

Edward Green

Overture in G

Revised Version, 2022

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Overture in G

Instrumentation

Picc
2 Fl
2 Ob
2 Cl (in A)--2nd. doubles Bcl
2 Bsn

4 Hn
2 Tpt (with straight, cup & harmon mutes)
2 Tbn
Bass Tbn
Tba

Percussion (two players)

Rosewood Sticks
Finger Cymbals
Woodblock
Sus. Cymbal
Snare Drum
Güiro
Field Drum
Slap Stick
Bass Drum

Timpani

Harp (preferably two; if one, discretely amplified)

Strings

Conductor's Notes

Page 7 (reh.G): The Violas must be quieter than the horns in this accompanying figure.

Page 8 (m.46): The breath marks indicate a true break in the sound, however short.

Page 9 (m.52): If Horn 1 cannot do this measure lyrically at "mp " please transfer the figure to Trumpet 1,open. But I much prefer the Horn, if at all possible.

Page 20 (m.115): The crescendi of the percussion must not take attention away from the violin melody.

Page 21 (m.120): Tempo l°-- - subito on the quarter note string & trumpet entrance, just before reh. S.

Overture in G

This overture has a long history. In its first form, it was scored for only two pianos and two flutes, and quite literally was an “overture” since it introduced an evening of Dramatic Autobiographies at the Aesthetic Realism Foundation in New York City. That was 1976; I was not quite 25.

I first orchestrated it in 2002, and it was premiered that year by the Staten Island Symphony. In that form, it was heard later by audiences in California, Romania, upstate New York, and elsewhere. Then, more recently, David Handel wrote saying he wanted to give the work its South American premiere. That took place, in Quito in 2022, and for that performance I decided to give the overture yet another form. A year later, it was also presented in Australia, at Hamer Hall in Melbourne, under the baton of John Ferguson.

Yet, I am sure that even in its revisions, it remains at his heart a “young man’s piece.” New keys, new tempi, new musical textures emerge constantly. There’s a sense of adventure; a feeling of the world opening up: a world rich in possibilities. There’s ebullience and lyricism; there’s humor, heartfelt melody, and even—at the end—a triumphant waltz!

In this overture, I hoped to give musical form to how, in every person’s life, there is a drama of opposites. In particular: energy and thoughtfulness; playfulness and seriousness; the need for strictness, firmness, strength, and the equally deep need we feel for warmth, flexibility, tenderness.

The inspiration for thinking of the overture this way came from a core principle of Aesthetic Realism, stated the great poet and philosopher Eli Siegel, with whom I had the honor to study in the 1970s: “All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.”

Overture in G

Edward Green

Allegro giocoso $\text{♩} = 72-76$

The score is for an Overture in G by Edward Green, marked Allegro giocoso with a tempo of 72-76 beats per minute. The music is in 2/4 time and features a variety of instruments. The woodwinds include Piccolo, Flute I and II, Oboe I and II, Clarinet in A I and II, Bassoon I and II, Horn in F I and II, Horn in F III and IV, Trumpet in C I and II, Tenor Trombone I and II, Bass Trombone, and Tuba. The brass section includes Percussion 1 (Wood Block), Percussion 2 (Rosewood Sticks), and Timpani. The strings consist of Violin I and II, Viola, Cello, and Contrabass. The score includes dynamic markings such as *ff*, *sfz*, *mf*, *pp*, and *mp*, as well as articulation marks like accents and slurs. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support. The Piccolo and Flute I parts have specific dynamics and articulation. The Clarinet and Bassoon parts feature accents and slurs. The Horn and Trumpet parts have accents and slurs. The Trombone and Tuba parts have accents and slurs. The Percussion parts have accents and slurs. The Timpani part has accents and slurs. The Violin and Viola parts have accents and slurs. The Cello and Contrabass parts have accents and slurs.

