Bsn. *a2 p*  
 Cbsn. *mp*  
 Hn. *I. Open III. + sf*  
 Tpt. *I. Muted f Muted II. Open*  
 Tbn. *sfp*  
 Vln. I *tutti f arco*  
 Vln. II *p arco > gliss. > gliss.*  
 Vla. *f > gliss. > gliss.*  
 Vlc. *div. pizz. mf p non div.*  
 D.B. *f mp > gliss. mp*

37 Solo: *mp pizz. 3 sf*

38

Fl. *mp*  
 Ob. *L. II. p*  
 Cl. *a3 f*  
 Bsn.  
 Cbsn.  
 Hn. *I. Muted f*  
 Tpt. *sfp sfp*  
  
 Vln. I *tutti pizz. cresc. f*  
 Vln. II *mp cresc. f*  
 Vla. *mp cresc. f*  
 Vlc. *mp cresc. f*  
 D.B. *mp cresc. f*

38

Fl. *p*  
 Ob.  
 Cl.  
 Bsn. I. *p*  
 Cbsn. I. *p*  
 Hn. II. *p*  
 Tpt. I. *leggiero* II. *a2*  
 Vln. I *p*  
 Vln. II *f*  
 Vla. *f*  
 Vlc. *f*  
 D.B. *f*

Fl. *a3*  
 Ob. *mf*  
 Cl. *a3*  
 Bsn. *a2*  
 Tpt. *sf* *sf* *sf* *sf*  
 Susp. Cymb. *mf*  
 Perc. *Snare* *mp*  
 Bass Drum *39*  
 Vln. I  
 Vln. II *f*  
 Vla. *f* *arc*  
 Vlc. *f*  
 Vlc. *pizz.*  
 D.B. *f*

40

Fl. Ob. Cl. Cl. Bsn. Cbsn. Hn. Hn. Tpt. Tbn. Tuba Perc. Timp.

III. IV. f a3 a2 II. III. I. a2 a3

Harp

Vln. I Vln. I Vln. I Vln. II Vln. II Vln. II Vla. Vlc. D.B.

ff arco f arco arco f

gliss.

Fl. v  
 Ob. v  
 Cl. v  
 Bsn. v  
 Bsn. v  
 Cbsn. v  
 Hn. f a2  
 Hn. v ffz ffz  
 Tpt. f a2 Muted a3  
 Tbn. a2 f Muted  
 Tuba f ffz ffz  
 Perc. Susp. Cymb. Snare Bass Drum f ff Gong  
 Timp. v  
 Harp ff v  
v v v v v v v  
 Vln. I ff 41 ff ff ff ff ff  
 Vln. I ff ff ff ff ff ff ff  
 Vln. I ff 5 5 5 5 5 5 5  
 Vln. II ff ff ff ff ff ff ff ff  
 Vln. II ff 5 5 5 5 5 5 5  
 Vla. ff ff ff ff ff ff ff ff  
 Vla. ff ff ff ff ff ff ff ff  
 Vlc. ff ff ff ff ff ff ff ff  
 Vlc. ff ff ff ff ff ff ff ff  
 D.B. ff ff ff ff ff ff ff ff

43 *w i l d !*

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln. I

Vln. I.

Vln. I.

Vln. II

Vln. II

Vla.

Vla.

Vlc.

Vlc.

D.B.

*w i l d !*

*f*

*f*

*f*

*f*

*f*

*f*

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

*Open*

*f*

*f*

*f*

*f*

*tr*

*mp*

*w i l d !*

*ff*

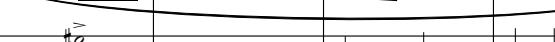
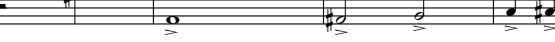
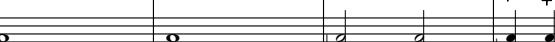
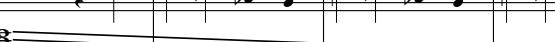
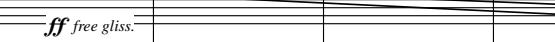
*ff*

*ff*

*ff*

*ff*

*ff free gliss.*

Picc. 
  
 Fl. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
 Bsn. 
  
 Cbsn. 
  
 Hn. 
  
 Hn. 
  
 Tpt. 
  
 Tbn. 
  
 Tuba 
  
 Perc. 
  
 Timp. 
  
  
 Vln. I 
  
 Vln. I 
  
 Vln. I 
  
 Vln. II 
  
 Vln. II 
  
 Vln. II 
  
 Vla. 
  
 Vla. 
  
 Vlc. 
  
 Vlc. 
  
 D.B. 

***ff*** 
  
***ff*** 
  
***a2*** 
  
***ff*** 
  
***a2*** 
  
***ff*** 
  
***a3*** 
  
***sffz*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff*** 
  
***ff free gliss.*** 
  
***ff free gliss.*** 
  
***ff free gliss.*** 
  
***ff free gliss.*** 
  
***ff free gliss.*** 
  
***ff free gliss.*** 
  
***ff*** 
  
***sffz*** 
  
***sffz*** 

Broader

Fl. III.      I. II.

Ob.      ff

Cl.      ff

Bsn.      ff a2

Cbsn.      ff

Hn.      ff

Hn.      ff

Tpt.      ff

Tbn.      ff

Tuba      ff

Gong

Perc.      ff

Crash

Gong

Bass Drum      f

Susp. Cymb.

Bass Drum      f

Snare

Harp

Vln. I.      ff

Vln. I.      ff

Vln. II.      ff

Vln. II.      ff

Vln. II.      ff

Vla.      ff free gliss.

Vla.      ff

Vlc.      ff

D.B.      ff

45 Broader

Fl. Ob. Cl. Cl. III. Bsn. Cbsn. Hn. Hn. Tpt. Tbn. Tuba Perc. Harp Vln. I Vln. I Vln. II Vln. II Vla. Vla. Vlc. D.B.

*r i t e n .*

46 Allargando

a2 I. II. III. I. II. III. (tr) ff a2 II. III. I. a2

f f ff rit en .

46 Allargando

gliss. non div.

a c c e l .

Fl. 47 ff a3

Ob. ff

Cl. ff

Cl. ff

Bsn. ff

Cbsn. ff

Hn. ff +

Hn. a3

Tpt. ff

Tbn. ff

Tuba

Perc.

Timp. sfp

Harp ff

Vln. I 47 ff

Vln. I ff

Vln. I ff

Vln. II ff

Vln. II ff

Vla. ff non div.

Vla. ff

Vlc. ff

D.B. ff

Allegro (Tempo Primo) 

48



This musical score page shows measures 48 through the end of a section. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Double Bassoon, Bassoon, Horn (a2), Horn (a3), Trombone (Tpt.), Trombone (Tbn.), Tuba, Percussion (Perc.), Timpani (Timp.), and Harp. The music features dynamic markings such as *ff*, *sffz*, *ffff*, *Crash*, *R.S.*, *tr*, and *gliss.*. The harp part includes a series of glissandos. The section concludes with a tutti dynamic and a final measure ending on a forte dynamic.

48 Allegro (Tempo Primo) 


This continuation of the musical score starts at measure 48. The instrumentation remains the same: Violin I, Violin II, Viola, Cello, Double Bass, and Percussion. The section begins with *fff* dynamics for the strings. It leads into a solo section for the strings, followed by a tutti section. The strings play sustained notes with *ffff* dynamics, punctuated by *gliss.* markings. The section ends with a final tutti dynamic.

Fl.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Harp

Vln. I

Vln. II

Vla.

Vla.

Vlc.

Vlc.

D.B.

## II. scherzo / musette

Moderato.

