

ROBERT DAVIDSON

CENTURY

(1999)

for symphony orchestra

Instrumentation

3 flutes (3rd doubling piccolo)
3 oboes
3 clarinets in A/B \flat (3rd doubling bass clarinet)
3 bassoons (3rd doubling contrabassoon)

4 horns in F
3 trumpets in C
2 tenor trombones
Bass trombone
Tuba

Timpani

3 percussion:

1. Vibraphone (mallet & bow), snare drum (brushes), bass drum, bongos, 2 tom-toms, floor tom
2. Marimba, crotales (bow, mallets), snare drum (brushes, sticks)
3. Sizzle cymbal, tubular bells, tam-tam, crotales (shared with 2.), bass drum (shared with 1.)

Harp

Strings

Duration: 18' 35"

Program note

Century reflects on the twentieth century from the vantage point of its near end in 1999. There are allusions scattered throughout the piece to numerous 20th century orchestral composers, and the music explores a wide-range of textures and styles. The work is dedicated to my daughter Julia, just two months old when it was completed.

Century was commissioned by the Australian Broadcasting Corporation and premiered by the Queensland Symphony Orchestra in Brisbane, 9 June 1999, conducted by Werner Andreas Albert.

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CENTURY

ROBERT DAVIDSON

4 **Animato** $\text{♩} = 144$

Picc. Solo *f*

Vibraphone motor off *mp* *f* *f* *f* *f*

Harp *mp*

7

Picc. *f* Solo *f*

Cl. in A 1 *f* *f*

Bsn. 1 2.3 Solo *f* *f* *f*

Vib.

Harp

13

Bsn. 1 2.3 *f* *f* *f*

Vib.

Harp

18

Picc. Solo *f* *f* *f*

Cl. in A 1 *mf* *f* *f*

Bsn. 1 2.3 *pp*

Vib. *mf*

Harp *mf* *f* *mf*

23

Picc. *f*

CL in A 1 *mf*

CL in A 2 *mf*

Bsn 1
2.3 *f* Solo 1. *f* 3 3 3 3 5

Vib. *f* *mf*

Harp *f* *mf*

Vln I *mp* *mf* *p*

Vln II *mp* *mf* *p*

Vla *mf* *p*

2/4 4/4 A

29

Fl. 1, 2
f
5

Picc.
f
5

Cl. in A 1

Cl. in A 2

Cl. in A 3

Bsn. 1
2, 3
pp
mf

Vib.
mf
Marimba

Mar. 2
mf

Harp

Vln I

Vln II

Vla

34

Fl. 1.2

Picc. To Fl.

Ob. 1.2.3

Cl. in A 1

Cl. in A 2

Cl. in A 3

Hn in F 1.2.3.4

Harp

Vln I

Vln II

Vla



39

Ob. 1.2.3

Cl. in A 1

Cl. in A 2

Cl. in A 3

Hn in F 1.2.3.4

Harp

Vln I

Vln II

Vla

legato

dolce, cantabile

1.

2.3.4.

45

Ob. 1.2.3

Cl. in A 1

Cl. in A 2

Cl. in A 3

Hn in F 1
2.3.4

Tpt in C 1.2.3

Timp.

Sz. Cym.

Harp

Vln I

Vln II

Vla.

mf

mp

tr

pp

pp

B

51

Fl. 1. 2. *f* 3 3 3 3

Ob. 1. 2. 3 *ff*

Cl. in A 1 *f* 3 3 3 3

Cl. in A 2 *ff*

Cl. in A 3 *ff*

Hn in F 1. 2. 3. 4 *f*

Tpt in C 1. 2. 3 *f*

Timp. *f* *p*

Mar. 2 *f* 3 3 3 3

Sz. Cym. *f* To Tub. Bells

Harp *ff*

Vln I *ff* *mp*

Vln II *ff* *mp* unis.

Vla *ff* *mp* unis.

Vc. *ff* *mf*

D. B. *ff* *mf*

66 ^{a2}
Fl. 1.2
Cl. in A 1
Cl. in A 2
Tpt in C 1.2.3
Mar. 2
Vln I
Vln II
Vla
Vc.
D. B.

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

Solo
To Crot.



71 **C**
Cl. in A 1
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Vln I
Vln II
Vla
Vc.
D. B.

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

81

Fl. 1, 2 *f* *fp* *a2*

Fl. 3 *f* *fp* Fl.