A

B Poco meno mosso

6

Picc. *sfz* *pp* *mf* *f* *pp*

Fl. I II *p* *mf* *f* *p*

Ob. I II *p* *p* *f* *p*

A Cl. I II *p* *f* *p*

Bsn. I II *p* *f* *p* *p*

Hn. I II *Very Sharply* *ff* *mf* *ff* *f* *p*

Hn. III IV *Very Sharply* *ff* *mf* *ff* *f* *p*

C Tpt. I II *p* *mp* *pp*

T. Tbn. I II *mf* *mf* *p*

B. Tbn. *mf* *mp*

Tuba *mf* *mp* *p*

Perc. 1 *mf*

Perc. 2 *mf*

Timp. *mf* *mp* *mf*

Hp. *p*

Vln. I *sfz* *sfz* *sfz* *mf*

Vln. II *sfz* *sfz* *sfz* *mf* *div.* *unis.*

Vla. *sfz* *sfz* *sfz* *mf* *div.* *unis.*

Vc. *sfz* *mf* *sfz* *p* *pizz.* *arco*

Cb. *f* *f* *p* *mp* *pizz.* *arco*

C **D**

18

Picc. *mp*

Fl. I II *mp* *mf* *a 2* *p*

Ob. I II *mp* *mf* *a 2*

A Cl. I II *mp* *mf* *pp* *mp* *2.*

Bsn. I II *pp*

Hn. I II *p* *mf* *p* *1.*

Hn. III IV *mf* *p*

C Tpt. I II *p* *2. muted*

T. Tbn. I II *mf*

B. Tbn. *mf*

Tuba *mf*

Perc. 1 *p* **SUS. CYMBAL** *pp* *lv.*

Perc. 2

Timp. *mf*

Hp. *mp*

Vln. I *pp* *pizz.* *arco*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *arco* *Sim.* *pp* *pizz.*

Cb. *arco* *Sim.* *pp* *pizz.*

24

Picc. *f* *mf*

Fl. I II *a 2* *f* *f*

Ob. I II *a 2* *mf* *mf*

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

Bsn. I II *a 2* *f* *a 2*

Hn. I II

Hn. III IV

C Tpt. I II *2. (muted)* *mp* *1. (open)* *mp* *f* *mp*

T. Tbn. I II

B. Tbn.

Tuba *mp*

Perc. 1

Perc. 2 *GLOCKENSPIEL* *p*

Timp.

Hp.

Vln. I *div.* *mp* *[non cresc.]* *unis.* *f*

Vln. II *arco* *div.* *[non cresc.]* *unis.* *f*

Vla. *arco* *div.* *unis.* *[non cresc.]* *mp* *f*

Vc. *arco* *[non cresc.]* *mp* *sfz*

Cb. *arco* *[non cresc.]* *mp* *sfz*

E *molto rall...*

30

Picc. *f*

Fl. I *a 2*

Fl. II *ff*

Ob. I *a 2*

Ob. II *ff*

A Cl. I *f*

A Cl. II *f*

Bsn. I *a 2*

Bsn. II *ff*

Hn. I

Hn. II

Hn. III *f*

Hn. IV *f*

C Tpt. I *Open*

C Tpt. II *mp*

T. Tbn. I *mf*

T. Tbn. II *mf*

B. Tbn. *mf*

Tuba *f*

Perc. 1

Perc. 2

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

Hp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *sfz*

F subito molto meno mosso *poco rall...* **G** Calmo $\text{♩} = 58$

36 Picc. *sfz* *Freely espr. 1.* *mp* *pp*

Fl. I II *fp* *Freely espr. (a 2)* *pp*

Ob. I II *mp* *<* *>*

A Cl. I II *fpp* *1. (>)* *molto espr.* *mp* (Clarinet 2 to Bass Clarinet)

Bsn. I II *sfz > p*

Hn. I II *sfz* *2. muted* *mf* *p*

Hn. III IV *sfz* *3. muted* *mf* *p*

C Tpt. I II *sfz* (2. add mute)