Flutes      a3      *dolciss.* I.      *poco rit. . . .* [1] *a tempo.*

Oboe      *pp*

Clarinets      I.      II.      *pp*

Bassoon      *pp*

Percussion      *pp*

Moderato.

Violin I      *pp*

Violin II      *pp*

Viola      *pp* pizz.

Cello      *pp* *p* pizz.

Basses      *pp*

**Fl.**      *pp*      1. *poco rit. . . .*      2. *poco rit. . . .*      *a tempo.*      a3

**Ob.**      *pp*

**Cl.**      I.      *p*

**Bsn.**

**Hn.**      I. Solo:      *p*      *mp*

**Perc.**      *p*

**Harp**      *p*

**Vln. I**      1. *poco rit. . . .*      2. *poco rit. . . .*      *a tempo.*      *dolciss.*

**Vla.**

**Vlc.**      arco      *p*

**D.B.**

[2]

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn. I. II.

Harp

Vln. I

Vln. II

Vla.

Vlc.

D.B.

**III**

I. II.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

I. III.

Hn. II. IV.

Tpt. II.

Harp

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[3]

[4]

Fl. *a3*  
 Ob.  
 Cl.  
 Bsn. *a2*  
 Cbsn.  
 Hn. *I.*  
 Tpt.  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

*leggiero.*  
 Fl. 3 chg. to Picc.

5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*  
 5 | *p* | *p* | *p* | *mp* | *f* | *mp* | *f* | *non div.*

**marcato.**

Cl.  
 Bsn. *a2*  
 Cbsn.  
 Hn. *f*  
 Hn. *f*  
 Tpt. *f*  
 Tbn.  
 Tuba  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*  
 6 | *mp* | *f* | *mp* | *f* | *mp* | *f* | *mf* | *mf*

**marcato.**

*f* | *f*

*3 sul G.*

7

Cl.

Bsn.

Cbsn.

Tpt.

Tbn.

Vla.

Vlc.

D.B.

I. II. tr. (b) 8

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Susp. Cymb. Open Muted

Snare Muted

Bass Drum f N.B. On the side of the Bass Drum

pizz. 3

pizz. mf arco 3

f o mf fp fp fp (simile)

[9]

Cbsn. — — — —

Hn. — — — —

Tpt. I. II. — — — — a3

Tbn. — — — —

Tuba — — — —

Perc. — — — —

Harp — — — —

Vln. I — — — —

Vln. II — — — —

Vla. — — — — arco 3

Vlc. — — — —

D.B. — — — — fp fp fp f

**[10]**

3 3 3 3 3 3

f I. II. III. IV. 3 3 3 3 3 3

f f f f f f

sf sf sf sf sf sf

sharp.

C,D#,E,F#,G,A#,B

secco, non arpegg.

f f f

**[11]**

Ob. — — — —

Cl. — — — —

Bsn. — — — —

Cbsn. — — — —

Hn. I. III. — — — — 3 3

Hn. II. IV. — — — — sf 3 3 sf

Tpt. I. II. — — — — sf 3 3

Tbn. — — — — sf 3 3

Perc. — — — — sf 3 3

Harp — — — — C.D,E,F,G,A,B

Vln. I — — — —

Vln. II — — — —

Vla. — — — — arco

D.B. — — — — tr ~~~~ tr

**[11]** col legno

p pizz. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

arco 3 3 3 3 3 3 3 3

12

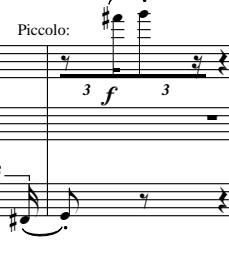
Fl.

Cl.

Cbsn.

Hn.

Perc.

Piccolo: 

13

Fl. *Picc chg. to Fl. 3*

Ob.

Cl.

Bsn.

Cbsn.

Hn. I.

Hn. II.

Hn. III.

Tpt.

Tbn.

Tuba

**Crash**

Perc.

**Bass Drum**

**Susp. Cymb.**

Timp.

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.



34

14

15

*poco rit. . .*

I. Solo:

Fl. *pp*

Ob.

Cl. *p*

Tpt. *p*

Perc. *p*

Vln. I

Vln. II *pizz.*

Vla. *p*

**16** *a tempo.*

*poco rit. . .*

**16** *a tempo.*

*poco rit. . .*

Fl.

Ob.

Cl. *p*

Bsn.

**17** *a tempo. commodo.*

I. Solo:

Hn.

Tpt.

Harp *mp*

**17** *a tempo. commodo.*

Solo Vln:

*poco rit. . .*

Vln. I *p*

Vln. II *pp* *arco*

Vla. *arco*

Vlc. *Sound on pitch*

D.B.

**17** *a tempo. commodo.*

*morendo*

*morendo*

*pizz.*

*p*

*rallentando. . . .      accel.      rall.      accel.      rall.      ritardando. . . .      molto*

Fl.

Ob. *a3* *p*

Cl. *a3* *dolciss.*

Bsn. *a2*

Cbsn.

Hn. *p*

Hn.

Tpt. *I.* *p*

Tbn. *a2* *p*

Tuba

Perc.

Timp.

Harp

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Measure 1: Flute eighth-note chords. Oboe eighth-note chords at dynamic *p*. Clarinet eighth-note chords at dynamic *a3*. Bassoon eighth-note chords at dynamic *a2*. Measure 2: Flute eighth-note chords. Oboe eighth-note chords at dynamic *p*, marked *dolciss.*. Clarinet eighth-note chords at dynamic *p*. Bassoon eighth-note chords at dynamic *p*. Measure 3: Flute eighth-note chords. Oboe eighth-note chords at dynamic *p*. Clarinet eighth-note chords at dynamic *pp*. Bassoon eighth-note chords at dynamic *fp*. Measure 4: Flute eighth-note chords. Oboe eighth-note chords at dynamic *pp*. Clarinet eighth-note chords at dynamic *fp*. Bassoon eighth-note chords at dynamic *pp*. Measure 5: Flute eighth-note chords. Oboe eighth-note chords at dynamic *pp*. Clarinet eighth-note chords at dynamic *pp*. Bassoon eighth-note chords at dynamic *pp*. Measure 6: Flute eighth-note chords. Oboe eighth-note chords at dynamic *pp*. Clarinet eighth-note chords at dynamic *pp*. Bassoon eighth-note chords at dynamic *pp*.

*rallentando. . . .      accel.      rall.      accel.      rall.      ritardando. . . .      molto*

Vln. I eighth-note chords. Vln. II eighth-note chords. Vla. eighth-note chords. Vlc. eighth-note chords. D.B. eighth-note chords.

*molto*

*a tempo.*

*poco rit. . .*

18

Musical score page 18. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Cello (Cbsn.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vlc.), Double Bass (D.B.), and Suspended Cymbal (Susp. Cymb.). The score consists of two systems of music. The first system starts with a dynamic of *sfp* in 3/4 time. It features entries from Bassoon (Bsn.) at *f*, Trombone (Tpt.) at *sfp*, Trombone (Tbn.) at *sfp*, and Percussion (Perc.) at *mp*. The second system begins with a dynamic of *f* in 3/4 time, followed by Harp entries at *f* and *mp*. The score concludes with a dynamic of *f* in 3/4 time, with entries from Violin I (Vln. I) and Violin II (Vln. II) at *sfp*, and Cello (Vlc.) and Double Bass (D.B.) at *mp*. The score ends with a dynamic of *mf* in 3/4 time, with entries from Violin I (Vln. I) and Violin II (Vln. II) at *mf*, and Cello (Vlc.) and Double Bass (D.B.) at *mf*.

