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Directed by Dr. Cort A. McClaren. 267 pp.

Numerous concertos have been written for the marimba since 1940, the year that the first marimba concerto was written by Paul Creston. Some of these concertos are available with multiple accompaniments. The most frequently performed marimba concerto, Ney Rosauro's Concerto for Marimba, has been documented as having more than half of the performances with piano and percussion ensemble over that of the original string orchestra accompaniment. One may infer that the increased availability of various accompaniments encourages more performances of marimba concertos.

Performers may have more opportunities to perform with smaller ensembles rather than orchestras, the traditional venue for concerto performance. Although piano reductions are often an accepted alternative, such a venue may yield a loss of the original intent of the composition. Accompaniments including wind ensemble, reduced strings, and chamber settings may provide options that convey the original intent of the composer more closely than a piano reduction.

American composer Eric Ewazen has a vast output of concertos for a number of different instruments and instrument combinations. Most of Ewazen's concertos are available with multiple accompaniments. Ewazen composed the Concerto for Marimba and String Orchestra in 1999 for marimbist She-e Wu. The concerto has several published accompaniments scored by Ewazen and others. A variety of orchestrations of Ewazen's marimba concerto may create additional performance opportunities outside of those with orchestral accompaniment.

The result of this study is a chamber ensemble orchestration of Eric Ewazen's Concerto for Marimba and String Orchestra scored for nine wind players and one contrabass. The study offers detailed information regarding the procedures used for arranging the concerto. Conclusions include suggestions for additional orchestration projects and suggestions for further research.

ERIC EWAZEN'S CONCERTO FOR MARIMBA, ORCHESTRATED FOR CHAMBER ENSEMBLE: A PERFORMANCE EDITION

by

Michael Lee Lasley

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Approved by

_____
Committee Chair

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APPROVAL PAGE

This dissertation has been approved by the following committee members of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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Date of Acceptance by Committee

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Date of Final Oral Examination

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CHAPTER I

INTRODUCTION AND PURPOSE

A Brief Overview of Marimba Concertos

The first published marimba concerto was Paul Creston's Concertino for Marimba and Orchestra, Op. 21, written in 1940. The Concertino was commissioned by Frederique Petrides, conductor of the all-women Orchestrette Classique of New York City, and for Ruth Stuber (Jeanne), the timpanist of the orchestra. The April 29, 1940 premiere of Creston's Concertino marked the first performance of the marimba as a classical instrument in Carnegie Hall. [1]

Numerous concertos have been written for marimba since Creston's Concertino. Two historically significant concertos are Darius Milhaud's Concerto for Marimba, Vibraphone, and Orchestra, written in 1947, and Robert Kurka's Concerto for Marimba and Orchestra, written in 1956. In his dissertation, "Marimba Concerto Performances in United States Orchestras: 1940 through 2002," Nathan Daughtrey cited a list of 89 marimba concertos.[2] Fourteen were commissioned by or dedicated to influential Japanese marimbist Keiko Abe between 1964 and 1986. Few works, however, have received

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[1] Rebecca Kite, *Keiko Abe: A Virtuosic Life* (Leesburg, VA: GP Percussion, 2007): 176.

[2] Nathan Daughtrey, "Marimba Concerto Performances in United States Orchestras: 1940 through 2002" (D.M.A. diss., The University of North Carolina at Greensboro, 2004): 90- 92.

performances by marimbists other than Abe.[3] Between 1988 and 1992, three concertos were commissioned by New Music Marimba, a not-for-profit organization created to "encourage and support the creation of exceptional new marimba repertoire."[4] Commissioned works by New Music Marimba include Richard Rodney Bennett's Concerto for Marimba and Chamber Orchestra, Andrew Thomas' *Loving Mad Tom*: Concerto for Marimba and Orchestra, and Libby Larsen's Marimba Concerto: *After Hampton*.[5] Larsen's marimba concerto is among Daughtrey's "Five Most Frequently Performed Marimba Concertos in United States Orchestras, 1940 through 2002."[6] According to Daughtrey, at least thirteen of the seventeen total performances were due to the consortium of orchestras that guaranteed performances of the work.[7]

According to Daughtrey, Ney Rosauro's Concerto for Marimba and Orchestra surpassed Creston's Concertino as the most often performed marimba concerto.[8] Rosauro's Concerto was written and premiered in 1986 for marimba and string orchestra. During the same year, Rosauro wrote a piano reduction. Three years later, in 1989, he orchestrated three of the movements for percussion ensemble and solo marimba. The

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[3] Keiko Abe, "Japanese Percussion and Marimba Music," *Percussive Notes* 22, no. 4: 60.

[4] David Via, "PASIC '89: An Individual Entrepreneur – A Discussion with William Moersch," *Percussive Notes* 27, no.5: 30.

[5] Daughtrey: 9-10.

[6] Ibid.: 43.

[7] Ibid.: 10.

[8] Ibid.: 43.

1989 version omitted the third movement. The orchestration for percussion ensemble and solo marimba was completed in 1995. In 1999, the Concerto was orchestrated with wind ensemble accompaniment by Thomas McCutchen for a performance at the Percussive Arts Society International Convention (PASIC).[9] Since its publication, Rosauro's Concerto has been performed by over one hundred orchestras.

Over two hundred marimba concertos are in print today. Although many marimba concertos are available, few have multiple accompaniments. Two of the most frequently performed concertos, Creston's Concertino and Rosauro's Concerto, have multiple accompaniments available. The Creston Concertino is available with orchestra, wind ensemble, and piano. The Rosauro has accompaniments for orchestra, percussion ensemble, wind ensemble, and piano. There are more documented performances of Rosauro's Concerto with piano or percussion ensemble accompaniment than the orchestral accompaniment.[10] One may infer that the increased availability of multiple accompaniments encourages more performances of marimba concertos, particularly Creston's and Rosauro's. Multiple performance venues through the availability of multiple accompaniments may allow performers the opportunity to perform concertos more often.

Other notable concertos are available with multiple accompaniments as well as piano reductions. Rosauro's more recent marimba concerto, Concerto No. 2 for Marimba and Orchestra (2002), is available for performances with percussion ensemble, orchestra,

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[9] Domenico Zarro, "Ney Rosauro's Concerto for Marimba and Orchestra," *Percussive Notes* 37, no. 5 (1999): 56.

[10] Ibid.

and piano. Gary Ziek's Concerto for Percussion Solo and Wind Ensemble (2001) has additional published accompaniments with orchestra (2007), percussion ensemble (2006), and piano (2006). *Gate to Heaven: Journey of the Soul,* Concerto No. 1 for Marimba and Percussion Ensemble (1998) by David R. Gillingham is also arranged for string orchestra (2006), piano (2002), and wind ensemble (2008). Providing multiple accompaniments for concertos may give marimbists more alternatives for performances in multiple venues.

Purpose

Concertos with multiple accompaniments may increase the probability of performance. Performers, either professional or student, may have more opportunities to perform with a smaller ensemble rather than an orchestra, the traditional venue for concerto performance. However, the concerto is an important genre that nearly all instrumentalists study. Although piano reductions are often an accepted alternative, such a venue may yield a loss of the original intent of the composition. Other accompaniments, more readily accessible to students and professionals, may increase the total performances of a concerto. Other accompaniments including wind ensemble, reduced strings, and other chamber settings may provide options that convey the original intent of the composer more closely than a piano reduction.

Since the premiere in 1999, Eric Ewazen's Concerto for Marimba and String Orchestra has been made available for performance with string orchestra, wind ensemble, string quartet, piano, and percussion ensemble. Since 1999, professional musicians, graduate and undergraduate college percussion students, and high school students have performed Ewazen's Concerto for Marimba.

The purpose of this document is to provide a performance edition of an additional accompaniment of Eric Ewazen's Concerto for Marimba. The edition is scored for a ten-member chamber ensemble including two flutes, two clarinets, oboe, English horn, two bassoons, horn, and contrabass.

CHAPTER II

ERIC EWAZEN'S CONCERTO FOR MARIMBA

Eric Ewazen

Born in 1954 in Cleveland, Ohio, composer Eric Ewazen studied composition at Tanglewood, the Eastman School of Music (B.M., 1976), and The Juilliard School (M.M., 1978, D.M.A., 1980). His teachers include Samuel Adler, Milton Babbitt, Eugene Kurtz, Warren Benson, Gunther Schuller, and Joseph Schwantner. He served as lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers-International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. Since 1980, Ewazen has served on the faculty of the Juilliard School. He is a recipient of numerous composition awards and prizes.

Ewazen's music has been commissioned, performed, and recorded by professional musicians, including the Ahn Trio, Summit Brass Ensemble, American Brass Quintet, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, Metropolitan Opera Orchestra, Boston Symphony, Cleveland Orchestra, and the New York Philharmonic.

Premieres of his orchestral and wind ensemble works have been given by the Charleston (SC) Symphony, West Virginia Symphony, Orquesta Sinfonica de Tenerife

(Spain), Orquesta Sinfonica Carlos Chavez (Mexico City), Orchestre de la Garde Republicaine (Paris), the Jeju Music Festival Wind Ensemble (Korea) and the Moment Musicale Orchestra (Taiwan). [11]

Ewazen's wind ensemble pieces include a bassoon concerto commissioned by the University of Florida, a euphonium concerto for Robert Grechesky and the Butler University Wind Ensemble, *Visions of Light*: Concerto for Tenor Trombone and Wind Ensemble for Joseph Alessi and the Indiana University Wind Ensemble, and a trumpet concerto, *Danzante*, for Allen Vizzutti and commissioned by the College Band Directors National Association (CBDNA). [12] Approximately 100 colleges and universities throughout the world have invited him to serve as a guest lecturer, conductor, and/or composer.[13]

The instrumental music of Ewazen has been embraced by performers, conductors, and audiences alike. In a review of the recording of Ewazen's horn concerto performed by Gregory Hustis and the Dallas Philharmonia, Calvin Smith writes, "his works are always melodic and he writes music that spans the emotional spectrum. I like his music on first and on all subsequent hearings."[14] In a review of the same recording, music reviewer for *Fanfare* magazine Phillip Scott notes, "His [Ewazen's] teachers included

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[11] Eric Ewazen, *The Music of Eric Ewazen: About Mr. Ewazen*, http://www.ericewazen.com/newsite/about.html [accessed 3-1-07].

[12] Michael Ethen, *Interview with Eric Ewazen*, http://www.composersonline.org/articles.php?sid=49 [accessed 2-16-07].

[13] Ewazen.

[14] Calvin Smith, "Recording Reviews: 'Gregory Hustis,'" *The Horn Call* 36, no. 2 (2006): 82.

Babbitt and Schwantner, although his music doesn't resemble theirs at all."[15] The descriptions that Scott uses concerning the horn concerto apply to much of Ewazen's compositional output: epic moods, a touch of the movies, and momentum that could be associated with John Williams' scoring.[16]

In award-winning broadcaster Bruce Duffie's interview with Ewazen, he described the composer's music as:

> . . . Unabashedly tonal, yet sprinkled with touches and glimpses of many other styles. But whatever his output, the music gets played and recorded, which is part of the test of a prolific composer. It is also respected by his peers and by the musical establishment in general, as well as by forward-looking performers and seekers.[17]

During Michael Ethen's 2004 interview, Ewazen identified one of his primary personal goals in composition as communicating with both audiences and performers, to take listeners on a "journey through sound - telling the audience a good story."[18] Ewazen makes every attempt to refrain from writing to specific audiences, but rather attempts to communicate universally. He also has the desire to be able to communicate the emotions of his music on first hearings.[19] Ewazen stated that he designs his music carefully to

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[15] Phillip Scott, "Classical Recordings: Ewazen - Horn Concerto; Beckel - *The Glass Bead Game*; Sargon - *Questings*," *Fanfare* 29, no. 3 (2006): 104.

[16] Ibid.

[17] Bruce Duffie, *Composer Eric Ewazen: A Conversation with Bruce Duffie*, http://www.bruceduffie.com/ewazen2.html [accessed 2-17-07].

[18] Ethen.

[19] Duffie.

know the emotional content and the psychological progression of music so that he can manipulate audiences. In reference to performers, Ewazen stated that "I get a real kick out of the idea that performers will say to me that they've had fun playing my music."[20]

Michael Ethen, musicologist at the University of Minnesota, interviewed Ewazen in 2004 for the internet website "ComposersOnline." In the interview, Ewazen credited his teachers for many of the qualities inherent in his own compositions:

> From Schwantner, I learned to explore and become thrilled with new colors and sonorities. From Adler, I got his wonderfully infectious joy at the simple act of creating new music, plus his great, rigorous approach to form and structure. From Benson, I really learned to write for wind instruments. He always insisted, when writing for a particular instrument, that I flatter the sound of that instrument completely - in other words, to be as idiomatic as possible. I had the pleasure to study with Gunther Schuller when I was working on an orchestral piece, and his vast experience with orchestration influenced by own approach to orchestration which lasts to this very day . . . Babbitt, who was fantastic - from him I learned not to "coast," not to take any notes for granted.[21]

Ewazen later spoke in reference to how he would describe his own music in terms of influences throughout his life, including:

> . . . The Americana sound of Copland and Barber, the spice of some of the more atonal music of Babbitt and Adler, the rhythms and beats of my foray into the world of rock music, the structure of the traditional composers whose music I teach and revere, and the modes and scales of the folk music of my ancestry.[22]

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[20] Duffie.

[21] Ethen.

[22] Ibid.

In an interview with Jeffrey Snedeker published in *The Horn Call*, Ewazen mentioned other composers that have influenced him, including Schuman, Bernstein, Gershwin, Prokofiev, Stravinsky, Bartok, Debussy, Ravel, and Crumb. Notably, his compositions exemplify an attraction to the harmonic and rhythmic drives of American composers.[23] Ewazen is a self-proclaimed cross between a neo-Romantic and neo-Impressionistic composer and is very proud of writing music that incorporates definite forms, musical structures, and singable melodic lines.[24]

Duffie questioned Ewazen about the predominance of tonality in his music. Ewazen's reply quotes that it was not strange for current composers to write in tonal styles because it has always been happening, but that the twentieth and twenty-first centuries are times of many different compositional styles. He also quotes that he tries to keep a very open mind and that his style is definitely tonal, but can have moments that delve into other styles.[25]

Ewazen typically writes his music at the piano. He has an improvisational process that allows him to develop the sounds and combinations of sounds that he desires.[26] To him, melody is of particular importance. Even if the initial idea of a work begins with a

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[23] Jeffrey Snedeker, "The Color of Brass: An Interview with Eric Ewazen," *The Horn Call* 32, no. 1 (2001): 33.

[24] Duffie.

[25] Ibid.

[26] Ibid.

chord progression, he always finds a complimentary melody; Ewazen stated, ". . . inevitably there is going to be some sense of a really genuine singing line there."[27]

In addition to works in other genres, Ewazen has a vast output of concertos for a number of different instruments and instrument combinations. As of 2007, Ewazen had written concertos for brass quintet, wind quintet, flute, oboe, tenor saxophone, two for trumpet, horn, two for tenor trombone, bass trombone, euphonium, violin, bassoon, clarinet and harp, trumpet and tenor trombone, and marimba. Most of Ewazen's concertos are available with multiple accompaniments.

Ewazen is an enthusiastic composer whom holds his audiences and performers in high regard. As a living composer, he has found acceptance among performers and audiences and is enjoying many performances across the United States and abroad. He is in high demand as a composer and has a commissioning schedule that consistently has an approximate three year waiting period. Eric Ewazen has become an important and influential composer of the twentieth and twenty-first centuries.[28]

Overview of the Concerto

Ewazen's Concerto for Marimba and String Orchestra was commissioned by marimbist She-e Wu and composed in 1999. The piece is dedicated to the "Taipei firefighters of Taiwan for their bravery during the tragic earthquake of September 20,

[27] Ibid.

[28] Ewazen.

1999."[29] The premiere occurred on November 13, 1999 in Taipei, Taiwan by She-e Wu and the Moment Musical Orchestra, Paul Chiang, conductor.

The original version of Ewazen's Concerto is scored for string orchestra, with all parts divisi. The piece is cast in the traditional three-movement concerto form. The form of the first movement of the concerto is Sonata-Allegro and includes a marimba cadenza. The second movement can best be described as modified arch form, and the third movement is a rondo. The Concerto is approximately 30 minutes in duration.

[29] Eric Ewazen, *Concerto for Marimba and String Orchestra* (Asbury Park, NJ: Keyboard Percussion Publications).

CHAPTER III

PROCEDURES FOR THIS PERFORMANCE EDITION

The performance edition of Eric Ewazen's Concerto for Marimba, appearing in Chapter IV, is based on the original scoring for string orchestra. The instrumentation includes two flutes, oboe, English horn, two B-flat clarinets, two bassoons, horn, and contrabass. The instrumentation was chosen due to the instrument ranges utilized in the Concerto and the general accessibility of these instrumentalists in a variety of settings.

Using Finale 2008 music notation software, a score was created for the Concerto. After editing the score, parts were extracted for each instrument. Parts were edited and formatted to accommodate page turns. Several alterations from the original score were necessary including: octave transpositions, articulations, rhythms, slurs, and dynamics. Specific examples of all major changes from the original version for string orchestra appear in the critical notes section below.

Critical Notes

Global Changes

During the preparation of the performance edition, global alterations were applied to all three movements of the Concerto. Those changes are summarized.

1. *Tenuto-staccato* (-) markings were used to replace *pizzicato* markings to emulate the short, yet not choppy, sound of the original, unless otherwise noted.

2. Rehearsal numbers were added to all movements.

3. Tempo markings were true to the original.

4. The transfer of string to wind parts was primarily based on the range limitations of the wind instruments. The note-for-note transfer from strings to wind instruments was not included in the critical notes.

5. Octave transpositions and doublings occurred at several points

6. The contrabass part remained the same as in the original orchestration with the exception of divisi. At all points when notated as *arco*, the contrabass part only included the lower note. One of the bassoon parts received any deleted notes from the contrabass part. Double stops were retained when marked *pizzicato*.

7. Some cautionary accidentals were added for convenience.

8. Enharmonic spellings of notes occurred occasionally for convenience.

9. Minor typographical errors were corrected.

The following is a list of changes made to each movement of the Concerto. The marimba solo remained true to the original score with the exception of roll notation or minor typographical errors in the original. As an aesthetic alteration, eighth-note rolls were marked with two slashes through the beam rather than three.

