

accel. . . . . A tempo ♩ = 72

**4/4** *Restrained and Controlled* ♩ = 72 **3/4** **2/4** **3/4**

**Flute I** *f* *p* *mf* *ff*

**Flute II** *f* *p* *f* *ff*

**Oboe I** *mf* *pp* *mf* *f*

**Oboe II** *mf* *pp*

**Clarinet in B♭ I** *f* *pp* *p* *mf* *ff*

**Clarinet in B♭ II** *f* *pp* *p* *f*

**Bassoon** *mf* *pp* *mf* *f*

**Contrabassoon** *mf* *pp*

**Horn in F I** *mf* *p* *mf* *mf*

**Horn in F II** *mf* *p* *mp* *mf*

**Trumpet in B♭ I** *mf* *ppp*

**Trumpet in B♭ II** *mf* *ppp*

**Trombone** *mf* *ppp*

**Tuba** *mf* *pp*

**Glockenspiel** Glockenspiel bowed (prepare hard mallets) *p* *mf* *hard mallets* *To Susp. Cym.*

**Vibraphone** *mf* *p* *solo* *f* *To T.-t.*

**Harp** *mf* *f* *f dim.* *p cresc.* *mf* *ff*

**Celesta** *mf* *f* *p* *f* *mf* *f*

**Violin I (3)** *mf* *p* *ppp* *molto S.P.* *mp* *ff*

**Violin II (2)** *mf* *p* *ppp* *molto S.P.* *mp* *ord.* *ff*

**Viola (2)** *mf* *p* *mp* *sul tasto* *molto S.P.* *ord.* *ff*

**Violoncello (2)** *mf* *p* *mp* *sul tasto*

**Double Bass (2)** *mf* *pp*

Fl. I *p* *ff* *f* *p* To Picc.

Fl. II *p* *ff* *pp* *p*

Ob. I *ff* *pp* *p*

Ob. II *ff* *pp* *p*

Cl. I *p* *ff* *pp* *f* *p* To Eb Cl.

Cl. II *ff* *pp*

Bsn. *p* *f* *ppp* *mp* *p*

Cbsn. *p* *f* *ppp* *p*

Hn. I *p* *f* *mf* *ppp* *p*

Hn. II *p* *f* *ppp* *p*

Tpt. I *mp* *f* *ppp*

Tpt. II *mf* *f* *ppp*

Tbn. *p* *f* *ppp* remove mute

Tba. *p* *f* *ppp* remove mute

Glock. Susp. Cym. (soft mallets) *p* *f* *pp*

T.-t. Tam-tam (omit if logistically impossible) *p* *pp* *mp* To Vib.

Hp. *p* *f* *mf* *f dim.* *f* *p*

Cel. *f* *mf* *p* *f*

Vln. I *p* *ff* *mf* *p* *p*

Vln. II *p* *ff* *mf* *p* *p*

Vla. *p* *ff* *pp* *mp* *p* sul tasto nat.

Vc. *p* *ff* *pp* *mp* *p* sul tasto nat.

Db. *p* *f* *p* *pizz.* *arco*

**A** Slower, pensive ♩ = c.60

2/4 4/4 6/8 4/4

Hn. I *mf* *pp*

Hn. II

Susp. Cym. *mf* *f*

Vib. *p* *mf* *mf* *f*

Hp. *mp* *mf* *mf* *f*

Cel. *p* *mp* *mf* *mf* *f*

Tbn. *p* *mf* *f* *p* *mf* *p*

*to Glock.* *Glockenspiel (hard mallets)* *Triangle*

*Vibraphone (medium mallets)* *To Tri.*

**A** Slower, pensive ♩ = c.60

2/4 4/4 6/8 4/4

Vln. I

Vln. II

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *pp* *mp* *p* *mf*

*p plaintive, reflective* *<mf* *f*

*with the trombone* *sul tasto* *sul tasto*

16/4 3/4 2/4 3/4 5/4 4/4

Hn. I *p* *mf*

T.-t. *pp* *p*

Vib. *p* *mf* *p* *f*

Hp. *p* *mf* *p* *f*

Cel. *mp* *p* *mf* *p* *f*

Tbn. *mp* *mf* *<fp* *mf* *f* *ff*

Vln. I *pp* *mp* *pp* *mp* *mf*

Vln. II *pp* *mp* *pp* *mp* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

*Tam-tam* *Vibraphone (medium sticks)* *To Glock.* *To Pno.* *Piano*

*becoming more intense*

2/4 **B** Strident and defiant, quasi-cadenza (Not conducted) 3/4 2/4 rit. . . . . 3/4 A tempo 5/8

