

HENRY FLURRY

THE NIGHTINGALE
AND THE ROSE

*INSPIRED BY AN
OSCAR WILDE
FAIRY TALE*

THE NIGHTINGALE AND THE ROSE

INSTRUMENTATION

PICCOLO & FLUTE

OBOE

CLARINET (WRITTEN IN C)

BASSOON

FRENCH HORN

TRUMPET (WRITTEN IN C)

TROMBONE

PERCUSSION:

- BASS DRUM
- BASS DRUM/CYMBAL ATTACHMENT
- GLOCKENSPIEL
- RATCHET
- SNARE DRUM
- SUSPENDED CYMBAL
- TRIANGLE

PIANO

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

PERCUSSION NOTES

- Snare Drum to be played with snare sticks
- Bass Drum to be played with medium felt bass drum mallets
- Suspended Cymbal to be played with triangle beater (and drumstick if no bass drum/cymbal attachment available)

THE SCORE IS IN CONCERT C

THE FAIRY TALE

The Nightingale and the Rose is a short fairy tale by Oscar Wilde. A student of Logic is infatuated with the professor's daughter and wishes to dance with her at an upcoming ball. The daughter has said that she will dance with the student only if he brings her a red rose. However, there are no red roses in the student's garden. The story opens with the student's vocal and tearful distress. The nightingale, who spends her time singing of Love, witnesses this distress and concludes that only a "true lover" would be so distraught. Thus, the nightingale decides to seek a red rose for the student. While there are no red roses in the garden, the nightingale learns that she can turn a white rose to red. She can press the rose's thorn to her heart and sing a most beautiful song until her life-blood flows into the rose. The nightingale decides this is a worthy exchange: the nightingale's life for the student's chance to fulfill his "true love". Under the night sky moon, the nightingale sings fervently until her death at dawn, and the red rose blossoms. The student, unaware of the nightingale's sacrifice for Love, attributes the morning appearance of the rose to luck. He happily plucks the rose to present to the professor's daughter in exchange for a dance at the upcoming ball. However, the daughter has found a more wealthy suitor who has given her jewels. She points out that jewels "cost more" than any rose, and the student's financial status pales to that of her new suitor. The student is angry and throws the rose into the street, where it is crushed by a cartwheel. The student declares that Love is silly, unpractical, and nowhere near as useful as Logic. He returns to his room to read from a "great dusty book".

The Nightingale and the Rose

Henry Flurry

$\text{♩} = 120$

Piccolo
ff *mf* *fmg*

Oboe
ff

Clarinet in C
ff *mp*

Bassoon
ff

Horn in F
ff

Trumpet in C
ff

Trombone
ff

Suspended Cymbal

Snare Drum
f Snares off
To B. D.

Piano
ff *sfz*

Ped. * $\text{♩} = 120$

Violin I

Violin II

Viola

Violoncello

Contrabass

A
Flute

Picc. *normal*

Ob.

Cl. (port.) *mf*

Bsn.

Hn.

C Tpt.

Tbn.

Sus. Cym.

B. D.

Pno.

A

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp* V

12

Fl. - - - - - 6/4 - - - - - 3/4

Ob. - - - - - 6/4 - - - - - 3/4

Cl. *dim.* *mp* *tr#* *v.* 6/4 3/4

Bsn. - - - - - 6/4 - - - - - 3/4

Hn. - - - - - 6/4 - - - - - 3/4

C Tpt. - - - - - 6/4 - - - - - 3/4

Tbn. - - - - - 6/4 - - - - - 3/4

Sus. Cym. - - - - - 6/4 - - - - - 3/4

B. D. - - - - - 6/4 - - - - - 3/4

Pno. - - - - - 6/4 - - - - - 3/4

Vln. I - - - - - 6/4 - - - - - 3/4 *p*

Vln. II - - - - - 6/4 - - - - - 3/4 *p*

Vla. *>* 6/4 3/4

Vc. *>* 6/4 3/4

Cb. 6/4 3/4

Detailed description: This page of a musical score covers measures 12 through 15. The woodwind section includes Flute, Oboe, Clarinet (with a trill marked 'tr#'), and Bassoon. The brass section includes Horn, Trumpet, and Trombone. Percussion includes Suspended Cymbal and Bass Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Clarinet part is the most active, featuring a melodic line with dynamics from *dim.* to *mp* and a trill in measure 15. The strings provide a rhythmic accompaniment, with the Viola and Cello playing a steady eighth-note pattern. The Violins I and II enter in measure 15 with a soft (*p*) note. The score is in 6/4 time, with a 3/4 time signature at the end of each measure.