<u>Movement 1</u>

1. Measure numbers were changed by one to eliminate the numbering of the initial pick-up measure of only two beats

2. Rhythm altered
   Repeated sixteenth notes changed to reflect the duration that they represented
   mm. 20-25
   mm. 36-39
   mm. 200-203
   mm. 205
   mm. 276-277
   mm. 279
   Repeated sixteenth notes changed to eighth notes

mm. 137-140: Flutes, Clarinets, Oboe, and Bassoons; only through Beat 2 for Flutes, Clarinets, and Oboe
mm. 214-215
mm. 218-219
mm. 225-228: Flutes, Clarinets, Oboe, and Bassoons; only through Beat 2 for Flutes, Clarinets, and Oboe

Repeated sixteenth notes changed to quarter notes
mm. 137-140: English Horn and Horn

3. Dynamic(s) added (not present in original)
   mm. 36: *mezzo forte* (*mf*); all instruments playing
   mm. 113: *mezzo piano* (*mp*); Flutes, Clarinets, and Oboe

4. Dynamic(s) changed in winds to accommodate balance between ensemble and soloist
   mm. 62: *mf* changed to *mp*

5. Tenuto dash added
   mm. 42: Beat 1 (only to instruments beginning measure with a quarter note)
   mm. 109: Beat 1
   mm. 113-116: Beat 1 of each measure, Bassoons only
   mm. 141: Beat 1
   mm. 172: Beat 1
   mm. 229: Beat 1
   mm. 286: Beat 1
   mm. 287: Beat 1

6. Contrabass plays cello part
   mm. 69-70: Only to beat 3 of mm. 70
   mm. 81-82

7. Slurs added
   mm. 70: Bassoon 1 and Horn; beat 3 to 4
   mm. 75: Clarinet 1 and 2, Bassoon 1, and Horn; beat 3 to 4
   mm. 76: Clarinet 1 and 2, Bassoon 1, and Horn; beat 1 to 2, beat 3 to 4
   mm. 77: Clarinet 1 and 2, Bassoon 1, Horn; beat 1 to 3

Movement 2

1. Contrabass plays cello part
   mm. 37

2. Dynamic(s) added (not present in original)
   mm. 39: *mf*
   mm. 41: *mf*
   mm. 81: *piano* (*p*)
   mm. 85: *mp*
   mm. 101: *mf*; Contrabass
   mm. 187: *pianissimo* (*pp*), Winds; *p*, Contrabass
   mm. 196: *pp*, Bassoons; *p*, Contrabass
   mm. 200: *mp*, Flute 2 and Clarinet 1

3. Dynamic(s) changed
   mm. 97: Contrabass *mp* to *mf*
   mm. 99: Contrabass *mp* to *mf*
   mm. 181: *pianississimo* (*ppp*) to *pp*

4. Slurs removed
   mm. 108-115
   mm. 159-164

5. *Pizzicato* changed to *staccato*
   mm. 136-149: Bassoon 1

6. Accent changed to tenuto accent
   mm. 150: Beat 1

7. Roll notation added to marimba solo
   mm. 168

8. Removed tremolos from winds
   mm. 181-195

9. Changed duration and articulation
   mm. 186: Contrabass *pizzicato* quarter note to *arco* half note with tenuto

Movement 3

1. Changed Duration
   - mm. 54-62: Quarter note *pizzicato* to eighth note *tenuto-staccato* (only in winds)
   - mm. 76-80: Quarter note *pizzicato* to eighth note *tenuto-staccato* (only in winds)

2. *Tenuto-accents* added
   - mm. 154-155: Quarter notes and eighth notes

3. *Tenuto* dash added
   - mm. 156: Beat 1, Flutes, Clarinets, Oboe, English Horn, Horn
   - mm. 229: Beat 1
   - mm. 231: Beat 1
   - mm. 243: Beat 1
   - mm. 269: Beat 1, dotted quarter notes only
   - mm. 271: Beat 1, dotted quarter notes only
   - mm. 340: Beat 1, Clarinets
   - mm. 342: Beat 1, Clarinets
   - mm. 346: Beat 1
   - mm. 348: Beat 1
   - mm. 350: Beat 1
   - mm. 352: Beat 1

4. *Pizzicato* changed to *staccato* (only in winds)
   - mm. 161
   - mm. 163
   - mm. 232
   - mm. 236
   - mm. 269-270, Beginning on beat 2
   - mm. 271-274, Beginning on beat 2
   - mm. 277-278
   - mm. 341
   - mm. 345

