

J

122

Ob. *mp*

Cl. *mf* *dim.* *mp*

Bsn. *mf* *mp cresc.*

Hn. 1 & 2 *mf* *a2.* *mp*

Hn. 3 & 4 *mf* *a2.* *mp*

C Tpt. (1.) *cresc.* *f* *mp* *mf* *p*

Tbn. (1.) *cresc.* *mf*

Tba. *cresc.* *mf*

Timp. *mp* *f* change C to Bb

Perc. I *mp* *mf* *f*

Vln. I *cresc.* *f* *mp*

Vln. II *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*

Cb. *cresc.* *f* *mp*

129

Ob. *mf*

Cl. *mf* *f*

Bsn. *f*

Hn. 1 & 2 *mf* *p* *mf*

Hn. 3 & 4 *mf* *p* *mf*

Timp. *mp* *mf*  
change G# to A; G to E

Perc. 2 (crotales) *f* *mf* *mp* *mf*

Vln. I *mf cresc.* *f* *mp* *mf*

Vln. II *mf cresc.* *f* *mp* *mf*

Vla. *mf cresc.* *f* *mp* *mf*

Vc. *mf cresc.* *f* *mp* *mf*

136

accelerando

**K** ♩ = 108

Ob. *f* *mp*

Cl. *mp* *f* *mp* *cresc.* *f* *mp*

Bsn. *mp* *f* *mp* *cresc.* *f* *mp*

Hn. 1 & 2 *mp* *f* *mp* 1 is stem up

Hn. 3 & 4 *mp* *f* *mp* metal straight mute

Tbn. metal straight mute *mp*

B. Tbn. metal straight mute *mp*

Tba. mute *mp*

Perc. 2 *mp*

Vln. I *mp* 3 3 3 3

Vln. II *mp* 3 3 3 3

Vla. *mp*

Vc. *mp* *mf*

accelerando  $\text{♩} = 112$

143

Fl. *mf* *cresc.* *f*

Ob. *cresc.* *cresc.* *mf* *cresc.* *f*<sub>a2</sub>

Bsn. *f*<sub>a2</sub>

Tbn. *mf* *cresc.*

B. Tbn. *mf* *cresc.*

Tba. *mf* *cresc.*

Timp. *mf* *cresc.*

Vln. I *mf* *cresc.* *f*

Vln. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Vc. *mp* *mf* *f*



149

L

Fl. *più f* *mf* *cresc.*

Ob. *più f* *mf* *cresc.*

Cl. *più f* *mf* *cresc.*

Bsn. *più f* *mf* *cresc.*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Vln. I *più f* *mf* *cresc.*

Vln. II *più f* *mf* *cresc.*

Vla. *più f* *mf* *cresc.*

Vc. *più f* *mf*

155

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1 & 2 *p cresc.* *f* a2.

Hn. 3 & 4 *p cresc.* *f* a2.

Tbn. *f* 2. open

B. Tbn. *f* open

Tba. *f* open

Timp. *mf* *f* change D to F, Bb to B $\natural$

Vln. I *f dim.* *mp cresc.* *f* 3 3 3 3 3 3

Vln. II *f dim.* *mp cresc.* *f* 3 3 3 3 3 3

Vla. *f* *mf cresc.* *f* 3 3

Vc. *mf* *f* *mp cresc.* *f* 3 3 3 3 3 3

Cb. *f*

160

Fl. *mf cresc.* *più f*

Ob. *mf* *più f*

Cl. *mf cresc.* *più f*

Bsn. *mf cresc.* *più f*

Hn. 1 & 2 *mf cresc.* *più f* a2.

Hn. 3 & 4 *mf cresc.* *più f*

C Tpt. *f* *mf cresc.* *più f*

Tbn. *f* *mf cresc.* *più f*

B. Tbn. *mf cresc.* *più f*

Tba. *mf cresc.* *più f*

Timp. *mf cresc.* *più f*

Perc. 1 triangle *più f*

Perc. 2 *mf* *più f* sus. cym.

Perc. 3 *più f*

Vln. I *mf cresc.* *più f*

Vln. II *mf cresc.* *più f*

Vla. *mf cresc.* *più f*

Vc. *mf cresc.* *più f*

Cb. *mf cresc.* *più f*

166

This musical score page, numbered 166, covers measures 166 through 170. It is arranged in a standard orchestral format with the following parts:

- Picc.**: Piccolo flute, starting in measure 168 with a *mf cresc.* dynamic and reaching *ff* by measure 170.
- Fl.**: Flute, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Ob.**: Oboe, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Cl.**: Clarinet, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Bsn.**: Bassoon, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Hn. 1 & 2**: Horns 1 and 2, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170. Includes a *a2.* marking.
- Hn. 3 & 4**: Horns 3 and 4, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170. Includes a *a2.* marking.
- C Tpt.**: Trumpets in C, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Tbn.**: Trombones, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- B. Tbn.**: Baritone trombone, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Tba.**: Tuba, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Timp.**: Timpani, starting in measure 168 with a *sub. mf cresc.* dynamic and reaching *ff* by measure 170.
- Perc. 1**: Percussion 1, playing a sustained cymbal (*sus. cym.*) throughout the passage.
- Perc. 2**: Percussion 2, playing a cymbal that starts at *mf* and reaches *ff* by measure 170.
- Perc. 3**: Percussion 3, playing a crash cymbal (*crash cym.*) at the end of measure 170.
- Vln. I**: Violin I, playing a triplet figure starting in measure 168, reaching *ff* by measure 170.
- Vln. II**: Violin II, playing a triplet figure starting in measure 168, reaching *ff* by measure 170.
- Vla.**: Viola, playing a sustained note starting in measure 168, reaching *ff* by measure 170.
- Vc.**: Violoncello, playing a sustained note starting in measure 168, reaching *ff* by measure 170.
- Cb.**: Contrabass, playing a sustained note starting in measure 168, reaching *ff* by measure 170.

173

Picc. *mp*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

C Tpt. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp* change F to F#, A to Ab

Vln. I *mp*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

Detailed description: This page of a musical score covers measures 173 to 176. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass section (Horn 1 & 2, Horn 3 & 4, Trumpet, Trombone, Tuba) are marked *mp* at the start of measure 173 and *p* by measure 174. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a rhythmic pattern of eighth notes with triplets, starting at *mp* and moving to *p* in measure 174. The Timpani part has a *mp* dynamic and includes a key signature change from F major to F# major (A to Ab) between measures 173 and 174. The score is written for a full orchestra with standard staves and clefs.