

PERCY ALDRIDGE GRAINGER

# Hill-Song      Berglied

Nr. 1

Nr. 1

for room-music 22-some  
(23-some at will)

Kammermusik für 22 (oder  
auch 23) Ausführende

FULL SCORE

PARTITUR



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## Program-note.

My Hill-Songs arose out of thoughts about and longings for the wildness of hill countries, hill peoples and hill musics (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like).

Hill-song Nr. I was composed in 1901 and 1902,\* and was scored in 1902\*\* for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon).

This original scoring not being feasible it was rescored in 1921 (June—December) for the present combination of instruments, certain further minor revisions of scoring being undertaken in 1923 (March—May).

PERCY ALDRIDGE GRAINGER.

\* The musical material of Hill-song Nr. I was composed as follows: Bars 1—p, 381—397 (and maybe some others of a kindred type) date from March 16, 1901, and thenceforth, in Frankfurt-am-Main, Germany. Most of the fast elements, such as bars 286—381, date from the latter half of the summer of 1900, at Waddesdon, Buckinghamshire, England.

All the rest dates from (and including) the summer of 1901 to (and including) the earlier half of the summer of 1902, in Kensington, London.

\*\* Toward the end of the summer (up to September 1st), at Waddesdon, Buckinghamshire, England.

## Programm-Notiz.

Meine Berglieder sind entsprungen aus Sehnsucht nach der Wildheit der Landschaften, der Bewohner und der Musik der Berge und aus Gedanken darüber. Unter anderem schwebten mir vor das schottische Hochland, die Himalajas, schottisches und asiatisches Dudelsackspiel.

Berglied Nr. I wurde in den Jahren 1901—1902\* komponiert, und 1902\*\* für 21 Holzbläser (2 kleine Flöten, 6 Oboen, 6 Englische Hörner, 6 Fagotte, 1 Kontrafagott) instrumentiert. Da diese Instrumentation nicht befriedigte, wurde das Werk im Jahre 1921 für die jetzige Besetzung uminstrumentiert, wozu 1923 noch einige weitere kleine Änderungen der Instrumentation vorgenommen wurden.

PERCY ALDRIDGE GRAINGER.

\* Der musikalische Stoff zum „Berglied Nr. I“ entstand zu verschiedenen Zeitpunkten: Takt 1—p, 381—397 (sach einige andere verwandte Stellen) datieren aus der Zeit um den 16. März 1901 und entstanden in Frankfurt am Main. Das Material zu den bewegteren Teilen (wie zum Beispiel Takt 286—381 ist zum Großteil in der zweiten Hälfte des Sommers 1901 in Waddesdon, Buckinghamshire (England) entstanden.

Das Übrige datiert aus dem Sommer 1901 und der Zeit bis zur ersten Hälfte des Sommers 1902 (inklusive) in Kensington, London.

\*\* In Waddesdon, Buckinghamshire (England), vom Spätsommer bis zum 1. September.

## To the conductor.

All the parts are conceived as strictly Single parts, and the string parts must not be doubled or massed, even if the work is given in a large hall.

Passages within the brackets [ ] are to be played to the fore, as solos. (The signs [ ] are adapted from a score by Arnold Schönberg.) Passages marked „accomp“ are to be played accompanyingly (quasi accompagnamento).

Throuth the “2<sup>nd</sup> speed” (that begins with bar 46) the waywardness of time should show a general leaning towards quickening while loudening, towards slackening while softening. During “2<sup>nd</sup> speed” also linger: somewhat on the climaxes (top notes) of phrases.

In the harmonium part ⑧ indicates 8 foot stops, ⑩ indicates 16 foot stops, ④ indicates 4 foot stops. (Full) indicates “Full organ”.

With regard to pitch the harmonium part is always written as it should be played—not always at actual pitch. Thus all passages marked ⑩ appear an octave higher than the actual sound intended. The harmonium should provide a rich and ample harmonic background for the 12 (or 13) wind instruments. If you

## An den Dirigenten.

Alle Stimmen sind durchaus als Solostimmen gedacht und selbst wenn das Werk in großen Sälen aufgeführt werden sollte, dürfen die Streicherstimmen nicht verdoppelt oder mehrfach besetzt werden.

Zwischen den Klammern [ ] befindliche Phrasen sind hervortretend, solistisch zu spielen. (Die Zeichen [ ] sind einer Arnold Schönberg'schen Partitur entlehnt und hier etwas umgestaltet.) Die mit „accomp“ bezeichneten Stellen sind begleitend, zurücktretend zu spielen.

