

# A Song of the High Hills

With quiet easy movement.

3 Flutes. I. II. III.

2 Oboes.

English Horn.

3 Clarinets. I. II. III.

3 Bassoons. I. II. III.

2 Horns in F III. IV.

Kettle drums

Violins. I. II.

Violas

Violoncellos

Basses

*mf sf* *mp* *a 2* *tr* *p* *trem.* *mf*

Detailed description: This is a page of a musical score for an orchestral piece titled "A Song of the High Hills". The score is written for a full orchestra and is divided into two systems. The first system includes woodwinds (Flutes, Oboes, English Horn, Clarinets, Bassoons), brass (Horns in F, Kettle drums), and strings (Violins, Violas, Violoncellos, Basses). The tempo is marked "With quiet easy movement." The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features various dynamics such as *mf*, *sf*, *mp*, *p*, and *trem.* (trills). There are also performance markings like "a 2" (second ending) and "tr" (trills). The woodwinds and strings play melodic lines, while the brass and kettle drums provide harmonic support and rhythmic accents.

1

Fl. I. *f* *mp* *cresc.*

Fl. II, III. *f* *mp* *cresc.* a 2

Ob. I, II. *f* *mp* *cresc.* a 2

Engl. Hr. *f* *mf* *mp*

Cl. I. *f* *mp* a 2

Cl. II, III. *f* *mp* a 2

B♭ I, II. *f* *mf sf* *sf*

B♭ III. *mf sf*

Hrs. III, IV. *f* IV. *p*

V. *p*

Trb. I, II. *p* *pp*

Trb. III. *p* *pp*

B♭ Tubá. *p* *pp*

K. dr. *p* *p*

Vns. I. *mf* *trem.* *mf*

Vns. II. *mf* *trem.* *mf*

Violas. *mf* *trem.* *mf*

Vcellos. *mf*

Basses. *mf*

1

2

Fl. I.  
Fl. II, III.  
Cb. I, II.  
Engl. Hr.  
Cl. I.  
Cl. II, III.  
B<sup>s</sup> Cl.  
B<sup>ns</sup> I, II.  
B<sup>ns</sup> III.  
Saxruss<sup>o</sup>  
Hrs. I, II.  
Hrs. III, IV.  
V.  
Trp<sup>s</sup> I.  
K.dr.  
vns I.  
vns II.  
Violas  
Vcellos  
Basses

2

3

Fl. I, II, III

Ob. I, II

Engl. Hr.

Cl. I, II, III

B♭ Cl.

Bns I, II, III

Sarrus.

Hrn III, IV

V. VI.

Trp♯ I, II

Trb. I, II, III

B♭ Tuba

K. dr.

Vns I, II

Violas

Vcellos

Basses

3

Tranquillo

hold back  
rall. molto

Very quietly but not dragging

4

Fl. I. *mp dolce*

Fl. II. III. *mf*

Ob. I. *mf*

Engl. Hr. *mf*

Cl. I. *dim.* *mp dolce*

Cl. II. III. *dim.* *p*

B♭ Cl. *a 2* *p*

B♭♯ I. II. *dim.* *p*

B♭♯ III. *dim.* *p*

Sarruse *p*

Hr. I. II. *dim.* *p*

Hr. III. IV. *dim.* *p*

V. VI. *dim.* *p*

Trp♯ I. *dim.*

Trp♯ II. *dim.*

Trb. I. II. *dim.*

Trb. III. *dim.*

B♭ Tuba *dim.*

K. dr. *p*

Vns I. div. *dim.* *p*

Vns II. *dim.* *p*

Violas *dim.* *p*

Vcellos *dim.* *p*

Basses *dim.* *pizz.*

Tranquillo  
Very quietly but not dragging  
*molto legato*

rall. molto

4

rit. poco

F.I. *p* *cresc.* *f*

Ob. I. II.

Engl. Hr.

Cl. I.

B<sup>b</sup> Cl.

I.II.

Hrs III.IV.

V. VI.

VI. *cresc.* *f*

vns I. *cresc.* *f*

*rit. poco*

In tempo

5

Fl. I. II. *mf*

Engl. Hr.

B<sup>b</sup> Cl.

B<sup>b</sup> I.II.

II.

