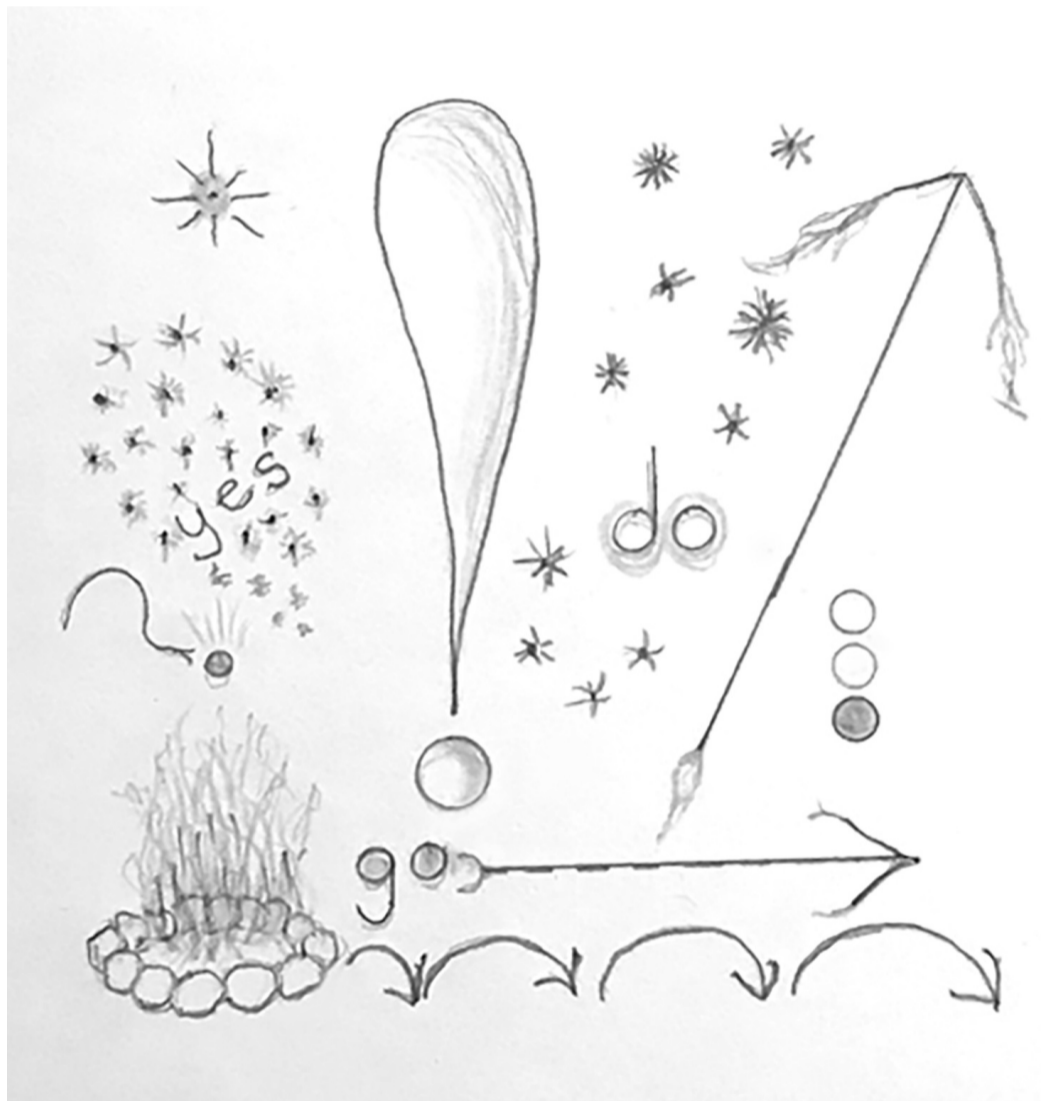


# *Exhortations*

*for*  
*Orchestra*

Mark Pritchard



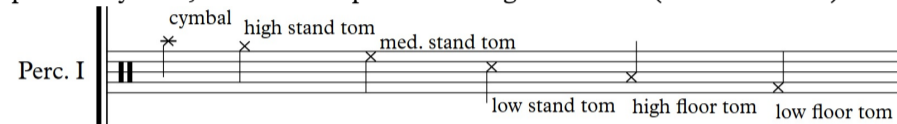
Instrumentation:

Flute 1  
Flute 2 (Piccolo)  
Oboe 1  
Oboe 2  
Clarinet 1 (B flat)  
Clarinet 2 (B flat)  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
Contrabassoon

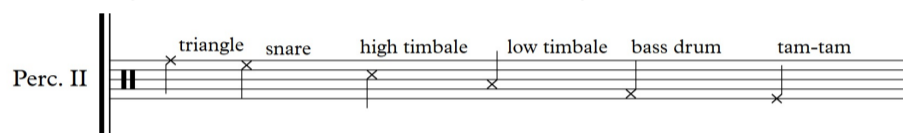
4 Horns in F  
2 Trumpets (B flat)  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani (32" tuned to C2, 29"- E2, 25" - A2, 23" - D3)

Percussion I - large suspended cymbal, 5 toms from piccolo to large floor tom (or 5 roto-toms)



Percussion II - triangle, snare, high timbale, low timbale, bass drum, large tam-tam