Im Andante rubato (bei Takt 46 eintretendes Tempo II), wo immer es sich findet, soll das Rubato hauptsächlich darin bestehen, daß sich zum Crescendo etwas Accelerando, zum Decrescendo etwas Ritardando gesellt. Ferner ist beim Andante rubato häufig ein Verweilen auf den Höhepunkten der melodischen Phrasen beabsichtigt.

In der Harmoniumstimme sind Register von 8 Fuß mit ⑧ Register von 16 Fuß mit ⑩, Register von 4 Fuß mit ④ bezeichnet. „Volles Werk“ ist mit (Full) angegeben.

In Bezug auf die Oktavenhöhe ist die Harmoniumstimme immer so geschrieben wie sie zu spielen ist — aber nicht immer dem wirklichen Klang entsprechend. So stehen z. B. alle Stellen, die mit ⑩ bezeichnet sind, eine Oktave höher als der beabsichtigte wirkliche Klang.

cannot get a single harmonium powerful enough use 2 or 3 harmoniums, doubling or trebling on the harmonium part.

All the double-reeds (oboes, English horn, bassoon, double-bassoon, sarrusophones) should be played with a very stiff reed, so as to produce a wild, nasal, "bagpipe" quality of tone. The gentle emasculated tone-quality produced by a soft reed (as normally used by most players) is utterly out of place in this composition. The saxophones should produce as reedy a tone as possible.

Do not try to subdue the naturally robuster saxophone and sarrusophone tone down to the volume of a clarinet or an oboe; the office of the saxophones and sarrusophones is to provide a tonal strength midway between the volume of the woodwind and the volume of the brass.

All the reed instruments should play with plenty of vibrato, particularly in the *espressivo* passages.

In the case of the more unusual time-signatures a down-beat is intended after each dotted barline, tho not so marked a down-beat (not from so great a height) as at the beginning of such bars. The following methods of beating time are recommended:

Beat-movements.

Taktschlagbewegungen.

The image displays musical notation for various time signatures and beat patterns. Each pattern consists of a sequence of notes with stems and flags, representing the beat structure. The time signatures shown are 1 1/2 / 4, 2 1/2 / 4, 3 / 4, 5 / 8, 6 / 8, and 7 / 8. Some patterns are marked with 'or.' and 'oder.' indicating alternative notations. The notation is arranged in three rows, with the first row containing two measures, the second row containing two measures, and the third row containing two measures. The notes are primarily quarter and eighth notes, with stems and flags indicating the beat structure.

Das Harmonium soll den 12 (oder 13) Blasinstrumenten einen vollen, ausreichenden, harmonischen Hintergrund bieten. Sollte kein einzelnes Harmonium aufzutreiben sein, dessen Tonfülle hierzu genügt, so kann die Harmoniumstimme zweifach oder dreifach auf 2 oder 3 Harmoniums gespielt werden.

Alle Doppelrohrblatt-Instrumente (Oboen, Englisch Horn, Fagott, Kontrafagott, Sarrusophone) sollen mit sehr hartem Blatt gespielt werden, so daß ein herber, nasaler, schalmeiartiger Ton erzeugt wird. Der zarte entmännlichte Ton eines weichen Blattes (wie es von den meisten Bläsern gebraucht wird), wäre in dieser Komposition gänzlich verfehlt. Auch die Saxophone sollen einen äußerst schalmeiartigen Ton hervorbringen.

Der von Natur robustere Ton der Saxophone und Sarrusophone soll nicht auf die Tonstärke einer Klarinette oder einer Oboe abgedämpft werden; vielmehr sollen die Saxophone und Sarrusophone eine zwischen den Stärkegraden der Holz- und Blechinstrumente liegende Stufe der Tonstärke bilden.

Bei allen Rohrblattinstrumenten ist bei *Espressivo*-Phrasen recht viel *Vibrato* gedacht.

Bei den ungewöhnlicheren Taktvorzeichnungen ist immer nach jedem punktierten Taktstrich ein Herunterschlag des Taktstocks gedacht, jedoch sollen diese Bewegungen kleiner sein (aus einer geringeren Höhe) als am Anfang des Taktes. Die folgenden Dirigiermethoden sind zu empfehlen:

# ORCHESTRATION.

Piccolo

Flute (Flöte)

Oboe

English horn (Englisch Horn)

Bassoon (Fagott)

Double-bassoon (Kontrafagott)

Sopranino sarrusophone in E<sup>♭</sup>

or Oboe II | oder Oboe II

Tenor sarrusophone in B<sup>♭</sup>

or bass-oboe (heckelphone), or B<sup>♭</sup> tenor saxophone, or B<sup>♭</sup> bass-clarinet

oder Baßoboe (Heckelphon), oder Tenor-saxophon in B, oder Baßklarinette in B

Soprano saxophone in B<sup>♭</sup>

or B<sup>♭</sup> clarinet | oder Klarinette in B

Alto saxophone in E<sup>♭</sup>

or alto-clarinet in E<sup>♭</sup>, or horn in E<sup>♭</sup>

oder Altklarinette in Es, oder Horn in Es

Horn in F (ad libitum)