T. Tbn. I II *sfz*

B. Tbn. *sfz*

Tuba *fp*

Perc. 1 Wood Block *mf* **GLOCKENSPIEL** *p*

Perc. 2 Rosewood Sticks *mf* *p*

Timp. *tr* *fp > ppp* [Retune Timpani G to A]

Hp. *sfz* *p* *mp*

Vln. I *div.* *sfz > p* *pp* Half section only

Vln. II *sfz > p* *pp* Half section only

Vla. *sfz* *p* *p* Half section only sul tasto (V)

Vc. *sfz* *pizz.* *mf (l.v.)* *mp (l.v.)*

Cb. *sfz > p* *pp* *pizz.* *mf (l.v.)* *mp (l.v.)*

I

48 *poco piu mosso*

Picc. *pp*

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

Ob. I II *mf* a 2

A Cl. I II *pp*

B. Cl. *espr.* *p* *mp* *mf* *mp* To Clarinet 2

Bsn. I II *pp* *mp* a 2

Hn. I II *pp* 1. (open) *espr.* *mp* *p* (muted) *mp*

Hn. III IV *pp* 4. (open) *mp* *p* (muted)

C Tpt. I II Straight Mute *mp*

T. Tbn. I II *pp*

B. Tbn. *pp*

Perc. 1

Perc. 2

Timp.

Hp. (Harmonics to sound an octave higher) *mp*

Vln. I *tutti espr. (ord.)* *mp* *mf* *ten.* *div.* *p*

Vln. II *tutti (ord.) espr.* *mp* *mf* *ten.*

Vla. (sempre tasto and half section) *p*

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

Cb. *p*

J

K

Tempo I^o ma poco scherzando

54

Picc. *molto accel.* *f*

Fl. I II *mp* *mp*

Ob. I II *mp* *a 2*

A Cl. I II *1. solo* *espr.* *ten.* *mp* *a 2* *mp*

B. Cl.

Bsn. I II *p* *mp* *a 2* *p*

Hn. I II *p* *pp* *1. (2. remove mute)* *p*

Hn. III IV *pp* *4. (3. remove mute)* *p*

C Tpt. I II *1. Cup Mute* *pp*

T. Tbn. I II

B. Tbn.

Tuba *mf*

Perc. 1 *WOODBLOCK* *p*

Perc. 2 *[SUS. CYMBAL]* *lv.* *p*

Timp.

Hp. *mp* *(ord.)* *f*

Vln. I *arco* *tutti* *fp* *mf*

Vln. II *arco* *p* *mp*

Vla. *p* *pp* *arco* *tutti* *ord.* *fp* *mp*

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

Cb. *p* *pizz.* *mp*

60

Picc. *sfz* *mp*

Fl. I II *mp*

Ob. I II *mf*

A Cl. I II *sf* *mp*

Bsn. I II *mf* *p* *f*

Hn. I II *mp* *mf*

Hn. III IV *mp* *mf*

C Tpt. I II

T. Tbn. I II

B. Tbn.

Tuba *mp* *mf*

Perc. 1 *mp* *p*

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

Timp.

Hp.

