

# Symphony for Chamber Orchestra

(Introduction and Exposition)

Julian Wagstaff

NB. Transposing instruments  
notated in "C" in the score!

**Largo ( $\text{♩}=60$ )**

2 Flutes (1 doubles picc.)

2 Oboes (2 doubles cor.)

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in B♭

Timpani

Bass Drum

Cymbals

Tam-tam

Triangle

Tubular Bells

Glockenspiel

Xylophone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*Sample only.*

*Not for performance use.*

Musical score page 3 featuring ten staves of music. The instruments and their parts are:

- Fl. 1&2
- Ob. 1&2
- Cl. 1&2
- Bsn. 1&2
- Hn. 1&2
- Glock.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes dynamic markings such as *mf*, *f*, *fp*, *niente*, *unis.*, and *sul D*. A large watermark "Sample only. Not for performance use." is overlaid across the middle of the page.

**A**

poco ritenuto

Fl. 1&2      12      f      , a.2      ff  
 Ob. 1&2      f      , a.2      ff  
 Cl. 1&2      f      ,  
 Bsn. 1&2      f      ,  
 Hn. 1&2      f      ,  
 Tpt. 1&2      f      ff  
 Glock.      f      ff  
 Pno.      f      ,  
 Sample only.  
 Not for performance use.

**A**

poco ritenuto

Vln. I      f      , v  
 Vln. II      f      , v  
 Vla.      f      , v  
 Vc.      f      , v  
 Db.      f      , v

**a tempo**

poco ritenuto - - 5

14

Fl. 1&2  
Ob. 1&2  
Cl. 1&2  
Bsn. 1&2  
Hn. 1&2  
Tpt. 1&2  
Timp.  
Tri.  
Glock.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*a.2*

*ff*

*sfp*

*sfp*

*ff* secco

*ff*

*f*

*a tempo*

*poco ritenuto*

*b>*

*b>*

*f*

*f*

*b>*

*f*

*a tempo*

Musical score for orchestra and piano, page 6.

**Fl. 1&2:** Playing eighth-note patterns. Dynamics: *6*, *6*, *6*. Articulation: >.

**Ob. 1&2:** Playing eighth-note patterns. Dynamics: *6*, *6*, *6*. Articulation: >.

**Cl. 1&2:** Playing sixteenth-note patterns. Articulation: ,.

**Bsn. 1&2:** Playing eighth-note patterns. Articulation: (3).

**Hn. 1&2:** Playing eighth-note patterns. Dynamics: *sfp*, *ff*. Articulation: ,.

**Tpt. 1&2:** Playing eighth-note patterns. Dynamics: *sfp*, *ff*. Articulation: ,.

**Timp.:** Playing eighth-note patterns. Dynamics: *sfp*, *ff*. Articulation: ,.

**Tri.:** Playing eighth-note patterns. Articulation: ,.

**Glock.:** Playing eighth-note patterns. Articulation: ,.

**Pno.:** Playing sixteenth-note patterns. Dynamics: *f*. Articulation: ,.

**Vln. I:** Playing eighth-note patterns. Articulation: ,.

**Vln. II:** Playing eighth-note patterns. Articulation: ,.

**Vla.:** Playing eighth-note patterns. Articulation: ,.

**Vc.:** Playing eighth-note patterns. Dynamics: *f*. Articulation: ,.

**Db.:** Playing eighth-note patterns. Articulation: ,.

**Dynamic markings:** *a tempo*, *poco ritenuto*, *6*, *sfp*, *ff*, *f*.

**Text overlay:** Sample only. Not for performance use.

**a tempo**

7

18

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Timp.

Tri.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*sfp*

*ff*

*sfp*

*ff*

*sfp*

*ff*

**a tempo**

**Sample only.  
Not for performance use.**

**B**

(a.2)

20 Fl. 1&2 Ob. 1&2 soli *p*

(a.2)

Hn. 1&2 Tpt. 1&2 a.2

Tim. *f* (secco) (sim.)

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Db. *sffz* *sffz*

Sample only.