Hn. I  
T-t. semi-damp (allow sound to ring on, but make sure the trombone is not obscured) f  
Vib.  
Hp.  
Pno.  
Tbn. f *fp* *ff* f < *ff* mf f

4/4 **B** Strident and defiant, quasi-cadenza (Not conducted) 3/4 2/4 rit. . . . . 3/4 A tempo 5/8

Vln. I ff  
Vln. II ff  
Vla. ff  
Vc. ff  
Db. ff

268 5/8 2/4 2/4 7/16 3/8 7/16

Tbn. mf f mf ff f

317 16/16 5/8 3/4 molto rit. . . . . 2/4 4/4

Tbn. mf ff mf f mf *ffp* f p

C Fleeting ♩ = c.100

35 **4/4** **2/4** **3/4** **5/4** **4/4**

Picc.  
mp

Fl. II  
mp

Ob. I  
mp

Ob. II  
mp

Cl. in Eb  
mp

Cl. II  
mp

Bsn.  
mf

Cbsn.

Hn. I  
mp

Hn. II

Tpt. I

Tpt. II

Tbn.

Tba.

T.-t.  
Glockenspiel hard mallets  
mf

Vib.

Hp.  
p

Cel.  
p *legatiss. sempre*  
Piano (with left hand)  
p

Tbn.  
mf

36 **4/4** **2/4** **3/4** **5/4** **4/4**

Vln. I  
mp

Vln. II  
mp

Vla.  
mf

Vc.  
mf

Db.  
p

sul tasto  
mp

40 **4/4** **3/4** **2/4** **3/4** **2/4** accel. . . . . **2/4**

Picc. *mf* *p* *p* *mf* *p* *f* *p* *f* *p* *f* *p*

Fl. II *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p*

Ob. I *mf* *p* *mf* *p* *f* *p* *mf* *p*

Ob. II *p* *mf* *p* *f* *p* *mf* *ff*

E♭ Cl. *mf* *p* *mf* *p* *f* *p* *mf* *p*

Cl. II *mf* *p* *f* *p* *f* *p*

Bsn. *mf* *p*

Cbsn.

Hn. I

Hn. II

Tpt. I *mf*

Tpt. II *mf*

Tbn.

Tba.

Glock. *p* *mf* *mf* *p* *f* *p* *f* *ff*

Vib. (Vibraphone) *p* *mf* *p* *p* *f* To T. Bl.

Hp. *p* *mf* *p* *ff* *f* *p*

Cel. To Pno. *p* Piano *p* *mf* *p* to Celesta (both hands) *f* *p* Celesta *f* *p*

Tbn.

**4/4** **3/4** **2/4** **3/4** **2/4** accel. . . . . **2/4**

Vln. I *mf* *p* *p* *mf* *p* *f* *p* *f* *p*

Vln. II *mf* *p* *mf* *p* *f* *p* *f* *p*

Vla. *mf* *p* *mf* *p* *f* *p*

Vc. *mf* *p* sul tasto *mf* *p* ord. *p* *mf*

Db.

**D** Fast and bright  $\text{♩} = c.110 - 120$

45 **2/4** **7/8** **3/4** **2/4**

Picc. *ff* *p* *f* *ff* *f* *ff* *f* *ff*

Fl. II *ff* *p* *sfz* *f* *ff* *f* *ff* *f*

Ob. I *ff* *p* *f* *ff* *f* *ff* *f* *ff*

Ob. II *ff* *p* *f* *ff* *f* *ff* *f* *ff*

E♭ Cl. *ff* *p* *ff* *f* *ff* *f* *ff* *f*

Cl. II *ff* *p* *f* *ff* *f* *ff* *f* *ff*

Bsn. *sfz*

Cbsn. *sfz*

Hn. I *sfz* *sfz*

Hn. II *sfz* *sfz*

Tpt. I *ff* *p* *sfz* *f* *ff* *ff* *remove mute*

Tpt. II *ff* *p* *sfz* *f* *ff* *ff* *remove mute*

Tbn. *senza sord.* *sfz*

Tba. *senza sord.* *sfz*

Glock. *To Mar.*

Vib. *Temple Blocks* *mp* *f* *To Tom-t.* *mp* *f*

Hp.