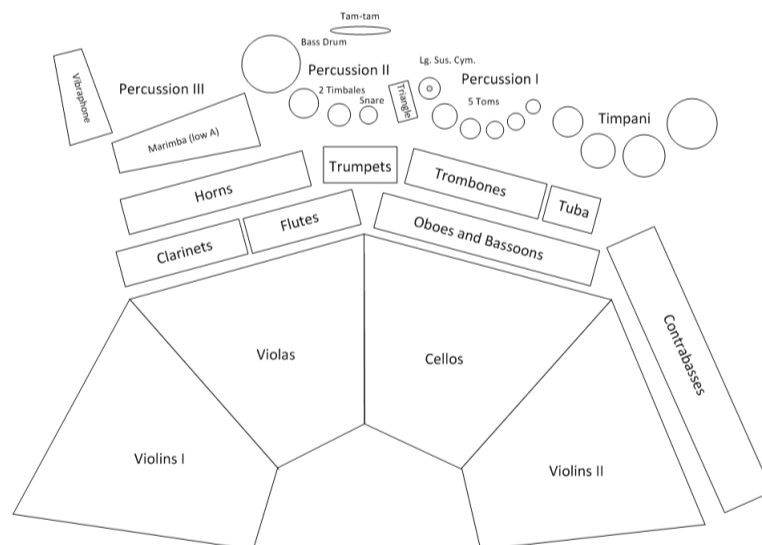
Percussion III - marimba with low A, vibraphone

Strings

All instruments are written in concert pitch, with octave transpositions for piccolo, contrabassoon, and contrabass (except for harmonics in treble clef, which are at pitch).

Completed 2/2018, revised 12/2018, revised 11/2021; approximate length: 12'30"

Suggested seating:



Performance Notes:

Square fermatas are long holds, at the discretion of the conductor. Curved fermatas are shorter pauses, also at the discretion of the conductor. Tempi are advisory and may differ from the indicated metronome markings depending on the performance space and the precision of the ensemble.

Antiphonal seating for Violins I and II is preferred to adjacent seating, as shown above. Percussion III should be situated to provide maximum projection from the rear, elevated above the strings and winds.

Choice of mallets for marimba is left to the player, with the goal of optimizing projection without damaging the instrument in loud passages. Vibraphone uses yarn mallets and bow as specified. Drummers should use appropriate beater selection and strike location to adequately define the rhythm and minimize boominess in fast passages for the low drums.

Program Notes:

Exhortation - language intended to incite or encourage; an utterance, discourse, or address conveying urgent advice or recommendations; a communication emphatically urging someone to do something.

Everyone needs to do something. So get off your couch and do it! Step out of your comfort zone and make a bold statement!

# Exhortations

Mark Pritchard

C-score

**4/4** Broadly  $\text{♩} = 60$       **6/4**      **5/4**      **3/4**      **A** Allegro  $\text{♩} = 100$

Flutes 1,2  
Oboes 1,2  
Clarinets in B $\flat$  1,2  
Bass Clarinet  
Bassoons 1,2  
Contrabassoon

Horns 1,2  
Horns 3,4  
Trumpets 1,2  
Trombones 1,2  
Bass Trombone  
Tuba

Timpani  
Percussion 1  
Percussion 2  
Marimba

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Flutes 1,2:  $mp$ ,  $f$ ,  $sfz$   
Oboes 1,2:  $mp$ ,  $f$ ,  $sfz$   
Clarinets in B $\flat$  1,2:  $mp$ ,  $f$ ,  $sfz$   
Bass Clarinet:  $mp$ ,  $f$ ,  $sfz$   
Bassoons 1,2:  $p$ ,  $f p$ ,  $mp$ ,  $mf$ ,  $mp$ ,  $f$ ,  $sfz$   
Contrabassoon:  $mp$ ,  $f$ ,  $sfz$   
Horns 1,2:  $mp$ ,  $f$ ,  $sfz$   
Horns 3,4:  $mp$ ,  $f$ ,  $sfz$   
Trumpets 1,2:  $mp$ ,  $f$ ,  $sfz$   
Trombones 1,2:  $p$ ,  $mf p$ ,  $p$ ,  $mf$ ,  $mp$ ,  $f$ ,  $sfz$   
Bass Trombone:  $p$ ,  $mf p$ ,  $p$ ,  $mf$ ,  $mp$ ,  $f$ ,  $sfz$   
Tuba:  $p$ ,  $mf p$ ,  $p$ ,  $mf$ ,  $mp$ ,  $f$ ,  $sfz$   
Timpani:  $G B\flat C F$ ,  $mp$ ,  $f$ ,  $mf$ ,  $f$ ,  $mf$ ,  $f$ ,  $mf$ ,  $f$ ,  $ff$ ,  $FA D\flat F$   
Percussion 1:  $cym.$ ,  $p$ ,  $mf$ ,  $f$   
Percussion 2:  $snare$  on,  $tam tam$ ,  $p$ ,  $mf$ ,  $mf$   
Marimba:  $mf$ ,  $f mp$ ,  $f$ ,  $mf p$ ,  $f$ ,  $ff$ ,  $mf$   
Violin I:  $ff$  pizz.,  $mp$  arco  
Violin II:  $ff$  pizz.,  $mp$  arco  
Viola:  $mf$  pizz.,  $f$ ,  $ff$  pizz.,  $mp$  arco  
Violoncello:  $mf$  pizz.,  $f$ ,  $ff$  pizz.,  $mp$  arco  
Contrabass:  $mf$  pizz.,  $f$ ,  $ff$  pizz.,  $mp$  arco