Hrs

V. VI.

VI. *sf*

K.dr. *p*

In tempo

singing

5

vns I. II. *mf* *cresc.* *f* *p*

Violas *mp* *sf* *mf* *cresc.* *f* *p*

Vcellon. *mp* *sf* *mf* *cresc.* *f* *p*

Basses *mp* *sf* *mf* *cresc.* *f* *p*

1<sup>st</sup> Halves only *mp* all *p*

more strenuously

Fl. I. II. III.

Cl. I. II. III.

B♭ Cl.

Hrs. I. II. III. IV.

V. VI.

K.dr.

more strenuously

Vns. I. II.

Violas

Vcellos

Basses

⑥ rather quieter

hold back

In tempo

Fl. I. II. III.

Ob. I. II.

Engl. Hr.

Cl. I. II. III.

B♭ Cl.

Hrs. I. II. III. IV.

V. VI.

Vns. I. II.

Violas

Vcellos

⑥

With Vigor  
singing

7

Fl. I. *f espress.*

Fl. II. III. *f singing*

Ob. I. II. *f singing*

Engl. Hr. *f singing*

Cl. I. *f singing*

Cl. II. III. *f singing*

B♭ Cl. *f*

B♭ III. *f*

Sarrus<sup>9</sup> *f*

Hr. III. *f*

Hr. III. IV. *f*

V. VI. *f*

Trp<sup>8</sup> I. *singing*

With Vigor

Vns I. *cresc.*

Vns II. *cresc.*

Violas *cresc.*

Vcellos *cresc.*

Basses *f*

7



I. Fl. I. *cresc.*  
 II. III. Fl. *cresc.*  
 Ob. I. II. *cresc.*  
 Engl. Hr. *cresc.*  
 I. Cl. *cresc.*  
 II. III. Cl. *cresc.*  
 B♭ Cl. *f cresc.*  
 I. II. B♭s *cresc.*  
 III. B♭s *cresc.*  
 Saxruss<sup>o</sup> *cresc.*  
 I. II. Hrs *f cresc.*  
 III. IV. Hrs *f cresc.*  
 V. VI. Hrs *f cresc.*  
 I. Trp<sup>s</sup> *cresc.*  
 II. III. Trp<sup>s</sup> *f cresc.*  
 I. II. Trb. *f cresc.*  
 III. Trb. *f cresc.*  
 B♭ Tuba *f cresc.*  
 I. Vns *cresc.*  
 II. Vns *cresc.*  
 Violas *cresc.*  
 Vcellos *cresc.*  
 Basses *cresc.*

as forte as possible

Becoming slower and softer to piano

8

Fl. I, II, III  
Ob. I, II  
Engl. Hr.  
Cl. I, II, III  
B♭ Cl.  
B♭s I, II, III  
Sarrus.

Hrs. III, IV  
V. VI.  
Trp. I, II, III  
Trb. I, II, III  
B♭ Tuba  
K. dr.

as forte as possible

Becoming slower and softer to piano

8

Vns I, II  
Violas  
Vcellos  
Basses

Echo      Very slow      rall.      molto      Not too slow      Echo I.

9

Hrs III.IV.      III. Solo      *pp*

V.VI.      Echo      *p*      *pp*

K.dr. I. II.      *pppp*      *pppp*

Vns I. div.      Very slow      rall.      molto      Not too slow      *pppp*      *ppp*

Vns II. div.      *pppp*      *ppp*

Violas div.      *pppp*

Vcellos      *pppp*

Basses      *pppp*

9

F.I.      *pp*      *pp*

Hrs I. III.      *pp*      *pp*

2 Harps      *p*      *p*

Vns I.      *pp*      *pp*

Vns II.      *pp*

Violas      *pppp*

Vcellos

Basses

10

Fl. I.

Cl. I.

Hrs. I. III.

Cel.

Vn. I.

Vn. II.

Viollos.

Basses.

10

Fl. I.

Fl. II. III.

Cl. I.

Hrs. I. II. III.

Cel.

Vn. I.

Vn. II.

Viollos.

Basses.

musical score for Hrns I. & III., Cel., 2 Harps, Vns I. & II., Viollos, and Basses. Performance instructions include 'somewhat slower piu meno' and 'dying away'. Dynamics include p, pp, and pp.

musical score for Fl., Hr. I., 2 Harps, B.dr., K.dr., Vns I. & II., Viollos, and Basses. Section 11 begins with 'In Tempo  $\text{♩} = \text{♩}$ '. Performance instructions include 'coming out', 'dying away', and 'gtr.'. Dynamics include mp, pp, and pp.

