

Einar Englund

CONCERTO
PER VIOLINO
ED ORCHESTRA

(1981)

SCORE



FENNICA GEHRMAN

Einar Englund

CONCERTO PER VIOLINO ED ORCHESTRA (1981)

Durata: 28 min.

I. Allegro moderato	... 1
II. Moderato	... 42
III. Allegro molto	... 58

Gli strumenti:

Flauti 1–2

Oboi 1–2

Clarinetti 1–2 in B $\flat$

Fagotti 1–2

Corni 1-2 in F

Timpani

Percussione (1 esecutore): Tom-tom, Glockenspiel

Archi

Einar Englund's *Violin Concerto* might be described as innocently lyrical. It is in three movements. The first, *Allegro moderato*, sounds a challenge, a combination of five notes which constitutes the motto of the work, and to this the violin replies. After an interlude from the orchestra, the violin plays the main theme which leads on to the widely spaced intervals of the central section. These in turn provide the ingredients of the final part of the movement.

Of the second and third movements the composer writes: "The slow movement (*Moderato*) is in three parts. After a powerful introduction the music becomes hushed and the solo violin weaves a pattern of long melodic curves. The rondo-like finale (*Allegro molto*) might perhaps be compared to a Mozartian *allegro*, advancing from beginning to end in the same tempo with the lightness of a feather. Only the cadenza offers the necessary contrast."

The concerto was written in the summer of 1981 when Englund was spending the summer on the island of Gotland in Sweden. The work was commissioned by The Association of Finnish Symphony Orchestras.

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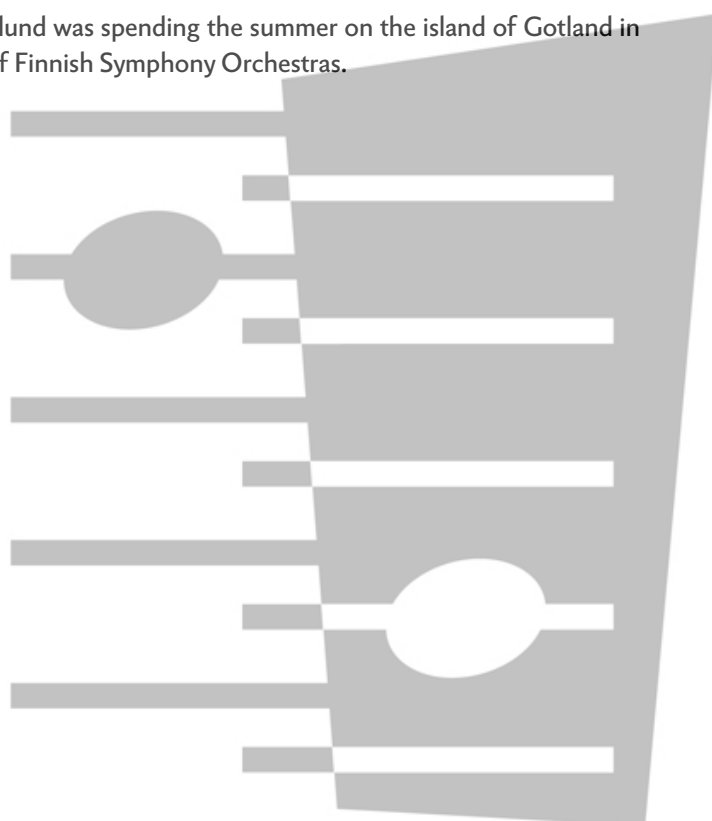
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Orchestra materials available from the publisher.

Music engraved by Jani Kyllönen.

Printed in Finland.

www.fennicagehrman.fi



Dedicato à Jouko Tolonen

CONCERTO

per violino ed orchestra

I

EINAR ENGLUND (1981)

Allegro moderato

Flauto 1 *f*

Flauto 2 *f*

Oboe 1 *f*

Oboe 2 *f*

Clarinetto in Sib 1 *f*

Clarinetto in Sib 2 *f*

Fagotto 1 *f*

Fagotto 2 *f*

Corno in Fa 1 *f*

Corno in Fa 2

Timpani

Tom-tom

Glockenspiel

Solo Violino

Allegro moderato

Violini I *f*

Violini II *f* div.