16 **B**

Flute *tr#* *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f*

C Tpt. *f*

Tbn. (portamento) *mf* < *f*

Sus. Cym. *mp* Ratchet *p* Triangle *mp*

B. D. *p*

Pno. *p*

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

22

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn. *mf*

Sus. Cym. *mp* Glockenspiel *mp*

B. D. *p*

Pno. *ff* *pp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

27 Piccolo **C**

Fl. *mp*

Ob. *mf*

Cl. *mp*

Bsn.

Hn.

C Tpt. *mf* *f*

Tbn.

Glock. *pp < mf*

B. D.

Pno.

Vln. I **C** *f*

Vln. II *f*

Vla. *f*

Vc. *mp* *f* pizz. arco

Cb. *f* arco

35

Picc. - - - - - 3/4 - - - - - 5/4 - - - - -

Ob. *mp* *mf*

Cl. - - - - - 3/4 - - - - - 5/4 - - - - -

Bsn. - - - - - 3/4 - - - - - 5/4 - - - - -

Hn. *mp* *mf*

C Tpt. *mp*

Tbn. - - - - - 3/4 - - - - - 5/4 - - - - -

Glock. *p* *mf*

B. D. - - - - - 3/4 - - - - - 5/4 - - - - -

Pno. - - - - - 3/4 - - - - - 5/4 - - - - -

Vln. I *v*

Vln. II *v*

Vla. - - - - - 3/4 - - - - - 5/4 - - - - -

Vc. - - - - - 3/4 - - - - - 5/4 - - - - -

Cb. - - - - - 3/4 - - - - - 5/4 - - - - -

41

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tri.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8^{va}

6

6

6

6

Red.

*

Red.

*

Detailed description: This page of a musical score covers measures 41 and 42. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Oboe, Clarinet, and Bassoon, all of which have active parts in both measures. The brass section, including Horn, Trumpet, and Trombone, is silent. The Percussion section includes Triangle and Bass Drum, which are also silent. The Piano part features a complex texture with sixteenth-note patterns in both hands, marked with '6' for sixteenth notes and '8^{va}' for an octave shift. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violoncello and Contrabass have active parts, while the Violins and Viola are silent. The score includes dynamic markings such as 'Red.' and '*'.

45

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tri.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8^{va}

6

Ped.

*

8^{va}

6

Ped.

*

49

Picc. *ftg*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *p*

Tri. To B.D./ Cym. Attach.

B. D.

Pno. *8va* *6* *Ped.* *

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

51

Picc. *mf* *mp normal, espress.*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mf espress.* 3

C Tpt.

Tbn. *mp*

Cym. $\frac{3}{4}$

B. D. $\frac{3}{4}$

Pno. *pp* *8va* Led. *

E

Vln. I

Vln. II

Vla. $\frac{3}{4}$

Vc.

Cb. *pizz.* *mp*

54

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

8va

6

6

Red.

*

60

Picc. *mf* 3

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

B. D.

Pno. *Red.* *

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Picc. *cresc.* 3

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

C Tpt. *cresc.*

Tbn. *cresc.* *f*

Cym.

B. D.

Pno. *mp* 8^{va} 6 Ped. *

Vln. I

Vln. II

Vla.

Vc.

Cb. *cresc.*

68

Picc. *mf* *ff* *p* *ff*

Ob. *mf* *ff* *p* *ff*

Cl. *mf* *ff* *p* *ff*

Bsn. *mf* *ff* *p* *ff*

Hn.

C Tpt.

Tbn.

Cym. To Glock.

B. D.

Pno. *8va* *6* *6* *6*

Vln. I *Red.* *Red.*

Vln. II

Vla.

Vc.

Cb.

70 To Fl. H

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glockenspiel

B. D.

Pno.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

75

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

(m.g.)

pp

Red.

*

The musical score for measures 75-77 is arranged in a standard orchestral format. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and Percussion (Glockenspiel, Bass Drum) are mostly silent. The Piano part features a complex texture with sixteenth-note patterns and triplets, marked *pp*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of quarter notes. A Bassoon part is visible in measure 76, and a Viola part is visible in measure 77. Performance markings include *8va*, *(m.g.)*, *pp*, *Red.*, and an asterisk ***.