(12)

Fl. I.

Ob. I.

Cl. I.

I.

Hrn III.

V. VI.

K. dr.

vns I.

vns II.

Violas

Vcellos

Basses

1st Halves only

2nd Halves also

1st Halves only

(12)

13

I. Fl.  
 II. III. Fl.  
 Ob. I. II.  
 Engl. Hr.  
 I. Cl.  
 II. III. Cl.  
 B♭ Cl.  
 I. II. B♭  
 III. B♭  
 Saxophone  
 I. II. Hrn  
 III. IV. Hrn  
 V. VI. Vn  
 Glockensp.  
 3 Harps  
 K. dr.  
 Vln I.  
 Vln II.  
 Viola  
 Vcllo  
 Basses

all div.  
 1st Halves only  
 2nd Halves div.  
 mf  
 f  
 sfz  
 cresc.

Gradually  
Becoming more and more animated

Picc.

Fl. I

Fl. II, III

Ob. I, II

Engl. Hr.

Cl. I

Cl. II, III

B♭ Cl.

B♭ Trp. I, II, III

Sax. Sarrast. I, II, III, IV

Hrs. I, II, III, IV

V. VI

Trp. I, II

Glockensp.

2 Harps

K. dr.

Vns. I

Vns. II

Violas

Cellos

Basses

Gradually becoming more animated



This musical score is for the piece "A Song of the High Hills" and is marked with the number 15 in a circle at the top and bottom. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flutes (Fl.):** I and II/III staves.
- Clarinets (Cl.):** I and II/III staves.
- Bass Clarinet (B♭ Cl.):** One staff.
- Trumpets (Bns):** I/II and III staves.
- Saxophones (Sax.):** One staff.
- String Ensemble:**
  - Violins (Vns):** I and II staves.
  - Violas:** One staff.
  - Vcellos (Vcls):** One staff.
  - Basses:** One staff.
- Woodwinds (Wds):**
  - Horns (Hrs):** III, IV, V, and VI staves.
  - Cymbals (Cymb.):** One staff.
  - K. dr. (K. drum):** One staff.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is written in a grand staff format with multiple systems.

Slower  
Maestoso — not  
hurried  
With Exultation

Rather quicker

Ob. II. I. Cl. II. III. B♭ Cl. I. II. B♭♯ III. Sax. C. I. II. Hrn. III. IV. V. VI. Trp. I. II. Trb. I. II. K. dr.

*a2* *f* *p* *mf* *ff*

Rather quicker  
*animato*

Vn. I. II. Violas. Vcellos. Basses.

Slower  
Maestoso — not  
hurried  
With Exultation

*f* *p* *mf* *ff*

16

Fl. I.  
Fl. II, III.  
Ob. I, II.  
Engl. Hr.  
Cl. I.  
Cl. II, III.  
B♭ Cl.  
Bsn I, II.  
Bsn III.  
Sarrus.  
Hrn I, II.  
Hrn III, IV.  
V. VI.  
Trp I.  
Trp II, III.  
Trb. I, II, III.  
B♭ Tuba.  
K dr.  
Vns I.  
Vns II.  
Violas.  
Vcellos.  
Basses.

16

Becoming softer and slower

17

Musical score for measures 17-24. The score includes parts for Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bass Clarinet I and II, Bassoon I and II, Saxophone, Horns III and IV, Trumpets I and II, Trombones I and II, Bass Trombone, Cello, Double Basses, and Kdr. The score is marked with dynamics such as *dim.*, *mf*, *mp*, *p*, *pp*, and *ppp*. Performance instructions include *mf coming out* and *tr* (trills). The tempo and dynamics are indicated as becoming softer and slower.

Becoming softer and slower

Musical score for measures 25-32, featuring strings (Violins I and II, Violas, Cellos, and Basses). The score is marked with dynamics such as *dim.*, *mp*, *p*, and *ppp*. The tempo and dynamics are indicated as becoming softer and slower.

Very slow.

The wide far distance — The great solitude.

18

Hr. III.

(The Chorus keeps sitting)

(In the far distance)

Sopranos (4 Voices)

(In the far distance)

Contraltos (4 Voices)

(In the far distance)

(To sound as if in the far distance)

Tenors (4 Voices)

(In the far distance)

Basses (4 Voices)

(In the far distance)

*pp*, *pppp*

Very slow.

VNS I.

*pp with mutes*

*pp with mutes*

VNS II.