Viole *f*

Violoncelli *f*

Contrabbassi

9 **1**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) $\frac{1}{2}$

Timp. *tr* *p*

Solo Vl. *mf*

1

Vl. I

Vl. II

Vle

Vc.

Cb. *div.* *p*

f

f

[illegible]

24

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. (Sib) 1 *sf*

Cl. (Sib) 2 *sf*

Fag. 1 *sf*

Fag. 2 *sf*

Cor. (Fa) 1 *sf*

Cor. (Fa) 2 *sf*

Timp. *sf*

Solo Vl. *sf*

Vl. I *div. sf*

Vl. II *div. sf*

Vle *div. sf*

Vc. *div. sf*

Cb. *sf*

pizz. p

pizz. p

pizz. p

mf

mf

mf

30

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

FOR PERUSAL USE ONLY

[illegible]

42

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. (Sib) 1 *sf*

Cl. (Sib) 2 *sf*

Fag. 1 *sf*

Fag. 2 *sf*

Cor. (Fa) 1 *sf*

Cor. (Fa) 2 *sf*

Timp. *sf*

Solo VI. *mf* *V*

VI. I *sf*

VI. II *sf*

Vle *sf*

Vc. *mf* *p*

Cb. *mf* *p*

FOR PERUSAL USE ONLY

48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1/2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

FOR PERUSAL USE ONLY

53 3 $\text{♩} = \text{♩}$

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. (Sib) 1 *f*

Cl. (Sib) 2 *f*

Fag. 1 *mf*

Fag. 2 *mf*

Cor. (Fa) 1/2 *f*

Timp. *mf*

Solo Vl. *f*

3 $\text{♩} = \text{♩}$

Vl. I *mf*

Vl. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

59

4

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo Vl.

4

VI. I

VI. II

Vle

Vc.

Cb.

FOR PERUSAL USE ONLY

73

Fl.

1

2

Cl. (Sib)

1

2

Vle

Vc.

Cb.

5

5

non rall.

non rall.

dim.

dim.

dim.

dim.

p

p

p

p

soli

soli

espr.

espr.

80

Glock. *p* solo

Solo Vl. *p*

Vcl. *pp*

Cb. *pp*

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is a vocal melody with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment, both with treble clefs and a key signature of one sharp. The music is in 4/4 time. The score includes a large, diagonal watermark that reads 'USE ONLY' across the center.

106

106

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

9

9

119 **10 Più mosso**

Fl. 1 *p*

Fl. 2 *p*

Cl. (Sib) 1 *p*

Cl. (Sib) 2 *p*

Fag. 1

Fag. 2 *p*

Cor. (Fa) 1 *p*

Cor. (Fa) 2 *p*

Solo VI. *p* *espressivo*

10 Più mosso *p* *espressivo*

VI. I *pizz.* *p*

VI. II *pizz.* *p*

Vle *pizz.* *p*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cb. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

125

Ob. 1

Cl. (Sib) 1

Fag. 1

Cor. (Fa) 1/2

Solo Vl.

Vle

Vc.

Cb.

solo
p

solo
p

1. solo
p

solli arco
p

131

Fl. 1

Fl. 2

Ob. 1

Cl. (Sib) 1

Fag. 1

Cor. (Fa) 1/2

Solo Vl.

Vle

Vc.

Cb.

p

p

mf *cresc.*

mf *cresc.*

p

1.
p

cresc.

cresc.

cresc.

cresc.

11 Sostenuto (subito)

136

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. (Sib) 1 *mf*

Cl. (Sib) 2 *mf*

Fag. 1

Fag. 2

Cor. (Fa) 1 *mf*

Cor. (Fa) 2 *mf*

Solo VI. *mf*

11 Sostenuto (subito)

VI. I *mp* arco

VI. II *mp* arco

Vle *mp*

Vc. *mp*

Cb. *mp*

139

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

mf

mf

(a 2)

f

f

FOR PERUSAL USE ONLY

142 **12**

Ob. 1 *mf espr.*

Ob. 2

Cl. (Sib) 1 *mf*

Fag. 1

Fag. 2

Solo VI. *f*

12

VI. I *fp* div. *b8*

VI. II

Vle *mf espr.*

Vc. *mf*

Cb. *mf*

146

Cl. (Sib) 1

Fag. 1 *p*

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

150

13

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

Vl. I

Vl. II

Vle

Vc.

