

Peter Seabourne

Double Concerto  
for Horn and Orchestra



1. Molto Moderato	.....3
2. Cantilena	....28
3. Jägers Lied	....33



## Scoring:

2 Flutes  
(one doubling Piccolo)

2 Oboes

Cor Anglais

2 Clarinets in B $\flat$

(one doubling Bass Clarinet in B $\flat$ )

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Bass Trombone

Tuba

Timpani

2 Percussion

(Celeste, Glockenspiel, Tubular Bells, Triangle, Snare Drum, Whip, Bass Drum)

Harp

Solo Horn in F

Violins I

Violins II

Violas

'Cellos

Double Basses

(with low C extensions)

The score is notated in concert pitch  
(except standard octave transpositions for Piccolo, Glockenspiel, Celeste, Contrabassoon and Double Basses).

Horns always notated at sounding pitch, even when in bass clef.

Multiple notes in string parts are always divisi unless otherwise stated.

Harp harmonics to sound at the pitch notated

Duration c.22mins

[www.peterseabourne.com](http://www.peterseabourne.com)

I.

Peter Seabourne  
September 2011

Molto Moderato ♩=100

Flute I

Flute II/  
Piccolo

Oboe I

Oboe II

Cor Anglais

Clarinet I in Eb

Clarinet II in Eb  
Bass Clarinet in Eb

Bassoon I

Bassoon II

Contrabassoon

Horn in F I, II

Horn in F III, IV.

Trumpet I in Eb

Trumpet II in Eb

Trombone I

Trombone II

Bass Trombone

Tuba

Timpani

Glockenspiel *[solo]*  
*p*

Celesta  
*p* *p* *pp* *p*

Harp  
++++  
*p*

Molto Moderato ♩=100

Solo Horn in F

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Fl. I *pp*

Fl. II *pp*

Imp. *pp*

Glock. *p*

Cd. *p* *pp*

Hrp. *p*

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

Vln. II *mp* *poco*

A

Fl. I *p*

Fl. II *p*

Imp. *pp* *p* *pp*

Glock. *p*

Cd. *p* *pp*

Hrp. *p*

Vln. I *p* *pp*

Vln. II *p* *sub. pp*

B

B. Cl. *pp*

Imp. *pp*

Solo Fl. *p* *mp* *p*

Vln. II *pizz.* *p* *pizz.*

Vc. *p*

Cb. *p*

B

B. Cl. *pp*

Imp. *pp*

Solo Fl. *p* *mp* *p*

Vln. II *pizz.* *p* *pizz.*

Vc. *p*

Cb. *p*

33 C

Glod. *mf* 5 *mp* 5

Cel. *p* *mp* 3 *mp* 5

Hrp. *p* *mf* *mp*

Solo Fl. *mf* 5 3

Vla. *mf* *mp*

Vc. *arco* *mf* *mp*

Cb. *arco* *mf* *mp*



40

B. Cl. *p*

Esn. I *p*

Esn. II *p*

Clasn. *p*

Tba. *p*

Glod. *p*

Hrp. *p* *F#* *E#*

Solo Fl. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb. *p*

**D**

50

C. A. *mp* *mf*

Cl. I *p*

B. Cl. *p* *mp* *f* *mf* *To Cl.*

Esn. I *mf* *f*

Esn. II *mf* *f*

Clbn. *mp* *f* *molto* *mp*

Fl. I, II *f*

Fl. III, IV *f*

Tba. *f*

Imp. *mp* *mf (non legato)*

Cd. *mf*

Hp. *mp* *mf* *f* *C<sup>b</sup>*

**D**

Solo Fl. *mf* *f* *ff* *mf*

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

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

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

**E** More Animated - Fluttering ♩=112

Fl. I *mp* 3

Fl. II *mp* 3

Cl. I *p*

Cl. II *p*

Cl. I *p* *mp* *p*

Cl. II *mp* *mp* *p*

Bsn. I *p*

Cor. I

Cor. II

Hrp. *mp*

**E** More Animated - Fluttering ♩=112

Solo Hn. *mf* *mf*

Vln. I *pizz.* *mp* *mp* *mp* *non div.* *mp*

Vln. II *pizz.* *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

Cb. *mp* *mp* *mp*



Fl. I *mp* 3

Fl. II *mp* 3

Cl. I *p*

Cl. II *p*

Hrp. *mp* *At Eb* *mp*

Solo Hn. *mf* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp arco* *mp*

Cb. *mp*

73 **F**

Fl. I *mp* 3

Fl. II *mp* 3

Cl. I *p*

Cl. II *p*

Cl. I *p* T. E. Cl.

