

HPS 1330

MAGNUS LINDBERG
FERIA

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FOR ORCHESTRA

BOOSEY & HAWKES

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Composer's Note

The word *Feria* is Spanish for an outdoor festival or fair, the exuberance of which is alluded to in this work. In the fast opening section the explosive, rhythmic ideas, especially the trumpet fanfares which are a recurring motive of the piece, herald a lively public spectacle.

The mainly slower-paced central section reaches a point of focus which may be recognised as a chord progression from Monteverdi's 'Lasciatemi morire' (*Lament of Arianna*). The allusion grew naturally out of the work's material during the process of composition, rather as if when viewing an essentially abstract painting a recognisable human face can suddenly appear.

M.L

Anmerkung des Komponisten

Feria ist das spanische Wort für „Volksfest“ oder „Jahrmarkt“. Die Komposition spielt auf die damit verbundene Ausgelassenheit an. In der schnellen Einleitung kündigt der explosive rhythmische Verlauf, insbesondere die Trompetenfanfaren, die ein wiederkehrendes Motiv des Stücks sind, ein aufregendes öffentliches Spektakel an.

Der im wesentlichen langsamer angelegte Mittelteil erreicht einen Brennpunkt, in dem eine Akkordfortschreitung aus Monteverdis “*Lasciatemi morire*” (*Lamento d’Arianna*) wahrgenommen werden kann. Die Anspielung ergab sich beim Komponieren ganz natürlich aus dem Material des Werks, vergleichbar der Betrachtung eines abstrakten Gemäldes, in dem plötzlich ein menschliches Gesicht erkennbar wird.

M.L.

Note du compositeur

Le mot *Feria* désigne en espagnol une fête de rue dont cette oeuvre exprime l'exubérance. Dans la section initiale rapide, les idées explosives et rythmées, en particulier les motifs de fanfares de trompettes qui reviennent périodiquement dans la pièce, révèlent un spectacle public animé.

La section centrale, généralement plus lente, converge vers une période où l'on reconnaîtra la progression harmonique du "Lasciatemi morire" (*Lamento d'Ariane*) de Monteverdi. Cette allusion se dégagea naturellement du matériau de l'oeuvre au cours de sa composition, de même qu'à la contemplation d'une peinture essentiellement abstraite s'en détacherait soudain un visage humain identifiable.

M.L.

(Traduction: Agnès Ausseur)

Commissioned by the Finnish Broadcasting Company (Yleisradio Oy)

This work was composed in 1997 and first performed on 11 August 1997
at the BBC Proms in the Royal Albert Hall, London,
by the Finnish Radio Symphony Orchestra,
conducted by Jukka-Pekka Saraste.

First recording: Ondine ODE 911-2
with the same performers

Instrumentation

Piccolo
2 Flutes
2 Oboes
Cor Anglais
3 Clarinets in B \flat
Bass Clarinet in B \flat
2 Bassoons
Double Bassoon
4 Horns in F
3 Trumpets in C
3 Trombones
Tuba
Timpani
*Percussion (2)
Piano (doubling Celesta)
Harp
Strings

*1: vibraphone (motor off throughout), bell tree, triangle, spring coil, bongos, bass drum,
Chinese cymbal (medium), 2 suspended cymbals (small, medium), tam-tam (medium)
2: marimba, crotales, spring coil, mark tree, 4 tom-toms, Chinese cymbal (large),
2 suspended cymbals (medium, large), tam-tam (large)

Duration: 17 minutes

Conducting scores and parts are available on hire.

dedicated to Jukka-Pekka Saraste

FERIA

MAGNUS LINDBERG

$\text{♩} = 144$

1 Flutes *mf*

2 Flutes *mf*

Piccolo *ff*

1 Oboes *ff*

2 Oboes *mf*

1 Clarinets in B \flat *ff*

2 Clarinets in B \flat *mf*

3 Clarinets in B \flat *mf*

1.3 Horns in F *p* *ff*

2.4 Horns in F *p* *ff*

1 Trumpets in C *ff*

2 Trumpets in C *ff*

3 Trumpets in C *p* *ff*

Pianoforte *ff*

Harp *ff*

$\text{♩} = 144$

Violins I *pizz.* *mf* *div. in 4* *ff* *mf* *ff*

Violins II *pizz.* *mf* *div. in 4* *ff* *mf* *ff*

Violas *senza vib.* *mf* *ff* *mf* *ff*

Violoncelli *senza vib.* *mf* *div. in 2* *ff* *mf* *ff*

Doublebasses *mf* *ff* *mf* *ff*

D \sharp C \sharp B \sharp
E \sharp F \sharp G \sharp A \sharp

10

Fl. 1.2
Picc.
Ob. 1.2
C. Ang.
1.2
Cl. in B \flat
3
Bass Cl.
Bsn. 1.2
D. Bsn.
1.3
Hn. in F
2.4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba
Timp.
1
Perc.
2
Pno.
arco
pizz.
VI.I
mf
f
pizz.
f
arco
pizz.
f
VI.II
mf
f
pizz.
f
arco
pizz.
f
Vla.
mf
f
Vc.
mf
f
Db.
mf
f
Bass Drum
Tam-tam (large)
uniti
uniti
uniti

16

Ob. 1, 2
C. Ang.
1, 2
Cl. in B
3
Bass Cl.
1
Bsn.
2
D. Bsn.
Hn. in F
1, 2
Tpt. in C
2, 3
1
Tbn. 2
3
Tuba
Vibraphone (motor off throughout)
Perc.
Marimba
Pno.
s.v.
VI I
sul pont. s.v.
s.v.
sul pont. s.v.
s.v.
sul pont. s.v.
s.v.
sul pont. s.v.
VI II
sul pont. s.v.
sul pont. s.v.
Vla.
Vc.
div. in 2
Db.
div.