78

Flute *tr#*

Picc. *mp* *mf* *ppp*

Ob. *mp*

Cl. *mp* *pp*

Bsn. *mp*

Hn.

C Tpt.

Tbn. (port.) *mp*

Glock.

B. D.

Pno.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

I

82

Fl. *tr#* *tr#* *To Picc.* *Picc.*

Ob. *mp*

Cl.

Bsn. *mp*

Hn.

C Tpt.

Tbn. (port.) *pp*

Glock.

B. D.

Pno.

Vln. I *I*

Vln. II

Vla.

Vc. *p* *pizz.*

Cb. *p*

87

Picc. *p* ³ *espress.* *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *p* *pp*

Glock.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

Cb.

93

93

Picc. *p* *mp* 3

Ob.

Cl.

Bsn.

Hn. *pp* *p* *pp*

C Tpt. *pp*

Tbn. *pp*

Glock.

B. D.

Pno.

Vln. I

Vln. II *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

97

Picc. *pp*

Ob.

Cl. *mp* 3 3

Bsn.

Hn. *p*

C Tpt. *p*

Tbn. *p*

Glock.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 97 to 100. The Piccolo part (measures 97-100) features a melodic line starting with a sixteenth-note triplet, followed by a rest, and ending with a sixteenth-note triplet. The Clarinet part (measures 97-100) has a melodic line starting with a quarter note, followed by two triplet eighth notes, and then a quarter note. The Horns, Trumpets, and Trombones parts (measures 97-100) play a sustained harmonic line of quarter notes. The Violins, Viola, and Cello parts (measures 97-100) play a sustained harmonic line of quarter notes. The Bass Drum part (measures 97-100) plays a rhythmic pattern of quarter notes. The Glockenspiel and Piano parts (measures 97-100) are silent.

101

Picc. *mp* 3 3 3 3 3

Ob.

Cl. *p*

Bsn.

Hn. *p*

C Tpt. *p*

Tbn. *p*

Glock.

B. D.

Pno.

Vln. I

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.

105

Picc. *p* *mf*

Ob. *p* *mp* *p*

Cl. *mf* 3 3

Bsn.

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Glock.

B. D.

Pno.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This page of a musical score covers measures 105 to 110. The Piccolo part begins with a sixteenth-note run in measure 105, marked *p*, and concludes with a similar run in measure 110, marked *mf*. The Oboe part features a melodic line starting in measure 105 with a *p* dynamic, moving to *mp* in measure 106, and returning to *p* in measure 107. The Clarinet part has a melodic line starting in measure 105 with a *mf* dynamic, including two triplet markings (3) in measures 105 and 106. The Bassoon part is silent throughout. The Horns, Trumpets, and Trombones play a sustained harmonic accompaniment, with Horns and Trumpets marked *pp* and Trombones marked *pp*. The Glockenspiel and Bass Drum are silent. The Piano part is silent. The Violin I and II parts play a sustained harmonic accompaniment, with Violin II marked *mf*. The Viola and Violoncello parts play a sustained harmonic accompaniment, both marked *mf*. The Contrabass part plays a rhythmic accompaniment of eighth notes.

112

Picc. *flg*

Ob. *mp* *p*

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

Bsn.

Hn. *p* *pp*

C Tpt. *p* *pp*

Tbn. *p* *pp*

Glock.

B. D.

Pno.

Vln. I

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

Cb.

Detailed description: This page of a musical score, numbered 112, features a variety of instruments. The Piccolo part is highly active with sixteenth-note patterns and a 'flg' (flageolet) marking. The Oboe, Clarinet, and Horn parts have melodic lines with dynamic markings of *mp*, *p*, *mf*, and *pp*. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) provide harmonic support with sustained notes and some rhythmic patterns. The Percussion section includes Glockenspiel and Bass Drum, both of which are silent in this passage. The Piano part is also silent. The score is written in a key with one sharp (F#) and a common time signature.

117

Picc. *p* *normal* *mf* 3 *p*

Ob.

Cl. *mp* *mf* *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb.