Cel. *To Pno.* *ff* *p* *Piano* *sfz*

Tbn. *f* *sfz* *growl.* *ffp* *fff* *f* *ff*

Vln. I **2/4** **7/8** **3/4** **2/4** *ff* *p* *sfz* *sfz* *ff* *f*

Vln. II *ff* *p* *sfz* *sfz* *ff* *f*

Vla. *ff* *p* *sfz* *sfz* *ff* *f*

Vc. *sfz* *sfz*

Db. *sfz*

**D** Fast and bright  $\text{♩} = c.110 - 120$

**2/4** **7/8** **3/4** **2/4** *arco* *ff* *f*

50 **4/4** **2/4** **3/4**

Picc. *sfz* *sfz* *sfz* *sfz*

Fl. II *sfz* *sfz* *sfz* *sfz*

Ob. I *sfz* *sfz* *sfz* *sfz*

Ob. II *sfz* *sfz* *sfz* *sfz*

E♭ Cl. *sfz* *sfz* *sfz* *sfz*

Cl. II *sfz* *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz* *sfz* *sfz*

Cbsn. *sfz* *sfz* *sfz* *sfz*

Hn. I *sfz* *sfz* *sfz* *sfz*

Hn. II *sfz* *sfz* *sfz* *sfz*

Tpt. I senza sord. *sfz* *sfz* *sfz* *sfz*

Tpt. II senza sord. *sfz* *sfz* *sfz* *sfz*

Tbn. *sfz* *sfz* *sfz* *sfz*

Tba. *sfz* *sfz* *sfz* *sfz*

Glock. Marimba *sfz* *sfz*

T. Bl. Tom-toms *f* *sfz*

Hp. *secco sfz sfz sfz sfz*

Pno. *sfz sfz sfz sfz sfz sfz sfz sfz*

Tbn. *ff ff ff*

Vln. I pizz. *sfz sfz sfz sfz* arco *sfz sfz sfz sfz*

Vln. II pizz. *sfz sfz sfz sfz* arco *sfz sfz sfz sfz*

Vla. pizz. *sfz sfz sfz sfz* arco *sfz sfz sfz sfz*

Vc. arco *sfz sfz sfz sfz*

Db. arco *sfz sfz sfz sfz*



55 **3/4** **4/4** **2/4** **6/8** ( $\text{♩}=\text{♩}$ ) **3/4** **4/4**

Picc. *sfz sfz*

Fl. II *sfz sfz*

Ob. I *sfz sfz*

Ob. II *sfz sfz*

E♭ Cl. *-*

Cl. II *f* *sfz sfz*

Bsn. *f*

Cbsn. *f*

Hn. I *sfz sfz*

Hn. II *sfz sfz*

Tpt. I *sfz sfz*

Tpt. II *sfz sfz*

Tbn. *f* *sfz sfz*

Tba. *f*

Mar. *sfz sfz* To Glock.

Tom-t. *f* *f* To Vib.

Hp. *secco sfz sfz*

Pno. *sfz sfz*

Tbn. *f* remove mute

Vln. I **3/4** **4/4** **2/4** **6/8** ( $\text{♩}=\text{♩}$ ) **3/4** **4/4** *pizz. sfz sfz* *arco f*

Vln. II *pizz. sfz sfz* (non div.) *arco f*

Vla. *pizz., non div. sfz sfz* *arco f*

Vc. *f*

Db. *pizz. f*

60 **4/4**

**2/4**

**4/4** E Wild and Powerful  $\text{♩} = c.72$

**3/4**

Picc. *f* *ff* *f*

Fl. II *f* *ff* *f*

Ob. I *f* *ff* *f*

Ob. II *f* *ff* *f*

E♭ Cl. *f* *ff* *f*

Cl. II *f* *ff* *f*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Hn. I *f* *ff*

