

Composer's Note on 'Seeing Stars'

Nocturne for Orchestra -with Nightride and Hard Landing

In the weeks leading up to Christmas 2015 I made several visits to the centre of Prague, where I had been living for some time. The nocturnal scene was one of a myriad lights. This resulted in a story line occurring to me which ran something like this:

'It's winter and an insomniac keeps looking out of his window at the stars in the night sky. Suddenly he's whisked away by some mysterious force and is taken for roller coaster rides over a brilliantly lit city, before being dumped unceremoniously in a deserted side street, having 'seen stars'. In a state of bewilderment he stumbles home....'

'Seeing Stars' grew out of this frivolous imagining and -hopefully- has fulfilled a wish I have long had, namely to write a concert piece that would 'entertain, amuse and move'. After a vaguely sinister opening, the music gathers momentum. There are a number of night rides over the city -and more than one hard landing. Towards the end of the piece the protagonist's anguish at being dumped in a dark street sees the work's main idea transformed into a mock lament for violins and trumpet. Things, however, end happily. The insomniac arrives safely back home and soon drifts into contented, snore-filled sleep.

As I wrote this piece a memory of a nocturnal work by composer Steve Martland (1954-2013) kept coming to mind. In 2013 I was lucky enough to attend a performance of his ensemble piece 'Reveille' during the Northwest Festival in Manchester. I was very struck by the piece, and echoes from that performance never ceased to haunt me as I worked on 'Seeing Stars'.

'Seeing Stars' is scored for a normal-sized orchestra and includes solo parts for a high D trumpet.

Duration: about 12 minutes

with Steve Martland in mind

SEEING STARS

Nocturne for Orchestra -with Nightride and Hard Landing

OPUS 55

JOHN SIMON

Lento $\text{♩} = 66$

Woodwind and Percussion score for 'Seeing Stars'. The score includes parts for Piccolo, Flute 1.2, Oboe 1.2, Cor Anglais, Clarinet 1.2 in B \flat , Bassoon 1.2, Horn 1.2 in F, Horn 3.4 in F, Trumpet 1.2 in C, Tenor Trombone 1.2, Bass Trombone, Timpani, Glockenspiel, Vibraphone, Celesta, and Harp. The music is in 4/4 time with a tempo of Lento (♩ = 66). The score features various dynamics such as *pp*, *ff*, *mf*, and *molto espress.*, along with articulation marks like accents and slurs. The woodwinds and brasses have specific fingering and breath marks. The percussion parts include timpani rolls and mallet patterns for the Glockenspiel and Vibraphone.

Lento $\text{♩} = 66$

String score for 'Seeing Stars'. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of Lento (♩ = 66). The score features various dynamics such as *f*, *pp*, *ff*, *fpp*, and *p > pp*, along with articulation marks like accents, slurs, and hairpins. The strings play a variety of rhythmic patterns, including triplets and sixteenth notes. The Double Bass part includes a prominent melodic line with a long note at the end.

10

Picc. *p* *p < f*

Fl.1.2 *mp* *p < f* a2

Cl.1.2 in B♭ *p un poco marcato* *pp lontano*

Bsn. 1.2 1. 1.

Timp. *p*

Vib.

Hp. *p con tenerezza* *mp* *ff*

Vln. 1 *f* pizz.

Vla. unis. *pp*

Vc. 1. metà *ppp* *mf*

Db. arco

Detailed description: This is a page of a musical score for an orchestra, numbered 10. It features ten staves for different instruments. The Piccolo (Picc.) part starts with a rest, followed by a melodic line in the second measure marked *p*, and a more complex melodic phrase in the third measure marked *p < f*. The Flutes (Fl.1.2) play a rhythmic pattern of eighth notes, starting with a rest and then marked *mp*, with a dynamic shift to *p < f* in the third measure. The Clarinets (Cl.1.2 in B♭) play a melodic line marked *p un poco marcato*, which becomes *pp lontano* in the third measure. The Bassoon (Bsn. 1.2) has two first endings (1.) with rests. The Timpani (Timp.) part consists of rhythmic patterns marked *p*. The Violins (Vln. 1) have a rest in the first two measures, followed by a melodic phrase marked *f* in the third measure, with a *pizz.* (pizzicato) instruction above. The Viola (Vla.) part is marked *unis.* (unisono) and *pp*. The Violoncello (Vc.) part features a long, sustained note marked *ppp* in the second measure, which then shifts to *mf* in the third measure, with a *1. metà* (first half) instruction above. The Double Bass (Db.) part is marked *arco* (arco) and has a rhythmic pattern.