122

The musical score is arranged in a standard orchestral format. The Piccolo part (top) features triplet eighth notes in measures 122 and 123, followed by rests, and then a triplet eighth note in measure 125 with a dynamic marking of *mf* and *mp*. The Oboe part has a single note in measure 125 with a dynamic marking of *p*. The Bassoon part has a long note in measure 122 and 123, with dynamics *mp* and *pp* indicated by a hairpin. The Horn part has a short melodic phrase in measure 124 with a dynamic marking of *p*. The Trumpet part has a short melodic phrase in measure 122 with a dynamic marking of *p*. The Trombone part is silent. The Glockenspiel and Bass Drum parts are silent. The Piano part is silent. The Violin I and II parts have long notes in measures 122 and 123, with dynamics *mp* and *mp* indicated by a hairpin. The Viola and Violoncello parts have long notes in measures 122 and 123, with dynamics *mp* and *mp* indicated by a hairpin. The Contrabass part has a simple rhythmic pattern of quarter notes in measures 122 and 123.

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

mf

p

mp

mp

mp

126

Picc. *mp* *mf* *mp* *mf* *mp* *mf*

Ob. *mp* *pp*

Cl.

Bsn.

Hn.

C Tpt. *mp* *mf* *p* cup mute

Tbn.

Glock.

B. D.

Pno.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This page of a musical score covers measures 126 to 129. The Piccolo part features a rhythmic pattern of eighth notes with triplets, marked *mp* and *mf*. The Oboe part has a melodic line with a dynamic shift from *mp* to *pp*. The Clarinet and Bassoon parts are silent. The Horn part is also silent. The Trumpet part plays a melodic line with a dynamic shift from *mp* to *p*, using a cup mute. The Trombone part is silent. The Glockenspiel and Bass Drum parts are silent. The Piano part is silent. The Violin I and II parts play a sustained melodic line with a dynamic of *mf*. The Viola part plays a sustained melodic line with a dynamic of *mf*. The Violoncello part plays a sustained melodic line with a dynamic of *mf*. The Contrabass part plays a rhythmic pattern of eighth notes.

130

Picc. *f* *pp* *molto espress.* *n*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *st. mute* *pp* *mp* *n*

Glock.

B. D.

Pno.

Vln. I *pp* *molto espress.*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb.

molto rit.

J
138 **A tempo**

Picc.
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

Glock.
B. D.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

open *pp* *p* *pp*
pp open *p* *pp*
pp *p* *pp*

mf arco
pp arco
pp
pp arco
mp

3 3 3 3 3 3 3 3 3 3

Detailed description: This page of a musical score covers measures 138 to 143. It features a woodwind section (Piccolo, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and brass play a melodic line with dynamics ranging from *pp* to *p*. The strings provide accompaniment, with the first violin playing triplets and the other instruments playing sustained notes. The tempo is marked 'A tempo' and the section begins with a 'J' time signature.

145

Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Glock.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

K

155

Picc.

Ob.

Cl.

Bsn.

Hn. *mp* *mute*

C Tpt. *mp* *st. mute*

Tbn. *mp* *st. mute*

Glock.

B. D.

Pno. *pp* *8va*

Vln. I *f* *solo* *Red.* ***

Vln. II *f* *Red.* ***

Vla.

Vc. *mp* *pizz.*

Cb. *mp*

159

Picc. *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno. *8va*

Vln. I *f* *Red.* *

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 159, 160, and 161. The Piccolo part begins in measure 160 with a melodic line marked *mp*. The Horns, Trumpets, and Trombones play rhythmic patterns of eighth notes. The Piano part features a complex texture with sixteenth-note runs in both hands, marked *8va* and *f*. The Violin I part has a melodic line with accents and a *Red.* (ritardando) marking. The Violin II part provides harmonic support with sustained chords. The Viola, Violoncello, and Contrabass parts have more static or rhythmic accompaniment.

L

162

Picc. *mf* 3 3

Ob.

Cl. *f*

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno. *8va* *6* *6*

Red. *

Vln. I

Vln. II *mf*

Vla.

Vc.

Cb.

