

Viola concerto

for Joyce McNeill

Andrew Toovey 2004
(Revised 2007)

$\text{♩} = 40$

Flute 1,2

Oboe 1,2

Clarinet in B \flat 1,2

Bassoon 1,2

Horn in F 1,2

Trumpet in B \flat 1,2

Trombone 1,2

Tuba

Vibraphone
mp With bow
Pedal on (motor off)

Wood Blocks

Harmonium

Harp
mp

$\text{♩} = 40$

Solo Viola
mp Heavy sound

Violin I

Violin II

Viola

Violoncello

Double Bass

5

Vib.

Hp.

Vla. solo



9

Vib.

Hp.

Vla. solo



13

Vib.

Hp.

Vla. solo



17

Fl. 1,2

Ob. 1,2

Cl. 1,2

Vib.

Hp.

Vla. solo

ff

A $\text{♩} = 140$

21

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Xyl.
W. Bl.
Hp.

The score for woodwinds and strings from measure 21 to 24. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Xylophone, and Wood blocks (large and medium). Dynamic markings include *ff*, *f*, and *gliss.*. The woodwinds enter in measure 21 with various textures, including chords and moving lines. The wood blocks play a rhythmic pattern. The xylophone has a melodic line starting in measure 21. The horn and trumpet parts feature rhythmic patterns. The tuba part has a melodic line starting in measure 21. The woodwinds and strings play *ff* throughout the section.

A $\text{♩} = 140$

Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

The score for strings from measure 21 to 24. It includes parts for Violin solo, Violin I & II, Viola, Violoncello, and Double Bass. Dynamic markings include *ff* and *gliss.*. The strings play a rhythmic pattern of eighth notes in measure 21. The violin solo part has a melodic line starting in measure 21. The other string parts play a rhythmic pattern. The strings play *ff* throughout the section.

29

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Xyl.

W. Bl.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Wood block (small)

ff

ff

ff

ff

ff

ff

33

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Xyl. *To vibraphone*

W. Bl.

Hp.

Vla. solo

Vln. I

Vln. II

Vla. *Div.*

Vc.

Db.

f

f

f

f

f

36

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tba.

Hp. *ff*

Vla. solo *(ff)*

Vln. I

Vln. II

Vla.

Vc.

Db.

39

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tba.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This block contains the musical score for measures 39, 40, and 41. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Trombone) is mostly silent, indicated by rests. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is active. The Harp and Solo Viola parts feature a complex, rhythmic pattern of sixteenth notes. The Violin I and II parts play a melodic line with some chromaticism. The Viola, Violoncello, and Double Bass parts provide a steady, rhythmic accompaniment.



42

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tba.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This block contains the musical score for measures 42, 43, and 44. The woodwind section remains silent. The string section continues with their rhythmic accompaniment. The Harp and Solo Viola parts maintain their complex sixteenth-note pattern. The Violin I and II parts play a melodic line that includes some chromatic movement. The Viola, Violoncello, and Double Bass parts continue their steady accompaniment.

45

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tba.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

f

Unis.

Div.

49

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tba.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

52

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tba.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This system contains measures 52, 53, and 54. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play complex, multi-measure rests. The Trombone (Tba.) has a simple rhythmic pattern. The Harp (Hp.) is silent. The Violins (Vln. I and II) play a melodic line with eighth notes. The Viola (Vla.) and Violoncello (Vc.) play a rhythmic accompaniment of eighth notes. The Double Bass (Db.) plays a simple rhythmic pattern.



55

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tba.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ff very buzzy

Detailed description: This system contains measures 55, 56, and 57. Measures 55 and 56 show the woodwinds (Flute, Oboe, Clarinet, Bassoon) and Trombone (Tba.) with multi-measure rests. In measure 57, the Harp (Hp.) begins a rhythmic accompaniment of eighth notes, marked with a forte dynamic (*ff*) and the instruction "very buzzy". The Violins (Vln. I and II) continue their melodic line, and the Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) continue their rhythmic accompaniment.

58

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tba.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.



61

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tba.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

63

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tba.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

65

B

$\text{♩} = 80$

Vib.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

72

Vib.

Hp.