19 *a tempo.*

I.II. *f*

Fl. III. *f*

Ob. III. *f*

Cl. III. *f*

Bsn. a2 *f*

Cbsn. *mp*

Hn. I. *p*

Hn. II. *f*

Tpt. I. *p*

Tbn. *molto*

Tuba *p*

Perc.  $\frac{3}{4}$  *p*

Harp  $\frac{3}{4}$

**leggiero.**

a3 *p*  $\frac{3}{8}$  3 3 3  $\frac{2}{8}$  molto *sf*

$\frac{3}{8}$  3 3  $\frac{2}{8}$  molto *sf*

**marcato.**

20

Vln. I Solo: *p*

Vln. II Solo: *p*

Vla. Solo: *arco*

Vlc. non div. *pizz.*

D.B. *p*

**leggiero.**

tutti  $\frac{3}{8}$  3 3  $\frac{2}{8}$  molto *sf*

tutti  $\frac{3}{8}$  3 3  $\frac{2}{8}$  molto *sf*

tutti  $\frac{3}{8}$  3 3  $\frac{2}{8}$  molto *sf*

**marcato.**

20

div. *sf*

tutti dim. e rit. . .

andantino espressivo

rit. . .

[21] I. Solo:

tutti dim. *tr* e rit. . . [21] andantino espressivo rit. . .

*Cello Solo: molto espress. e dolciss.*

*Tempo I, Bright.*

[22] a3

poco a poco rallentando

Fl. I. Solo:

Ob.

Cl.

Hn.

Perc.

Harp

Hold about 5 seconds attaca III

[22] *Tempo I, Bright.*

Vln. I

Vln. II

Vla.

D.B.

poco a poco rallentando *p* pizz. *p*

40

### III.

*Andantino\**  
*grazioso.*

Bb Cl. 1. *p* 2. *poco rit...* 3. *a tempo.*

Bsn. 1. *p* 2. *p* 3. *p*

Vln II. *p*

Vle. *p*

Celli *dolciss.* *pp*

Celli *pizz.* *p*



*poco rit...* [1] *a tempo.*

Bb Cl. *p*

Bsn. *p*

Vln. I *dolce* *p*

Vln. II. *p*

Vle. *p*

Vle. *dolce* *p*

Celli *dolce* *p*

Celli *p*

D.B. *p*

\*The tempo should be pliant, with subtle fluctuation, warmth of string-tone throughout.

[2] *a3 fluttertongue*

Fl. *p*

Ob. *p*

Bsn. *p* *a2*

Hns. *1.3.* *4. p*

Tuba *p* *etwas grotesco* *p* *Sfp*

Vln II. *div a3 pizz.*

Celli *tutti arco* *p*

D.B. *p*



[4] 1. *p*

1. 2. *p*

*poco a poco cresc.*

3. *f*

Ob. *p*

Bb Cl. *p*

Bb Cl. *p*

Bsn. *p*

Cbsn. *p*

Vln. I *p*

Vln. I *p*

*poco a poco cresc.*

Vln. II. *pizz.*

Vln. II. *pizz.*

Vle. *p*

Celli *p*

D.B. *p*

5

Fl.      1. *dolciss.*  
           *mp*  
           1. *dolciss.*  
           *mp*

Ob.      3.  
           *p*  
           1,2.  
           *mp*

Ob.      a3  
           *p*

Bb Cl.    Solo: *dolciss.*  
           1.  
           *mp*  
           1,2.

Bsn.      a3  
           *p*

Vln I.     -  
           *p*  
           *arcq*  
           *p*

Vln II.    -

Vle.      -

Celli     pizz.  
           *pizz.*

Celli     pizz.

D.B.      -

6

Hns.      -

Hns.      -

Tpt.      3,4.  
           *mp*  
           1. Solo:  
           *f*

Vln I.     -  
           *fp*  
           *f*

Vln II.    -  
           *p*  
           *fp*  
           *f*

Vle.      -  
           *p*  
           *fp*  
           *f*

Vle.      -  
           *p*  
           *fp*  
           *f*

Celli     arco  
           *f*  
           *fp*  
           *f*

D.B.      -  
           *fp*  
           *f*

7

1. *b.p.*  
           *mf*

Vln I.     -  
           *fp*  
           *f*

Vln II.    -  
           *fp*  
           *f*

Vle.      -  
           *fp*  
           *f*

Vle.      -  
           *fp*  
           *f*

Celli     -  
           *fp*  
           *f*

D.B.      -  
           *fp*  
           *f*

8

Bb Cl. f

Bsn.

Cbsn.

Hns. f

Hns. f

Tpt. a3 f

Tbn. f

Tuba

Vln I. f

Vln II. f

Vle. f

Celli f

Celli sf sf sf

D.B. b2

9

Bb Cl. f

Bsn. f

Cbsn. f

Hns. fp

Hns. fp

Tpt. fp

Tbn. fp

Tuba

Vln I. f

Vln II. f

Vle. f

Celli f

Celli sf sf sf

D.B. f

10 *leggieriss.*

Bb Cl.

Bsn.

Cbsn.

Hns. fp

Hns. fp p

Vln I. 1. Solo: pizz. >

Vln I. 2. Solo:

Vln I. 3. Solo:

Vln I. clear! mp

Vln II. dim.

Vle. dim. p

Celli dim. pizz.

Celli pizz.

D.B. f p

1. f

**=**

11

Bb Cl. *mp*

Hns.

Vln. I  
2. Solo:

Vln I.

Vln II. *pizz.*

Vle. *mp* *p* *arco*

Celli *p*

D.B. *mp* *pp* *gli altri*

D.B. *pp*

2.

*sffz >* *sffz >*

11

=

12 *hesitant; faltering*

Hns. *sffz*

Vln II. *pizz.*

Vle. *pizz.* *p* *pizz.* *p* *espress.*

Celli *pizz.*

D.B. *mf* *p*

D.B. *mf*

*dolce, espressivo.*

=

13

Vln I. *pizz. con molto vibrato*

Vln II. *p* *espress.*

Vle.

Celli

14 *lusingando*

Fl.

Ob.

Bb Cl.

Bsn.

Hns.

Tpt.

Vln I.

Vln II.

Vle.

Celli

Celli

15 *ritardando . . . andante**e poco accel. al . .*

Fl.

Ob.

Bb Cl.

Hns.

Tpt.

Perc.

Vln. I

Vln. I

Vln. II

Vle.

Celli

Celli

*Tempo 1o.*

*ritardando . . . tutti cresc. molto*

*a tempo. poco rit... a tempo.*

*sul G. port.*

*pizz.*

*warm.*

*port.*

*dolciss.*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*Susp. Cym.*

18

Fl. a3

Ob.

Bb Cl.

Bsn.

Perc. Susp. Cym. p

Vln I.

Vln II. arco p

Vle. > >

Celli port. > > p

Celli > > p

1. Solo: mp 1. p

1. 2. 1. 1. p

con sordino pp

Ob. p

Bb Cl. p

Bsn. > >

Vln I. pp

Vln II. con sordino pp pp

Vle. > > pp con molto vibrato > >

Vle. > > pp con sordino

Celli > > pp con sordino

Celli > > pp con molto vibrato

19 *dolce.*

Bb Cl. Solo: *a2* *p* *mp* *a3* *p* *mp*

Bsn. *p*

Hns. 1. *mp* *molto espress. e dolce* 3. *mp* 1. *mp*

Vln I.

Vln II. *pp*

Vle. *p* *pizz.*

Celli *p* *v*

20 Solo: *p* *mp* *a3* *p* *mp*

Bsn. *p*

Hns. 2. 4. *p*

Vln I.

Vln II.

Vle.

Celli *v*

21 *a4*

Hns. *f* *mp* *lontano.* *mp*

Tpt. *f* *p*

Vln I. *pp*

Vln II. *pp*

Vle. *f* *arco* *pp* *mp*

Celli *f* *mp* *p*

D.B. *f* *p* *mp*

22 *hesitant; tentative*

Bsn.

