Sebastian ADAMS

Symphony No. 1

To Jan Michael

Symphony No. 1

S. Adams (October 2013 - April 2014)

Instrumentation:

2 Flutes
2 Clarinets in B♭
2 Oboes
2 Bassoons

2 Horns in F
2 Trumpets in B♭

Timpani

Strings:
6 First Violins
6 Second Violins
4 Violas
4 Celli
2 Double Basses

(no doublings)

If there are more string players than required,
the extra players should absolutely not play
during passages where desks are specifically marked.

Score is written at sounding pitch, double bass written *8va*

In every case, the articulation of the following gesture [♪♪] or its equivalents indicate a staccato note of the combined length of the two notes [i.e. ♩], which should be held for longer than the length of the first note alone.
The second note should **not** be articulated.

Metronome markings should be seen as guidelines and may be altered.
Obvious tempo relations, where they exist, should be maintained.

Duration: circa 75 minutes

Symphony No. 1

To Jan Michael, in lieu of a long promised novel

I.

S. Adams

Molto Moderato, quasi Adagio (♩ = 54)

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B♭ 1
Trumpet in B♭ 2
Timpani

Vibrato to be used sparingly (or not at all) unless explicitly indicated otherwise.
Senza vibrato messages apply only to the passage they are written over, and indicate **absolutely** no vibrato.

Violin I Desk 1
p — *subito ff*
Violin I Desk 2
p — *subito ff*
Violin I Desk 3
ff
Violin II Desk 1
p — *subito f*
Violin II Desk 2
subito f
Violin II Desk 3
Viola Desk 1
p — sul A — *subito f*
Viola Desk 2
p — sul D — *subito f*
Violoncello
Contrabass

7

Vln. I

Vin. I D2

sempre **p**

sempre **p**

Vln. II D2

sempre **p**

sempre **p**

Vla.

Vc.

Cb.

13

Vln. I D1

Vin. I D2

sempre **pp**

sempre **pp**

Vln. I D3

mf

mf

f

f

cresc.

cresc.

f

ff

f

ff

ff

ff

ff

Vln. II D1

f

ff

f

ff

Vln. II D2

sempre **pp**

pp

ff

ff

Vla. D1

not open string

f

f

cresc.

cresc.

ff

ff

(unis.)

Vc.

ff

Cb.

A

20

Fl. 1

Fl. 2

Cl. 1

Cl. 2

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

ppp

espressivo

27

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

mf

f

solo - 1 player

senza vibrato

Vln. II D1

div.

Vln. II D2

both players

Vln. II D3

36

B **This passage to be so quiet that each individual should be inaudible.**

Fl. 1 — *ppppp* *lontano*

Fl. 2 — *ppppp* *lontano*

Cl. 1 — *ppppp* *lontano*

Cl. 2 — *ppppp* *lontano*

Bsn. 1 — *ff*

Bsn. 2 — *ff*

B **This passage to be so quiet that each individual should be inaudible.**

Vln. I — (Tutti) *ppppp* *lontano* — con vibrato *subito ff*

Vln. II — (Tutti) *ppppp* *lontano* — con vibrato *subito ff*

Vla. — (Tutti) *ppppp* *lontano*

Vc. — div. *ff*

Cb. — div. *ff*

C

42

Fl. 1 — G.P. — *pp*

C

Vln. I D1 — G.P. — (div.) *pp*

Vln. I D2 — G.P. — *pp*

Vln. I D3 — G.P. — *pp* *perdendosi* — *ppp*

Vla. — G.P.

Vc. — G.P.

Cb. — G.P.

53

D

accel. to ♩ = 60

Fl. 1

ppp

G.P.

sempre p

Fl. 2

ppp

G.P.

sempre p

solo - 1 player
senza vib.

outside players

Vln. I

pp

G.P.

p

inside players

p

tutti (div.)

Vla.

G.P.

p

tutti (div.)

G.P.

p

div.

Vc.

G.P.

p

div.

G.P.

p

Cb.

G.P.

64

♩ = 60

Fl. 1

sempre p

dim.

Fl. 2

♩ = 60

con sord.

senza sord.

Vla. D1

mp cresc.

con sord.

senza sord.

mp cresc.

(senza sord.)

Vla. D2

mp cresc.

(senza sord.)

mp cresc.

73

Fl. 1

Ob. 1

f *meccanico*

sempre ***f***

Tpt. 1

f *meccanico*

sempre ***f***

Tpt. 2

f *meccanico*

sempre ***f***

76

Fl. 1

Ob. 1

Bsn. 1

ff *meccanico*

sempre ***ff***

Bsn. 2

ff *meccanico*

sempre ***ff***

Tpt. 1

Tpt. 2

79

Fl. 1

G.P.

Bsn. 1

G.P.

Bsn. 2

G.P.

Tpt. 1

sempre ***f***

G.P.

Tpt. 2

sempre ***f***

G.P.

83

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vc.

Cb.

ff

meno f

f

mf

cresc.

85

cresc.

86

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vc.

Cb.

89

E

Meno mosso

Fl. 1

E

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

unis.

legato

98

A tempo (♩= 60)

Fl. 1

ppp

A tempo (♩= 60)

Vln. I

Vln. II

Vla. D1

senza vib.

mp

calando

div.

pp (a tempo)

Vla. D2

Vc.

