

Mark Pritchard

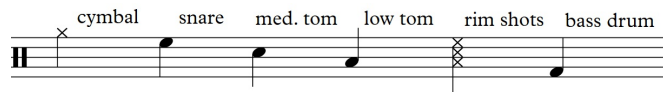
*A Rose*

for Orchestra



Instrumentation:

2 flutes (one doubling piccolo)  
2 oboes  
2 B flat clarinets  
2 bassoons  
1 trumpet  
2 horns  
1 trombone  
bass trombone  
timpani  
percussion (chimes, med. cymbal, snare drum, 2 toms, b. drum)



harp  
strings

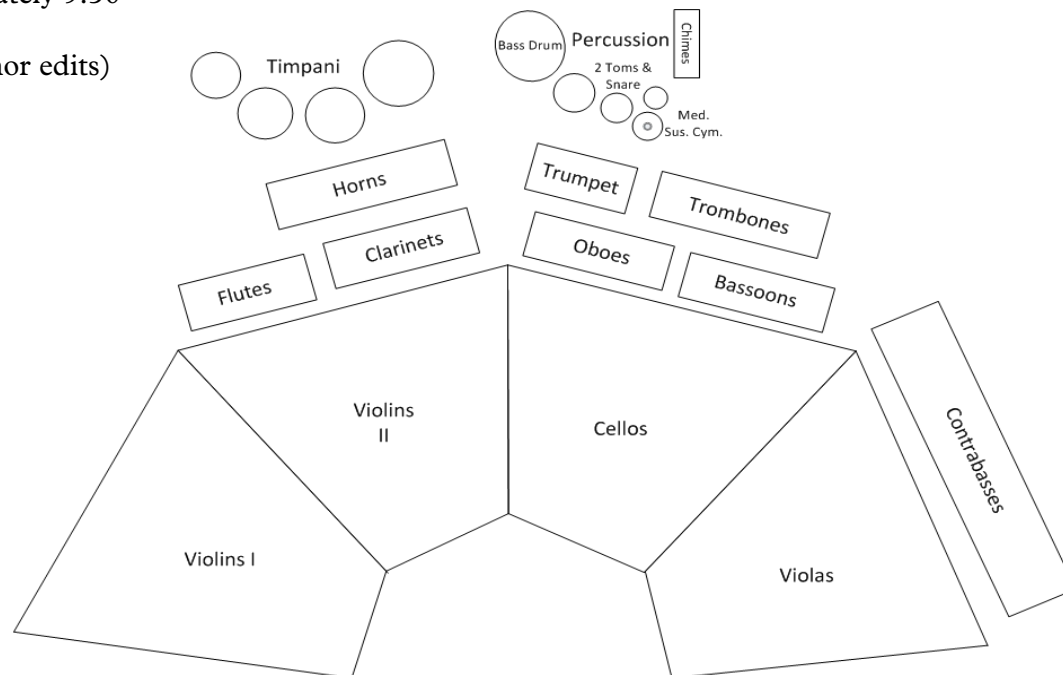
Performance Notes:

Curved fermatas are moderate pauses, square fermatas are longer pauses, both at the discretion of the conductor. The final fermata should be held for 5-10 seconds while the chimes are ringing. Chimes should be hand damped to silence at the end of the fermata.

Dynamics indicated for each instrument are relative in the sense that they represent the relative effort needed for a particular instrument to produce the desired sound rather than the actual volume level. For example ff for the harp or chimes may only reach the level of mf for the strings. In harmonic contexts consistent dynamics are used when an overall blend is heard, but varying dynamics may be indicated when an unequal balance or an evolution of the sound is heard.