Hns.

Tpt.

Vln I.

Vln II.

Vle.

Celli

D.B.

**Harp**

**≡**

Harp

Vln I.

Vln II.

Vle.

Celli

**≡ 23**

**1. Solo:**

Ob.

Bb Cl.

Bsn.

Vln I.

Vln II.

Vle.

Vle.

Celli

Ob.  
 Bb Cl.  
 Harp  
 Vln II. *pp* *senza sordino*

Fl.  
 Ob.  
 Bb Cl.  
 Bsn.  
 Cbsn.  
 Hns.  
 Hns.  
 Tpt.  
 Tbn.  
 Tuba  
 Harp  
 Vln I.  
 Vln II.  
 Vln II.  
 Vle.  
 Celli  
 D.B.

**24** *molto grazioso.*

*a tempo.*

**tutti molto rfz.**

*molto espress., e un po'  
rubato.*

*molto ritardando.*

26

Fl. Ob. Bb Cl. 1. 2. 3. Bsn. Cbsn. Hns. f tr~~~ Hns. Tpt. f a2 Tpt. f 2. 3. ff 1. ff a2 Tbn. f ff 2. ff Tuba Timp. f ff Crash Susp. Cym. Perc. Harp Vln I. port. Vln II. port. ff Vln II. port. ff Vle. port. ff Vle. port. ff Celli port. ff Celli port. ff D.B. port. ff sul d.

25

*tutti ff*

Fl.

Ob.

Bb Cl.

Bb Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpt.

Tbn.

Tuba

Perc.

Harp

Vln I.

Vln II.

Vln II.

Vle.

Vle.

Celli

Celli

D.B.

ritardando . . .

[27] *big, swaying, a tempo.*

*Cl. 3 chg. to Bs. Cl.*

Bb Cl.  
Bb Cl.  
Hns.  
Hns.  
Tbn.  
Tuba  
Perc.  
Harp  
Vln I.  
Vln II.  
Vle.  
Celli  
D.B.

[28]

[29]

Ob.  
Cbsn.  
Hns.  
Tbn.  
Perc.  
Vln I.  
Vle.  
Celli  
D.B.

30

Ob. *p*

Bb Cl.

Cbsn.

Tuba

Perc. *Susp. Cym.* *p* *pp* *Susp. Cym.* *s.d., cym.: brushes* *pp* *Snare*

Vle. Solo Viola: *arco* *mf* *port.* *p*

Vle.

Celli *pizz.* *sf*

D.B. *fp*

*rit. e dim. al niente..*

Bb Cl. *pp*

Cbsn. *pp*

Tuba

Perc. *pp* *Susp. Cym.* *Snare*

Celli *sf* *sf* *sf*

D.B. *sf*

31

*poco rit...**a tempo.*

1.

Bsn. *a little broader*  
*warm, dolcississimo.* *dolciss.* *p* *sf*

Vln I. *pp* *p* *mp* *port.* *port.*

Vln II. *pp* *p* *mp* *port.* *port.*

Vle. *arco* *pp* *arco* *sf*

Celli *pp*

D.B. *pp*

32 gentle, flowing. *Tempo 1o*

Fl. Ob. Bb Cl. Bsn. Vln I. Vln II. Vle. Celli D.B.

*a3* *p* *mp* *a2* *dolce* *div.* *p* *pp* *pizz.* *p* *p*

*I. Solo:*

33

Fl. Ob. Cbsn. Hns. Hns. Vln I. Celli D.B.

*1. Solo:* *p* *p* *mp* *p* *arcò* *p*

34

Ob. Bb Cl. Bsn. Cbsn. Vln II. Vln II. D.B.

*1.* *p* *1.* *p* *1.* *2.* *1.* *2.* *f*

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

*p* *p* *p* *p* *p*

Fl. 1. 2. **36**

Ob.

Bb Cl.

Bb Cl. Bass Cl.: *mp*

Bsn.

Vln. I **36**

Vln. I.

Vln. II. *arco*

Vln. II. *arco*

Vle.

Celli

Celli *pizz.*

D.B.

**rit. . . . . 37 a tempo**

*tutti cresc. e poco rit.*

Fl.

Ob.

Bb Cl.

Bsn.

Hns.

**1. Solo:**

**rit. . . . . 37 a tempo**

*tutti cresc. e poco rit.*

Vln. I

Vln. I. *port.*

Vln. II.

Vle.

Celli *tutti, pizz.*

D.B.

38 *a tempo*

Fl.

Ob.

Bb Cl. 1,2.

Bass Cl.

Bsn. 1,2.

Cbsn.

39

2.

*f*

Hns.

Hns.

Tpt.

Tbn.

Tuba

Perc.

*mf*

*a2*

*mf*

*f*

*1. Solo:*

*f*

Harp

*f*

38 *a tempo*

Vln. I

Vln. I.

Vln. II.

Vle.

Celli

D.B.

*pizz.*

*f*

*f*

*f*

*ff*

*non legato.*  
*arco 3*

*3*

*3*

*8va*

*f*

*f*

*f*

*f*

*f*

39

40

Fl. *p* cresc.

Ob. *p* cresc.

Bb Cl. *p* cresc.

Bb Cl. Bass Cl.: cresc.

Bsn. non legato. a2

Cbsn. *sf* non legato.

Hns. f

Hns. a3

Tpt. f

Tbn. non legato.

Tuba non legato.

Perc. *sf* [Gong] [Snare] [B.D.]

Harp

Vln. I (8ve) 40 loco

Vln. I

Vln. II.

Vln. II.

Vle. *ff*

Celli *f*

Celli *f*

D.B. *sf*

non legato.

non legato.

non legato.

Fl. f  
 Ob. f  
 Bb Cl. f  
 Bb Cl. f Bass Cl.:  
 Bsn.  
 Cbsn.  
 Hns.  
 Hns.  
 Tpt.  
 Tuba  
 Perc. Susp. Cym. mf  
 Harp  
 Vln. I f  
 Vln. I f  
 Vln. II  
 Vln. II  
 Vle.  
 Celli  
 Celli pizz.  
 D.B.

41 *un' po scherzoso*

Musical score for woodwind section (Flute, Oboe, Bassoon, Clarinets) at measure 41. The instrumentation includes Flute, Oboe, Bassoon, and two Clarinets in B-flat. The flute and oboe play eighth-note chords, while the bassoon and clarinets provide harmonic support. Dynamics are marked with *p*.

Musical score for brass section (Horn, Trombone, Percussion) at measure 41. The instrumentation includes two Horns, a Trombone, and Percussion. The horns play eighth-note chords, the trombone provides harmonic support, and the percussion adds rhythmic patterns.

41 *un' po scherzoso*

Musical score for strings and double bass section at measure 41. The instrumentation includes Violin I, Violin II, Viola, Cello, Double Bass, and Double Bassoon. The violins play eighth-note chords, the viola provides harmonic support, and the cellos and basses play sustained notes. Dynamics include *mp*, *p*, *pizz.*, *arco*, and *p*.

Bass Cl.: 42

Bb Cl. *p*

Cbsn. *p*

Hns. — 2. *sfp*

Tuba *p* *Sfp*

Vln. I *p*

Vln. II. *p* *p*

Vle. —

Celli —

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

**≡**

Bass Cl.: 42

Bb Cl. *pp*

Cbsn. *p*

Tbn. *p*

Tuba *p* *mp*

(8<sup>th</sup>) *loco*

Vle. *mp*

Solo Viola: *espress.* *non div.* *pizz.*

Celli *p*

D.B. *p*

43

Bass Cl.:  
Bb Cl.  
Cbsn.  
Tbn.  
Celli  
D.B.