Vln. I *mfpp* *sf* *mp* *mf* *fp*

Vln. II *mfpp* *mp* *mf* *p* *fp*

Vla. *sfz* *sf* *mp* *mf* *p* *f*

Vc. *mf* *sf* *mp* *mf* *f*

Cb. *mp* *mf* *f*

SNARE DRUM

This page contains the musical score for measures 66 through 74 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, 3/4 time signature. Dynamics: *mp*, *mf*, *fp*.
- Fl. I II** (Flutes): Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *mf*, *mf*, *f*, *f*, *fp*.
- Ob. I II** (Oboes): Treble clef, 3/4 time signature. Dynamics: *mf*, *mf*, *f*, *f*, *fp*.
- A Cl. I II** (Alto Saxophones): Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *mf*, *f*, *f*, *fp*.
- Bsn. I II** (Bassoons): Bass clef, 3/4 time signature. Dynamics: *mf*, *f*, *f*, *fp*.
- Hn. I II** (Horns): Treble clef, 3/4 time signature. Dynamics: *mf*.
- Hn. III IV** (Horns): Treble clef, 3/4 time signature. Dynamics: *p*, *mf*.
- C Tpt. I II** (Trumpets): Treble clef, 3/4 time signature. Dynamics: *p*.
- T. Tbn. I II** (Tenor Trombones): Bass clef, 3/4 time signature. Dynamics: *mf*.
- B. Tbn.** (Baritone Trombone): Bass clef, 3/4 time signature. Dynamics: *mf*.
- Tuba**: Bass clef, 3/4 time signature. Dynamics: *mf*.
- Perc. 1** (Percussion 1): Drum set notation. Dynamics: *mp*.
- Perc. 2** (Percussion 2): Drum set notation. Dynamics: *p*, *mp*.
- Timp.** (Timpani): Bass clef, 3/4 time signature.
- Hp.** (Harp): Grand staff (treble and bass clefs). Dynamics: *f*, *p*, *f*, *mf*, *sfz*.
- Vln. I** (Violins I): Treble clef, 3/4 time signature. Dynamics: *ff*, *f*, *sfz*, *f*.
- Vln. II** (Violins II): Treble clef, 3/4 time signature. Dynamics: *ff*, *f*, *sfz*, *f*.
- Vla.** (Viola): Bass clef, 3/4 time signature. Dynamics: *ff*, *f*, *sfz*, *mp*, *mf*, *sfz*, *f*.
- Vc.** (Violoncello): Bass clef, 3/4 time signature. Dynamics: *ff*, *f*, *sfz*, *mp*, *sub.*, *sfz*, *sfz*, *f*.
- Cb.** (Double Bass): Bass clef, 3/4 time signature. Dynamics: *f*, *sfz*, *mp*, *sub.*, *sfz*, *sfz*.

The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *ff*, *sfz*), articulation marks (accents, slurs), and performance instructions like *arco* and *sub.* (subito). The key signature is one flat (B-flat), and the time signature changes from 3/4 to 4/4 and back to 3/4.

72 M crisp articulation

Picc. *f* *f* *f*

Fl. I II *a 2* *sfz* *f* *f*

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

A Cl. I II *sfz* *p* *f* *mp*

Bsn. I II *sfz* *sf* *f*

Hn. I II *a 2* *p*

Hn. III IV *a 2* *p* *sf*

C Tpt. I II *Flutter Harmon Mute (w/stem)* *open* *a 2* *p* *sf*

T. Tbn. I II *sfz* *sf* *mp* *gliss.* *1.*

B. Tbn. *sf* *mp* *gliss.*

Tuba *crisp articulation* *ff* *f*

Perc. 1 GUIRO *sfz* *p* *mf* *Wood Block* *mp*

Perc. 2 *sfz* *p* *mf* BASS DRUM *mf* *mp*

Timp. *sfz* *(près de la table)* *[Retune Timpani to B & D]*

Hp. *sfz* *(ord.)* *p* *sf* *mf*

Vln. I *f* *p* *sf*

Vln. II *mf* *unis.* *p* *sf*

Vla. *div.* *mf* *p* *sf*

Vc. *sfz* *mf* *p* *sf* *pizz.* *mf*

Cb. *sfz* *mf* *p* *sf* *pizz.* *mf*

N

84

Picc. *f*

Fl. I II *mf* *f* *mf* *f*

Ob. I II *mf* *f* *mf* *f*

A Cl. I II *mf* *f* *mf* *f*

Bsn. I II *mf* *f*

Hn. I II *f* *mf*

Hn. III IV *p non cresc.*

C Tpt. I II *ff* *f*

T. Tbn. I II *mp* *mf* *f*

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

Tuba *mp* *mf*

Perc. 1 *p* *mp*

Perc. 2 *mf*

Timp. (près de la table)