Cl. II *p*

Solo Fl. **F**

Vln. I *mf* *p*

Vln. II *mf* *p*

Vc. *mf*

Cl. *mf*

81 **G** **H**

Fl. I *mp* 3

Fl. II *mp* 3

Esn. I *mp* *mf*

Esn. II *mp* *mf*

Cbsn. *mp* *mf*

B. Tbn. *mp*

Tbn. *mp*

Solo Fl. **G** **H**

Vln. I *mf* *p* *mp* 3

Vln. II *mf* *p* *mp* 3

Vla. *p* *mp*

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

Cl. *mp* *arco*



89

C. A. *mp*

Solo Fl. *mf*

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

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

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

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

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

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

*3* *3* *3* *3* *3* *3*

*5*



96

Fl. I *mp*

Fl. II *mp*

Cl. I *mp*

Cl. II *mp*

C. A. *mp*

Cl. I *mp*

B. Cl. *mp*

Hr. I, II *mp*

Hr. III, IV *p* *mp*

Cel. *mp* *mp* *mp* *mp*

Solo Fl. *f*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cl. *mf* *(pizz.)*

*I. lontano*

*III. lontano*

*3* *3* *3* *3* *3* *3*

**J**

*IC3*

E. Cl. *mp*

Cbsn. *mp*

Hn. I,II *p* *a2*

Hn. III,IV *p* *a2*

Trpt. I *mp* 3

Trpt. II *mp* 3

Tbn. I *p*

Tbn. II *p*

Vc. *mp* *arco* 3

Cl. *mp* 3



*ICS*

E. Cl.

Cbsn.

Hn. I,II *mp*

Hn. III,IV *mp*

Trpt. I 3

Trpt. II 3

Tbn. I *mp*

Tbn. II *mp*

E. Tbn. *mp* 3

Vc. 3 5 3

Cl. 3 5 3

I.

III.

*mf*

K

Fl. I *mf* *f*

Fl. II

Cl. I *f*

Cl. II *mf* *f*

C. A. *mf* *f* *ff*

Cl. I *mf* *f* *ff*

B. Cl. *mf* *f* *f* *ff* To Cl. To B. Cl.

Esn. I *f*

Esn. II *f*

Clsn. *mf* *f*

Hn. III *mf* *ff* *a2*

Hn. III/IV *mf* *ff* *a2*

Trp. I *mf* *f* *ff*

Trp. II *mf* *f* *ff*

Tbn. I *mf* *f* *ff* *secco*

Tbn. II *f*

E. Hn. *mf* *f*

Tba. *mf* *f*

Temp. *mf* *f* *f*

Vc. *mf* *f*

Cb. *mf* *f*





165

Cl. I *mp*

Solo Hn. *mf* *mp* *mf* *mp*

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

Vln. II

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

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

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



173

Fl. I *mp*

Fl. II *mp*

C. A. *mp*

Tpt. I *mf* con sord. *mf*

E. Tbn. *mp* *mf*

Cel. *mp* *mp* *mf*

Hrp. *mp*

Solo Fl. *mf*

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

Vln. II *mp* *mp* *mp* *mp* *mf* tutti mol.

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

Vc. *mp*

Cl. *mp*

div. mezzo sul pont; mezzo loco

arco mezzo sul pont; mezzo loco

arco mezzo sul pont; mezzo loco

arco

D

Fl. I *mf* *(non dim.)* *mp* *mp*

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

C. A. *f* *nello*

Cl. I *mf* *mf*

Cl. II *mf* *To E. Cl.*

Hr. III *mp*

Trp. I *mf* *(con sord.)*

Tbn. I *mf*

B. Tbn.

Cd.

Hr. *mp* *Ab* *Eb*

D

Vln. I *lull. nat.* *mf* *(non dim.)* *mp* *mp* *come prima*

Vln. II *mp* *mp* *come prima*

Vla. *mp* *mp* *come prima*

Vc. *mp*

Cb.