*p*

*mp*

*f*

*pp*



44

Fl.  
Bb Cl.  
Cbsn.  
Tbn.  
Tuba  
Perc.  
Harp

Gong

Vln. I  
Vln. II  
Vle.  
Celli  
D.B.

*pp*

*p*

*pp*

*pp*

*p*

*p*

*pp* *non vib.*

*tutti pizz.*

*p*

*pp* *non vib.*

*pp* *non vib.*

*p* *like falling off...*

#### IV. Finale

allegro di molto

Muted

Bb Tpt. *mp*  
Tbn. *a2*  
Tuba *mp*  
Perc. *Susp. Cymb.* *Snare* *mf*  
*Bass Drum*

*allegro di molto*

Vln. I *f*  
Vln. II *f pizz.*  
Viola *pizz.*  
Cello *pizz.*  
Basses *f arco*

[1] Pesante Molto

*a3*

*leggiero*

Ob. *a2*  
Bsn. *f*  
Cbsn. *f*  
Hn. *a2*  
Hn. *a2*  
Tpt. *Open* *a3*  
Tbn. *a2*  
Tuba *f* *8vb*  
Perc. *loco.*

*castanets*

Harp

[1] Pesante Molto

*f*

*leggiero*

Vln. I *f*  
Vln. II *f*  
Vla. *arco*  
Vlc. *f*  
D.B. *f*

Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Cbsn. *f*  
 Hn. I, II.  
 III., IV. *a3*  
 Tpt. *f*  
 Tbn. *pp*  
 Perc. *p*  
 Harp *mf*  
*shaker* *castanets* *clear!* *simile*  
 sus. cym.  
 S.D.  
 B.D.

Vln. I *f*  
 Vln. II *f* pizz.  
 Vla. *f*  
 Vlc. *p*  
 D.B. *f* *p*



Cl. III., IV.  
 Hn. I. *p* III., IV.  
 Tpt. I. *p* III., IV.  
 Harp  
 Vlc. *p*  
 D.B.

[2]

I. Fl.  
II., III. Cl.  
I. Cl.  
II., III. Bsn.

*poco f*

L. II. Hn.  
III., IV. Tpt.  
I. II. △  
Harp  
Vla.  
Vlc.  
D.B.

*leggiero* II. *leggiero* III. *p*

*pp* *pp* *p*

*arco*

Fl.  
Cl.  
Bsn.

*f*

Hn.  
Tpt.  
Tbn.

*leggiero* I. *Muted* III., IV. *a3* *f*

*pp* *f*

△ *p* *p*

Harp

*f* *simile*

Vln. I  
Vla.  
Vlc.  
D.B.

*2.*

*mf*

*even.*

*p*

*pizz.*

*mp*

*mp*

*f*

Cl. *mf*  
 Bsn.   
 Hn. **III, IV.** **8** **8** **I, II.** **8** **8**  
 Tpt. **I.** **pp** **II.** **pp**  
 △  
 Harp   
 Vla.   
 Vlc.   
 D.B. **f** **f**

**r i t .** gradually slow down to the fermata  
**[3] flowing.**  
 Fl. **pp** **pp** **pp**   
 Ob.   
 Cl. **pp**   
 Bsn. **ppp**  
 Hn. **I.** **p III, IV.** **8** **L, II.** **p** **III.** **8** **III, IV.** **8** **8**  
 Tpt. **pp** **pp** **p** **p** **p**  
 △  
 Harp   
 Vla.   
 Vlc. Solo: **Vlc. Solo:** **mp**   
 D.B. **p**

Fl. ritardando . . . 4 meno mosso  
 Ob.  
 Cl. a3 I.  
 Hn. L, II. I. III, IV. III. p  
 Tpt. II., III. fp  
 △  
 Harp  
 Vlc. 3 3 3 3

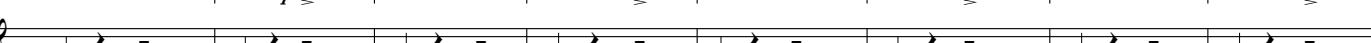
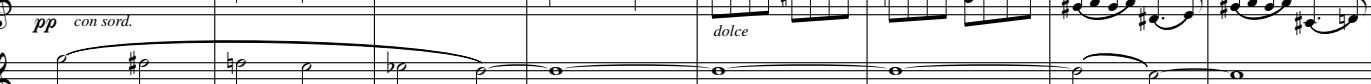


piu meno mosso rit... 5 a tempo, molto moderato

Cl. I. II. I. I.  
 Bsn. p  
 Hn.  
 Tpt. II., III. I. p  
 △  
 Harp p

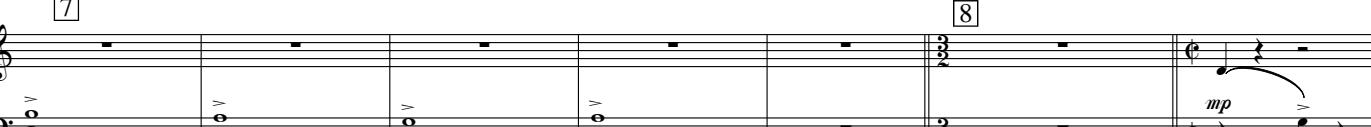
piu meno mosso rit... 5 a tempo, molto moderato

Vln. I 6 Vln. Solo: p dolce  
 Vln. II  
 Vla. tutti con sord.  
 Vlc. pp

Cl.   
 △   
 Harp   
 Vln. I  Tutti  
 Vln. II  dolce  
 Vln. II   
 Vla.   
 Vlc. 

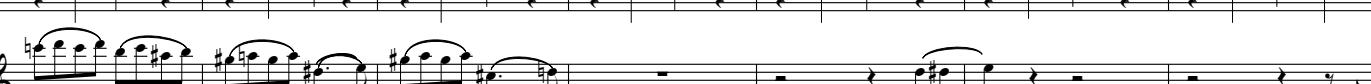
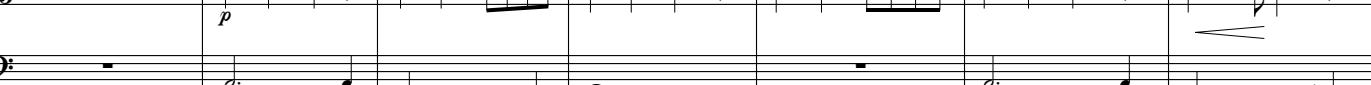
*pp*

**≡**

Harp   
 Vln. I  7  
 Vln. II  8  
 Vlc. 

*senza sord.* *p* *senza sord.* *(sul D)* *pp* *p* *pizz.* *p*

**≡**

Harp   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc. 