Cb.

p

cresc.

div. pizz.

pizz.

13

FOR PERUSAL USE ONLY

154 **Largamente**

Fl. 1 *mf epr.*

Fl. 2 *mf*

Ob. 1 *mf epr.*

Ob. 2 *mf*

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1 *mf*

Fag. 2 *mf*

Cor. (Fa) 1 *a 2, soli*

Cor. (Fa) 2 *mf*

Timp.

Solo Vl. *3 3 3 3 3 3 3 3 3 3 3 3*

Largamente

VI. I *arco sul G* *mf*

VI. II *arco sul G* *mf*

Vle *arco sul G* *mf*

Vc. *mf*

Cb. *mf*

158 **14** A tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1/2

Timp.

Solo VI.

14 A tempo

VI. I

VI. II

Vle

Vc.

Cb.

FOR PRACTICE USE ONLY

15

ritard.

ritard.

173 **16** Tempo I

Fl. 1 *mf*

Fl. 2 *mf*

Cl. (Sib) 1 *mf*

Cl. (Sib) 2 *mf*

Cor. (Fa) 1 *p*

Cor. (Fa) 2 *p*

Solo VI. *p*

16 Tempo I

VI. I *pizz. mf* *arco*

VI. II *pizz. mf* *arco*

Vle *pizz. mf* *arco*

Vc. *pizz. mf*

Cb. *pizz. mf*

180

Solo VI. *p* *mf*

VI. I *pizz.* *arco* *pizz.* *arco*

VI. II *pizz.* *arco* *pizz.* *arco*

Vle *pizz.* *arco* *pizz.* *arco*

Vc. *pizz.* *arco* *pizz.* *arco*

Cb. *pizz.* *arco*

17

186

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

pizz.

arco

f

18

193

Fl.

Ob.

Cl. (Sib)

Fag.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

tr

arco

fp

198

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

203

19

Fl. 1

Cl. (Sib) 1

Cl. (Sib) 2

Solo VI.

19

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

mf

f

p

mf

p

mf

p

mf

p

mf

p

208

Fl. 1

Ob. 1

Cl. (Sib) 1

Fag. 1

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

cresc.

20

213

Cor. (Fa) 1/2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

f

217

Ob. 1 2

Cor. (Fa) 1 2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

div.

unis.

div.

unis.

div.

unis.

221

Ob. 1 2

Fag. 1 2

Cor. (Fa) 1 2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

sf

21

21

226

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1/2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

sf

f

f

f

f

f

f

230

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. (Sib) 1 *f*

Cl. (Sib) 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. (Fa) 1/2 *f* a 2

Timp. *f*

Solo Vl. *tr*

Vl. I

Vl. II

Vle

Vc.

Cb.

234 **22** *rall.* *Alla cadenza*

Solo VI. *mf*

VI. I **22** *rall.* *Alla cadenza* *pp*

VI. II *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

241

Solo VI.

Vc.

Cb.

248 *Meno mosso* *pizz.* *mf*

Solo VI.

Vc. *Meno mosso*

Cb.

256 **G.P.** *Tranquillo* *arco* *p*

Solo VI.

262 *accel. poco a poco* *cresc.*

Solo VI.

Tranquillo

31

Solo VI. 268

f p

Solo VI. 274

f p

Solo VI. 281

p f

23 Moderato

Solo VI. 287

VI. I 23 Moderato con sord. *pp*

VI. II con sord. *pp*

Vle con sord. *pp*

Vc. con sord. *pp*

Cb. *pp*

24 A tempo

295

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

div. unis.

pp

24 A tempo

300

Cl. (Sib) 1

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

p

pp

pp

pp

pp

pp

306 **25**

Fl. 1 *p* 6

Fl. 2 *p* 6

Ob. 1

Ob. 2

Cl. (Sib) 1 *p* 6

Cl. (Sib) 2 *p* 6

Fag. 1

Fag. 2

Cor. (Fa) 1 2 *p* 2.

Timp.

Solo VI. *p*

25

VI. I *p* *tr*

VI. II *p* *tr* senza sord. *tr*

Vle

Vc. *p* *pizz.* senza sord.