18

Picc. *ppp*

Fl.1.2 *p* *f*

Cl.1.2 in B \flat *pp*

Bsn. 1.2 *pp* *pp* *mf*

Hn.1.2 in F *pp* *mf*

Hn.3.4 in F *pp* *pp*

Glock. *pp*

Hp. *p* *p sempre marcato*

Vln. 1 *pp* *div. arco* *unis.* *f*

Vln. 2 *div.* *unis.* *senza sord* *f*

Vla. *f*

Vc. *tutti con sord.* *pp* *senza sord* *f*

Db. *tutti pizz.* *f*

d.+d. *d.+d.* *d.+d.*

6 *6*

3

23

Fl.1.2 *p* 6

Ob.1.2 *f* *p* *mf* *mp*

Cl.1.2 in B \flat *p* *mp* *espress.*

Bsn. 1.2 *p*

Hn.3.4 in F *p*

Cel. *mf* 6

Hp. *f* *mf*

Vln. 1 *mf*

Vln. 2 *mf* *pizz.* *arco* *p*

Vla. *f* *mf*

Vc. *mf* *p* *mp* *marcato* *senza dim.*

Db. *mf* *p* *p* *unis. pizz.*

Rehearsal marks: $\text{♩}+\text{♩}$, $\text{♩}+\text{♩}+\text{♩}$

Più mosso

♩=84

28 1. *mf* *f* *mf* *f* 6

Ob.1.2 *mf*

Cl.1.2 in B \flat *mf* *f*

Bsn. 1.2 *mf* *f* a2

Hn.1.2 in F *f* *espress.*

Hn.3.4 in F 3. *f* *espress.*

Tri. *mf*

Glock. *f*

Più mosso
♩=84

Vln. 1 *mf* *f* *mf* *f*

Vln. 2 *mf* *f* *mf* *f*

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

Vc. *mf* *f* *mf* *f* *marcato*

Db. *f*

This page contains a musical score for measures 32 through 35. The score is divided into two systems. The first system includes the Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2), Oboe 1 and 2 (Ob. 1.2), Clarinet 1 and 2 in B-flat (Cl. 1.2 in B \flat), Bassoon 1 and 2 (Bsn. 1.2), Horn 1 and 2 in F (Hn. 1.2 in F), Horn 3, 4 in F (Hn. 3.4 in F), Trumpet 1 and 2 (C Tpt. 1.2), Trombone 1 and 2 (Tbn. 1.2), and Bass Trombone (B. Tbn.). The second system includes the Cello (Cel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations including dynamics (ff, f, mf, f appassionato), articulation (accents), and performance instructions (div., pizz., arco, unis.). Measure 32 is marked with a '32' and a '4' in a box with 'd.+d' below it. Measure 34 is also marked with a '4' in a box with 'd.+d' below it. The time signature changes from 4/4 to 3/4 to 5/4 across the measures. The Piccolo, Flutes, Oboes, Clarinets, and Cellos play sixteenth-note patterns, often with sixteenth rests. The Bassoon, Horns, Trumpets, Trombones, and Double Basses play more rhythmic patterns, including eighth and quarter notes. The Violins play triplet patterns, and the Viola and Violoncello play eighth-note patterns. The Double Bass plays a similar eighth-note pattern. The score concludes with a 'mf' dynamic in measure 35.

36

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 in B \flat *ff*

Bsn. 1.2 *f*

Hn. 1.2 in F

Hn. 3.4 in F

C Tpt. 1.2 *f*

Tbn. 1.2 *mf* — *f*

B. Tbn. *mf* — *f*

Timp. *fp* *pp* — *fp*

Glock. *ff*

Vib. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* unis.

