

PERCY ALDRIDGE GRAINGER

Hill-Song Berglied

Nr. 1

for room-music 22-some
(23-some at will)

Nr. 1

Kammermusik für 22 (oder
auch 23) Ausführende

FULL SCORE

PARTITUR



Aufführungsgerecht vorbehalten / Droits d'exécution réservés

UNIVERSAL-EDITION A. G.

WIEN Copyright 1924 by Universal-Edition NEW YORK

HILL-SONG Nr. I.

BERGLIED Nr. I.

Program-note.

My Hill-Songs arose out of thoughts about and longings for the wildness of hill countries, hill peoples and hill musics (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like).

Hill-song Nr. I was composed in 1901 and 1902,* and was scored in 1902** for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon).

This original scoring not being feasible it was rescored in 1921 (June—December) for the present combination of instruments, certain further minor revisions of scoring being undertaken in 1923 (March—May).

PERCY ALDRIDGE GRAINGER.

* The musical material of Hill-song Nr. I was composed as follows: Bars 1—9, 383—397 (and maybe some others of a kindred type) date from March 16, 1901, and thenabouts, in Frankfurt-am-Main, Germany. Most of the fast elements, such as bars 386—388, date from the later half of the summer of 1902, at Waddesdon, Buckinghamshire, England.

All the rest dates from (and including) the summer of 1902 to (and including) the earlier half of the summer of 1903, in Kensington, London.

** Toward the end of the summer (up to September 1st), at Waddesdon, Buckinghamshire, England.

Programm-Notiz.

Meine Berglieder sind entsprungen aus Sehnsucht nach der Wildheit der Landschaften, der Bewohner und der Musik der Berge und aus Gedanken darüber. Unter anderem schwieben mir vor das schottische Hochland, die Himalajas, schottisches und asiatisches Dudelsackspiel.

Berglied Nr. I wurde in den Jahren 1901—1902* komponiert, und 1902** für 21 Holzbläser (2 kleine Flöten, 6 Oboen, 6 Englische Hörner, 6 Fagotte, 1 Kontrasafagott) instrumentiert. Da diese Instrumentation mich nicht befriedigte, wurde das Werk im Jahre 1921 für die jetzige Besetzung uminstrumentiert, wozu 1923 noch einige weitere kleine Änderungen der Instrumentation vorgenommen wurden.

PERCY ALDRIDGE GRAINGER.

* Der musikalische Stoff zum „Berglied Nr. I“ entstand zu verschiedenen Zeitpunkten: Takt 1—9, 383—397 (sach einige andere verwaiste Stellen) datieren aus der Zeit um den 16. März 1901 und entstanden in Frankfurt am Main. Das Material zu den bewegteren Teilen (wie zum Beispiel Takt 386—388) ist zum Großteil in der zweiten Hälfte des Sommers 1902 in Waddesdon, Buckinghamshire (England) entstanden.

Das Übrige datiert aus dem Sommer 1902 und der Zeit bis zur ersten Hälfte des Sommers 1903 (inklusive) in Kensington, London.

** In Waddesdon, Buckinghamshire (England), vom Spätsommer bis zum 1. September.

To the conductor.

All the parts are concieved as strictly Single parts, and the string parts must not be doubled or massed, even if the work is given in a large hall.

Passages within the brackets are to be played to the fore, as solos. (The signs are adapted from a score by Arnold Schönberg.) Passages marked "accomp" are to be played accompanyingly (quasi accompagnamento).

Throughout the "2nd speed" (that begins with bar 46) the waywardness of time should show a general leaning towards quickening while loudening, towards slackening while softening. During "2nd speed" also linger: somewhat on the climaxes (top notes) of phrases.

In the harmonium part indicates 8 foot stops, indicates 16 foot stops, indicates 4 foot stops. indicates "Full organ".

With regard to pitch the harmonium part is always written as it should be played—not always at actual pitch. Thus all passages marked appear an octave higher than the actual sound intended. The harmonium should provide a rich and ample harmonic background for the 12 (or 13) wind instruments. If you

An den Dirigenten.

Alle Stimmen sind durchaus als Solostimmen gedacht und selbst wenn das Werk in großen Sälen aufgeführt werden sollte, dürfen die Streicherstimmen nicht verdoppelt oder mehrfach besetzt werden.

Zwischen den Klammern befindliche Phrasen sind hervortretend, solistisch zu spielen. (Die Zeichen sind einer Arnold Schönbergschen Partitur entlehnt und hier etwas umgestaltet.) Die mit „accomp“ bezeichneten Stellen sind begleitend, zurücktretend zu spielen.

Im Andante rubato (bei Takt 46 eintretendes Tempo II), wo immer es sich findet, soll das Rubato hauptsächlich darin bestehen, daß sich zum Crescendo etwas Accelerando, zum Decrescendo etwas Ritardando gesellt. Ferner ist beim Andante rubato häufig ein Verweilen auf den Höhepunkten der melodischen Phrasen beabsichtigt.

In der Harmoniumstimme sind Register von 8 Fuß mit Register von 16 Fuß mit , Register von 4 Fuß mit bezeichnet. „Volles Werk“ ist mit angegeben.

Bezug auf die Oktavenhöhe ist die Harmoniumstimme immer so geschrieben wie sie zu spielen ist — aber nicht immer dem wirklichen Klang entsprechend. So stehen z. B. alle Stellen, die mit bezeichnet sind, eine Oktave höher als der beabsichtigte wirkliche Klang.

cannot get a single harmonium powerful enough use 2 or 3 harmoniums, doubling or trebling on the harmonium part.

All the double-reeds (oboes, English horn, bassoon, double-bassoon, sarrusophones) should be played with a very stiff reed, so as to produce a wild, nasal, "bagpipe" quality of tone. The gentle emasculated tone-quality produced by a soft reed (as normally used by most players) is utterly out of place in this composition. The saxophones should produce as *reedy* a tone as possible.

Do not try to subdue the naturally robuster saxophone and sarrusophone tone down to the volume of a clarinet or an oboe; the office of the saxophones and sarrusophones is to provide a tonal strength midway between the volume of the woodwind and the volume of the brass.

All the reed instruments should play with plenty of *vibrato*, particularly in the *espressivo* passages.