Trumpet in B<sup>♭</sup> (Trompete in B)

Euphonium

Percussion, one player (Schlagwerk, ein Spieler)

Kettledrums & cymbals | Pauken und Becken

Harmonium

Piano (Klavier)

Violin I (Violine I)

Violin II (Violine II)

Viola I

Viola II

Cello I

Cello II

Double-bass (Kontrabaß)



# HILL-SONG (N<sup>o</sup> 1)

for room-music 22-some (23-some at will)

by

PERCY ALDRIDGE GRAINGER

composed 1901-1902
re-scored June-Dec. 1921
scoring revised March-May, 1922

In fast walking measure (1<sup>st</sup> speed. ♩ = 116)

7

Piccolo

Flute

Oboe

English horn (Corno inglese)

Bassoon (Fagotto)

Double-bassoon (Contrafagotto)

Sopranino Sarrusophone in E<sup>b</sup>  
(Can be replaced by Oboe II.)

Tenor Sarrusophone in B<sup>b</sup>  
(Can be replaced by Bassoon (Fagotto), or E<sup>b</sup> Tenor Saxophone, or E<sup>b</sup> Bass-clarinet)

Soprano Saxophone in B<sup>b</sup>  
(Can be replaced by E<sup>b</sup> Clarinet)

Alto Saxophone in E<sup>b</sup>  
(Can be replaced by E<sup>b</sup> Alto-clarinet, or E<sup>b</sup> Horn.)

Horn in F (ad lib)

Trumpet in E<sup>b</sup>

Euphonium

Percussion: Kettledrums & Cymbal (Timpani e Piatti)

Harmonium

Piano

Allegro alla marcia (Tempo 1<sup>mo</sup> ♩ = 116)

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Double-bass (Contrabasso)

7



Picc. *ff*

Fl. *ff*

Ob. *ff*

Eag. horn *ff*

Bsn. *ff* *pp accomp.* *cresc. poco a poco*

D.bsn. *ff* *pp accomp.* *cresc. poco a poco*

Sano Sarr. in E *ff*

Ton. Sarr. in E *ff* *pp accomp.*

Sop. Sax. in E *ff* *p dolce* *cresc. poco a poco*

Alto Sax. in E *ff* *p* *mf espr.*

Horn in E (ad lib.) *ff*

Trpt. in E *ff*

Euph. *mf*

Perc.   
 4/4   
 3/4   
 4/4   
 3/4   
 2 1/2   
 2/4   
 3/4   
 2/4

Harm. *p* *ff* *p*

Pian. *trém.* *p* *trém.* *ff* *p*

Vin.I *arco trém.* *p* *ff* *ff* *p* *molto cresc.*

Vin.II *arco trém.* *p* *ff* *ff* *p* *molto cresc.*

Va.I *arco trém.* *p* *ff* *ff* *p* *molto cresc.*

Va.II *arco trém.* *p* *ff* *ff* *p* *molto cresc.*

Coll. I *arco trém.* *p* *ff* *ff* *p* *molto cresc.*

Coll. II *arco trém.* *p* *ff* *ff* *p* *molto cresc.*

D.♭. *ff* *arco* *p* *molto cresc.*







Somewhat slower (♩ - about 72)

Slacken lots

Very slow (♩ - about 50)

Picc. Fl. Ob. Eng. horn Bsn. D.bsn. Sapo Sarr. in E<sup>b</sup> Ten. Sarr. in B<sup>b</sup> Sop. Sax. in B<sup>b</sup> Alto Sax. in E<sup>b</sup> Horn in E<sup>b</sup> ad lib. Trpt. in B<sup>b</sup> Euph. Perc. Harm. Pian.

Poco meno (♩ - circa 72)

Molto ritard.

Adagio (♩ - circa 50)

Vln. I Vln. II Va. I Va. II Cello I Cello II D.-b.

Slacken slightly

Slowly flowing and very wayward (2nd Speed. ♩. between 69 & 92)

Flac.  
Fl.  
Ob.  
Eng. horn  
Bas.  
D. bas.  
Saxo Sopr. in B♭  
Ten. Sax. in B♭  
Sop. Sax. in B♭  
Alto Sax. in B♭  
Horn in F (ad lib.)  
Trpt. in B♭  
Euph.  
Perc.  
Harm.  
Pian.

Poco ritard.