Vla. solo

82

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ff
(ff)
ff
ff
ff
ff

Detailed description: This system of musical notation covers measures 82 through 85. It features a woodwind section with Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The woodwinds play block chords in the first two measures, followed by a melodic line in the last two measures. The Harp (Hp.) plays a continuous sixteenth-note accompaniment. The Violoncello solo (Vla. solo) plays a dense block chord texture. The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) all play sixteenth-note accompaniments. Dynamic markings include *ff* and *(ff)*.



86

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ff
ff
ff
ff
ff

Detailed description: This system of musical notation covers measures 86 through 89. The woodwind section (Fl. 1,2, Ob. 1,2, Cl. 1,2, Bsn. 1,2) continues with block chords in the first two measures and a melodic line in the last two. The Harp (Hp.) is silent. The Violoncello solo (Vla. solo) plays a dense block chord texture. The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) all play sixteenth-note accompaniments. Dynamic markings include *ff*.

90

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

Div.

93

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

f

96

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

99

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.



101

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.



104

Hp. **D** ♩ = 60

pp Simply

Vla. solo

pp Simply



111

Hp.

Vla. solo

E ♩ = 140

118 a.2

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Cl. 1,2 *ff*

Bsn. 1,2 *ff*

Hn. 1,2 *sfpp*

Tpt. 1,2 *sfpp*

Tbn. 1,2 *sfpp*

Tba. *sfpp*

Xylophone *ff*
To vibraphone

W. Bl.

Hp.

E ♩ = 140

Vla. solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* Div.

Vc. *ff*

Db. *ff*

122

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Vib.

W. Bl.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

sfpp

125

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
W. Bl.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.



128

Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

131

Vln. I
Vln. II
Vla. solo
Vc.
Db.



134

Vln. I
Vln. II
Vla. solo
Vc.
Db.



137

F $\text{♩} = 80$

Vib.
Vla. solo
Vln. I
Vln. II
Vc.
Db.

141
Vib.
Vla. solo

145
Vib.
Vla. solo

148
Vib.
Vla. solo

G 151 ♩ = 140
Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
W. Bl. (small)
Hp.

G ♩ = 140
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

155

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ff



159

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

163

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

f

f

f

Div.



166

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

169

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 169 to 171. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is silent, indicated by whole rests. The strings and harp play a rhythmic accompaniment. The harp (Hp.) plays a steady eighth-note pattern with a flat key signature. The solo viola (Vla. solo) plays a similar eighth-note pattern with a flat key signature. The violin I (Vln. I) and violin II (Vln. II) parts feature a melodic line with a sharp key signature. The viola (Vla.) part has a rhythmic pattern with a sharp key signature. The cello (Vc.) and double bass (Db.) parts play a steady eighth-note pattern.



172

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 172 to 174. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is silent, indicated by whole rests. The harp (Hp.) plays a steady eighth-note pattern with a flat key signature. The solo viola (Vla. solo) plays a similar eighth-note pattern with a flat key signature. The violin I (Vln. I) and violin II (Vln. II) parts feature a melodic line with a sharp key signature. The viola (Vla.) part has a rhythmic pattern with a sharp key signature. The cello (Vc.) and double bass (Db.) parts play a steady eighth-note pattern.

175

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Unis.
Div.

Detailed description: This system of musical notation covers measures 175 to 178. It features ten staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent until measure 175, where they enter with complex, multi-measure rhythmic patterns. The strings (Violins I and II, Viola, Violoncello, Double Bass) play a consistent rhythmic accompaniment throughout. The Viola part includes markings for 'Unis.' (unison) and 'Div.' (divisi). The Harp (Hp.) and Solo Viola (Vla. solo) parts are also present, with the Solo Viola playing a rhythmic pattern in the lower register.



179

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This system of musical notation covers measures 179 to 182. The woodwinds continue their complex rhythmic patterns. The strings maintain their accompaniment. The Solo Viola part continues with its rhythmic pattern. The overall texture is dense and rhythmic, with many notes beamed together in the woodwind and string parts.

182

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This system of musical notation covers measures 182, 183, and 184. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) are active. The Flute, Oboe, and Clarinet parts feature complex rhythmic patterns with many beamed notes. The Viola solo part has a distinct texture with repeated eighth-note figures. The strings provide a steady accompaniment with various rhythmic patterns.



185

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

Detailed description: This system of musical notation covers measures 185, 186, and 187. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent, with only a few notes in the first measure. The strings (Violins I and II, Viola, Violoncello, Double Bass) continue their accompaniment. The Viola solo part features a prominent, dense texture of repeated eighth-note figures. The Harp part has a distinct texture with repeated eighth-note figures. A fortissimo (*ff*) dynamic marking is present in the Harp part.