In the case of the more unusual time-signatures a down-beat is intended after each dotted barline, tho not so marked a down-beat (not from so great a height) as at the beginning of such bars. The following methods of beating time are recommended:

Das Harmonium soll den 12 (oder 13) Blasinstrumenten einen vollen, ausreichenden, harmonischen Hintergrund bieten. Sollte kein einzelnes Harmonium aufzutreiben sein, dessen Tonfülle hierzu genügt, so kann die Harmoniumstimme zweifach oder dreifach auf 2 oder 3 Harmoniums gespielt werden.

Alle Doppelrohrblatt-Instrumente (Oboen, Englisch Horn, Fagott, Kontrafagott, Sarrusophone) sollen mit sehr hartem Blatt gespielt werden, so daß ein herbér, nasaler, schalmeiartiger Ton erzeugt wird. Der zarte entmännlichte Ton eines weichen Blattes (wie es von den meisten Bläsern gebraucht wird), wäre in dieser Komposition gänzlich verfehlt. Auch die Saxophone sollen einen äußerst schalmeiartigen Ton hervorbringen.

Der von Natur robustere Ton der Saxophone und Sarrusophone soll nicht auf die Tonstärke einer Klarinette oder einer Oboe abgedämpft werden; vielmehr sollen die Saxophone und Sarrusophone eine zwischen den Stärkegraden der Holz- und Blechinstrumente liegende Stufe der Tonstärke bilden.

Bei allen Rohrblattinstrumenten ist bei *Espressivo*-Phrasen recht viel *Vibrato* gedacht.

Bei den ungewöhnlicheren Taktvorzeichnungen ist immer nach jedem punktierten Taktstrich ein Herunterschlag des Taktstocks gedacht, jedoch sollen diese Bewegungen kleiner sein (aus einer geringeren Höhe) als am Anfang des Taktes. Die folgenden Difigiermethoden sind zu empfehlen:

Beat-movements.
Taktschlagbewegungen.

The musical score consists of several staves of music. Each staff begins with a time signature (e.g., 11/4, 11/8, 11/2, 21/4, 21/8, 21/2, 5/4, 5/8, 5/2, 31/4, 31/8, 31/2, 6/4, 6/8, 6/2, 7/4, 7/8, 7/2, 7/3) followed by a vertical bar line. The music is composed of eighth and sixteenth notes, with stems pointing in various directions. Some measures include a 'or.' (or) symbol followed by an alternative time signature or measure. The notation is dense and requires careful reading to follow the specific beat patterns indicated by the publisher.

ORCHESTRATION.

Piccolo

Flute (Flöte)

Oboe

English horn (Englisch Horn)

Bassoon (Fagott)

Double-bassoon (Kontrafagott)

Soprano sarrusophone in E[♭]

or Oboe II | oder Oboe II

Tenor sarrusophone in B[♭]

or bass-oboe (heckelphone), or B[♭] tenor saxophone, or B[♭] bass-clarinet

oder Bassoboe (Heckelphon), oder Tenorsaxophon in B, oder Bassklarinette in B

Soprano saxophone in B[♭]

or B[♭] clarinet | oder Klarinette in B

Alto saxophone in E[♭]

or alto-clarinet in E[♭], or horn in E[♭]

oder Altklarinette in Es, oder Horn in Es

Horn in F (ad libitum)

Trumpet in B[♭] (Trompete in B)

Euphonium

Percussion, one player (Schlagwerk, ein Spieler)

Kettledrums & cymbals | Pauken und Becken

Harmonium

Piano (Klavier)

Violin I (Violine I)

Violin II (Violine II)

Viola I

Viola II

Cello I

Cello II

Double-bass (Kontrabass)



HILL-SONG (N^o. 1)

for room-music 22-some (23-some at will)
by
PERCY ALDRIDGE GRAINGER

composed 1901-1902
revised June-Dec. 1921
scoring revised March-May, 1922

In fast walking measure ($\frac{2}{4}$ speed. $J=116$)

7

Piccolo

Flute

Oboe

English horn
(Corno inglese)

Bassoon
(Fagotto)

Double-bassoon
(Contrafagotto)

Sopranoine Sarrusophone in E^b
[Can be replaced by Oboe II.]

Tenor Sarrusophone in E^b
[Can be replaced by Bass-Double Bassoon,
or B^b Tenor Saxophone, or B^b Bass Clarinet]

Soprano Saxophone in E^b
[Can be replaced by B^b Clarinet]

Alto Saxophone in E^b
[Can be replaced by B^b Alto-clarinet, or B^b Horn]

Horn in F
(ad lib.)

Trumpet in B^b

Euphonium

Percussion: Kettledrums & Cymbal
(Timpani e Piatti)

Harmonium

Piano

Allegro alla marcia (Tempo I^{mo}. J=116)

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Double-bass
(Contrabass)

7

Picc. *p*

Fl. *p*

Ob. *p*

Bug. horn *mp*

Ban. *mp*

D. ban. *dim.*

Sopr. Sarr. in E♭ *mp*

Ten. Sarr. in E♭ *pp*

Sop. Sax. in E♭ *mp*

Alto. Sax. in E♭ *mp*

Horn in F (ad lib.)

Trpt. in D

Euph.

Perc.

3

4

3

4

Harm.

Pian.

Vla. I

Vla. II

Vcl. *mf*

Vcl. II

Cello

Cello II

D. b.

19

Picc. *f*

Fl.

Ob.

Esg. horn

Ben.

D.bsn. *f*

Sano
Sarr.
in E[#]

Ton.
Sarr.
in E[#]

Sop.
Sax.
in E[#]

Alto
Sax.
in E[#]

Horn
in F
(ad lib.)

Trpt.
in E[#]

Bspf. *mf*

Perc.

4 *3* *4* *3* *2½* *2* *3* *2*
4 *4* *4* *4* *4* *4* *4* *4*

Harm. *p*

Pian. *f* *trem.* *p*

Vln.I *arco trem.*

Vln.II *arco trem.*

Vla. *p*

Vcl. *p*

Cello I *arco trem.*

Cello II *arco trem.*

D. b. *p*

ff

ff *cresc. poco a poco*

pp accomp.

p *cresc. poco a poco*

p *cresc. poco a poco*

p *pp accomp.*

p dolce *cresc. poco a poco*

p *mf expr.*

ff

p *molto cresc.*

p *molto cresc.*

p *p accomp.* *molto cresc.*

p *molto cresc.*

p *p accomp.* *molto cresc.*

p *molto cresc.*

p *p accomp.* *molto cresc.*

p *molto cresc.*

19

25

Perc.