20

1
Fl.

2
Ob.

1
2
Cl. in B \flat

Bass Cl.

1
2
Bsn.

D. Bsn.

1. 2.
Hn. in F

3. 4.
Tpt. in C

1-3
Tbne.

1-3
Tuba

Timp.

Perc. 1

Pno.

Harp

V.I.

V.II

Via.

Vc.

Db.

26

Ob. 1 *f*

Ob. 2 *f*

C. Ang. *p* *mf*

Cl. in B \flat 2 *p*

Bass Cl. *f* *mf* *f*

Bsn. 1 *f* *mf* *f*

Bsn. 2 *mf* *f*

D. Bsn. *mf*

Hn. in F 1 *mp*

Hn. in F 2 *mp*

Tpt. in C 2 1 *mf* Straight mute

Tpt. in C 2 2 *mf* Straight mute

Tpt. in C 2 3 *mf* Straight mute

Timp.

Pno. *f*

Harp *f*

VI.I 3 *f* *pizz.*

VI.I 4 *f* *pizz.*

VI.II 3 *f* *pizz.*

VI.II 4 *f* *pizz.*

Vln. *f* *pizz.* *div.*

Vc. *f* *pizz.*

Db.

Fl. 1, 2 *p* *tr* *mf*

Picc.

1 *espressivo* *f* *mf*

Ob. 2 *espressivo* *p* *mf*

C. Ang. 1 *mp* *mf* *f* *mf*

Cl. in B \flat 2 *mp* *mf* *f* *mf*

3 *mp* *f*

Bass Cl.

Bsn.

Hr. in F 1, 2 *f* *p*

3, 4 *p* *f*

Tpt. in C 1-3 *f* *p*

Perc. 1 Spring Coil *mf*

2 Crotales *f*

Pno. *molto f* *mf* *f*

Harp *molto f*

V.I. *p* *pp* *f* *ord.* *p* *f*

V.II *p* *pp* *f* *ord.* *p* *f*

Vla. *p* *mf* *p* *unis.* *pizz.* *f*

Vc. *p* *mf* *p* *unis.* *pizz.* *f*

Db. *p* *mf*

sul tasto arco s.v. *p* *pp* *ord.* *p* *f*

div. sul pont. *p* *mf* *p* *unis.* *pizz.* *f*

40

1
Fl.

2
mf

Picc.

1
Ob.

2
mf

C. Ang.

1
Cl. in B \flat

2
mf

3
mf

Bass Cl.

Ben. 1.2
mf

1.2
Hn. in F
con sord.

3.4
con sord.

Perc.

1
Vibraphone

2
Marimba

Pno.
molto f

Harp

VI.I
(div. in 2)

VI.II

Vla.
arco

Vc.
arco

Db.

accelerando _ _ _ _ _  = 84

accelerando - - - - - ♩ = 84

VI.I

VI.II

Vla.

Vc.

Db.

half

mf

52

rallentando

♩ = 144

Fl. 1

Picc.

1

Ob.

2

C. Ang.

Cl. in B \flat

Bass Cl.

1

Bsn.

2

Hn. in F

1, 2

Tpt. 1 in C

Tbne. 1

Pno.

Harp.

rallentando

♩ = 144

3. ord.

1. Solo

VI.I

3. ord.

1. Solo

VI.II

ord.

1. Solo

Vla.

ord.

1. Solo

Vc.

3. ord.

1. Solo

Db.

pizz.

[illegible]

63

Fl. 1.2 *f* *mf* *a2*

Picc. *f*

Ob. 1.2 *f* *1* *mf*

1 *f* *mf*

Cl. in B \flat 2 *f* *mf*

3 *mf*

Bsn. 1.2 *mf* *f* *a2*

1 *f* *mf*

2 *f* *mf*

Hn. in F *senza sord.* *3* *mf*

3 *senza sord.* *3* *mf*

4 *senza sord.* *3* *mf*

Tpt. in C 1.2 *a2* *senza sord.* *f* *mf*

Tbne. 1.2 *a2* *f* *mf*

Perc. 1 *Vibraphone* *f*

2 *Crotales* *f*

Cel./Pno. *ff* *5* *20*

Harp *ff* *5* *6-7*

Vl. I 1. Solo *8-9* *Tutti* *3* *mf* *f*

Vl. II 1. Solo *8-9* *Tutti* *3* *mf* *f*

Vla. *1. Sola* *3* *mf* *Tutte div. in 2* *3* *mf*

Vc. *3* *Tutti div. in 2* *3* *mf* *f*

Db. *Tutti div.* *3* *mf* *f*

1. Sola

73

1
Fl.

2

Picc.