**B** Not for performance use.

This page contains six staves of musical notation. The top two staves are for Flute 1&2 and Oboe 1&2, both marked with dynamic 'f'. The third staff is for Horn 1&2, and the fourth staff is for Trumpet 1&2, both also marked with 'f'. The fifth staff is for Timpani, with dynamics 'f', '(secco)', and '(sim.)'. The bottom three staves are for Violin I, Violin II, and Double Bass, all marked with 'f'. The Double Bass staff includes dynamic markings 'sffz' at the beginning and end of the measure. Performance instructions like 'sol' (solo) and '(secco)' (dry) are also present. A large watermark 'Sample only.' and 'Not for performance use.' is overlaid across the page.

Fl. 1&2 a.2 24 *p* *f* *p*

Ob. 1&2 a.2 *f* *p*

Hn. 1&2 *f* *ff*

Tpt. 1&2 *f* *ff*

Tim. (sim.) *ff*

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *f* *ff* *f* *subito p*

Vc. *f* *ff* *f* *subito p*

D. b. *f* *sffz* *f*

(1.)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Tim.

**C**

**C**

Pno.

**C**

Vln. I

Vln. II

Vla.

Vc.

Db.

**C**

Sample only.  
Not for performance use.



D

Fl. 1&2 (a.2) f ff player 2 take cor anglais

Ob. 1&2 (a.2) f ff

Cl. 1&2 a.2 f ff (G $\sharp$ ) (E $\flat$ ) ffff

Bsn. 1&2 a.2 f ff ffff

Hn. 1&2 - a.2 f ff ffff

Tpt. 1&2 a.2 f ff ffff

Tub. B. - f ff f ff

Glock. - f ff f ff

Pno. - f ff f ff

Vln. I (a.2) f ff D

Vln. II f unis. ff

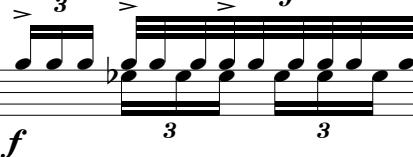
Vla. f ff (F $\sharp$ ) ffff

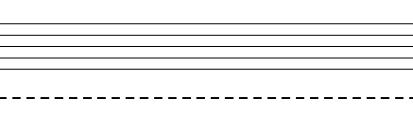
Vc. f ff ffff

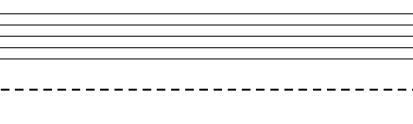
D. b. f ff ffff

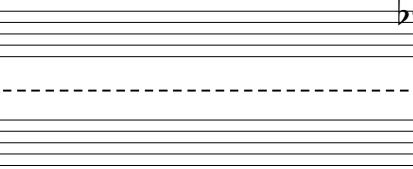
**Sample only.**  
**Not for performance use.**

38

Tpt. 1&2  f

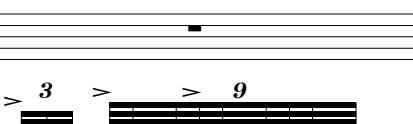
Tub. B.  dim.

Glock.  dim.

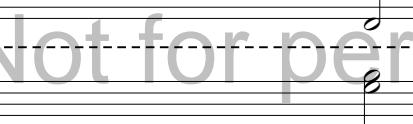
Pno.  dim.

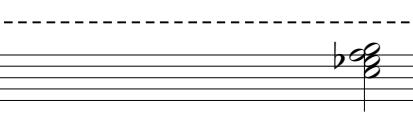
**E** l'istesso tempo ( $\text{♩}=60$ )  
reverent, like a hymn

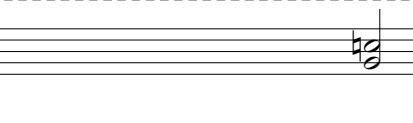
40

C. A.  p

Tpt. 1&2  p

Tub. B.  pp

Glock.  pp

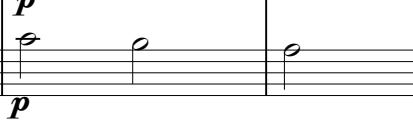
Pno.  pp

**E** l'istesso tempo ( $\text{♩}=60$ )  
reverent, like a hymn

Vln. I  mf

Vln. II  p

Vla.  p

Vc.  p

Db. 

Sample only.  
Not for performance use.

**F**

44

C. A.      *poco rit.* . . . . **F** *più mosso (♩=75)*  
take oboe

Hn. 1&2      1. *p* **F** *più mosso (♩=75)*

Vln. I

Vln. II

Vla.

Vc.

D. b.      *poco rit.* . . . . *pp*      *pp*      *pp*      *pp*      solo  
*legato*      *f espress.*

Sample only.  
Not for performance use.