Andante rubato (Tempo 2<sup>do</sup> ♩. 69-92)

Vin. I  
Vin. II  
Va. I  
Va. II  
Cello I  
Cello II  
D.-b.

Picc.  
Fl.  
Ob.  
Eg.  
horn  
Bass.  
D. bass.

Soprano Sax.  
in B $\flat$   
Tenor Sax.  
in B $\flat$   
Soprano Sax.  
in B $\flat$   
Alto Sax.  
in B $\flat$

Horn in F.  
(ad lib.)  
Trumpet in B $\flat$   
Euphonium

Perc.  
Harm.

5 4 3 5 2 1 1/2 2  
8 4 4 8 4 4 4

Piano

Via. I  
Via. II  
Va. I  
Va. II  
Cello I  
Cello II  
D. bass.

Picc.  
Fl.  
Ob.  
Eng. horn  
Bsn.  
D. bea.

Sopr. Sax. in E♭  
Ten. Sax. in E♭  
Sop. Sax. in E♭  
Alto Sax. in E♭  
Horn in E (ad lib.)  
Trpt. in E  
Euph.

Perc.  
Harm.  
Plan.

2/4      3/4      1 1/2/4      3/4      2 1/2/4      2/4      3/4

Vin. I  
Vin. II  
Va. I  
Va. II  
Cello I  
Cello II  
D-b.



Fluo. *f cresc.*

Fl. *f* *molto cresc.*

Ob. *f*

Eng. horn *mf molto cresc.*

Korn. *f* *mf esp.*

D. horn *pp*

Sopr. Sarr. in E<sup>7</sup> *mp* *molto cresc.*

Ten. Sarr. in E<sup>7</sup> *ppp* *molto esp.*

Sop. Sarr. in B<sup>7</sup> *ppp*

Alto Sarr. in E<sup>7</sup> *ppp*

Horn in F. (ad lib.) *f*

Trpt. in F<sup>7</sup> *f*

Euph. *f* *ppp*

Perc. *ppp*

Symbal (soll drumschick) (Hecke mit Paukenschlägel) *f* *ppp*

Harm. *ppp* *mp*

Pian. *molto cresc.* *pp*

Via. I *f* *pp*

Via. II *f* *pp*

Va. I *f* *pp*

Va. II *f* *pp*

Cello I *f* *pp*

Cello II *f* *pp*

D. b. *ff* *pp*

Restlessly (♩ = about 96)

Lingeringly Restlessly (♩ = about 96)

Picc.  
Fl.  
Ob.  
Eng. horn.  
Bass.  
D. bass.  
Sopr. Sax. in E♭  
Ten. Sax. in B♭  
Sop. Sax. in B♭  
Alto Sax. in E♭  
Horn in F (ad lib.)  
Tpt. in B♭  
Euph.  
Perc.  
Harm.  
Pian.

5/8 3/4 7/8 3/4 1 1/2/4 2 1/2/4 2/4 1 1/2/4

*molto cresc.* *f* *mp*

Poco agitato (♩ = circa 96)

Sostenuto

Poco agitato (♩ = circa 96)

Vn. I.  
Vn. II.  
Va. I.  
Va. II.  
Cello I.  
Cello II.  
D-b.

*poco cresc.* *cresc.*



92

95

slacken to. 2nd Speed (♩: about 84)

Picc.  
Fl.  
Ob.  
Eng. horn  
Ban.  
D. bsn.  
Snoo Sarr. in B♭  
Ten. Sarr. in B♭  
Sop. Sax. in B♭  
Alto Sax. in B♭  
Horn in F. ad lib.  
Trpt. in B♭  
Euph.  
Perc.

1 1/2	7	3	4
4	8	4	4

Harm.  
Pian.

rit. al. Andante rubato (♩: circa 84)

Vin. I.  
Vin. II.  
Va. I.  
Va. II.  
Cello I.  
Cello II.  
D-b.

92

95

Picc.  
Fl.  
Ob.  
Eng. horn  
Bsn.  
D. ban.

Snoo Sarr. in Bb  
Ten. Sarr. in Bb

Sop. Sax. in Bb  
Alto Sax. in Bb

Horn in F  
and 1st

Trpt. in Bb  
Euph.

Perc.

5 1½ 2 2½ 4  
8 4 4 4 4

Harm.

Pian.

Vln. I.

Vln. II.

Va. I.

Va. II.

Cello I

Cello II

D-b.