Duration: approximately 9:50  
completed 8/12/21  
revised: 8/31/21 (minor edits)

Suggested seating:



Program Notes:

A Rose is an abstracted and condensed interpretation of the passion of Christ. It's like the children's story version: simple, short, and to the point, and with an emphasis on the triumph of spirit over matter. The piece moves through seven phases of the story:

Prayers and Visions – peaceful communion, gathering strength, ominous visions (1:30)

Arrest and Condemnation - arrest, trial and condemnation (1:10)

Death March – heavy and slow, a painful journey (1:05)

On the Cross – nailing, delirium, surrender, forgiveness, crying out (1:30)

Death and Ascension – spear thrust, death, earthquake and darkness, spirit rises up (1:00)

Transfiguration – stirring and forming, the call to return, descent (1:35)

Reappearance – final words and reactions; ascension (1:50)

# A Rose

CONCERT SCORE

Mark Pritchard

Prayers and Visions

Adagio con moto (♩ = 69)

The score is for the piece "A Rose" by Mark Pritchard, titled "Prayers and Visions". It is in 4/4 time and marked "Adagio con moto" with a tempo of 69 beats per minute. The score is divided into several systems of instruments:

- Flutes:** Part 2, starting with *pp* and moving to *p*.
- Oboes:** Starting with *pp* and moving to *p*.
- Clarinets in Bb:** Starting with *pp* and moving to *p*.
- Bassoons:** Part 1, starting with *pp* and moving to *p*.
- Trumpets in Bb:** Silent.
- 2 Horns in F:** *pp*, playing sustained notes.
- Trombone:** Silent.
- Bass Trombone:** Silent.
- Timpani:** Silent.
- Chimes:** *mp*, playing a sustained note (l.v.).
- Harp:** *p*, playing chords. Chords are indicated as D: C# Bb and E: F# G# Ab.
- Violin I:** Silent.
- Violin II:** *pp*, *mute*.
- Viola:** *pp*, *mute*.
- Violoncello:** *pp*, *mute*.
- Contrabass:** *pp*.

7 **A**

Fl. *mp* *mf* *mp* *pp* *mp* *mf*

Ob. *pp* *p* *mp* *pp* *p* *mp*

Cl. *pp* *p* *mp* *pp* *p* *mp*

Bsn. *pp* *p* *mp* *mf* *mp* *pp* *p* *mp*

a2

4/4

7 **A**

Tpt. *p* *mf* *p* *pp* *p* *p* *p* *mf*

Hn. *p* *pp* *p* *p* *p* *p*

Tbn. *p*

B. Tbn. *p*

mute

4/4

7 **A**

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

B<sub>1</sub>  
A<sub>1</sub>

4/4

7 **A**

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

Vln. II *pp* *p* *mp* *pp* *p* *mp*

Vla. *pp* *p* *mp* *pp* *p* *mp*

Vc. *pp* *mp* *mf* *mp* *pp* *p* *mp*

Cb. *pp* *p* *mp* *pp* *p* *mp*

4/4

This musical score page contains measures 13 through 17. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 13-17. Starts with a first ending (1.) in measure 13, moving from *p* to *mp*. In measure 14, it has a second ending (a2) starting at *mf* and reaching *f* by measure 15. It holds a long note in measure 16 and 17.
- Oboe (Ob.):** Measures 13-17. Enters in measure 14 with *mf* and reaches *f* by measure 15. Holds a long note in measure 16 and 17.
- Clarinet (Cl.):** Measures 13-17. Enters in measure 14 with *mf* and reaches *f* by measure 15. Holds a long note in measure 16 and 17.
- Bassoon (Bsn.):** Measures 13-17. Enters in measure 14 with *mf* and reaches *f* by measure 15. Holds a long note in measure 16 and 17.
- Trumpet (Tpt.):** Measures 13-17. Enters in measure 14 with *mp* and reaches *mf* by measure 15. Holds a long note in measure 16 and 17.
- Horn (Hn.):** Measures 13-17. Enters in measure 14 with *mp* and reaches *mf* by measure 15. Holds a long note in measure 16 and 17.
- Trombone (Tbn.):** Measures 13-17. Enters in measure 14 with *mp* and reaches *mf* by measure 15. Holds a long note in measure 16 and 17.
- Bass Trombone (B. Tbn.):** Measures 13-17. Enters in measure 14 with *mp* and reaches *mf* by measure 15. Holds a long note in measure 16 and 17.
- Harp (Hp.):** Measures 13-17. Holds chords in measures 13-15. In measure 16, it plays a chord. In measure 17, it plays a descending scale starting on a high note, marked *f*.
- Violin I (Vln. I):** Measures 13-17. Starts with *p* and *mp* in measure 13. Reaches *f* by measure 15. Holds a long note in measure 16 and 17.
- Violin II (Vln. II):** Measures 13-17. Starts with *pp* in measure 13. Reaches *mf* in measure 14 and *f* by measure 15. Holds a long note in measure 16 and 17.
- Viola (Vla.):** Measures 13-17. Starts with *pp* in measure 13. Reaches *mf* in measure 14 and *f* by measure 15. Holds a long note in measure 16 and 17.
- Violoncello (Vc.):** Measures 13-17. Starts with *pp* in measure 13. Reaches *mf* in measure 14 and *f* by measure 15. Holds a long note in measure 16 and 17.
- Double Bass (Cb.):** Measures 13-17. Starts with *pp* in measure 13. Reaches *mf* in measure 14 and *f* by measure 15. Holds a long note in measure 16 and 17.