6

Hns. 1,2 *mf* *f* *sf* *mp* *mf* *f* *p*

Tpts. 1,2 *sf* *mf* *a 2 with mute*

6

Timp. *mf mp* *mf p* *mf mp* *mf mp* *gliss.*

Mar. *f* *mf* *f*

6

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

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

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

Vc. *arco* *mp > p* *mf* *p* *mp > p* *mf* *mp* *p* *mf > mp* *mf > mp* *mp > p*

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

14

Tpts. 1,2 *fp* *mf* **B** remove mutes

14

Timp. *mf mp* *mf mp* *p* *mf* *mf p* *mf mp* *gliss.* *mf*

Perc. 1 *toms* *mf* *f > mf* *mp* *p* *mf* *p* *mf* *p* *mp sf sf sf*

Perc. 2 *drums snares off* *mf* *p* *mf* *mp* *mf p*

Mar. *f* *mf* *mf* *f* *mf* *f* *mf* *f* *mp*

14

Vln. I *sul G* *mf > mp* *pizz.* *mf*

Vln. II *pizz.* *mf* *arco* *mp*

Vla. *mf > mp* *mp*

Vc. *mf > mp* *mp*

Cb. *mf > mp* *mp* *mf* *mf > p* *arco* *mf > p*

22

Timp. *mp* *mf* *mp*

Perc. 1 *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Perc. 2 *mp* *p* *mp* *p* *mf*

Mar. *f* *mf* *f*

Detailed description: This block contains the percussion score for measures 22 through 25. It features four staves: Timp., Perc. 1, Perc. 2, and Mar. The Timp. part has a melodic line with dynamics *mp*, *mf*, and *mp*. Perc. 1 and Perc. 2 play rhythmic patterns with various dynamics including *mp*, *p*, *mf*, and *f*. The Mar. part has a melodic line with dynamics *f*, *mf*, and *f*.

22

Vln. I *mf* *p* *arco*

Vln. II *mf* *p* *arco*

Vla. *mf* *p* *pizz.* *arco*

Vc. *mf* *pizz.*

Detailed description: This block contains the string score for measures 22 through 25. It features six staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II parts are mostly rests, with *arco* markings and dynamics *mf* and *p* starting at measure 24. The Vla. part has dynamics *mf* and *p*, with *pizz.* and *arco* markings. The Vc. part has dynamics *mf* and *pizz.*. The Cb. part has dynamics *mf* and *p*.

26

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

Perc. 1 *mp* *mf* *f* *mf* *f*

Perc. 2 *mp* *f* *mf* *mf*

Mar. *mf* *f* *f*

Detailed description: This block contains the percussion score for measures 26 through 29. It features four staves: Timp., Perc. 1, Perc. 2, and Mar. The Timp. part has a melodic line with dynamics *mf*, *f*, *mf*, and *f*. Perc. 1 and Perc. 2 play rhythmic patterns with dynamics *mp*, *mf*, *f*, and *mf*. The Mar. part has a melodic line with dynamics *mf*, *f*, and *f*.

26

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

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

Vla. *arco* *mp* *mf* *p* *mp* *p* *mf* *p* *mp* *mf*

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

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

Detailed description: This block contains the string score for measures 26 through 29. It features six staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II parts have melodic lines with dynamics *mp*, *mf*, *p*, *mp*, *p*, *mf*, *p*, and *mp*. The Vla. part has dynamics *mp*, *mf*, *p*, *mp*, *p*, *mf*, *p*, and *mp*. The Vc. part has dynamics *mp*, *mf*, *p*, *mp*, *p*, *mf*, *p*, and *mp*. The Cb. part has dynamics *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, and *mf*.

31 **C** meno Allegro (♩ = 92)

Fl. 1  
Ob. 1  
Cl. 1  
Bsn. 1

31 **C** meno Allegro (♩ = 92)

Timp.  
Perc. 1  
Perc. 2  
Mar.

31 **C** meno Allegro (♩ = 92)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

38 **D**

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2

Timp.

Perc. 1  
Perc. 2  
Mar.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

47 **3/4<sup>E</sup> 2/4 6/16 11/16 3/4**

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2

Timp.

Perc. 1  
Perc. 2

Vln. I  
Vln. II  
Vla.  
Vc.