Cb.

103 **F**

♩ = 104

(unis. all players)

mp scherzando

legato

unis.

serioso (legato)

111

rit. = 60

Cl. 1

poco articulato

mp sostenuto inespressivo

rit. = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ff

p

legato

mp

ff

p

120

G

Cl. 1

Hn. 1

G

senza vib.

Vln. I

mp

long and unaccented
yet articulated

Vln. II

Vla.

Vc.

mp legato

Cb.

p sostenuto

sempre mp

poco articulato

poco crescendo

127

Hn. 1

espressivo (rubato)

H

= 54

Vln. I

Vln. II

Vla.

Vla. D1

mp

dim.

morendo

pp

Vla. D2

mp

dim.

morendo

pp

Vc.

mf

non dim.

Cb.

133

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

tutti
Tutti
sim.

142

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

I ♩ = 66
G.P.
lontano
div.

150

Bsn. 1

Bsn. 2

Hn. 1

G.P.

ff

lontano

160

rit.

♩ = 54

♩ = 66

♩ = 54

Fl. 1

sempre pp

168

J This passage to be so quiet that each individual should be inaudible.

ppppp

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

solo - 1 player

senza vib.

p

div.

174

K

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla. D1
Vla. D2
Vc.
Cb.

s.v. (solo) vib.

182

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp ff p pp sim.

189

L

Tpt. 1

mf molto espressivo sempre p

196

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Hn. 2
Vln. I

mp
3
senza vib.
solo
p

201

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
sempre p
p
solo
senza vib.
desk 1 only
senza vib.
tutti - div. by desk
mf
senza vib.
2 desks - unis.
mp
pp

205

M

accel.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff mp ff cresc. dim. pp p mf tutti - div. by desk allargando tutti unis.

♩ = 60

212

N

Fl. 1

f *mf* *mp* *p*

Fl. 2

mp *dim.*

Ob. 1

Ob. 2

Cl. 1

poco articulato

mp

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

p

Tpt. 2

Timp.

♩ = 60

N

Vln. I

Vln. II

Vla.

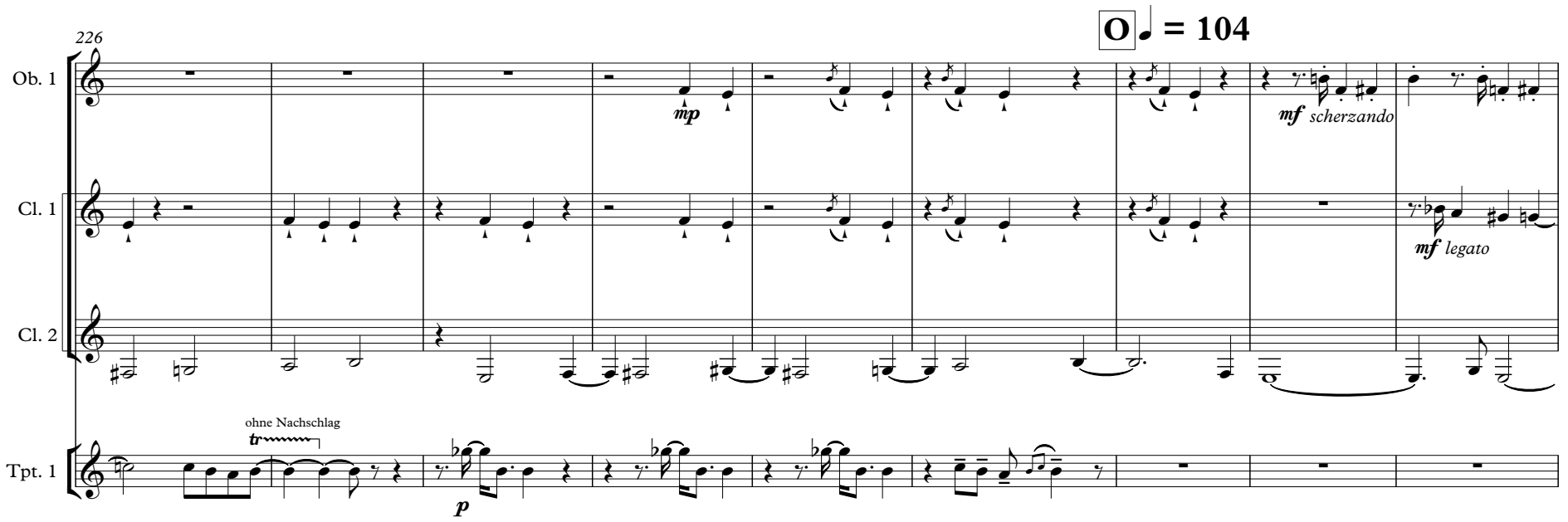
Vc.