Hn. II *f* *ff*

Tpt. I *f* *ff*

Tpt. II *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Mar. Glockenspiel (hard mallets) *f* *mf*

Tom-t. Vibraphone (hard mallets) *f con ped. ad lib.* *mf*

Hp. *f* *mf*

Pno. *cresc.* *ff cresc.* *f* *mf*

Tbn. *ff*

**4/4**

**2/4**

**4/4** E Wild and Powerful  $\text{♩} = c.72$

**3/4**

Vln. I *mf* *f* *ff* *fff* *f*

Vln. II *mf* *f* *ff* *fff* *f*

Vla. *f* *ff* *fff* *f*

Vc. *f* *ff* *fff*

Db. *f* *ff* *fff*

633 **3/4** **7/8** **4/4**

Picc. *ff* *f* *f* *ff* *f* *ff* *f* *ff* *f*

Fl. II *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. I *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. II *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

E♭ Cl. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Cl. II *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Hn. I *pp*

Hn. II *pp*

Tpt. I *pp*

Tpt. II *pp*

Tbn. *pp*

Tba. *f* *ffp*

Glock. *f* *ff*

Vib. *f* *ff*

Hp. *f* *ff*

Pno. *f* *ff*

Tbn. *f* *ff*

Vln. I **3/4** **7/8** **4/4**

Vln. II

Vla.

Vc.

Db. *arco* *ff* *fff*

664 **4/4** **3/4**

Picc. *ff* *f* *ff* *f*

Fl. I *f* *ff* *f* *ff*

Fl. II *f* *ff* *f* *ff*

Ob. I *f* *mf* *ff* *f* *ff*

Ob. II *mf* *ff*

E♭ Cl. *f* *ff* *f* *ff* *f*

Cl. II *ff* *f* *ff* *f*

Bsn. *f*

Cbsn. *f*

Hn. I *f* *mf*

Hn. II *f* *mf*

Tpt. I *f* *mf*

Tpt. II *f* *mf*

Tbn. *f*

Tba. *f*

Glock. *f*

Vib. *f*

Hp. *f*

Pno. *f*

Tbn. *f*

Vln. I **4/4** **3/4**

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

This page of a musical score contains measures 69 through 88. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo (Picc.), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Bass Clarinet (Bb Cl.), Clarinet II (Cl. II), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn I (Hn. I), Horn II (Hn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Glockenspiel (Glock.), Vibraphone (Vib.), and Harp (Hp.). The piano part (Pno.) is also present. The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings such as *f*, *ff*, and *ppp* are used throughout. Time signatures change from 4/4 to 3/4 and back to 4/4. Measure numbers 69, 74, 79, and 84 are clearly marked at the top of their respective measures. The page number 13 is located in the top right corner.

724

rit.

8

4

Picc. *ff* *<f* *f* *f* *<f* *<f* *<mf* *<mf* *<mf* *<mf* *mp* *p* *pp*

Fl. II *ff* *<f* *f* *f* *<f* *<f* *<mf* *<mf* *<mf* *<mf* *mp* *p* *pp*

Ob. I *mf* *f* *<f* *f* *<f* *<f* *p* *mf* *p* *mf* *p* *mf* *mp* *p* *pp*

Ob. II *mf* *<f* *mf* *<f* *<f* *<f* *p* *mf* *p* *mf* *p* *mf* *mp* *p* *pp*

E♭ Cl. *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *p* *mf* *>p* *mp* *p* *pp*

Cl. II *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *p* *mf* *>p* *mp* *p* *pp*