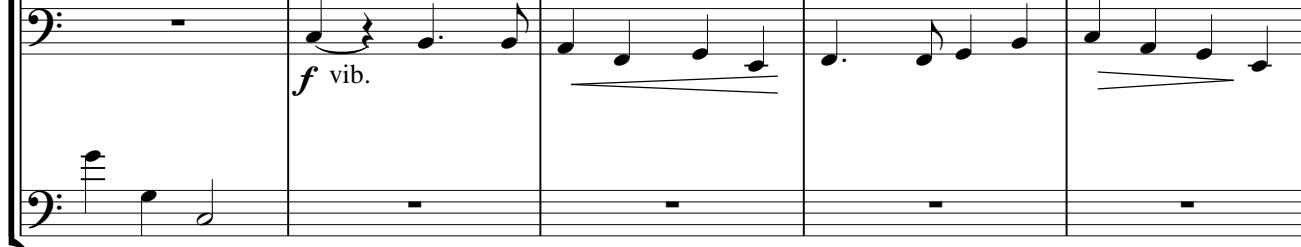
50

D. b.      *f* *f* *f* *f* , *f* *f* *f* *f* *f* *f* *f*

**G**

55 pizz.

Vla. 

Vc. 

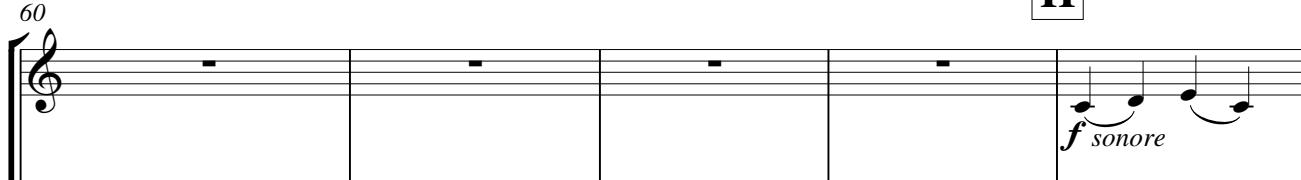
Db. 

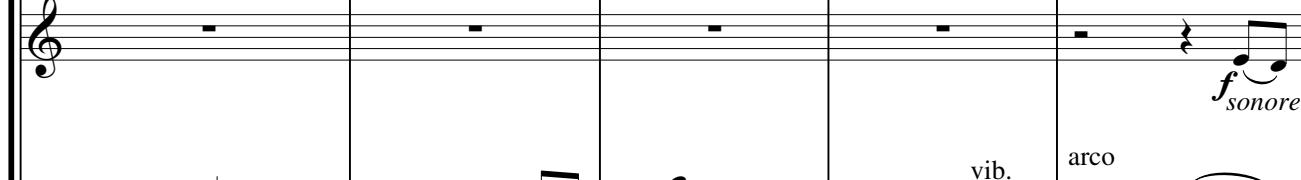


Sample only.  
Not for performance use.

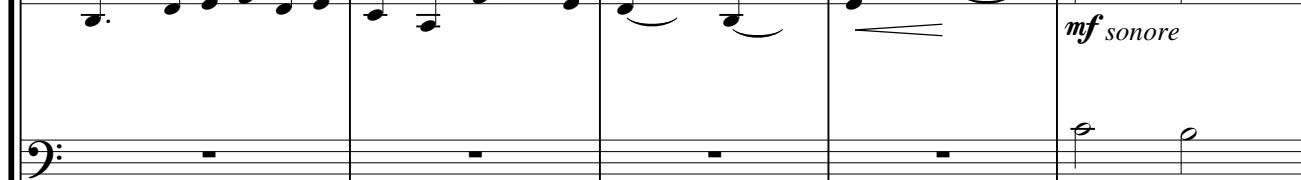
**H**

60

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

65

Vln. I

Vln. II

Vla.

Vc.

Db.

= Sample only.  
Not for performance use.

68

Vln. I

Vln. II

Vla.

Vc.

Db.

(at the tip)

subito **p**

**pp**

**pp**

**pp**

**pp**

**I**

poco più mosso ( $\text{♩}=82$ )      poco accell. - - - - al  $\text{♩}=88$

72

Fl. 1&2      Ob. 1&2      Cl. 1&2      Bsn. 1&2

**I**

poco più mosso ( $\text{♩}=82$ )      poco accell. - - - - al  $\text{♩}=88$

Vln. I

Sample only.  
Not for performance use.