Fl.

Ob.

Eng. horn

Bsn.

D. bsn.

Sopr. Sarr. in E[#]

Ten. Sarr. in F[#]

cresc.

Sop. Sax. in B[#]

Alto Sax. in E[#]

f cresc.

Horn in E (ad lib.)

Trpt. in F[#]

Euph.

Perc.

2 3 4 3 4 2 3
4 4 4 4 4 4

Harm.

(full) fff prolongement

Pian.

cresc. molto

ff force

piano

Vln. I

Vln. II

Vcl. I

Vcl. II

Cello I

Cello II

D. b.

ff

dim.

29

Gentler and more lingeringly

Picc.
Fl.
Ob.
Rgn. horn
Bsn.
D. bsn.

34

Slacken slightly

Sax. Sarr. in D[#]
Tbn. Sarr. in D[#]
Sop. Sax. in D[#]
Alto Sax. in D[#]
Horn in F (ad lib.)
Trpt. in D[#]
Euph.

Perc.
Harm.

Pian.

Vln. I
Vln. II
Vcl. I
Vcl. II
Cello I
Cello II
Dr. b.

Pochissimo sostenuto

Poco ritard.

29

dim. poco a poco

34

37

Somewhat slower ($\text{♩} = \text{about } 72$)

Picc. p

Fl. p

Ob.

Eng. horn.

Bass.

D. bass.

Saxo. p

Saxo. in E \flat

Ten. p

Ten. in E \flat

Sop. Sopr. in D \sharp *mf expr.*

Alto Sax. in E \flat

Horn in F. ad E \flat .

Trpt. in F \flat

Rupt.

Perc.

3 8 4 4 3 4

Harm. p

3 4

Pian. ff

Poco meno ($\text{♩} = \text{circa } 72$)

Vln. I $mp \text{ expr.}$

Vln. II $mp \text{ expr.}$

Vla. I $mp \text{ expr.}$

Vla. II $mp \text{ expr.}$

Cello I $mp \text{ expr.}$

Cello II $mp \text{ expr.}$

D. b. $mp \text{ expr.}$

Slacken lots

Very slow ($\text{♩} = \text{about } 50$)

43

37

43

46

Slacken slightly

Slowly flowing and very wayward (2nd Speed. J. between 69 & 92)

Picc.

Fl.

Ob.

Keg. horn

Bass.

D.bass.

Saxo. Sopr. in E♭

Ten. Sopr. in E♭

Sop. Sopr. in B♭

Alto Sax. in B♭

Horn in F. (ed. 6)

Trpt. in E♭

Euph.

Perc.

5 8 4 4 2 4 6 8 3 4 2½ 4 4 4 5

Harm.

Pian.

Vln.I

Vln.II

Va.I

Va.II

Cello I

Cello II

D.b.

46

52

Picc.

Fl.

Ob.

Egg.
horns

Bass.

D.bass.

Soprano
Sax.
in E^b

Tenor
Sax.
in E^b

mP molto expr.

Sop.
Sax.
in F^b

Alto
Sax.
in E^b

Horn
in F^b
(ad lib.)

Trpt.
in E^b

Euph.

Perc.

5 4 3 5 2 1_½ 2
8 4 4 8 4 4 4

Harp.

(8)
(10)

p

p

Piano

Vcl.

Vcl.

Vla.

Vcl.

Cello
I

Cello
II

D.-b.

52

60

66

Picc.

Fl.

Ob.

Eng. horn

Bass.

D. bass.

Saxo
Sax.
in E'

Ten.
Sax.
in B'

pp

Sop. Sax.
in B'

Alto Sax.
in B'

f expr.
mp vibrato

mf

f

p

mp

Horn
in F
(ad lib.)

Tpt. V
in B'

Euph.

Perc.

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{1\frac{1}{2}}{4}$ $\frac{3}{4}$ $\frac{2\frac{1}{2}}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Harm. (8)
mellow

p

Plan.

Vln. I

pp accomp.

Vln. II

pp accomp.

Vla. I

mp molto expr.

Vla. II

pp

Cello I

mp expr.

Cello II

p

D-b.

pp

11

Vln. I

pp

Vln. II

pp

Vla. I

f

Vla. II

mp

Cello I

ff

Cello II

p

D-b.

p

pp

Echo

Echo

Echo

mp

Echo

p

mp

pp

60

66

69

Picc.

Fl.

Ob.

Eng. horn

Bass.

D. bass.

Sopr. Sarr. in E[#]

Ten. Sarr. in D[#]

Sop. Sax. in F[#]

Alto Sax. in D[#]

Horn in E (ad lib.)

Trpl. in B[#]

Euph.

Perc.

$\begin{matrix} 3 \\ 4 \end{matrix}$ $\begin{matrix} 1\frac{1}{2} \\ 4 \end{matrix}$ 5 8 $\begin{matrix} 1 \\ 8 \end{matrix}$ 4 $\begin{matrix} 1\frac{1}{2} \\ 4 \end{matrix}$ 2 4 $\begin{matrix} 1\frac{1}{2} \\ 4 \end{matrix}$ 3 4 1 8

Harm.

Pian.

Vln. I

Vln. II

Vcl. I

Vcl. II

Cello I

Cello II

D. b.

p — mf — p
mf cresc.

mp
molto cresc.

mf cresc.

molto cresc. poco a poco

mp expr.
mf cresc.

mp molto cresc.

mp molto cresc.

ff
mf cresc.

p
p — s

p accomp.
mf cresc.

p — p
mf cresc.

p accomp.
mf cresc.

f — p
mf cresc.

p — p
mf cresc.

74

69

74

80

Pno. *f* cresc.

Fl. *molto cresc.*

(ob.) *mf* *molto cresc.*

Eag. horn *mf* *molto cresc.*

Ran. *p* *molto cresc.*

D. ban. *p* *molto cresc.*

Sopr. Sopr. in E[#] *mp* *molto cresc.*

Ten. Sopr. in E[#]

Sop. Sax. in B[#]

Alto Sax. in E[#]

Horn in F (ad lib.)

Trpt. in B[#]

Euph.

Perc.

Cymbal (soft drumstick)
(Hecke mit Paukenschlägel)

1 1½ 4 2 5 3 5 8

8 4 4 4 8 4 8 5

molto cresc.

molto cresc.