*senza sord.* *p* *mp*

9 *tutti poco a poco cresc.*

Ob.      - - - -

Hn.      *p* - - - -

Hn.      *p* - - - -

Tpt.     *p* - - - -

$\Delta$      *p* - - - -

Harp    *mp* - - - -

Vln. I     - - - -

Vln. II   *mp* - - - -

Vla.      - - - -

Vlc.      *div a3* - - - -

D.B.      - - - -

*a3* - - - -

*p* - - - -

9 *tutti poco a poco cresc.*

Vln. I     - - - -

Vln. II   *mp* - - - -

Vla.      - - - -

Vlc.      *f* - - - -

D.B.      - - - -

*a3* - - - -

*f* - - - -

10

Fl.      - - - -

Ob.      - - - -

Cl.      - - - -

*a3* - - - -

*f* - - - -

*a3* - - - -

*f* - - - -

*a3* - - - -

*f* - - - -

Hn.      8 - - - -

Hn.      8 - - - -

Tpt.     8 - - - -

Perc.    *p* - - - -

Susp. Cymb. *p* - - - -

Harp    *f* - - - -

*3* - - - -

*5* - - - -

*f* - - - -

10

Vln. I    - - - -

Vln. II   *f* - - - -

D.B.      - - - -

**Fl.** 11 Accel. agitato  
**Hn.** *f* +  
**Hn.** *f* +  
**Tpt.** *sfp*  
**Tbn.** *sfp*  
**Tuba** *sfp*  
I. II. *f* dim.  
**Perc.** Crash S.D. B.D. Susp. Cymb.  
**Harp** *ff*

**Fl.** 12  
**Hn.** dim.  
**Hn.** dim.  
**Tpt.** dim.  
**Tbn.** dim.  
**Tuba** dim.  
dim.  
**Perc.** dim.  
**Harp** *ff*

**Vln. I** 11 Accel. agitato  
**Vln. II** *f*  
**Vla.** *f*  
**Vlc.** *f*  
**D.B.** *f*

**Vln. I** 12  
**Vln. II** *f* dim.  
**Vla.** *f* molto  
**Vlc.** *f* molto  
**D.B.** *f* pizz.  
*f* pizz.

Fl. *tutti dim. e ritardando*  
 Ob.  
 Cl.  
 Bsn.  
 Hn. *L.*  
 Tpt. *L.II.*  
 Harp  
 Vln. I *tutti dim. e ritardando*  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

*...poco a poco...* a3  
 a3  
 p  
 p  
 mp  
 p  
*...poco a poco...*  
 mp  
 p  
 arco  
 mp  
 arco  
 p

**misterioso.**  
 Bsn. 13  
 Cbsn.  
 Perc. *Susp. Cymb.* *ppp*  
 Vlc.  
 D.B.

14 Solo.  
 Gong *p*  
*non vib.* *ppp*  
*non vib.*

Cbsn.  
 Hn. *I.*  
 Tbn. *I.* *II. Muted*  
 Vla. *Open*  
 Vlc.  
 D.B. *adv a 2*

*Solo.* *p*  
*mp*

[15] *poco a poco piu mosso*

Cl.

Bsn.

Hn.

Hn.

Tpt.

I. Solo.

Tbn.

*mp*

*sus. cym.*

*p*

Perc.

*B.D.*

*f*

*ff*

*(let ring)*

*sul pont.*

*f*

*tutti*

*f*

Harp

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Tempo Primo  
16 assai marcato

... al ...

Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Perc.  
Harp

*ff*  
*(let ring)*

Tempo Primo  
16 assai marcato

... al ...

Vln. I  
Vln. II  
Vla.  
Vlc.  
D.B.

*ff*  
*cresc. poco a poco*  
*molto*  
*ff*  
*fff*  
*ffff*

Ob.  
Hn.  
Hn.  
Tpt.  
Vln. I  
Vln. II  
Vla.  
Vlc.  
D.B.

*f*  
*I. +*  
*III. sf*  
*I. sf*  
*sf*  
*f*  
*f*  
*f*

*a3*

*17*

Fl. -  
 Ob. -  
 Cl. a3 f  
 Bsn. a2  
 Vln. I f  
 Vla. f non div.  
 Vlc. sf# f  
 D.B. p

18 a3 subito p!

Fl. -  
 Ob. -  
 Cl. I. II. III. I. I.  
 Bsn. p p p p  
 Vln. I f  
 Vla. f dim. pizz.  
 Vlc. f dim.  
 D.B. p

Fl. a3 f  
 Ob. -  
 Cl. a3 p  
 Bsn. -  
 Vln. I pizz. f  
 Vln. II p  
 Vla. f  
 Vlc. f

19 leggierissimo

Fl. -  
 Ob. -  
 Cl. I. p  
 Bsn. -  
 Vln. I pizz. f  
 Vln. II p  
 Vla. p  
 Vlc. p

19 arco half section pp

Cl. S<sup>pp</sup>  
 Vln. I loco.  
 Vln. II p  
 Vla. -  
 Vlc. -

gliss.

[20] Fl., Cl: clear!

Fl.

L., II. *p*

Ob. *p*  
Ob. 3 chg. to E.H.

E.H.

I., II. *p*

Cl. III. *f* *3* *3* *3* *3*

Cl. *p* *o* *o* *#o*

Bsn. I. *mp* III. *ff* *tr*

Tpt. I. *p* *pp* *staccato e leggero*

Perc. *tambourine* *p* *3* *p* *tr* *p* *3* *p* *tr*

Harp C, D, Eb, F,G,A,Bb *f*

Vla. half pizz, half arco

Vlc. *p* *3* *3* *3* *3*

Fl. *f* *3* *3* *3* *3*

Fl. *p*

Ob. *p*

E.H. *p*

Cl. *tr* *3* *3* *3* *3*

Cl. *p* *tr* *3* *3* *3* *3*

Bsn. I. *a2* *p* *3* *3* *3* *3*

Tpt. I. II. *p* *tr*

Perc. *tambourine* *p* *tr* *3* *p* *tr* *p* *tr* *Susp. Cymb.* *p* *tr*

Harp *Bass Drum*

Vla. *p* *3* *3* *3* *3*

Vlc. *p* *3* *3* *3* *3*

21

Fl. III. *f*

L. II. Ob. *p*

E.H. *mf*

III. Cl. I., II. *f*

Bsn. *f*

Cbsn. *f*

Hn.

Hn.

Tpt.

Tbn. *p*

Tuba

Perc.

21

Harp *ff* *gliss.* *ff* *gliss.*

Vln. I

Vln. I

Vln. II

Vln. II *f*

Vla. *f*

Vla. *f*

Vlc. *ff*

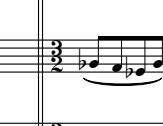
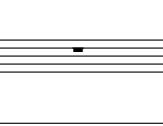
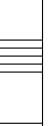
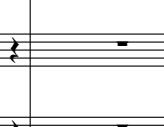
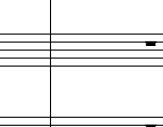
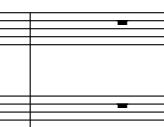
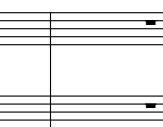
D.B. *ff*

ff

ff

ff

Fl. *a3* *f* bells up! 22 ff E.H. chg. to Ob. 3  
 Ob. *a2* *f* ff  
 E.H. *bells up!*  
 Cl. *a3* *f* ff ff  
 Bsn.  
 Cbsn.  
 Hn. *f* ff  
 Hn. ff  
 Tpt. I. II. a3  
 Tbn. *sf* ff  
 Tuba  
 Perc. [Snare] rimshot. R.S. R.S. R.S. R.S. ff  
 Harp gliss. gliss.  
 Vln. I  
 Vln. I  
 Vln. II  
 Vln. II  
 Vla.  
 Vla.  
 Vlc.  
 D.B.

Fl. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
 Cbsn. 
  
 Hn. 
  
 Hn. 
  
 Tpt. 
  
 Tbn. 
  
 Tuba 
  
 Perc. 
  
 Harp 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vlc. 
  
 D.B. 

**L. II.**  
**III. f**  
**L. II.**  
**III. f**

*crisp*

**a3**  
**f**

**a2**  
**f**

**Muted**  
**a2**  
**Open**  
**sf**

**Muted**  
**Open**  
**sf**

*gliss.*

**3**  
**ff**  
**ff**

**3**  
**ff**  
**ff**

**3**  
**ff**  
**ff**

**3**  
**ff**  
**ff**

24

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Gong

Bass Drum

Harp

gliss.

gliss.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*N.B. harmonics created by C & G strings in first half of section, an open D string in the other half.*

*div a 2*

*p*

*p*

*decrecendo . . . rit... . . . al . . .*

25. . . *p* . . .