Bsn. *mp*

Cbsn. *ff* *mp*

Hn. I *ff* *mp*

Hn. II *ff* *mp*

Tpt. I *ff* *mp*

Tpt. II *ff* *mp*

Tbn. *ff* *mp*

Tba. *ff* *mp*

Glock. *To Susp. Cym.* *ff*

Vib. *ff* *mp*

Hp. *f* *mf* *mp*

Pno. *f dim.* *mf* *loco*

Tbn. *ff*

Vln. I *ff dim.* *mf* *<f* *<f* *<f* *<f* *mp* *p*

Vln. II *ff dim.* *mf* *<f* *<f* *<f* *<f* *mp* *p*

Vla. *fff* *p* *mf*

Vc. *fff* *p* *pizz.* *mf*

Db. *fff*

**F** Slowly, with a sense of free tempo ♩ = c.60

764  
4/4

64

Picc. *To Fl.*

Fl. II *tr*

Ob. I *tr*

Ob. II *To C. A.*

E♭ Cl. *To Cl.*

Cl. II *pp*

Bsn. *tr* *pp*

Cbsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. *Insert harmon mute*

Tba.

Glock.

Vib. *pp*

Hp. *p bisbigliando*

Pno.

Tbn. *senza sord.*  
*mp with lyricism* *fp* *ff* *mf* *fp* *f* *ff* *mf*

**F** Slowly, with a sense of free tempo ♩ = c.60

4/4

64

Vln. I *pp* *tr* *mp* *pp* *f* *mp* *p*

Vln. II *pp* *tr* *mp* *pp* *f* *mp* *p*

Vla. *pp* *tr* *mp* *pp* *f* *mp* *p*

Vc. *pp*

Db. *p* *mf* *p* *pp* *f* *pp*

**G** Restrained and Controlled ♩ = 72

81

4/4 Flute

5/4

3/4

4/4

Picc.

Fl. II

Ob. I

Ob. II

Cor Anglais

Clarinet in Bb

E♭ Cl.

Cl. II

Bsn.

Cbsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

Tba.

Glock.

Suspended Cymbal (soft sticks)

To Mar.

Vib.

medium mallets

bas dans les cords

Hp.

ord.

Pno.

Celesta

Tbn.

*f* *fp* *ff*

**G**

4/4 Restrained and Controlled ♩ = 72

5/4

3/4

4/4

Vln. I

Vln. II

Vla.

Vc.

arco, sul tasto

pizz. (with harp)

Db.

sul tasto

pizz.

*ff* *mp* *p* *mf* *ppp*

*ppp* *ff*

*p* *mf* *ppp*

*ppp* *ff*

*p* *mf*

*ppp* *ff*

*mf*



This page of a musical score, numbered 17, contains staves for various instruments. The woodwind section includes Flute I and II, Oboe I, Clarinet in A, Clarinet in Bb, Bassoon, and Contrabassoon. The brass section includes Horn I and II, Trumpet I and II, Trombone, and Tuba. Percussion includes Suspended Cymbal and Vibraphone. The keyboard section includes Harpsichord and Celesta. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is divided into four measures, with time signatures 8/4, 5/4, 4/4, and 3/4 indicated above the first staff. Dynamics such as *ppp*, *mp*, *f*, *mf*, *p*, and *fp* are used throughout. Performance markings include accents, slurs, and triplets. A 'To Pno.' marking is present above the Celesta staff in the second measure.

**H** Suddenly animated ♩ = c.76

91 **5** **2** **4** **5**  
**16** **8** **8** **8**

Fl. I *p* *ff* *ff* *f* *f* *ff*

Fl. II *p* *ff* *ff* *f* *f* *ff*

Ob. I *p* *ff* *ff* *f* *f* *ff*

C. A. *p* *ff* *f* *mf* *f* *ff*

Cl. *p* *ff* *ff* *f* *f* *ff*

Cl. II *p* *ff* *To B. Cl.*

Bsn. *sfz* *sfz*

Cbsn. *sfz* *sfz*

Hn. I *p* *ff* *sfz* *sfz* *p* *ff*

Hn. II *p* *ff* *sfz* *sfz* *p* *ff*

Tpt. I *harmon mute (stem half out)* *p* *ff* *p* *ff*

Tpt. II *harmon mute (stem half out)* *p* *ff* *harmon mute, stem in* *p* *ff*

Tbn. *sfz* *sfz*

Tba. *sfz* *sfz*

Susp. Cym.