1
Ob.

2
mp

1
Cl. in B \flat

2
mp

Bass Cl.

Bsn. 1,2
p

Hn. in F
1-4

Perc. 1
2 Suspended Cymbals (small, medium)
(with brushes)
p *mp* *let sound* *let sound*

Pno.

Harp

VI.I
1. Solo
p *f* *mf* *2 soli (uniti)*

VI.II
2 soli pizz. *f* *arco (uniti)* *3*

Vla.
(Sola)
5 *2 sole*

Vc.
4 Soli
sul pont. *p* *f* *ord.* *2 soli*

Db.
2 soli

77

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
C. Ang.
Cl. in B \flat 1
Cl. in B \flat 2
Bass Cl.
Bsn. 1, 2
D. Bsn.
Hn. in F 1-4
Perc. 1
Perc. 2
Pno.
Harp
V.I. 2 soli
V.II 2 soli
Vla. 1. Sola
Vla. 2 sole
Vc. 2 soli
Db. 2 soli

Bell Tree
let sound
Spring Coil
Crotales
molto f

80

Fl. 1.2

Picc.

1

Ob.

2

C. Ang.

1

Cl. in B \flat

2

Bass Cl.

Bsn. 1.2

D. Bsn.

Hr. in F
1-4

Tpt. in C
1-3

Pno.

Harp

VI.I
(2 soli)

VI.II
(2 soli)

Vla.
(2 sole)

Vc.

Db.

83

Fl. 1, 2 *f* *a2* *f* *mp*

Picc.

1 *f* *mp*

Ob. 2 *f* *mp*

C. Ang. *f* *mp*

1 *f* *mp*

Cl. in B \flat 2 *f* *mp*

3 *f* *mp*

Bass Cl. *f* *mp*

1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. in F 1, 2 *f* *p*

Tpt. in C 1, 2 *p*

Tbne. 1, 2 *p*

Vibraphone *f*

Perc. 2 Marimba *f*

Pno. *f*

Harp *f*

VI. 2 soli *mp*

> *mp*

VI. 2 soli *mp*

mp

Vla. 2 sole *f*

Vc. 2 soli *mp*

Db.

87

1.

Fl. 1.2 *f* *mp* *ff* *f* *mf*

Picc. *ff*

Ob. 1 *f* *mp* *ff* *f* *mf*

Ob. 2 *ff* *f* *mf*

C. Ang. *ff* *f* *mf*

Cl. in B \flat 2 *f* *mp* *ff* *f* *mf*

Cl. in B \flat 3 *ff* *f* *mf*

Bass Cl. *ff* *f* *mf*

Bsn. 1 *f* *mp* *ff* *f* *mf*

Bsn. 2 *ff* *f* *mf*

Hn. in F 1.2 *f* *mp* *f* *a2*

Tpt. in C 1.2 *f* *mp* *f* *a2*

Tbne. 1.2 *f* *mp* *f* *a2*

Bongos *f*

Perc. Tom-toms *f*

Pno. *ff*

Vl. I *ff* *Tutti* *ff* *mf*

Vl. II *ff* *Tutti* *ff* *mf*

Vla. *f* *molto f* *Tutte* *ff* *(non dim.)*

Vc. *f* *molto f* *Tutte* *ff* *(non dim.)*

Db. *ff* *Tutti* *ff* *mf*

[illegible]

99

1
Bsn.

2

Pno.

Harp

VI.I

VI.II

Vla.

Vc.

Db.

IV

f

sfz

f

ff

pizz.

pizz.

pizz.

arco

102

1
Bsn.

2

Harp

VI.I

VI.II

Vla.

Vc.

Db.

molto f

f

mp

f

ord.

gliss.

pizz.

f

mp

f

sfz

mp

This page of a musical score is for a symphony orchestra. It contains the following parts and staves:

- Fl. 1, 2**: Flute parts 1 and 2.
- Picc.**: Piccolo.
- Ob.**: Oboe parts 1 and 2.
- C. Ang.**: Clarinet in A.
- Cl. in Bb**: Clarinet in Bb parts 1 and 2.
- Bass Cl.**: Bass Clarinet.
- Bsn.**: Bassoon parts 1 and 2.
- D. Bsn.**: Double Bassoon.
- Hn. in F**: Horn in F parts 1 and 2.
- Tpt. in C**: Trumpet in C.
- Tbne.**: Trombone.
- Vibraphone**: Vibraphone.
- Perc.**: Percussion (Marimba).
- Pno.**: Piano.
- Harp**: Harp.
- VI I**: Violin I, *div. in 2*.
- VI II**: Violin II, *div. in 2*.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Db.**: Double Bass.

The score is written in standard musical notation with staves, notes, rests, and dynamic markings. The key signature is one flat (Bb). The tempo is marked *Andante*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *mp*, *mf*, and *p*.

110

FL.

Ob.

Cl. in B \flat

Hn. in F

Perc.

Pno.

Harp

VI. I

VI. II

Via.

Vc.

Db.

114

Fl.

Picc.