57 **3/4** **11/16** **3/4** **3/16** **2/4** **11/16** **F**

Timpani: *ff*, *mf*, *f*, *mf*, *f*, *mp*, *f*

Perc. 1: *f*, *mf*, *f*, *mf*, *f*, *pp*, *mf*, *f*

Perc. 2: *f*, *mf*, *f*, *mf*, *f*, *mp*, *mf*, *f*

Vln. I: *f*, *sfz*, *mp*

Vln. II: *f*, *sfz*, *mp*

Vla.: *f*, *sfz*, *mp*

Vc.: *f*, *sfz*, *mp*

66 **2/4** **11/16** **3/4** **11/16**

Timpani: *mf*, *f*

Perc. 1: *mf*, *f*

Perc. 2: *mf*, *f*, *sf*, *sf*

Vln. I: *sfz*, *mf*, *mf*, *p*, *f*, *ff*, *mf*, *p*, *mp*

Vln. II: *mf*, *mp*, *mf*, *f*, *ff*, *mf*, *p*, *mp*

Vla.: *mf*, *mp*, *mf*, *p*, *f*, *mf*, *p*, *mp*

Vc.: *mf*, *mp*, *mf*, *p*, *f*, *mf*, *p*, *mp*

Cb.: *mf*, *p*, *mp*

76 **11/16** **G** more relaxed (♩ = 88) **6/16** **2/4** **3/4**

Fl. 1: *mf*, *f*, *mf*, *f*, *mp*

Ob. 1: *f*, *mp*

Cl. 1: *mf*, *f*, *mf*, *mp*

B. Cl.: *mf*, *f*, *mp*

Bsn. 1, 2: *mf*, *ff*, *ff*

Cbsn.: *ff*

Timpani: *mp*, *f*, *mf*

Perc. 1: *mp*, *f*, *mf*

Vln. I: *mf*, *mp*, *p*, *mf*, *ff*

Vln. II: *mf*, *mp*, *p*, *mf*, *ff*

Vla.: *p*, *mp*, *p*, *mf*, *ff*

Vc.: *p*, *mp*, *p*, *mp*, *p*, *mf*, *ff*

Cb.: *p*, *mp*, *p*, *mp*, *p*, *ff*



85 **3/4** **11/16** **6/16** **11/16** **3/4** **2/4** **11/16**

Picc. Fl. 1,2 Ob. 1,2 Cl. 1,2 B. Cl. Bsn. 1,2 Cbsn.

85 **3/4** **11/16** **6/16** **11/16** **3/4** **2/4** **11/16**

Hns. 1,2 Hns. 3,4 Tpt. 1 Tpt. 2 Tbps. 1,2 B. Tbn. Tba.

85 **3/4** **11/16** **6/16** **11/16** **3/4** **2/4** **11/16**

Timp. Perc. 1 Perc. 2

85 **3/4** **11/16** **6/16** **11/16** **3/4** **2/4** **11/16**

Vln. I Vln. II Vla. Vc. Cb.

**H**  
**11**  
**16**

96 **3**  
**4**

Picc. *f* *ffp*

Fl. 1 *f* *ffz*

Ob. 1,2 *a2* *f* *ffz*

Cl. 1,2 *a2* *f* *ffz*

B. Cl. *ff* *ff* *ffp*

Bsn. 1,2 *a2* *ff* *ffz*

Cbsn. *ff* *ff* *ffz*

**H**  
**11**  
**16**

96 **3**  
**4**

Hns. 1,2 *ffp* *ffz*

Hns. 3,4 *ffp* *ffz*

Tpt. 1 *ord. solo* *f* *fp* *ffz* *f* *ffp* *ffp* *ffz*

Tpt. 2 *mp* *mf* *fp* *fp* *ffz* *f* *ffp* *ffz*

Tbns. 1,2 *mp* *mf* *fp* *fp* *ffz* *f* *ffp* *ffz*

B. Tbn. *mp* *mf* *fp* *fp* *ffz* *ffp* *ffz*

Tba. *fp* *ffz* *ff* *ffz*

**H**  
**11**  
**16**

96 **3**  
**4**

Timp. *mf* *ff* *f* *ff* *gliss.* *ffz*

Perc. 1 *mf* *f* *ff* *f* *ff* *ff* *cym. at edge* *f* *lv.*

Perc. 2 *mf* *ord.* *mp* *f* *mf* *f* *mf* *f* *f* *ff* *mf*

Mar. *ff* *ffz* *to vib.*

**H**  
**11**  
**16**

96 **3**  
**4**

Vln. I *f* *f* *ff* *f* *fff* *pizz.* *fff*

Vln. II *f* *f* *ff* *f* *fff* *pizz.* *fff*

Vla. *f* *f* *ff* *f* *fff* *arco* *fff* *pizz.* *fff*

Vc. *f* *f* *ff* *f* *fff* *arco* *fff* *pizz.* *fff*

Cb. *f* *f* *ff* *f* *fff* *pizz.* *fff*

102 **3/4** **6/16** **10/16** rit. **3/4** **4/4**

Picc. *pp*

Fl. 1 *pp* *p* *pp*

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

Cl. 1 *pp* *mp* *pp* *mp* *pp* *mf*

B. Cl. *pp* *mf*

Bsn. 1 *p* *mp* *mf*

102 **3/4** **6/16** **10/16** rit. **3/4** **4/4**

Perc. 1 *f* *mf* *mp*

Perc. 2 *f* *mf* *mp*

Vib. *mp* *p*

*cym. stick at edge* *l.v.* *at edge*

*tam tam stick at edge* *tam tam*

102 **3/4** **6/16** **10/16** rit. **3/4** **4/4**

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

Vc. *pp*

112 **4/4** Adagio ♩ = 60 **3/4**

Fl. 1, 2 *pp*

Cl. 1 *pp* *ppp* *pp*

Cl. 2 *ppp* *pp* *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp < p* *mp* *p*