Ob. 1, 2, 3 *f* *fp* *1.2.*

Cl. in A 1 *f* *fp*

Cl. in A 2 *f* *fp*

Cl. in A 3 *f* *fp*

Bsn 1, 2, 3 *f* *fp* *1.*

Vib. *f* *fp*

Crot. 1

Tub. Bells

Harp

Vln I *f* *fp*

Vln II *f* *fp*

Vla. *f* *fp*

Detailed description: This page of a musical score, numbered 12, is titled 'CENTURY'. It features a complex orchestration. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets in A 1, 2, and 3; and Bassoons 1, 2, and 3. The string section consists of Violins I and II, and Viola. Percussion includes Vibraphone, Crotales 1, and Tubular Bells. A Harp is also present. The score begins at measure 81. The woodwinds play melodic lines with dynamic markings of *f* (forte) and *fp* (fortissimo piano), often with accents and slurs. The strings provide a rhythmic accompaniment with sixteenth-note patterns. The overall texture is dense and dynamic.

105

1. *mf*

2. *mf* Picc.

Cl. in Bb *mf*

Cl. in Bb *mf*

Bsn 1.2.3 *mf*

Hn in F 1.2.3.4 (2) (3) (4)

Tbn. 1 (2) (3) (4)

Tbn. 2 (2) (3) (4)

Tb. (2) (3) (4)

Timp. (2) (3) (4)

Vln I *mf*

Vla

Vc. *mf*

D. B. *mf*

Musical score for Century, page 20, measures 117-120. The score includes parts for Flute 1 & 2, Piccolo, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1, 2, & 3, Horn in F 1, 2, 3, & 4, Trumpet in C 1, 2, & 3, Trombone, Timpani, Violin I & II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/2. Measure 117 starts with a first ending bracket. Measure 118 has a second ending bracket. Measure 119 features a first ending bracket. Measure 120 includes a trill for the Trombone and Timpani, and a triplet for the Trumpet in C. Dynamics include *f*, *mf*, *mp*, and *stacc. sempre*. Performance instructions include accents and slurs.

125

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in B \flat 1
Cl. in B \flat 2
B. Cl.
Bsn 1.2.3
Tpt in C 1.2.3
Vln I
Vln II
Vla
Vc.
D. B.

legato

legato

(2) (3) (4) (5) (6)

3 3 3

130

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in B \flat 1
Cl. in B \flat 2
B. Cl.
Bsn 1.2.3
Tpt in C 1.2.3
Vln I
Vln II
Vla
Vc.
D. B.

(7)
(3) (4) (5) (6)
(3) (4) (5) (6)
5
5

142

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1.2.3
Hn in F 1.2.3.4
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Vib.
Mar. 2
Vln I
Vln II
Vla.
Vc.
D. B.

H

Still and quiet ♩ = 50

162

1. senza vib. *molto rit.*

Fl. 1/2 *p* *ff* *pp*

Cl. in B♭ 1.2.3

Bsn 1.2.3 *p* *ff* *pp*

Hn in F 1.2.3.4 *pp*

Vib. *pp*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D.B. *ff*

(senza sord) Solo *p*



168

ord. *pp* *p* *ppp* *pp* *p*

Fl. 1/2

Cl. in B♭ 1.2.3 *p* *ppp*

Hn in F 1.2.3.4

Harp *pp*

Vln I *ppp*

Vln II

Vla *ppp*

Vc.

flaut., senza vib.

con sord. flautando

183 G.P.

Cl. in Bb 1.2.3 *ppp*

Bsn 1.2.3 *pp* *ord.* *mf* *ppp*

Vib.

Crot. 1

Tam.

Harp

Solo

Vln I *ppp*

gli altri *pp*

Vln II 1 *ppp*

2 *ppp*

Vla 1 *pp*

2

Vc. *ppp*

D. B. *ppp*

209 4/4

Ob. 1 2 (8) Z

Ob. 3 (8) Z

Cl. in B♭ 1 (8) Z

Cl. in B♭ 2 (8) Z

B. Cl. (8) Z

Bsn. 1 2 (8) Z

Bsn. 3 (8) Z

Hn in F 1.2

Hn in F 3.4

Tbn. 1 (8) Z

Tbn. 2 (8) Z

B. Tbn. (8) Z

Tb. (8) Z

Timp. (8) Z

Vib. (8) Z To Bongos & toms

Crot. 1 (8) Z To Sn. Dr.

Solo (8) Z Solo (senza sord, ord.)

Vln I (8) Z *p*

gli altri (8) Z

Vln II 1 (8) Z unis.

Vln II 2 (8) Z unis.