Musical score for orchestra and harp, measures 25-26. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Double Bassoon, Horn, Second Horn, Trumpet, Trombone, Tuba, Percussion, and Harp. The harp part features glissandos and dynamic markings *p*, *mf*, *pp*, and *f*. The percussion part includes sus. cym. (sus. cymbal) and *p*.

Fl. Ob. Cl. Bsn. Cbsn. Hn. Hn. Tpt. Tbn. Tuba Perc. Harp

*p* *mf* *pp* *f* *gliss.* *f* *gliss.* *f*

25. . . *p* . . .

*decrecendo . . . rit... . . . al . . .*

25. . . *p* . . .

Musical score for strings, measures 25-26. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The violin parts feature sixteenth-note patterns with dynamics *p*, *f*, *dim.*, *p*, *pp*, and *pp*. The cello and double bass parts provide harmonic support with sustained notes and rhythmic patterns.

Vln. I Vln. II Vla. Vlc. D.B.

*p* *f* *dim.* *p* *pp*  
*p* *f* *dim.* *p* *pp*  
*p* *p*

25. . . *p* . . .

... e più, ...      rit...      ... al ...

26

*clear!*  
*a3*  
*Molto Moderato (come sopra)*  
*grazioso.*  
*p*

Fl.  
Ob.  
Cl.  
Bsn.  
Cbsn.

III.  
L.  
II., III.  
III.

*mp*

L

*p*

*#*  
*b*  
*b*

Hn.  
Hn.  
Tpt.  
Tbn.  
Tuba

*pp*  
*pp*  
*sotto voce col bsn.*  
*p*  
*p*

Perc.

*p*

Harp

*mp*

... e più, ...      rit...      ... al ...

26      *Molto Moderato (come sopra)*  
*grazioso.*

Vln. I  
Vln. II  
Vla.  
Vlc.  
D.B.

*al niente*  
*al niente*  
*sempre pp!*  
*pp*  
*p*  
*pizz.*  
*p*

*f*  
*f*  
*f*  
*f*

Fl. *p*  
 Ob.  
 Cl.  
 Cl.  
 Hn. I.  
 △ *p*  
 Harp  
 Vln. II  
 Vla.  
 Vlc.

I. Solo: *p*  
 II.  
 I.  
*p*

Fl.  
 Ob.  
 Cl.  
 Hn.  
 △  
 Harp  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc. 2  
 D.B.

a3 [27] I.  
*p*  
 L.  
*p*  
 L.  
*p*  
*mp*  
 27 Solo: *p* sul D.  
*p*  
*p*  
*pp*  
*pp*

arco *p*  
*p*

28

Ob. II. L. a3 I. *p* *espress.*  
 Cl. L. I. *p*  
 Hn. *Sus. Cymb.* I. *p*  
 △  
 Harp  
 Vln. I 28 *tutti* *dolce* *tr* *tr* *tr* *tr* *tutti*  
 Vln. II *pp* *tr* *b* *tr* *b* *tr* *b* *tr* *b*  
 Vla. *div a 2* *tr* *tr* *tr* *tr* *sf* *sf* *p*  
 Vlc. *pizz.*

29 *poco a poco cresc.* I. II. III. *mp* I. *p* I. *p*  
 Fl.  
 Ob. *a3*  
 Cl.  
 Hn. *p*  
 Hn. *p*  
 Tbn. I. *p* I. *p* I. *p*  
 Harp *Sus. Cymb.* *p*  
 Vln. I 29 *poco a poco cresc.*  
 Vln. II *tutti*  
 Vla. *div a 2*  
 Vlc.  
 D.B.

Fl. a3

Ob. a3

Cl. a3

Bsn. 8 8 8 8

Hn. 8 8 8 8 8 8

Hn. 8 8 8 8 8 8

Tpt. L. mp

Tbn. 8 8 8 8 8 8

Perc. Sus. Cymb. mp

Harp f

Vln. I 30

Vln. II f

Vla. 8 8

Vlc. tutti v

Vlc. v

D.B. v

*a c c e l e r a n d o*

Fl. *molto leggiere.* I.II. 31  
Ob. *molto leggiere.* I.II.  
Cl. *molto leggiere.* I.II.  
Bsn. *molto leggiere.* I.II.  
  
(Fl.III chg. to Piccolo)

Hn. *f*  
Hn. *p* IV.  
Tpt. *f*  
Tbn. *a2 Muted* 31  
Perc.  
  
Vln. I  
Vln. II  
Vla.  
Vlc. *arco*  
D.B.

acc. . . . .  
con brio  
dolce  
molto  
molto  
molto  
molto

Tpt. *L.II.* 32 *accel. . .*  
Tbn. *f* II.  
Tuba  
  
Vln. I *ff*  
Vln. II *f*  
Vla.  
Vlc. *div a 2 arco*

a3  
con brio  
Crash *p* *mp* *f* *tutti* *pizz.* *f*  
e più accel. . . al . . . .

con brio  
e più accel. . . al . . . .

33 Tempo Primo

Musical score for measures 33-34. The score includes parts for Picc., Fl., Ob., Cl., Bsn., and Cbsn. Measure 33 starts with rests. Measures 33-34 feature eighth-note patterns: a2 (Fl., Ob., Cl.), a3 (Fl., Ob., Cl.), a2 (Bsn., Cbsn.). Dynamics include *f*, *ff*, and *ff*.

Musical score for measures 33-34. The score includes parts for Hn., Hn., Tpt., Tbn., Tuba, and Perc. Measures 33-34 show eighth-note patterns: I. (Hn., Tpt., Tbn., Tuba), III. (Hn.), a2 (Tbn., Tuba), I. (Hn., Tpt., Tbn., Tuba), a2 (Tbn., Tuba). Dynamics include *f*, *ff*, and *sfz p*. Measures 35-36 show eighth-note patterns: Muted I. (Tpt., Tbn., Tuba), ff (Tbn., Tuba), ff (Perc.). Effects include Crash, Snare, and Bass Drum.

33 Tempo Primo

Musical score for measures 33-34. The score includes parts for Vln. I, Vln. II, Vla., Vcl., and D.B. Measures 33-34 feature eighth-note patterns: pizz. (Vln. II), arco (Vla., Vcl.), f (Vcl.). Measures 35-36 show eighth-note patterns: arco (Vla., Vcl.), ff (Vcl.). Dynamics include *pizz.*, *arco*, *f*, *ff*, and *ff*.

35 Big.

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Cbsn. 

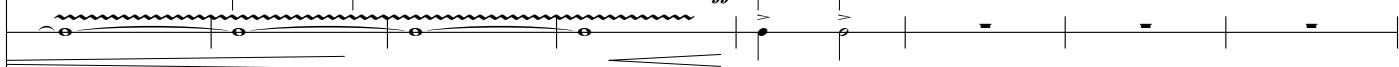
Hn. 

Hn. 

Tpt. 

Tbn. 

Tuba 

Perc. 

35 Big.

Vln. I 

Vln. II 

Vla. 

Vlc. 

D.B. 

36

Picc. -

Fl. a2 f

Ob. a3 f

Cl. a3 f

Bsn. a2 f

Cbsn. f

Hn. a2 f

Hn. a2 f

Tpt. a3 Open f

Tbn. Open f

Tuba f

I. + f

III. + f

L. f

L. f

I. f

Perc. -

36

Vln. I ff

Vln. II -

Vla. f

Vlc. f

D.B. f

37

Picc. *ff*

Fl. *f* *bells up!* *ff* *bells up!*

Ob. *f*

Cl. *ff*

Bsn. *f*

Cbsn. *v*

38

*sfz*

*sfz*

*sfz*

*sfz*

*f* *v*

Hn. *f*

Hn. *f*

Tpt. *a3* *f*

Tpt. *a2* *f*

Tbn. *f*

Tuba *f*

Perc. *f*

37

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

D.B. *f*

38

*f*

*f*

*f*

*f*

Picc. *f* a<sub>2</sub>

Fl. *f* a<sub>3</sub>

Ob. *f* a<sub>3</sub>

Cl. *f*

Bsn.