112 **4/4** Adagio ♩ = 60 **3/4**

Timp. *mf* *p*

Perc. 1 *pp* *mp*

Perc. 2 *mp* *p*

Vib. *p* *take bow* *arco* *p*

112 **4/4** Adagio ♩ = 60 **3/4**

Vln. I *pp* *mp* *espressivo*

Vln. II *pp* *mp* *espressivo* *3*

Vla. *arco sul tasto* *pp* *espressivo p.o.* *mp* *p*

Vc. *arco sul tasto* *pp* *espressivo p.o.* *mp* *p*

Cb. *arco sul tasto* *pp* *espressivo p.o.* *pp < p* *mp* *p* *sul G* *p*

124 **4/4**

Cl. 2 *ppp* *p* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

Bsn. 1 *mf cantabile* *p* *mf* *mf* *mp*

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

Perc. 1 *pp* *p* *pp* *p*

Vib. *p* *p* *p* *p*

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

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

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

Vc. *mf*

Cb. *p* *sul A* *sul A*

**J** **4/4** **poco piu mosso** ♩ = 66 **3/4**

134

Picc. *mf* *mp* *p*

Fl. 1 *mf* *mp* *p*

Ob. 1 *mf* *mp* *p*

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

Cl. 1 *mf* *mp* *p*

Cl. 2 *p* *mp* *p*

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

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

**J** **4/4** **poco piu mosso** ♩ = 66 **3/4**

134

Perc. 1 *p* *mp* *pp* *p*

Perc. 2 *snares off* *p* *mp*

Vib. *mp*

**J** **4/4** **poco piu mosso** ♩ = 66 **3/4**

134

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

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

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

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

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

141

Cl. 1,2

B. Cl.

Bsn. 1,2

141

Hns. 1,2

Hns. 3,4

Tbns. 1,2

B. Tbn.

Tba.

141

Timp.

Perc. 1

Perc. 2

at the edge

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

146 **K**

Picc. *mf* *3* *p* *mf* *mp* *pp*

Fl. 1 *mf* *p* *mf* *mf* *f* *6* *mp* *pp*

Ob. 1 *mp* *p* *f* *6* *mp* *pp*

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

Cl. 1 *mf* *f* *mp* *p* *mp* *pp*

Cl. 2 *mf* *mp* *p* *mf* *mp* *f* *3* *mp* *pp*

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

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

146 **K**

Tbns. 1,2 *mf* *p* *pp* *f* *a 2* *3*

B. Tbn. *mf* *p* *pp* *f* *3*

Tba. *mf* *p* *pp*

146 **K**

Timp. *mf* *mp*

Perc. 1 *mf* *mp* *pp* *3* *3*

Perc. 2 *pp* *3* *3* *3*

146 **K**

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

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

Vla. *pp* *mp* *pp*

Vc. *f* *p* *pp* *pp* *mp* *pp*

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

152 **L**

Bsn. 1,2 *mf* a 2 (a2)

Tbns. 1,2 *ff* *pp*

B. Tbn. *ff* *pp*

Tba. *mf*

Timp. *mf* *mp*

Perc. 1 *p* *mf* *mp*

Perc. 2 *p* *mf* *mp* ord.

Vib. *mf* l.v.

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

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

Vla. *f* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f* sul E (ossia non-harm.)

157

Cl. 1,2 *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

Bsn. 1,2 *mp*

Hns. 1,2 *f* a 2

Tpts. 1,2 *f* a 2

Tba. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

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

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

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

Vc. *f* *mf* *f*

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

162 **M** piu vivo (♩ = 92) *accel.*  $\frac{4}{4}$   $\frac{4}{4}$  **Allegro** (♩ = 100)

Picc. *fp* *f* *sffz* to flute

Fl. 1 *fp* *f* *sffz*

Ob. 1,2 *fp* *f* *sffz*

Cl. 1,2 *mf* *f* *sffz*

B. Cl. *mf* *f*

Bsn. 1,2 *ffp*

Cbsn. *ffp*

Hns. 1,2 *fp* *fp* *sff*

Hns. 3,4 *fp* *ffp* *ffp*

Tpts. 1,2 *ffp* *sff*

Tbns. 1,2 *ff*

B. Tbn. *ffp*

Tba. *ffp*

162 **M** piu vivo (♩ = 92) *accel.*  $\frac{4}{4}$   $\frac{4}{4}$  **Allegro** (♩ = 100)

Timp. *f* *mp* *molto cresc.* *ff* *p*

Perc. 1 *f* *mf* *molto cresc.* *sffz* *p.o.* *tam tam*

Perc. 2 *f* *mf* *molto cresc.* *ff* *mf*

Vib. *motor to fast* *ff* *to marimba*

162 **M** piu vivo (♩ = 92) *accel.*  $\frac{4}{4}$   $\frac{4}{4}$  **Allegro** (♩ = 100)

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

Vln. II *mf* *f* *fp* *f* *sffz*

Vla. *mf* *f* *mf* *f* *sffz* *ffp*

Vc. *mf* *f* *mf* *f* *sffz* *ffp*

Cb. *mf* *f* *ffp*



168 **3/4**

B. Cl. *pp*

Bsn. 1,2 *pp*

Cbsn. *pp*

Hns. 3,4 *mf* *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *p* *mf* *mp* *gliss.*

Perc. 1 *pp* *mp* *mf* *p* *mf* *mp*

Perc. 2 *pp* *mp* *mf* *p* *mf*

Mar. *mp* *f*

Vln. I

Vln. II

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

175

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

Perc. 1 *mf* *p* *mp* *mp* *f*

Perc. 2 *mf* *mf* *mp* *mp* *f* *mp*

Mar. *f*

181 **N**

This page of a musical score covers measures 181 to 185. It features a variety of instruments including woodwinds, percussion, and strings. The score is marked with a '181' and a box containing the letter 'N'. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) plays a melodic line with dynamics ranging from *mf* to *fp*. The percussion section includes Timpani, Percussion 1, and Percussion 2, with dynamic markings such as *f*, *mp*, *mf*, and *ff*. The string section (Violins I and II, Viola, Violoncello, and Contrabasso) plays a rhythmic accompaniment, with dynamics ranging from *p* to *sf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A 'gliss.' marking is present in the Timpani part. The overall texture is dense and dynamic.