**B** Andante (♩ = 80)

Fl. *p* *mf* > *p*

Ob. *p* *mf* > *p*

Cl. *p* *mf* > *p*

Bsn. *p* *mp* *f*

**B** Andante (♩ = 80)

Tpt. *p*

Hn. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *p*

**B** Andante (♩ = 80)

Chim. *mp*

Hp. *ff* *mf* *mp*

**B** Andante (♩ = 80)

Vln. I *p* *mf* > *p*

Vln. II *p* *mf* > *p*

Vla. *p* *mf* > *p*

Vc. *p* *mf* > *p*

Cb. *p*

**C** Capture and Condemnation

This musical score is for the section 'Capture and Condemnation' (marked with a 'C' in a box) and begins at measure 27. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Rests throughout the section.
- Oboe (Ob.):** Rests throughout the section.
- Clarinet (Cl.):** Rests throughout the section.
- Bassoon (Bsn.):** Plays a melodic line starting at measure 27, marked *mf*.
- Trumpet (Tpt.):** Enters at measure 27 with a five-measure rest, then plays a complex melodic line marked *f*. Includes a five-measure rest and a triplet.
- Horn (Hn.):** Enters at measure 27 with a melodic line marked *mp*, including a first ending bracket.
- Trombone (Tbn.):** Rests throughout the section.
- Bass Trombone (B. Tbn.):** Plays a rhythmic accompaniment marked *mf*, with dynamic changes to *f* and *mf*.
- Timpani (Timp.):** Plays a rhythmic accompaniment marked *f*, with a dynamic change to *mf*.
- Chimes (Chim.):** Plays a melodic line marked *ff* (fortissimo), with a *Red.* (ritardando) marking and a *l.v.* (loco) marking.
- Violin I (Vln. I):** Plays a melodic line marked *mf*, with dynamic changes to *p*, *f*, and *p*.
- Violin II (Vln. II):** Plays a melodic line marked *mf*, with a dynamic change to *p*.
- Viola (Vla.):** Plays a melodic line marked *mf*, with a dynamic change to *p*.
- Violoncello (Vc.):** Plays a melodic line marked *mf*, with a dynamic change to *p*, and includes a five-measure rest.
- Double Bass (Cb.):** Plays a melodic line marked *f*, with a dynamic change to *p*.

D

33

Fl.

Ob.

Cl.

Bsn.

*f* *mf* *fp* *pp* *p*

D

33

Tpt.

Hn.

Tbn.

B. Tbn.

*mf* *pp* *pp* *p* *f* *mf* *fp* *pp*

D

33

Timp.

Perc.

to percussion

b. dr.

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

rim shots

D

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *f* *f* *f* *f* *mf* *fp* *f* *mf* *fp* *f*

col legno

ord.



accel. . . . .