188

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

191

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

(no dim.)

f

193

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

ff 6 6

ff 6 6 7

ff 6 6 7

ff 6 6 3

(no dim.) *mf*

H. = 40

196

Hp.

Vla. solo

mp

3 3 3 3 3 3

6 6 6 6 6 6

200

Hp.

Vla. solo

3 3 3 3 3 3

6 6 6 6 6 6

204

Hp.

Vla. solo

3 3

6 6 6 6

208

Hp.

Vla. solo

3 3

6 6 6 6

I Tubular bells
213 ♩ = 120
T. bells *ff* Hard beaters - Pedal down l.r

Vla. solo *ff* Very passionately



T. bells
219
Vla. solo



T. bells
225
Vla. solo



T. bells
231
Vla. solo



T. bells
237
Vla. solo

243 **J** ♩ = 56

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2
1. *pp* (muted)
2. *pp* (muted)

Tbn. 1,2

Tba.
pp (muted)

Mar.
Marimba (one instrument for two players)
p Always a fast and smooth tremolo
Gliss. always slow and with tremolo

Harm.
mp Legato throughout

Hp.
mf Clearly audible - Legato throughout l.v.

Vla. solo
p (3) (5:4) 3
Ad lib. never too extreme

Vln. I
ppp Bowing ad lib. All artificial harmonics

Vln. II
ppp Bowing ad lib. All artificial harmonics

Vla.
ppp Bowing ad lib. All artificial harmonics

Vc.
ppp Bowing ad lib. All artificial harmonics

Db.
Other side of bridge
6 6
pp Alternate every few bars between the players ad lib (should be clearly audible within the texture)

247

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

252 Piccolo

Picc. 1,2 *pp*

Ob. 1,2 *p*

Cl. 1,2

Bsn. 1,2 *p*

Hn. 1,2 1. *pp stopped* 2. *pp stopped*

Tpt. 1,2

Tbn. 1,2

Tba.

Mar. *gliss.*

Harm. 5

Hp.

Vla. solo 3

Vln. I *pp* (Open strings) 8va 3

Vln. II *pp* Flaut. 8va

Vla. *pp* Sul pont G drone change with slurs, as constant as possible 3

Vc. *pp* Sul pont G drone change with slurs, as constant as possible 3

Db. 6

Musical score for measures 256-259. The score includes parts for Piccolo (Picc. 1,2), Oboe (Ob. 1,2), Clarinet (Cl. 1,2), Bassoon (Bsn. 1,2), Horn (Hn. 1,2), Trumpet (Tpt. 1,2), Trombone (Tbn. 1,2), Tuba (Tba.), Maracas (Mar.), T. bells, Harp (Harm.), Harp (Hp.), Solo Violin (Vla. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and five-note runs, and dynamic markings such as *mf* and *f*. Measure numbers 256, 257, 258, and 259 are indicated at the top of the staff lines.

264

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 264 is arranged in a standard orchestral format. The woodwind section includes Piccolo 1,2, Oboe 1,2, Clarinet 1,2, Bassoon 1,2, Horn 1,2, Trumpet 1,2, Trombone 1,2, and Tuba. The percussion section includes Maracas and Harmonica. The keyboard section includes Harp. The string section includes Violin solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds, and glissando effects in the maracas. The strings play sustained chords with some movement in the lower registers.

268

Picc. 1,2 *pp*

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2 *p*

Tbn. 1,2

Tba.

Mar. *gliss.*

Harm.

Hp.

Vla. solo

Vln. I *pp*

Vln. II *pp flaut.*

Vla. *pp Sul pont*

Vc. *pp Sul pont*

Db. *pp*

273

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

1. solo

mp

gliss.

3

5

5

5

5

5

5

5

5

5

3

3

3

3

3

3

3

3

3

278

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

gliss.