A trifle faster (♩. about 88)

Quicken somewhat

Picc. *f* *cresc.*

FL. *f* *cresc.*

Ob. *f* *cresc.*

Eng. horn *f* *cresc.*

Ban. *ff* *cresc.*

D. ban. *ff* *cresc.*

Sneo Sarg. in E<sup>b</sup> *f* *cresc.*

Ten. Sarg. in B<sup>b</sup> *f* *cresc.*

Sop. Sax. in B<sup>b</sup> *f* *cresc.*

Alto Sax. in E<sup>b</sup> *f* *cresc.*

Horn in E (ad lib.) *f* *cresc.*

Trpt. in B<sup>b</sup> *f* *cresc.*

Euph. *ff* *ff* *cresc.*

Perc. *pp* *pp* *pp*

Harm. *pp* *cresc.*

Pian. *ff* *cresc.*

Via. I *ff* *cresc.*

Via. II *ff* *cresc.*

Va. I *ff* *cresc.*

Va. II *ff* *cresc.*

Collo I *ff* *cresc.*

Collo II *ff* *cresc.*

D.-b. *ff* *cresc.*

*Con moto* (♩. circa 88) *Poco accel.*

*soft drums tick (m. Pauksch.)*

*2a* *3a* *4a* *5a* *6a* *7a* *8a*

*4* *3* *7* *3*

*4* *4* *8* *4*

*2a* *\** *2a* *\**

*p poco a poco cresc. possibile*

*p cresc. possibile*

*p cresc. possib.*

*p cresc. possib.*

*p cresc. possibile*

*f molto cresc.*

*ff cresc. molto*

*ff* *cresc.*



Very slow/Quicken - to - 2<sup>nd</sup> Speed (♩. between 69-92) Somewhat lingeringly In time (2<sup>nd</sup> Speed)

Picc.  
Fl.  
Ob.  
Eng. horn  
Ten.  
D. bn.  
Sno. Sarg. in E<sup>b</sup>  
Ten. Sarg. in E<sup>b</sup>  
Sop. Sax. in E<sup>b</sup>  
Alto Sax. in E<sup>b</sup>  
Horn in F. (not lib.)  
Trpt. in D<sup>b</sup>  
Euph.  
Perc.

4 5 7 5 1 1/2 5  
8 8 8 8 4 8

Harm.

Pian.  
Via. I  
Via. II  
Va. I  
Va. II  
Cello I  
Cello II  
D.-b.

Adagio accel. - al - Andante rubato (♩. 69-92) *Poco sostenuto* la tempo (Andate rubato)

Gradually quicken very slightly

126

Picc. *pp*

Fl. *pp* *cresc. molto*

Ob. *pp* *mf cresc. molto* *f cresc.* *f*

Eng. horn. *pp* *mf* *f* *cresc.* *cresc.*

Bsn. *pp* *peresc.* *p cresc.* *mf cresc. molto* *b<sup>♭</sup> cresc.*

D. bsn. *pp* *mf cresc. molto*

Sno. Sax. in E<sup>♭</sup> *f cresc. molto* *f*

Ten. Sax. in B<sup>♭</sup> *pp* *f cresc. molto*

Sop. Sax. in B<sup>♭</sup> *mf cresc.* *mp* *cresc. molto*

Alto Sax. in E<sup>♭</sup> *mf* *cresc.* *f* *mp cresc. molto*

Horn in F (ad lib.) *mf* *cresc.* *f* *mf cresc. molto*

Trpt. in B<sup>♭</sup> *mf* *cresc.* *f* *mf cresc. molto*

Euph. *mf cresc.*

Perc. *5/8* *1 1/2/4* *6/8* *2/4* *2 1/2/4* *3/4*

Harm. *cresc.* *Full*

Pian. *cresc. poco a poco*

Poco accel. poco a poco

Vln. I. *pp* *mp* *cresc.* *f*

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

Vla. I. *mf* *cresc.* *mf accomp.* *f*

Vla. II. *accomp.* *cresc.* *cresc. poco a poco* *mf accomp.* *f cresc.*

Claro I. *p* *mp* *f* *cresc.* *f*

Cello I. *pp* *mf molto esp.* *f* *cresc.* *mp* *cresc. molto* *f*

Cello II. *pp* *mf molto esp.* *f* *cresc.* *mp* *cresc. molto* *f*

D-b. *mp cresc. molto*

126







145

149

In time (2nd Speed)

Gracefully swinging (Same speed ♩. about 88)

Musical score for Flute (Fl.), Oboe (Ob.), English Horn (Eng. horn), Bassoon (Bsn.), and Double Bass (D. bn.).

Flute: *p*, *pp*, *p*, *mp molto cresc. poco a poco*

Oboe: *p*, *pp*, *p*, *mp molto cresc. poco a poco*

English Horn: *p*, *pp*, *p*, *mp molto cresc. poco a poco*

Bassoon: *mf*, *pp*, *p*, *mp*

Double Bass: *p*, *pp*, *p*, *mp*

Musical score for Soprano Saxophone (Sop. Sax. in B<sup>b</sup>), Tenor Saxophone (Ten. Sax. in B<sup>b</sup>), Alto Saxophone (Alto Sax. in E<sup>b</sup>), Horn in F (Horn in F. ad lib.), Trumpet in B<sup>b</sup> (Trpt. in B<sup>b</sup>), and Euphonium (Euph.).