39

Fl. *p* *mp* *f*

Ob. *p* *mp* *f*

Cl. *p* *mp* *mf* *f*

Bsn. *mp* *mf* *f*

accel. . . . .

39

Tpt. *mf*

Hn. *mf* *p* *mp* *f*

Tbn. *mf* *f*

B. Tbn. *mf*

accel. . . . .

39

Timp. *mp* *f* *mf* *mp*

Perc. *mp* *p* *mf* *mp* *mf* *mp*

accel. . . . .

39

Vln. I

Vln. II

Vla. *ord.* *mp* *p* *mf*

Vc. *mf*

Cb. *ord.* *mf*

This page of a musical score, numbered 8, contains parts for various instruments. The score is divided into four systems, each starting at measure 43. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mp*, *f*, *ff*, and *mf* are used throughout. The score includes a tempo marking of quarter note = 100. The woodwinds and strings play intricate melodic lines, while the brass and percussion provide a strong rhythmic foundation. The Flute and Oboe parts feature prominent triplet patterns. The Bassoon and Bass Trombone parts have long, sustained notes. The Horn and Trombone parts play powerful, rhythmic figures. The Timpani and Percussion parts provide a steady, rhythmic accompaniment. The Violin I and II parts play fast, rhythmic patterns. The Viola, Violoncello, and Contrabass parts provide a low, rhythmic accompaniment.

**a tempo** (♩ = 80) **E** 9

Fl. *ff* *p* *mf* *ff*

Ob. *ff* *p* *mf* *ff*

Cl. *ff* *p* *mf* *ff*

Bsn. *ff* *p* *mf* *ff*

Tpt. *ff* *p* *mf* *ff*

Hn. *ff* *p* *mf* *ff*

Tbn. *ff* *p* *mf* *ff*

B. Tbn. *ff* *p* *mf* *ff*

Timp. *ff* *mp* *ff* *f* *ff* *mf*

Perc. *ff* *ff* *fff* to drums

Hp. *ff*

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

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

Vla. *ff* *p* *mf* *ff*

Vc. *ff* *pizz.* *arco* *p* *mf* *ff*

Cb. *ff* *ff* *p* *mf* *ff*

54 **F** Death March  
Marcia funebre (♩ = 72)

Flutes

Oboes

Clarinet in Bb

Bassoons

54 **F** Marcia funebre (♩ = 72)

Trumpets in Bb

2 Horns in F

Trombone

Bass Trombone

54 **F** Marcia funebre (♩ = 72)

Timpani

Percussion

Harp

54 **F** Marcia funebre (♩ = 72)

Violin I

Violin II

Viola

Violoncello

Contrabass

61

Fl. *mf* 1. *f* a2

Ob. *mf* a2

Cl. a2 *f*

Bsn. a2

61

Tpt.

Hn.

Tbn.

B. Tbn.

61

Timp.

Perc.

Hp. C#

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 61 through 65. The instrumentation includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Horn, Trombone, Bass Trombone), percussion (Timpani, Percussion), harp, and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds have melodic lines with dynamic markings of *mf* and *f*, and first/second endings. The brass instruments play rhythmic patterns, with the Trombone and Bass Trombone parts being particularly active. The harp and strings provide harmonic support with sustained chords and rhythmic accompaniment. The score is written in a standard orchestral format with multiple staves for each instrument.

This page of a musical score covers measures 67 through 70. The score is arranged in systems for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The keyboard section includes Harpsichord (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 67 begins with a *mf* dynamic for the Flute and Violin I. The Oboe and Clarinet enter with a *f* dynamic. The Bassoon and Trombone also play with *f* dynamics. The Percussion and Harpsichord play with *mf* dynamics. The Trumpet and Horn are silent in this measure.

Measure 68 continues with the woodwinds and strings. The Flute and Oboe play with *f* dynamics. The Clarinet and Bassoon play with *mf* dynamics. The Trombone and Baritone Trombone play with *f* dynamics. The Percussion and Harpsichord play with *mf* dynamics. The Trumpet and Horn are silent.