5. *Pizzicato* changed to *arco*
   - mm. 213

6. Added slurs
   - mm.217

7. Accent changed to *tenuto-accent*
   - mm. 361

CHAPTER IV

THE PERFORMANCE EDITION: CONCERTO FOR MARIMBA AND CHAMBER ENSEMBLE

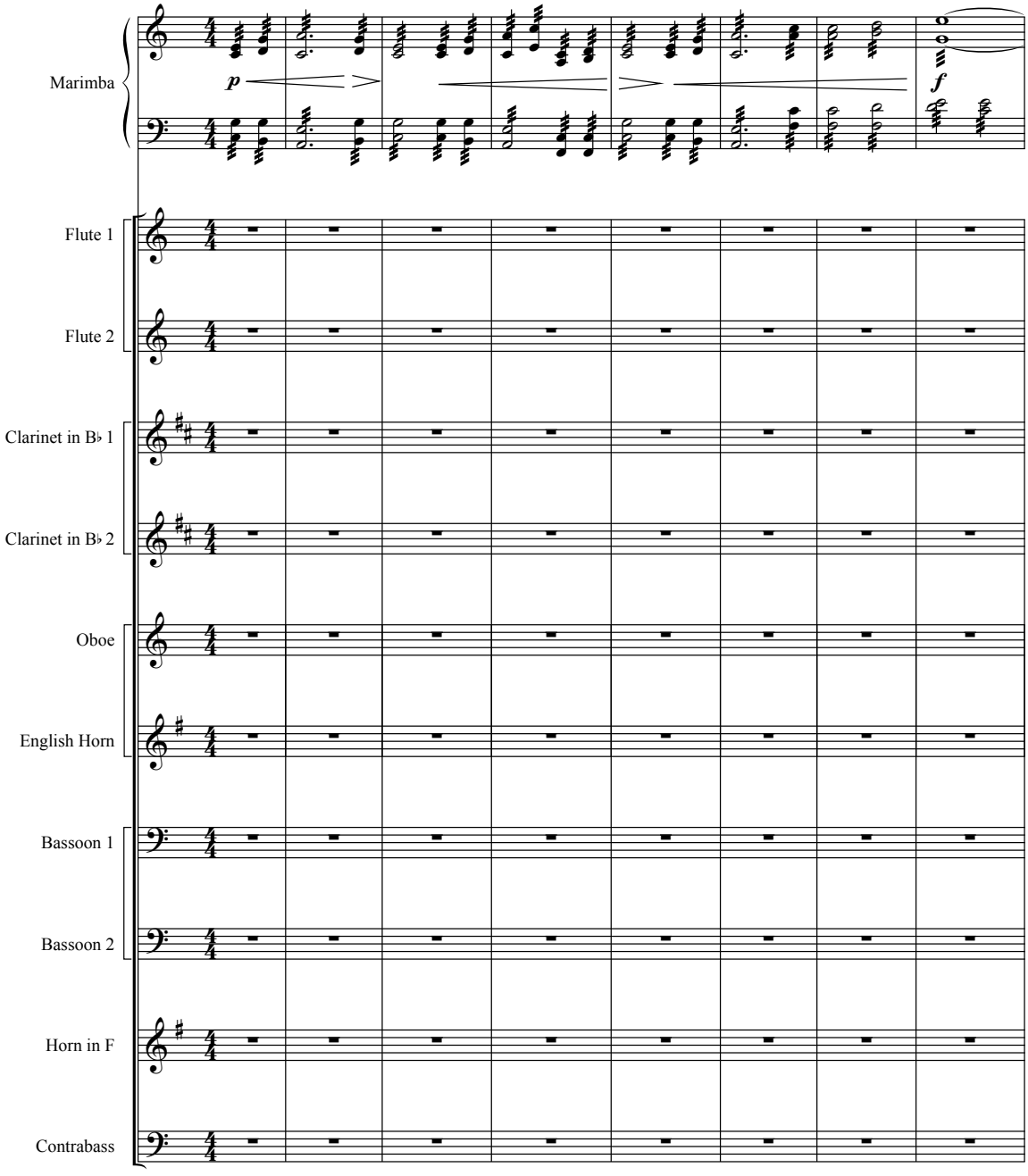
Transposed Score

Concerto for Marimba & Chamber Ensemble

I

Eric Ewazen
orchestrated by Michael Lasley

Andante



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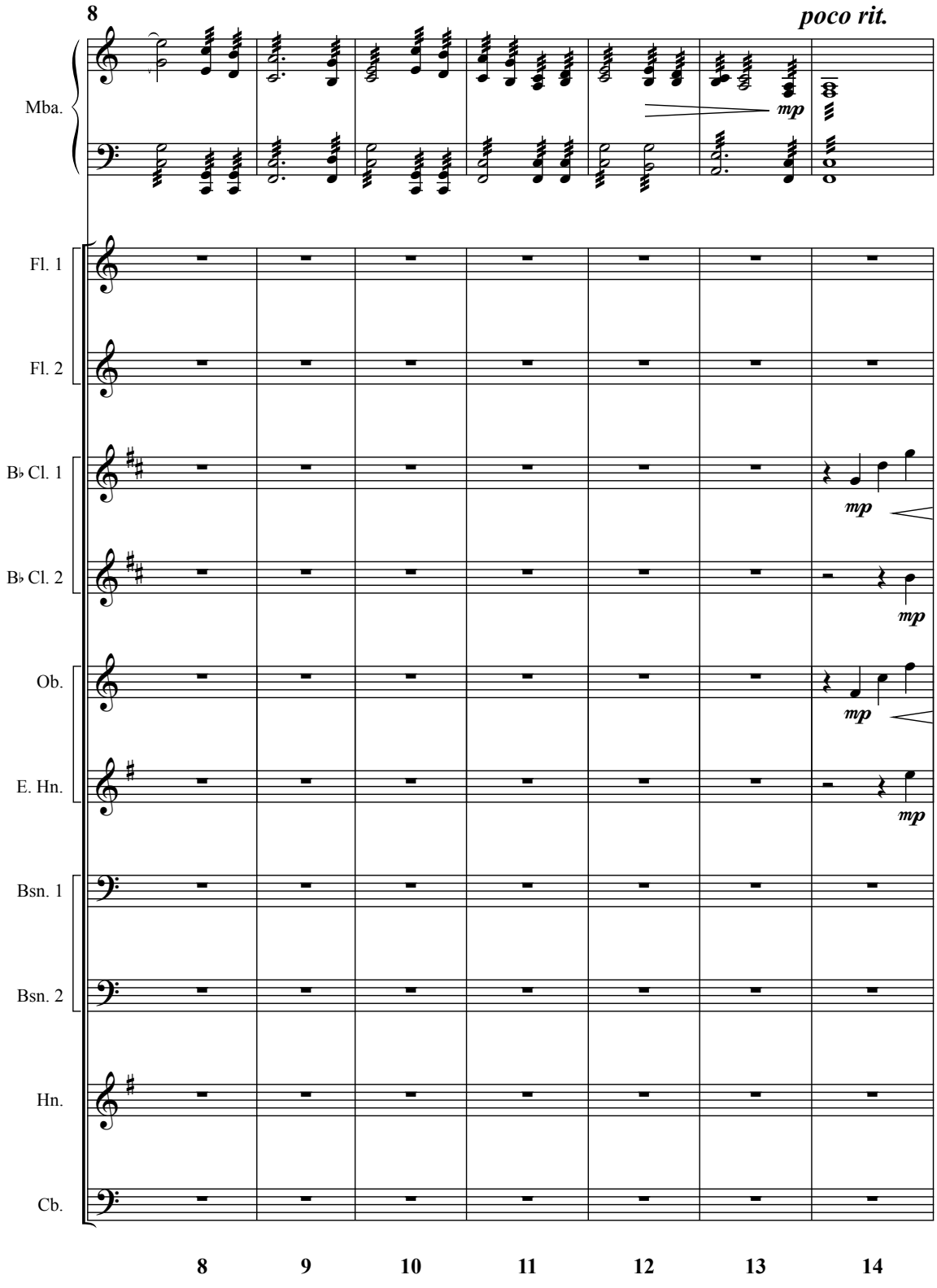
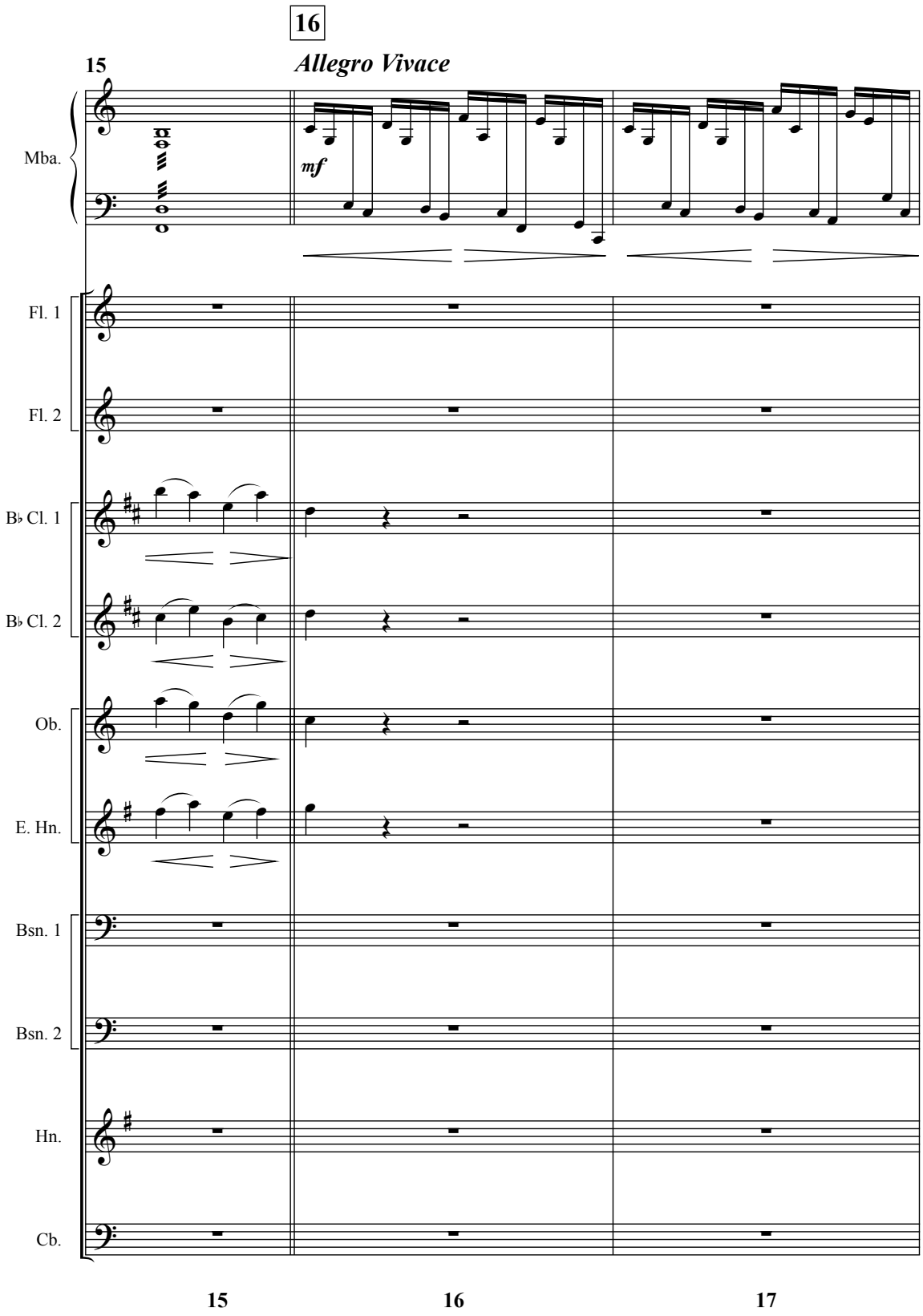
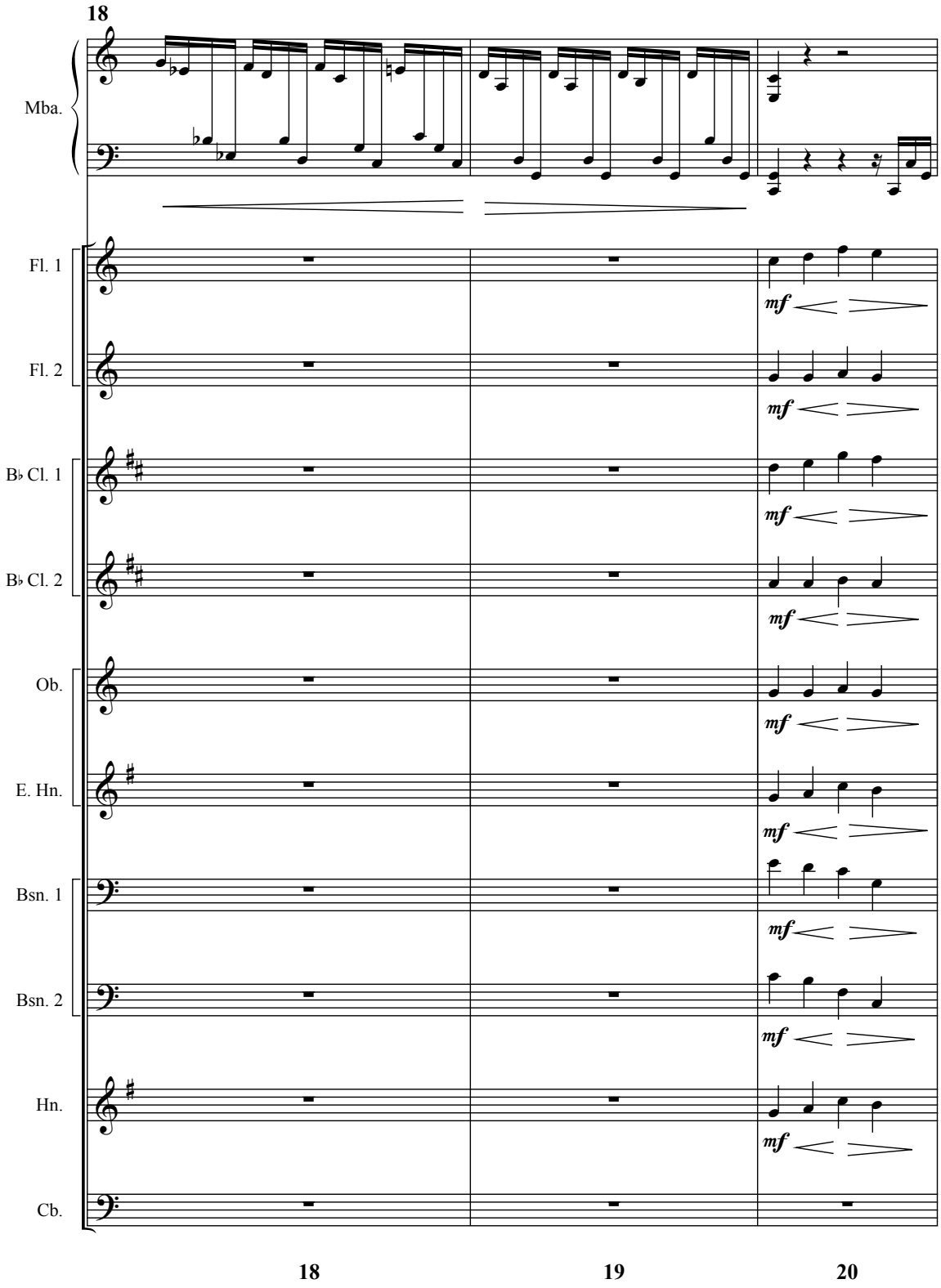
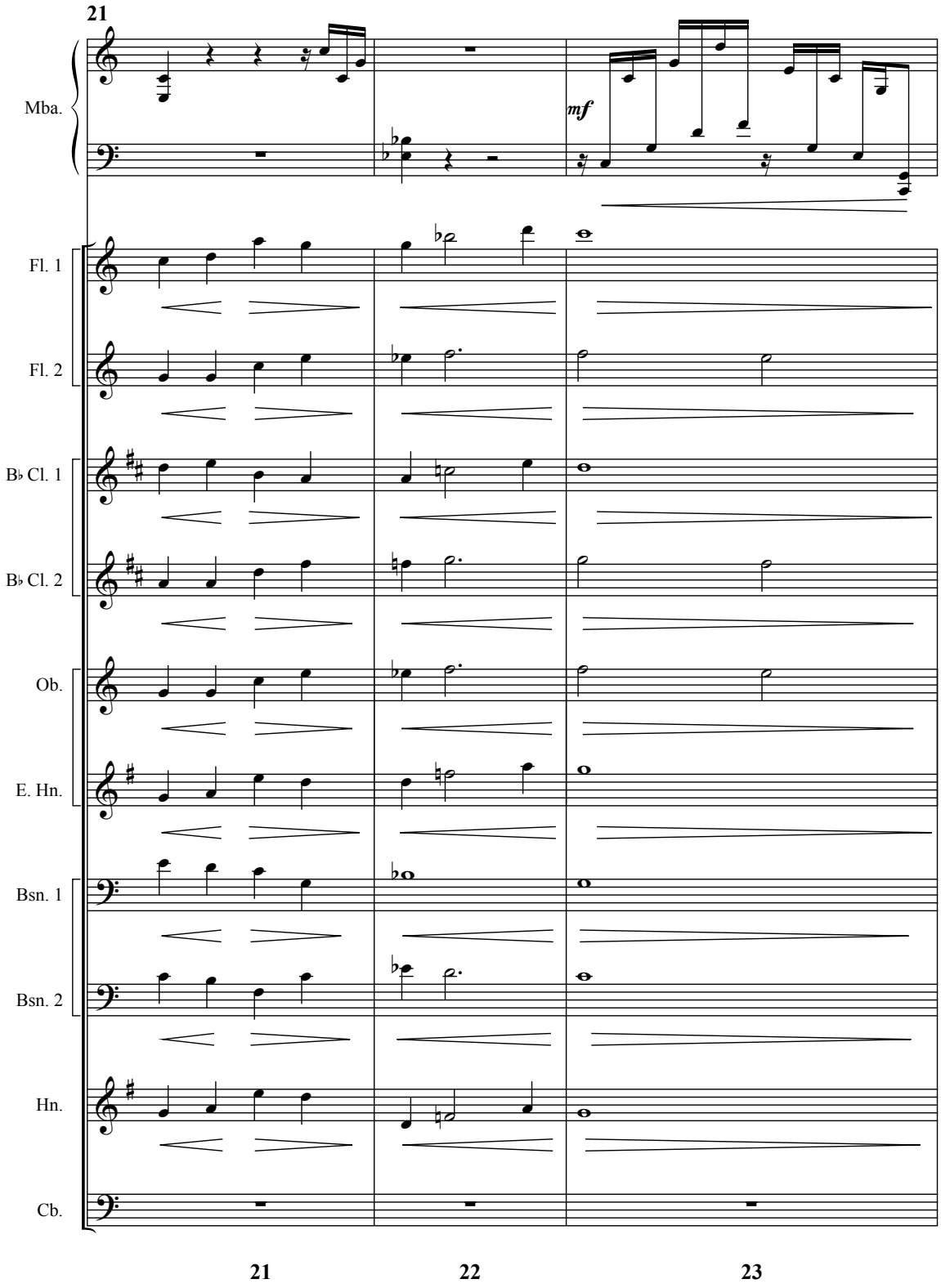
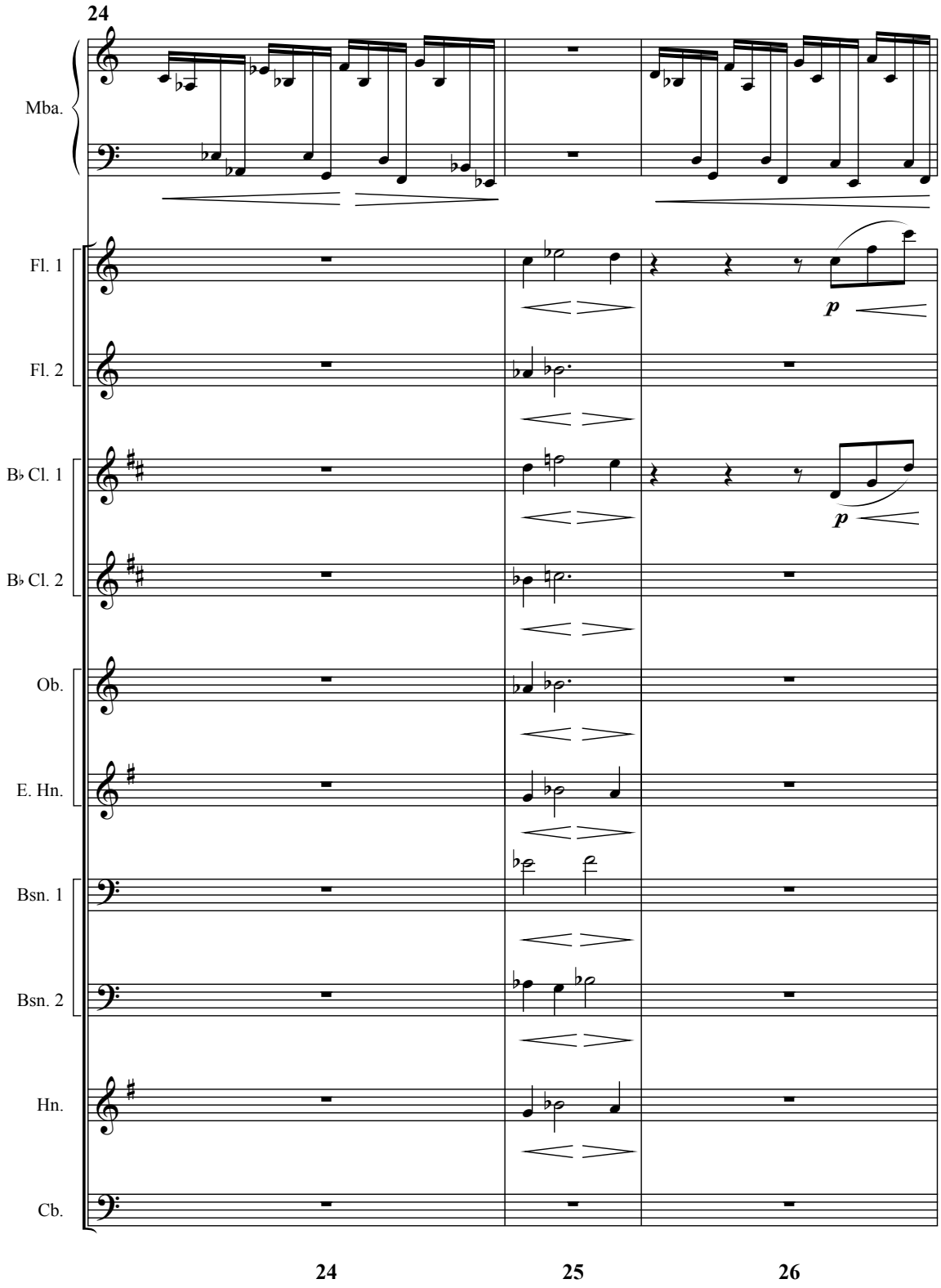
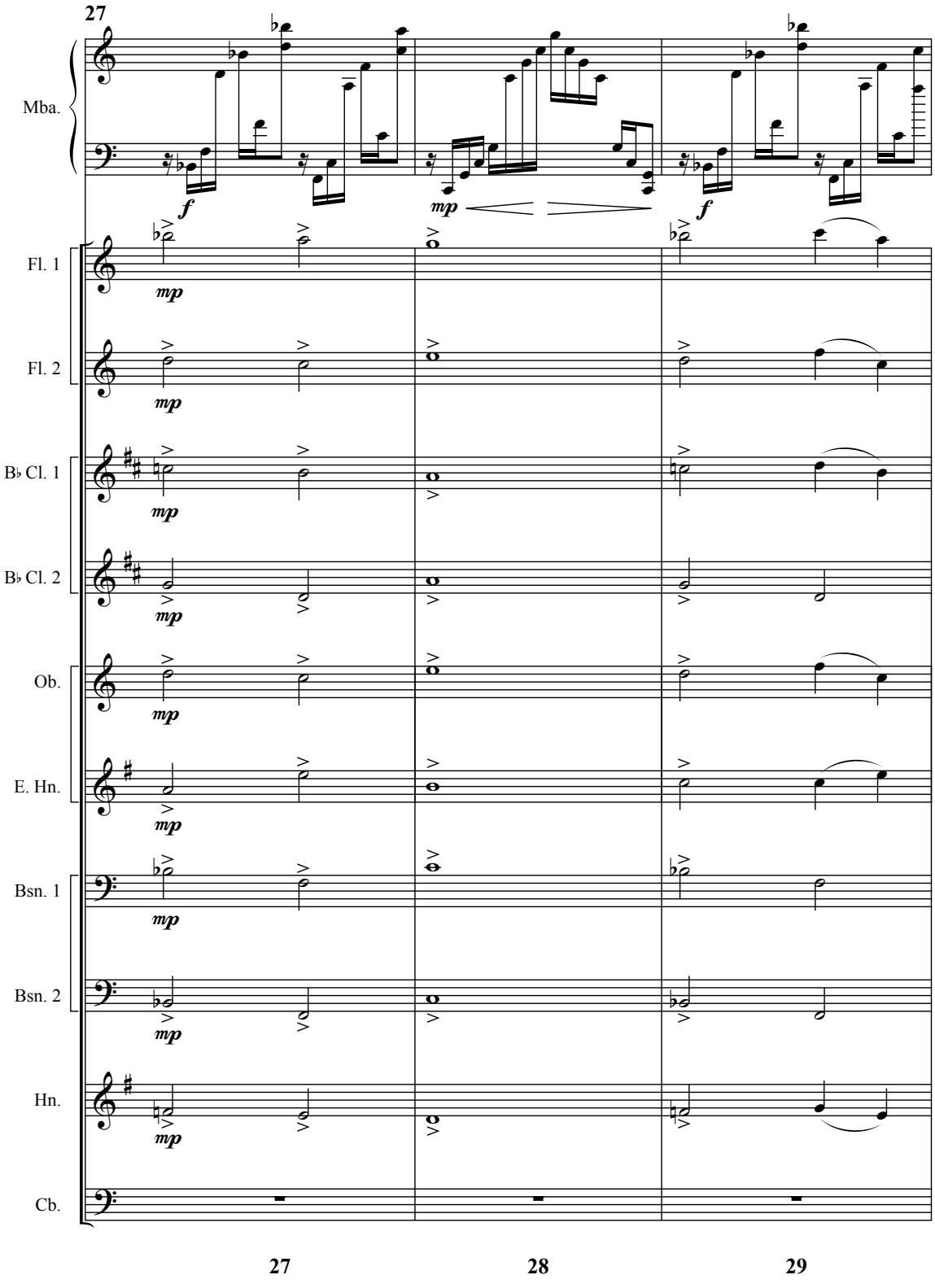

8
poco rit.
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
mp
B♭ Cl. 2
mp
Ob.
mp
E. Hn.
mp
Bsn. 1
Bsn. 2
Hn.
Cb.
8
9
10
11
12
13
14

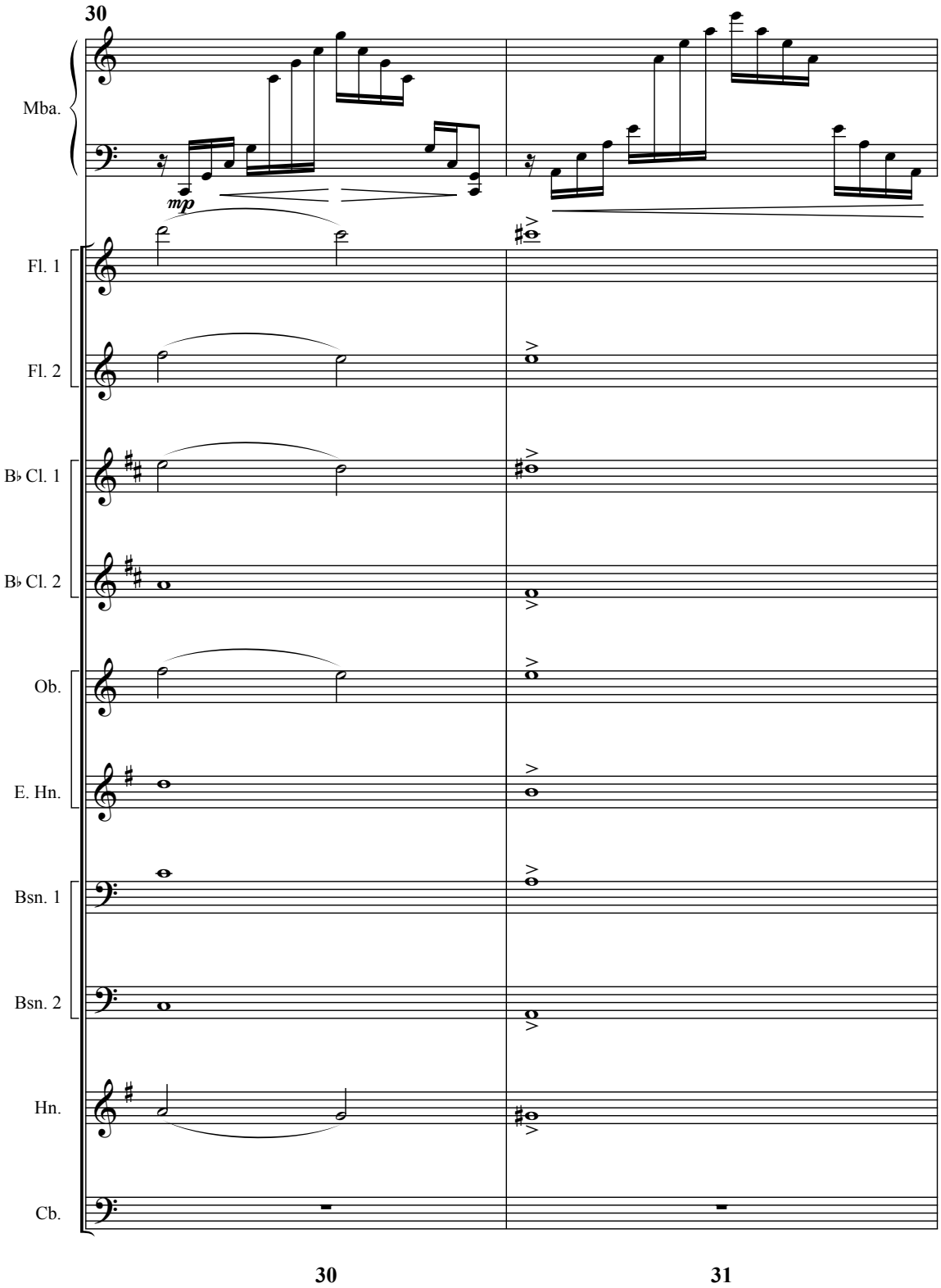

15
16
Allegro Vivace
mf
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
15
16
17