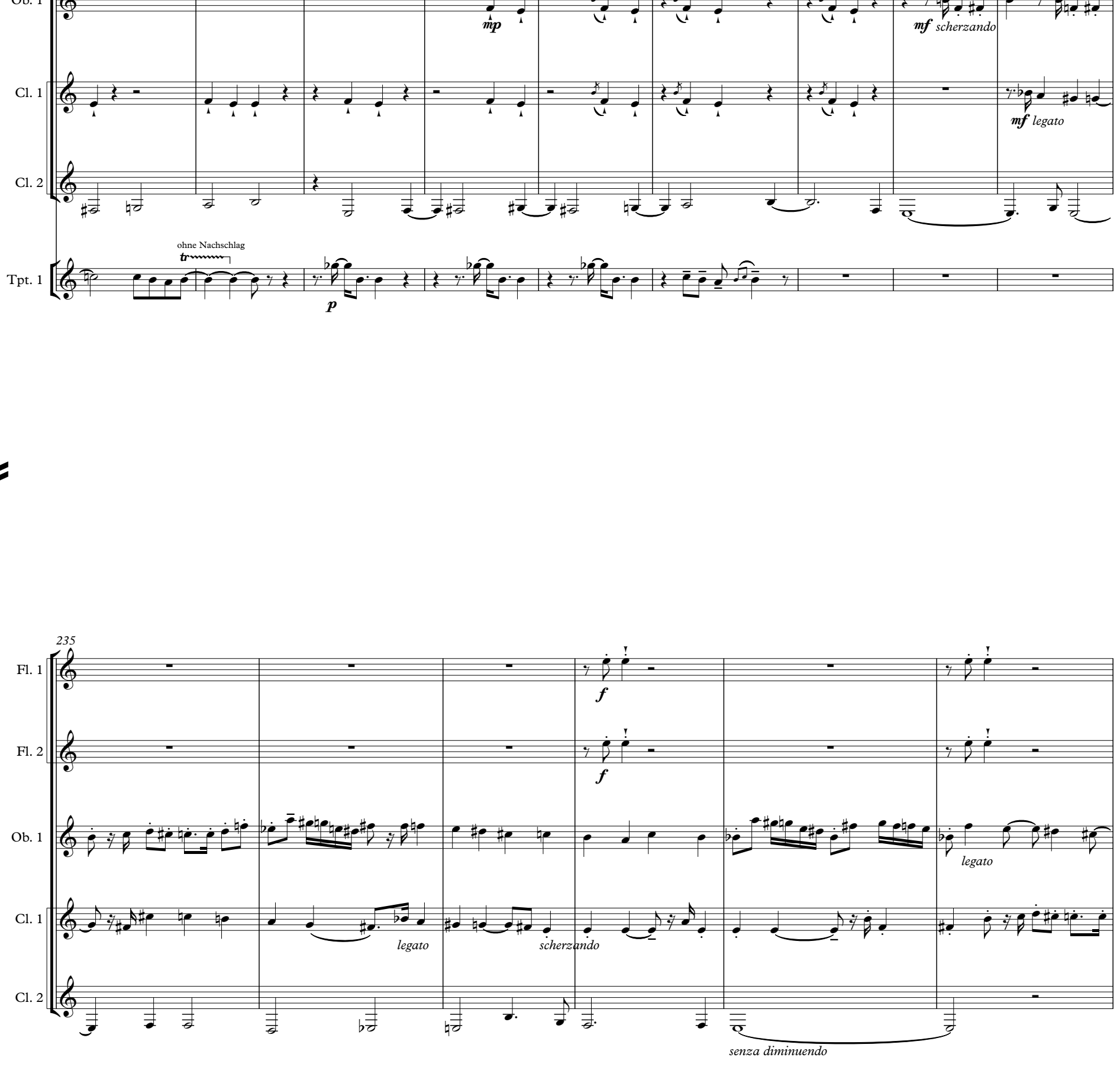
Cb.

219

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
subito ***ff***
mp
inespressivo
sempre ***mp***
both notes 8va if no C extension


226
O = 104
Ob. 1
Cl. 1
Cl. 2
Tpt. 1
mp
mf scherzando
mf legato
ohne Nachschlag
tr
p


235
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
f
legato
scherzando
senza diminuendo

241
P
Fl. 1
Fl. 2
Ob. 1
Cl. 1
f
scherzando
cresc.
legato
scherzando

247

Q = 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff f mf

div.

251

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
ff
unis.

254

Fl. 1

Fl. 2

Ob. 1

sempre ***mf***

Ob. 2

sempre ***mf***

Cl. 1

sempre ***mf***

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

f *poco marcato*

f

Vln. II

f *poco marcato*

f

Vla.

Vc.

Cb.

257

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.

Strings to use open strings in double stops where possible

Vln. I
Vln. II
Vla.
Vc.
Cb.

260

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

div.

unis.

3

262

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

cresc.

263

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
(roll)
pp
molto crescendo
Vln. I
div. (leader)
div. (2 players)
Vln. II
Vla. D1
(unis.)
ff
Vla. D2
(unis.)
ff
Vc.
Cb.