Violas

*pp*, *ppp*, *pppp*, *non div.*

Viollos

Basses

18

Slow and solemnly.

19

Ob. I. *pp espr.*

Engl. Hr. *pp*

Cl. I. *pp*

Cl. II. *pp*

B♭ Cl. *pp*

Bns I. II. *pp*

Bns III. *pp*

Sarrus. *pp*

*Slow and solemnly.*

Vns I. div. *pp*

Vns II. div. *pp*

Violas div. *pp*

Viollos div. *pp pizz.*

Basses *pp pizz.*

Take off mutes

arco *p*

arco *p*

Vns I. *cresc.* *mf p*

Vns II. *cresc.* *mf p*

Violas *cresc.* *mf p*

Viollos *cresc.* *mf p*

Basses *cresc.* *mf p*

*pizz.*

*arco*

*non div.*

*arco*

20

Fl.  
I. III.  
Ob.  
I.  
II.  
Engl. Hr.  
Cl.  
I.  
II. III.  
B♭ Cl.  
B♭ III.  
Hrs. I. II.  
Hrs. III. IV.  
V. VI.  
Trp I.  
Vns I.  
Vns II.  
Violas  
Vcellos  
Basses

20

*dim.* *non div.*  
*dim.* *non div.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

(21)

I. Fl. I. *pp*  
 II.III. Fl. *pp*  
 Ob. I. *pp*  
 I. Cl. *dim.*  
 II.III. Cl.  
 Hrs. II.  
 Tenors (In the far distance) *a 6* *ppp*  
 Vns. I. with mutes  
 Vns. II. with mutes  
 Violas *p* *pp*  
 Vcellos *p* *pp*  
 Basses *p* *pp*

(21) (22)

Picc.  
 Fl. I. *pp*  
 Celesta  
 I. Harp.  
 Vns. I. *p*  
 Vns. II. *p*  
 Violas *p*  
 Vcellos *p*



Celesta  
I. Harp.  
K.dr.  
vns I.  
vns II.  
Violas  
Vcellos

A musical score for the first system of an orchestral piece. It includes parts for Celesta, I. Harp., K.dr. (Kettledrums), vns I. (Violins I), vns II. (Violins II), Violas, and Vcellos (Violoncellos). The Celesta part features a sequence of chords. The I. Harp. part has a rhythmic accompaniment of eighth notes. The K.dr. part shows three trill marks (tr) with a piano (pp) dynamic. The string parts (vns I, vns II, Violas, Vcellos) play sustained notes, with some parts marked 'with mutes' and others with dynamics like pp.

23 rit. molto In tempo Solo  
Ob. I.  
Harp.  
B. dr.  
vns I.  
vns II.  
Violas  
Vcellos  
Basses

A musical score for the second system of an orchestral piece. It includes parts for Ob. I. (Oboe I), Harp., B. dr. (Bass Drum), vns I. (Violins I), vns II. (Violins II), Violas, Vcellos (Violoncellos), and Basses. The Ob. I. part has a solo section marked 'Solo' in 'In tempo' with a mezzo-forte (mf) dynamic. The Harp. part has a piano (pp) dynamic. The B. dr. part has a 'pp' dynamic. The string parts (vns I, vns II, Violas, Vcellos, Basses) play sustained notes, with some parts marked 'take off mutes' and others with dynamics like pp or p. A circled '23' is at the end of the system.

Ob.I. Engl.Hr. B.dr. vns I. vns II. Violas Voellos Basses

24

Ob.I. Engl.Hr. B=Cl. I.II gns III Hrs.II K.dr.

Hold back somewhat a tempo

24

vns I. vns II. Violas Voellos Basses

Hold back somewhat a tempo

Ob.I.  
Engl.Hr.  
B<sup>n</sup>s III.  
Hrs.I.II.  
B.dr.  
Vns I.  
Vns II.  
Violas  
Vcellos  
Basses

25  
Fl. I.  
Fl. II.  
Ob.I.  
Engl.Hr.  
B<sup>n</sup>s III.  
K dr.  
Vns I.  
Vns II.  
Violas  
Vcellos  
Basses

This musical score page, numbered 174, is for the piece "A Song of the High Hills". It features a variety of instruments and includes dynamic markings such as *f*, *pp*, *mf*, and *mp*. The instruments listed on the left are:

- Ob. I.
- Engl. Hr.
- Cl. I.
- Cl. II.
- Bns I. II.
- Bns III.
- Sax. Tenor
- Hr. I. II.
- Hr. III.
- K. dr.
- B. dr.
- Vns I.
- Vns II.
- Violas
- Vcellos
- Basses

The score is divided into four measures. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The strings are marked with *f* and *pp*. The woodwinds have various dynamic markings including *f*, *pp*, *mf*, and *mp*. The percussion parts include *mf* and *pp* markings.