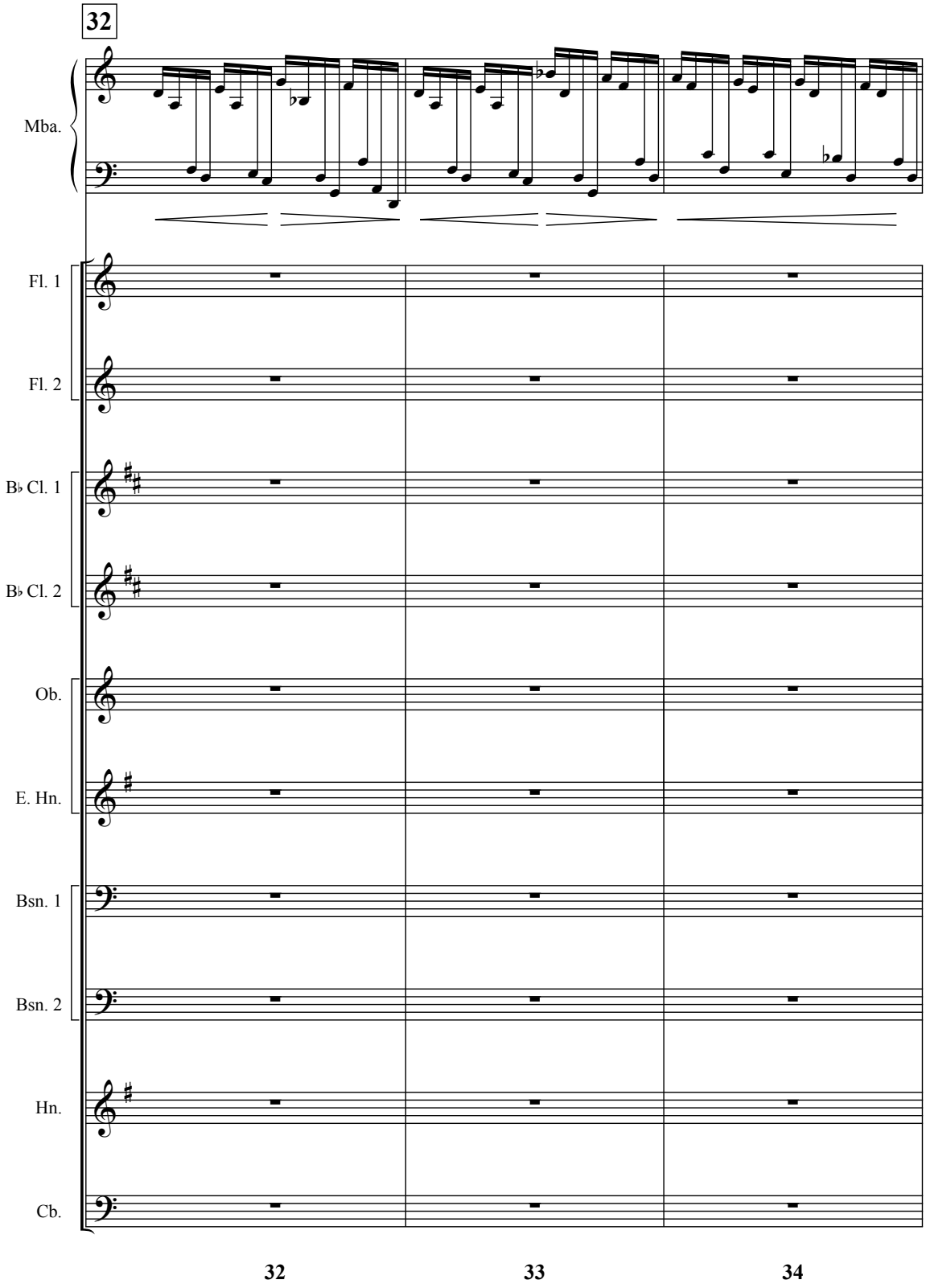

18
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
18
19
20

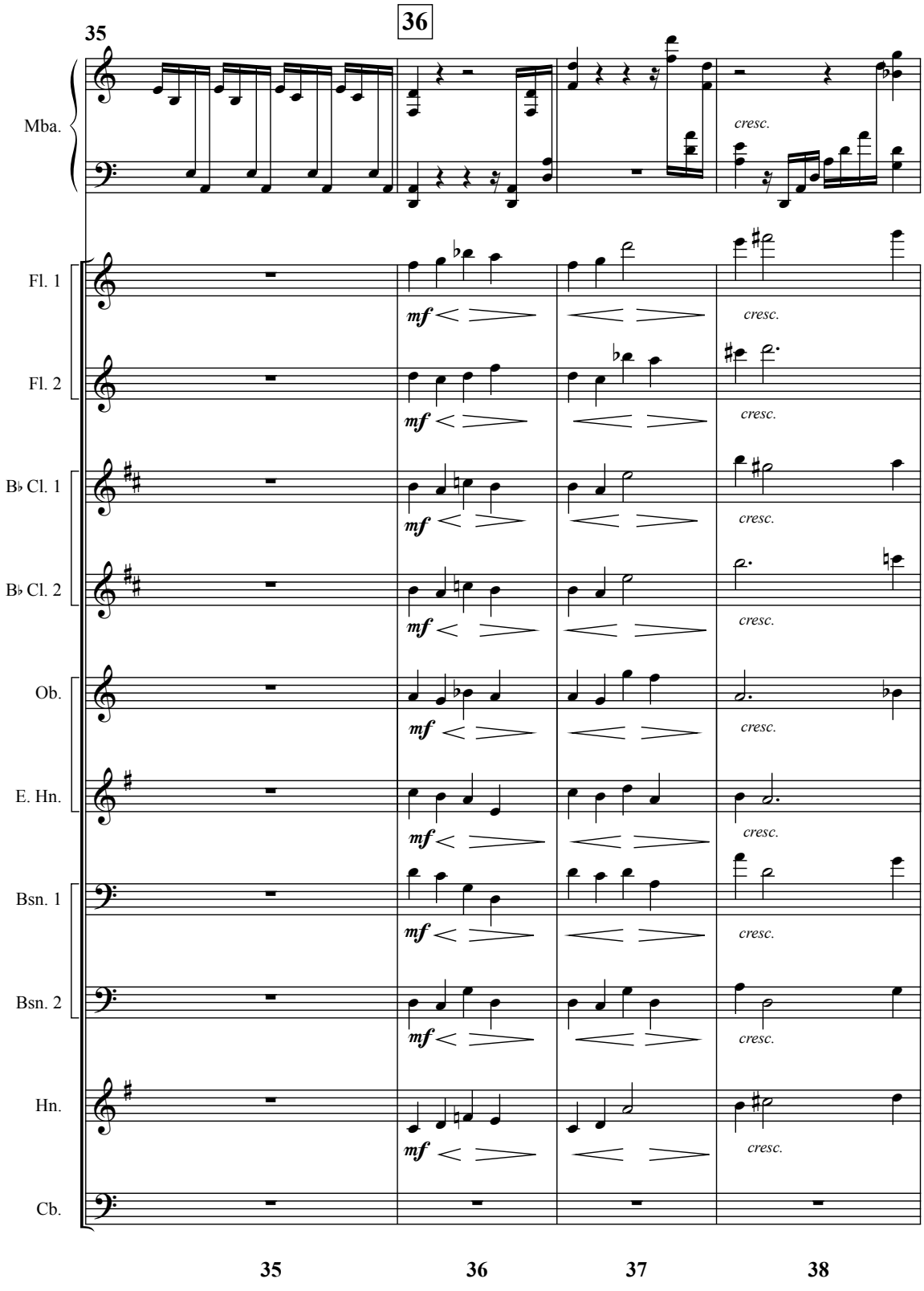

21
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
21
22
23

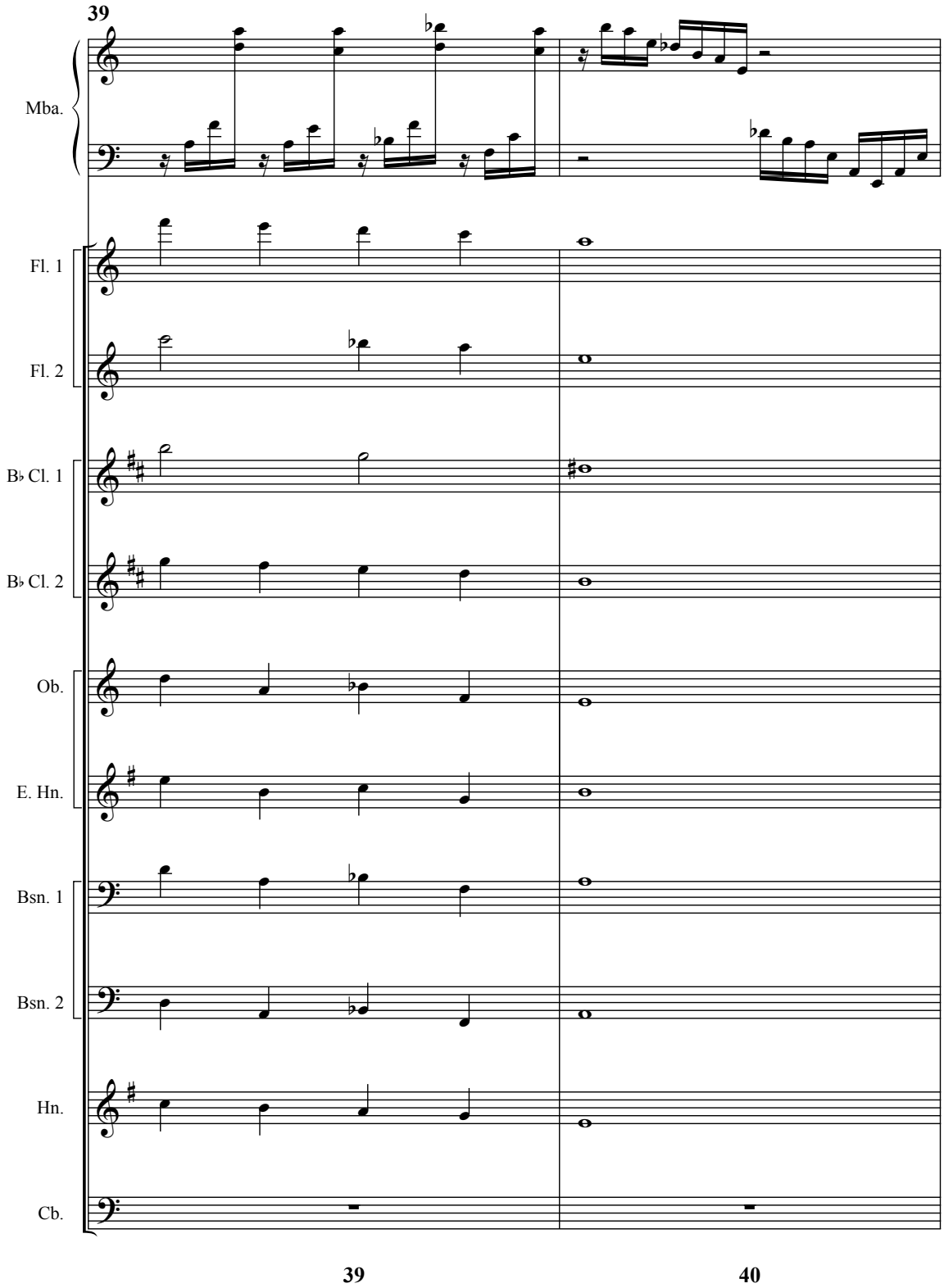

24
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
p
24
25
26

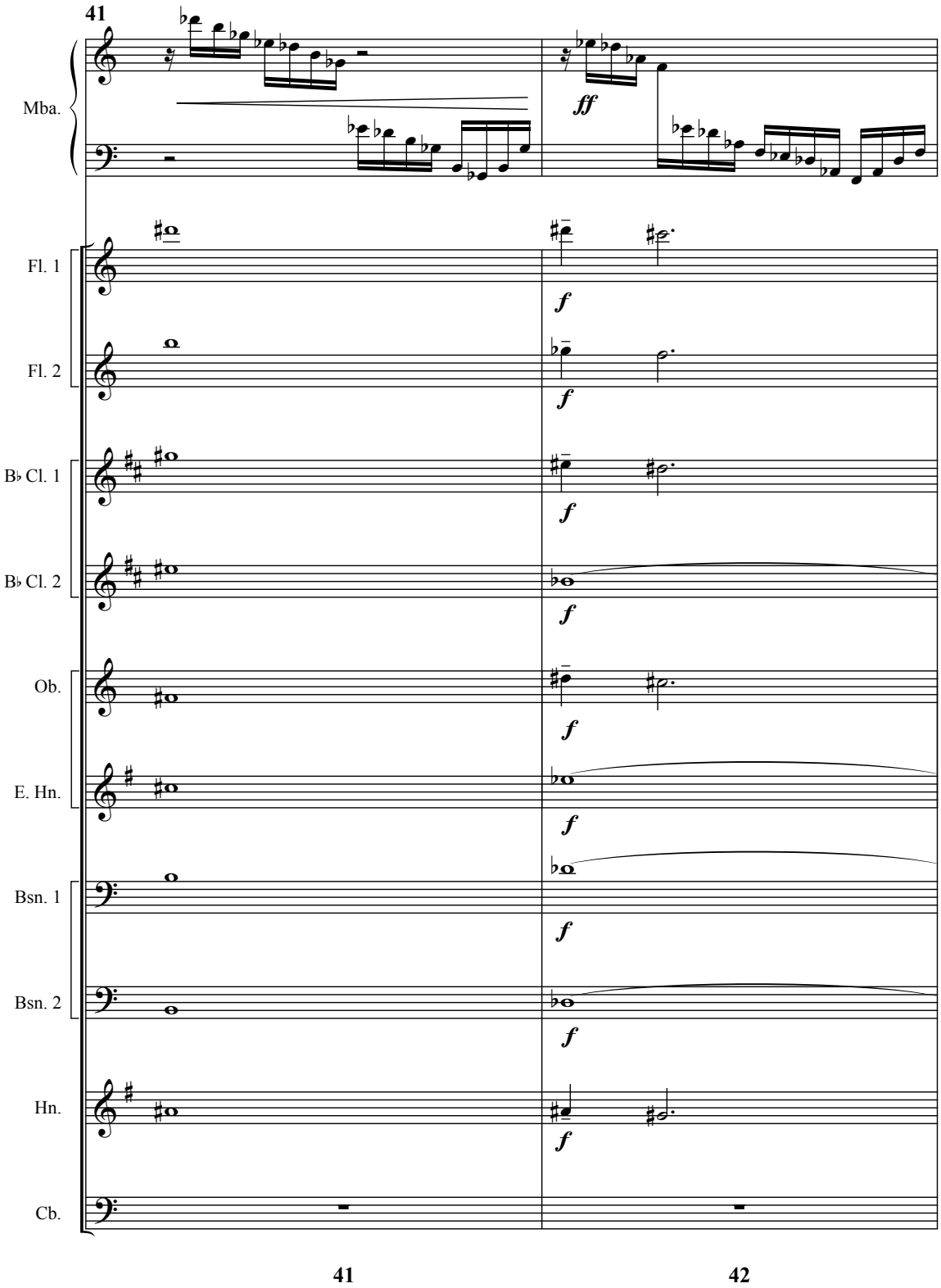

27
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
mp
f
mp
27
28
29

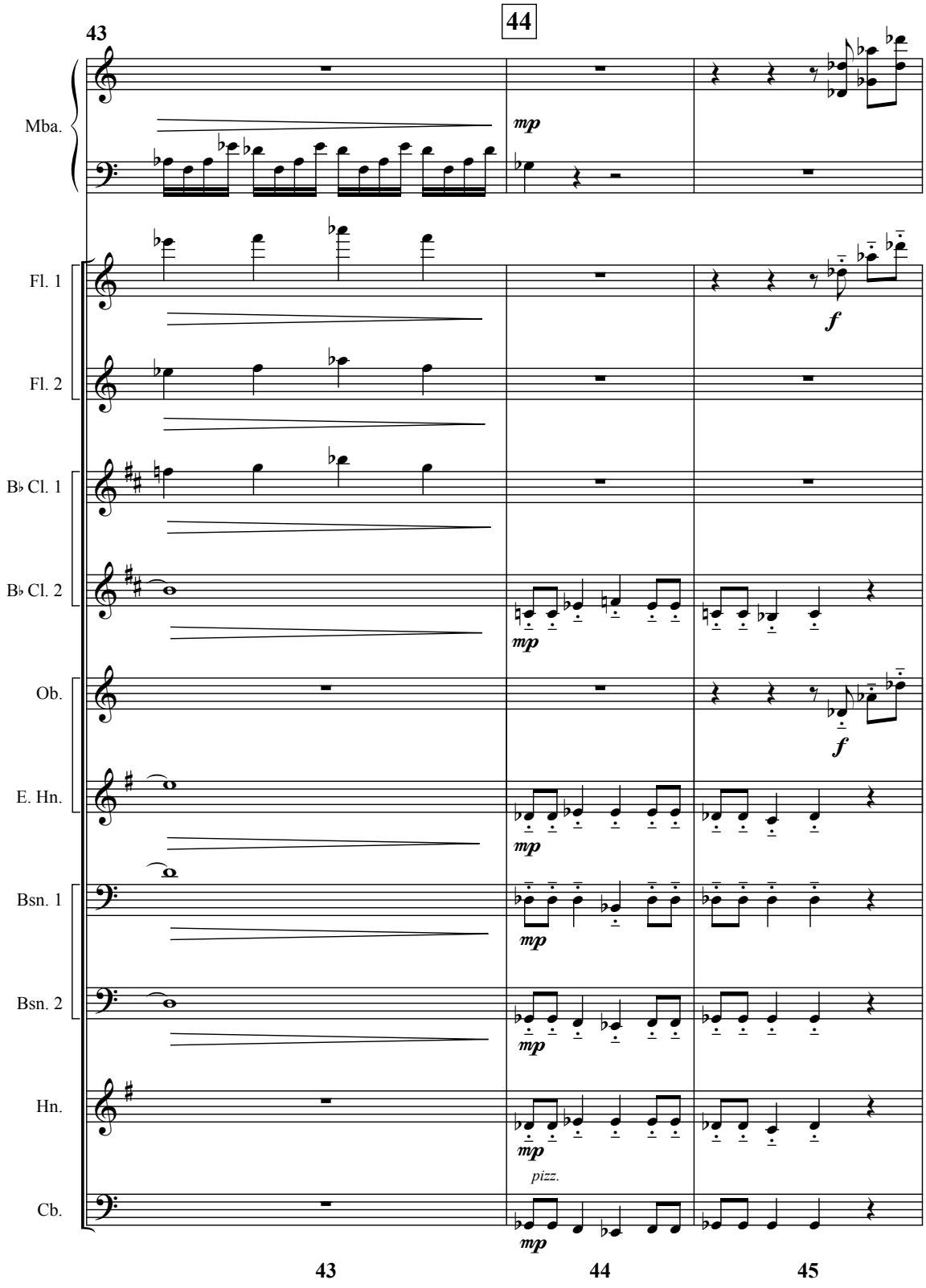

30
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
30
31

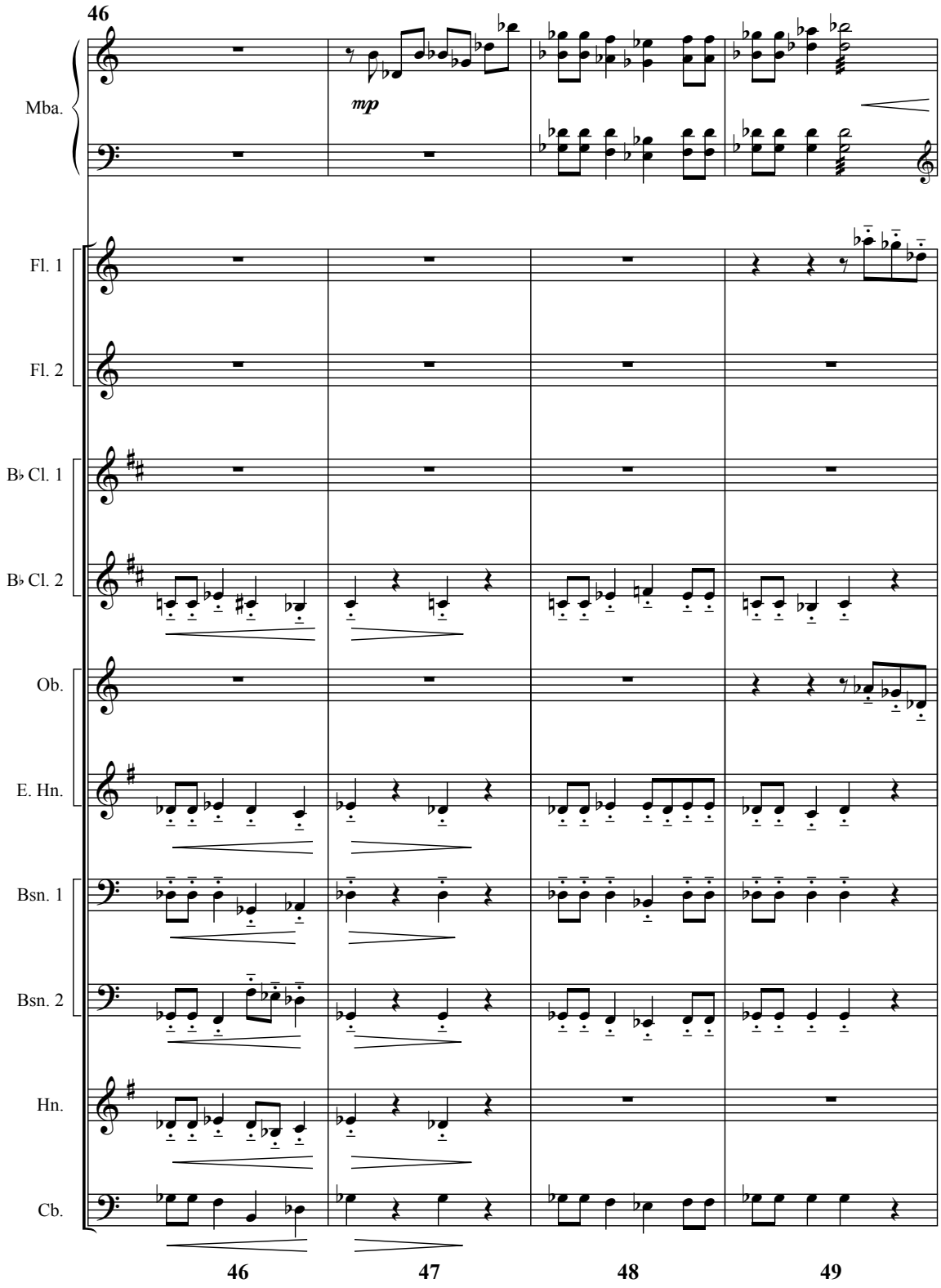

32
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