Soprano Saxophone: *mf*, *p*, *pp dolces*, *pp*, *mp*

Tenor Saxophone: *pp*, *pp*, *f*, *pp*, *f*, *p*

Alto Saxophone: *p*, *pp*, *pp*, *pp*, *mp*, *pp*

Horn in F: *mf*, *pp*, *f*, *mf*

Trumpet in B<sup>b</sup>: *mf*, *pp*, *f*, *mf*

Euphonium: *mf*, *pp*, *f*, *mf*

Musical score for Percussion (Pero.) and Horn in F (Horn in F. ad lib.).

Percussion: *p*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Horn in F: *p*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Time signatures: 4/4, 3/4, 6/8, 3/4, 6/8, 3/4, 4/4, 1 1/2/4

Rehearsal marks: (3), (16)

Dynamic markings: *mf*, *mf molto cresc.*

a tempo (Andante rubato)

Grazioso, l'istesso tempo (♩. circa 88)

Musical score for Violin I (Vln. I.), Violin II (Vln. II.), Viola I (Vla. I.), Viola II (Vla. II.), Cello I (Cello I), Cello II (Cello II), and Double Bass (D. b.).

Violin I: *pp*, *mf*, *pp*, *mf*, *mp cresc. poco a poco*

Violin II: *pp*, *mf*, *pp*, *mf*, *mp cresc. poco a poco*

Viola I: *mf*, *pp*, *mf*, *mp cresc. poco a poco*

Viola II: *mf*, *pp*, *mf*, *mp cresc. poco a poco*

Cello I: *pp*, *pp*, *p*, *p*, *p*, *p*, *p*, *p*, *mp cresc.*

Cello II: *pp*, *pp*, *p*, *p*, *p*, *p*, *p*, *p*, *mp cresc.*

Double Bass: *pp*, *pp*, *p*, *p*, *p*, *p*, *p*, *p*, *mp cresc.*

145

149





Slower than 2<sup>nd</sup> Speed Faster than 2<sup>nd</sup> Speed Slower than 2<sup>nd</sup> Speed

Quicken

Picc.  
Fl.  
Ob.  
Eng. horn  
Bas.  
D. bas.  
Saxo Sopr. in B $\flat$   
Ten. Sax. in B $\flat$   
Sop. Sax. in B $\flat$   
Alto Sax. in B $\flat$   
Horn in F (2nd / 1st)  
Tpt. in B $\flat$   
Euph.  
Perc.  
Harm.  
Pian.

accelerando

Lento Allegro Lento

Vln. I  
Vln. II  
Va. I  
Va. II  
Cello I  
Cello II  
D. b.

Faster than 2<sup>nd</sup> Speed Gradually slacken . . to . . 2<sup>nd</sup> Speed (♩. between 60 & 92)

Picc. Fl. Ob. Eng. horn Bsn. D. bsn. Snare Sarr. in E<sup>b</sup> Ten. Sarr. in B<sup>b</sup> Sop. Sax. in B<sup>b</sup> Alto Sax. in E<sup>b</sup> Horn in F. (ad lib.) Trpt. in B<sup>b</sup> Euph. Perc. Harn. Pian.

3/4 6/8 3/4 (16) remain 2/4 3/4 4/4 2/4

dim. pp esp. **(16)** off

Allegro ritard. poco a poco. al. . . Andante rubato (♩. 60 - 92)

Vla. I Vla. II Va. I Va. II Cello I Cello II D. b.

f dim. p mp pp **F** and G p

f dim. pp **F** pp accomp. **mp dolce ma expr.**

Picc.  
 Fl.  
 Ob.  
 Clar. in Bb  
 Bass.  
 D. bass.  
 Saxo Sopr. in Bb  
 Ten. Sax. in Bb  
 Sop. Sax. in Bb  
 Alto Sax. in Bb  
 Horn in F (ad lib.)  
 Trpt. in Bb  
 Euph.  
 Perc.  
 Harn.  
 Pian.  
 Vla. I  
 Vla. II  
 Va. I  
 Va. II  
 Cello I  
 Cello II  
 D.-b.