Harm. *ppp* (3) *mp*

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

B. - h.

80

Restlessly ($\text{d} = \text{about } 96$)Lingeringly Restlessly ($\text{d} = \text{about } 96$)

Pic.

Fl.

Ob.

Eng. horn

Bsn.

D. bsn.

Sopr. Sarr. in B \flat

Ten. Sarr. in B \flat

Sop. Sarr. in B \flat

Alto Sax. in E \flat

Horn in F (ad lib.)

Trpt. in B \flat

Euph.

Perc.

5 3 7 3 1½ 2½ 2 1½

8 4 8 4 4 4 4 4

Harm. *molto arres.*

Pian.

Poco agitato ($\text{d} = \text{circa } 96$)

Sostenuto

Poco agitato ($\text{d} = \text{circa } 96$)

Vln. I.

Vln. II.

Vcl. I.

Vcl. II.

Cello I

Cello II *posso arres.*

D. b. *poco arres.*

92

slacken to.. 2nd Speed (♩ = about 84).

95

Picc.

Fl.

Ob.

Eng. horn

Bsn.

D. bsn.

Sax. Sopr. in E♭

Ten. Sopr. in D♭

Sop. Sopr. in D♭

Alto Sax in E♭

Horn in F ad lib.

Trp. in D

Euph.

Perc.

$\frac{1\frac{1}{2}}{4}$ $\frac{7}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Harm.

Pian.

rit. al. Andante rubato (♩ = circa 84)

Vln. I.

Vln. II.

Vcl. I.

Vcl. II.

Cello I

Cello II

D. b.

92

95

101

Pic.

Fl.

Ob.

Eng. horn

Bsn.

D. bsn.

Samo
Sax.
in B \flat

Ten.
Sax.
in B \flat

Sop.
in E \sharp
Alto
Sax.
in E \sharp

Horn
in F.
f ad lib.

Trpt.
in B \flat

Euph.

Perc.

Harm.

Pian.

Vln. I.

Vln. II.

Vla. I.

Vla. II.

Cello I

Cello II

D-b.

Flute

Clarinet

Oboe

Double Bassoon

Double Bassoon

Soprano Saxophone

Alto Saxophone

Soprano Saxophone

Horn

Trumpet

Euphonium

PerCUSSION

HARp

Piano

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Bass

mf

p

cresc.

5
8

1 1/2
4

2
4

2 1/2
4

4
4

cresc.

cresc. molto

cresc.

mp

mp molto cresc.

mp

mp molto cresc.

mp molto cresc.

101

105

A trifle faster ($\text{d} = \text{about } 88$).

Quicken somewhat.

Picc.
Fl.
Ob.
Eng.
horn
Ran.
D. ban.
Smeo
Sax
in E[#]
Ten.
Sax.
in D[#]
Sop.
Sax
in F[#]
Alto
Sax.
in E[#]
Horn
in F.
(ad lib.)
Trpt.
in D[#]
Euph.
Perc.
Harm.
Pian.
Vla. I
Vla. II
Vi. I
Vi. II
Cello
I
Cello
II
D. b.

Con moto ($d = \text{circa } 88$)

ff molto cresc.

ff cresc.

105

112

Slower than 2nd Speed
(♩ = about 88) Slow off lots

Picc.

Fl.

Ob.

Ebg. horn

Rsa.

D. bsn.

Soprano Sarr. in E^b

Ten. Sarr. in B^b

Sop. Sax. in B^b

Alto Sax. in E^b
crece.

Horn in E^b
(and like)

Trp. in B^b

Euph.

Perc.

Harm.

Piass.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. b.

Slower than 2nd Speed
(♩ = about 88) Slow off lots

ff, f, m, mp, pp

crease.

ff (oct. shrill)

ff off

ff (oct couplers)

ff & couplers remain

ff off gradually.

Lento (♩ - circa 88) Molto ritard.

ff 112

116

Very slow! Quicken - to - 2nd Speed (♩ between 69 & 92) Somewhat lingeringly In time (2nd Speed)

Pic.

Fl.

Ob.

Eng. horn

Ren.

D. bsn.

Sopr. Sarr. in E♭

Ten. Sarr. in D♯

Sop. Sarr. in D♯

Alto Sax. in E♭

Horn in F (and B♭)

Trpt. in B♭

Euph.

Perc.

4 8 5 8 7 8 5 8 1½ 5 8

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

B. b.

120

19

120

Poco sostenuto la tempo (Andante rubato)

Adagio accel. al Andante rubato (♩ 69-92)

116

Gradually quicken very slightly

Picc.

Fl.

Ob.

Ebg. horn.

Bsn.

D. bsn.

Soprano
Sarr.
in E[#]

Tenor
Sarr.
in B[#]

Sop. Sax.
in B[#]

Alto Sax.
in E[#]

Horn
in F.
(ad lib.)

Trpt.
in B[#]

Euph.

Perc.

5
8

1½
4

6
8

2
4

2½
4

3
4

Harm.

Pian.

cresc. poco a poco

Vln. I.

Vln. II.

Vcl. I.

Vcl. II.

Cello I

Cello II

D. b.

130

Quicken lots 2nd speed.

134

4 3 $2\frac{1}{2}$ 4 4 2 $1\frac{1}{2}$ 2

accel. subito Andante rubato (*Temp. 2^{ndo}*)

130

134

138

Linger very slightly

Picc.

Fl.

Ob.

Eng. horn.

Bsn.

D. bsn.

Sano
Sarr.
in E'

Ten.
Sarr.
in B'

Sop.
Sax.
in B'

Alto
Sax.
in E'

Horn
(ad lib.)

Trpt.
in B'

Euph.

Perc.

2 7 4 7 3 2½ 4

4 8 4 8 4 4

Harm.

Pian.

Vln. I.

Vln. II.

Vla. I.

Vla. II.

Cello I

Cello II

R. b.

138

145

In time (2nd Speed)

Gracefully swinging (Same speed $\text{♩} = \text{about } 88$)

Musical score for orchestra and piano, page 23.

Instrumentation: Picc., Fl., Ob., Eng. horn, Bassoon, D. bassoon, Soprano Saxophone in F[#], Tenor Saxophone in F[#], Bass Saxophone in E[#], Alto Saxophone in E[#], Horn in F[#] (det. 1st), Trombone in F[#], Euphonium, Percussion (Pero.), Piano.