Cb. *p* *pizz.*

309

Fl. 1 *p* *tr*

Fl. 2 *p* *tr*

Ob. 1

Ob. 2

Cl. (Sib) 1 *cresc.* *6*

Cl. (Sib) 2 *cresc.* *6*

Fag. 1

Fag. 2

Cor. (Fa) ^(2.) $\frac{1}{2}$

Timp.

Solo VI. *cresc.*

VI. I

VI. II *cresc.* *tr* *cresc.* *tr* *cresc.* *tr* *cresc.* *tr*

Vle

Vc. *cresc.*

Cb. *cresc.*

[illegible]

27 Sostenuto

316

Fl. 1 2

Ob. 1 2

Cl. (Sib) 1 2

Fag. 1 2

Cor. (Fa) 1 2 (a 2)

Timp.

Solo VI. *mf* 6

27 Sostenuto

VI. I *mp*

VI. II *mp*

Vle *mp*

Vc. *mp*

Cb. *mp*

319

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. (Sib) 1 *mf*

Cl. (Sib) 2 *mf*

Fag. 1 *mf*

Fag. 2 *mf*

Cor. (Fa) 1 *f*

Cor. (Fa) 2 *f*

Timp. *f*

Solo VI. *f*

VI. I

VI. II

Vle

Vc.

Cb.

FOR PERUSAL USE ONLY

A tempo

322

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. (Sib) 1 *f*

Cl. (Sib) 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. (Fa) 1 *f*

Cor. (Fa) 2 *f*

Timp. *f*

Solo Vl. *f*

A tempo

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Cb. *f*

327 **28** Affettuoso e string. rallent.

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. (Sib) 1 *sf*

Cl. (Sib) 2 *sf*

Fag. 1 *sf*

Fag. 2 *sf*

Cor. (Fa) $\frac{1}{2}$ *sf*

Timp. *sf*

Solo Vl. *f*

28 Affettuoso e string. rallent.

Vl. I *sf*

Vl. II *sf*

Vle *fp*

Vc. *fp*

Cb. *fp*

333 *A tempo*

Fl. 1 *solo p*

Solo VI. *p*

Vle *A tempo*

Vc. *p espr.*

Cb.

340

Fl. 1

Solo VI.

Vle *p espr.*

Vc. *p espr.*

Cb.

347

Fl. 1

Solo VI.

Vle

Vc. *pizz.*

Cb. *pizz.*

p espr. *arco*

pizz. *arco*

29

353 ritard.

Solo Vl.

Vl. I

Vl. II

Vle

Vc. pizz.

Cb. pizz.

ritard.

==

359 Tranquillo

Cor. (Fa) $\frac{1}{2}$

2.

Timp. *pp*

Solo Vl.

Tranquillo

Vl. I

Vl. II *pp*

Vle *pp*

Vc. arco *pp*

Vc. arco *pp*

Cb. arco *pp*

II

Moderato

Flauto 1 *f*

Flauto 2 *f*

Oboe 1 *f*

Oboe 2 *f*

Clarinetto in Sib 1 *f*

Clarinetto in Sib 2 *f*

Fagotto 1 *f*

Fagotto 2 *f*

Corno in Fa 1 *f*

Corno in Fa 2 *f*

Timpani

Solo Violino

Violini I *f*

Violini II *f*

Viole *f*

Violoncelli *f*

Contrabbassi

FOR PERSAL USE ONLY

5 $\text{♩} = \text{♩}$ 1

Fl. 1 $\text{♩} = \text{♩}$

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. (Sib) 1 *p*

Cl. (Sib) 2 *p*

Fag. 1 *p*

Fag. 2

Cor. (Fa) 1 *p*

Cor. (Fa) 2 *mf*

Timp. *tr* *mf*

Solo Vl.

Vl. I $\text{♩} = \text{♩}$ 1 *mf*

Vl. II *mf*

Vle *mf*

Vle *mf*

Vc. *mf*

Vc. *mf*

Cb. *div.* *mf*

FOR PERUSAL USE ONLY

10

Fl. 1 *mf* *sol*

Fl. 2 *mf* *sol*

Ob. 1 *p*

Cor. (Fa) 1 *p*

Cor. (Fa) 2 *p*

Timp. *p* (tr)

VI. I *p*

VI. II *p*

Vle *p* *unis.*

Vc. *p* *unis.*

Cb. *p* *unis.*

16

Solo VI. *p espress.* 2

VI. I 2

VI. II

Vle *p*

Vc. *pp* *p*

Cb. *pp* *p*

23

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

pp

pp

30

Cor. (Fa) $\frac{1}{2}$

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

p

3

3

38

Cl. (Sib) 1 *p*

2 *p*

Fag. 1 *mf espr.*

Cor. (Fa) 1 (1.)