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

Ob. 1,2 *mf* *fp* *mf* *p*

Cl. 1,2 *mf* *fp* *mf* *p*

B. Cl. *mf* *fp* *mf* *p*

Bsn. 1,2 *mf* *fp* *mf* *p*

181 **N**

Timp. *f* *p* *gliss.* *mf* *mp* *mf* *mp*

Perc. 1 *mf* *f* *mp* *mf* *f* *mf* *f* *mf* *f*

Perc. 2 *mf* *f* *mp* *mf*

Mar. *f* *f* *mf* *f* *ff*

181 **N**

Vln. I *sf* *sf* *sf* *p* *mf* *p subito* *p* *mp* *mp* *mf* *p subito*

Vln. II *sf* *sf* *sf* *pizz.* *arco* *p* *mf* *p subito* *p* *mp* *mp* *mf* *p subito*

Vla. *sf* *sf* *sf* *pizz.* *arco* *p* *mf* *p subito* *p* *mp* *mp* *mf* *p subito*

Vc. *sf* *sf* *sf* *pizz.* *arco* *p* *mf* *p subito* *p* *mp* *mp* *mf* *p subito*

Cb. *sf* *sf* *sf* *pizz.* *arco* *p* *mf* *p subito* *p* *mp* *mp* *mf* *p subito*

189

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

189

Timp.

Perc. 1

Perc. 2

Mar.

189

Vln. I

Vln. II

Vla.

Vc.

Cb.