Vc. *ff*

Db. *ff* *pp* — *ff*

53

Picc. *mf* *f*

Fl.1.2 *f*

Ob.1.2 1. *mp* *f*

Cl.1.2 in B \flat 1. *p* *mf* *f*

Bsn. 1.2 *mf* *f*

Hn.1.2 in F *p* *mp* *mf* *f*

Hn.3.4 in F 3. *f*

C Tpt.1.2 *mp* *sola* *a2* *mf* *f*

Tbn.1.2 1. *p espress.* *mf* *f*

Timp. *pp* *p* *cresc.* *mf*

B. D. *mf* *f*

Tamb. *pp* *ff*

Glock. *pp* *mp* *f* *ff*

Vln. 1 *div.* *p* *mf* *f*

Vln. 2 *div.* *p* *mf* *f*

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

Vc. *div.* *mf* *f*

Db. *div. pizz.* *mf* *f*

Allegretto

$\text{♩} = 112$

60

Fl.1.2 *mf* *pp* *ff*

Ob.1.2 *mf* *pp* *ff* *f*

C. A. *pp* *ff* *f*

Cl.1.2 in B \flat *pp* *ff* *f*

Hn.1.2 in F *pp* *ff*

C Tpt.1.2 *mf* *pp* *ff* *f*

B. Tbn. *mf* *pp* *f*

B. D. *mf* *pp*

Tamb. *mf* *pp*

Allegretto
 $\text{♩} = 112$

Vln. 1 *sul pont.* *pp* *ff* *f* unis. *sul pont.*

Vln. 2 *sul pont.* *pp* *ff* *f* unis. *sul pont.*

Vla. *dim.* *pp* *ff*

Db. *dim.* *pp* *ff*

con sord. 2. tutti con sord.

65 **6**

Picc. *f*

Fl.1.2 *ff* *a2*

Ob.1.2 *ff* *a2*

Cl.1.2 in B \flat *ff*

Bsn. 1.2 *f marcato*

Hn.1.2 in F *f* 1.

Hn.3.4 in F *f* 3.

C Tpt.1.2 *f* *a2* 2.

Timp. *f*

S. D. *f preciso* 3

Tamb. *f preciso* 3

Vln. 1 *f* *nat.* *div.* *ff* *unis.* *f* 3

Vln. 2 *f* *nat.* *ff* *unis.* *f* 3

Vla. *f* *arco* *div.* *ff marcato* *div. in 3* *unis.* *f*

Vc. *ff* *unis.* *f*

Db. *ff* *unis. arco* *f*

♩. + ♩

71

Fl.1.2

1. *f* 3 3 *a2* *brillante*

Ob.1.2

1. *f*

Cl.1.2 in B \flat

a2 *f* 3

Bsn. 1.2

a2 *f* 3

Hn.1.2 in F

f 2. senza sord. *f*

C Tpt.1.2

f *f*

Vln. 1

Vln. 2

div.

Vla.

div. *unis.* *f* 3

Vc.

f 3

Db.

f 3

drammatico

78 7

Picc. *f*

Fl.1.2 *f* 1. *f* *cresc.* *ff* a2

Ob.1.2 *f* *cresc.* *ff* *fff* a2

C. A. *f* *cresc.* *ff* *fff*

Cl.1.2 in Bb 1. *f* *cresc.* *ff* *fff* a2

Bsn. 1.2 *f* *cresc.* *ff* *fff* a2

Hn.1.2 in F *cresc.* *ff* 1.

Hn.3.4 in F *f* *cresc.* *ff*

C Tpt.1.2

Tbn.1.2 a2 *f* *f*

B. Tbn. *f* *cresc.* *ff* *f*

Timp. *f*

Glock. *f*

Vln. 1 *3* *cresc.* *ff* *unis.*

Vln. 2 *3* *div.* *cresc.* *ff*

Vla. *3* *cresc.* *ff*

Vc. *cresc.* *ff*

Db. *cresc.* *ff* *div.*

86 *d. + d.* 8

Picc. *ff*

Fl. 1.2 *ff brillante*

Ob. 1.2 *ff*

Cl. 1.2 in B \flat *p* 1. *mp marcato*

Bsn. 1.2 *p* *pp*

Hn. 1.2 in F *ff*

Hn. 3.4 in F *ff*

C Tpt. 1.2 *ff* tutti senza sord.