2

Solo VI.

VI. I *pp*

VI. II *pp*

Vle

Vc. *mf espr.*

Cb. *mf espr.*

4

4

==

45

Fag. 1

Solo VI.

VI. I

VI. II

Vle *pp*

Vc. *p*

Cb. *p*

52

5

1.

Cor. (Fa) $\frac{1}{2}$

Timp.

Solo VI.

misterioso

5

VI. I

VI. II

Vle

Vc.

Cb.

p

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

59

6

Solo VI.

6

VI. I

VI. II

Vle

Vc.

Cb.

f

f

f

f

f

f

64

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. (Sib) 1 *mf* *p*

Cl. (Sib) 2 *mf* *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. (Fa) $\frac{1}{2}$

Timp.

Solo VI. *mf*

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb.

71 *ritard.* 7 *Un poco largamente*

Fl. 1

Fl. 2

Cor. (Fa) 1. *p*

Timp. *p*

Solo Vl. *p* *mf*

Vl. I *ritard.* 7 *Un poco largamente*

Vl. II *div.* *pp*

Vle

Vc. *pizz.* *mf*

Cb.

76

Fag. 2 *p*

Cor. (Fa) 1. (1.) *p*

Timp.

Solo Vl. *p*

Vl. I

Vl. II

Vle *p* *arco*

Vc. *p* *pizz.*

Cb. *p*

8

83

8

This page contains musical notation for measures 86 through 90. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves (1 and 2). Both play whole notes in measure 86, followed by rests in measures 87 and 88. In measure 89, they both play eighth-note chords, starting with a forte (*f*) dynamic.
- Oboes (Ob.):** Two staves (1 and 2). Similar to the flutes, they play whole notes in measure 86 and enter in measure 89 with eighth-note chords at a forte (*f*) dynamic.
- Clarinets/Saxophones (Cl. (Sib)):** Two staves (1 and 2). They play continuous eighth-note patterns throughout. A crescendo (*cresc.*) begins in measure 88, reaching a forte (*f*) dynamic by measure 90.
- Bassoons (Fag.):** Two staves (1 and 2). Staff 1 has a half note in measure 86, followed by eighth-note patterns in measures 87-89, ending with a quarter rest in measure 90. It starts with a piano (*p*) dynamic and crescendos (*cresc.*). Staff 2 plays whole notes in measures 86 and 87, then rests in measures 88 and 89.
- Horns (Cor. (Fa)):** One staff (1/2). It plays a half note in measure 86, followed by eighth-note chords in measures 87-89, and a half note in measure 90. Dynamics include piano (*p*) and crescendo (*cresc.*).
- Timpani (Timp.):** One staff. It plays eighth notes in measure 86, rests in measures 87 and 88, and then plays a half note in measure 89 followed by eighth notes in measure 90. Dynamics range from piano (*p*) to forte (*f*), with a trill (*tr*) in measure 89.
- Solo Violin (Solo Vl.):** One staff. It features a melodic line with slurs and fingerings (e.g., 5) across all measures.
- Violins I (Vl. I):** One staff. Rests in measures 86 and 87, enters in measure 89 with eighth-note chords at a forte (*f*) dynamic.
- Violins II (Vl. II):** One staff. Rests in measures 86 and 87, enters in measure 89 with eighth-note chords at a forte (*f*) dynamic.
- Viola (Vle):** One staff. Remains silent throughout all measures.
- Violoncello (Vc.):** One staff. Remains silent throughout all measures.
- Double Bass (Cb.):** One staff. Remains silent throughout all measures.