L

165

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno. *Red.* *

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 165, 166, and 167. The Piccolo part begins in measure 165 with a triplet of eighth notes (F#, G, A) and continues with a melodic line. The Oboe and Clarinet parts have rests in measure 165 and enter in measure 166 with a melodic line. The Bassoon part has a rest in measure 165 and enters in measure 166 with a melodic line. The Horn, Trumpet, and Trombone parts have rests in measure 165 and enter in measure 166 with a rhythmic pattern. The Glockenspiel and Bass Drum parts have rests in measure 165 and enter in measure 166 with a rhythmic pattern. The Piano part has a complex texture with sixteenth notes and a melodic line. The Violin I and Violin II parts have rests in measure 165 and enter in measure 166 with a rhythmic pattern. The Viola part has a rest in measure 165 and enters in measure 166 with a rhythmic pattern. The Violoncello and Contrabass parts have rests in measure 165 and enter in measure 166 with a rhythmic pattern. The score includes dynamic markings such as *mp* and *Red.*, and performance instructions like *8va* and *6*.

168

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Pno. *Red. p* *f* *

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 168 to 171. The key signature has one sharp (F#) and the time signature is 5/4. The Piccolo part (measures 168-171) features a melodic line starting with a grace note, moving up to a half note G#4, then a quarter note A4, and a half note B4, followed by a half note C5 and a quarter note D5. The Oboe, Clarinet, and Bassoon parts have similar melodic lines, with the Bassoon part starting on a lower register. The Horns, Trumpets, and Trombones play rhythmic patterns of eighth and quarter notes. The Glockenspiel and Bass Drum are silent. The Piano part features a complex texture with sixteenth-note runs in both hands, marked with '6' for sixteenth notes. The first half of the piano part is marked *Red. p* and the second half is marked *f*. The Violin I, Violin II, and Viola parts are silent until measure 171, where they play a half note chord marked *ff*. The Violoncello and Contrabass parts play a simple bass line.

171

Picc. *mp* 6 *f*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *f*

Glock.

B. D.

Pno. *mp* *f*

8^{va} *mp* *f* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Cb. *ff*

arco

Detailed description: This is a page of a musical score for orchestra and piano, measures 171 and 172. The score is in 5/4 time and features a variety of instruments. The Piccolo (Picc.) part has a melodic line with sixteenth-note runs, marked *mp* and *f*. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts are marked *ff*. The Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.) parts are marked *p* and *f*. The Glockenspiel (Glock.) and Bass Drum (B. D.) parts are silent. The Piano (Pno.) part features a complex texture with octaves and chords, marked *mp* and *f*, and includes a pedal section marked *Ped.* with asterisks. The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are also present, with the Cb. marked *ff* and *arco*.

173 M

Picc. *p* *f* *mp* *mp* 6 6 *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p* *f* *p* *f* open

C Tpt. *p* *f* *p* *f* open

Tbn. *p* *f* *p* *f* open

Glock.

B. D.

Pno. *mp* *f* *mp* *f* *Ped.* * *Ped.* * *Ped.* * *M*

Vln. I *Ped.* * *Ped.* * *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

N

181

Picc. *f* 3 3

Ob.

Cl. *mp*

Bsn.

Hn. *mp* *f* *tr^b*

C Tpt. *mp* *f*

Tbn.

Glock. *pp*

B. D.

Pno. *mf*

Vln. I *f* *N with pedal*

Vln. II *f*

Vla.

Vc. *f* arco

Cb. *f*

185

Picc. *tr^b*
3

Ob. *mp*

Cl.

Bsn. *mf*

Hn. *f*

C Tpt. *f*

Tbn.

Glock. *mf*

B. D.

Pno. *simile rolled* *RH rolled*

Vln. I *mp* *sul pont.* *nat.*

Vln. II *mp* *sul pont.* *nat.*

Vla. *mf*

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

Cb. *mf* *pizz.* *arco* *f*

189

Picc. *mf*

Ob.

Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Glock. *mp*

B. D.

Pno. *f* not rolled
Ped. * Ped. *

Vln. I *mf*

Vln. II *f*

Vla. *mf*

Vc. *mf* pizz. *f*

Cb. *mf*

arco

pizz.

arco

arco

V V V

193

Picc. -
Ob. -
Cl. -
Bsn. -
Hn. *f*
C Tpt. *f*
Tbn. *f*
Glock. -
B. D. *mf*
Pno. *cresc.*
Vln. I *f*
Vln. II *f*
Vla. *arco* *f*
Vc. *f*
Cb. *simile*

O Piccolo

197

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Glock.

B. D. *f* Snare Drum (snares off) *f*

Pno. *ff*

O

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *simile*

200

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Glock.
 S. D.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

ff
sfz
ff
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
use Ab when possible
8va-1