R

265

Fl. 1
sempre ***ff***

Fl. 2
sempre ***ff***

Ob. 1
sempre ***ff***

Ob. 2
sempre ***ff***

Cl. 1
sempre ***ff***

Cl. 2
sempre ***ff***

Bsn. 1
sempre ***ff***

Bsn. 2
sempre ***ff***

Hn. 1
sempre ***ff***

Hn. 2
sempre ***ff***

Tpt. 1
sempre ***ff***

Tpt. 2
sempre ***ff***

Timp.
ff

R

Vln. I
div. (all outside players)
sempre ***f***
div. (all inside players)
sempre ***f***

Vln. II
sempre ***f***
sempre ***f***

Vla.
ff
sempre ***f***
sempre ***f***
ff
sempre ***f***

Vc.
(div.)
sempre ***ff***
(div.)
sempre ***ff***

Cb.
ff

268

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff f

271

S

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

sempre ff

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.

sempre ff

S

Vln. I
Vln. II
Vla.
Vc.
Cb.

274

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

277

Fl. 1

Fl. 2

sempre ***ff***

Ob. 1

tr

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

(tr)

Tpt. 1

tr

(tr)

Tpt. 2

tr

Timp.

Vln. I

ff

f

3

Vln. II

Vla.

Vc.

Cb.

280

T

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

282

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tr

cresc.

(play both notes)

284

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff
f

286

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sempre ***ff***

289

U

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff abandonato
(ff)
pp
U
ff
fff

291

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

cresc.

Vln. I

Vln. II

Vla. D1

ff

ff

molto marcato

molto marcato

Vla. D2

both players

fff

Vc.

Cb.

apocalyptico!!

292

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
mf
cresc.
Vln. I
Vln. II
Vla. D1
Vla. D2
Vc.
Cb.

div. if necessary
molto marcato
ff
div.
sempre ***fff***

293

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

ff

div. if necessary

ff

Vln. I

Vln. II

Vla. D1

Vla. D2

Vc.

Cb.

294

V

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.

secco

V

Vln. I
Vln. II
Vla.
Vc.
Cb.

W

298

Fl. 1

Fl. 2

ff

Ob. 1

Ob. 2

Cl. 1

sempre ***ff***

Cl. 2

ff

Bsn. 1

mf

Bsn. 2

mf

Hn. 1

subito ***p***

Hn. 2

subito ***p***

Tpt. 1

Tpt. 2

mf

Timp.

W

Vln. I

Vln. II

Vla.

Vc.

Cb.

304

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.

p *dim.* *segue legato* *dim. molto*

ppp *dim.*

So quiet that individuals cannot hear themselves

X

310

Meno mosso, A tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

So quiet that individuals cannot hear themselves

X

Meno mosso, A tempo

(unis.)

Vln. I

Vln. II

unis.

Vla.

Vc.

321

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Y

329

Fl. 1 — *calando* *ca* - *lan* - - *do*

Fl. 2 — *calando* *ca* - *lan* - - *do*

Ob. 1

Ob. 2

Cl. 1 — *calando* *ca* - *lan* - - *do*

Cl. 2 — *calando* *ca* - *lan* - - *do*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Y

Vln. I — *calando* *ca* - *lan* - - *do*

Vln. II — *calando* *ca* - *lan* - - *do*

Vla. — *calando* *ca* - *lan* - - *do*

Vc.

Cb.

II.
Scherzo

Not less than ♩. = 144

Flute 1
Flute
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B♭ 1
Trumpet in B♭ 2
Timpani
Violin
Violin II
Viola
Violoncello
Contrabass

Not less than ♩. = 144

18

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
sempre f

33

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

48

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *fff* *f sempre*

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

91

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

106

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

121

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *f*

136

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *p* *f*

151

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.

ff
sempre ff
f
gliss.
continuous gliss - aim for the region of these notes

166

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
gliss.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

181

Fl. 1
sempre ff
Fl. 2
sempre ff
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

196

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

211

Fl. 1

sempre ff

Fl. 2

sempre ff

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

226

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

241

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

252

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Trio I

𝅝 = 𝅗𝅥 Lento (𝅗𝅥 = c. 54)

Start Glissandi immediately upon reaching the note it is written from.

266

Vln. I
Vln. II
Vla.
Vc.

p sempre p gliss.

273

Vln. I
Vln. II
Vla.
Vc.

div. p sempre p gliss.

282

Vla.
Cb.

solo ppp pp gliss.

290

Fl. 1

mp espressivo

Vln. I
Vln. II
Vla.
Vla.
Vc.

unis. tutti pp gliss.

298

Fl. 1

mp espressivo

Vln. I

Vln. II

Vla.

Vla.

Vc.

pp *gliss.*

p *gliss.*

mp *gliss.*

mf *gliss.*

303

Fl. 1

mp *cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

gliss.

307

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

p *gliss.*

313

Fl. 1

f *cresc.* *p*

Vln. I

Vln. II

Vla.

Vc.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

321

Fl. 1

mf *quasi cadenza (senza rubato)* *3* *attacca*

323

♪. = 𝅗𝅥. (𝅗𝅥. = 144)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.

♪. = 𝅗𝅥. (𝅗𝅥. = 144)

Vln. I
Vln. II
Vla.
Vc.
Cb.

340

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *sempre f*

355

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

8va if no C extension

370

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *fff* *f sempre*

383

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

398

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

412

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

427

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf*

442

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

457

Più mosso

Tempo primo

Più mosso

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

472

Tempo primo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.

ff *sempre ff* *p* *f*

Tempo primo

Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.

gliss. *continuous gliss - aim for the region of these notes* *f* *ff*

487

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
gliss.