Hp. *f* *ff*

Vln. I *div.* *f*

Vln. II *sfz* *sfz* *f* *p*

Vla. *sfz* *sfz* *f* *p*

Vc. *pizz.* *mp* *sfz*

Cb. *mp* *sfz*

96 Picc.

Fl. I II *mf* *f* *mf*

Ob. I II *fp* *mf*

A Cl. I II *f* *fp* *mf*

Bsn. I II *fp* *sfz* *mf*

Hn. I II *fp* *f*

Hn. III IV *fp* *f*

C Tpt. I II

T. Tbn. I II *mp* *mf*

B. Tbn. *mf*

Tuba

Perc. 1 **GUIRO** *mp*

Perc. 2 **GLOCKENSPIEL** *p*

Timp. *mf*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *pizz.* *mf* *sfz* *arco* *sfz* *mf*

Cb. *pizz.* *mf* *sfz* *arco* *sfz* *mf*

102 **P** >

Picc. *mf* *f* *pp*

Fl. I II *f* *sfz* *f* *sfz*

Ob. I II *f* *sfz* *f* *sfz*

A Cl. I II *f* *sfz* *f* *sfz*

Bsn. I II *sfz* *f* *sfz* *p* *sfz*

Hn. I II *fp* *mf* *fp*

Hn. III IV *fp* *mf* (add mutes)

C Tpt. I II *mp* *p*

T. Tbn. I II *fp* *mf*

B. Tbn. *mp*

Tuba *mp* *sfz* *mp*

Perc. 1 **GUIRO** *mp* **B.D.** *p* **SD**

Perc. 2 **GLOCKENSPIEL** *mp*

Timp. *mf* *f*

Hp.

Vln. I *f* *p* *ff* *fp*

Vln. II *f* *p* *ff* *fp*

Vla. *f* *p* *ff* *fp*

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

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

molto rall... [Q] Calmo (♩ = 60)

poco meno *a tempo*

108

Picc. *mf* *pp*

Fl. I II *mf* *pp*

Ob. I II *f* *p* *mf* *p*

A Cl. I II *f* *p*

Bsn. I II *f* *p*

Hn. I II *sfz*

Hn. III IV *mp* *p* muted

C Tpt. I II *mf* *mp* *pp* 1. (open)

T. Tbn. I II *sfz*

B. Tbn. *sfz*

Tuba *sfz* *p*

Perc. 1 *mf* *p* [SUS. CYMBAL] *lv.*

Perc. 2 *p*

Timp. *mf*

Hp. *mf* *p* *mf*

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

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

Vla. *ff* *mp* *mf* *mp* *sul tasto*

Vc. *ff* *mp* *mf* *pizz.* *lv.* *mf*

Cb. *ff* *mp* *mf* *pizz.* *lv.* *mf*

R *Molto meno mosso e molto rubato*

poco meno *a tempo* *a tempo*

Picc. *f* *a 2* *f* *pp*

Fl. I II *f* *a 2* *f* *pp*

Ob. I II *mf* *f* *pp*

A Cl. I II *mp* *f* *pp*

Bsn. I II *1. p* *mp* *pp*

Hn. I II

Hn. III IV (ten.) *mp* *mf*

C Tpt. I II *mp* *mf* *2. (muted) mf*

T. Tbn. I II *mp* *mp*

B. Tbn. *mp* *mp*

Tuba (ten.) *mf* *mp* *pp*

Perc. 1 *p* *mf* *L.v.*

Perc. 2

Timp. *p* *mf* (retune B to G)

Hp. *molto espr.*

Vln. I *mf* *div.* *f* *pp*

Vln. II (ten.) *mf* *molto espr.* *f* *pp*

Vla. (ten.) *f* *molto espr.* *pp*

Vc. *mf* *f* *pp* (l.v.) *arco*

Cb. *mf* *f* *f* (l.v.)