Measure 145 (In time): Picc., Fl., Ob., Eng. horn, Bassoon, D. bassoon, Soprano Saxophone in F[#], Tenor Saxophone in F[#], Bass Saxophone in E[#], Alto Saxophone in E[#], Horn in F[#] (det. 1st), Trombone in F[#], Euphonium, Percussion (Pero.). Dynamics: p, pp, dolce.

Measure 146 (Gracefully swinging): Same instruments as above. Dynamics: mp, cresc. poco a poco, ff.

Measure 147: Same instruments as above. Dynamics: ff, cresc. poco a poco.

Measure 148: Same instruments as above. Dynamics: ff, cresc. poco a poco.

Measure 149: Same instruments as above. Dynamics: ff, cresc. poco a poco.

Measure 150 (a tempo): Same instruments as above. Dynamics: ff, cresc. poco a poco.

Measure 151 (Grazioso, l'istesso tempo): Same instruments as above. Dynamics: ff, cresc. poco a poco.

149

145

149

156

Pic.

Fl.

Ob.

Eng. horn

Horn

D. bass.

cresc. poco a poco

Saxo

Sax. in B \flat

Tes. Sax. in B \flat

Sop. Sax. in F

Alto Sax. in E \flat

Horn in F (ad lib.)

Trpt. in B \flat

Euph.

Perc.

$1\frac{1}{2}$ 2 $1\frac{1}{2}$ 4 $1\frac{1}{2}$ 3 4 $2\frac{1}{2}$

4 4 4 4 4 4 4 4

Harm.

cresc.

full ff legato

Pian.

Vla. I

Vla. II

Vcl. I

Vcl. II

Cello I

cresc. poco a poco

Cello II

Bass.

ff acco

2d. *

156

163

Picc.

Fl.

Ob.

Eng. Horn

Res.

D. Inst.

Snare Drums

Toms

Snare

Bass Drum

Sep. Snare

Alto Snare

Bass Drum

Horn in F

Trpt. in E♭

Trpt. in B♭

Cymb.

Perc.

Harp

Piano

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

2½

5

2

5

4

2½

p cresc.

dim. piano

p acc.

163

168

Slower than Faster than Slower than
 2nd Speed 2nd Speed 2nd Speed

Quicken

Picc. *p*

Fl. *p*

Ob. *mf*

Bassoon *p*

D. bass. *p*

Snare *p*

Toms *p*

Sop. Sax. *p*

Alto Sax. *p*

Horn *p*

Trpt. *p*

Euph. *p*

Perc.

2½ 3 4 7 8 2 8 5 8 2 8 3 4

Harm.

Piano

accelerando

Vln. I

Vln. II

Va. I

Va. II

Cello I

Cello II

D. b.

Lento Allegro Lento

168

174

Faster than

2nd Speed Gradually slacken . . . to 2nd Speed ($\text{d} = \text{between } 69 \text{ & } 92$)

Picc.

Fl.

Ob.

Eng. horn

Bsn.

B. bsn.

Sopr. Sarr. in B^b

Ten. Sarr. in B^b

Sop. Sarr. in B^b

Alto Sax. in E^a

Horn in F. (ad lib.)

Trpt. in B^b

Emph.

Perc.

3 4 **6 8** **3 4** (1) remain **2 4** **3 4** **4 4** **2 4**

Harm.

Pian.

Allegro ritard. poco a poco al... Andante rubato ($\text{d} = 69 - 92$)

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. b.

174

Picc.

Fl.

Ob.

Kag.
horn

Rsa.

D. bass.

Sono
Sarr.
in F[#]

Ten.
Sopr.
in B[#]
in F[#]

Sop.
Sax.
in B[#]

Alto
Sax.
in F[#]

Horn
in F.
(ad lib.)

Trpt.
in B[#]

Euph.

Perc.

2
4

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello
I

Cello
II

U.-b.

mp

mf

cresc. molto

mf

cresc. molto

molto cresc.

poco cresc.

mf cresc.

trem.

mf cresc.

mf

p cresc.

mf

cresc. molto

cresc.

186

Slower than
2nd Speed Faster than
2nd Speed Slower than
2nd Speed Faster than
2nd Speed

Picc.

Fl.

Ob.

Eng. horn

Bassoon

D. bsa.

Saco Sarr. in E

Ten. Sarr. in B

Sup. Sax. in H

Alto Sax. in E

Horn in F. (ad lib.)

Trpt. in B

Kuph.

(Cymb. soft drumsticke)
(Becken m. Paukenschl.)

Perc.

Harm.

Pian.

Vla. I

Vla. II

Va. I

Va. II

Cello I

Cello II

B.

ff

f

mp cresc.

decresc.

2/8

3 1/2

4

2/8

3 1/2

4

2/4

Lento

Allegro

* Lento

* Allegro

mp molto cresc.

192

Slacken lots

Very slow

Quicken - to - 2nd Speed

Picc.

Fl.

Ob.

Keg. horn

Bsn.

D. bsn.

Sopr. Sarr. in B^b

Ten. Sarr. in B^b

Sop. Sax. in B^b

Alto Sax. in B^b

Horn in F. (ad lib.)

Trpt. in B^b

Euph.

Perc.

2 3 2 3 1½ 6 2

4 4 4 4 4 8 4

Harm. (10) *mp pp dolcis.*

poco cresc.

Pian.

molto rit. - al - Adagio

accel. - al - Andante rubato

Vln. I

Vln. II

Vcl. I

Vcl. II

Cello I

Cello II

U-b.

dim. pp

192

200

Linger slightly. In time (but waycardly)

Slower than
2nd Speed

Picc.

Fl.

Ob.

Kng. horn

Bsn.

U. bsn.

Saxo. Sarr.
in E^b

Ten. Sarr.
in D^b

Sop. Sarr.
in B^b

Alto Sax.
in A^b

Horn
(ad lib.)

Trpt.
in B^b

Euph.

mp accomp.

Perc.

2 1½ 3 7 2 5
4 4 8 8 8 8

dim.

PP (4) (16) vox humana cresc.

Harm.

Pian.

poco sost. a tempo (ma rubato) Lento

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D-b.

PP

mf molto espr. e rubato

ff

pp = mfp

200

205

Slower than
2nd Speed 2nd Speed

2nd Speed Slower than 2nd Speed

Picc. Fl. Ob. Eng. Bass. D. bass.

Saxo. Sarr. in B[♭] Ten. Sarr. in B[♭]

Sop. Sax. in B[♭] Alto. Sax. in E[♭]

Horn (ad lib.) Trpt. in B[♭]

Euph. Perc.