Vla (8) Z

Vc. (8) Z

D. B. (8) Z

211 $\frac{4}{4}$ **J** Allegro vivace $\text{♩} = 176$

Bsn 1

Bsn 2.3

Cl. in Bb 1.2

Bsn 1

Bsn 2.3

Bsn 1

Bsn 2.3

Cl. in Bb 1.2

B. Cl.

Bsn 1

Bsn 2.3

B. Cl.

Bsn 2.3

Vla.

Vc.

D. B.

K

236

B. Cl.

Bsn 2.3

Hn in F 1.2.3.4

Tpt in C 1.2.3

Tbn. 1
Tbn. 2

B. Tbn.

Bon. 1
Bon. 2
Tom 1
Tom 2
Fl. Tom.

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

senza sord, marcato
Tutti div.
mf

senza sord, marcato
mf

unis.
mf

f

f

f

f

242

Fl. 1

Picc.

Ob. 1.2.3

Cl. in Bb 1.2

Hn in F 1.2.3.4

Tpt in C 1.2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

mf

fp

f

tr

a⁴

a²

1.2. a²

1.2. a²

a²

254

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1.2
Hn in F 1.2.3.4
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Vln I 1
Vln I 2
Vln II
Vla.
Vc.
D. B.

f
f
f
f
fp
fp
fp
fp
fp
fp
fp
tr
f
f
f
f
f
f

259

Fl. 1.2

Picc.

Ob. 1.2.3

Cl. in Bb 1.2

Hn in F 1.2.3.4

Tpt in C 1.2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

Timp.

Sn. Dr.

1

Vln I

2

Vln II

Vla.

Vc.

D. B.

269 **L**

Fl. 1.2 *ff*

Picc. *ff* To Fl.

Ob. 1.2.3 *ff*

Cl. in B \flat 1.2 *ff*

Hn in F 1.2.3.4 *mp* *f* *mp* *ff* *mp* *ff*

Tpt in C 1.2.3 *mp* *f* *ff* *mf* *f* *ff* *fp*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Timp. *mp* *f*

Bon. 1

Bon. 2

Tom 1

Tom 2

Fl. Tom.

Sn. Dr. 2 *mp* *f* To Mar.

Tam. *f* To B. Dr.

1 *ff* unis.

Vln I *ff* unis.

2 *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

273

Score for measures 273-276. The score includes parts for Hn in F 1.2.3.4, Tpt in C 1.2.3, Tbn. 1, Tbn. 2, B. Tbn., Tb., Timp., Bongos & toms (Bon. 1, Bon. 2, Tom 1, Tom 2, Fl. Tom.), B. Dr. 2, Vc., and D. B. The music is in 4/4 time with a key signature of two flats. Dynamics include *mp*, *ff*, *mf*, and *fff*. The percussion section includes Bongos & toms and B. Dr. 2.

277

Score for measures 277-280. The score includes parts for Hn in F 1.2.3.4, Tpt in C 1.2.3, Tbn. 1, Tbn. 2, B. Tbn., Tb., Timp., Vc., and D. B. The music is in 4/4 time with a key signature of two flats. Dynamics include *mp*, *ff*, *mf*, *f*, *p*, and *fff*. The percussion section includes Bongos & toms and B. Dr. 2.

281

Musical score for measures 281-285. The score includes parts for Bsn 2.3, Hn in F 1.2.3.4, Tpt in C 1.2.3, Tbn. 1, Tbn. 2, B. Tbn., Tb., Timp., Vc., and D. B. The key signature is B-flat major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *tr* (trill). A double bar line is present at the end of measure 285.

286

M

Musical score for measures 286-290. The score includes parts for Fl. 1.2, Fl. 3, Ob. 1.2.3, Cl. in Bb 1.2, B. Cl., Bsn 2.3, Vln I, Vln II, Vla, Vc., and D. B. The key signature is B-flat major. A box labeled 'M' is placed above measure 286. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include *poco marc.* (poco marcato) and *unis.* (unison). The score features complex rhythmic patterns and rests.

292

1. $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1. 2.3

Ob. 1.2.3

Cl. in Bb 1.2

Harp

Vln I

Vln II

Vla

Vc.

D. B.

mp

N

299

3 $\frac{3}{4}$ dolce

Fl. 1.2.3

Ob. 1.2.3

Cl. in Bb 1.2

B. Dr. 1

Mar. 2

Tam.

Harp

Vln I

Vln II

Vla

Vc.

mf

dolce

mf

Mar.

mf

dolce

mf

div. pizz.

mf

div. pizz.

mf

p

p

306

Fl. 1.2.3

Ob. 1.2.3

Bsn 1.2.3

Hn in F 1.2.3.4

B. Dr. 1

Mar. 2

Harp

Vln I

Vln II

Vla

Vc.