Musical score for page 179, featuring various instruments including Piccolo, Flute, Oboe, Clarinets, Bassoon, Saxophones, Horns, Trumpets, Euphonium, Percussion, Harp, Piano, Violins, Violas, Cellos, and Double Bass. The score includes dynamic markings such as *mp*, *mf*, *mp espr.*, *dim.*, *molto cresc.*, *poco cresc.*, *p dolce*, *mf*, *mf espr.*, *p dolce*, *mf*, *cresc. molto*, *p accomp.*, and *cresc.*. The percussion part includes time signatures 2/4, 3/4, 2/4, and 4/4.

Slower than 2nd Speed Faster than 2nd Speed Slower than 2nd Speed Faster than 2nd Speed

Picc. *mf cresc.*

Fl. *mf cresc.*

Ob. *mp cresc.*

Eng. horn *mp*

Bsn. *ff*

D. bsn. *p molto cresc.*

Saxo Sopr. in E $\flat$  *ff*

Ten. Sax. in B $\flat$  *poco a poco*

Sop. Sax. in E $\flat$  *mf cresc.*

Alto Sax. in B $\flat$  *mf cresc.*

Horn in E (ad lib.)

Trpt. in B *mp cresc.*

Kupf. *ff*

(Cymb. soft drumstick) (Becken m. Paukenschl.)

Perc. *ppp*

Harm. *fff*

Pian. *fff*

Vln. I *molto cresc.*

Vln. II

Va. I *ff*

Va. II *ff*

Cello I *ff*

Cello II *ff*

Cb. *mp molto cresc.*

*Lento Allegro Lento Allegro*

*sfz sfz*

Slacken lots

Very slow

Quicken - - to - - 2nd Speed

Picc.  
 Fl.  
 Ob.  
 Eng. horn  
 Bass  
 D. bass  
 Solo Sax. in E<sup>b</sup>  
 Ten. Sax. in E<sup>b</sup>  
 Sop. Sax. in E<sup>b</sup>  
 Alto Sax. in E<sup>b</sup>  
 Horn in F. (ad lib.)  
 Trpt. in E<sup>b</sup>  
 Euph.  
 Perc.  
 Harm.  
 Pian.

molto rit. - - al - - Adagio

accel. - - al - - Andante rubato

Vla. I  
 Vla. II  
 Va. I  
 Va. II  
 Cello I  
 Cello II  
 D.-b.



Linger slightly In time (but waywardly)

Slower than 2<sup>nd</sup> Speed

Picc.  
Fl.  
Ob.  
Kng. horn  
Bsn.  
U. ban.

Sopr. Sax. in B<sup>b</sup>  
Ten. Sax. in B<sup>b</sup>  
Sop. Sax. in B<sup>b</sup>  
Alto Sax. in B<sup>b</sup>  
Horn in F (ad lib.)  
Trpt. in B<sup>b</sup>  
Euph.

Perc.  
Harm.  
Pian.

poco sost. a tempo (ma rubato)

Lento

Vln. I  
Vln. II  
Va. I  
Va. II  
Cello I  
Cello II  
D-b.



Linger slightly In time, 2<sup>nd</sup> Speed

Picc.  
Fl.  
Ob.  
Eng. horn  
Ban.  
D. bsn.

*mp espr.* *cresc.*  
*pp accomp.* *espr.*  
*p* *pp accomp.*

Sono Sarr. in E  
Ten. Sarr. in B<sup>b</sup>  
Sop. Sax. in B<sup>b</sup>  
Alto Sax. in E<sup>b</sup>

*p* *molto cresc.*  
*pp accomp.*  
*mp* *mp*

Horn in F (ad lib.)  
Trpt. in B<sup>b</sup>  
Euph.

*p cresc.*

Perc.  
darm.

1 1/2 3 4 3  
4 4 4 4

*mf*

Pian.

poco sostenuto a tempo

Via. I  
Via. II  
Va. I  
Va. II  
Cello I  
Cello II  
D. b.

*pp* *mp* *pp*  
*mf* *pp* *pp*  
*mp* *pp*





Picc.  
 Fl.  
 Ob.  
 Eng. horn.  
 Bas.  
 D. bas.  
 Sopo. Sax. in E♭  
 Ten. Sax. in B♭  
 Sop. Sax. in B♭  
 Alto Sax. in E♭  
 Horns in F. (ad lib.)  
 Trpt. in B♭  
 Euph.  
 Perc.  
 Harm.  
 Pian.  
 Vln. I.  
 Vln. II.  
 Vla. I.  
 Vla. II.  
 Cello I.  
 Cello II.  
 D-b.