203 R

Fl. I *ff* 3 3 3

Fl. II *ff* 3 3 3

Fl. III, IV *ff*

Trpt. I *ff* *poco*

Trpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Tbn. *ff*

Imp. *ff* 3 3 *f*

Tub. E. *ff*

Solo Fl. *ff* 3 5 5 3 3 3 3



211 S

Fl. I *f* *To Picc.* *f* 5

Fl. II *f* *f*

Cl. I *f* 3 5 3

C. A. *f* 3 5 3

Cl. II *f*

Trpt. I *mf*

Imp. *f*

Solo Fl. *sempre ff* 3 3 3 3

Vln. I *f* *f* 3 5 3

Vln. II *f* *f* 3 5 3

T

219

Fl. I

Cl. I

Cl. II

C. A.

Cl. I

Esn. I

Esn. II

Hrn. III

Hrn. III, IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

T

225

Fl. I *ff*

Picc. *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

C. A. *ff*

Cl. I *ff*

B. Cl. *f* *ff*

Esn. I *f* *ff*

Esn. II *f* *ff*

Cbsn. *f* *ff*

Fn. I, II *f* *ff*

Fn. III, IV *f* *ff*

Tpt. I *f* *ff*

Tpt. II *f* *ff*

Tbn. I *f* *ff*

Tbn. II *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Temp. *f* *ff*

Tub. B. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Cb. *f*

232

Fl. I *sempre ff*

Picc. *sempre ff*

Imp. *ff*

Tub. E. *ff*

Solo Fln. *ff*

Vln. I *sempre ff*

Vln. II *sempre ff*

U



237

Fl. I

Picc.

Cl. I *ff*

Cl. II *ff*

Cl. I *ff*

Imp. *ff*

Tub. E. *ff*

Solo Fln. *ff*

Vln. I

Vln. II

To Tri.

Tempo I ♩ = 100

Musical score for woodwinds and strings, measures 242-250. The score includes parts for Flute I, Piccolo, Clarinet I, Clarinet II, Cor Anglais, Clarinet I, Bass Clarinet, Euphonium I, Euphonium II, Contrabass, Horn III, Horn IV, Trombone I, Trombone II, Bass Trombone, and Tuba. The woodwinds and strings play sustained notes with various dynamics including *mf*, *mp*, *p*, and *f*. A *molto* marking is present in the Cor Anglais part. The Clarinet I part has a *1. Cl.* marking. The Horn III and IV parts have *a 2* and *p poco* markings. The Trombone I, II, and Bass Trombone parts have *p* markings. The Tuba part has *p* and *#* markings. The Clod. part has *mf* and *mp* markings with a *To B. D.* marking. The Cel. part has *mf* and *mp* markings with a *3* marking. The Hp. part has *mf* and *mp* markings with a *3* marking.

Tempo I ♩ = 100

Musical score for strings and Solo Flute, measures 251-260. The Solo Flute part starts with *subito meno* and *f* markings, then moves to *mf* and *mp*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) play sustained notes with dynamics of *mf*, *mp*, and *p*.

W

250

C. A. *mf* *mf* *mp* *mp* (*non dim.*)

Hr. I, II *mp* *p* *mf*

Hr. III, IV *mp* *p* *mf*

Tbn. I

Tbn. II

E. Tbn.

Tba.

W

Solo Hr. *mp* *mf* *f* *mp* (*non dim.*)

Vln. I *mf* *mp* (*non dim.*)

Vln. II *mf* *mp* (*non dim.*)

Vla. *mf* *mp* (*non dim.*)

Vc. *mf* *mp* (*non dim.*)

Cl. *mf* *mp* (*non dim.*)



(tempo rubato)

261

C. A.

Solo Hr. (*tempo rubato*)

Vln. I

Vln. II

Vla.

Vc.

Cl.

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

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

Solo Fl. *mf* *ff* *mp*

Fl. I *a tempo (l)* *mp* *mp* *mp p<sup>3</sup>*

Picc. *mp* *mp* *mp p<sup>3</sup>*

Cl. I *mp* *mp* *mp*

Cl. II *mp* *mp* *mp*

Cl. I *mp* *mp* *mp*

Cl. II *mp* *mp* *mp*

Esn. I *p* *p*

Esn. II *p* *p*

Hr. I, II *p* *p* *mp*

Hr. III, IV *p* *p* *mp*

Cel. *p<sup>3</sup> mp* *p<sup>3</sup> mp* *p<sup>3</sup> mp*

Solo Fl. *f* *mp* *p* *p*

Vln. I *mp* *pizz.* *arco* *p*

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

Vla. *mp* *pizz. non div.* *arco* *p*

Vc. *mp* *pizz. non div.* *arco (div.)* *p*

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



poco accel. V Tempo II ♩=112

Fl. I  
mp > p <sup>3</sup> mp > mp > mp > mp <sup>3</sup> mp <sup>3</sup> mp <sup>3</sup>

Picc.  
mp > p <sup>3</sup> mp > mp > mp > mp <sup>3</sup> mp <sup>3</sup> mp <sup>3</sup>