26

Ob. I. II.

Engl. Hr.

Cl. I.

B♭ Cl.

I. II.

B♭

III.

I. II.

Hrs.

III.

Trp♯ I.

Ten. Trb. I. II.

B♭ Tuba

K. dr.

vns I.

vns II.

Violas

Voellos

Basses

26

*cresc.* *mf* *dim.* *pp*

*cresc.* *mf* *dim.* *pp*

*tr* *p* *tr* *pp*

*tr* *mp* *tr* *pp*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

Becoming slower and slower.

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Ob.** (Oboe) I and II
- Engl. Hr.** (English Horn)
- Cl.** (Clarinet) I and II
- B♭ Cl.** (B-flat Clarinet)
- Bns** (Bassoons) I, II, and III
- Hrs.** (Horns) I and II
- B♭ Tuba**
- Celesta**
- I. Harp.**
- B. dr.** (Bass Drum)
- K. dr.** (Kettledrum)
- Sopr. II.** (Soprano II)
- Ten.** (Tenor) I and II
- Basses** (Bass) I and II
- vns I.** (Violins I)
- vns II.** (Violins II)
- Violas**
- Veellos** (Violas - likely a typo for Violins)
- Basses** (Basses)

Key performance markings include *f* (forte), *pp* (pianissimo), *pppp* (pianississimo), and *p* (piano). The score includes dynamic markings such as *pp*, *pppp*, and *p*. The vocal parts feature lyrics and performance instructions like "(a sigh)". The string parts include a *p* marking. The woodwind parts include a *pp* marking and a "dying away" instruction. The score concludes with the instruction "Becoming slower and slower." and a tempo marking  $\text{♩} = \text{♩}$ .

Engl. Hr. *p* *pp*

B<sup>s</sup> Kl. *p* *pp*

I. II. B<sup>ns</sup> *p* *pp*

III. *p* *pp*

Celesta *pp*

I. Harp. *pp*

I. K.dr. II. *pp* *mp* *p* *pp*

III. *pp* *mp* *pp*

I. Sopr. (a sigh) *pppp*

II. *pppp*

I. Ten. *pppp*

II. *pppp*

I. Basses *pppp*

II. *pppp*

Vn<sup>s</sup> I. *pppp*

Vn<sup>s</sup> II. *pppp*

Violas *pppp*

Veellos *pppp*

Basses *pppp*

Very quietly.

28

Musical score for measures 27-31. The score includes parts for Flutes (Fl. I, II), Oboe (Ob.), K. dr. (I, II), Tenor Solo, Violins (Vns I, II), Violas, Cellos (Vcellos), and Basses. The Tenor Solo part is marked "(Tenor Solo in the Chorus.)". The score is marked "Very quietly." and includes dynamic markings such as *ppp*, *p*, and *pp*. The K. dr. part includes trills (*tr*) and accents (*acc*). The string parts feature sustained notes with various dynamics.

28

Musical score for measures 32-36. The score includes parts for Flutes (Fl. I, II), Oboe (Ob.), Engl. dr., K. dr. (I, II, III), Tenor Solo, Violins (Vns I, II), Violas, Cellos (Vcellos), and Basses. The score is marked "Very quietly." and includes dynamic markings such as *pp*, *mp*, and *pp*. The K. dr. part includes trills (*tr*) and accents (*acc*). The string parts feature sustained notes with various dynamics.







Picc.  
 Fl. I. II.  
 Ob. I. II.  
 Engl. Hr.  
 I.  
 Cl.  
 II. III.  
 B<sup>♭</sup> Cl.  
 I. II.  
 B<sup>♭</sup>  
 III.  
 Sarrus<sup>♯</sup>  
 I. II.  
 Hrn. III. IV.  
 V. VI.  
 I.  
 Trp<sup>♯</sup>  
 II. III.  
 I. II.  
 Trb.  
 III.  
 B<sup>♭</sup> Tuba  
 K. dr.  
 Solo Sopr.  
 Sopr.  
 II.  
 I.  
 Contr.  
 II.  
 Solo Ten.  
 Ten.  
 II.  
 I.  
 Basses  
 II.  
 I.  
 Vln.  
 II.  
 Violas  
 Vcellos  
 Basses

In Tempo.