Tbn. 1.2 *ff*

B. Tbn. *ff*

Timp. *ff* *dim.* *p* *pp* *pp* < >

B. D. *ff*

S. D. *ff* *p* <

Tamb. *ff* *mf* <

Glock. *ff* *fff*

Vib. *p* *p*

Hp. *mp*

Vln. 1 *ff brillante* *p* *pp*

Vln. 2 *ff brillante* *div.* *3* *unis.* *p* *pp*

Vla. *ff brillante* *3* *p* *pp*

Vc. *p* *mp*

Db. *p* *pp* *unis.*

9

bruscamente giocoso

95

Ob. 1.2

Cl. 1.2 in B \flat

Bsn. 1.2

Hn. 1.2 in F

Hn. 3.4 in F

Tbn. 1.2

B. Tbn.

S. D.

Vib.

Hp.

ff

ff

pp

pp

p

p

pp

f

pp

p

p

pp

f

mf

mp

ff

1.

2.

3.

4.

a2

9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div.

unis. sul pont. sul G

f

ff

3

3

div.

unis. sul pont.

f

ff

3

div. sul pont.

ff

ff

p

ff

p

Allegro
♩=116
agitato

107

Picc. *f*

Fl.1.2 *f*

Ob.1.2 *f*
a2

C. A. *f*
a2

Cl.1.2 in B♭ *f*
1.
a2

Bsn. 1.2 *f*
a2

Hn.1.2 in F *ff* *cuivré*

Hn.3.4 in F *ff* *cuivré*

Tbn.1.2 *f*

B. Tbn. *f*

Timp. *f*
attacca

B. D. *mf*

S. D. *mf*

Tamb. *f*
attacca

Cel. *f*

Allegro
♩=116

Vln. 1 *f*
nat.

Vln. 2 *f*
nat.

Vla. *f*
unis.
nat.

Vc. *f*

Db. *f*
div.

10

11

116 1.

Ob.1.2

C. A.

Bsn. 1.2
1. solo
espress.

Hn.1.2 in F
2. solo
p espress.

Hn.3.4 in F
4.
f

Tbn.1.2
solo 2.
p espress.

Cel.
p

Vln. 1
10
p

Vln. 2
p

Vla.

Vc.

Db.
unis.

11



sempre agitato

129

Cl.1.2 in Bb

Bsn. 1.2
2.
p

Vln. 1
p

Vln. 2
mp

1.

3

3

2.

mp

mf

mp

145 12

Picc. *f marcato*

Ob.1.2 *mp* *fp marcato* *fp*

Cl.1.2 in Bb *fp marcato* *fp*

Hn.1.2 in F 1. *f* *f*

Hn.3.4 in F 3. *f* *f*

C Tpt.1.2 *f* *f* *f*

Tbn.1.2 *cresc.* *mf*

Timp. *p* *mf* *mf*

B. D. *mp* *mp*

Glock. *p* *f* *f*

Cel. *ff* *ff* *ff* *ff*

Vln. 1 *unis.* *cresc.* *fp* *fp* *fp* *fp* *div.*

Vln. 2 *cresc.* *fp* *fp* *fp* *fp*

Vla. *cresc.* *fp* *fp* *fp* *fp*

Vc. *cresc.* *fp* *fp* *fp* *fp* *div.*

Db. *fp* *fp* *fp* *fp*

13

156

Fl. 1.2

Ob. 1.2

Cl. 1.2 in B \flat

Bsn. 1.2

Hn. 1.2 in F

Hn. 3.4 in F

C Tpt. 1.2

Tbn. 1.2

Timp.

B. D.

Tamb.

Glock.

Cel.

13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

167

1.

14

Fl.1.2

Ob.1.2

Cl.1.2 in B \flat

Hn.1.2 in F

Hn.3.4 in F

C Tpt.1.2

Tbn.1.2

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *pp* *mf* *f*

senza sord.

1.

3.

unis. div. unis. div.