Cl. I  
mp <sup>3</sup>

Cl. II  
mp <sup>3</sup>

Esn. I  
mp <sup>3</sup> mf <sup>3</sup>

Esn. II  
mp <sup>3</sup> mf <sup>3</sup>

Tpt. I  
mf <sup>3</sup> solo

Tpt. II  
mf <sup>3</sup>

Tbn.  
mf

Timp.  
mf

poco accel. V Tempo II ♩=112

Vla.  
mp

Vc.  
mp < mf

Cl. I  
mf <sup>3</sup>

Cl. II  
mf <sup>3</sup>

Cbsn.  
mf

Tpt. I  
mf

Tpt. II  
mf

Tbn. I  
mf

Tbn. II  
mf

B. Tbn.  
mf

Tbn.  
mf

Timp.  
mf

Vla.  
mf <sup>3</sup>

Vc.  
mf f

Cb.  
mf

Z

302

Fl. I

Picc.

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Bsn. I

Bsn. II

Cbsn.

Hn. I, II

Hn. III, IV

Trp. I

Trp. II

Tbn. I

Tbn. II

B. Tbn.

Tbo.

Imp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*f*

*ff*

*fff*

*8va*



# II. Cantilena

Velvety, voluptuous ♩=60

Corn Anglais

Clarinet I in Eb

Clarinet II in Eb/  
Bass Clarinet in Eb

Bassoon I

Bassoon II

Harp

Velvety, voluptuous ♩=60

Solo Horn in F

Violin I

Violin II

Viola

Violoncello

Contrabass

Cl. I

Esn. I

Esn. II

Harp

Hr.

Vln. II

Vla.

Vc.

Cl.

16 B1

Cl. I

Esn. I

Esn. II

Hp.

Hn.

Vla.

Vc.

Cl.

*p*

*p*

*p*

*p*

*mp*

*p*

*pp*

*pp < p*

*pizz.*

*arco*

*pp*

27 C1

C. A.

Cl. I

Hp.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cl.

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*pizz.*

*arco*

*mf*

D1

37

C. A. *mp*

Cl. I *mp*

Cl. II *mp*

Esn. I *mp* *p* *p*

Esn. II *mp*

Hp. *mf* *p*

Fl. *f* *mp* *p*

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

Vln. II (non div.) *mf* *f* *p* *pp*

Vla. *f* *p*

Vc. *f* *p*

Cl. *f* *pp*

D1



E1

46

C. A. *pp* *p*

Cl. I *pp* *p*

Hp. *pp* *p* *As* *F#* *Eb* *C#* *C#*

Fl. *p*

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

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

Vla. *p* *mp*

Vc. *p* *mp*

Cl. *p* *mp*

senza sord.

F1

C. A. *p* *mf* *mf*

Cl. I *mf* *mf*

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

Esn. I *mp* *mf* *mf*

Esn. II *mp* *mf* *mf*

Hp. *mf* *mf* *mf*

F1

Hr. *mf* *quasi f* *mf* *mello*

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

Vln. II *mf* *mf* *mf* *mello*

Vla. *mf* *mf*

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

Cb. *mf* *mf*



Hp. *pp* *pp* *pp* *pp*

Hr. *p* *p*

Vln. I *mello*

Vla. *con sord.* *p*

Vc. *con sord.* *div. half only* *ppp* *poco* *pp*

Cb. *pp* *p*

**II**

C. A.

Cl. I

Cl. II

Esn. I

Esn. II

H.p.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cl.

**II**



**J1**

C. A.

H.p.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cl.



# III. Jägers Lied

*Animato* ♩=132

Flute I *f* 3

Flute II *f* 3

Oboe I *f* 3

Oboe II *f* 3

Clarinet I in Eb *f* 3

Clarinet II in Eb / Bass Clarinet in Eb *f* 3

Bassoon I *f* 3

Bassoon II *f* 3

Contrabassoon *f* 3

Horn in F I, II *mp* a 2

Horn in F III, IV *mp* a 2

Trumpet I in Eb *f*

Trumpet II in Eb *f*

Trombone I *mf* 3

Trombone II *mf* 3

Bass Trombone *mf* 3

Tuba *mf* 3

Harp *f* *mp*

*Animato* ♩=132

Horn in F *mf* 3

Violin I *mp* <

Violin II *mp* < *mf*

Viola *mp* < *mf* pizz. *mf*

Violoncello *f* *mf* pizz. *mf*

Contrabass *f* *mf* pizz. *mf*

This page of a musical score includes the following parts and markings:

- Flutes (Fl. I, II):** Enter in measure 7 with a triplet of eighth notes, marked *f*.
- Clarinets (Cl. I, II):** Enter in measure 7 with a triplet of eighth notes, marked *f*.
- Horns (Hn. I, II, III, IV):** Enter in measure 7 with a half note, marked *mf*.
- Tuba (Tbn. I):** Enters in measure 7 with a half note, marked *mf*.
- Piano (Hp.):** Enters in measure 7 with a chord, marked *f*.
- Solo Flute (Solo Fl.):** Features a triplet of eighth notes in measure 7 (*f*) and a melodic line in measure 8 (*mf*).
- Violins (Vln. I, II):** Play chords in measures 1-2 (*mp*), then enter in measure 7 with a half note (*f*), and measure 8 (*mf*).
- Viola (Vla.):** Plays chords in measures 1-2 (*mp*), then enters in measure 7 with a half note (*f*), and measure 8 (*mf*).
- Violoncello (Vc.):** Enters in measure 7 with a half note (*f*), and measure 8 (*mf*).
- Double Bass (Cb.):** Enters in measure 7 with a half note (*f*), and measure 8 (*mf*).

K1

Fl. I *f* *mf*

Fl. II *f*

Cl. I *mf*

Cl. II *f*

Es. I *mf*

Es. II *mf*

Trpt. I *f*

Trpt. II *f*

Tbn. I *f*

Tbn. II *f*

E. Tbn. *f*

Tba. *f*

Frp. *mp*

K1

Solo Fl. *mp*

Vln. I *mp* *ff* *pizz.*

Vln. II *mp* *ff* *pizz.*

Vla. *mp* *ff* *pizz.* *arco*

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

Cb. *mp* *ff* *pizz.*

Fl. I *mf* *f* **LI**

Cl. I *f*

Cl. II *mf* *f*

Hrn. I, II *f*

Hrn. III, IV *f*

Hrp. *mf* *f*  $\text{L}_b$   $\text{C}_2$   $\text{F}_3$

Solo Hrn. *mf* *f* *mf* **LI**

Vln. I (pizz.) *f* *mf* arco

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

Vla. pizz. *f* *mf*

Vcl. pizz. *f*

Clb. *mf* *f* (pizz.)



35

Esn. I *mf* *f* 3

Esn. II *f* 3

Solo Hrn. *f* *mf* *mf* 3 3

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp*

Vcl. arco *f*

Clb. arco *f*

MII

47

Fl. I

Fl. II

Cl. I

Cl. II

C. A.

Cl. I

Cl. II

Esn. I

Esn. II

Clbn.

Hrn. I. II.

Hrn. III. IV.

Tpt. I

Tpt. II

Tbn. I

E. Tbn.

Tbn.

Imp.

Hp.

Detailed description of the score for measures 47-52: This section includes parts for Flutes I & II, Clarinets I & II, Cor Anglais, Bassoons I & II, Contrabassoon, Horns I-IV, Trumpets I & II, Trombones I, Euphonium, Tuba, and Piano. The woodwinds and brass play various melodic and harmonic lines, often with triplets and slurs. The piano part features a complex rhythmic pattern with many beamed sixteenth notes. Dynamics range from *f* to *mp*. A rehearsal mark 'MII' is present at the beginning of the section.

MII

Vln. I

Vln. II

Vla.

Vc.

Cl.

Detailed description of the score for measures 53-58: This section includes parts for Violins I & II, Viola, Violoncello, and Clarinet. The strings play a rhythmic accompaniment with many beamed sixteenth notes. The Clarinet part has a melodic line with triplets. Dynamics range from *f* to *mf*. A rehearsal mark 'MII' is present at the beginning of the section.

This musical score page, numbered 38, covers measures 57 through 60. It features a variety of instruments including Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, III, and IV, Trumpets II, Trombones I, Timpani, Piano, Solo Horn, Violins I and II, Viola, Cello, and Double Bass. The score is written in a key with one flat (B-flat) and a 3/4 time signature. Measure 57 begins with a dynamic of *mf* and a five-measure rest for several instruments. Measure 58 continues with dynamics of *mf* and *p*. Measure 59 features a dynamic of *mp* and includes a first ending bracket labeled 'O1'. Measure 60 concludes with dynamics of *mp* and *p*. The Solo Horn part in measure 60 is particularly intricate, featuring multiple triplets and a quintuplet. The Piano part in measure 60 shows a change in texture with a dynamic of *p* and a first ending bracket labeled 'O1'. The overall score is a complex orchestration with detailed dynamics and articulation markings.

Musical score for measures 70-76. The score includes parts for Flute I, Flute II, Clarinet in A, Clarinet in Bb, Bassoon I, Trumpet I, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 70 starts with a dynamic of *mp*. Flute I and Clarinet in A play a melodic line with a quintuplet (5) and a slur. Clarinet in Bb and Bassoon I play a triplet (3) starting in measure 73. Trumpet I has a solo starting in measure 73, with dynamics *mf* and *f*. The Piano accompaniment features chords in the left hand and a melodic line in the right hand. The string section provides harmonic support with various dynamics including *mf* and *mp*.