==

75

Fl. 1&2      Ob. 1&2      Cl. 1&2      Bsn. 1&2

**J**

78

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

a.2

*mf*

*mf*

*f*

*mf*

Sample only.

Not for performance use.

**J**

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*

(a.2)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Timp.

Sample only.  
Not for performance use.

Vln. I

Vln. II

Vla.

Vc.

D. b.

81

This page contains musical notation for an orchestra and piano. The instrumentation listed is Flutes 1&2, Oboes 1&2, Clarinets 1&2, Bassoons 1&2, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into two systems by a vertical bar line. The first system begins with a dynamic of 81. Various musical markings, including slurs, grace notes, and dynamic changes, are included. The second system continues the musical line. A large watermark reading "Sample only. Not for performance use." is overlaid across the middle of the page.

83

Fl. 1&2

Ob. 1&2

(a.2)

Cl. 1&2

Bsn. 1&2

p

p

mp

p

Vln. I

sul A

(mf) with sentiment!

Vln. II

sul A

(mf) with sentiment!

Vla.

Vc.

Db.

Sample only  
Not for performance use.



**K** suddenly darker, with slight menace  
poco meno mosso ( $\text{♩}=80$ )

88 (a.2)

Fl. 1&2  
Ob. 1&2  
Cl. 1&2  
Bsn. 1&2  
Hn. 1&2  
Tpt. 1&2  
Tim. T-t.  
Pno.

(l.v.)  
(l.v.)

**Sample only. Not for performance use.**

**K** suddenly darker, with slight menace  
poco meno mosso ( $\text{♩}=80$ )

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

ff sffz  
ff sffz

91

Hn. 1&2

Tpt. 1&2

Tim.

Pno.

Vc.

Db.

Sample only.

94

Hn. 1&2

Tpt. 1&2

Tim.

Pno.

Vc.

Db.

Not for performance use.

**L**

97

Hn. 1&2

Tpt. 1&2

Tim.

Pno.

ff

ff

ff

f

Sample only.

**L**

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

100      sempre l.v.

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

Sample only.  
Not for performance use.

103

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

**M** (Development)

Fl. 1&2      106      (♩=80)

Ob. 1&2      *mf*      *pp*

Cl. 1&2      *mf*      *p*

Bsn. 1&2      *mf*      *p*

Hn. 1&2

Tpt. 1&2

Tim.

Sample only.

Not for performance use.

Vln. I      *f*

Vln. II      *f*

Vla.      *f*

Vc.      *f*

Db.      *mf*

1.

Fl. 1&2      110      *f*

Ob. 1&2

Cl. 1&2      (2)

Bsn. 1&2      (2)

Hn. 1&2      =*p*

Tpt. 1&2      =*p*      *f*      *p*

Vln. I

Vln. II

Vla.

Vc.      *mf*

Db.

Sample only.  
Not for performance use.

poco rall.

poco accel.

113

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

D. b.

poco rall.

poco accel.

117

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Vla.

Vc.

Db.

*f*

*ff*

*mf*

*ff*

*f*

*mf*

*sfz*

*mf*

*sfz*

*mf*

= Not for performance use.

121

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Vc.

Db.

*mf*

*poco accel.*

*mf cresc.*

*poco accel.*

*ff*

*cresc.*

*cresc.*

al  $\text{♩} = 88$ 

Fl. 1&2      *ff*      *tr*<sup>(D<sub>5</sub>)</sup> >, player 1 take picc.

Ob. 1&2      *ff*      *tr*<sup>(F)</sup> >, a.2

Cl. 1&2      *ff*      *fff* >, a.2

Bsn. 1&2      *ff*      *fff* >, a.2

Hn. 1&2      *ff*      *fff* >, *mf*

Tpt. 1&2      *ff*      *fff* >, *mf* a.2

Tim.      *fff* (secco) -

Sample only  
Not for performance use.

N

al  $\text{♩} = 88$ 

Cym. -

Vln. I      *ff*      *fff* -

Vln. II      *ff*      *fff* -

Vla.      *ff*      *fff* >, *f*

Vc.      *ff*      *fff* >, *f*

Db.      *ff*      *fff* >, *f*

N

*poco meno mosso*

130

Picc.