32
33
34

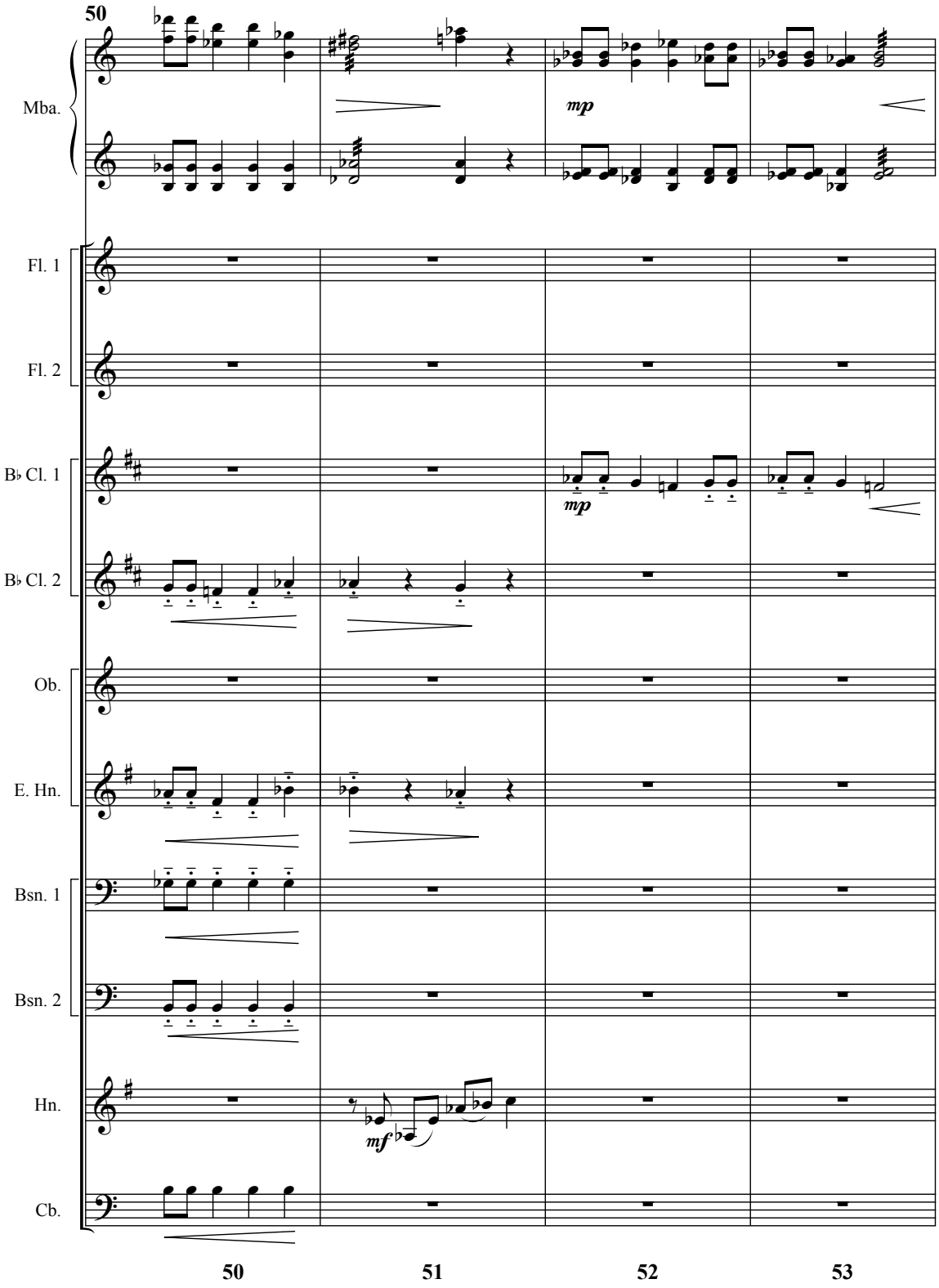

35
36
Mba.
cresc.
Fl. 1
mf
cresc.
Fl. 2
mf
cresc.
B♭ Cl. 1
mf
cresc.
B♭ Cl. 2
mf
cresc.
Ob.
mf
cresc.
E. Hn.
mf
cresc.
Bsn. 1
mf
cresc.
Bsn. 2
mf
cresc.
Hn.
mf
cresc.
Cb.
35
36
37
38

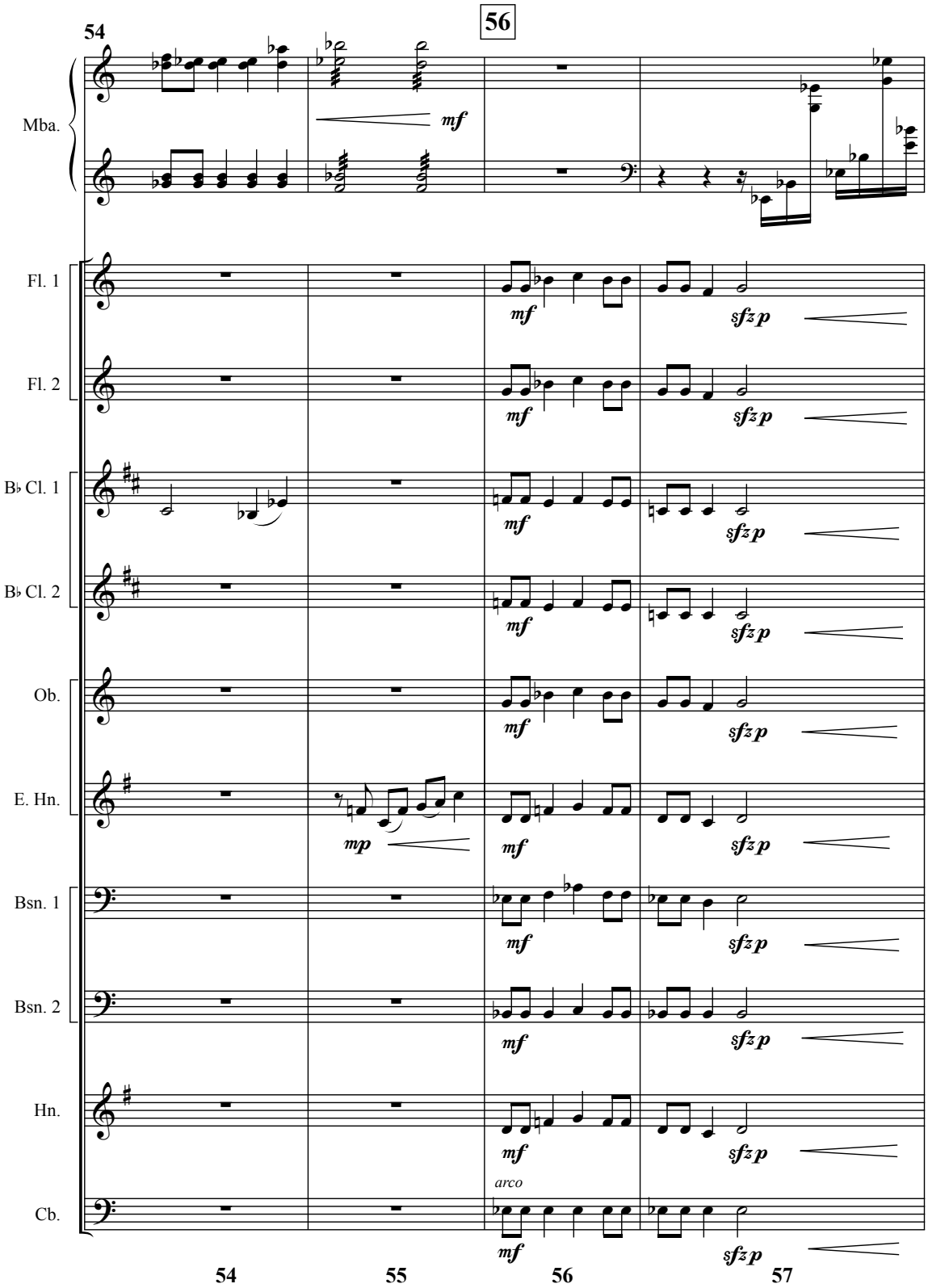

39
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
39
40

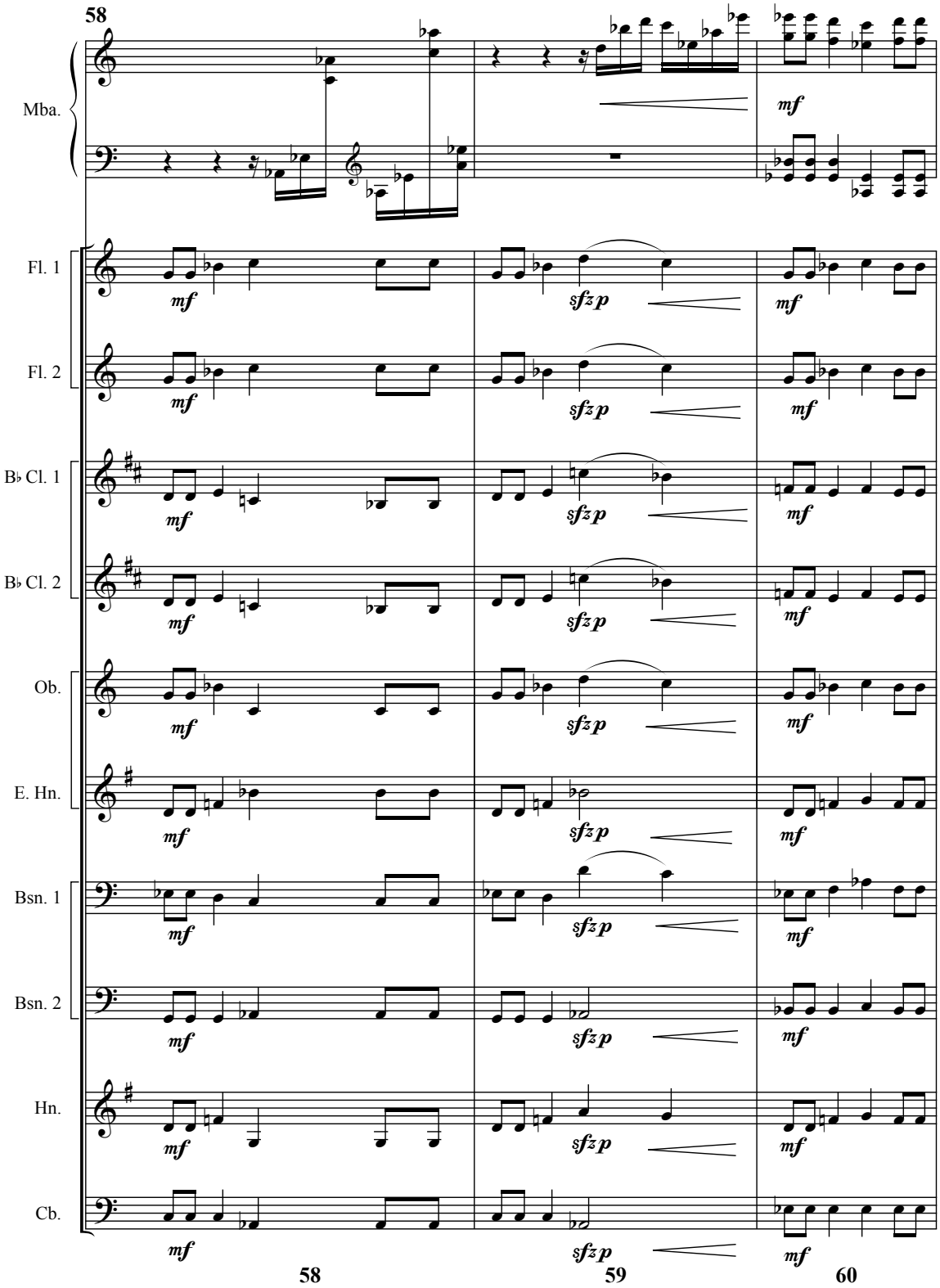

41
Mba.
ff
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
41
42

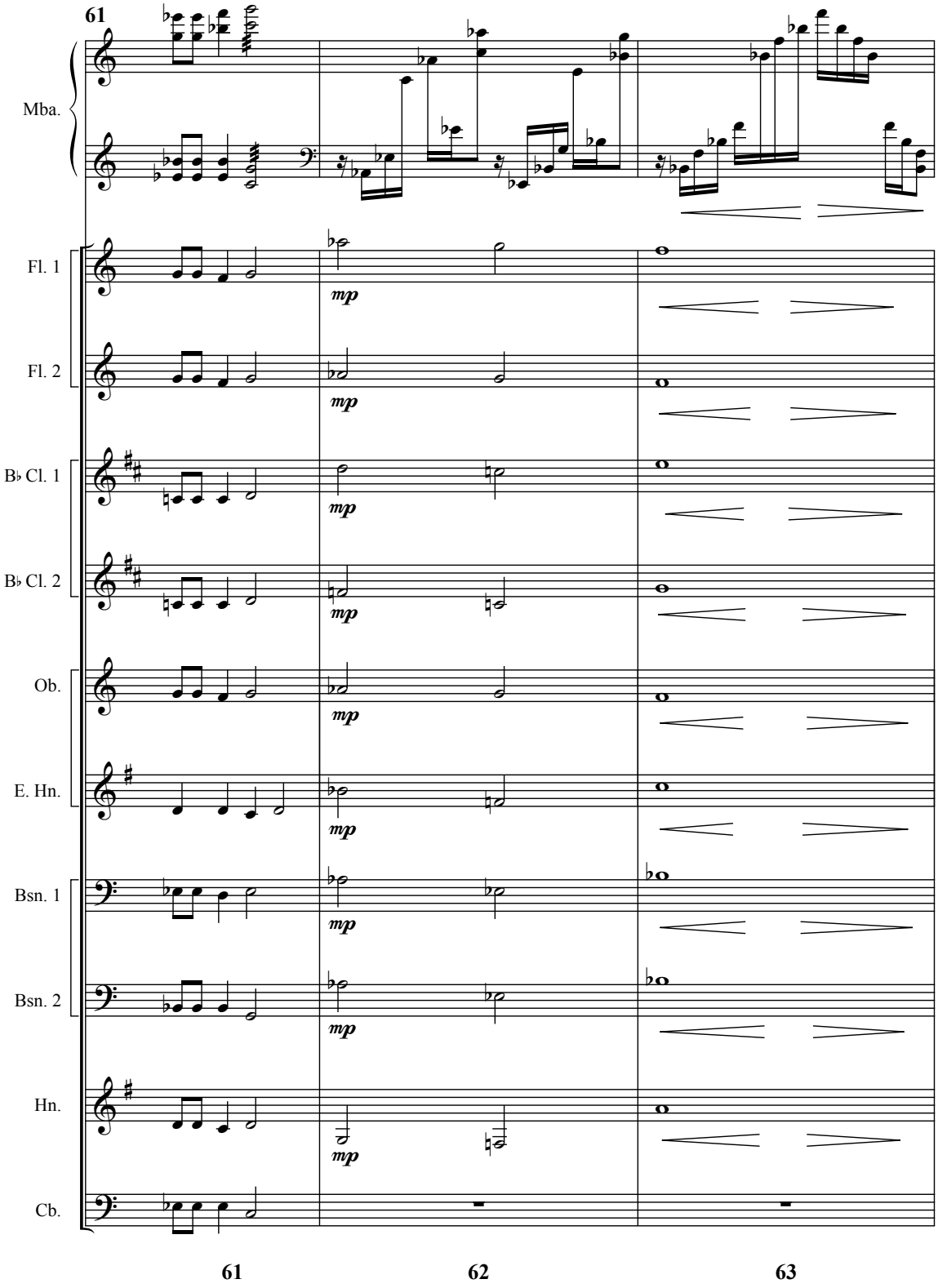

43
44
Mba.
mp
Fl. 1
f
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
mp
Ob.
f
E. Hn.
mp
Bsn. 1
mp
Bsn. 2
mp
Hn.
mp
pizz.
Cb.
mp
43
44
45