Measure 69 features a crescendo leading to a *ff* dynamic. The Flute and Oboe play with *ff* dynamics. The Clarinet and Bassoon play with *f* dynamics. The Trombone and Baritone Trombone play with *f* dynamics. The Percussion and Harpsichord play with *f* dynamics. The Trumpet and Horn are silent.

Measure 70 concludes with a *ff* dynamic. The Flute and Oboe play with *ff* dynamics. The Clarinet and Bassoon play with *f* dynamics. The Trombone and Baritone Trombone play with *ff* dynamics. The Percussion and Harpsichord play with *ff* dynamics. The Trumpet and Horn are silent.

The score includes various musical notations such as slurs, accents, and dynamic markings. A glissando is indicated for the Trombone in measure 70. The key signature is one flat (B-flat major or D minor), and the time signature is 5/4.

Chord symbols for the Harpsichord part in measure 70 are: D# C# Bb, Fb Gb Ab.

**G** On the Cross  
Drammatico (♩ = 96)

Flutes  
Oboes  
Clarinets in B♭  
Bassoons

Trumpets in B♭  
2 Horns in F  
Trombone  
Bass Trombone

Timpani  
Percussion

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

78

**H**

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

Fl. *p* *mp* *mf* *f* *mp*

Ob. *p* *mp* *mf* *f* *mp*

Cl. *p* *mp* *mf* *f* *mp*

Bsn. *p* *mp* *mf* *f* *mp*

78

**H**

Tpt. *f* *ffp* *f*

Hn. *f* *ff* *mp*

Tbn. *f* *ff* *mp*

B. Tbn. *f* *ff* *mp*

78

**H**

Vln. I *f* *ff* *f* *mp*

Vln. II *f* *ff* *f* *mp*

Vla. *f* *ff* *f* *mp*

Vc. *f* *ff* *f* *mp*

Cb. *f* *ff* *f* *mp*



88

Picc. *mf* > *p* *pp*

Fl. *mf* > *p* *pp*

Ob. *mf* > *p* *pp*

Cl. *mf* > *p* *pp*

Bsn. *mf* > *p* *pp*

88

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

Vln. II *mf*

Vla. *mf*

Vc. *mf*



98

Hp. *f* *ff*

D# C# B#  
E F# G# Ab

98

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

103 **I** Fervido (♩ = 88)

Flutes

Oboes

Clarinets in Bb

Bassoons

103 **I** Fervido (♩ = 88)

Trumpets in Bb

2 Horns in F

Trombone

Bass Trombone

103 **I** Fervido (♩ = 88)

Timpani

Percussion

Harp

103 **I** Fervido (♩ = 88)

Violin I

Violin II

Viola

Violoncello

Contrabass



118

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

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

Tpt. *f* *ff* *mp*

Hn. *f* *ff* *mp*

Tbn. *f* *ff* *mp*

B. Tbn. *f* *ff* *mp*

Timp. *f* *pp* *mf* *p* *mp* *pp*

Perc. *f* *pp* *mf* *p* *mp* *pp* *mp* (chimes)

Hp.

Vln. I *mf* *f* *ff* *mp*

Vln. II *mf* *f* *ff* *mp*

Vla. *mf* *f* *ff* *mp*

Vc. *mf* *f* *ff* *mp*

Cb. *mf* *f* *ff* *mp*

124 **K** **Ascesa fuente** (♩ = 92)

Fl. 1. *p* *mp*

Ob. 1. *p* *mp*

Cl. 1. *p* *mp*

Bsn. *p* *pp* *mp* a2

124 **K** **Ascesa fuente** (♩ = 92)

B. Tbn. *p* *pp* *mp*

124 **K** **Ascesa fuente** (♩ = 92)

Chim. *mf* to percussion

124 **K** **Ascesa fuente** (♩ = 92)

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*



129

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

129

Tbn. *mp*

B. Tbn. *mp*

**L** Transfiguration

132

Picc. *mf* *p* *pp*

Fl. *mf* *p* *pp*

Ob. *mf* *p* *pp*

Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

Tbn. *mf* *p*

Perc. *mf* l.v.