5

3

8va

283

Picc. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Harm.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description of the musical score: This page contains measures 283 through 287 of a symphonic score. The Piccolo (Picc. 1,2) part is the most active, playing a melodic line with triplets and slurs. The Oboe (Ob. 1,2), Clarinet (Cl. 1,2), Bassoon (Bsn. 1,2), Horn (Hn. 1,2), Trumpet (Tpt. 1,2), Trombone (Tbn. 1,2), and Tuba (Tba.) parts are mostly silent, indicated by a horizontal line with a dash. The Maracas (Mar.) play a steady, rhythmic pattern. The Harp (Harm.) and Harp (Hp.) parts feature complex arpeggiated figures with fingerings of 5 and slurs. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes with some triplet figures. The Viola (Vla.) part has a melodic line with triplets and slurs. The Violoncello (Vc.) part plays a melodic line with triplets. The Double Bass (Db.) part plays a rhythmic pattern with a wavy line. The score is written in a key signature of two flats and a common time signature.

292 **L**

Picc. 1,2

Ob. 1,2

Cl. 1,2
1. solo
mp

Bsn. 1,2

Hn. 1,2

Tpt. 1,2
1. *pp*
2.

Tbn. 1,2

Tba.
pp

Mar.
pp
gliss.

Harm.
5

Hp.
5

Vla. solo
L

Vln. I
ppp

Vln. II
ppp

Vla.
ppp

Vc.
ppp

Db.
6
pp

295

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

(mp)

pp

gliss.

gliss.

300

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

303

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

ppp

ppp

ppp

pp

M *Lilting and not too slowly*

307

Vla. solo

mp

313

Vla. solo

f

pizz.

arco

mp

319

Vla. solo

f

pizz.

arco

mp

326

Vla. solo

f

pizz.

334

Vla. solo

mp

arco

342 **N**

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

1. solo

p

mp

ppp

pp

5

6

347

Picc. 1,2

Ob. 1,2
mp 3

Cl. 1,2

Bsn. 1,2
1
2
mp

Hn. 1,2

Tpt. 1,2

Tbn. 1,2
p

Tba.

Mar.
gliss.

Harm.
5

Hp.
5

Vla. solo
3

Vln. I
pp 5
8^{va}

Vln. II
pp flaut.

Vla.
pp Sul pont

Vc.
pp Sul pont

Db.

351

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

Detailed description of the musical score: The score is for page 46, measures 351-354. It features a variety of instruments. The Piccolo (Picc. 1,2) has a five-measure rest in the first measure. The Oboe (Ob. 1,2) and Clarinet (Cl. 1,2) parts are mostly silent. The Bassoon (Bsn. 1,2) and Trombone (Tbn. 1,2) parts have melodic lines. The Horn (Hn. 1,2) and Trumpet (Tpt. 1,2) parts are silent. The Tuba (Tba.) part is silent. The Maracas (Mar.) part has a rhythmic pattern. The Harp (Harm.) part has arpeggiated chords. The Harp (Hp.) part has arpeggiated chords. The Violin I (Vln. I) part has a five-measure rest. The Violin II (Vln. II) part has a long note. The Viola (Vla.) part has a triplet. The Violoncello (Vc.) part has a triplet. The Double Bass (Db.) part has a six-measure rest and a tremolo effect. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4.

359

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

1. solo (muted)

mp

gliss.

The musical score for measures 359-363 is arranged in a standard orchestral layout. The Piccolo (Picc.) part has melodic lines with triplets and slurs. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.) parts are mostly silent. The Trumpet (Tpt.) part features a solo for the first player (1. solo (muted)) starting in measure 360, marked *mp*, with a melodic line and triplets. The Maracas (Mar.) part has a rhythmic pattern with glissandos. The Harp (Harp) part has arpeggiated chords with fingerings (5). The Violin (Vln.) and Viola (Vla.) parts have complex melodic lines with triplets and slurs. The Violoncello (Vc.) and Double Bass (Db.) parts have long, sustained notes with triplets and slurs.

363 **O**

Picc. 1,2 *pp*

Ob. 1,2 *p*

Cl. 1,2 *p*

Bsn. 1,2 *p*

Hn. 1,2

Tpt. 1,2

Tbn. 1,2 *pp* muted

Tba. *pp* muted

Mar.

Harm.

Hp.

Vla. solo **O**

Vln. I *pp* *8va*

Vln. II *pp* flaut.

Vla. *pp* Sul pont.

Vc. *pp* Sul pont.

Db.