Fl. 1&2  
(2.) *p leggiero*

Ob. 1&2  
(a.2) *p* *p leggiero*

Cl. 1&2  
(a.2) *p*

Bsn. 1&2  
(a.2) *p*

Hn. 1&2  
(a.2)

Tpt. 1&2  
(a.2) *p* *p* *p* *p*

Pno. *p leggiero*

*poco meno mosso*

Vln. I *p leggiero*

Vln. II *p leggiero*

Vla. *p*

Vc. *p*

Db. *p*

*poco meno mosso*

Vln. I *p leggiero*

Vln. II *p leggiero*

Vla. *p*

Vc. *p*

Db. *p*

poco accel.

135

Picc. -

Fl. 1&2 -

Ob. 1&2 -

Cl. 1&2 a.2 *p* -

Bsn. 1&2 a.2 *p* -

Hn. 1&2 -

Tpt. 1&2 -

Xyl. *p* -

Vln. I -

Vln. II -

Vla. *p* -

Vc. *p* pizz. -

Db. *p* -

Sample only  
Not for performance use.

*poco accel.* - - -

*mf* - *f*

(2.) *bz* - *p*

*mf* - *f*

*mf* - *f*

*bz* - *bz*

*f*

*mf* - *f*

*bz* - *bz*

*mf* - *f*

*poco accel.* - - -

*div.* *bz* - *bz*

*mf* - *f*

*div.* *bz* - *bz*

*mf* - *f*

*f*

*f*

*f*

*vib.* *vib.*

**O**

al  $\text{♩} = 95$

139

Picc.

(2.)

Fl. 1&2

Ob. 1&2

Cl. 1&2

(a.2)

Bsn. 1&2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Hn. 1&2

a.2 soli

*ff*

**O**

Not for performance use.

al  $\text{♩} = 95$

unis. >

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

arco

*mf*

143

Picc.

(2.)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

poco accel.

*Sample only.  
Not for performance use.*

poco accel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This musical score consists of five staves, each representing a different string instrument. The instruments are labeled on the left: Vln. I, Vln. II, Vla., Vc., and D. b. (Double Bass). The music is divided into measures by vertical bar lines. In the first measure, all instruments play eighth-note patterns with accents. In the second measure, Vln. I, Vln. II, and Vla. continue their eighth-note patterns, while Vc. and D. b. play sustained notes. The tempo is marked 'poco accel.' at the top of the page. The notation includes standard musical symbols like treble and bass clefs, note heads, stems, and rests, along with specific performance instructions like accents and dynamic markings.

**P** al =100

147

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Tpt. 1&2

Sample only.  
Not for performance use.

147

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Tpt. 1&2

Sample only.  
Not for performance use.

**P** al  $\text{♩} = 100$

Vln. I

Vln. II unis.

Vla.

Vc.

Db.

151

Picc. *subito mf*

Fl. 1&2 (2.) *subito mf*

Ob. 1&2 *subito mf*

Cl. 1&2 (a.2) *subito f*

Bsn. 1&2 *subito mf*

Hn. 1&2

Tpt. 1&2

Sample only.  
Not for performance use.

Vln. I *subito mf*

Vln. II (h) *subito mf*

Vla. *subito mf*

Vc. *subito mf*

Db. *subito mf*

1.

Q

37

155

Picc. *cresc.* - - -

Fl. 1&2 *cresc.* - - -

Ob. 1&2 (a.2) *cresc.* - - -

Cl. 1&2 (a.2) *cresc.* - - -

Bsn. 1&2 *cresc.* - - -

Hn. 1&2 (1.) *cresc.* - - -

Tpt. 1&2 (1.) *cresc.* - - -

Vln. I Q *cresc.* - - -

Vln. II *cresc.* - - -

Vla. *cresc.* - - -

Vc. *cresc.* - - -

Db. *cresc.* - - -

Sample only.  
Not for performance use.

molto rit.

157

Picc.

Fl. 1&2

Ob. 1&2 (a.2)

Cl. 1&2 (a.2)

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

Db.

Sample only.  
Not for performance use.

meno mosso ( $\text{♩} = 60$ )

159

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

B. D.

Cym. (orchestral cymbals)

Vln. I

Vln. II

Vla.

Vc.

Db.