34

Picc  
Fl I II  
Ob I II  
Engl Hr  
Cl I II  
B<sup>b</sup> Cl I II  
B<sup>b</sup> F I II  
Sarrus<sup>o</sup> I II  
Hrn III IV  
v VI  
Trp<sup>b</sup> I II III  
Trb I II III  
B<sup>b</sup> Tuba  
K. dr.

2 Harps

Sopr I II  
Contr I II  
Ten I II  
Basses I II

In Tempo.

V<sup>o</sup> I  
V<sup>o</sup> II  
Violas  
Vcellos  
Basses

34

Picc. Fl. I. II. III. Ob. I. II. Eri. Hr. I. Cl. II. III. B♭ Cl. I. II. III. Sax. I. II. Hrs. III. IV. V. VI. Trp. I. II. III. Trb. III. B♭ Tuba. K. dr.

Fl. I. II. III. *dim.* *rit.* **35** Tempo I.

(Chorus becomes gradually softer) *rit.* Tempo I.

Sopr. I. II. Contr. I. II. Ten. I. II. Basses I. II.

*rit.* Tempo I.

Vns. I. II. Violas. Vcellos. Basses.

This page of a musical score, numbered 36, features a variety of instruments and voices. The top section includes woodwinds (Flute I and II, Oboe I, English Horn, Clarinet I and II, Bass Clarinet, Bassoon I and II) and strings (Saxophone, Horns I-IV, Trumpets I and II, K. Dr., B. Dr.). The middle section is for voices (Soprano II, Contralto II, Tenors I and II, Basses I and II). The bottom section is for strings (Violins I and II, Violas, Cellos, and Basses). The score contains dynamic markings such as *mf*, *sp*, *pp*, and *trem.* (tremolo). The music is written in a key with one sharp (F#) and a 2/4 time signature. The page number 36 is circled at the top right and bottom center.

I. Fl. I.  
 II. Fl. II.  
 Ob. I.  
 Engl. Hr.  
 I. Cl.  
 II. III. Cl.  
 B♭ Cl.  
 I II B♭  
 III. B♭  
 Sarrus.  
 I II. with mutes  
 III. with mutes  
 V. with mutes  
 I. K. dr. II.  
 III. K. dr. III.  
 Contr. I.  
 I. Ten.  
 II. Ten.  
 I. Basses  
 II. Basses (only a sigh)  
 I. Vns.  
 II. Vns.  
 Violas  
 Vcellos  
 Basses

Ob. I. II. (38) (39)

Engl. Hr.

Cl. I. II. III. (38) (39)

B<sup>b</sup> Cl.

I. II. III. Bass

Sarrus<sup>o</sup>

I. II. III. IV. V. Hr.

K. dr. *tr* *tr* *tr*  
*p* *mp*

Sopr. I. *pp cresc. poco* *pppp*

Contr. I.

Ten. I. *cresc. poco* *pppp*

I. II. Vns. *cresc.* *f* *espress.*

Violas *non div.* *cresc.* *espress.*

Vcellos

Basses *cresc.* *f*

(38) (39)



40

Fl. I.  
Ob. I.  
Engl. Hr.  
Cl. I.  
Cl. II.  
B♭ Cl.  
B♭ I.  
Hrs I.  
Vns I.  
Vns II.  
Violas  
Vcellos

Dynamic markings: *p*, *mp*, *f*.

40

41

Engl. Hr.  
Cl. I.  
B♭ Cl.  
Bns I.  
Bns II.  
Bns III.  
Hrs I.  
Hrs II.  
Hrs III.  
Hrs IV.

accel. poco

*cresc.*, *f*, *sp*

with much expression

accel. poco

Vns I.  
Vns II.  
Violas  
Vcellos  
Basses

*mf cresc.*, *f*, *pizz.*

41

In tempo

Fl. I. II. *mf cresc.* *a 2*

Ob. I. II. *f* *f singing* *a 2*

Engl. Hr. *f*

Cl. I. *f* *f singing* *a 2*

Cl. II. III. *f* *f singing*

B♭ Cl. *f*

Bsn I. II. *mf cresc.* *a 2*

Bsn III. *f*

Sarruse *f*

Hrn I. II. *f* *mf*

Hrn III. IV. *f* *mf* *pp.*

V. VI. *mf*

Trp. III. *mf* III.