198 P

Fl. 1 *p* *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *p*

Cl. 1 *f* *p* *pp*

Cl. 2 *pp*

B. Cl. *f* *p*

Bsn. 1 *mp* *mf* *p* *mp*

Bsn. 2 *mp* *mf* *p* *mp*

Cbsn. *mp* *mf* *p* *mp*

198 P

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

207

Fl. 1 *mf* *pp* *p* *pp* *p*

Fl. 2 *mf* *pp* *p* *pp* *p*

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

Ob. 2 *pp* *pp* *p* *pp* *p*

Cl. 1 *p* *mf* *mf* *pp* *pp*

Cl. 2 *p* *mf* *pp* *pp*

B. Cl. *mf* *pp*

Bsn. 1 *mf* *pp*

Bsn. 2 *mf* *pp*

Cbsn. *mf*

207

Vc. *f*

Cb. *f*

215

Fl. 1 *pp* *p* *pp* *p* *pp* *mp*

Fl. 2 *pp* *p* *pp* *p* *pp* *mp*

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

Ob. 2 *pp* *p* *pp* *p* *pp*

Cl. 1 *pp* *f* *ff*

Cl. 2 *pp* *f* *ff*

Cbsn. *mf*

Tbns. 1,2 *mf* *f*

B. Tbn. *mf*

Vln. I *p*

Vln. II *mf* *f*

Vla. *f* *ff* *mf*

Vc. *f* *f* *p*

Cb. *f* *f* *mf*

224 **Q**

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *f* *mp* *f* *p*

Bsn. 1,2 *f* *mp* *f* *p*

Cbsn. *f* *p* *f* *mp*

Tbns. 1,2 *f* *mp* *p*

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

Tba. *f* *mp* *p*

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

Perc. 1 *mp* *f* *ff*

Perc. 2 *mp* *f* *ff*

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

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *f* *p*

Cb. *f* *p* *f* *sf* *mp*

234 **4/4** **3/4** **R**

Fl. 1 *mf* *mf* *mf* to piccolo

Fl. 2 *mf* *mf* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *f* *mp* *f*

Bsn. 1, 2 *mp* *f* *mp* *f*

Cbsn. *mf* *f* *ff* *mp* *mf* *mp* *f*

Tbns. 1, 2 *f* *a 2* *mp* *f*

B. Tbn. *f*

Tba. *f* *ff* *mp* *mf* *mp* *f*

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

Perc. 1 *mf* *mf* *f* *f*

Perc. 2 *mp* *mf* *f* *mf*

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

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

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

Vc. *mp* *f* *solo* *f* *ff* *tutti* *f*

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

242

Picc. *mf*

Fl. 1 *mf*

Ob. 1 *ff* *> f* *ff* *mf* *p* *mf*

Ob. 2 *ff* *> f* *mp* *mf* *p* *mf*

Cl. 1 *ff* *> f* *ff* *mf*

Cl. 2 *ff* *> f* *mp* *mf* *p* *mp*

B. Cl. *ff* *> f* *mf*

Bsn. 1,2 *ff* *> f* *mf*

Cbsn. *ff* *> f* *mf*

**4/4** **3/4**

242

Tpt. 1 *f* *mf* *f*

Tpt. 2 *ff* *mf* *f* *f*

Tbns. 1,2 *ff* *mp*

B. Tbn. *ff* *> f* *mf > mp*

Tba. *ff* *> f* *mf > mp*

**4/4** **3/4**

242

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

Perc. 1 *mf* *f* *f* *mp*

Perc. 2 *ff* *f*

**4/4** **3/4**

242

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

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

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

Vc. *tutti* *ff* *f* *p* *< mf* *p*

Cb. *ff* *f*

**4/4** **3/4**

249 **3/4** **S**

Picc. *f* *ff* *f* *sfz* *f*

Fl. 1 *f* *ff* *f* *sfz* *f*

Ob. 1 *f* *ff* *f* *sfz* *f*

Ob. 2 *f* *ff* *f* *sfz* *f*

Cl. 1 *f* *ff* *f* *sfz* *f*

Cl. 2 *mf* *f* *ff* *f* *sfz* *f*

Bsn. 1, 2 *ff* *ff*

Cbsn. *ff*

249 **3/4** **S**

Tpt. 1 *ff* *f* *sfz* *f*

Tpt. 2 *ff* *f* *sfz* *f*

Tbns. 1, 2 *f* *gliss.* *ff* *f* *gliss.* *ff*

249 **3/4** **S**

Timp. *f* *ff* *f* *ff* *f*

Perc. 1 *f* *f* *ff* *f* *ff* *f*

Perc. 2 *f* *ff* *pp* *f*

Mar. *ff*

249 **3/4** **S**

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

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

Vla. *ff* *sfz*

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

Cb. *ff* *pizz.*



254

Picc. *sfz* *f* *sfz* *sfz* *sfz* *f* *ff*

Fl. 1 *sfz* *f* *sfz* *sfz* *sfz* *f* *ff*

Ob. 1 *sfz* *f* *sfz* *f* *sfz* *f* *ff*

Ob. 2 *sfz* *f* *sfz* *f* *sfz* *f* *ff*

Cl. 1 *sfz* *f* *sfz* *f* *sfz* *f* *ff*

Cl. 2 *sfz* *f* *sfz* *f* *sfz* *f* *ff*

B. Cl. *f* *sfz* *sfz* *f* *sfz* *f* *ff*

Bsn. 1,2 *f* *sfz* *sfz* *f* *sfz* *f* *ff*

Cbsn. *f* *sfz* *sfz* *f* *sfz* *f* *ff*

Hns. 1,2 *ff* *gliss.*

Hns. 3,4 *ff* *gliss.*

Tpt. 1 *sfz* *f* *sfz* *sfz* *f* *ff* *f* *gliss.*

Tpt. 2 *sfz* *f* *sfz* *sfz* *f* *ff* *f* *gliss.*

Tbns. 1,2 *sfz* *sfz* *f* *ff* *f* *ff* *gliss.*

B. Tbn. *f* *gliss.*

Tba. *f* *gliss.*

254

Timp. *ff* *ff* *f* *mp* *f* *f* *gliss.*

Perc. 1 *ff* *f* *ff* *f* *ff* *mp* *cym.*

Perc. 2 *ff* *f* *ff* *f* *ff* *f*

Mar. *f* *sfz* *sfz* *ff* *sfz* *ff* *sfz* *ff*

254

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

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

Vla. *sfz* *f* *sfz* *f* *sfz* *f* *ff*

Vc. *sfz* *f* *sfz* *f* *sfz* *f* *ff*

Cb. *sfz* *ff* *arco* *f* *ff*

Moderato (♩ = 84)

259 **T**

Picc. *sfz* *f > mp* *pp* *mp* *mf* *p* *pp* to flute

Fl. 1 *sfz* *f > mp* *pp* *pp* *pp* *pp* *pp* *pp*

Ob. 1 *sfz* *f > mp* *pp* *mp* *pp*

Ob. 2 *sfz* *f > mp* *pp*

Cl. 1 *sfz* *f > mp* *pp* *f* *mf* *p*

Cl. 2 *sfz* *f > mp* *pp*

B. Cl. *sfz* *mf*

Bsn. 1,2 *sfz* *f* *mp* *mf*

Cbsn. *sfz*

Moderato (♩ = 84)

259 **T**

Hns. 1,2 *sfz* *ff* *p* *mf* *pp*

Hns. 3,4 *sfz* *ff* *p* *mf* *pp*

Tpt. 1 *sfz* *ff* *p* *mf* *pp*

Tpt. 2 *sfz* *ff* *p* *mf* *pp*

Tbns. 1,2 *sfz* *ff* *p* *mf* *pp*

B. Tbn. *sfz* *ff* *p* *mf* *pp*

Tba. *sfz* *ff* *p* *mf* *pp*

Moderato (♩ = 84)

259 **T**

Timp. *gliss.* *ff* *mf* *pp* *mp* *mf* *mp* *p*

Perc. 1 *ff*

Perc. 2 *ff* *tam tam* *p* *mf*

Mar. *sfz* to vib. motor on fast

Moderato (♩ = 84)