*meno mosso ( $\text{♩} = 60$ )*

## (Scherzo)

**R**

♩=♩=54

Piccolo

2 Flutes  
(1 doubles picc.)

2 Oboes  
(2 doubles cor.)

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in B♭

Bass Drum

Cymbals

Tam-tam

Violin II

Viola

Violoncello

Double Bass

**Sample only.**  
**Not for performance use.**

166

Picc.

Fl. 1&2

Vln. II

Vla.

*con sord.*

*f*

(2.)



171

Picc.

Fl. 1&2

Vln. II

Vla.

*v*



176

Picc.

Fl. 1&2

Vln. II

Vla.

*v*

181

Picc.

(2.)

Fl. 1&2

Vln. II

Vla.

==

**S**

186

Vln. II

Vla.

Vc.

Db.

*ff*

Sample only.  
Not for performance use.

==

191

Ob. 1&2

Vln. II

Vla.

Vc.

Db.

1.

*ff*

196

Ob. 1&2

Hn. 1&2

Vln. I (senza sord.)

Vln. II

Vla.

Vc.

Db.

T

201

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

1.

f

1/8.

ff

con sord.  
a.2

T

Vln. I

Vln. II

Vla.

Vc.

Db.

mute off!

mute off!

pizz.

f

208

Picc. *f* *ff*

Fl. 1&2 *f* *ff* *b.a.*

Ob. 1&2 *f* *ff* *b.a.*

Cl. 1&2 1. *mf* *f* a.2

Bsn. 1&2 *ff* 1. *mf* *f*

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

Tpt. 1&2 *fff* *f* *ff*

Cym. *ff*

Vln. I *f* senza sord.

Vln. II senza sord. *f*

Vla. *f* *più f* *ff* *f*

Vc. *più f* *ff* *mf* *f*

Db. *più f* *mf* *f*

214

Picc.

Fl. 1&2

Cl. 1&2 (a.2)

Bsn. 1&2

Hn. 1&2

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of eight staves of music. The first four staves (Piccolo, Flute 1&2, Clarinet 1&2, Bassoon 1&2) begin with rests. The Clarinet 1&2 staff contains a melodic line with grace notes and slurs. The Bassoon 1&2 staff has a sustained note. The next four staves (Horn 1&2, Violin I, Violin II, Cello) start with eighth-note patterns. Measure 214 concludes with a dynamic 'p' (piano) for all instruments. The score is numbered 214 at the top left and page 45 at the top right.

U

220

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

*(b)*

*a.2*

*f*

# Sample only.

# Sample Only.

Not for performance use.

U

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) showing measures 11-12.

**Measure 11:**

- Vln. I:** Treble clef,  $\text{F}^{\#}$  key signature. Dynamics: *mf*, *f*. Articulation:  $\checkmark$ .
- Vln. II:** Treble clef,  $\text{F}^{\#}$  key signature. Dynamics: *mf*, *f*. Articulation:  $\checkmark$ .
- Vla. (Bass Clef):** Bass clef,  $\text{C}^{\#}$  key signature. Dynamics: *mf*, *f*. Articulation:  $\checkmark$ .
- Vc. (Bass Clef):** Bass clef,  $\text{C}^{\#}$  key signature. Dynamics: *mf*, *f*.
- Db. (Bass Clef):** Bass clef,  $\text{C}^{\#}$  key signature. Dynamics: *mf*, *f*.

**Measure 12:**

- Vln. I:** Treble clef,  $\text{F}^{\#}$  key signature. Dynamics: *f*.
- Vln. II:** Treble clef,  $\text{F}^{\#}$  key signature. Dynamics: *f*.
- Vla. (Bass Clef):** Bass clef,  $\text{C}^{\#}$  key signature. Dynamics: *f*.
- Vc. (Bass Clef):** Bass clef,  $\text{C}^{\#}$  key signature. Dynamics: *f*.
- Db. (Bass Clef):** Bass clef,  $\text{C}^{\#}$  key signature. Dynamics: *f*. Articulation: *arco*.

227

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

*Sample only.  
Not for performance use.*

235

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

(1)

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

*Sample only.  
Not for performance use.*

242 take flute!

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Tim.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

*fluttertongue*

*ff*

*pizz.*

*arco*

0 249

Fl. 1&2 Ob. 1&2 Cl. 1&2 Bsn. 1&2 Hn. 1&2 Tpt. 1&2 Timp. Cym. Vln. I Vln. II Vla. Vc. Db.