367

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 50, measures 367-369, is a complex orchestral passage. It begins with a Piccolo part (measures 367-369) featuring triplets and septuplets. The Oboe, Clarinet, and Bassoon parts (measures 367-369) also feature septuplets and triplets. The Horn and Trumpet parts are silent. The Trombone and Tuba parts play sustained notes. The Maracas part (measures 367-369) features glissandos. The Harp part (measures 367-369) features a melodic line with triplets and septuplets. The Violoncello solo part (measures 367-369) features a melodic line with triplets and septuplets. The Violin I and Violin II parts (measures 367-369) feature sustained notes. The Viola part (measures 367-369) features a melodic line with triplets. The Violoncello part (measures 367-369) features a melodic line with triplets. The Double Bass part (measures 367-369) is silent.

370

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

373

Picc. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Harm.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

gliss.

8

8

Detailed description: This page of a musical score covers measures 373, 374, and 375. The instrumentation includes Piccolo (1,2), Oboe (1,2), Clarinet (1,2), Bassoon (1,2), Horn (1,2), Trumpet (1,2), Trombone (1,2), Tuba, Maracas, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The Piccolo, Oboe, Clarinet, and Bassoon parts feature prominent triplet patterns. The Maracas part includes a glissando effect. The Harp part is characterized by arpeggiated chords with fingering '5'. The Violin I and II parts have a melodic line with a circled '8' above the first measure. The Viola and Cello parts also feature triplet and arpeggiated figures. The Trombone and Tuba parts provide a steady bass line with some melodic movement. The Horn and Trumpet parts are mostly silent in this section.

376

Picc. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

382

Picc. 1,2 *pp* *f* *pp* *f*

Ob. 1,2 *pp* *f* *pp* *f* (ossia)

Cl. 1,2 *pp* *f* *pp* *f*

Bsn. 1,2 *pp* *f* *pp* *f*

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Harm.

Hp.

Vla. solo

Vln. I *pp* *8va*

Vln. II *pp* *flaut.*

Vla. *pp* *Sul pont.*

Vc. *pp* *Sul pont.*

Db. *pp* *6*

386

This page contains the musical score for measures 386, 387, and 388. The instruments and their parts are as follows:

- Picc. 1,2:** Piccolo parts, featuring melodic lines with dynamic markings of *pp* and *f*, and fingering '5'.
- Ob. 1,2:** Oboe parts, featuring melodic lines with dynamic markings of *pp* and *f*, and fingering '5'.
- Cl. 1,2:** Clarinet parts, featuring melodic lines with dynamic markings of *pp* and *f*, and fingering '5'.
- Bsn. 1,2:** Bassoon parts, featuring melodic lines with dynamic markings of *pp* and *f*, and fingering '5'.
- Hn. 1,2:** Horn parts, which are silent (indicated by a horizontal line).
- Tpt. 1,2:** Trumpet parts, which are silent (indicated by a horizontal line).
- Tbn. 1,2:** Trombone parts, featuring sustained notes with dynamic markings of *pp*.
- Tba.:** Tuba part, featuring sustained notes with dynamic markings of *pp*.
- Mar.:** Maracas part, featuring rhythmic patterns.
- Harm.:** Harp part, featuring arpeggiated chords with dynamic markings of *pp* and *f*, and fingering '5'.
- Hp.:** Piano part, featuring arpeggiated chords with dynamic markings of *pp* and *f*, and fingering '5'.
- Vla. solo:** Solo Viola part, featuring melodic lines with dynamic markings of *pp* and *f*, and a triplet.
- Vln. I:** Violin I part, featuring melodic lines with dynamic markings of *pp* and *f*, and a triplet.
- Vln. II:** Violin II part, featuring sustained notes with dynamic markings of *pp* and *f*.
- Vla.:** Viola part, featuring melodic lines with dynamic markings of *pp* and *f*, and triplets.
- Vc.:** Cello part, featuring melodic lines with dynamic markings of *pp* and *f*, and triplets.
- Db.:** Double Bass part, featuring a rhythmic pattern.

389

Picc. 1,2 *f* *pp* *f* To flute

Ob. 1,2 *f* *pp* *f*

Cl. 1,2 *f* *pp* *f*

Bsn. 1,2 *f* *pp* *f*

Hn. 1,2

Tpt. 1,2 *pp* mute off

Tbn. 1,2 *pp* mute off

Tba. mute off

Mar. *pp*

Harm. *f*

Hp.

Vla. solo *f*

Vln. I *f* bowing ad lib.