502

Fl. 1
sempre ff
Fl. 2
sempre ff
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

516

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

531

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

544

Fl. 1 — *sempre* ***ff***

Fl. 2 — *sempre* ***ff***

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

556

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

567

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

575

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Trio II

585

𝅝 = ♪ Lento (♩ = c. 54)

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

𝅝 = ♪ Lento (♩ = c. 54)

Vln. I

Vln. II

Vla.

Vc.

mp/mf

p

gliss.

592

Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.

tr

div.

gliss.

p

601

G.P.

solo

ppp

pp

Cb.

609

Fl. 1

mp espressivo

Fl. 2

Ob. 1

tr

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

unis. *gliss.*

pp

gliss.

Vln. II

pp

Vla.

pp

tutti

Vla.

Vc.

pp

616

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vla.
Vc.

sfp mp pp pp pp pp pp pp pp pp pp pp p p mp mf

gliss.

623

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.

mp
pp
gliss.
p

627

f

632

Fl. 1

Fl. 2

pp

Ob. 1

pp

tr

Ob. 2

pp

Cl. 1

pp

Cl. 1

pp

Bsn. 1

pp

Bsn. 2

pp

Hn. 1

pp

Hn. 2

pp

Vln. I

gliss.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

Vln. II

gliss.

gliss.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

Vla.

gliss.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

Vc.

gliss.

gliss.

gliss.

continuous gliss, aim roughly at the written notes in each bar. final chord MUST be accurate

634

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

gliss.

637

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

pp

4:3

gliss.

639

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

fff

attacca

645

𝅘𝅥𝅯. = 𝅗𝅥. (𝅗𝅥. = 144)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.

𝅘𝅥𝅯. = 𝅗𝅥. (𝅗𝅥. = 144)

Vln. I
Vln. II
Vla.
Vc.
Cb.

662

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *sempre f*

677

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

692

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *fff* *f sempre*

705

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

720

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

734

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

749

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *p*

764

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

779

Più mosso

Tempo primo

Più mosso

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

793

Tempo primo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.

Tempo primo

Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

p *f* *ff* *sempre ff* *gliss.* *continuous gliss - aim for the region of these notes*

808

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

gliss.

Vln. I

gliss.

Vln. II

Vla.

Vc.

Cb.