**V**

*mf*

*(b)* *mf*

*mf*

*f* 2. solo

1. solo

*f* mariachi ("Spaghetti Western") style

**V**

*mf*

*sim.*

*mf*

*sim.*

*sim.*

*mf*

*mf*

*pizz.*

*mf*

Sample only.  
Not for performance use.

255

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

Db.

(h)

sim.

1.

Sample only.  
Not for performance use.

51

260

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

D. b.

Sample only.  
Not for performance use.

265 **W**

Fl. 1&2 *f*

Ob. 1&2 *f*

Cl. 1&2 *f*

Bsn. 1&2 *f*

Tpt. 1&2 =*ff*

Cym.

Sample only.  
Not for performance use.

**W**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

arco

**W**

270

Vln. I

Vln. II

Vla.

Vc.

D. b.

*subito p*

*subito p*

*subito p*

*p*

*p*



Sample only.  
Not for performance use.

275

Vln. I

Vln. II

Vla.

Vc.

D. b.

Fl. 1&2 280 a.2 (b) a.2 X  
*mf* *f*

Ob. 1&2 *mf* *f*

Cl. 1&2 *mf* (b) *f*

Bsn. 1&2 *mf* *f*

X

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



291 2.

Hn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

D. b.

a.2

(f)

Sample only.  
Not for performance use.

Y

296

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Pno.

*f*

*f*

*f*

*8va*

*f*

*Sample only.*

*Not for performance use..*

Y

Vln. I

Vln. II

Vla.

Vc.

D. b.

*div.*

*largamente*

302

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Pno.

Db.

*largamente*

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

Db.

309

*espress.*

*espress.*

*f* *espress.*

*f* *espress.*

*f* *espress.*

*f*

*f*

*f*

*f*

Sample only.  
Not for performance use.

molto rall. . . . . (al  $\text{♩}=120$ ) ritenuto!

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Vln. I

Vln. II

Vla.

Vc.

Db.

316

mf

p

1.

mf

mf

mf

pizz.

arco

**Z** much slower (in 3)! ( $\text{♩} = 120$ )

poco a poco accel.

321

Fl. 1&2  
(solo)  
Ob. 1&2  
Cl. 1&2  
Bsn. 1&2  
Hn. 1&2  
Tpt. 1&2  
Pno.

This section shows four measures of music for woodwind and brass instruments. The flute and clarinet play sixteenth-note patterns, while the bassoon provides harmonic support. The piano part consists of sustained notes. Measure 1 starts with a dynamic **f**. Measures 2 and 3 show changes in key signature and dynamics. Measure 4 begins with a dynamic **f**.

**Z** much slower (in 3)! ( $\text{♩} = 120$ )

poco a poco accel.

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

This section shows four measures of music for strings and piano. The violins play eighth-note patterns, the cello provides harmonic support, and the double bass plays sustained notes. The piano part consists of sustained notes. Measure 1 starts with a dynamic **ff**. Measures 2 and 3 show changes in key signature and dynamics. Measure 4 begins with a dynamic **ff**.

Sample only.  
Not for performance use.

## Tempo I ( $\text{♩} = 55$ )

(solo)

**Fl. 1&2**

**Ob. 1&2**

**Cl. 1&2**

**Bsn. 1&2**

**Tempo I (♩ = 55)**

A musical score for two trumpets (Tpt. 1&2). The first staff shows a melodic line with various dynamics, including a forte dynamic (ff) indicated by a large 'ff' below the staff. The second staff shows harmonic chords. The key signature changes from one sharp to one flat (F# major to E major) at the beginning of the second staff.

## Tempo I ( $\text{♩} = 55$ )

Vln. I

Vln. II

Vla.

Vc.

Db.

330

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Pno.

Vln. I

Vln. II

Vla.

Vc. sim.

Db.

unis.

Sample only. Not for performance use.

AA

**poco più mosso**

Sample only.  
Not for performance use.

AA

**poco più mosso**

**poco più mosso**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**D. b.**

**ff**

6

339

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Cym. | Sample only.

Not for performance use.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a half note in the bass staff followed by a whole note in the treble staff. Measure 12 begins with a half note in the treble staff, followed by a whole note with a sharp sign in the bass staff, and then a half note with a sharp sign in the treble staff.

Vln. I

Vln. II

Vla.

Vc.

Db.