Ob.

C. Ang.

Cl. in B \flat 2

Hn. in F
1-4

Tpt. in C
1-3

Perc.

Pno.

Harp.

Vl. I

Vl. II

Vla.

Vc.

f

p

mp

ff

sul pont.

[illegible]

Fl. 1, 2 *mf* *p* *pp*

Ob. 1 *mf* *p* *pp*

Ob. 2 *mp* *mf* *p* *pp*

C. Ang. *pp*

1. Tremolo (with right hand trill keys) *mf* *pp* *mf*

Cl. in B \flat 2 *mf*

3 *mf*

Hn. in F 1, 2 *pp* *p*

1 *poco f* *p* *pp* *p*

Tpt. in C 2 *p* *pp* *p*

3 *pp* *p*

Vib. *f* *mf*

Perc. Marimba *f* *mf*

Pno. *f*

Harp *f*

VI. I 1. Solo sul pont. *fz* ord. Senza vibr. *pp*

VI. II 1. Solo sul pont. *fz* Tutti div. in 2 ord. Senza vibr. *pp*

Vla. 1. Sola *mp* *f* *6* pizz. *pp* arco 8 Senza vibr. *pp*

2. Sola pizz. *f* *3* Tutte div. in 2 arco Senza vibr. *pp*

Vc.

Db.

126

126

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

C. Ang. *pp* *mp* *pp*

Cl. in B \flat 1 *mp* *pp*

Cl. in B \flat 2 *mp* *pp*

Cl. in B \flat 3 *pp* *mp* *pp*

Hr. in F 1 *f* *con sord.*

Hr. in F 2 *f* *con sord.*

Hr. in F 3 *f* *con sord.*

Hr. in F 4 *f* *con sord.*

Tpt. in C 1 *f*

Tpt. in C 2 *f*

Tpt. in C 3 *f*

Pno. *mp* *f* *ff*

Harp *p* *f*

Vl. I *f* *mp* *div. in 4* *f*

Vl. II *f* *mp* *div. in 4* *f*

Vla. *f* *mf* *f*

131

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

C. Ang.

Cl. in B \flat 1-3

Bass Cl.

Bsn. 1, 2

D. Bsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in C 1

Tpt. in C 2

Tpt. in C 3

Tbne. 1

Tbne. 2

Tbne. 3

Tuba

Timp.

Perc. 1

Perc. 2

Bongos

Tom-toms

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1.2
Picc.
Ob. 1.2
C. Ang.
Cl. in B^b
1-3
Bsn. 1.2
D. Bsn.
Hn. in F
1.2
3.4
Tpt. in C
1
2.3
Timp.
Perc. 1
Bongos
Pno.
Harp

accelerando

VI I
VI II
Vla.
Vc.
Db.

♩ = 108 rallentando

[illegible]

148

 $\text{♩} = 144$

148

$\text{♩} = 144$

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Picc.

Ob. 1, 2 *f cresc.*

C. Ang. *f cresc.*

Cl. in B \flat 1 *cresc.*

Cl. in B \flat 2, 3 *cresc.*

Bass Cl. *cresc.*

Euph. 1, 2 *cresc.*

D. Euph. *cresc.*

Hr. in F 1, 2 *cresc.*

Hr. in F 3, 4 *cresc.*

Tpt. in C 2 *f cresc.*

Tpt. in C 3 *cresc.*

Tbne. 1, 2 *cresc.*

Tbne. 3 *cresc.*

Tuba *cresc.*

Timp.

Perc. 1 *Vibraphone*

Perc. 2 *Tam-tam (large)* *mp*

Pno.

Harp

$\text{♩} = 144$

Vl. I *simile* *cresc.*

Vl. II *simile* *cresc.*

Vla. *mp cresc.*

Vc. *cresc.*

Db. *cresc.*

accelerando - - - - - (♩ = 96)

The image displays the first system of a musical score for 'The Swan' from 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. The score is written for five instruments: Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins with a forte (ff) dynamic for the violins, which then transitions to a 'div. in 4' (divided in 4) section. The Viola, Violoncello, and Double Bass parts are marked with a 'dim.' (diminuendo) dynamic. The score is presented on a single page with a white background and black ink.

This musical score is for measures 1-5 of the piece 'The Rose Tree' from the opera 'The Merry Widow'. The score is written for a full orchestra and includes parts for Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet in A (C. Ang.), Clarinet in B-flat (Cl. in Bb 1-3), Bass Clarinet (Bass Cl.), Bassoon 1 & 2 (Bsn. 1.2), and Double Bass (D. Bsn.). The music is in 3/4 time and begins with a key signature of one flat (B-flat). The first measure (measure 1) features a strong (f) dynamic for the woodwinds and a piano (p) dynamic for the strings. The second measure (measure 2) continues with the woodwinds playing a sustained note and the strings providing a harmonic foundation. The third measure (measure 3) shows the woodwinds playing a sustained note and the strings providing a harmonic foundation. The fourth measure (measure 4) shows the woodwinds playing a sustained note and the strings providing a harmonic foundation. The fifth measure (measure 5) shows the woodwinds playing a sustained note and the strings providing a harmonic foundation. The score includes various musical notations such as notes, rests, and dynamic markings (f, p).