5 8 **2 8** **6 8** **3 4** **1½ 4** **2 4** **1½ 4** **5 8** **1½ 4**

Harm. Pian.

Andante Lento Andante rubato

Vln. I Vln. II Va. I Va. II Cello I Cello II D. b.

205

214

Linger slightly | In time, 2nd Speed

Picc.

Fl.

Ob.

Eng. horn

Ban.

D.bsn.

Sno

Sarr. in E[#]

Ten. Sarr. in B[#]

Sop. Sax. in B[#]

Alto Sax. in E[#]

Horn in F (ad lib.)

Trpt. in B[#]

Euph.

Perc.

Vln. I

Vln. II

Vcl. I

Vcl. II

Cello I

Cello II

D-b.

poco sostenuto a tempo

214

220

Picc.
Pl.
Ob.
Eng. horn
Bsn.
D.bass.

Sano
Sax. in B
Ten. Sax. in B
Sep. Sax. in B
Alto Sax. in B
Horn in F (d. 6)
Trpt. in B
Euph.
Perc.

Harm. (8) (10) full
Pian.

Vln. I
Vln. II
Vn. I
Vn. II
Cello I
Cello II
D.b.

3 2 3 2½ 3 1½ 3 4

(8) (10) full
pp
molto cresc.

cresc.
ff oppas. cresc.

molto cresc.
cresc.
*

PP
f cresc.
p cresc.
p ff cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
p cresc.
p cresc.

220

228

Very waywardly (2nd Speed)

Picc.

Fl.

Ob.

Eng. horn

Bsn.

D.bsn.

Sopr. Sax. in E^b

Ten. Sax. in E^b

Sop. Sax. in E^b

Alto Sax. in E^b

Horn in F. (ad lib.)

Trpt. in B^b

Euph.

Perc.

Harm.

Pian.

Vln. I

Vln. II

Va. I

Va. II

Cello I

Cello II

D. b.

3 4 4 4 1½ 4 1½ 5 8 7 8 4

Molto rubato

ff cresc.

228

233

Pico.
Fl.
Ob.
Eng. horn.
Bsn.
D.bsn.
Sopr. Sax. in E^b
Alto Sax. in D^b
Horn in F. (ad lib.)
Trpt. in B^b
Euph.
Perc.

F

Sopr. Sax. in E^b
Alto Sax. in D^b
Horn in F. (ad lib.)
Trpt. in B^b
Euph.
con Sord.
F

F

1½
4
5
8
7
8

Harm.
Pian.

1½
4

Vln. I.
Vln. II.
Vla. I.
Vla. II.
Cello I
Cello II
D. b.

233

239

In time
(*ad Speed*)

Linger very slightly Quicken lots bit by bit

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

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

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

Eng. horn $\frac{1}{2}$

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

D.bsn. $\frac{1}{2}$

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

Sarr. in E \flat $\frac{1}{2}$

Ten. Sarr. in E \flat $\frac{1}{2}$

Sop. Sarr. in E \flat $\frac{1}{2}$

Alto. Sax. in E \flat $\frac{1}{2}$

Horn in K. (ad lib.) $\frac{1}{2}$

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

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

Perc.

1½ 5 7 1½ 2 1½ 2 1½

4 8 8 4 4 4 4 4

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

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

Pochissimo sostenuto a tempo molto accel. poco a poco

Vln. I. $\frac{1}{2}$

Vln. II. $\frac{1}{2}$

Vla. I. $\frac{1}{2}$

Vla. II. $\frac{1}{2}$

Cello I $\frac{1}{2}$

Cello II $\frac{1}{2}$

L-b. $\frac{1}{2}$

239

Picc.

Fl.

Ob.

Eng. horn.

Bsn.

D. bsn.

Sopr. Sax. in B^b

Alto Sax. in E^b

Horn in F. *ad lib.*

Trpt. in B^b

Euph.

Cymb. (soft drumstick)
Becken (m. Pankenschl.)

Perc.

$\frac{1}{2}$ 5 1 $\frac{1}{2}$ 5 6 5 2 $\frac{1}{2}$
4 8 4 8 8 8 4

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. b.

cresc. possible

f cresc.

cresc.

ff

p

cresc. possible

mf

Cymb. (soft drumstick)
Becken (m. Pankenschl.)

pp

6

5

2 $\frac{1}{2}$

4

molto cresc.

f molto cresc.

f molto cresc.

arco

molto cresc.

arco

molto cresc.

249

Very fast (♩ about 126)

Picc. *ff* *fierce*

Fl. *ff* *fierce*

Ob. *ff* *fierce*

Eng. horn. *ff* *fierce*

Bsn. *ff* *fierce*

D.bsn.

Saxo. *fff*

Sarr. in B♭ *ff* *fierce*

Ten. Sarr. in B♭ *ff* *fierce*

Sop. Sax. in B♭ *ff* *fierce*

Alto Sax. in E♭ *ff* *fierce*

Horn in F. (ad lib.) *ff* *con Sord.*

Trpt. in B♭ *p*

Euph. *p*

Perc. $\frac{2\frac{1}{2}}{4}$ $\frac{1}{4}$ $\frac{2\frac{1}{2}}{4}$ $\frac{2}{4}$ $\frac{1\frac{1}{2}}{4}$ $\frac{2\frac{1}{2}}{4}$ $\frac{1}{4}$

Harm. *ff* (f)

255

249

255

Pian. *ff* *Pizz.* *ff* *fierce* *ff* *fierce* *ff* *fierce*

Vln. I *ff* *pizz.* *ff* *fierce*

Vln. II *ff* *pizz.* *ff* *fierce*

Vla. I *ff* *pizz.* *ff* *fierce*

Vla. II *ff* *pizz.* *ff* *fierce*

Cello I *ff* *pizz.* *ff* *fierce*

Cello II *ff* *pizz.* *ff* *fierce*

D.b. *ff* *fierce*

Picc.

Fl.

Ob.

Bass-horn

Bass.

Soprano
Sax. in B^b

Tenor
Sax. in B^b

Sop.
Sax. in B^b

Alto
Sax. in E^a

Horn
in F

Tpt.
in B^b

Euph.

Perc.

1 2½ 2 5 1½ 2½ 3
4 4 8 4 4 4 4

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D-b.

Picc. *III marcatoissimo*

Fl.

Ob.

Eng. horn *cresc.*

Bass.