Cbsn. *f* a<sub>2</sub> 3

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn.

Tuba *f*

Perc. *mf* Snare

Harp

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Picc. 39  
 Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Cbsn.  
 Hn.  
 Hn.  
 Tpt.  
 Tbn.  
 Tuba  
 Perc.  
 Harp  
39  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

40

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Cbsn. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Tuba -

This section shows the woodwind and brass sections. Measures 40-41 feature woodwind entries (Piccolo, Flute, Oboe, Clarinet) followed by brass entries (Bassoon, Bass Clarinet). The woodwinds play eighth-note patterns, while the brass play sustained notes with grace notes. Measure 41 concludes with a dynamic *f*.

Hn. -

Hn. -

Tpt. -

Tbn. -

Tuba -

Perc. -

This section shows the brass and percussion sections. Measures 40-41 feature brass entries (Horn, Trombone, Tuba) and a single note from the Percussion section. The brass play eighth-note patterns, while the percussion plays a sustained note.

Harp -

This section shows the Harp section. Measure 40 features a sustained note with a dynamic *ff*.

40

Vln. I -

Vln. II -

Vla. -

Vlc. -

D.B. -

This section shows the strings section. Measures 40-41 feature rhythmic patterns from Violin I, Violin II, Viola, Cello, and Double Bass. The strings play eighth-note patterns with slurs and grace notes, creating a complex texture.

41

*poco rall. al. . .*

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Harp

41

*poco rall. al. . .*

Vln. I

Vln. II

Vla.

Vlc.

D.B.

42 Broad

tutti molto rinforzando.

rallentando . . al . .

Picc. *fff*

Fl. *fff*

Ob. I. *bz* *#z*

Ob. II. *III. fff*

Cl. I. *fff*

Cl. II. *fff*

Bsn. *fff*

Cbsn. *σ*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. Crash

Perc. Gong

Perc. *ff*

Harp *fff*

42 Broad

tutti molto rinforzando.

rallentando . . al . .

Vln. I *fff*

Vln. I *bz* *#z*

Vln. II *fff*

Vla. *fff*

Vlc. *fff* *o (open d str.)*

D.B. *fff*

Expansive                      accel.                      rall.                      accel.                      rallentando . . al . .

Picc.                      43                      f

Fl. a2                      f

Ob. a3                      f

Cl.                      f

Cl. a2                      f

Bsn.                      a2 f

Cbsn.                      f

Hn. L.                      f

Hn. a2

Tpt.

Tbn.                      f

Tuba                      f

Perc.                      f p 3 3 f

Harp ff 3 3 3 3 3 3 5

Expansive                      accel.                      rall.                      accel.                      rallentando . . al . .

Vln. I div 2                      f

Vln. I                      f

Vln. II                      f

Vla.                      f

Vlc. sff 3 3 3 3 3 3 5

D.B.                      o

44

Picc. Fl. Ob. Cl. Cl. Bsn. Cbsn.

Hn. II. I. f II. L. III. molto

Tpt. clear! f I. II. L. II. III. molto

Tbn. Tuba

Perc. tr f Sus. Cymb. p molto

Gong f

Harp ff v 5 ff 3

Vln. I Vln. II Vla. Vlc. D.B.

45 *accel.*

Picc. *a2*  
Fl. *f*  
Ob. *a3*  
Cl. *a3*  
Bsn. *a2* 7  
Cbsn. *f*

Hn. *a2*  
Hn. *sfpz* *a3*  
Tpt. *a2*  
Tbn. *a2*  
Tuba *v*

Perc. *f* *Snare* 3  
Harp *ff* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *gliss.* *o* *gliss.* *o* *gliss.* *o* *ritardando.* . . .  
Vln. II *f* *#8* 3 *ff* *fff* *f*  
Vla. *f* *f* *ff* *f* *pizz.*  
Vlc. *f* *f* *f* *tr(b)* *f* *pizz.*  
D.B. *sfpz* *v* *v* *v* *v* *fff* *f* *f*

ritardando. . . .

46 *a tempo*

*tutti dim. e ritardando*

Picc. Fl. Ob. Cl. Bsn. Hn. Hn. Tpt. Harp

Harp

Vln. I Vln. II Vla. Vlc. D.B.

Cl. 3 chg. to Bass Cl.

*poco rall. al. . .*

**47** *Sostenuto* *a tempo*

Picc. Hn. Hn. Tbn. Tuba Perc.

Gong

**47** *Sostenuto* *a tempo*

Vln. I Vla. Vlc. D.B.

*pizz.* *tutti* *pp non vib.* *pp non vib.*

*pp* *pp* *pp*

## 48 Un poco piu` Vivace.

Picc. *Picc. chg to Fl.3*

Fl.

Ob.

Cl.

Cbsn.

Tpt. *I. Open* *II. Open* *III. Muted* *Muted gliss.* *gliss.* *gliss.*

$\triangle$  *Sus. Cymb.*

Harp *mp* *Solo:* *tutti* *pizz.*

Vla. *pizz.*

Vlc. *mp*

49

*Fl. 3 chg. to Picc.*

G.P.

50

Fl. *pp*

Ob.

Cl. *a2 leggieriss.* *p*

Cl. *Bass Clarinet:* *I.* *Bs. Clar. chg. to Cl. 3* *II.*

Bsn.

Cbsn.

Tbn. *L.* *p*

Tuba *Solo:* *p*

Glock.

Harp *mp*

Vln. I *3 vlni soli:* *pizz.* *tr~tr~tr~tr~* *div a2* *tutti* *G.P.* *50* *tutti* *f* *pp*

Vln. II

Vlc. *arco* *f* *arco* *Solo:* *arco*

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

I.

*poco rall. al. . . .*

51 \* Broader accel. . .

Ob.      Cl.      Bsn.      Cbsn.      Hn.      Hn.      Tpt.      Tbn.      Tuba

△      Harp

Vln. I      Vln. II      Vla.      Vlc.      D.B.

1993      2007  
...from the Adventures of Gil Blas

began its existence as a movement from a *Sonatina* for piano I composed while at the Manhattan School of Music in 1981. Applying for work in Queens, I orchestrated that mvmt. into what is now the 2nd mvmt., late in 1988. After that, I took the opening of the last mvmt. of the *Sonatina* and made the first mvmt. of *Gil*. Then I composed mvmts. 3 & 4. By September of 1989, having left NYC 3 months prior, the first orchestral draft was complete. After receiving a grant for a computer from the Arts Council of the Lower Cape Fear in 1992, I decided to recopy the score, and ended up with this revised version. (1993)

November 2007: new ending for a bigger fuss!, from asterisk.

*accel.* . .

52 *con brio*

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*tutti f*

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Triangle

Sus. Cymb.

*tutti f*

Vln. I

Vln. II

Vla.

Vlc.

D.B.

53

5 seconds \* Broader  
marcatiss.

Fl.

Ob.

Cl.

Bsn. *ff*

Cbsn. *ff*

Hn. *a2 +* *sfz p*

Hn. *a2 +* *sfz p*

Tpt. *sfz*

Tbn. *a2* *sfz*

Tuba *sfz*

Glock

Perc. *p* *f* *sfz*

53

5 seconds \* Broader  
marcatiss.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

What the composer  
would really like, is this:  
at the fermata wait for  
the first applause, then  
finish off the piece.

Wilmington, NC 2007  
Revised Jan. 2011