1. Musical score for Horns in F, measures 1-4. The score is written for four horns (1, 2, 3, 4) in F major. The key signature has one flat (Bb). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, sf). The first measure is a whole rest for all horns. The second measure is a whole note F for all horns. The third measure is a half note F for all horns. The fourth measure is a half note F for all horns.

1

mf

simile

2

3

mf

simile

4

<f

p

Tpt. in C

Timp.

1 Vibra. *f* 2da *simile*

Perc. 2 Marimba *f* *f* *f* *f* *f* *f*

VI.1

$\text{♩} = 64$

molto f

molto e

div. in 2

cresc.

cresc.

VI.II *molto f* *div. in 2* *cresc.*

Viol. I and Viol. II parts, measures 10-15. The score shows a crescendo leading to a full orchestral entry in measure 16.

Db. 

accelerando

This page of a musical score is divided into two systems. The first system includes staves for woodwinds (Ob., C. Ang., Cl. in B♭, Bass Cl., Bsn. 1 & 2, D. Bsn.), brass (Hn. in F, Tpt. in C, Tbn. 1 & 3, Tuba), and percussion (Timp., Bass Drum, Tam-tam). The second system includes staves for strings (Vl. I & II, Vla., Vc., Db.).

Woodwinds: Oboe (Ob.), Cor Anglais (C. Ang.), Clarinet in B♭ (Cl. in B♭), Bass Clarinet (Bass Cl.), Bassoon 1 & 2 (Bsn. 1.2), and Double Bassoon (D. Bsn.).

Brass: Horns in F (Hn. in F), Trumpets in C (Tpt. in C), Trombones 1 & 3 (Tbn. 1-3), and Tuba.

Percussion: Timpani (Timp.), Bass Drum, and Tam-tam.

Strings: Violins I & II (Vl. I, Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Dynamic Markings: The score features various dynamics including *molto f*, *ff* (fortissimo), *p* (piano), and *ffp* (fortissimissimo). The *accelerando* marking is used to indicate a gradual increase in tempo.

166 ♩ = 72

♩ = 108

rallentando

Fl. 1, 2 *ff* *a2*

Picc. *ff*

1 Ob. *ff*

2 Ob. *ff*

C. Ang. *ff*

1 Cl. in B♭ *ff*

2 Cl. in B♭ *ff*

3 Cl. in B♭ *ff*

Bass Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

D. Bsn. *ff*

1 Hn. in F *mp* *f* *ff* *poco dim.*

2 Hn. in F *f* *ff* *poco dim.*

3 Hn. in F *mp* *f* *ff* *poco dim.*

4 Hn. in F *mp* *f* *ff* *poco dim.*

Tpt. in C 1-3 *ff* *a3* *ff* *poco dim.*

Tbne. 1-3 *ff* *poco dim.*

Tuba *ff* *poco dim.*

Timp. *f*

Perc. 1 B.D. *f*

2 T.tam (let triangle stick resonate against surface)

Pno. *ff*

♩ = 72 ♩ = 108

VI.I *ff*

VI.II *ff*

Vla. *ff* *sul pont. frequent bowing* *div. in 4* *ff*

Vc. *ff* *sul pont. frequent bowing* *div. in 4* *ff*

Db. *ff*

171 (rall.)

(rall.)

Violins I and II: *sul pont. frequent bowing* (measures 1-2), *ord. IV* (measures 3-4).
 Viola: *sul pont. frequent bowing* (measures 1-2), *ord. IV* (measures 3-4).
 Violoncello: *ord.* (measures 1-2), *ord.* (measures 3-4).
 Double Bass: *ord.* (measures 1-2), *ord.* (measures 3-4).

♩ = 48

♩ = 48

178

1
Fl.
2
Picc.
1
Ob.
2
C. Ang.
1
Cl. in B \flat 2
3
1. 2
Hn. in F
3. 4
1
Tpt. in C 2
3
Tbne. 1
Perc.
1
2
Pno.
VI. I
VI. II
Vla.
Vc.

Chinese Cymbal (medium)
2 Suspended Cymbals (small, medium)

Chinese Cymbal (large)
2 Suspended Cymbals (medium, large)

Muta in Celesta

[illegible]

[illegible]

Fl. 1.2

Ob. 1.2

C. Ang.

1

Cl. in Bb

2.3

Bass Cl.

Bsn. 1.2

D. Bsn.

Hn. in F

1

Tpt. in C

2.3

1

Tbn. 2

3

Tuba

Timp.

Perc. 2

VI. I

VI. II

Vla.

div. in 8

Vc.