Tempo I° subito
on final quarter note

S

molto meno mosso

rit.

118

Picc. *f*

Fl. I II *molto espr.* (sing out) *1.* *mf* *Freely* *f* *a 2[>]*

Ob. I II *f* *a 2[>]*

A Cl. I II *ppp* *f* *a 2[>]*

Bsn. I II *mp* *pp* *f*

Hn. I II *mf* *sfz*

Hn. III IV *pp* (mutes off)

C Tpt. I II *p* *sfz* *1. open* *mf* *2. open*

T. Tbn. I II *mf* *mf*

B. Tbn. *fp* *sfz*

Tuba *fp* *sfz*

Perc. 1 *mp* *Slap Stick*

Perc. 2 *mp* *f* *Rosewood Sticks*

Timp. *f*

Hp. *mf* *sfz*

Vln. I *ff* *unis.*

Vln. II *pp* *div.* *niente* *ff* *unis.*

Vla. *mp* *pizz.* (l.v.) *arco* *pp* *ff* *arco*

Vc. *mp* *pizz.* (l.v.) *arco* *pp* *ff* *arco*

Cb. *mp* (l.v.) *p* (l.v.) *arco* *ff* *div.* *unis.*

123

Picc. *mf* *f*

Fl. I II *ff* *mf* *sfz* *fp*

Ob. I II *ff* *mf* *sfz* *fp*

A Cl. I II *ff* *mf* *sfz* *f*

Bsn. I II *ff* *mf* *sfz* *f* *fp*

Hn. I II *mf* *fp* *f* *sfz*

Hn. III IV *mf* *sfz* *fp*

C Tpt. I II *mf* *f* *f* *fp*

T. Tbn. I II *mf* *mf* *f* *mf* *fp*

B. Tbn. *fp* *sfz* *f* *mf* *fp*

Tuba *fp* *sfz* *f* *mf* *fp*

Perc. 1

Perc. 2 *mp* *f*

Timp.

Harp. *mf* *sfz* *ff* (près de la table)

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz* *fp*

Cb. *sfz* *fp* div. *fp*

T

129

Picc. *p* *mp*

Fl. I II *ff* *f sfz* *ff* *f sfz*

Ob. I II *ff* *f sfz* *ff* *f sfz*

A Cl. I II *sfz p* *f sfz* *f sfz*

Bsn. I II *sfz* *sfz*

Hn. I II *ff* *f*

Hn. III IV *ff* *f*

C Tpt. I II *pp* *f*

T. Tbn. I II *mf* *mf*

B. Tbn. *mf* *mf*

Tuba *f*

Perc. 1 *mf* sub *p*

Perc. 2 *f* *p mf* *p mf* sub *p*

Timp.

Hp. *sfz* (ord.) *f sfz* *f sfz*

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

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

Vla.

Vc. *univ.* *div.* *univ.* *div.*

Cb. *sfz*

U

134

Picc. *mp* *rall...*

Fl. I II

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

A Cl. I II *f* *mf*

Bsn. I II *f* *pp* *mp*

Hn. I II *f* *mf*

Hn. III IV *mf* 4.

C Tpt. I II *mf* *ff* *muted a 2*

T. Tbn. I II *mp* 1.

B. Tbn. *mf*

Tuba *f* *mf*

Perc. 1

Perc. 2 *mp* GLOCKENSPIEL

Timp. *p* [non cresc.]