[illegible]

Fl. 1

Cor. (Fa) 1/2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

[illegible]

This musical score page contains measures 114, 115, and 116 of the ballet 'The Swan' by Pyotr Ilyich Tchaikovsky. The score is arranged for a full orchestra and solo violin. The key signature is one sharp (F#), and the time signature is 3/4. The measures are numbered 114, 115, and 116 at the bottom of each staff. The instruments and their parts are as follows:

- Ob. 1:** Plays a melodic line in measure 114, then rests in measures 115 and 116.
- Cor. (Fa) 1/2:** Rests in measure 114, then plays a melodic line in measure 115, and rests in measure 116.
- Solo VI.:** Plays a melodic line in measure 114, then rests in measures 115 and 116.
- VI. I:** Rests in measure 114, then plays a melodic line in measure 115, and rests in measure 116.
- VI. II:** Rests in measure 114, then plays a melodic line in measure 115, and rests in measure 116.
- Vle:** Rests in measure 114, then plays a melodic line in measure 115, and rests in measure 116.
- Vc.:** Plays a melodic line in measure 114, then rests in measures 115 and 116.
- Cb.:** Plays a melodic line in measure 114, then rests in measures 115 and 116.

The score includes various musical notations such as notes, rests, and dynamic markings (p, f, rit.). The tempo is marked 'rit.' (ritardando) at the end of measure 116.

120 **11** A tempo

Cl. (Sib) 1 *p*

Cl. (Sib) 2 *p*

Cor. (Fa) 1/2 (1.)

Timp. *p*

Solo Vl.

11 A tempo

Vl. I *p*

Vl. II *p*

Vle *p* div.

Vc. *p*

Cb. *p*

126

Cl. (Sib) 1

Cl. (Sib) 2

Timp.

Solo Vl. *pp*

Vl. I *pp*

Vl. II *pp*

Vle *pp*

Vc. *pp*

Cb. *pp* div.

gotto

polini I

[illegible]

[illegible]

17

2

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo Vl.

Vl. I

Vl. II

Vle

Vc.

Cb.

p

p

p

p

f

f

(a 2)

mf

f marc.

pp

pp

f marc.

pp

FOR PERUSAL USE ONLY

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1

Cor. (Fa) 2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

28

29

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460

461

462

463

464

465

466

467

46

This musical score page contains measures 35 through 40. The instruments and their parts are as follows:

- Flutes (Fl.):** Two staves. Measure 35 starts with a treble clef and a key signature of one flat. Both flutes play a half note G4, tied to the next measure.
- Oboes (Ob.):** Two staves. Both oboes play a half note G4, tied to the next measure.
- Clarinets (Cl. (Sib.)):** Two staves. Both clarinets play a half note G4, tied to the next measure.
- Bassoons (Fag.):** Two staves. Both bassoons play a half note G4, tied to the next measure.
- Cor Anglais (Cor. (Fa.)):** One staff. Plays a half note G4, tied to the next measure.
- Timpani (Timp.):** One staff. Remains silent.
- Solo Viola (Solo VI.):** One staff. Plays a half note G4, tied to the next measure.
- Violins I (VI. I):** One staff. Plays a half note G4, tied to the next measure.
- Violins II (VI. II):** One staff. Plays a half note G4, tied to the next measure.
- Viola (Vle):** One staff. Plays a half note G4, tied to the next measure.
- Violoncello (Vc.):** One staff. Plays a half note G4, tied to the next measure.
- Double Bass (Cb.):** One staff. Remains silent.

The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading "FOR PERUSAL USE ONLY" is overlaid across the page.

41

4

Cl. (Sib) 1 2

Fag. 2

Cor. (Fa) 1 2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf 3

p

pizz.

mf 3

p

mf 3

p

mf 3

p

49

Fag. 2

Cor. (Fa) 1 2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

tr

p

mf 3

arco

arco

arco

[illegible]

62

Fl.

1

2

Cl. (Sib)

1

2

Solo Vl.

Vl. I

Vl. II

Vle

Vc.

Cb.

p

pizz.

p

68

6

Fl.

1

2

Ob.

1

2

Cl. (Sib)

1

2

Fag.

1

2

Cor. (Fa)

1

2

Timp.

Solo Vl.

3

3

6

simile

p

Vl. I

Vl. II

Vle

Vc.

Cb.

FOR PERSAL USE ONLY

[illegible]

(Musical score snippet showing various instruments like Fl., Ob., Cl. (Sib), Fag., Cor. (Fa), Timp., Solo Vl., VI. I, VI. II, Vle, Vc., Cb.)