Vib. *Tom-toms* *f* *To T. Bl.* *f*

Hp. *p* *ff* *f* *mf*

Cel. *Piano* *f* *mf* *f* *ff*

Tbn. *ff* *ff* *fp*

**H** Suddenly animated ♩ = c.76

**5** **2** **4** **5**  
**16** **8** **8** **8**

Vln. I *p* *ff* *ff* *f* *f* *ff*

Vln. II *p* *ff* *ff* *f* *f* *ff*

Vla. *pizz.* *p* *ff* *ff* *f* *arco* *sfz* *sfz*

Vc. *sfz* *sfz*

Db. *arco* *sfz* *sfz*

*molto sul pont.*

965

965

24

Fl. I

Fl. II

Ob. I

C. A.

Cl.

Cl. II

Bsn.

Cbsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

Tba.

Susp. Cym.

Tom-t.

Hp.

Pno.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Marimba (hard mallets)

secco

pizz.

arco

*f*, *ff*, *mf*, *mp*

101 rit. . . . 31 Subdued, but with tension ♩ = 60

48

108

24

Fl. I

Fl. II

Ob. I

C. A.

Cl.

Cl. II

Bsn.

Cbsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

Tba.

Mar.

Tom-t.

Hp.

Pno.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bass Clarinet in B $\flat$

harmon mute, stem half out

Temple Blocks

pizz.

mf

f

ff

mp

p

no cresc.

rit. . . . 31 Subdued, but with tension ♩ = 60

48

108

24



111 **2/4** Menacing  $\text{♩} = \text{♩} = 120$

**3/4**

**3/4**

**2/4**

**3/4**

Fl. I

Fl. II

Ob. I

C. A.

Cl.

B. Cl. *mp spikey* *mf* *sfz* *f*

Bsn. *mp spikey* *mf*

Cbsn. *mp spikey* *mf* *mf* *f*

Hn. I *p*

Hn. II *p*

Tpt. I

Tpt. II

Tbn. *senza sord.* *sfz*

Tba. *sfz* *mf* *f*

Mar. *mp* *f*

T. Bl.

Hp. *sfz*

Pno. *senza ped. (until bar 151)* *mp spikey* *mf* *sfz* *mf* *f*

Tbn. *f*

**2/4** Menacing  $\text{♩} = \text{♩} = 120$

Vln. I *(pizz.) sfz*

Vln. II *(pizz.) sfz*

Vla. *pizz. sfz* *arco, non div. p*

Vc. *pizz. sfz* *(non div.) f*

Db. *mp spikey* *pizz. sfz* *arco mf* *f* *pizz. f*



122  
2/4

3/4

2/4

3/4 Powerful (♩ = 120)

Fl. I  
Fl. II  
Ob. I  
C. A.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

Dynamic markings: *f*, *ff*, *f*, *ff*, *f*, *ff*, *ff*, *ff*

Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn.  
Tba.  
Mar.  
T. Bl.

Dynamic markings: *>mf*, *p*, *f*, *mf*, *p*, *f*, *mf*, *p*, *>mf*, *>mf*, *f*

Text: senza sord.

Hp.

Dynamic marking: *f*

Pno.

Dynamic markings: *f*, *ff*, *ff*

Tbn.

Dynamic markings: *ff*, *f*, *ff*, *ff*

2/4

3/4

2/4

3/4 Powerful (♩ = 120)

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

Dynamic markings: *>mf*, *f*, *mf*, *p*, *>mf*, *f*, *ff*, *f*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