Hp. *f* *mf* *glissando*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *unis.*

V Waltz tempo

140

Picc. *mf*

Fl. I II *mf*

Ob. I II *f* *ff*

A Cl. I II *mf*

Bsn. I II *f* *mf*

Hn. I II *mf* (a 2)

Hn. III IV 3. open *mf* (muted) (a 2)

C Tpt. I II *ff*

T. Tbn. I II *mf*

B. Tbn. *mf*

Tuba

Perc. 1 *p* *p*

Perc. 2

Timp. *p*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

FINGER CYMBALS

W

146

Picc. *mf*

Fl. I
II (2. only)

Ob. I
II

A Cl. I
II

Bsn. I
II *mf*

Hn. I
II *mp*

Hn. III
IV *mp*

C Tpt. I
II

T. Tbn. I
II

B. Tbn.

Tuba *mf*

Perc. 1

Perc. 2 (Glock.)

Timp.

Hp.

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

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

Vla. *f* *mf* *3*

Vc. *mf* *3*

Cb. *mf*

154 X

Instrumentation and Dynamics:

- Picc.**: *ff*
- Fl. I II**: *ff* (a 2)
- Ob. I II**: *ff* (a 2)
- A Cl. I II**: *ff*
- Bsn. I II**: *f* (I), *ff* (II)
- Hn. I II**: *f*
- Hn. III IV**: *f*
- C Tpt. I II**: *f* (II), *cantabile* (I)
- T. Tbn. I II**: *f*
- B. Tbn.**: *mf*
- Tuba**: *mf*
- Perc. 1**: *p*, *mp* (FIELD DRUM)
- Perc. 2**: *mf* (Glock.)
- Timp.**: *p*, *mf*
- Hp.**: *ff*
- Vln. I II**: *ff*
- Vla.**: *ff*
- Vc.**: *ff*
- Cb.**: *f*, *ff*

Y

160

Picc. *f*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

A Cl. I *f* 1. 2. 1.

A Cl. II *f* unis.

Bsn. I *f*

Bsn. II *f*

Hn. I *ff* a 2 *f*

Hn. II *ff* *f*

Hn. III *ff* *f*

Hn. IV *ff* *f*

C Tpt. I *f* 2. (open)

C Tpt. II *f* 2. (open)

T. Tbn. I *f*

T. Tbn. II *f*

B. Tbn. *f*

Tuba *f*

Perc. 1 **FIELD DRUM** *mp* *mf* *mf*

Perc. 2 *mf*

Timp.

Hp. *ff* *f*

Vln. I *ff* *f*

Vln. II *ff* *f* unis.

Vla. *ff* 3

Vc. *ff*

Cb. *ff*

165

Picc. *sfz* *ff*

Fl. I II *sfz* *ff* *fff*

Ob. I II *ff* *ff*

A Cl. I II *ff* *ff*

Bsn. I II *ff*

Hn. I II *ff*

Hn. III IV *ff*

C Tpt. I II *f*

T. Tbn. I II *f*

B. Tbn. *ff*

Tuba *ff*

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

Perc. 2 *mf*

Timp.

Hp. *ff*

Vln. I *fff*

Vln. II *fff* div. unis.

Vla. *fff*

Vc. *fff*

Cb. *fff*

molto rall... Z **Molto meno mosso**

Picc. *ppp*

Fl. I II *sfz p*

Ob. I II *fff niente*

A Cl. I II *fff p*

Bsn. I II *ff sfz* (1.)

Hn. I II *fff niente*

Hn. III IV *fff niente*

C Tpt. I II *ff sfz p*

T. Tbn. I II *fff sfz*

B. Tbn. *fff sfz*

Tuba *fff sfz*

Perc. 1 *pp cresc. poco a poco mf* (L.v.)

Perc. 2 *mf f ff sfz*

Timp. *ff sfz pp*

Hp. *L.v.*

Vln. I *div. sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

Cb. *marcatissimo sfz p*

poco a poco molto rall

Picc.

Fl. I
II

Ob. I
II

A Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

C Tpt. I
II

T. Tbn. I
II

B. Tbn.

Tuba

Perc. 1

Perc. 2

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.
2.

p
pp
ppp

(1. only)

niente

FINGER CYMBALS

(Lv.)

sul A

[Half only]

sul D

pp
ppp