[illegible]

102

Fl.

2

Ob.

1

Cl. (Sib)

2

Fag.

1

2

Cor. (Fa)

1

2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

mf

mf

sf

sf

sf

p

p

p

p

mf

mf

10

109

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

Cl. (Sib) 1 *f*

Cl. (Sib) 2 *f*

Fag. 1 *mf* *f*

Fag. 2 *mf* *f*

Cor. (Fa) 1 *mf* *p* 1.

Cor. (Fa) 2 *mf*

Timp.

Solo Vl. *f* *mf*

10

Vl. I *mf* *f*

Vl. II *f*

Vle *mf* *f*

Vc. *f*

Cb.

116

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

Vl. I

Vl. II

Vle

Vc.

Cb.

11

f

f

f

f

f

(1.)

p

div.

f

simile

p

simile

p

div.

f

pizz.

mp

122

Fl.

1

2

Cl. (Sib)

1

2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

p

p

p

p

3

3

3

3

3

3

12

128

2.

Cor. (Fa)

1

2

p

Solo VI.

3

3

3

3

3

3

12

simile

VI. I

p

VI. II

Vle

Vc.

arco

espr.

3

3

3

3

3

3

Cb.

[illegible]

141

13

Fl. 1

Cl. (Sib) 1

Fag. 1

Solo VI.

dim.

p

151

Fl. 1

Cl. (Sib) 1

Fag. 1

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

arco

p

160

14

Cl. (Sib) 2

Solo VI.

14

VI. I

VI. II

Vle

Vc.

Cb.

div. pizz.

p

15

176

Fl. 1

Ob. 1

Fag. 1

Fag. 2

Cor. (Fa) 1

Cor. (Fa) 2

Solo VI.

Vle

Vc.

Cb.

183 **16**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1

Cor. (Fa) 2

Timp.

Solo Vl.

16

VI. I arco *f*

VI. II arco *f*

Vle *f*

Vc.

Cb.

p

mf

f

pizz.

pizz.

pizz.

pizz.

pizz.

[illegible]

196

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

196

197

198

199

200

202

18

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

p

p espress.

p sub.

simile

pizz.

p

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208

Ob. 1 2

Cl. (Sib) 1 2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

p

pizz.

p

214

Cl. (Sib) 1 2

Cor. (Fa) 1 2

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

1.

p

19

p

simile

arco

p espress.

220

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1

Cor. (Fa) 2

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

FOR PERUSAL USE ONLY

[illegible]

233

Fl. 1 2

Ob. 1 2

Cl. (Sib) 1 2

Fag. 1 2

Cor. (Fa) 1 2 (2.)

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

FOR PERUSAL USE ONLY

[illegible]

245

Fl. 1 *f marcato*

Fl. 2 *f marcato*

Ob. 1 *f marcato*

Ob. 2 *f marcato*

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1/2 *a 2* *f marcato*

Timp.

Solo VI.

22

VI. I

VI. II

Vle

Vc.

Cb.

[illegible]

Solo VI. 262

==

Solo VI. 271

==

Solo VI. 277 *rallent.* G.P.

==

Solo VI. 287 *A tempo*

==

Solo VI. 296 *Tranquillo* *espr.*

==

Solo VI. 306 *poco a poco accel.*

==

313 A tempo

23

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* 3

Ob. 2 *mf* 3

Cl. (Sib) 1 *mf*

Cl. (Sib) 2 *mf*

Fag. 1 *mf*

Fag. 2 *mf*

Cor. (Fa) 1 *mf*

Cor. (Fa) 2 *mf*

Timp.

Solo Vl. 3

23

A tempo

VI. I pizz. *mf* arco *f*

VI. II pizz. *mf* arco *f*

Vle pizz. *mf* arco *f*

Vc. pizz. *mf* arco *f*

Cb. pizz. *mf* arco *f*

FOR PERSAL USE ONLY

319

Fl. 1 *f*

Fl. 2 *f* 3 3 3 3 3 3

Ob. 1 *f*

Ob. 2 *f* 3 3 3 3 3 3

Cl. (Sib) 1 *f*

Cl. (Sib) 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. (Fa) 1 *f* a 2

Timp.

Solo Vl.

Vl. I *f* pizz.

Vl. II *f* pizz.