Hp. *mf*

D: C# B#  
E: F# G# A#



135

Picc. *pp*

Fl.

Ob.

Cl.

Hp. *f*

136

Picc. *f* *p*

Fl. *f* *p*

Ob. *f* *mf > p*

Cl. *f* *p* *mf >*

Bsn. *f* *p*

136

Tpt. *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

B. Tbn.

136

Perc. *mp* *f* *pp*

Hp. *f* *f* *mp* non-arp.

136

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

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

Vla. *mp* *mf* *mp*

Vc.

Cb.

139

Picc. *pp*

Fl. *mp* *p*

Ob. *mp* *p* *pp*

Cl. *p* *pp*

Bsn.

Tpt.

Hn.

Tbn.

B. Tbn.

Perc. *mf* *mp* *1.v.*

Hp. *mf* *f* *mp* *mf* *p* *mp* *non-arp.* *pp*

C:  
F:

D: C: B:  
E: F: G: A:

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc.

Cb.

C:	D:	C:	B:	
F:	E:	F:	G:	A:



accel. . . . .

143

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *pp*

Bsn.

143

Perc.

Hp. *mp*

accel. . . . .

143

Vln. I

Vln. II

Vla. I II

Vc.

Cb.

accel. . . . .

Sogno sospeso con moto (♩ = 84)

147

Picc. *pp* *f*

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Bsn. *pp* *f*

147 Sogno sospeso con moto (♩ = 84)

Tpt. *pp* *f*

Hn. *pp* *f*

147 Sogno sospeso con moto (♩ = 84)

Perc. *pp* *f*

Hp. *ppp* *p*  
D: C: B:  
E: F: G: A:

147 Sogno sospeso con moto (♩ = 84)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pp* *f*

Cb. *pp* *f*

149 N

Picc. *ppp*

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. 1. *pp* 2. *p* 1. *p* 2. *mp*

149 N

Tpt. *mp* ord.

Hn. 1. *p* *mp*

149 <sup>1.v.</sup> N

Perc. *mp*

Hp. *p* C# F#

149 N

Vln. I *pp*

Vln. II *pp*

Vla. *pp* IV

Vc.

Cb.

153

Picc. *pp* *f* *mp* *pp*

Fl. *pp* *f* *mp* *pp*

Ob. *mf* *f* *pp* *f* *mp* *pp*

Cl. *pp* *f* *mp* *pp*

Bsn. 1. *mf* 2. *pp* *f* *mp* *pp* (a2)

Tpt. *mf* *p* *pp* *mf* *mp* *pp*

Hn. *mp* *f* *mf* *mp*

Tbn. *pp* *mf* *mp* *pp*

B. Tbn.

Perc. 153 *chimes* *Red. f* *to cymbal*

Hp.

Vln. I 153 *mf* *p* *f* *mp* *pp* *mp*

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

Vla. *mf* *p* *f* *mp* *pp* *mp*

Vc. *mf* *f* *mp* *pp* *mp*

Cb. *mf* *f* *mp* *pp* *mp*

O Reappearance

161

Picc. *pp mp ppp mf p*

Fl. *pp mp ppp mf p*

Ob. *pp mp ppp*

Cl. *pp mp ppp*

Bsn. *pp mp ppp*

161

Tpt. *mf p ppp* mute

Hn. *mp mf ppp*

Tbn. *mf p ppp* mute

B. Tbn. *ppp* mute

161

Perc. *pp mp p mp* cymbal to chimes *f* chimes

Hp. *mp f*

161

Vln. I *pp mp ppp mp pp pp*

Vln. II *pp mp ppp mp pp pp*

Vla. *pp mp ppp mp pp pp*

Vc. *pp mp ppp mp pp pp*

Cb. *pp mp ppp mp pp pp*

167

Picc. *pp*

Fl. *pp* solo *mp* *mf*

Ob.