Vln. II *f* bowing ad lib.

Vla. *f*

Vc. *f*

Db. *f*

Q $\text{♩} = c.90$

394

Fl. 1,2 *ff* 5

Ob. 1,2 *ff* 5

Cl. 1,2 *ff* 5

Bsn. 1,2 *ff* 5

Hn. 1,2 *ff* 5

Tpt. 1,2 *ff* 5

Tbn. 1,2 *ff* 5

Tba. *ff* 5

Vib. *Hard beaters* *fff!* 5

Mar. *Hard beaters* *fff!* 5

Harm. *ff* with octave stops

Hp. *fff!* *gliss.* *l.v.*

Q $\text{♩} = c.90$
B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat

Vla. solo *ff* (always) 6 3 3 3 3 3

Vln. I (4 pl.) *Div. ff* 5

Vln. I (4 pl.) *Div. ff* 5

Vln. I (4 pl.) *Div. ff* 5

Vln. II (4 pl.) *Div. ff* 5

Vln. II (4 pl.) *Div. ff* 5

Vln. II (2 pl.) *Div. ff* 5

Vla. (4 pl.) *Div. ff* 5

Vla. (4 pl.) *Div. ff* 5

Vc. (4 pl.) *Div. ff* 5

Vc. (2 pl.) *Div. ff* 5

Db. (4 pl.) *Div. ff* 5

397

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tba.

Vib.

Mar.

Harm.

Hp.

Vla. solo

Vln. I (4 pl.)

Vln. I (4 pl.)

Vln. I (4 pl.)

Vln. II (4 pl.)

Vln. II (4 pl.)

Vln. II (2 pl.)

Vla. (4 pl.)

Vla. (4 pl.)

Vc. (4 pl.)

Vc. (2 pl.)

Db. (4 pl.)

p subito

ff

gliss.

l.v.

gliss.

E \flat G \sharp A \flat

B \flat G \sharp

401

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
Mar.
Harm.
Hp.
Vla. solo
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. II (4 pl.)
Vln. II (4 pl.)
Vln. II (2 pl.)
Vla. (4 pl.)
Vla. (4 pl.)
Vc. (4 pl.)
Vc. (2 pl.)
Db. (4 pl.)

l.v.
eliss.

3 3 3 3 3 6 3 3 3 3 3 3 3 3

405

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
Mar.
Harm.
Hp.
Vla. solo
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. II (4 pl.)
Vln. II (4 pl.)
Vln. II (2 pl.)
Vla. (4 pl.)
Vla. (4 pl.)
Vc. (4 pl.)
Vc. (2 pl.)
Db. (4 pl.)

fff!
gliss.
p subito
l.v.

B \flat

409 **R**

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
Mar.
Harm.
Hp.
Vla. solo
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. II (4 pl.)
Vln. II (4 pl.)
Vln. II (2 pl.)
Vla. (4 pl.)
Vla. (4 pl.)
Vc. (4 pl.)
Vc. (2 pl.)
Db. (4 pl.)

Always very loud 'buzz' *sfz* *l.v.* Sim. *l.v.*

8^{va} *sfz* 8^{va} *sfz*

413

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Vib.

Mar.

Harm.

Hp.

Vla. solo

Vln. I (4 pl.)

Vln. I (4 pl.)

Vln. I (4 pl.)

Vln. II (4 pl.)

Vln. II (4 pl.)

Vln. II (2 pl.)

Vla. (4 pl.)

Vla. (4 pl.)

Vc. (4 pl.)

Vc. (2 pl.)

Db. (4 pl.)

8^{va} *sfz*

ff

p subito

ff

p subito

p subito

sfz

lv.

417

The musical score consists of the following instruments and parts:

- Fl. 1,2
- Ob. 1,2
- Cl. 1,2
- Bsn. 1,2
- Hn. 1,2
- Tpt. 1,2
- Tbn. 1,2
- Tba.
- Vib.
- Mar.
- Harm.
- Hp.
- Vla. solo
- Vln. I (4 pl.)
- Vln. I (4 pl.)
- Vln. I (4 pl.)
- Vln. II (4 pl.)
- Vln. II (4 pl.)
- Vln. II (2 pl.)
- Vla. (4 pl.)
- Vla. (4 pl.)
- Vc. (4 pl.)
- Vc. (2 pl.)
- Db. (4 pl.)