Vle *f* pizz.

Vc. *f* pizz.

Cb.

89

24

324

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

VI. I

VI. II

Vle

Vc.

Cb.

FOR PERUSAL USE ONLY

330

25

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo VI.

25

VI. I

VI. II

Vle

Vc.

Cb.

mf

p

pizz.

arco

f

[illegible]

344

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Sib) 1

Cl. (Sib) 2

Fag. 1

Fag. 2

Cor. (Fa) 1

Cor. (Fa) 2

Timp.

Solo VI.

26

VI. I

VI. II

Vle

Vc.

Cb.

345

346

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760

761

762

763

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768

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770

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774

775

7

351

27

Fl. 1 *p* *cresc.* *f*

Fl. 2 *p* *cresc.* *f*

Ob. 1 *p* *cresc.* *f*

Ob. 2 *p* *cresc.* *f*

Cl. (Sib) 1 *p* *cresc.* *f*

Cl. (Sib) 2 *p* *cresc.* *f*

Fag. 1 *p* *cresc.* *f*

Fag. 2 *p* *cresc.* *f*

Cor. (Fa) *a 2* *f*

Timp. *(tr)* *cresc.* *f*

Solo Vl. *f*

27

Vl. I *pizz.* *p* *cresc.* *f* *arco* *div.*

Vl. II *pizz.* *p* *cresc.* *f* *arco* *div.*

Vle *pizz.* *p* *cresc.* *f* *arco* *div.*

Vc. *pizz.* *p* *cresc.* *f* *arco* *div.*

Cb. *f*

FOR PERUSAL USE ONLY

This page contains musical notation for measures 358 through 367. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves (1 and 2).
- Oboes (Ob.):** Two staves (1 and 2).
- Clarinets/Saxophones (Cl. (Sib)):** Two staves (1 and 2).
- Bassoons (Fag.):** Two staves (1 and 2).
- Horns (Cor. (Fa)):** One staff.
- Timpani (Timp.):** One staff.
- Solo Violin (Solo VI.):** One staff.
- Violins I (VI. I):** One staff.
- Violins II (VI. II):** One staff.
- Violoncello (Vle):** One staff.
- Viola (Vc.):** One staff.
- Double Bass (Cb.):** One staff.

The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 360. Dynamics include *mf* (mezzo-forte) and *f* (forte). A large watermark "FOR PERUSAL USE ONLY" is visible across the page.

367

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. (Sib) 1 *f*

Cl. (Sib) 2 *f*

Fag. 1

Fag. 2

Cor. (Fa) 1/2 (a 2) *f*

Timp.

Solo Vl.

Vl. I *mf* *f*

Vl. II *mf* *f*

Vle *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

div.

FOR PERUSAL USE ONLY

374

28

Fl.

Ob.

Cl. (Sib)

Fag.

Cor. (Fa)

Timp.

Solo Vl.

VI. I

VI. II

Vle

Vc.

Cb.

f

f

(a 2)

espress.

6

6

6

6

28

FOR PERUSAL USE ONLY

381

Fl. 1 *p* *cresc. poco a poco*

Fl. 2 *p* *cresc. poco a poco*

Ob. 1 *p* *cresc. poco a poco*

Ob. 2 *p* *cresc. poco a poco*

Cl. (Sib) 1 *p* *cresc. poco a poco*

Cl. (Sib) 2 *p* *cresc. poco a poco*

Fag. 1 *p* *cresc. poco a poco*

Fag. 2 *p* *cresc. poco a poco*

Cor. (Fa) 1 *p* *cresc. poco a poco*

Cor. (Fa) 2 *p* *cresc. poco a poco*

Timp.

Solo Vl. *f* *cresc. poco a poco*

Vl. I *p* *cresc. poco a poco*

Vl. II *p* *cresc. poco a poco*

Vle *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Cb. *p* *cresc. poco a poco*

387

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Cl. (Sib) 1 *ff* *fff*

Cl. (Sib) 2 *ff* *fff*

Fag. 1 *ff* *fff*

Fag. 2 *ff* *fff*

Cor. (Fa) 1/2 *ff* *fff* a 2

Timp. *ff*

Solo Vl. *ff* *fff*

Vl. I *ff* *fff*

Vl. II *ff* *fff*

Vle *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*