D. bass.

Sax. Sopr. in F *cresc.*

Ten. Sax. in F *cresc.*

Sop. Sax. in F *cresc.*

Alto Sax. in F *cresc.*

Horn in F (et E♭) *cresc.*

Trpt. in B♭ *ff*

Euph.

Perc.

ff K-drum (Timpani)

3
4 4
4 2
4 1½
4 5
16 3
4 5
4

Harm. *cresc.*

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. B.

269

Slower, but slightly faster than 2nd Speed
(3rd Speed $\text{d} = \text{circa } 84$)

Ob. *ff* appears.

Slacken very slightly

Faster

Slacken to

Picc. Fl. Ob. Egg. horn Rsn. D. bass. Sono. Sarr. in E^b. Tr. Sar. in B^b. Sq. Sax. in A^b. Alto Sax. in E^b. Horn in F (ad lib.) Tripl. in B^b. Kuph. Perc. Cymb. (Redten)

5 8 1½ 4 2½ 4 7 8 5 4 2 4 5 8

Harm. Pian.

Moderato ($\text{d} = \text{circa } 84$)

erect.

pochiss. rit.

Più mosso ritard.

al

Vln. I *Appassionata* *ff* appears.

Vln. II *ff* *Appassionata*

Vla. I *Appassionata*

Vla. II *Appassionata*

Cello I *Appassionata*

Cello II *Appassionata*

T. b. *Appassionata*

269

274

Slacken very slightly

Faster

Slacken to

274

280

3rd Speed ($\text{♩} = \text{about } 84$)

Pic.

Fl.

Ob.

Eng. horn

Bsn.

D. bsn.

Sopr. in E♭

Ten. Sopr. in B♭

Sop. Sopr. in B♭

Alto Sopr. in E♭

Horn in F
ad lib.

Trpt. in B♭

Euph.

Perc.

Slow off

2nd Speed ($\text{♩} = \text{about } 66$)

5 8

2½ 4

3 8 (16)

4 4

3 4

4 4

Harm.

full off

Pian.

Moderato ($\text{♩} = \text{circa } 84$)

Vln. I

Vln. II

Vcl.

Vla. II

Cello I

Cello II

Ritard.

long bows (viel Bogen)

Andante rubato ($\text{♩} = \text{circa } 66$)

long bows (viel Bogen)

280

286

1st Speed (*Fast walking measure.* $\text{♩} = \text{about } 116$)

Picc.

Fl.

Ob.

Keg.
horns

Hsn.

D. bas.

Sesac
Sarr.
in B \flat

Ten.
Sarr.
in B \flat

Sop.
Sax.
in F \sharp

Alto
Sax.
in E \flat

Horn
in F.
(ad lib.)

Trpt.
in B \flat

Euph.

Perc.

4
4

4
4

Harm.

Pian.

Vln. I

Vln. II

Va. I

Va. II

Cello
I

Cello
II

D. b.

Allegro alla marcia $\text{♩} = \text{circa } 116$

286

Picc.

Fl. *p*

Ob. *f* nasal

Keg-horn *p*

Ban. *f* nasal

D. ban.

Saxo Sarr. in E♭ nasal

Ten. Sarr. in D ♫ *f* nasal

Sop. Sax. in B ♫ *f* ready

Alto Sax. in D ♫ *ff* ready

Hora in K (ad lib.) *mf*

Trpt. in D ♫

Euph. *f* *mf*

Perc. 3 4 3 4

Harm. *mp* *mf* *mf*

Pian. *mf* non legato *f*

Vln. I

Vln. II *mf*

Va. I *mf*

Va. II *mf*

Cello I *mf* pizz. arco

Cello II *mf* pizz. *mf* arco

U-b. *mf*

Picc.

Fl.

Ob.

Bug. horn

Bsn.

D. bsn.

Sopr. Sax. in E[#]

Tenor Sax. in E[#]

Sop. Sax. in B[#]

Alto Sax. in E[#]

Horn in F (Ad lib.)

Trpt. in B[#]

Rep.

Perc.

3
4

2
4

4
4

2
4

Harm.

Pian.

Vln. I

Vln. II

Vn. I (arco)

Vn. II pizz.

Cello I pizz.

Cello II pizz.

D-b.

304

Picc.

Fl.

Ob.

Reg. horn

Bsn.

D. bsn.

Suno

Sarr. in E^b

Ten. Sarr. in B^b

Sop. Sax. in B^b

Alto Sax. in E^b

Hora in E^b (ad lib.)

Trpt. in B^b

Kuph.

Perc.

2 4 2 4
4 4 4 4

224

Harm.

Pian.

Vla. I

Vla. II

Vn. I

Vn. II

Cello I

Cello II

D. b.

304

Picc.

Fl.

Ob.

Eng. horn.

Bass.

D. bass.

Sopr. Sarr. in E[#]

Ten. Sarr. in E[#]

Sop. Sarr. in E[#]

Alto Sax. in E[#]

Horn (ad lib.) con Sord.

Trpt. in E[#] agp

Euph.

Perc.

2 4 4

2 4 4

Harm.

p

.Pian.

Vln. I pizz. f

Vln. II pizz. f

Vcl. I pizz. f

Vcl. II pizz. f

Cello I pizz. f

Cello II pizz. f

D.-b.

315

Picc.

Fl.

Ob.

Eng. horn

Bsn.

D. bsn.

Sopr. Sarr. in E^b

Ten. Sarr. in E^b

Alt. Sarr. in E^b

Horn in E
(ad lib.)

Trpt. in B^b

Euph.

Perc.

Kettle-drums (Timp.)

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I.

Cello II

D. b.

315

Pic.

Fl.

Ob.

Eng. horn

Bass.

D. bass.

Sax. in B^b

Ten. Sax. in B^b

Sept. Sax. in B^b

Alto Sax. in B^b

Horn (in F (ad lib.))

Trpt. in B^b

Bass.

Kettle-drum (Timp.)

Perc.

3 2 4 2 4

4 4 4 4

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. b.

326

Musical score for orchestra and piano, measures 326-330. The score includes parts for Picc., Fl., Ob., Eng. horn, Bassoon, D. basso, Soprano Sari. in E[#], Ten. Sari. in B[#], Alto Sax. in E[#], Horn in F. (ad lib.), Trpt. in B[#], Euph., Perc., Harm., Pian., Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, and Double Bass. Measure 326 starts with a dynamic of *f*. Measures 327-328 show various dynamics including *p*, *ff*, *pp*, and *pizz.* Measure 329 features a prominent cymbal sound (Cymb. soft dramatisch, Becken mit Paukesch.). Measures 330 continue with dynamics like *p*, *pp*, *molto cresc.*, and *poco cresc.* The score concludes with a dynamic of *mp*.