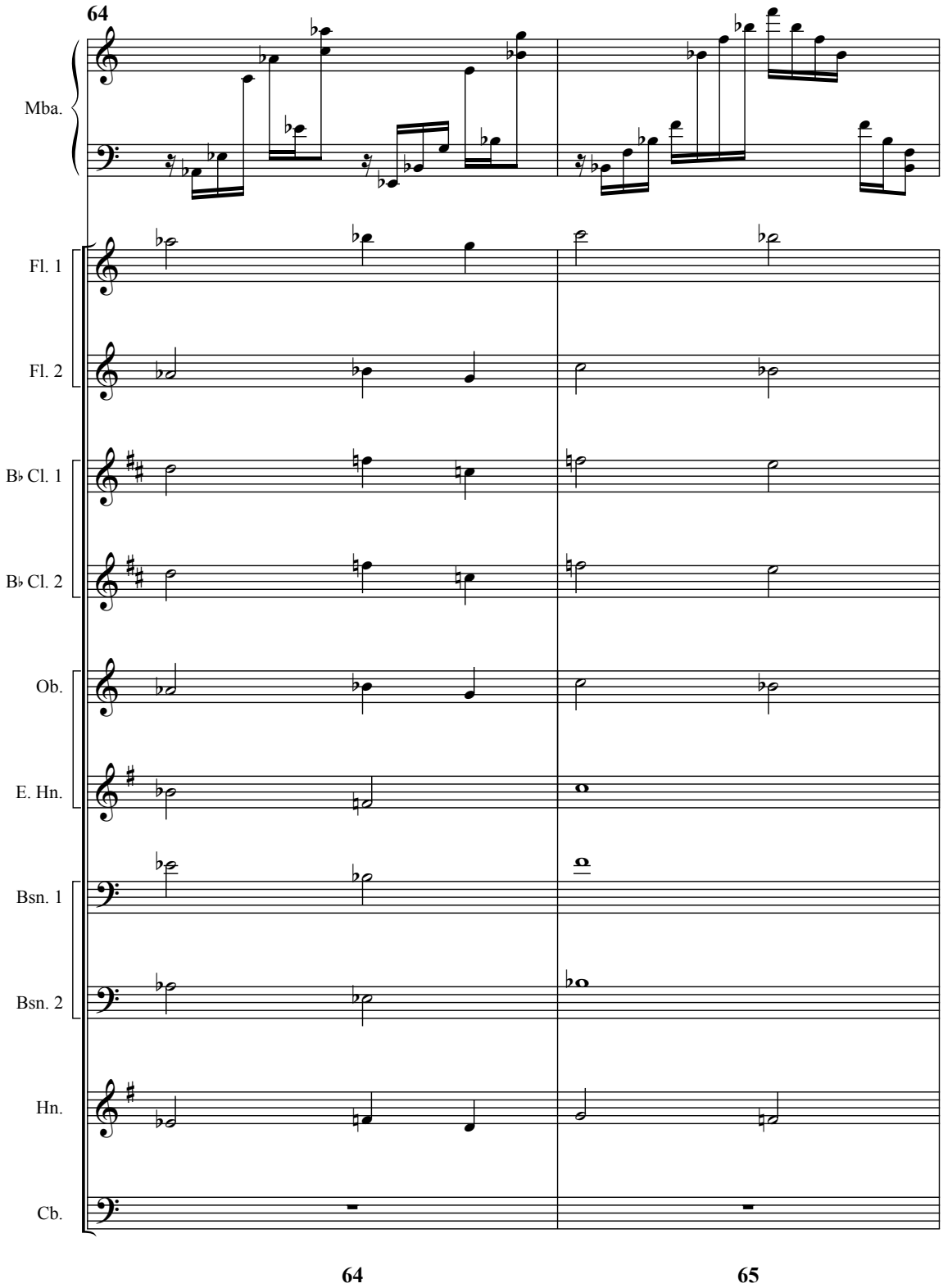

46
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
46
47
48
49

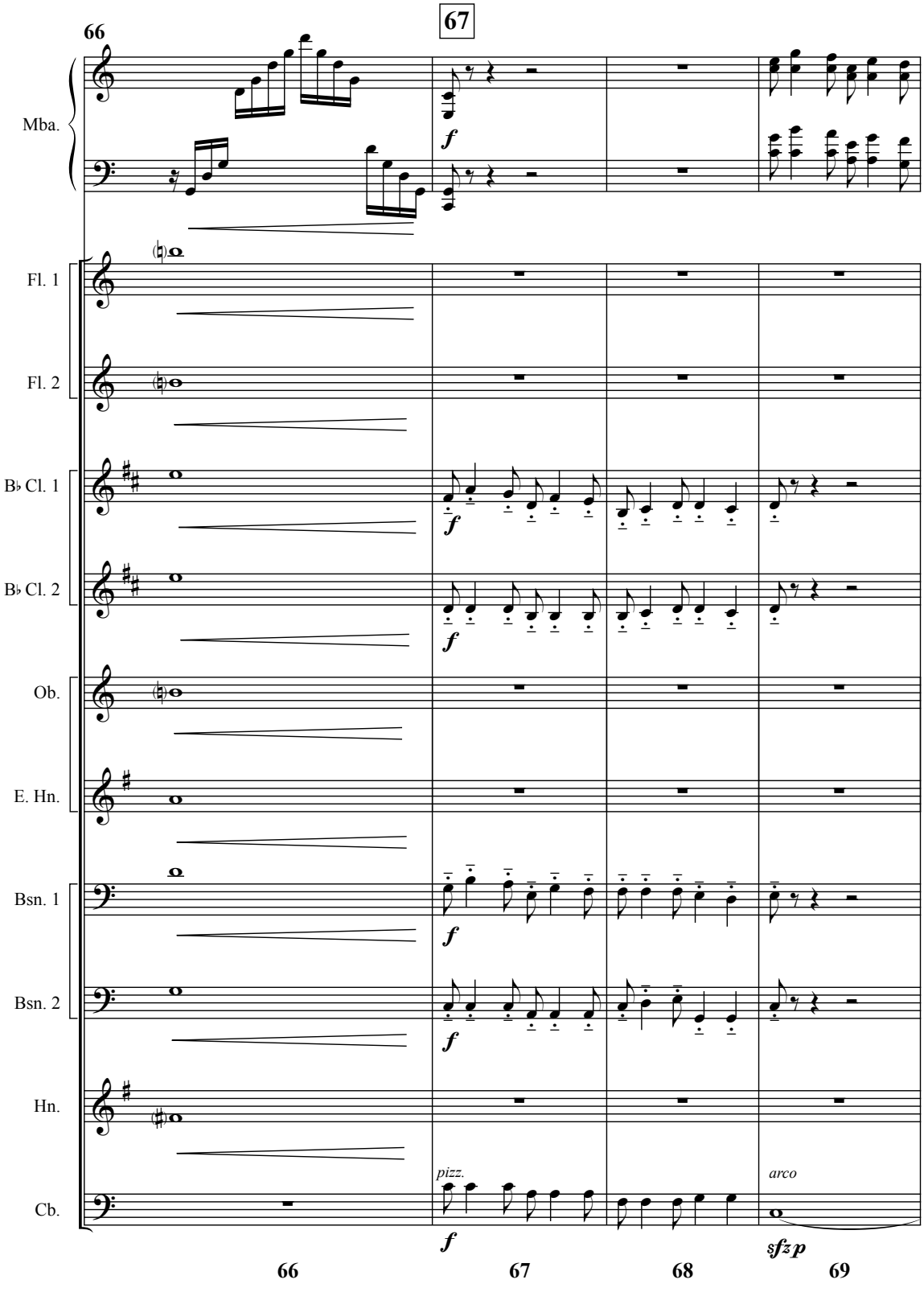

50
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
mp
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
mf
Cb.
50
51
52
53

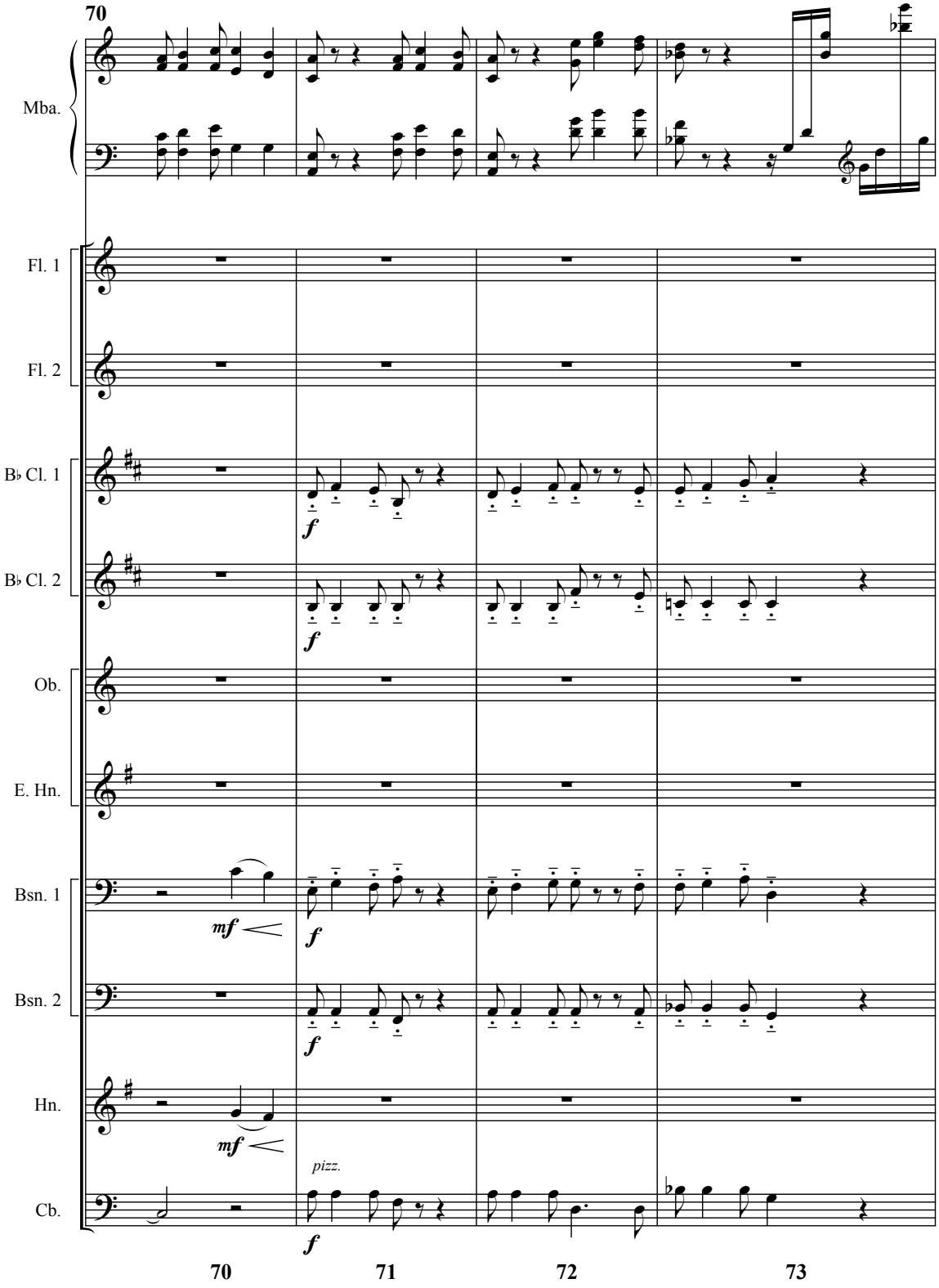

54
56
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
mp
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
mf
sfz p
54
55
56
57