823

Fl. 1

sempre ff

Fl. 2

sempre ff

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

838

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

853

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

867

Fl. 1 — *sempre* ***ff***

Fl. 2 — *sempre* ***ff***

Ob. 1

Ob. 2

Cl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

880

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

891

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

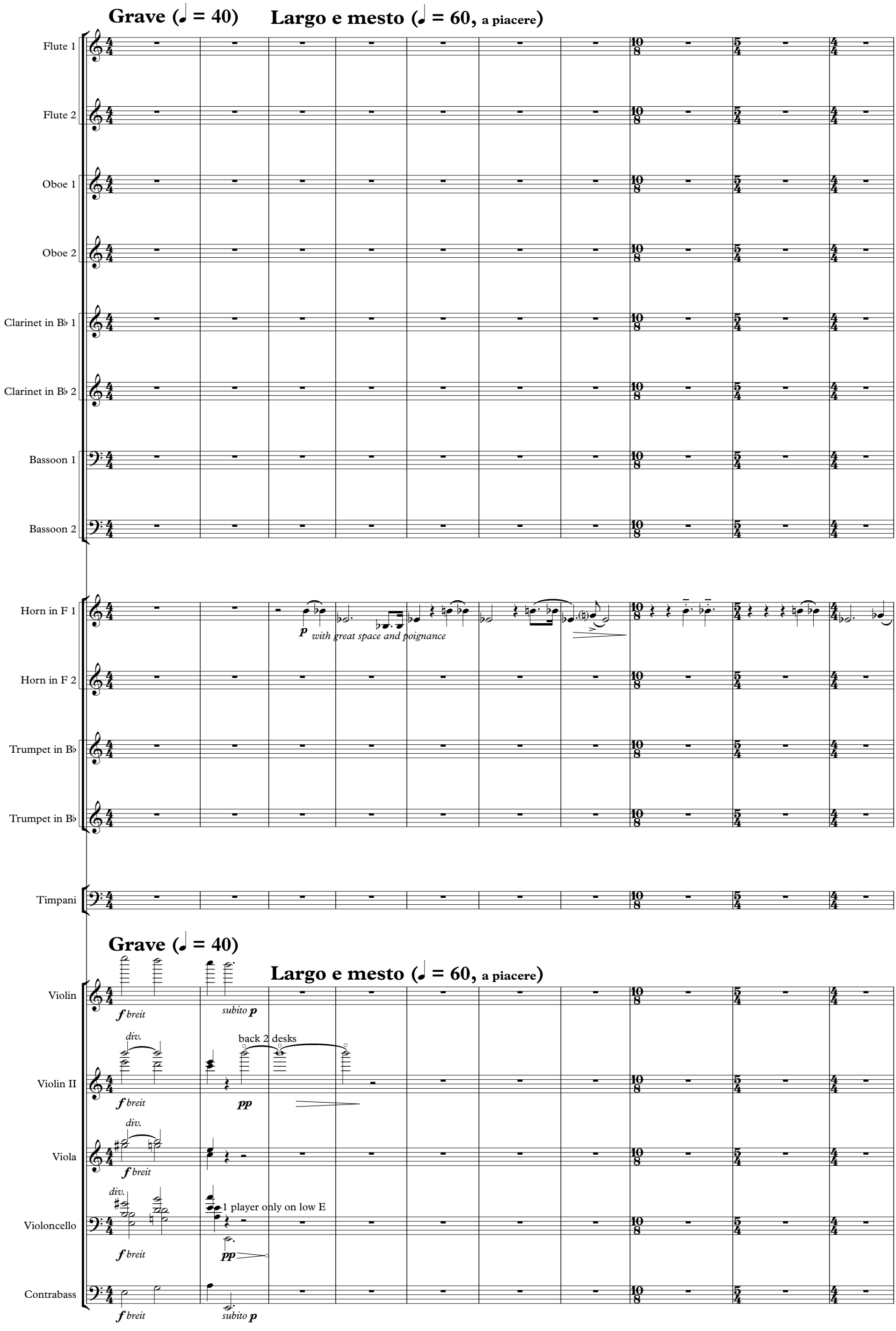
900

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo (3rd desk outside)

f

III.


Grave (♩ = 40)
Largo e mesto (♩ = 60, a piacere)
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B♭
Trumpet in B♭
Timpani
p with great space and poignance
Grave (♩ = 40)
Largo e mesto (♩ = 60, a piacere)
Violin
Violin II
Viola
Violoncello
Contrabass
f breit
subito p
div.
back 2 desks
pp
1 player only on low E

There should be the feeling of gradual loss of pace, whether there actually is or not

11

Hn. 1

Vln. I

Vla.

div. 1st desk only
poco sul tasto

p

Vc.

div. (tutti)
poco sul tasto

p

20

Hn. 1

(hold back)

Vln. I

Vla.

hold back

Vc.

hold back

31

Hn. 1

più lontano

Vln. I

Vla.

Vc.

(unis.)

più lontano

37

Ob. 1

tone

pp

semitone

pp

Ob. 2

semitone

pp

Cl. 1

semitone

p

p

Cl. 2

semitone

p

Hn. 1

lontano

Vln. I

Vc.

lontano

43

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
ff
sempre lontano
f impetuoso
semitone
mf molto agitato
div.
sffz

45

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
sffz
sfz molto agitato
semitone
tone below
tr
3

Vivace (♩ = 144)

50

Fl. 1
all these trills semitones
ff raucous

Fl. 2
all these trills tones
ff raucous

Ob. 1
all these trills semitones
ff raucous

Ob. 2
all these trills tones
ff raucous

Cl. 1
all these trills semitones
ff raucous

Cl. 2
all these trills tones
ff raucous

Bsn. 1
ff

Bsn. 2
ff

Mesto (♩ = 60)

mf
p misterioso

mp misterioso

p misterioso

p misterioso

Hn. 1
p
dim.

Hn. 2
p
dim.

Tpt. 1

Tpt. 2

Timp.

Vivace (♩ = 144)

Vln. I
all these trills semitones
ff raucous

Vln. II
all these trills tones
ff raucous

Vla.
all these trills semitones
ff raucous
all these trills tones
ff raucous

Vc.
ff

Cb.
ff

Mesto (♩ = 60)

semitone
f *mp*

semitone
sffz *mf* *p*

55

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *pp* *doloroso* solo senza vib. altri tasto pizz.

Adagio Religioso (♩ = 54)

64

Fl. 1

Fl. 2 — pp pp pp

Ob. 1

Ob. 2 — p

Cl. 1 — p

Cl. 2 — p

Bsn. 1 — p

Bsn. 2 — mp

Hn. 1 — p

Hn. 2 — p

Tpt. 1 — p

Tpt. 2 — p

Timp.

Adagio Religioso (♩ = 54)

Vln. I — solo — p — tutti — mp — p

Vln. II — p mp

Vla. — mp

Vc. — arco — p

Cb. — pizz. — mp

70

Vivace (♩ = 144)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f
p
mp
fff
molto cresc.
cresc.
tone
semitone
marcato
arco

75

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tone
semi
semitone

81

Fl. 1
tone
tr
f
Fl. 2
pp
pp
Ob. 1
Ob. 2
tone
tr
Cl. 1
semi
tr
Cl. 2
tone
tr
Bsn. 1
Bsn. 2
fff
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
ff
Vln. II
front desk
Vla.
mp
solo - leader
mp
solo - 4th player
mp
Vc.
Cb.
semitone
tr
f
tr
f semitone
tr
f semitone
1 player
tr
f