*raccomp.*  
*ppracomp.*  
*f espr.*  
*ff*  
*con Sord.*  
*f espr.*  
*ff*  
*molto espr.*  
 1 1/2 / 4    5 / 8    7 / 8    1 1/2 / 4  
*cresc.*    (f.) *cresc. molto*  
*mf*    *ppracomp.*  
*f molto espr.*    *molto espr.*



Picc.  
Fl.  
Ob.  
Eng. horn.  
Bsn.  
D. bsn.  
Smo. Sax. in E<sup>b</sup>  
Ten. Sax. in B<sup>b</sup>  
Sop. Sax. in B<sup>b</sup>  
Alto Sax. in E<sup>b</sup>  
Horn in F  
ad lib.  
Trpt. in B<sup>b</sup>  
Euph.

*f* *crec. possibile*  
*f* *crec.*  
*f*  
*p* *crec. possibile*  
*mf*

Cymb. (soft drumstick.)  
Becken (m. Paantenschl.)  
Perc.  
Harm.

$\frac{1\frac{1}{2}}{4}$   $\frac{5}{8}$   $\frac{1\frac{1}{2}}{4}$   $\frac{5}{8}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{2\frac{1}{2}}{4}$

*mf*

Pian.  
Vln. I  
Vln. II  
Va. I  
Va. II  
Cello I  
Cello II  
D.-b.

*p* *molto cresc.*  
*f* *molto cresc.*  
*mf*  
*arco* *molto cresc.*  
*mf* *molto cresc.*



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255

Very fast (♩. about 126)

Picc. *ff* *feroce*

Fl. *ff* *feroce*

Ob. *ff* *feroce*

Eng. horn. *ff* *feroce*

Bsn. *ff* *feroce*

D. bsn. *ff* *feroce* *accomp.*

Snno  
Sarr. in B<sup>b</sup> *ff* *feroce*

Ten. Sax. in B<sup>b</sup> *ff* *feroce*

Sop. Sax. in B<sup>b</sup> *ff* *feroce*

Alto Sax. in E<sup>b</sup> *ff* *feroce*

Horn in F (ad lib.) *con Bord.*

Trpt. in B<sup>b</sup> *p*

Euph. *p*

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

Harm. *ff* (fill) *ff*

Presto (♩. circa 126)

Pian. *ff*

Vln. I *ff* *pizz.* *arco* *ff* *feroce*

Vln. II *ff* *pizz.* *arco* *ff* *feroce*

Vla. I *ff* *pizz.* *arco* *ff* *feroce*

Vla. II *ff* *pizz.* *arco* *ff* *feroce*

Cello I *ff* *pizz.* *arco* *ff* *feroce*

Cello II *ff* *pizz.* *arco* *ff* *feroce*

D.-b. *ff*

249

255





























Flac.  
Fl.  
Ob.  
Eng. born  
Bsn.  
D. bsn.  
Sano  
Sarr. in E<sup>b</sup>  
Ten Sarr. in B<sup>b</sup>  
Sop. Sax. in B<sup>b</sup>  
Alto Sax. in E<sup>b</sup>  
Horn in F. (nd lib.)  
Trpt. in B<sup>b</sup>  
Euph.

Cymb. (soft drumstick)  
Recken (m. Pauksch.)

Perc.  
Harm.

Pian.  
Vln. I  
Vln. II  
Va. I  
Va. II  
Cello I  
Cello II  
D-b.









Slacken slightly bit by bit

slacken more

Fl. *f* *app.*

Ob. *f* *app.*

Eug. horn

Bar. *mp* *app.*

D. bar. *p*

Sopr. Sax. in B $\flat$  *f*

Ten. Sax. in B $\flat$  *p* *vibrato*

Alto Sax. in E $\flat$  *mf* *mp* *vibrato, appass.* *f*

Bar. Sax. in B $\flat$  *mf*

Trumpet in B $\flat$

Euph. *mf* *appass.*

Perc.

4/4      2/4      4/4      3/4      4/4      3/4

Harm. *f* *mp* *f* *mf* *f*

Pian.

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

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

Va. I *mf* *mp* *f* *mp*

Va. II *mf* *mp* *f* *mp*

Cello I *f* *p* *f* *pp*

Cello II *f* *p* *f* *pp*

D. b. *f*

poco ritard. poco a poco

più rit.

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1st Speed again (♩. about 116)

Picc. *f*

Fl. *f*

Ob. *f*

Eng. horn *f*

Hrn. *f*

D. bn. *f*

Sopr. Sax. in B♭ *f*

Alto Sax. in B♭ *f*

Horn in F (ad lib.)

Trpt. in B♭ *f*

Rupl. *f*

Perc. *f*

Harm. *f*

Pian. *f*

3/4 2/4 3/4 2/4 4/4 3/4 4/4

10 11 12

Allegro alla Marcia (♩. circa 116)

Vcl. I *f*

Vcl. II *f*

Va. I *f*

Va. II *f*

Cello I *f*

Cello II *f*

D-b. *f*

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