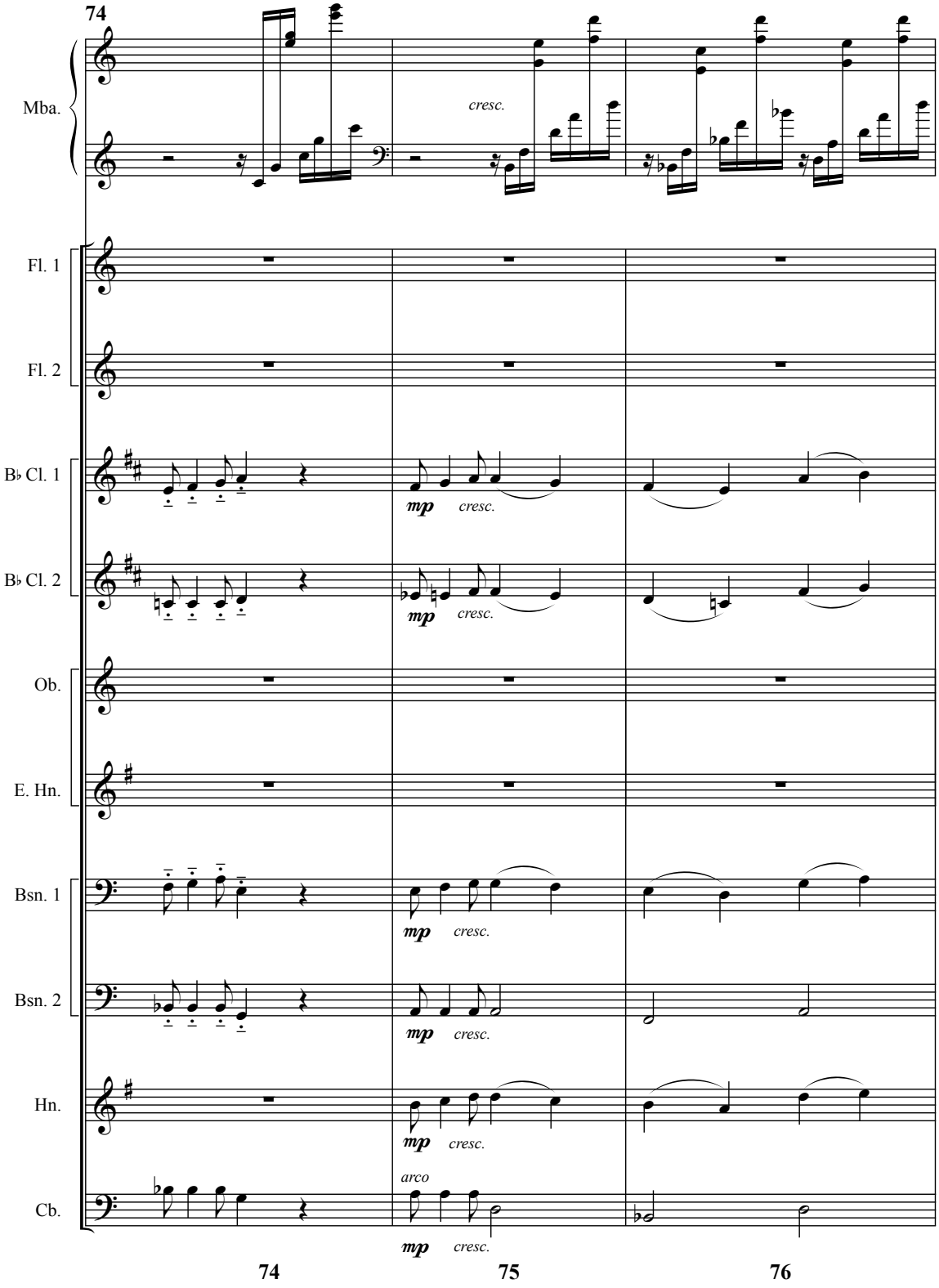

58
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
sfz p
58
59
60

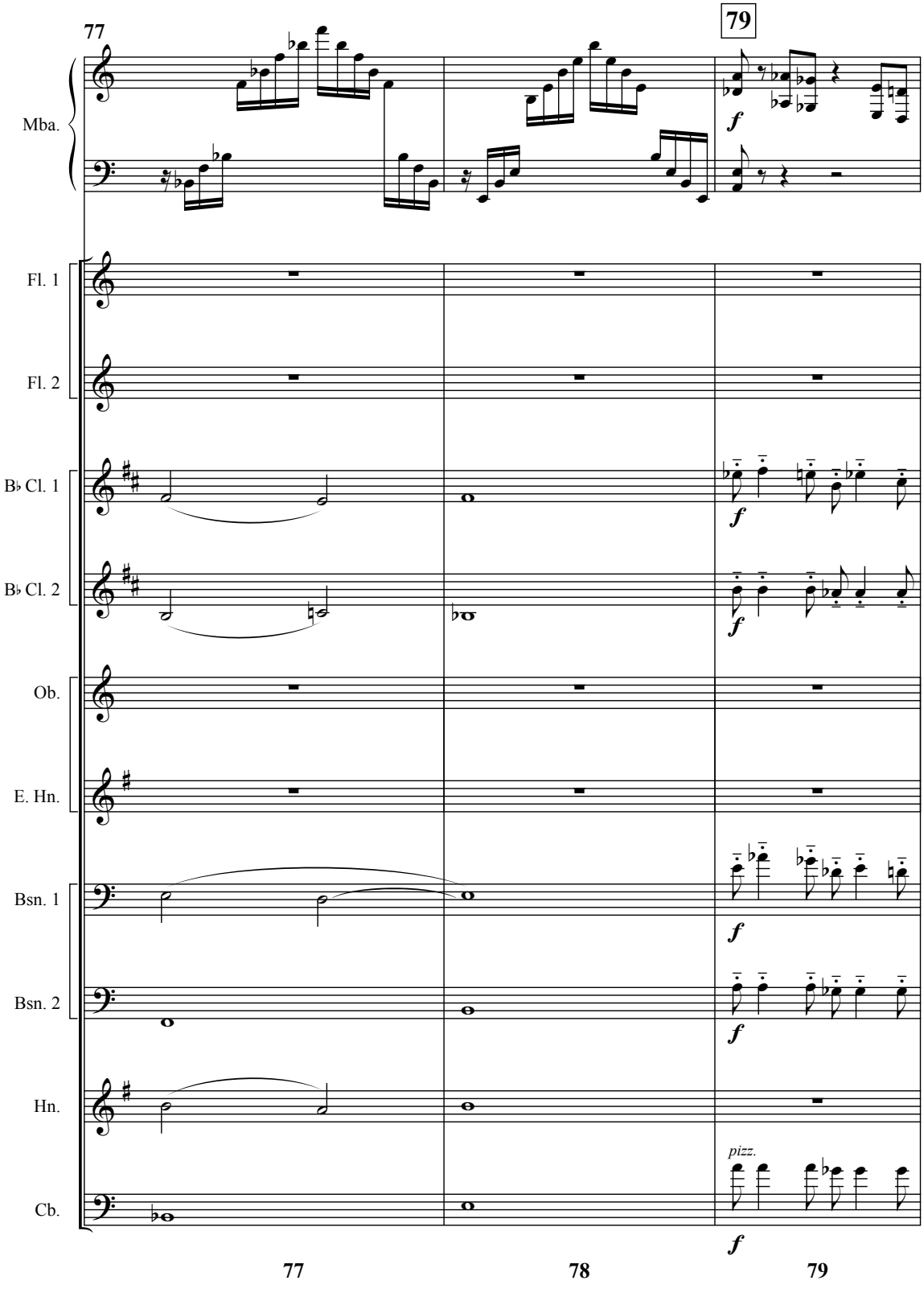

61
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
61
62
63

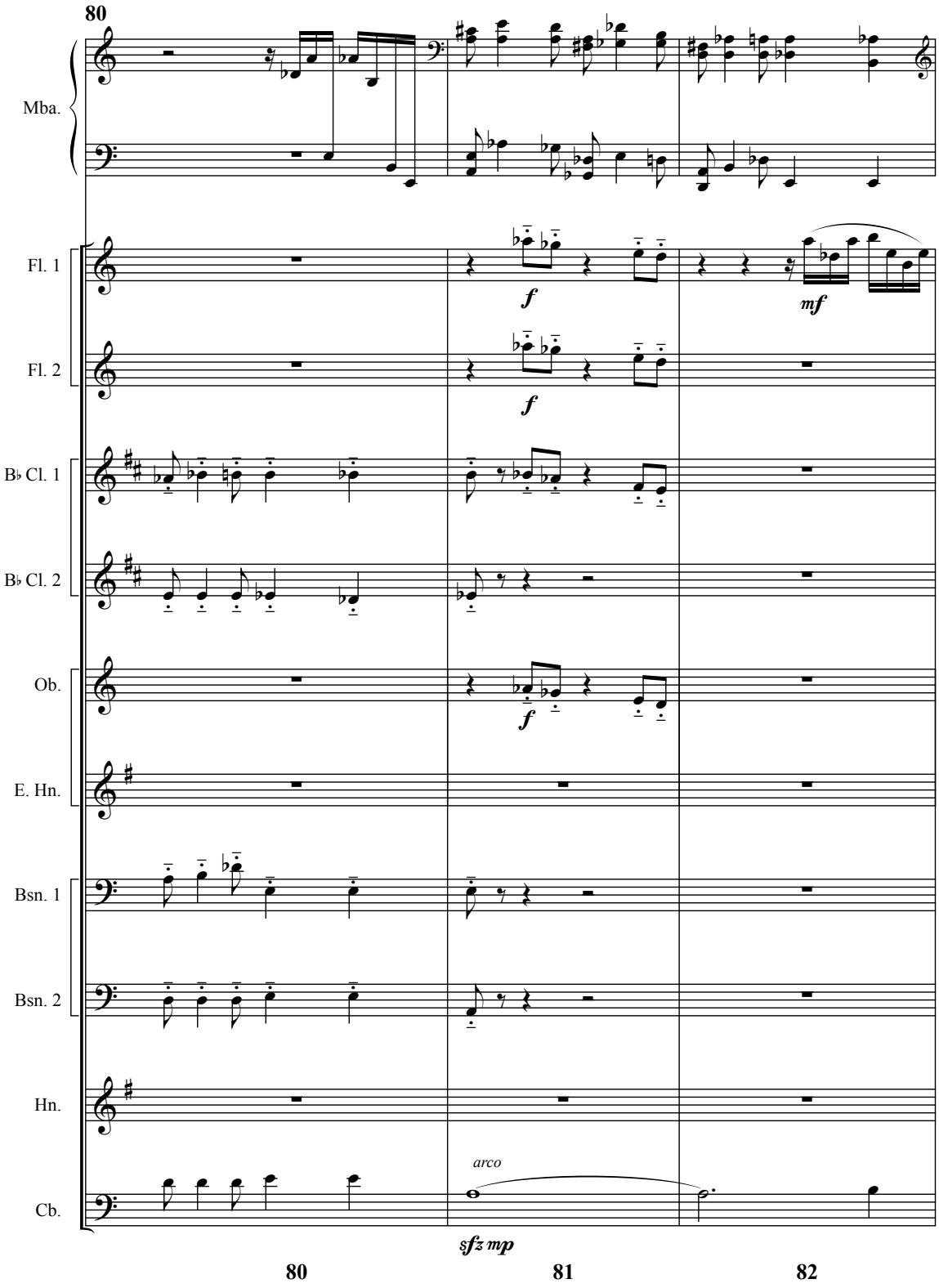

64
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
64
65

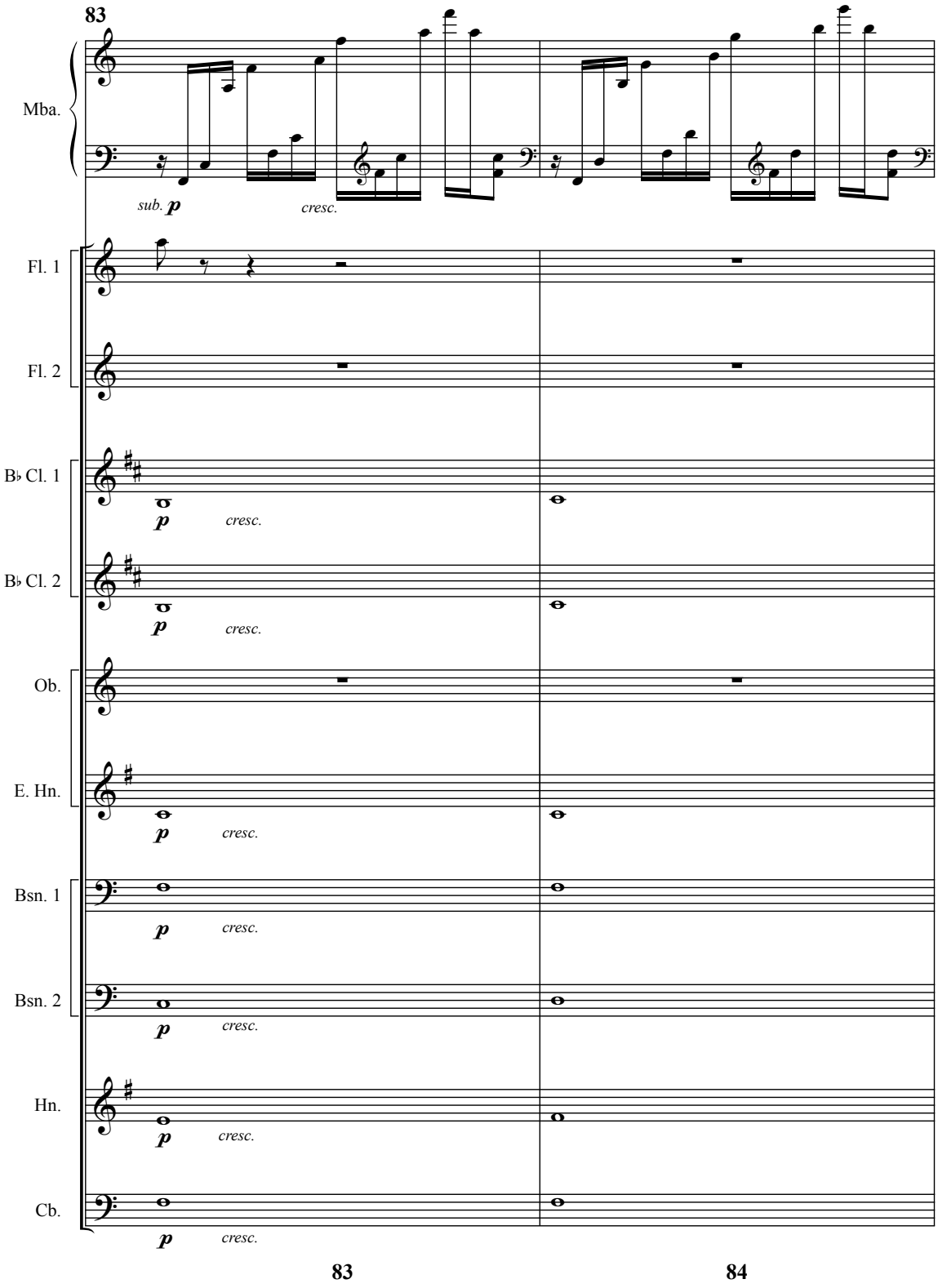

66
67
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
pizz.
arco
sfz p
66
67
68
69

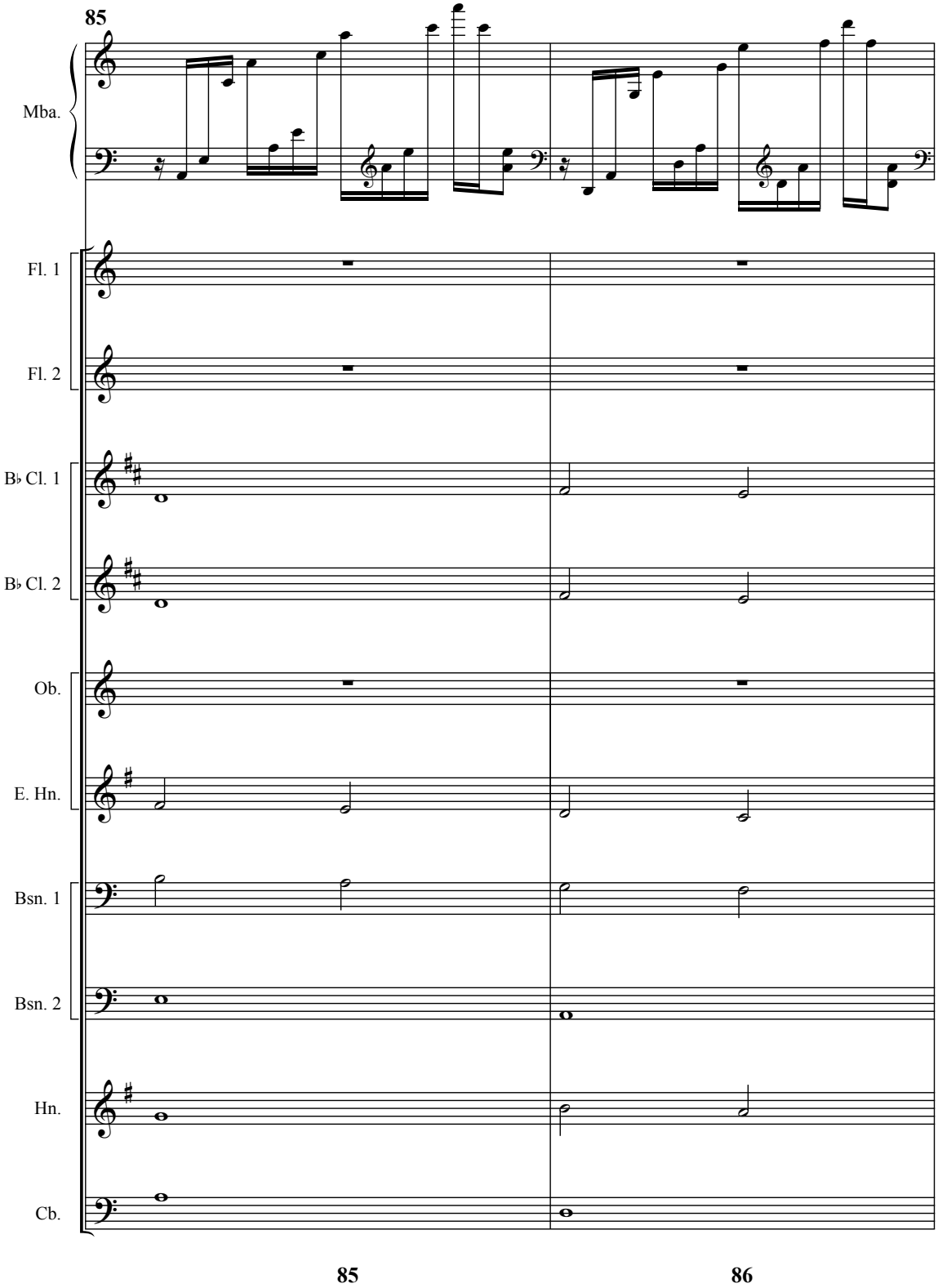

70
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
pizz.
70
71
72
73

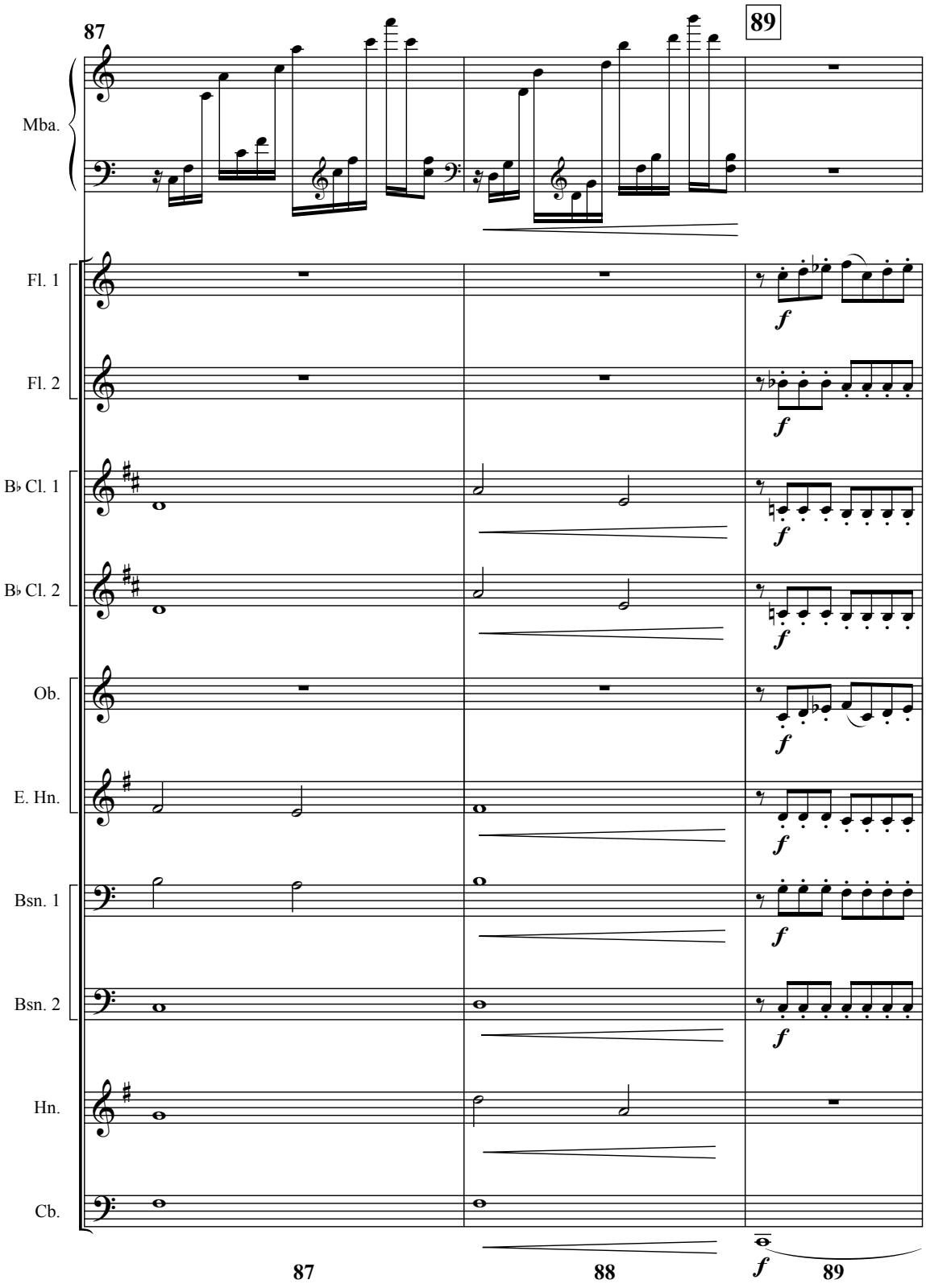

74
Mba.
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
mp cresc.
B♭ Cl. 2
mp cresc.
Ob.
E. Hn.
Bsn. 1
mp cresc.
Bsn. 2
mp cresc.
Hn.
mp cresc.
arco
Cb.
mp cresc.
74
75
76

