

poco riten.

a tempo

Ob. (150)

Bb Cl.

Bsn.

Hn. I+II (150)

Pno. (150)

Sl. Fl. (150)

Vln. I (150) *liber. q.c.l.t.*

Vln. II (150) *liber. q.c.l.t.*

Vla. (150) *liber. q.c.l.t.*

Vc. 1 (150)

Vc. 2 (150)

Db. (150)

p, *pp*, *f*, *ff*, *decres.*, *nat. - sul tasto*, *honey-tongued*, *subito*, *q.c.l.b.*

Ob. *mf* *f*

Bb Cl. *mf* *f*

Bsn. *mf* *f*

Hn. I+II *p* *ff*

Pno. *pp* *ff*

Sl. Fl. *f* *ff*

Vln. I *f* *pp* *ff*
liber. q.c.l.t. *q.c.l.b.*

Vln. II *f* *pp* *ff*
liber. q.c.l.t. *q.c.l.b.*

Vla. *f* *pp* *ff*
liber. q.c.l.t. *q.c.l.b.*

Vc. I *pp* *ff*
sul pont.

Vc. 2 *pp* *ff*
sul pont.

Musical score for a symphony orchestra, featuring woodwinds, brass, strings, and percussion. The score is divided into three systems, with measures 154, 155, and 156 marked.

Woodwinds: Oboe I & II, Bassoon I & II, Horn I-III, and Trombone I & II. Dynamics include *f*, *mf*, *ff*, *pp*, and *ppp*. Performance instructions include *senza sord.* and *emphatic*.

Brass: Trumpet I & II, Trombone I & II, and Tuba. Dynamics include *f*, *ff*, and *pp*. Performance instructions include *emphatic*.

Percussion: Piano (Pno.). Dynamics include *pp*, *ff*, and *ppp*. Performance instructions include *raging* and *sim.*

Strings: Violin I & II, Viola I & II, Violoncello (Vc. 1 & 2), and Double Bass (Db.). Dynamics include *f*, *pp*, and *ppp*. Performance instructions include *liber. q.c.lt.*, *(non decresc.)*, *nat.*, *sempre*, *raging*, and *sim.*

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* *raging* *sim.* and *pp* *emphatic*.

(59) *liber.*
mp *p*

(59) *liber.*
mp *p* *pp*

(59) *liber.*
mp *p* *pp*

(59) *liber.*
mp *p* *pp*

(59) *liber.*
mp

(59) *f snide* *mf*

(59) *f snide* *mf as before*

(59) *f*

(59) *mf-ff* *in fierce exhaustion* *<ff f <ff f <ff f <ff f <ff* *ff-mp* *<f*

(59) *liber.* *pizz.* *mf* *mp* *p*

(59) *liber.* *pizz.* *mf* *mp* *p*

(59) *liber.* *pizz.* *mf* *mp* *p*

(59) *liber.* *pizz.* *mf* *mp* *p*

(59) *liber.* *pizz.* *mf* *mp* *p*

(59) *liber.* *q.c.l.b.* *mf* *mp* *p*

(59) *liber.* *q.c.l.b.* *mf* *mp* *p*

(59) *liber.* *q.c.l.b.* *mf* *mp* *p*

(59) *liber.* *q.c.l.b.* *mf* *mp* *p*

(59) *liber.* *q.c.l.b.* *mf* *mp* *p*

(59) *liber.* *q.c.l.b.* *mf* *mp* *p*

(59) *f*

167

Ob. I *ff* *mf* *ff* *sim.* *liber.* *p*

Ob. II *ff* *mf* *ff* *sim.* *liber.* *p*

Bb Cl. I *ff* *mf* *ff* *sim.* *liber.* *p*

Bb Cl. II *ff* *mf* *ff* *sim.* *liber.* *p*

Bsn. I *mf* *ff* *sim.*

Bsn. II *mf* *ff* *sim.*

Hr. I-II *ff* *as before*

Bb Tpt. *mp* *ff* *as before*

Sl. Fl. *mp* *< f* *fp* *ff* *ff-mf* *< ff* *mf* *< ff*

Vln. I.1 *arco. q.c.l.b.* *pp* *sempre ff* *sim.* *liber.* *mp*

Vln. I.2 *arco. q.c.l.b.* *pp* *nat.* *as before* *sim.* *liber.* *mp*

Vln. II.1 *sempre ff* *sim.* *liber.* *mp*

Vln. II.2 *nat.* *as before* *sim.* *liber.* *mp*

Vla. 1 *sempre ff* *sim.* *liber.* *mp*

Vla. 2 *nat.* *as before* *sim.* *liber.* *mp*

172

Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Hn. I+II
Bb Tpt.
SI. Fl.
Vln. I.1
Vln. I.2
Vln. II.1
Vln. II.2
Vla. 1
Vla. 2

mp *f* *sim.*
mp *f* *sim.*
pp *f* *mp* *f* *sim.*
pp *f* *mp* *f* *sim.*
mf
mf *mp* *f*
mf *ff* *ff-mp* *f* *mp* *f* *fp* *f*
p *pp* *arco-q.c.l.b.* *nat.* *sempre f*
p *pp* *arco-q.c.l.b.* *nat.* *sempre f*
arco-q.c.l.b. *p* *nat.* *sempre f*
arco-q.c.l.b. *p* *nat.* *sempre f*
p *sempre f*

//

173

Bb Cl. I
Bb Cl. II
Bb Tpt.
SI. Fl.
Vln. I.1
Vln. I.2
Vln. II.1
Vln. II.2

pp *pp*
pp
mf *mp* *f* *fp* *f*
pizz. *p* *pp* *arco-q.c.l.b.* *nat. solo* *mf*
pizz. *p* *pp* *arco-q.c.l.b.* *nat. solo* *mf*
q.c.l.b. *p*
q.c.l.b. *p*