D. B.

mp

p *mf* *p* *mf* *p*

1.3. a 2

1.3. a 2

1.

1.3. a 2

mp

B. Dr. *p* *mf*

div.

mp

313

Fl. 1.2.3

Ob. 1.2.3

Cl. in Bb 1.2

Bsn 1.2.3

Hn in F 1.2.3.4

B. Dr. 1

Mar. 2

Tam.

Harp

Vln I

Vln II

Vla

Vc.

D. B.

mf *p* *mf* *p* *mf*

dolce

mf

1. a 2

1. a 2

Tam.

pp

pp

320

Fl. 1.2.3

Ob. 1.2.3

Cl. in Bb 1.2

Bsn 1.2.3

Hn in F 1.2.3.4

B. Dr. 1

Mar. 2

Tam.

Harp

Vln I

Vln II

Vla

Vc.

D. B.

mf

1.

1.3. a 2

1.3. a 2

p *mf* *p* *mf* *p* <

40

327

Fl. 1.2.3

Ob. 1.2.3

Cl. in Bb 1.2

Bsn 1.2.3

Hn in F 1.2.3.4

B. Dr. 1

Mar. 2

Tam.

Harp

Vln I

Vln II

Vla

Vc.

D. B.

mf *mp* *f*

To Vib.

To Sz. Cym.

stacc. arco *f*

unis., stacc. arco *f*

334

7/8 4/4 2/4 4/4 7/8 6/8 5/8

Fl. 1.2.3 *pp*

Ob. 1.2.3 *pp* *mf* *pp*

Cl. in Bb 1.2 *pp*

B. Cl. *mf* *mf*

Bsn 1.2.3 1.3. *mf*

Hn in F 1.2.3.4 *p*

Tb. *mf*

Timp. *mp*

unis.

Vln I *mp* *mf* *mp*

Vln II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mf* *mf*

D. B. *mf* *mf*

366 3/4 6/8

B. Cl.
Bsn 1.2.3
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Vln I
Vln II
Vla
Ve.
D. B.



373 6/8 3/4 2/4 6/8

B. Cl.
Bsn 1.2.3
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Vln I
Vln II
Vla
Ve.
D. B.

382

3/8 4/4 R 3/8 3/8 3/8 4/4

B. Cl. *mp* *ff* *p*

Bsn 1.2.3 *mp* *ff* *p*

Tpt in C 1.2.3 *mp* *ff* *p*

Tbn. 1 *mp* *ff* *p*

Tbn. 2 *mp* *ff* *p*

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

Tb. *mp* *ff* *p*

Timp. *tr* *ff* *mp* *ff* *pp*

Sz. Cym. *p* *ff* Sz. Cym. To Tam.

Vln I *mp* *ff* *mp* *pp* *stacc.* *div.*

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

Vla. *mp* *ff* *mp* *mf* *stacc.* *div.*

Vc. *mp* *ff* *mf*

D. B. *mp* *ff* *mf*

406

Fl. 1 *f* > *p* *p* *f* *p*

Fl. 2 *f* > *p* *p* *f* *p*

Fl. 3 *f* > *p* *p* *f* *p* To Picc.

Ob. 1.2.3 *f* *p* *p* *f*

Cl. in Bb 1.2 *f* > *p* *p* *f* *p*

B. Cl. *f* > *p* *p* *f* *p*

Bsn. 1.2.3 *f* *p* *p* *f*

Tpt in C 1.2.3 *p* *f* *p*

Tbn. 1 *p* *f* *p*

Tbn. 2 *p* *f* *p*

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

Vib. *f* *p*

Mar. 2 *p* *f* *p*

Vln I

Vln II *div.* *unis.*

Vla

Vc.

CENTURY

1.
426

Fl. 1.2.3
Ob. 1.2.3
Hn in F 1.2.3.4
Tbn. 1
Tbn. 2
B. Tbn.
Mar. 2
Vln I
Vln II
Vla
Vc.

1.
434

Fl. 1.2.3
Ob. 1.2.3
Hn in F 1.2.3.4
Tbn. 1
Tbn. 2
B. Tbn.
Mar. 2
Vln I
Vln II
Vla
Vc.

1. 443 3/8 5/4 4/4 T 3/8 4/4 3/8 5/8

Fl. 1.2.3 *mf* *mp*

Ob. 1.2.3 *mf* *mp*

B. Cl.

Bsn 1

Cbsn

Hn in F 1.2.3.4 *pp*

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

B. Tbn. *pp* *mp*

Tb. *mf* *mp* legato

Mar. 2 *mf* *mp*

Vln I *mf* *mp*

Vln II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D. B. *mf* *mp* legato

1. 3/4 3/8 3/4 3/8 4/4 3/8 4/4 3/8 5/4

458

Fl. 1.2.3

Ob. 1.2.3

B. Cl.

Bsn 1

Cbsn

Hn in F 1.2.3.4

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

Mar. 2

Tam.