Db.

pp

mp

mf

f

cresc.

legato

Fl. 1, 2 *mp*

Ob. 1, 2

C. Ang. *mf* *poco f*

1 *mf*

Cl. in B \flat 2 *mf*

3 *mf*

Bass Cl. *mf*

Bsn. 1, 2 *p*

D. Bsn. *mf* *p*

1 *p* *f* *molto f*

2 *p* *f* *molto f*

Hr. in E *p* *f* *molto f*

3 *p* *f* *molto f*

4 *p* *f* *molto f*

1 *p*

Tpt. in C *p*

2, 3 *p*

1, 2 *p*

Tbne. *p*

3 *p*

Tuba *p*

Timp. *p* *gliss.* *mf* *p* *pp*

VI.I *f* *mp*

VI.II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *mf*

Db. *f* *mp*

209

1
2
3
4
Hn. in F

1
2
3
Tpt. in C 2

Tbne. 1

Solo con sord. (Harmon)

pp mp mf

Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time with a tempo marking of quarter note = 64. The key signature has one flat (B-flat). The Violins I and II parts play a melodic line with a fermata at the end of the first measure. The Viola part plays a similar melodic line. The Violoncello and Double Bass parts play a bass line with a fermata at the end of the first measure.

214

♩ = 72

Fl. 1.2
1
Ob.
2
C. Ang.
1
Cl. in B♭
3
Bass Cl.
Bsn. 1.2
Hn. in F
1-4
Tpt. in C
1-3
Tbne. 1

p *mp* *mf* *f*

mf *f* *mf* *f* *mf*

♩ = 72

V.I.
2 soli
V.II
2 soli
Vla.
Vc.
Db.

pizz. *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

Fl.

Ob.

C. Ang.

1

Cl. in B \flat 2

3

Bass Cl.

Bsn. 1,2

Hn. in F 1-4

Tpt. in C 1-3

Tbne. 1

Cel.

VI.I 2 Soli

VI.II 2 Soli

Vla. 2 sole

Vc. 4 Soli

arco sul pont. *p*

pizz. *f*

arco *p*

senza sord. *p*

senza sord. *p*

senza sord. *p*

senza sord. *p*

224

Fl. 1.2
Ob. 1.2
1
Cl. in B \flat 2
3
Bass Cl.
Bsn. 1.2
Hn. in F
1-4
Tpt. in C
1-3
Tbnc. 1
Cel.
Harp
V.I.
2 Soli
V.II
2 Soli
Vla.
2 Sole
Vc.
4 Soli

Rehearsal mark 224 is indicated at the top left. The score is written for a full orchestra. The woodwind section includes Flute 1.2, Oboe 1.2, Clarinet in B \flat 2, Bass Clarinet, and Basset Horn 1.2. The brass section includes Horn in F 1-4, Trumpet in C 1-3, and Trombone 1. The string section includes Violin I 2 Soli, Violin II 2 Soli, Viola 2 Sole, and Violoncello 4 Soli. The percussion section includes Cymbal. The score features various musical notations such as slurs, ties, and dynamic markings (p, mp, f, sf). Performance instructions like 'arco' and 'poco p' are also present.

230

♩ = 64

CL. in B♭ 2

1

2

3

Tremolo (with right hand trill keys)

mp

mf

Perc.

1

2

Bell Tree

p

Spring Coil

mp

let sound

Harp

mp

ff

VI.I
2 Soli

pizz.

arco

espressivo

f

ff

VI.II
2 Soli

mp

Vla.
2 Sole

mp

Vc.
4 Soli

mp

mp

mp

233

CL. in B♭ 1

1

2

Perc.

1

2

Mark Tree (slow motion)

pp

Spring Coil

mp

let sound

Harp

ff

mp

6

6

6

VI.I
1 Solo

pizz.

arco

f

Vc.
4 Soli

mf

mf

f

mf

f

238

238

CL. in B \flat 2

Harp

VLI

VLII

Vla.

Vc.

Db.

aul pont.

mp

poco f

ord.

4 soli
senza sord.

2 soli

2 sole

2 soli

pizz.

2 soli
senza sord.

pizz.

242

Fl. 1.2
Ob. 1.2
Cl. in B \flat 1-3
Bass Cl.
Bsn. 1.2
1
Hn. in F
2
Tpt. in C 1-3
Harp
sul pont.
VI. I
4 Soli
sul pont.
ff
sul pont.
ff
sul pont.
ff
VI. II
2 Soli
Vla.
2 Sole
Vc.
2 Soli
pizz.
pizz.
Db.
2 Soli

1 s.v.
p
1 s.v.
p
laissez vibrer
p
b.
pp
b.
pp
b.
pp
b.
pp
pizz.
pizz.
p

256

260

262

[illegible]

265

Fl. 1

1

Cl. in B \flat 2

3

Pno.

cresc.

p *mf* *f* *espressivo* *p* *f* *p*

269

269

Pno.

f *mp* *ff* *ppp* *p*

273

[illegible]

278

278

(hard mallets)

Timp.

Bass Drum

Perc.

Tom-toms

Pno.

Vc.

2 soli

gli altri senza sord.

mf

f

div.

3

a2

div.

(senza sord.)

Tutti div. in 4

f

286

accelerando

Ob. 1.2

C. Ang.

Cl. in B^b
1 - 3

Bass Cl.

Bsn. 1.2

1

Hn. in F 2

3. 4

Timp.

1

Perc.

2

Tam-tam (large) with metal sticks
mp *damp*

accelerando

V.I.

div. in 4

V.II

div. in 4

Vla.

Tutte
div. in 4

Ve.
div. in 4

sul pont.
(senza sord.) *sfz*

p

sul pont.
(senza sord.) *sfz*

p

2 soli

Db.

gli altri
div.