Musical score for measures 77-84. The score includes parts for Flute I, Clarinet in Bb, Clarinet in A, Horn I and II, Horn III and IV, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 77 starts with a dynamic of *mf*. Flute I and Clarinet in Bb play a melodic line with a quintuplet (5) and a slur. Clarinet in A plays a melodic line with a quintuplet (5) and a slur. Horn I and II play a melodic line with a dynamic of *mp*. Violin I and II play a melodic line with a dynamic of *mf*. The Viola, Violoncello, and Contrabass parts provide harmonic support with dynamics including *mp* and *mf*. A dynamic change to *f* occurs in measure 81. A box labeled 'D1' is present above the Flute I and Violin I staves in measure 81. The score concludes with a dynamic of *mf* in measure 84.

This page of a musical score, numbered 40, covers measures 87 through 92. The score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Fl. I:** Starts with a sixteenth-note pattern in measure 87, then rests. Re-enters in measure 88 with a *mf* dynamic, playing a sixteenth-note pattern. In measure 92, it plays a whole note chord with a *f* dynamic.
- Cl. I:** Mirrors the Fl. I part in measure 87, then rests. Re-enters in measure 88 with a *mf* dynamic. In measure 92, it plays a whole note chord with a *f* dynamic.
- Cl. II:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. It rests in measures 91 and 92.
- C. A.:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mf* dynamic. In measure 90, it plays a half note with a *mf* dynamic. It rests in measures 91 and 92.
- Cl. I:** Rests in all measures.
- Ess. I:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. It rests in measures 91 and 92.
- Fin. I. II.:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. It rests in measures 91 and 92.
- Fin. III. IV.:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. It rests in measures 91 and 92.
- Trpt. I:** Rests in measures 87 and 88. In measure 89, it plays a quarter note with a *mf* dynamic and a triplet of eighth notes. It rests in measures 90, 91, and 92.
- Trpt. II:** Rests in measures 87 and 88. In measure 89, it plays a quarter note with a *mf* dynamic and a triplet of eighth notes. It rests in measures 90, 91, and 92.
- B. IIbn.:** Rests in all measures. In measure 92, it plays a whole note chord with a *mf* dynamic.
- Vln. I:** Rests in measures 87 and 88. In measure 89, it plays a sixteenth-note pattern with a *mf* dynamic and a five-measure rest. In measure 90, it plays a sixteenth-note pattern with a *mf* dynamic and a five-measure rest. In measure 91, it plays a sixteenth-note pattern with a *mf* dynamic and a five-measure rest. In measure 92, it plays a sixteenth-note pattern with a *f* dynamic.
- Vln. II:** Rests in measures 87 and 88. In measure 89, it plays a sixteenth-note pattern with a *mf* dynamic and a five-measure rest. In measure 90, it plays a sixteenth-note pattern with a *mf* dynamic and a five-measure rest. In measure 91, it plays a sixteenth-note pattern with a *mf* dynamic and a five-measure rest. In measure 92, it plays a sixteenth-note pattern with a *f* dynamic.
- Vla.:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. In measure 91, it plays a half note with a *mf* dynamic. In measure 92, it plays a half note with a *mf* dynamic.
- Vc.:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. In measure 91, it plays a half note with a *mf* dynamic. In measure 92, it plays a half note with a *f* dynamic.
- Cb.:** Rests in measures 87 and 88. In measure 89, it plays a half note with a *mp* dynamic. In measure 90, it plays a half note with a *mf* dynamic. It rests in measures 91 and 92.



97 Q1 R1

Hrn. I, II. *p* *mf*

Hrn. III, IV. *p* *mf*

Trp. I. *mf*

Tbn. I. *mf* *p*

Tbn. II. *mf* *p*

E. Tbn. *f* *mf* *p*

Tba. *mp*

Hrp. *mf* *E<sub>4</sub>* *A<sub>4</sub>*

Q1 R1

Solo Fl. *mp*

Vln. I. *p*

Vln. II. *p*

Vla. *p*

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

Cb. *mf* *< >*

*no*

Es. I. *mp* *mp* *mp* *mp*

Hrp. *p* *D<sub>4</sub>* *mp* *p* *D<sub>4</sub>* *mp* *C<sub>4</sub> D<sub>4</sub>* *mp* *A<sub>4</sub>* *mp* *F<sub>4</sub>* *mp* *mf*

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

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

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

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

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

Cb. *mf* *non div.*

S1

Fl. I *mp* 5

Cl. I *mp* 5

C. A. *mf*

Bsn. I 5

Hrn. I, II *mp*

Hrn. III, IV *mp*

Tbn. *mp*

Tri. *mp* To Susp. Cym.