259 **T**

Vln. I *sfz* *ff* *mp* *pp*

Vln. II *sfz* *ff* *mp* *pp*

Vla. *sfz* *ff* *mp* *pp*

Vc. *sfz* *ff* *mp* *pp*

Cb. *sfz* *ff* *mp* *pp*

268 **Calmo** (♩ = 80) **U** **Maestoso con moto** ♩. = 63

Fl. 1 *mf* *mp* *pp* *ppp*

Fl. 2 *mp* *mf* *mp* *pp* *ppp*

Ob. 1 *mp*

Ob. 2

Cl. 1 *mp* *p* *pp* *ppp*

Cl. 2 *mp* *p* *pp* *ppp*

B. Cl. *mp* *mp* *p* *pp* *ppp*

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

Cbsn. *mp* *p* *pp* *ppp*

268 **Calmo** (♩ = 80) **U** **Maestoso con moto** ♩. = 63

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tbn. 1 *pp* *ppp* *mp*

Tbn. 2 *p* *mp* *p* *pp* *ppp* *mp*

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

Tba. *p* *pp* *ppp* *mp*

268 **Calmo** (♩ = 80) **U** **Maestoso con moto** ♩. = 63

Timp. *mp*

Perc. 1 *p* *mf* *pp* *p* *pp* *l.v.*

Perc. 2 *p* *mf*

Vib. *mp* *mf* *♩*

*vibraphone*

*motor to slow*

268 **Calmo** (♩ = 80) **U** **Maestoso con moto** ♩. = 63

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

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

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

Vc. *p* *pp* *ppp* *mf*

Cb. *p* *pp* *ppp* *mf*

*pizz.*



309 **W** piu Allegro ♩ = 126

4/4 3/4 4/4 3/4

Hns. 1,2  
Hns. 3,4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

309 **W** piu Allegro ♩ = 126

4/4 3/4 4/4 3/4

Timp.  
Vib.  
309 **W** piu Allegro ♩ = 126

4/4 3/4 4/4 3/4

Vla.  
Vc.  
Cb.

318 3/4

Fl. 1,2  
Cl. 1,2

318 3/4

Hns. 1,2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

318 3/4

Vc.  
Cb.

328 **X** meno Allegro (♩ = 116)

Fl. 1, 2  
Cl. 1, 2

328 **X** meno Allegro (♩ = 116)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



340 1.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1  
Cl. 2

340

Timp.  
Perc. 1  
Perc. 2

340

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

349

Fl. 1, 2 *mf* *mf* *f* *mf*

Ob. 1, 2 *mf* *mf* *f* *mf*

Cl. 1 *mf* *f* *f* *mf*

Cl. 2 *mf* *f* *f* *mf*

349

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

Perc. 1 *f* *mf* *f* *mp* *mf* *f* *mp*

Perc. 2 *f* *f* *mf* *f* *mp* *mf* *f* *mp*

349 pizz. arco

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

Vln. II pizz. arco *f* *mf* *f* *mf* *f*

Vla. pizz. arco *f* *mf* *f* *mf* *f* *mp*

Vc. pizz. arco *f* *mf* *f* *mf* *f* *mp*

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

360 **Y** Allegro intenso (♩ = 108)

Ob. 1 *mf* *f* *ffp*

Ob. 2 *mf* *f* *ffp*

Cl. 1 *mf* *f* *ffp*

Cl. 2 *mf* *f* *ffp*

360 **Y** Allegro intenso (♩ = 108)

Hns. 1, 2 *fp* *f* *fp* *ff*

Hns. 3, 4 *fp* *f* *fp* *ff*

Tpts. 1, 2 *fp* *f* *fp* *ff*

Tba. *fp* *f* *fp* *ff*

360 **Y** Allegro intenso (♩ = 108)

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

Perc. 1 *f* *mp* *f* *mf* *mf* *p* *mf* *mf* *mp* *f*

Perc. 2 *f* *mf* *mf* *p* *mf* *mp* *f*

Mar. *f* *f* *ff*

360 **Y** Allegro intenso (♩ = 108)

Vln. I *f* *f* *f* *f > p*

Vln. II *f* *f* *f* *f > p*

Vla. *f* *f* *f* *f > p*

Vc. pizz. *f* *f* *f* *f > p*

Cb. *f* *f* *f* *f*

4  
4

368

Fl. 1

Ob. 1,2

Cl. 1,2

B. Cl.

Bsn. 1,2

4  
4

368

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tba.

4  
4

368

Timp.

Perc. 1

Perc. 2

Mar.

4  
4

368

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco



375 **Z** **3/4**  $\text{♩} = 60$   $\text{♩} = 112$   $\text{♩} = 96$

Picc. *f* *sfz* *f* *sfz*

Fl. 1 *f* *sfz* *f* *sfz*

Ob. 1 *f* *mp* *a tempo* *f* *sfz*

Ob. 2 *f* *ff* *f* *sfz*

Cl. 1, 2 *f* *ff pp* *f* *sfz*

B. Cl. *f* *ff pp* *ppp* *sfz*

Bsn. 1, 2 *f* *ff pp* *ppp* *sfz*

Cbsn. *f* *fff pp ppp* *sfz*

375 **Z** **3/4**  $\text{♩} = 60$   $\text{♩} = 112$   $\text{♩} = 96$

Hns. 1, 2 *ff* *fp* *ff* *f* *fff* *sfz*

Hns. 3, 4 *ff* *fp* *ff* *f* *fff* *sfz*

Tpts. 1, 2 *ff* *fp* *sfz* *f* *fff* *sfz*

Tbns. 1, 2 *ff* *5:3* *fff* *sfz*

B. Tbn. *ff* *5:3* *fff* *sfz*

Tba. *ff* *5:3* *fff pp ppp* *sfz*

375 **Z** **3/4**  $\text{♩} = 60$   $\text{♩} = 112$   $\text{♩} = 96$

Timp. *ff* *ff* *fff* *ff*

Perc. 1 *ff* *ff* *fff* *ff*

Perc. 2 *ff* *ff* *fff* *ff*

Mar. *ff* *fff* *fff* *ff*

375 **Z** **3/4**  $\text{♩} = 60$   $\text{♩} = 112$   $\text{♩} = 96$

Vln. I *ff* *f* *ff* *fff* *f* *ff* *sfz*

Vln. II *ff* *f* *ff* *fff* *f* *ff* *sfz*

Vla. *ff* *f* *ff* *fff pp ppp* *f* *ff* *sfz*

Vc. *ff* *f* *ff* *fff pp ppp* *f* *ff* *sfz*

Cb. *ff* *ff* *fff pp ppp* *sfz*