8

347

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Tpt. 1&2

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*subito*

1. *mf* *f*

2. *mf* *f*

1. *mf* *f*

*subito* *mf* *f*

*Sample only.*

*Not for performance use.*

*subito* *mf* *f*





CC

363

Fl. 1&2  
Ob. 1&2  
Cl. 1&2  
Bsn. 1&2  
Hn. 1&2  
Tpt. 1&2  
Cym.  
Pno.

(a.2)  
f  
ff  
mf  
(a.2)  
ff  
f  
2.

2.  
mf  
ff  
ff  
mf

**Sample only. Not for performance use.**

unis. div.

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

mf  
ff  
mf  
ff  
arco  
f

**CC**

370

Fl. 1&2

Cl. 1&2

Bsn. 1&2

Vln. II

Vla.

Vc.

D. b.

1.

(2.)

2.

*f*

375

Fl. 1&2

Cl. 1&2

Bsn. 1&2

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.

*f*

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

380

1.

f

1.

*ff*

Sample only.  
Not for performance use.

Fl. 1&2      385      *dim.*

Ob. 1&2      (1)      *(non dim!)*

Cl. 1&2      *dim.*

Bsn. 1&2      (1)      *(non dim!)*

Xyl.      *dim.*

Vln. I      *dim.*

Vln. II      *dim.*

Vla.      *dim.*

Vc.      *dim.*

Db.      *dim.*

*p*

*Sample only. Not for performance use.*

This musical score page contains eight staves of music for an orchestra. The instruments are grouped into pairs: Flutes 1&2, Oboes 1&2, Clarinets 1&2, Bassoons 1&2, Xylophone, Violin I, Violin II, Cello, and Double Bass. The music is divided into measures by vertical bar lines. Measure 385 starts with a dynamic of 'dim.' for the Flute and Oboe pairs. The Oboe pair has a dynamic of '(1)' and '(non dim!)'. The Clarinet and Bassoon pairs also have 'dim.' dynamics. Measure 386 begins with a dynamic of '(1)' for the Bassoon pair and '(non dim!)'. Measures 387 and 388 continue with similar patterns of dynamics. Measure 389 starts with a dynamic of 'dim.' for the Xylophone. Measure 390 concludes with a dynamic marking at the end of the system. The page number '74' is at the top left, and a large watermark reading 'Sample only. Not for performance use.' is centered across the page.

(1.)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

390

(1.)

(1.)

pp

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Sample only.  
Not for performance use.

pp

pp

395

Fl. 1&2

Ob. 1&2 (1.) (f)

Bsn. 1&2 (1.) (f)

Vln. I 1st desk only

Vln. II (fff)

Sample only.  
Not for performance use.



399

Ob. 1&2

Bsn. 1&2

Vln. I rall. - - - - -

rall. - - - - -

pppp

## (Slow Section)

**rall.**

(=130) **J=90**

2 Flutes (1 doubles picc.)

2 Oboes (2 doubles cor.) (mf) **p**

Cor Anglais

2 Clarinets in B♭

2 Bassoons (1) (mf) **p**

2 Horns in F

2 Trumpets in B♭

Timpani

Cymbals

Tubular Bells

Glockenspiel

(=130) **rall.** **J=90**

Violin I

Violin II

Viola

Violoncello

Double Bass

Sample only.  
Not for performance use.

**DD** very slow and soulful

**d=45**

409

Ob. 1&2  
C. A. 1&2  
Bsn. 1&2

**pp**

**solo**

**p**

**3**

**pp**

**DD** very slow and soulful

**d=45**

Vla.

**p**

411

C. A.  
Bsn. 1&2  
Vla.  
Vc.

**3**

**mf**

**p** **mf**

**1.**

**p** **mf**

**3**

**3**

**p**

413

Fl. 1&2  
Ob. 1&2  
C. A.  
Cl. 1&2  
Vla.  
Vc.  
Db.

**2.**

**p** **mf**

**p** **mf**

**1.**

**p** **mf**

**3**

**3**

**p** **mf**

**3**

**3**

**p** **mf**

Sample only. Not for performance use. **p**



80

**EE**

418

Bsn. 1&2

Vln. I

Vln. II

Vla.

Vc.

D. b.

420

Fl. 1&2

C. A.

Cl. 1&2

Bsn. 1&2

Glock.

Vln. I

Vln. II

Vla.

Vc.

*Sample only.  
Not for performance use.*