14

p *pp* *mf* *f*

p *pp* *mf* *f*

p *pp* *mf* *f*

p *pp* *mf* *f*

unis.

p *pp* *mf* *f*

177

15

Picc. *p* *f brillante* *p*

Fl.1.2 *p* *p*

Ob.1.2 *p*

C. A. *p* *p*

Cl.1.2 in B \flat *p* *f* *p*

Bsn. 1.2 *p*

Hn.1.2 in F *p*

Hn.3.4 in F

C Tpt.1.2 *p* *f* *p*

Tbn.1.2 *p* *p*

B. Tbn. *f*

S. D. *p*

Vln. 1 *f* *p* *div. in 3*

Vln. 2 *f* *p*

Vla. *p* *f*

Vc. *f*

Db. *f*

184

Picc. *f* *p*

Fl.1.2 *p*

Ob.1.2 *p* 1. *mf*

C.A. *p* *f* *ben marcato*

Cl.1.2 in B \flat *f* *p* *mf*

Bsn. 1.2 *p* *p* 1. *mf*

Hn.1.2 in F *p*

C Tpt.1.2 *f* *p*

Tbn.1.2 *p*

Timp. *f*

S. D. *p* *p*

Tamb. *mf* *p* *mf* *p*

Hp. *f*

Vln. 1 *f* *mf* unis. *b* trill

Vln. 2 *f* *mf* unis. *b* trill

Vla. *f* *p* *mf* div. pizz.

Vc. *f* *mf* pizz.

Db. *f* *mf* pizz.

16

drammatico

17

191 (♩=♩)

Picc. *ff*

Fl. 1.2 *f* *ff*

Ob. 1.2 *f* *ff*

Cl. 1.2 in B♭ *f* *ff*

Bsn. 1.2 *f* *f* *ff*

Hn. 1.2 in F *f* *f* *ff*

Hn. 3.4 in F *f* *ff*

C Tpt. 1.2 *f*

Tbn. 1.2 *a2 soli* *f* *ff*

B. Tbn. *solo* *f* *ff*

Timp. *f*

B. D. *f*

S. D. *f*

16

drammatico

17

(♩=♩)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *fff* *ff* *unis.*

Vc. *f* *ff*

Db. *f* *ff*

198

Picc. *pp*

Fl.1.2 *a2* *p* *tr* *ff*

Ob.1.2 *1.* *mf* *p* *p* *ff*

C.A. *p* *ff*

Cl.1.2 in B \flat *a2* *pp* *ff*

Bsn. 1.2 *ff*

Hn.1.2 in F *1.* *f* *pp* *pp* *ff* *cuivré*

Hn.3.4 in F *f* *ff* *cuivré*

C Tpt.1.2 *1.* *mf* *p* *p* *ff* *(senza sord.)*

Tbn.1.2 *ff*

B. Tbn. *f* *ff*

Timp. *f*

B. D. *f*

Cym. *f*

Vla. *ff*

Vc. *solo* *mf* *p* *p* *pp* *tutti* *ff*

Db. *ff*

205

d.+d

d.+d+d

d.+d

208

Picc. *ff* *p*
 Fl.1.2 *ff*
 Ob.1.2 1. *pp* *ff* *p*
 C. A. *pp* *ff* *p*
 Cl.1.2 in B \flat *ff*
 Bsn. 1.2 *ff*
 Hn.1.2 in F *ff*
 Hn.3.4 in F *ff* *cuivré*
 C Tpt.1.2 *a2 sole* *p* *ff* *cuivré* 1. *p* 2. *ffmf* *a2*
 Tbn.1.2 *ff* *ffmf* *f*
 B. Tbn. *ff* *ffmf* *f*
 Timp. *pp* *f* *pp*
 B. D. *f*
 Cym. *f*
 Tamb. *p* *mp*
 Cel. *p*
 Hp. *p*
 Vln. 1 *pp* *div.* *ff* *pp*
 Vln. 2 *ff*
 Vla. *div.* *ff*
 Vc. *ff*
 Db. *ff*

J.+d

219

20

f ff

f ff

pp p cresc. mf f ff

p cresc. mf f ff

pp p 2. 1. mf f ff

pp p 2. 1. 2. f ff

pp p cresc. mf f

ppp mp pp mp pp mp f

f

p

mf tutti div. f ff unis.

pp p mf f

1. metà

224

Picc. *ff*

Fl.1.2 *f* *ff* 3

Ob.1.2 *f*

C. A. *f*

Cl.1.2 in B \flat *f* *ff*

Bsn. 1.2 *f*

Hn.1.2 in F *ff*

C Tpt.1.2 *ff* 3

Tbn.1.2 *f*

Timp.