Vln I

Vln II

Vla.

Vc.

D. B.

mf *mp* *mf* *mp* *mf* *mp*

Detailed description: This page of a musical score, titled 'CENTURY' and numbered '61', covers measures 458 to 504. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Bass Clarinet; Bassoon 1; and Contrabassoon. The brass section includes Horns in F (1, 2, 3, 4); Trumpets 1 and 2; Baritone Trumpet; and Trombone. The percussion section includes Maracas 2 and Tam-tam. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features a variety of time signatures: 3/4, 3/8, 4/4, and 5/4. Dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano) are used throughout. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piece concludes with a final measure in 5/4 time.

480

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1.2
Cl. in Bb 3
Hn in F 1.2.3.4
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Sn. Dr. 1
Sn. Dr. 2
D. B.

ff
ff
ff
ff
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mf

Cl. in Bb
Sn. Dr. brushes

484

Fl. 1. 2
Picc.
Ob. 1. 2. 3
Cl. in Bb 1. 2
Cl. in Bb 3
Hn in F 1. 2. 3. 4
Tpt in C 1. 2. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Sn. Dr. 1
Sn. Dr. 2
D. B.

mp
f

488

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1.2
Cl. in Bb 3
Hn in F 1.2.3.4
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Sn. Dr. 1
Sn. Dr. 2
D. B.

f
mp
f

492

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1.2
Cl. in Bb 3
Hn in F 1.2.3.4
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Sn. Dr. 1
Sn. Dr. 2
D. B.

f
mp
f

Detailed description: This is a page of a musical score for a symphony orchestra, numbered 492. The score is written for a variety of instruments, including woodwinds (Flute, Piccolo, Oboe, Clarinet, Horn), brass (Trumpet, Trombone, Tuba), and percussion (Timpani, Snare Drum, Double Bass). The music is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The score is divided into four measures. The woodwinds and brass sections play complex melodic and harmonic lines, often with slurs and accents. The percussion section features a steady rhythmic pattern, with the snare drum playing a series of eighth notes and the double bass providing a low-frequency accompaniment. Dynamics markings such as *f* (forte) and *mp* (mezzo-piano) are used throughout the score to indicate volume changes.

496

Fl. 1.2

Picc.

Ob. 1.2.3

Cl. in Bb 1.2

Cl. in Bb 3

Hn in F 1.2.3.4

Tpt in C 1.2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

Timp.

Sn. Dr. 1

Sn. Dr. 2

D. B.

f

mp

499

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1.2.3
Hn in F 1.2.3.4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Sn. Dr. 1
Sn. Dr. 2
D. B.

mp
f

503

Fl. 1.2
Picc.
Ob. 1.2.3
Cl. in Bb 1.2.3
Hn in F 1.2.3.4
Tpt in C 1.2.3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Sn. Dr. 1
Sn. Dr. 2
D. B.

f
mp
f

525 **Y** **Largo** ♩ = 56

Fl. 1.2 *mp* *pp*

Picc. *p*

Ob. 1.2.3 *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

B. Cl. *p*

Bsn 1 *p*

Bsn 2 *p*

Cbsn *p*

Hn in F 1.2.3.4 *pp* Solo, with solo violin. Dolce, cantabile
1. legato *p*

Tpt in C 1.2.3 *pp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tb. *p*

Harp *p* *pp* Solo legato

Solo Vln I *p* *mp* *pp* *p* Gli altri con sord. *ppp*

gli altri Vln I *p* *mp* *pp* *ppp*

Vln II 1 *p* *pp* *ppp* con sord.

Vln II 2 *p* *pp* *ppp* con sord.

Vla. *p* *pp* *ppp* con sord.

Vc. *p* *pp* *ppp* con sord.

D. B. *p* *pp* *ppp*

542

Cl. in Bb 1.2.3

Harp

Vln I

1

Vln II

2

Vla

Vc.

Solo

D. B.

gli altri

mf

pizz.

p *pp* *ppp* *pppp*



548 *rall.*

Fl. 1.2

Cl. in Bb 1.2.3

Hn in F 1.2.3.4

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

pp *ppp* *pppp*

pp *ppp* *pppp*

pp *ppp* *pppp*

pp *ppp* *pppp*