86 *(l'istesso tempo)* **Adagio (♩ = 60)**

Bsn. 1 — ***p***

Bsn. 2 — ***pp***

Hn. 1 — ***p***

Hn. 2 — ***p***

pp *lontano*

94

Cl. 1 — Cadenza *with a little freedom*; ***f*** ***sfz***

Bsn. 1 — ***ppp*** *perdendosi*

Bsn. 2 — ***ppp*** *perdendosi*

Hn. 1 — ***ppp*** *perdendosi*

Hn. 2 — ***ppp*** *perdendosi*

99

Cl. 1 — ***sfz*** ***sfz*** ***p*** *(subito)* ***p***

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

103

Cl. 1 — ***f*** *cresc.* ***sffz*** ***sffz*** ***sffz***

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

106

♩ = 90 ♩ = 60 ♩ = 90 ♩ = 60 ♩ = 90

Fl. 1

Fl. 2

Ob. 1

sempre ff

Ob. 2

sempre ff

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

f mf

♩ = 90 ♩ = 60 ♩ = 90 ♩ = 60 ♩ = 90

Vln. I

2 desks - inside player normale
outside player col legno battuto

ff ff

1 desk - inside player normale
outside player col legno battuto

ff ff

2 desks -
desk 1 top note, 2 bottom note
inside players normale outside
players col legno battuto

ff ff

Vln. II

1 desk - inside player normale
outside player col legno battuto

ff sempre ff

Vla.

1 desk - inside player normale
outside player col legno battuto

ff sempre ff

1 desk - inside player normale
outside player col legno battuto

ff sempre ff

Vc.

ff sempre ff

Cb.

col legno battuto

ff sempre ff

110

♩ = 60 ♩ = 90 ♩ = 60 ♩ = 90

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

♩ = 60 ♩ = 90 ♩ = 60 ♩ = 90

Vln. I
Vln. II
Vla.
Vc.
Cb.

113

♩ = 60

Allegro (♩ = 120)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

♩ = 60

Allegro (♩ = 120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

outside players only (col legno)
(non div.)

116

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

123

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 2
Tpt. 1

128

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tpt. 1

133

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vla.
Vc.
Cb.

semitone

ff

arco

f

arco

f

137

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vla.
Vc.
Cb.

ff

140

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

142

♩ = 108

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

♩ = 108

Vln. I
Vln. II
Vla.
Vc.
Cb.

fff

145

♩ = 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

die away quickly

front desk

Vln. I
Vln. II
Vla.
Vc.
Cb.

151

Fl. 1
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vc.

mp pp lontano p

159

♩ = 120

Fl. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vc.

pp p mp tone semi tr 2 players (div.) pppp 1 player (other player rests)

169

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 2
Vln. I

mp p fff front desk

176

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.

mp mp
mf mf mf
fff fff
front desk
mp
tutti
f
tone tone
f

182

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf mf mf
f
ff fff ff ff
fff
ff
8va 8va
mf (harmonic 4 8ves above open G)
f (harmonic 4 8ves above open G)

185

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

tone
semi

ff (harmonic 4 8ves above open G)

189

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.

f *fff* *sempre fff* *mf* *sempre mf* *ff*

193

Ob. 1

sempre *f*

Ob. 2

sempre *f*

Cl. 1

Cl. 2

Bsn. 2

Hn. 1

Hn. 2

tone

Tpt. 1

semi

Tpt. 2

mf

ff

fff ff

Vln. I

mf

fff ff

Vln. II

fff

Vla.

Vc.

198

Ob. 1

tone

mf

G.P.

Ob. 2

semi

mf

G.P.

Bsn. 2

G.P.

Hn. 1

G.P.

Hn. 2

G.P.

Tpt. 1

G.P.

Tpt. 2

G.P.

Vln. I

ff

G.P.

Vln. II

fff meno f

G.P.

Vc.

G.P.

Adagio Religioso (♩ = 54)

204

Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

Adagio Religioso (♩ = 54)

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

♩= 120

209

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

♩= 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

semi

semitone

meccanico

arco

215

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

meccanico

Cl. 2

meccanico

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

221

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *mf* *dim.* *fff* *f* *tone* *semitone* *tr*

226

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *legato*
p *meccanico*
pizz
f
tr

233

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mp
p
mp legato
arco
pizz
f
shambolic
tr

238

Ob. 1
Ob. 2
ff
(pizz)

243

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *mf* *mp* *f*

pizz

(pizz)

shambolic

247

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco (leader does not play)
arco (leader does not play)
arco
pizz
pizz
pizz
shambolic
shambolic

251

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

molto rit.

molto rit.

bell up

solo pizz.

tenderly

arco

256

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 60

♩ = 66

p

pizz.
solo
ff
subito piano

arco
mf
p
mf

arco
p *div à 3*

arco
p *div à 3*

unis.
p

unis.
p

265

♩ = 72

♩ = 80

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

♩ = 72

♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

p

mp

mp

mp

mp

p

mp

mf

273

♩ = 88

♩ = 92

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *f*

279

♩ = 100

♩ = 108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

ff

mp

arco

cresc.

283

♩ = 120

Fl. 1

Fl. 2

Ob. 1

f

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

mp

mf

Tpt. 2

mf

Timp.

♩ = 120

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

fff

286

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

292

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

298

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

304

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

311

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

318

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

322

Fl. 1

Fl. 2

Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Tpt. 2

ff

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

326

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

331

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.

336

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

340

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

343

A tempo
molto accel. (♩ = 120)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff *pp* *mf*

Grave (♩ = 40) **Più mosso (♩ = 48)** **A tempo (♩ = 40)**

348

Vln. I — *f breit*

Vln. II — *f breit* — unis. senza vib. — *subito* ***p***

Vla. — *f breit* — unis.