Tam-tam (medium) with metal sticks

1. *mp* *damp* *mf*

2. *mp* *damp* *mf*

(accel.)

♩ = 168

V.I.

cresc.

V.II

cresc.

Vla.

Vc.

div.

unis.

Db.

Tutti

espressivo

molto *f*

298

Fl. 1.2 *a2*
molto f

Ob. 1.2

C. Ang.

1
Cl. in B \flat

2.3

Bass Cl.
tenuto
ff

Hn. in F
1-4
a4
tenuto
molto f

Tbne. 1.2
f

1
Perc.
let sound

2
let sound

VI.I

VI.II

Vla.

Vc.

Db.
baa

rallentando

300

rallentando

Fl. I, 2
Ob.
C. Ang.
Cl. in B \flat , 1, 2
Bass Cl.
Bsn., 1, 2
D.Bsn.
Hn. in F, 1-4
Tpt. in C, 1, 2, 3
Tbne., 1, 2, 3
Tuba
Pno.

Campana in aria

con. rit

rallentando

V.I.
V.II
Vla.
Vc.
Db.

302 (rall.)

Fl. 1.2
Ob. 1.2
C. Ang.
Cl. in B \flat 1-3
Bass Cl.
Bsn. 1.2
D.Bsn.
Hn. in F 1-4
Tpt. in C 1-3
1.2
Tbnc.
3
Tuba
Tam-tams
Perc. 1
Perc. 2
Pno.

sempre tenuto

f

let sound

let sound

10

(rall.)

V.I.
V.II
Vla.
Vc.
Db.

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds (Flute 1 & 2, Piccolo, Oboe 1 & 2, Cor Anglais, Clarinet in B-flat 1 & 3, Bass Clarinet, Bassoon 1 & 2, Double Bassoon) and brass (Horn in F 1 & 2, Trumpet in C 1 & 2, Trombone 2, Tuba). The middle section features the Piano and Harp. The bottom section includes strings (Violin I & II, Viola, Violoncello, Double Bass) and a Double Bass. The score includes dynamic markings such as *cresc.*, *ff*, and *gliss.*, as well as performance instructions like *div. in 8* and *tenuto*. The tempo is marked as $\text{♩} = 72$.

307

Fl. 1.2 *ff* 6

Picc.

Ob. 1.2 *ff* 6

1.2 *ff* 6

Cl. in B \flat 3 *ff* 6

1.3 *ff* a2 14 gliss. *ff*

2.4 *ff* 3

1.2 *poco f* a2

3 *poco f*

Pno. 5

Harp

V.I. *ff*

V.II *ff*

Vla. 3

Vc. 3

rallentando - - -

310

1 Fl.

2 Fl.

Picc.

Ob. 1, 2

C. Ang.

1 Cl. in B \flat 2

3 Cl. in B \flat 2

1, 3 Hn. in F

2, 4 Hn. in F

1, 2 Tpt. in C

3 Tpt. in C

1 Tbn.

2 Tbn.

Pno.

Harp

rallentando - - -

Vl. I

Vl. II

Vla.

Vc.

Db.

313

(rall.)

Fl. 1.2
Picc.
Ob. 1.2
C. Ang.
Cl. in Bb 1
2.3
Bass Cl.
Bsn. 1.2
D.Bsn.
Hn. in F 1
2
3
4
Tpt. in C 1.2
3
Tbne. 1.2
3
Tuba
Timp.
Perc. 1
2
Pno.
VI.I
VI.II
Vla.
Vc.
Db.

f *cresc.*
f *cresc.*
f *cresc.*
tenuto
tenuto
tenuto
pesante
ff *poco f*
pesante *poco f*
pesante *poco f*
espr.
espr.
espr.
espr.
espressivo
legato, but frequent bowing
espressivo
legato, but frequent bowing
espressivo
legato, but frequent bowing
espressivo
legato, but frequent bowing
Tutti legato, but frequent bowing
espressivo
div.

(rall.)

318 (rall.)

♩ = 48

 $\frac{3}{4}$ ♩ = 144

1 Fl.

2 Fl.

Picc.

Ob. 1, 2 *a2* *ff*

C. Ang. *ff*

Cl. in B \flat 1-3 *ff*

Bass Cl. *ff*

Bsn. 1, 2 *ff*

D.Bsn. *ff*

Hn. in F 1-4 *a4*

1 Tpt. in C *ff*

3 Tpt. in C *ff*

1, 2 Tbn. *ff*

3 Tbn. *ff*

Tuba *ff*

Timp. *fp* *molto f* *mf*

1 Perc. *f*

2 Perc. *f*

Pno. *pesante* *ff* *ff*

8-8-8-8
con. 2da.

(rall.)

♩ = 48

 $\frac{3}{4}$ ♩ = 144

IV $\frac{3}{4}$ *legato, but frequent bowing* (IV)

VI.I *legato, but frequent bowing* (IV)

VI.II *legato, but frequent bowing* (IV)

Vla. *3*

Vc. *3*

Db. (div.) *pesante*

♩ = 48

323

1. FL.

2. Picc.

1. Ob.

2. C. Ang.

1. Cl. in B♭ 2.

3. Bass Cl.

Ben. 1.2

1.2 Hn. in F

3.4 Tpt. in C 2.

3. Tbn.

1.2 Tuba

Chinese Cymbal (medium)

Perc. Crotales

Chinese Cymbal (large)

Pno.