Pfp. *mf*

S1

Solo Fl. *mf* 3 5

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cl. *mp*

134 43

Fl. I *mp* *mf*

Fl. II *mf*

Ob. I *mp* *mf*

Ob. II *mf*

C. A. *mf* *mf*

Cl. I *mf*

Cl. II *mf*

Trpt. I *mf* *ff*

Trpt. II *ff*

Tbn. *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*



142 II

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Trpt. I *f*

Trpt. II *f*

Susp. Cym. *p*

U1

FL. I *ff*

FL. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Esn. I *f* *mf* *mf* *mf*

Esn. II *f* *mf* *mf* *mf*

Cbsn. *f* *mf* *mf* *mf*

Trpt. I

Trpt. II

Tbn. I *f* *mf* *mf*

Tbn. II *f* *mf* *mf*

Susp. Cym. *f* To Snare Drum

Hp. *f* E<sub>3</sub>C<sub>3</sub> E<sub>3</sub>C<sub>3</sub> A<sub>2</sub>E<sub>2</sub>

Solo Hrn. *f* 5 5

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

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

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

Vc. *f* *mf* *mf*

Clb. *f* *mf* *mf*

VI

Cl. I <sup>160</sup> *mf* *3*

Hp. *f*

Solo Fl. <sup>5</sup> *mp* *3*



Solo Fl. <sup>172</sup> *f* *3* *5*



WI

C. A. <sup>184</sup> *ff* *5*

Cl. I *ff* *5*

Cl. II *ff* *5*

Esn. I *ff*

Esn. II *ff*

Clsn. *ff*

Fl. I, II *f* *3*

Fl. III, IV *f* *3*

Trpt. I *f* *3* *ff*

Tbn. I *f* *3*

Tbn. II *f* *3*

B. Tbn. *f*

Tbn. *f*

Timp. *f*

Snare Dr. *f*

Solo Fl. *ff*

To E. Cl.

197

Musical score for measures 197-207. The score includes parts for Ebn. II, Cbsn., Tbn. I, Tbn. II, E. Tbn., Tba., Timp., Snare Dr., Vln. I, Vln. II, and Cl. The key signature has one sharp (F#). The score features various dynamics including *ff*, *mf*, and *f*. A rehearsal mark **XI** is present at the end of measure 207. The Timp. part starts with a *mf* dynamic. The Vln. I and II parts have complex phrasing with slurs and accents. The Cl. part has a *ff* dynamic. The Snare Dr. part has a *f* dynamic. The Ebn. II, Cbsn., Tbn. I, Tbn. II, and E. Tbn. parts have a *fff* dynamic.



208

Musical score for measures 208-217. The score includes parts for Cl. I, B. Cl., Ebn. II, Cbsn., Hrn. I, II, Hrn. III, IV, Tbn. I, Tbn. II, E. Tbn., Tba., Snare Dr., Vc., and Cl. The key signature has one sharp (F#). The score features various dynamics including *ff*, *mf*, and *f*. A rehearsal mark **XI** is present at the end of measure 217. The Cl. I and B. Cl. parts have a *ff* dynamic. The Ebn. II, Cbsn., Hrn. I, II, Hrn. III, IV, Tbn. I, Tbn. II, and E. Tbn. parts have a *fff* dynamic. The Tba. part has a *f* dynamic. The Snare Dr. part has a *ff* dynamic. The Vc. and Cl. parts have a *f* dynamic. The Hrn. parts have a *mf* dynamic. The score features complex phrasing with slurs and accents.

Y1

217

Cl. I *mf*

Cl. II *mf*

C. A. *mf*

Cl. I *mf*

B. Cl. *mf*

Esn. I *mf*

Esn. II *mf*

Cbsn. *mf*

Hrn. I, II. *fff*

Hrn. III, IV. *fff*

E. Tbn. *mf*

Tbn. *mf*

Imp. *mf*

Tab. E. *mf*

Hp. *mf*

Vc. *mf*

Cb. *mf*

The musical score is arranged in a standard orchestral format. The woodwind section (Cl. I, Cl. II, C. A., Cl. I, B. Cl., Esn. I, Esn. II, Cbsn.) and brass section (Hrn. I, II, Hrn. III, IV, E. Tbn., Tbn.) are in the upper half. The percussion section (Imp., Tab. E.) is below the brass. The piano (Hp.) and string section (Vc., Cb.) are in the lower half. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. A section labeled 'Y1' is indicated at the top and bottom of the page.