Text: pizz, arco



127

2/4 3/4 4/4 3/4

Fl. I *f* *ff* *f* *fff* *fff* *f* *fff* *ff* *f*

Fl. II *ff* *f* *ff* *f* *fff* *fff* *f* *fff* *ff* *f*

Ob. I *f* *ff* *f* *fff* *fff* *f* *fff* *ff* *f*

C. A. *ff* *f* *ff* *f* *fff* *fff* *f* *fff* *ff* *f*

Cl. *ff* *f* *ff* *f* *fff* *fff* *f* *fff* *ff* *f*

B. Cl. *ffz* *ff* *fff* *fff* *f* *fff* *ff*

Bsn. *ffz* *ff* *fff* *fff* *f* *fff* *ff*

Cbsn. *ffz* *ff* *fff* *fff* *f* *cresc.* *fff*

Hn. I *fp* *ff* *p* *ff* *fp* *p* *ff*

Hn. II *fp* *ff* *p* *ff* *fp* *p* *ff*

Tpt. I *fp* *ff* *p* *ff* *fp* *p* *ff*

Tpt. II *fp* *ff* *p* *ff* *fp* *p* *ff*

Tbn. *ffz* *ff* *f* *ff* *fp* *p* *ff*

Tba. *ffz* *ff* *f* *ff* *f* *cresc.* *ff*

Mar. *f* *mf* *ff* *ff* *ff*

T. Bl.

Hp. *ff* *ff* *ff*

Pno. *f* *ff* *f* *fff* *fff* *f* *fff* *ff* *fff* *ff*

Tbn. *ff* *ffp* *fff* *ff* *cresc.* *fff*

growl. -----

Vln. I *fp* *ff* *f* *p* *ff* *fp* *f* *ff*

Vln. II *fp* *ff* *f* *p sub.* *ff* *fp* *f* *ff*

Vla. *ff* *f* *ff* *f* *fff* *fff* *f* *fff* *ff*

Vc. *ffz* *ff* *fff* *fff* *f* *fff* *ff*

Db. *ffz* *ff* *fff* *fff* *f* *cresc.* *fff*



3/4 4/4 2/4 3/4 2/4

Fl. I *ff f ff*

Fl. II *ff f ff*

Ob. I *ff f ff*

C. A. *fff f ff*

Cl. *fff f ff*

B. Cl. *fff f ff*

Bsn. *fff f ff*

Cbsn. *ff cresc. f ff*

Hn. I *f ff sfz p ff p ff sfz*

Hn. II *f ff sfz p ff p ff sfz*

Tpt. I *f ff<sup>3</sup> sfz p ff p ff sfz*

Tpt. II *f ff<sup>3</sup> sfz p ff p ff sfz*

Tbn. *ff cresc. f ff p ff*

Tba. *ff f ff*

Mar. *ff f ff f*

T. Bl.

Hp.

Pno. *ff f ff*

Tbn. *ff cresc. f ff ff ff f ff*

3/4 4/4 2/4 3/4 2/4

Vln. I *ff*

Vln. II *fff*

Vla. *fff f ff*

Vc. *ff cresc. f ff ff ff f*

Db. *ff cresc. f ff ff ff f ff*

142

2/4

Fl. I  
Fl. II  
Ob. I  
C. A.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

ff ff f ff f ff ff f ff ff f

Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn.  
Tba.

p ff p ff mf fp ff fp ff fp ff mf

Mar.  
T. Bl.  
Hp.

ff f ff f

Pno.  
Tbn.

ff f cresc. ff ff ff ff f

2/4

2/4

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

ff ff f ff ff ff ff f ff ff f

147  
2/4

3/4

L **Tutta forza**  
♩ = 132

2/4

Fl. I  
Fl. II  
Ob. I  
C. A.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

Dynamic markings: *f*, *ff*, *fff*

Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn.  
Tba.

Dynamic markings: *mf*, *ff*, *fff*

Mar.  
T. Bl.

Dynamic markings: *f*, *ff*, *fff*, *pp*

Annotations: Bass Drum, To Susp. Cym.

Hp.

Pno.

Dynamic markings: *ff*, *fff*

Tbn.

Dynamic markings: *ff*, *fff*, *f*

2/4

3/4

L **Tutta forza**  
♩ = 132

2/4

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

Dynamic markings: *ff*, *fff*, *pizz.*

accel.

152

3  
4

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I and II, Oboe I, Clarinet, Bassoon, and Contrabass. The brass section consists of Horns I and II, Trumpets I and II, Trombone, and Tuba. Percussion includes Maracas and B.D. (Bass Drum). The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The Piano and Harp parts are also present. The score features a variety of dynamic markings, including fortissimo (fff), fortissimo piano (ffp), forte (f), sforzando (sfz), piano (p), and f legato. Rhythmic elements include triplets and a 3/4 time signature. The tempo is marked as accelerating (accel.).