♩ = 48

Vl. I

Vl. II

Vla.

Vc.

Db.

326

1
Fl.

2
Picc.

1
Ob.

2
C. Ang.

1. 2
Cl. in B \flat

3
Bass Cl.

Bsn. 1. 2

D. Bsn.

1. 2
Hn. in F

3. 4

1. 2
Tpt. in C

3

1
Tbne. 2

3
Tuba

1
Timp.

1
Perc.

2
Pno.

326

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♩ = 72

330

1
Fl.

2

Picc.

1
Ob.

2

C. Ang.

1
Cl. in B \flat

2

3

1, 2
Hn. in F

3, 4

1
Tpt. in C

2

3

Timp.

Perc.

Triangle

Crotales

Chinese Cymbal

♩ = 72

V.I.

V.II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for orchestra, measures 330-333. The tempo is marked as ♩ = 72. The score includes parts for Flute (1, 2), Piccolo, Oboe (1, 2), Cor Anglais, Clarinet in B-flat (1, 2, 3), Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3), Timpani, Percussion (Triangle, Crotales, Chinese Cymbal), Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time. Measures 330-333 show various instrumental entries and developments, with dynamic markings like *ff* and *f*. The percussion section includes a Triangle, Crotales, and Chinese Cymbal. The string section (V.I., V.II, Vla., Vc., Db.) provides harmonic support.

334

Fl. 1,2

Picc.

1

Ob.

2

C. Ang.

1

Cl. in B \flat 2

3

Tpt. in C 2

3

Timp.

Perc.

1

2

Crotales

Chinese Cymbal

Pno.

Vl. I

Vl. II

Vla.

Vc.

Db.

339

Fl.

Picc.

Ob.

C. Ang.

Cl. in B \flat

Tpt. in C

Perc.

Vl. I

Vl. II

Vla.

Vc.

Db.

Vibraphone

Tam-tam (large)

with metal sticks

ff *secco* *mf*

345

[illegible]

354

♩ = 96

Fl. 1.2
Picc.
Ob. 1.2
C. Ang.
1
Cl. in B \flat 2
3
Bass Cl.
Bsn. 1.2

Hr. in F
2.4
1
Tpt. in C
2.3
Tbne. 1

Perc.
1
2

Pno.

Vl. I
Vl. II
Vla.
Vc.
Db.

mf cresc.
mf cresc.
mf cresc.
cresc.
cresc.
f
f
f
let sound
let sound
f let sound
f
f
f
f
div. in 4
2nd. half: tune C string down to B \flat

357

1. Fl.
2. Fl.
Picc.
Ob. 1.2
C. Ang.
1.2
Cl. in B \flat
3.
Bass Cl.
Bsn. 1.2
1.3
Hn. in F
2.4
1.
Tpt. in C
2.3
1.
Tbne.
2.3
VI. I
VI. II
Vla.
Vc.
Db.

359

Ob. 1.2
C. Ang.
Cl. in B \flat
1-3
Bass Cl.
Tpt. in C
1-3
Tbne.
1
2.3

Vl.I
Vl.II
Vla.
Vc.
div. in 4
3/4

360

Hn. in F
1.3
2.4
Tpt. in C
1.2
3
Tbne.
1
2.3

Vl.I
Vl.II
Vla.
Vc.
Tutti

361

Bass Cl.

Bsn.

1

2

Hn. in F

3

4

1

Tpt. in C 2

3

1

Tbne.

a2

2, 3

Timp.

Perc. 1

Pno.

VI.I

VI.II

Vla.

Vc.

Db.

362 $\text{♩} = 48$

Fl. 1.2 fff

Picc. fff

Ob. 1.2 fff

C. Ang. fff

Cl. in B \flat 1-3 fff

Bass Cl. fff

Bsn. 1.2 fff

D.Bsn. fff

Hn. in F 1.3 fff

2.4 fff

Tpt. in C 1.2 fff

3 fff

Tbne. 1.2 fff

3 fff

Tuba fff

Timp. fff

Bass Drum fff

Perc. 1 fff

2 fff

Tam-tam (large) fff

let sound

Pno. fff

con. ffz

$\text{♩} = 48$

V.I. fff

V.II fff

Vla. fff

Vc. fff

Db. fff

div. in 2

div. in 2

div.

♩ = 144

367

1
Fl.
2
Picc.
Ob. 1, 2
C. Ang.
Cl. in B^b
1-3
Bass Cl.
Bsn. 1, 2
D.Bsn.
1, 3
Hn. in F
2, 4
1, 2
Tpt. in C
3
1, 2
Tbne.
3
Tuba
Timp.
Perc.
1
2

B.D.
(with hard and heavy mallets)
Tom-toms
(with hard and heavy mallets)

p *ff* *ff* *ff*

♩ = 144

VI.I
VI.II
Vla.
Vc.
Db.