Key musical markings include *ff*, *sfz*, *l.v.*, and numerical groupings (5, 3) indicating quintuplets and triplets.

S

421

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Vib.

Mar.

Harm.

Hp.

Vla. solo

Vln. I (4 pl.)

Vln. I (4 pl.)

Vln. I (4 pl.)

Vln. II (4 pl.)

Vln. II (4 pl.)

Vln. II (2 pl.)

Vla. (4 pl.)

Vla. (4 pl.)

Vc. (4 pl.)

Vc. (2 pl.)

Db. (4 pl.)

8^{va} sfz

S

gliss.

429

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
Mar.
Harm.
Hp.
Vla. solo
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. II (4 pl.)
Vln. II (4 pl.)
Vln. II (2 pl.)
Vla. (4 pl.)
Vla. (4 pl.)
Vc. (4 pl.)
Vc. (2 pl.)
Db. (4 pl.)

3 3 5:4

433

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Vib.
Mar.
Harm.
Hp.
Vla. solo
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. I (4 pl.)
Vln. II (4 pl.)
Vln. II (4 pl.)
Vln. II (2 pl.)
Vla. (4 pl.)
Vla. (4 pl.)
Vc. (4 pl.)
Vc. (2 pl.)
Db. (4 pl.)

T ♩ = 76

436

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.

ff
ff
ff
ff
ff
ff
ffpp
ffpp

Mar. *To marimba* Hard beaters
ff

Crot. *To crotales*
ff

Harm. *ff*

Vla. solo *ff* **T** ♩ = 76 *Bowing ad lib. for full force, legato*

Vln. I Unis. *ff* Make a heavy accent on each bow change

Vln. II Unis. *ff* Make a heavy accent on each bow change

Vla. Unis. *ff* Make a heavy accent on each bow change

Vc. Unis. *ff* Make a heavy accent on each bow change

Db. Unis. *ff* Make a heavy accent on each bow change

438

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Crot.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

sfpp
sfpp

440

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Crot.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

442

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Crot.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

sfz
sfpp
sfpp

444

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Crot.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

sfpp
sfpp

7 7 7

Detailed description: This page of a musical score covers measures 444 to 447. It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Tubas. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Tubas. The string section includes Violins I and II, Violas, Violas solo, Violas, Cellos, and Double Basses. The percussion section includes Maracas, Crotales, and Harmonicas. The score is written in a common time signature with a key signature of two flats. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support, with the Trombones and Tubas playing sustained chords. The percussion section provides rhythmic accompaniment. The page number 444 is written at the top left of the first staff, and the page number 73 is written at the top right of the page. The measure numbers 444, 445, 446, and 447 are indicated by vertical bar lines. The dynamic marking *sfpp* (sforzando piano) is used in the Trombone and Tuba parts. The number 7 is written above the notes in the Viola solo part.

446

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Cro.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

sfpp

sfpp

sfpp

7 7 7 7

3 3 3 3

3 3

3 3 3 3

3 3

7

3

3 3 3 3

3

3 3

3

3

3

3

3

448

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Crot.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

sfpp

7

450

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Crot.

Harm.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

sfpp

sfpp

7

7

452

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Crot.

Harm.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

sfpp

sfpp

7

454

This page contains the musical score for measures 454 and 455. The score is organized into several systems, each containing parts for different instruments:

- Fl. 1,2:** Flute parts with melodic lines and trills.
- Ob. 1,2:** Oboe parts, mirroring the flute lines.
- Cl. 1,2:** Clarinet parts with complex rhythmic patterns.
- Bsn. 1,2:** Bassoon parts with similar rhythmic patterns.
- Hn. 1,2:** Horn parts with harmonic accompaniment.
- Tpt. 1,2:** Trumpet parts with harmonic accompaniment.
- Tbn. 1,2:** Trombone parts, featuring sustained chords marked *sfpp* (sforzando piano).
- Tba.:** Tuba part with a sustained chord marked *sfpp*.
- Mar.:** Maracas part with a rhythmic accompaniment.
- Crot.:** Crotales part with a rhythmic accompaniment.
- Harm.:** Harmonica part with a rhythmic accompaniment.
- Vla. solo:** Solo Viola part with a complex melodic line, including a 7-measure rest.
- Vln. I, II:** Violin parts with melodic lines.
- Vla.:** Viola part with a melodic line.
- Vc.:** Violoncello part with a melodic line.
- Db.:** Double Bass part with a melodic line.