B. D. *f*

Tamb. *ff*

Glock. *ff*

Vln. 1 *f* *ff* *div.* *unis.*

Vln. 2 *f* *ff* *unis.*

Vla. *ff* *div.*

Vc. *ff* *div.*

♩+♩+♩. ♩+♩.

227

21

Picc. *f* *ff*

Fl.1.2 *f*

Ob.1.2 *f* *a2*

Cl.1.2 in B \flat *f* *ff*

Hn.1.2 in F *f*

Hn.3.4 in F *f*

C Tpt.1.2 *f*

B. D. *f* *mf*

Tamb. *mf*

Hp. *ff*

21

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff* *unis.* *div.*

Vc. *f* *ff*

Db. *f* *ff* *div. unis.*

232

Picc.

Fl.1.2

Ob.1.2 *a2*
ff

C. A.

Cl.1.2 in B \flat

Bsn. 1.2 *a2*
ff

Hn.1.2 in F *1.*
ff

Hn.3.4 in F *2.*

C Tpt.1.2 *f* *mp* *mf* *1.* *mp*

S. D. *mp* *mf*

Hp. *mp* *mf*

Vln. 1 *p* *mp*

Vln. 2 *unis.* *div.* *p* *mp*

Vla. *unis.* *div.* *p*

Vc. *unis.* *div.* *unis.* *mp*

Db. *unis.* *div.* *unis.* *div.* *p* *mp*

Detailed description: This page of a musical score contains measures 232 through 235. The score is for a full orchestra and includes parts for Piccolo, Flute 1, Oboe 1, Clarinet in A, Clarinet in Bb, Bassoon 1, Horn 1, Horn 3-4, Trumpet 1-2, Snare Drum, Harp, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features a variety of dynamics and articulations. The Piccolo plays a rhythmic pattern of eighth notes. The Flute 1, Oboe 1, Clarinet in A, Clarinet in Bb, Bassoon 1, and Horn 1 parts have dynamic markings of *ff* in measure 232 and *mp* in measure 235. The Trumpet 1-2 part has dynamics of *f*, *mp*, *mf*, and *mp*. The Snare Drum has dynamics of *mp* and *mf*. The Harp has dynamics of *mp* and *mf*. The Violin 1 part has dynamics of *p* and *mp*. The Violin 2, Viola, Violoncello, and Double Bass parts have dynamics of *p* and *mp*. The Violin 2, Viola, Violoncello, and Double Bass parts also have articulations of *unis.* and *div.*.