Cl.

Bsn.

167

Tpt.

Hn.

Tbn.

B. Tbn.

167

Chim. *mf* to drums

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

167

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

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

Vla. *mf* *pp* *p* *mp*

Vc. *mf* *pp* *p* *mp*

Cb. *mf* *pp* *p* *mp*

174 **P**

Picc. *[Rest]*

Fl. *p* *mf* *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bsn. *a2* *p* *mp* *mp* *p* *mp*

174 **P**

Tpt. *p* *mp* *pp*

Hn. *p* *mp* *pp*

Tbn. *p* *mp* *mp*

B. Tbn. *p* *mp* *mp* *p* *mp*

174 **P**

Timp. *[Rest]*

Perc. *[Rest]*

174 **P**

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

183 **meno mosso** (♩ = 72)

Picc.

Fl. solo  
*p*  $\longleftarrow$  *mp*

Ob.

Cl.

Bsn. *a2*  
*f*  $\longleftarrow$  *ff*  $\gt$  *p*  $\lt$  *f*

183 **meno mosso** (♩ = 72)

Tpt.

Hn. *a2*  
*mf*  $\longleftarrow$  *f*  $\gt$  *p*  $\lt$  *f*

Tbn. *ord.*  
*mf*  $\longleftarrow$  *f*  $\gt$  *p*  $\lt$  *f*

B. Tbn. *mf*  $\longleftarrow$  *f*  $\gt$  *p*  $\lt$  *f*

183 **meno mosso** (♩ = 72)

Timp. *mf* *f* *mp*  $\longleftarrow$  *f*

Perc. *mf* *f* *mp*  $\longleftarrow$  *f* *snares off*

183 **meno mosso** (♩ = 72)

Vln. I *fp*  $\longleftarrow$  *f*

Vln. II *fp*  $\longleftarrow$  *f*

Vla. *fp*  $\longleftarrow$  *f*

Vc. *fp*  $\longleftarrow$  *f*

Cb. *fp*  $\longleftarrow$  *f*



Picc. *mf* *mp* *p*

Fl. *mf*

Ob. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Bsn. 1. *mp* 2. *p*

Tpt. *pp* *p* *pp*

Hn. *pp* *p* *pp*

Tbn. *pp* *p* *pp*

B. Tbn. *pp* *p* *pp*

Timp. *pp* *p*

Perc. *pp* *p*

Vln. Solo *mp*

Vln. I *pp* *p* *pp* *mf*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

Cb. *pp* *p* *pp* *p*

**Picc.** *mf* *mp* **rit.**

**Fl.** *mp* *mf* *mp*

**Ob.** *mp* *mf* *mp*

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

**Bsn.** *mp* *mp* *mf* *mp*

**197**

**Tpt.** *p* *mp* *mp*

**Hn.** *p* *mp* *mf* *mp*

**Tbn.** *mp* *mp* *mf* *mp*

**B. Tbn.** *mp* *mp* *mf* *mp* **rit.**

**197**

**Timp.** *mf*

**Perc.** *f* *l.v.* to chimes

**Hp.** *f* *ff*

**197** (8)

**Vln. Solo** *mf* *mp* **rit.**

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

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

**Vla.** *mp* *mf* *mp*

**Vc.** *mp* *mf* *mp*

**Cb.** *mp* *mf* *mp*

201

Picc. *p*

Fl. *mp*

Ob. *mp* *p*

Cl. *p*

Bsn. *p*

201

Tpt. *p*

Hn. *p*

Tbn. *p*

B. Tbn. *p*

201

Perc.

Hp.

201

Vln. Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

203 Lento (♩ = 48)

Picc. *p* *ppp*

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Bsn. *p* *ppp*

Tpt. *ppp*

Hn. *ppp*

Tbn. *ppp*

B. Tbn. *ppp*

Chim. *mf* *p* *pp*

Hp. *mf* *mp* *p* *pp*

Vln. Solo *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*