The music is characterized by complex rhythmic patterns, including triplets and a 7-measure rest in the solo Viola part. Dynamics range from *sfpp* to *sfpp*.

456

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Crot.

Harm.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

ffpp

ffpp

458

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
Mar.
Crot.
Harm.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

460

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

Mar.

Crot.

Harm.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

sfpp

sfpp

sfpp

Free time

462

Vla. solo

All *mf* *sim.*

U ♩ = 90

469

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Tba.

sfpp

To tubular bells

T. bells

ff Hard beaters - pedal down

Crot.

ff

Hp.

U ♩ = 90

Vla. solo

ff Very passionately

Vln. I

ff

Vln. II

ff

Vla.

mf other side of bridge

Vc.

mf other side of bridge

Db.

mf other side of bridge

484

The musical score for measures 484-486 includes the following parts and details:

- Fl. 1,2:** Treble clef, rests in measures 484 and 485, then *sfpp* in measure 486.
- Ob. 1,2:** Treble clef, rests in measures 484 and 485, then *sfpp* in measure 486.
- Cl. 1,2:** Treble clef, rests in measures 484 and 485, then *sfpp* in measure 486.
- Bsn. 1,2:** Bass clef, rests in measures 484 and 485, then *sfpp* in measure 486.
- Hn. 1,2:** Treble clef, sustained notes from measure 484 to 486.
- Tpt. 1,2:** Treble clef, sustained notes from measure 484 to 486.
- Tbn. 1,2:** Bass clef, sustained notes from measure 484 to 486.
- Tba.:** Bass clef, sustained notes from measure 484 to 486.
- T. bells:** Treble clef, rhythmic pattern of eighth notes.
- Crot.:** Treble clef, rhythmic pattern of eighth notes.
- Hp.:** Grand staff, rests in measures 484 and 485, then chords in measure 486.
- Vla. solo:** Alto clef, melodic line with triplets in measure 486.
- Vln. I:** Treble clef, *Div.* marking, rests in measures 484 and 485, then *Div.* in measure 486.
- Vln. II:** Treble clef, *Div. b* marking, rests in measures 484 and 485, then *Div.* in measure 486.
- Vla.:** Alto clef, sixteenth-note patterns with '6' markings.
- Vc.:** Bass clef, sixteenth-note patterns with '6' markings.
- Db.:** Bass clef, sixteenth-note patterns with '6' markings.

492

Fl. 1,2
mf 3

Ob. 1,2
mf 3

Cl. 1,2
mf 3

Bsn. 1,2
mf 3

Hn. 1,2
ffpp

Tpt. 1,2
ffpp

Tbn. 1,2
ffpp

Tba.
ffpp

T. bells

Crot.

Hp.
f ff f ff
B₃ C₃ D₃ E₃ F₃ G₃ A₃

Vla. solo

Vln. I

Vln. II

Vla.
6

Vc.
6

Db.
6

Detailed description: This page of a musical score covers measures 492 to 494. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth-note triplets, marked *mf*. The brass section (Horn, Trumpet, Trombone, Tuba) plays sustained chords, marked *ffpp*. The percussion section includes T. bells and Crot. playing a simple rhythmic pattern. The Harp (Hp.) plays a sequence of chords, marked *f* and *ff*, with a list of notes: B₃ C₃ D₃ E₃ F₃ G₃ A₃. The Violin I and II parts play sustained chords, marked *p*. The Viola, Violoncello, and Double Bass parts play a rhythmic pattern of eighth-note sextuplets, marked *6*.

495

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Tba.
T. bells
Crot.
Hp.
Vla. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score page contains measures 495 through 500. The orchestration includes a full woodwind section (Flute, Oboe, Clarinet, Bassoon), Horns, Trumpets, Trombones, and Tuba. Percussion includes T. bells and Crotchet. The harp and solo violin are also featured. The woodwinds and strings play rhythmic patterns, often in triplet or sixteenth-note groups. The brass instruments play sustained notes with dynamic markings such as *sfpp* and *ffpp*. The harp has dynamic markings from *f* to *ff*. The solo violin has a sustained note with a dynamic marking of *p*. The strings (Viola, Violoncello, Double Bass) play rhythmic patterns with a dynamic marking of *6*.