330

326

330

Pic.

Ht.

Ob.

Eng. horn

Bsn.

D. bsn.

Saxo Sart. in E^b

Re. Sart. in B^b

Sop. Sax. in B^b

Alto Sax. in E^b

Horn in F. (ad lib.)

Trpl. in B^b

Euph.

Perc.

Harm.

Pian.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. b.

pianissimo legato

molto cresc.

cresc. molto

cresc. molto

340

Picc.

Fl.

Ob.

Rag.
horn

Bsn.

D. bsn.

Sopr.
Sarr.
in E^b

Ten.
Sarr.
in B^b

Sop.
Sarr.
in B^b

Alto
Sax.
in E^b

Horn
in F.
(ad lib.)

Trpt.
in G^b

Euph.

Cymb. (soft drumstick)
Becken (m. Falkenschl.)

Perc.

Harm.

Pian.

Vln. I

Vln. II

Va. I

Va. II

Cello
I

Cello
II

D. b.

340

Picc.

Fl.

Ob. *p dolce*

Eng. horn *p expr. 3*

Bsn.

D. bsn.

Sopr. Sarr. in B^b *poco cresc.*

Tenor Sarr. in B^b *poco cresc.*

Sop. in B^b

Alto Sax. in B^b *p*

Horn in F^b ad lib.

Trpt. in B^b

Emph.

Perc.

4 **3** **4** **2** **3**

4 **4** **4** **4** **4**

Harm. *p* *f* *f* *f* *f*

(16) *p* *f* *f* *f* *f*

Pian. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

Vla. I

Vla. II

Va. I *pp*

Va. II

Cello I *pp accomp.*

Cello II *pp pizz.*

D. b. *pizz.*

356

Picc.

Fl.

Ob.

Eng. horn

Rsn.

D. bass.

Solo Sop. in Eflat
Tess. Sop. in Eflat
Sop. in Dflat
Alto Sop. in Csharp
Horn (F-sharp)

Trpt. in Eflat
Euph.

Perc. Cymb. (Becken)

Harm.

Pian.

Vln. I

Vln. II

Va. I

Va. II

Cello I

Cello II

D. b.

2 3 soft dramatisch (mit Paukensch.) 4 ff molto crese.

4 3 ff

2 4

ff molto trep.

molto crese.

cresc. possibile

ta ta

356

Picc.
Fl.
Ob.
Eng. horn
Ban.
D. bsa.
Snare in F#
Ten. Sopr. in F#
Sep. Sopr. in F#
cres. possible
Alto Sopr. in F#
Horn in F
Trpt. in F#
Euph.
Perc.
2 4
3 2 3 4
4 4
Harm.
possible
Pian.
great possible
Vln. I
Vln. II
Vcl. I
Vcl. II
Cello I
Cello II
D. b.

368

Slacken slightly bit by bit

slacken more

Picc.
Fl.
Ob.
Eng. horn
Bsn.
D. bsn.
Sopr. in E♭
Ten. in E♭
Sop. in E♭
Alto in E♭
Harp (in E♭)
Trpt. in E♭
Euph.
Perc.

4 4 2 4 4 3 4 4 3 4

Harm.
Pian.

Vln. I
Vln. II
Va. I
Va. II
Cello I
Cello II
D. b.

poco ritard. poco a poco più rit.

f

368

371

1st Speed again ($\text{J} = \text{about } 116$)

Picc.

Fl.

Ob.

Eng. horn

Hsn.

D. bsn.

Sopr. Sarr. in B \flat

Ten. Sarr. in B \flat

Sop. Sarr. in B \flat

Alto Sarr. in B \flat

Horn in F. (ad lib.)

Trpt. in B \flat

Repl.

Perc.

Harm.

Pian.

Allegro alla Marcia ($\text{J} = \text{circa } 116$)

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

D. b.

371

378

Slacken bit by bit

Slow off lots

Picc.

F. l.

Ob.

Eag. horn

Raa.

D. ban.

Saxo Sart. in B^b

Tee Sart. in B^b

Sop. Sax. in B^b

Alto Sax. in B^b

Horn in E (ad lib.)

Trpt. in B^b

Euph.

Perc.

Harm.

Pian.

Vla. I

Vla. II

Vc. I

Vc. II

Cello I

Cello II

U-b.

378

383

Slowly flowing ($\text{♩} = \text{about } 72$)

Pico.

Fl.

Ob.

Reg. horn

Hsn.

D. bass.

Saxo. Sopr. in B \flat

Ten. Sopr. in B \flat

Sop. Sax. in B \flat

Alto Sax. in B \flat

Horn in K. ad (rit.)

Trpt. in B \flat

Euph.

Perc.

Harm.

Pian.

388

con Sord. brass hngs Andante non troppo ($\text{♩} = \text{circ. } 72$)

Vla. I

Vla. II

Vc. I

Vc. II

Cello I

Cello II

D. b.

383

388

Slow off slightly

In time, slightly slower
(♩ = about 66)

Slow off lots

Picc.

Fl. (poco ritard.) *p*

Ob.

Ebg. horn (pp quasi *lontano*) *lunga*

Bass. *pp*

U. bass. *ppp*

Saxo. Sarr. in B^b

Ten. Sarr. in B^b *pp* accomp. *ppp*

Sop. Sax. in B^b

Alto Sax. in B^b

Horn (ad lib.)

Trpl. in B^b

Euph.

Perc.

2 3 6 4 (10) remains 3 4 3 4 *lunga*

4 off *pp dolcis.* dim.

Harm. Small accent from feet Kleiner Accent durch treten

Pian.

poco ritard.

a Tempo, Lento
(♩ = circa 66)

molto ritardando

Vln. I

Vln. II (Mach softer than harmonium)
(Violine schwächer als das Harmonium) *lunga*

Va. I *p* *f* *g* *pp* *PPP* accomp. *dim.* *pppp*

Va. II

Cello I (Much softer than harmonium)
(Viola schwächer als das Harmonium) *lunga*

Cello II *PPP* accomp. *dim.* *pppp*

D. b.