Allegro
♩=120

240

Fl.1.2 *f* *mf* *f*

Ob.1.2 *f*

Cl.1.2 in B♭ *f*

Bsn. 1.2 *f*

C Tpt.1.2 *mf* *f*

Tbn.1.2 *f ff* *f ff*

S. D. *mf*

Allegro
♩=120

Vln. 1 *ff* *f ff*

Vln. 2 *ff* *f ff*

Vla. *ff* *f ff*

Vc. *f* *ff* *f ff*

Db. *f* *ff* *f ff*

245

Fl.1.2 *dim.* *pp* *ff* *pp* *f*

Ob.1.2 *pp* *p* *ff* *pp* *f*

C. A. *pp* *p* *ff* *pp* *f*

Cl.1.2 in B♭ *pp* *f*

Hn.1.2 in F *fp* *pp* *f*

C Tpt.1.2 *pp* *fp* *ff* *pp* *patetico*

Tbn.1.2 *f*

B. Tbn. *f*

Timp. *pp* *f*

Glock. *pp* *p* *ff* *pp* *p*

Vln. 1 *dim.* *pp* *f*

Vln. 2 *dim.* *pp* *p* *ff* *pp* *f*

Vla. *dim.* *pp* *p* *ff* *pp* *f*

Vc. *dim.* *pp* *f*

Db. *mf* *pp* *f*

1. a2

♩+♩+♩

22

249

Fl.1.2
a2
cresc. *ff* *f* *ff*

Ob.1.2
cresc. *ff* cresc. *ff*

C. A.
cresc. *ff* *f* *ff*

Cl.1.2 in B \flat
cresc. *ff* *f* *ff*

Bsn. 1.2
f cresc. *ff* *f* *ff*
a2

Hn.1.2 in F
cresc. *ff* *f* cresc. *ff*

Hn.3.4 in F
f cresc. *ff* *f* cresc. *ff*

Tbn.1.2
cresc. *ff* *f* cresc. *ff*

B. Tbn.
cresc. *ff* *f* *ff*

Timp.
f *ff*

Cym.
ff

Glock.
f *ff*

Vln. 1
cresc. *ff* *f* *ff*

Vln. 2
div. cresc. *ff* *f* *ff*

Vla.
cresc. *ff* *f* *ff*
div. unis. div.

Vc.
div. cresc. *ff* *f* *ff*
unis. div. unis.

Db.
cresc. *ff* *f* *ff*

23 ♩+♩+♩.

254

Picc. *ff*

Fl.1.2

Ob.1.2

C. A.

Cl.1.2 in B♭

Bsn. 1.2

Hn.1.2 in F *ff cuivr *

Hn.3.4 in F *ff cuivr *

C Tpt.1.2 *ff* a2 1. *ff* *sola* *f* *ff*

Tbn.1.2

B. Tbn.

Timp. *p* *ff* *f* *p* solo *p*

Cym.

Glock.

23 ♩+♩+♩.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

263

Cl.1.2 in B \flat

Bsn. 1.2

C Tpt.1.2

Timp.

1.

mp > *espress.*

mp

pp

p

f *sf*

mf > *p* =
più tranquillo

pp *ppp*

||

poco rit.

272

Bsn. 1.2

Hn.1.2 in F

Hn.3.4 in F

C Tpt.1.2

Tri.

Cel.

Vln. 1

pp

2.

1.

ppp *lontano*

pp *espress.*

p

dim.

4.

3.

ppp *lontano*

pp *espress.*

p

dim.

Tr. I muta in D

pp

p marcato

poco rit.

con sord.

ppp

pp

||

Moderato assai
♩=88

277

D Tpt. 1

Vln. 1

Vln. 2

con sord.

1.

pp

Moderato assai
♩=88

pp *con molto espress.*

pp *con molto espress.*

div. unis.

div. unis.

div. unis.

div. unis.

p

p

p

p

sempre con molto espress. e intensità

283 Tr. I muta in C

p *f* *con sord. 2.* *dim.* *mf*

f *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *dim.*

f *unis.* *dim.*



24 287

mf *f* *dim.* *pp* *p*

mf *f* *dim.* *pp* *p*

mf *f* *dim.* *pp* *p*

con sord. 1. *mf* *dim.* *p*

mf *dim.* *p*

p *ff* *dim.* *p* *mp*

24 287

senza sord. *mf* *f* *pp* *mf* *p* *pp*

senza sord. *mf* *f* *pp* *mf*

unis. *mf* *f* *pp* *mf*

mf *pp* *p*

pp

25

♩+♩+♩.

♩+♩.

292

Picc. *f* *p*

Fl.1.2 *pp* *mf*

Ob.1.2 1. solo *p* *f* *p*

C. A. *mp*

Cl.1.2 in B♭ *pp* *mf* *p*

Hn.1.2 in F senza sord. 1. *p < mf*
poco marcato

Vln. 1 *p espress.* *cresc.* *f*

Vln. 2 *pp* *f* *p* *p espress.* *cresc.* *f*

Vla. *f* *p* *p* *mf* *p espress.* *cresc.* *f* div.

Vc. *pp* *p* *p espress.* *cresc.* *f*

Db. *p < f*
espress.