**A2**

247

Solo Fl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cl. *ff*

263

Solo Fl. *f (meno)* *ff* *f*

274

**B2** Dark, brooding

286

Fl. I *mp* *p*

Fl. II *mp* *p*

Esn. I *p*

Esn. II *p*

Clbn. *p*

Hrn. I *p*

Hrn. II *p*

Tbn. *mp* [quasi sole]

Imp. *pp*

Hrp. *p*

**B2** Dark, brooding

Solo Fl. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cl. *p*

295

Es. I *p*

Es. II *p*

Clsn. *p*

Tbn. I *p*

Tbn. II *p*

E. Tbn. *p*

Tba. *sempre mp* *simile* *p* *non troppo*

Hrp. *mp* *p*

Vln. I *mp* *p* *[sul G]* *non troppo*

Vln. II *mp* *p*

Vla. *mp* *p*

Vcl. *mp* *p*

Clb. *mp* *p*

C2

308

Clsn. *ff* *ff*

Tbn. I *ff* *ff*

Tbn. II *ff* *ff*

E. Tbn. *mf* *ff*

Tba. *mf* *ff*

Tub. B. *ff* *ff* *To Susp. Cym.*

B. D. *ff* *ff* *To Whip*

Solo Fl. *ff* *ff*

Vln. I *mf*

C2

319

Solo Fl. *mf* *ff* *mp* *ff* *mp*

D2 Presto ♩=144

327

To Cl. (very quick change)

B. Cl. *mp*

Vln. I [sul G] (non div.) *mp*

Vln. II [sul G] (non div.) *mp*

Vla. [sul G] (non div.) *mp*

Vc. *mp*

Cl. *mp*



337

Cl. I *fff*

Cl. II [if possible] *fff* [if not, play from here]

Hrn. I, II *mp* *mf* *f*

Hrn. III, IV *mp* *mf* *f*

Tpt. I *mf* *f*

Tpt. II *mf* *f*

Tbn. I *mp* *mf* *f*

Tbn. II *mp* *mf* *f*

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

Tba. *mp* *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

E2

Musical score for Flutes I and II, Clarinets I and II, Cor Anglais, and Bassoons I, II, and Contrabass. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The Flute I part begins with a dynamic marking of *f* and includes a fermata over the first measure. The Clarinet parts also feature *f* dynamics and complex rhythmic patterns. The Bassoon parts are marked *f* and play a steady eighth-note accompaniment. The Contrabass part is also marked *f*.

Musical score for Horns I, II, III, and IV. The score is in 2/4 time and features a key signature of two flats. Each horn part begins with a dynamic marking of *ff*. Above the first three staves, there are text boxes containing the instruction: "These need not be rhythmically exact - the players can 'randomly' whoop - a feeling of great excitement and chaos is intended!!". The instruction is also present above the fourth staff. Each staff also contains a "SIASE" marking and a "SII" marking.

Musical score for Cymbals and Whips. The Cymbal part is marked *p* and features a series of sustained cymbal crashes. The Whip part is marked *ff* and features a single whip crack at the end of the section.

E2

Musical score for Violins I and II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features a key signature of two flats. The Violin parts are marked *f* and play a steady eighth-note accompaniment. The Viola part is also marked *f* and plays a similar accompaniment. The Violoncello and Contrabass parts are marked *f* and play a steady eighth-note accompaniment.

F2 Più Presto ♩ = 168

354

Esn. I

Esn. II

Clns.

Fl. I. II.

Fl. III. IV.

Trpt. I

Trpt. II

Tbn. I

Tbn. II

E. Tbn.

Tba.

Whip



G2

361

Fl. I

Fl. II

Cl. I

Trpt. I

Fp.

Solo Fl.

Vln. I

Vln. II

This is a page of a musical score, page 54, with rehearsal mark 367. It features 23 staves for various instruments, including woodwinds, brass, percussion, and strings. The score is in a 4/4 time signature and a key signature of one flat (B-flat major or F major). The dynamic marking *ff* (fortissimo) is present at the beginning of the section on the right side of the page for most instruments. The Solo Flute part is the only one with a melodic line, starting with a grace note and a series of sixteenth notes. The woodwinds, brass, and strings are mostly silent in this section, indicated by rests.

Fl. I

Fl. II

Cl. I

Cl. II

C. A.

Cl. I

Cl. II

Bsn. I

Bsn. II

Cbsn.

Hr. I. II.

Hr. III. IV.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

E. Tbn.

Tbn.

Trmp.

Hrp.

Solo Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.