Vc. — *f breit* — ***p***

Cb. — *f breit* — *div.* — ***p***

Adagio (♩ = 60) **Meno mosso (♩ = 54)**

352

Fl. 1 — ***ppp*** — ***pp*** — ***ppp***

Fl. 2 — ***ppp*** — ***pp*** — ***ppp***

Cl. 1 — ***ppp*** — ***pp*** — ***ppp***

Cl. 2 — ***ppp***

Bsn. 1 — ***pp*** — ***pp***

Bsn. 2 — ***pp*** — ***pp***

Hn. 1 — ***pp*** — ***pp***

Hn. 2 — ***pp*** — ***pp***

362

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Hn. 1
Timp.
Vc.

pp
cresc. poco a poco
dim.

369

Cl. 1
Cl. 2
Hn. 1
Timp.
Vln. I
Vln. II
Vc.

sfz
f
dim.
pizz.
arco
mf
mp
p
cresc.

375

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

pp

espressivo

Cl. 2

p

Bsn. 1

Bsn. 2

Hn. 1

pp

Hn. 2

Tpt. 1

Tpt. 2

Timp.

pp

sempre ***pp***

Vln. I

pp

ppp

Vln. II

pp

ppp

Vla.

Vc.

pp

ppp

Cb.

ppp

CODA
Allegro Moderato (♩ = 108)

381

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.

CODA
Allegro Moderato (♩ = 108)

Vln. I
Vln. II
Vla.
Vc.
Cb.

389

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp poco a poco cresc. / *f cresc.* / *sempre cresc.*

p cresc. poco a poco / *mf cresc.* / *sempre cresc.*

sempre marcato

397

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff cresc. *fff*

405

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz

IV.

Langsam, feierlich (♩ = 40)

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

p

Langsam, feierlich (♩ = 40)

Violin I

Violin II

Viola

Sul G until b. 13

barely touch grace note, but slide (subtly) up

f molto espressivo

poco meno f

subito p

ever so slightly articulated throughout, accents a small pinch at the beginning of a note

non cresc.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

pp

non diminuendo

8

Fl. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.

portamento

12

Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.

senza vibrato

espressivo

16

Più agitato

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2

p *poco crescendo* *più legato* *mf* *f*

Più agitato

Vln. I
Vln. II
Vla.

p *poco crescendo* *mf* *ppp* *div á 3* *sim.*

20

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II

p *mf* *mp* *f* *sforzandi in mp* *sfp*

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. I

Vln. II

mp

sfp

29

Fl. 1

Fl. 2

Ob. 1 — *mf*

Ob. 2 — *mf*

Cl. 1

Cl. 2

Bsn. 1 — *mf* *poco articulato*

Bsn. 2 — *mf* *poco articulato*

Hn. 1

Hn. 2

Tpt. 1 — *mf*

Tpt. 2 — *mf*

Vln. I — *sfp*

Vln. II — *sfp*

Vla. — *f* *poco articulato*

Vc. — *f* *poco articulato*

31

♩ = 32

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vln. I
Vla.
Vc.
Cb.

poco diminuendo

Sul G until b. 41

espressivo

37

♩= 36 ♩= 32

Fl. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.

mf *p* *pp* *mp* *sfz* *f* *poco f*

come away slightly from each note

45

♩ = 27

utter silence

poco rit. *poco agitato* *più p* *ppp* *subito pp* *mf*

Sul A *senza vibrato*

Sul G *vibrato normale*

Sul C (Sul G) Sul C

53

♩ = 54

Vln. I D1

Vin. I D2

Vln. II D2

Vln. II D3

Vla. D1

G nat 14 cents flat = 5th partial of D# harmonic series

D natural 49 cents flat = 11th partial of A harmonic series

F 41 cents sharp = 13th partial of A harmonic series

G nat 31 cents flat = 7th partial of A harmonic

NOTE: This passage contains a gradual filling out of the harmonic spectrum of A (fundamental at pitch of the double bass A-string) and D# (one tritone higher).
The partials are played by individual string players and are to be tuned in line with the phyiscal overtone series of the notes mentioned above (as indicated in each part).
[Each partial whch is an A or D# is omitted]
All partials are to be played without vibrato.

66

Vln. I D1

Vin. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

C nat 41 cents flat = B# 13th partial D# harmonic series

C# 31 cents flat = 7th partial D# harmonic series

II (harm)
I(open string)

C sharp 14 cents flat = 10th partial of A harmonic series

Gb 31 cents flat = 14th partial A harmonic series

76

Timp.

3

mf

almost disappearing beneath the mass of partials

pp

Vln. I D1

Vin. I D2

Vln. I D3

Vln. II D1

G natural 14 cents flat = 10th partial of D# harmonic series

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

88

Timp.

3

Vln. I D1

Vin. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

98

Timp.

Vln. I D1

Vin. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

109

Timp.

C# 31 cents flat = 14th partial D# harmonic series

Vln. I D1

ppp

Vln. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

122

Timp.

Vln. I D1

Vin. I D2

Vln. I D3

Vln. II D1

Vln. II D2

Vln. II D3

Vla. D1

Vla. D2

senza diminuendo

138

Timp.

2 2 3 2

154

Timp.

sempre ***mp***

non diminuendo (non crescendo)

Dublin, 24.4.14