297

Picc. *pp*

Fl.1.2 *f dim.* *a2* *p espress.* *1.*

C. A. *f marcato* *p* *pp*

Cl.1.2 in Bb *f* *2.* *p* *1.* *p*

Hn.1.2 in F *mf* *p*

C Tpt.1.2 *f* *(2.)* *p* *dim.* *pp*

Vln. 1 *dim.* *p* *sempre espress.*

Vln. 2 *dim.* *p* *unis.*

Vla. *unis.* *dim.* *p*

Vc. *dim.* *p*

Db. *dim.* *p*

26

304 *d.+d*

Picc. *p* *p*

Fl.1.2

Ob.1.2 *p espress.*

C. A. *p* *mp con molto espress.* *solo* *p*

Cl.1.2 in Bb *mf espress.*

C Tpt.1.2 2. *p*

Vib. *p*

Cel. *mp espress.*

26 *d.+d*

Vln. 1 *pp* *div.*

Vln. 2 *p* *pp* *div.* *unis.*

Vla. *p*

Vc. *mp* *div.* *mp*

Db. *p* 1. metà

310

Picc. *f*

Fl.1.2

Ob.1.2 *f* solo *p* *mf*

C. A. *f*

Bsn. 1.2 *pp* *mf* *pp*

Hn.1.2 in F *pp*

Hn.3.4 in F *pp*

C Tpt.1.2 *f*

Timp. *pp*

B. D. *p* *pp*

Glock. *pp*

Vib. *f* *p*

Cel. *f*

Hp. solo *pp*

Vln. 1 *pizz.* *f* *f* unis. arco *ppp* *pp*

Vln. 2 *div. pizz.* *f* *f* unis. arco *ppp* *pp*

Vla. *pp* *mf* *ppp*

Vc. *ppp*

Db. *mf* *tutti* *ppp*

Lento
♩=60

317

Picc. *pp* *mp*

Fl.1.2 *pp* *mp*

Ob.1.2 *pp marcato* *mp*

Cl.1.2 in Bb *pp marcato* *mp*

Bsn. 1.2 *pp*

Hn.1.2 in F *mp espress.*

B. Tbn. *p*

W.B. *p*

Glock. *pp*

Hp. *p* *ff*

Vln. 1

Vln. 2 *div.*

Vla. *unis.* *pp* *div. pizz.* *p*

Vc. *unis.* *pp*

Db. *pp*

321

Fl.1.2 *mf* *a2* **27** *mp subito*

Hn.1.2 in F 1. *p espressivo*

Hn.3.4 in F 3. *p espressivo*

C Tpt.1.2 *p* senza sord.

Tbn.1.2 1. *pp espress.* 2. *p* 1.

Vln. 1 *mf* **27** *p* *div.*

Vln. 2 *p* *mf* *p* *div.*

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

Vc. *p* *mf* *p espressivo* *soli*

Db. *p* *mf* *p*

324

Picc. *p* *mp*

Fl.1.2 *p* *mp* *mf*

Ob.1.2 *mp* *mf* *marcato*

C. A. *mp marcato*

Cl.1.2 in B \flat *p* *mp* *mf*

Bsn. 1.2 *p* *mp* *mf*

Hn.1.2 in F *mp*

C Tpt.1.2 *a2*

Tbn.1.2 *mf* *dim.*

Timp. *pp*

Cel. *f*

Vln. 1 *mf*

Vln. 2 *unis.* *mf*

Vla. *marcato* *mf dim.* *marcato*

Vc. *marcato* *mf*

Db. *div.* *unis.* *mf*

327

Picc. *f* *dim.*

Fl.1.2 *f*

Ob.1.2 *f* *mf*

C. A. *f* *dim.* *morendo*

Cl.1.2 in B \flat *f* *dim.* *morendo*

Bsn. 1.2 *f* *dim.* *morendo*

Hn.1.2 in F *f* *mf dim.* *pp*

Hn.3.4 in F *f* *mf dim.* *pp*

Tbn.1.2 *f*

B. Tbn.

Timp. *mf cédez* *dim.* *pp*

B. D. *mf* *dim.* *pp*

W.B. *p* *pp*

Vib. *p* *pp*

Vln. 1 *f* *dim.* *rit.*

Vln. 2 *f* *div. div in 3 dim.*

Vla. *f* *dim.*

Vc. *f* *dim.* *morendo*

Db. *f* *dim.* *morendo pp*

11'55" niente