In tempo

*mf cresc. . . . .*

Vns I. *f*

Vns II. *f*

Violas *arco* *pizz.* *arco* *f*

Vcellos *arco* *pizz.* *arco* *f*

Basses *f*

43 *cresc. molto*

I. Fl.

II. III. Fl.

Ob. I. II.

Engl. Hr.

I. Cl.

II. III. Cl.

BS Cl.

I. II. Bns

III. Bns

Sarrusé

I. II. Hrs III. IV.

V. VI. Hrs

I. Trp<sup>e</sup>

II. III. Trp<sup>e</sup>

I. II. Trb.

III. Trb.

BS Tuba.

K. dr.

I. Vns

II. Vns

Violas

Vcellos

Basses

43 *cresc. molto*

44 With Exultation. *not hurried*  
Maestoso.

The musical score is arranged in systems. The first system includes:

- I. Fl.
- II. III. Fl.
- Ob. I. II.
- Engl. Hr.
- I. Cl.
- II. III. Cl.
- BS Cl.
- I. II. Bns
- III. Bns
- Sarruse
- I. II. Hrp
- III. IV. Hrp
- V. VI. Hrp
- I. Trp#
- II. III. Trp#
- I. II. Trb.
- III. Trb.
- BS Tuba.
- I. K. dr.
- II. III. K. dr.

The second system includes:

- I. vns
- II. vns
- Violas
- Vcellos
- Basses

Dynamic markings include *sf* and *ff*. The tempo/mood is *Maestoso* with *Exultation*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

44

45 46

Becoming softer and slower.

I. Fl. *a 2* *dim.* *f a 2*

II. III. *a 2* *dim.* *f*

Ob. I. II. *a 2* *dim.* *f*

Engl. Hr.

I. Cl. *a 2*

II. III.

B $\flat$  Cl.

I. II. Bns

III. Sarrus $\phi$

I. II. *dim.* *f dim.*

Hrs III. IV. *dim.* *f dim.*

V. VI. *dim.* *f dim.*

I. Trp $\phi$  *dim.* *f dim.*

II. III. *dim.* *f dim.*

I. II. Trb. *dim.* *f dim.*

III. *dim.* *f dim.*

B $\flat$  Tuba.

K. dr. *mf* *p*

Glockensp.

Becoming softer and slower.

I. *dim.* *f dim.*

Vns II. *dim.* *f dim.*

Violas *dim.* *f dim.*

Vcellos *dim.* *f dim.*

Basses *dim.* *f dim.*

45 46

rit. molto Tempo I<sup>o</sup>

47

I. Fl.  
 II. III.  
 Ob. I. II.  
 Engl. Hr.  
 I. Cl.  
 II. III.  
 B<sup>b</sup>. Cl.  
 I. II. B<sup>b</sup>  
 III.  
 I. II. Hrs.  
 III. IV.  
 V. VI.  
 I. Trp<sup>♯</sup>  
 II. III.  
 I. II. Trb.  
 III.  
 B<sup>b</sup> Tuba.  
 K. dr.  
 B. dr.  
 I. Vns.  
 II.  
 Violas  
 Vcellos  
 Basses

47

48 a 2

Ob. I. II.

Engl. Hr.

I. Cl.

II. III.

B<sup>s</sup> Cl.

I. II. B<sup>s</sup>

III.

I. II. Hrs.

III.

I. II. Trb.

III.

B<sup>s</sup> Tuba

K. dr.

B. dr.

I. Vns.

II.

Violas

Vcellos

Basses

*p*

*pp*

*ppp*

*tr*

*a 2*

48 *pp*

becoming slower and slower

49 Very slow

Ob. I. II.  
Engl. Hr.  
Cl. I.  
Cl. II, III.  
B♭ Cl.  
I. II.  
Bass III.  
Hrs. I. II.  
K. dr.  
Vns I.  
Vns II.  
Violas  
Vcellos  
Basses

pp p ppp p ppp Very slow

becoming slower and slower

dying away to the end

Engl. Hr.  
Hr. I.  
I.  
K. dr. II.  
III.  
Vns I.  
Vns II.  
Violas  
Vcellos  
Basses

pp Echo ppp dying away verlassend ppp

pp dying away to the end ppp