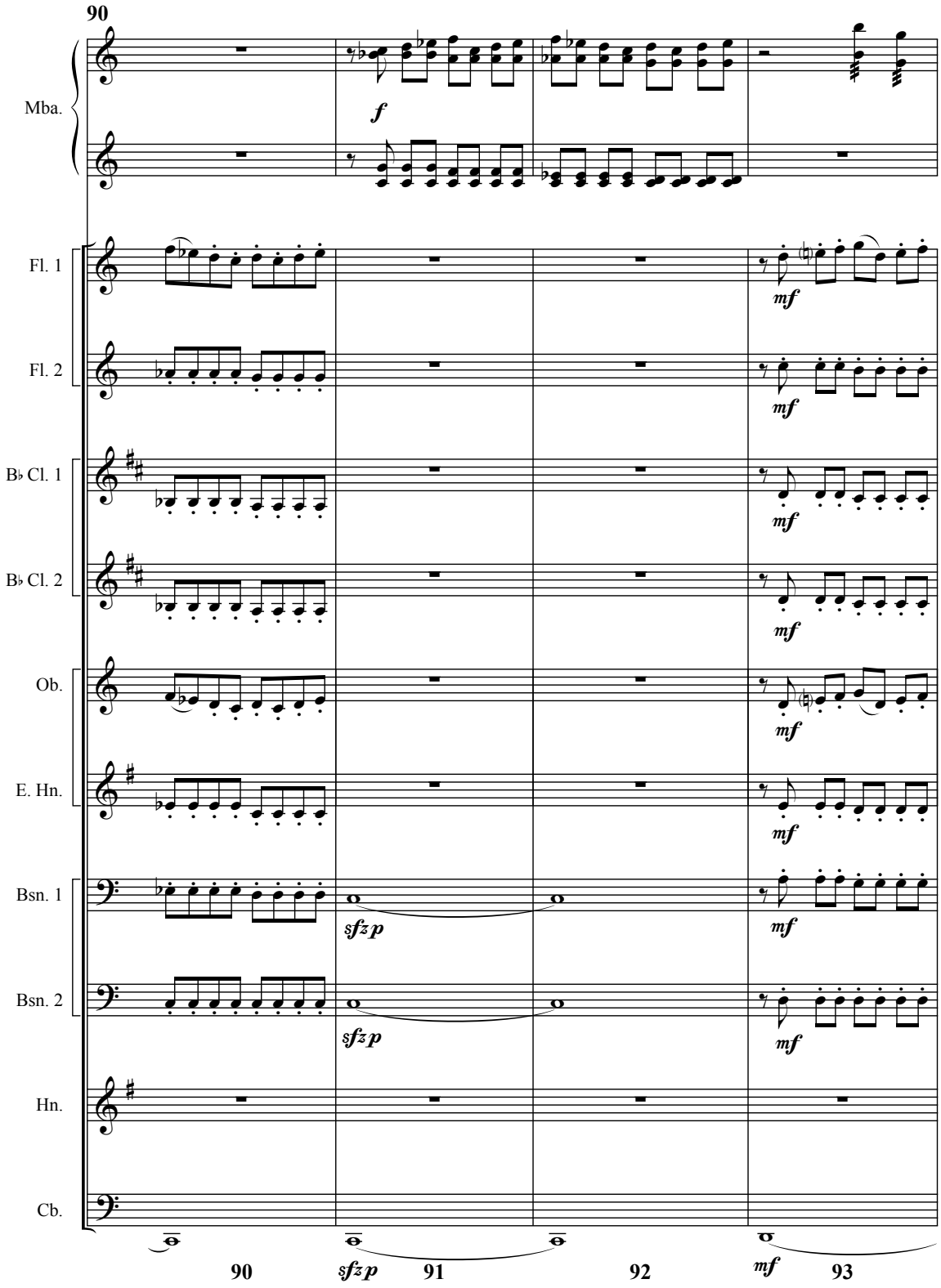

77
79
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
pizz.
77
78
79

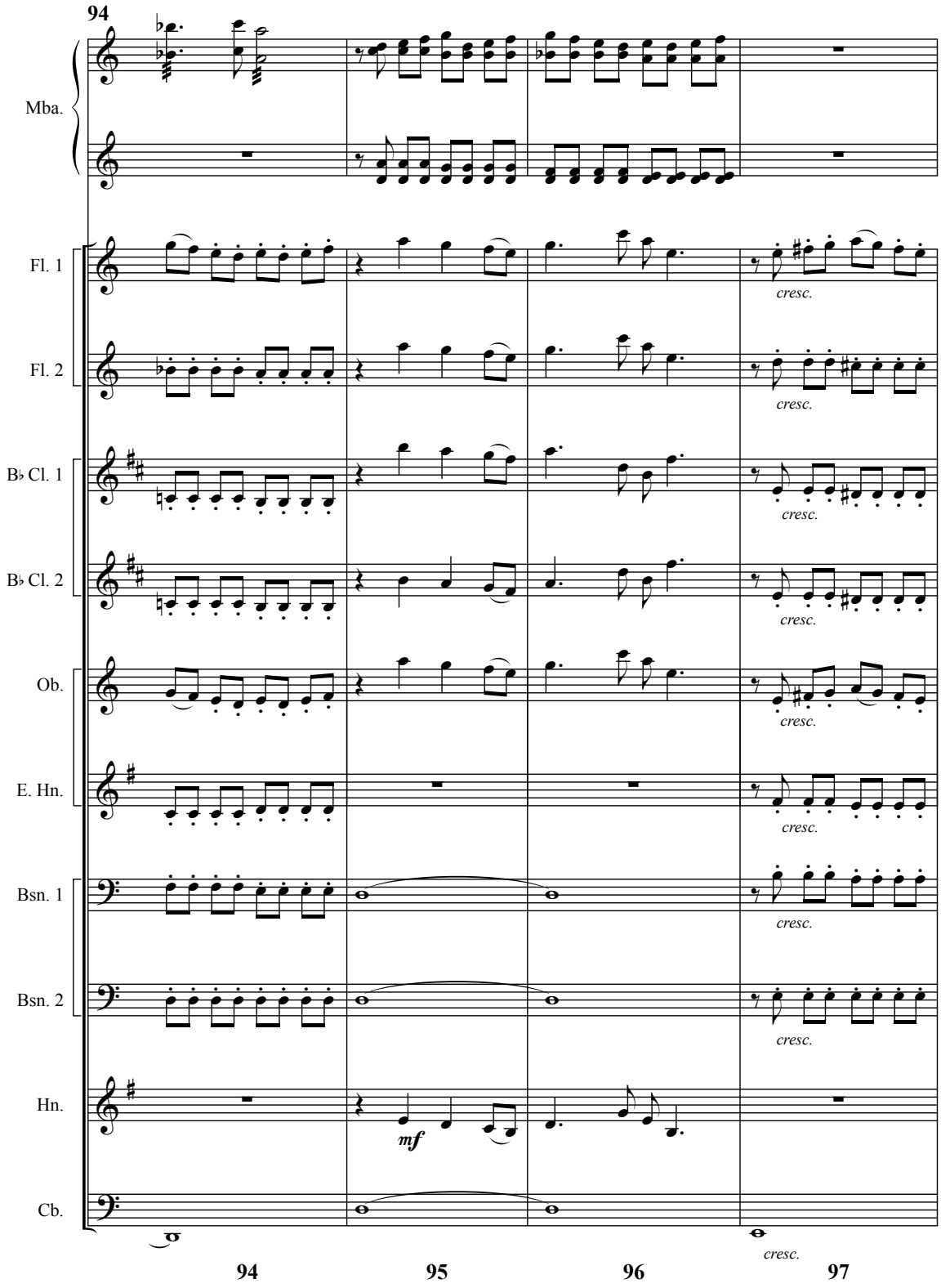

80
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
mf
arco
sfz mp
80
81
82

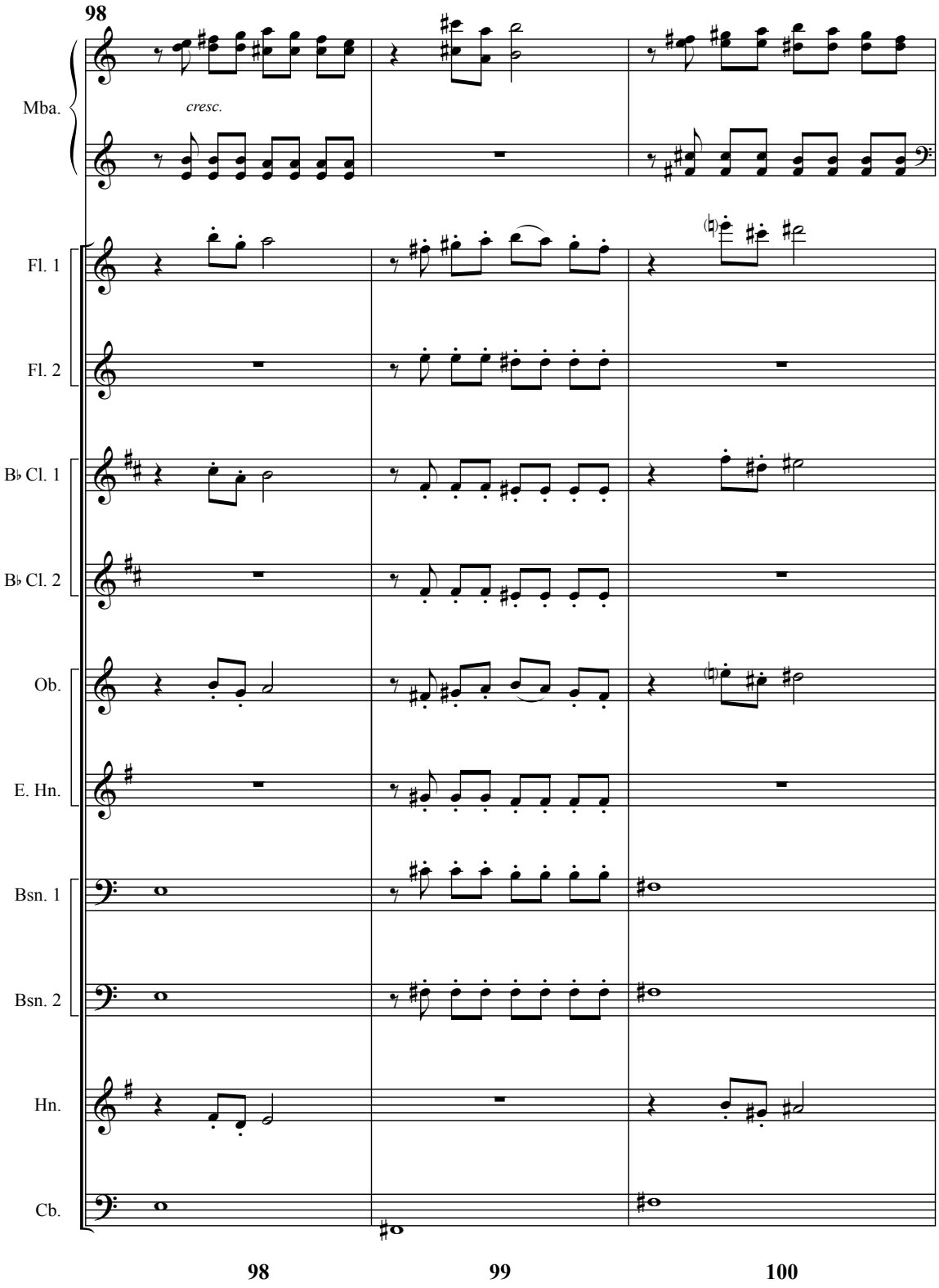

83
Mba.
sub. p
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
cresc.
83
84

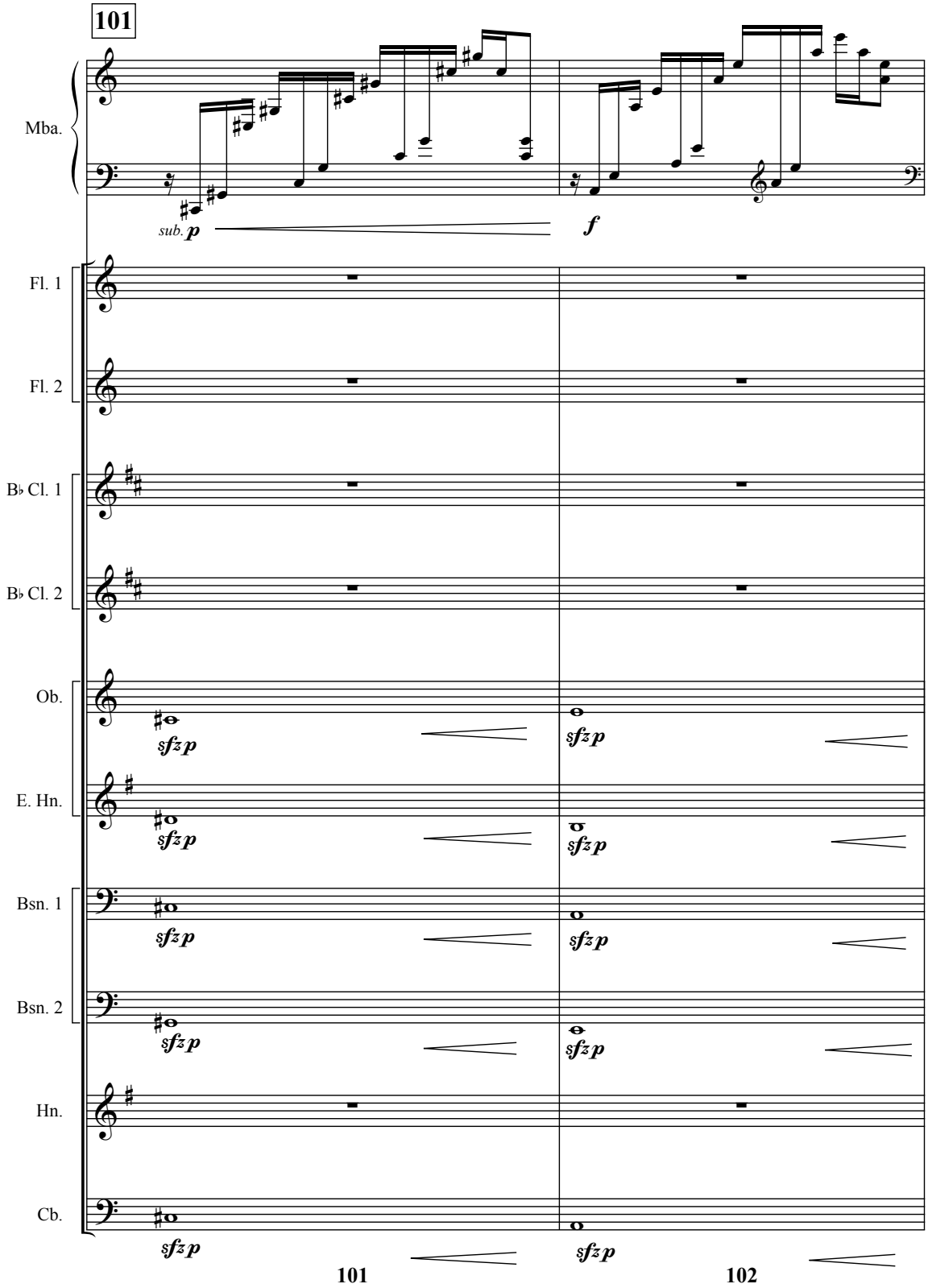

85
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
85
86

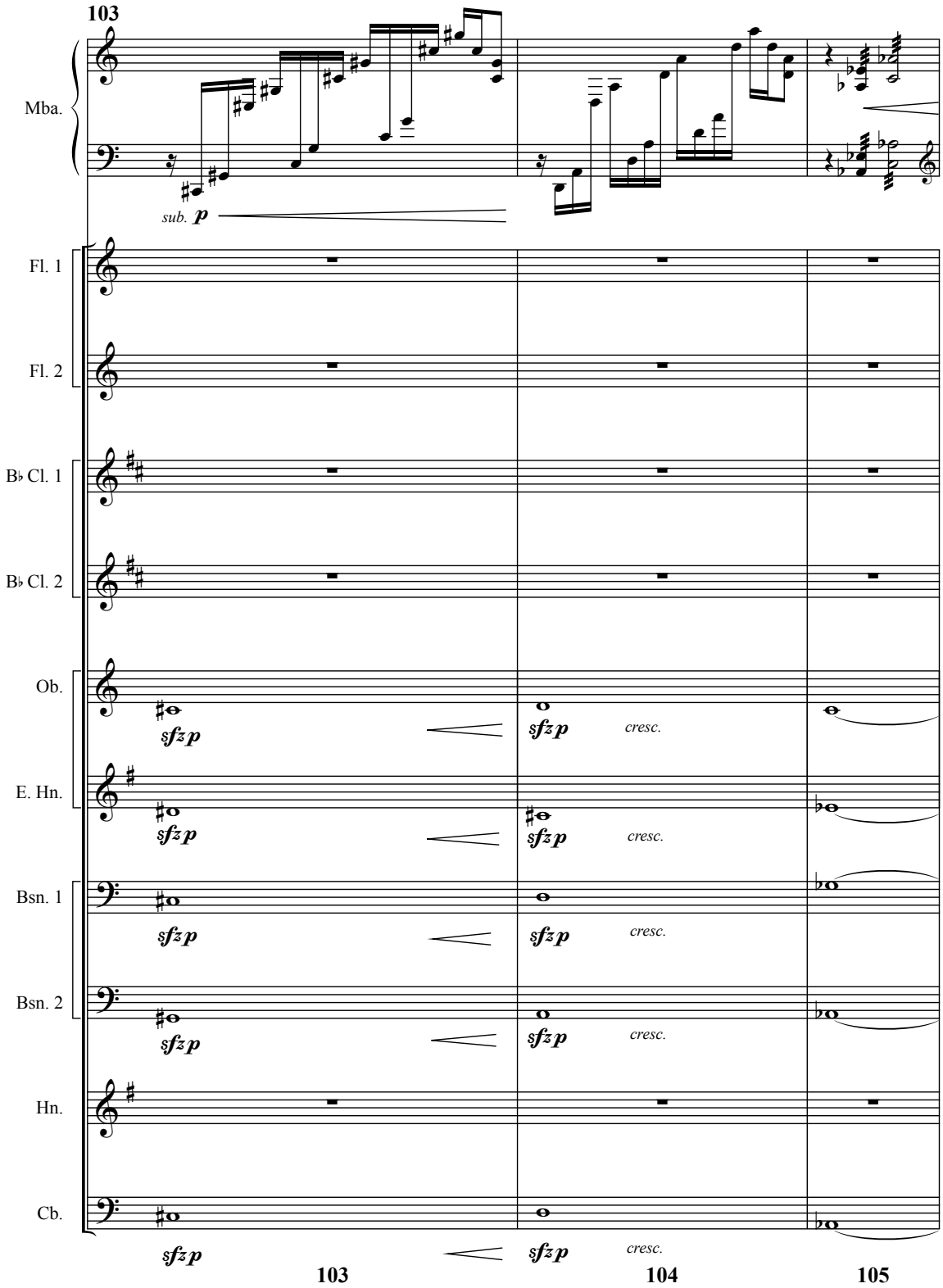

87
89
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
87
88
89

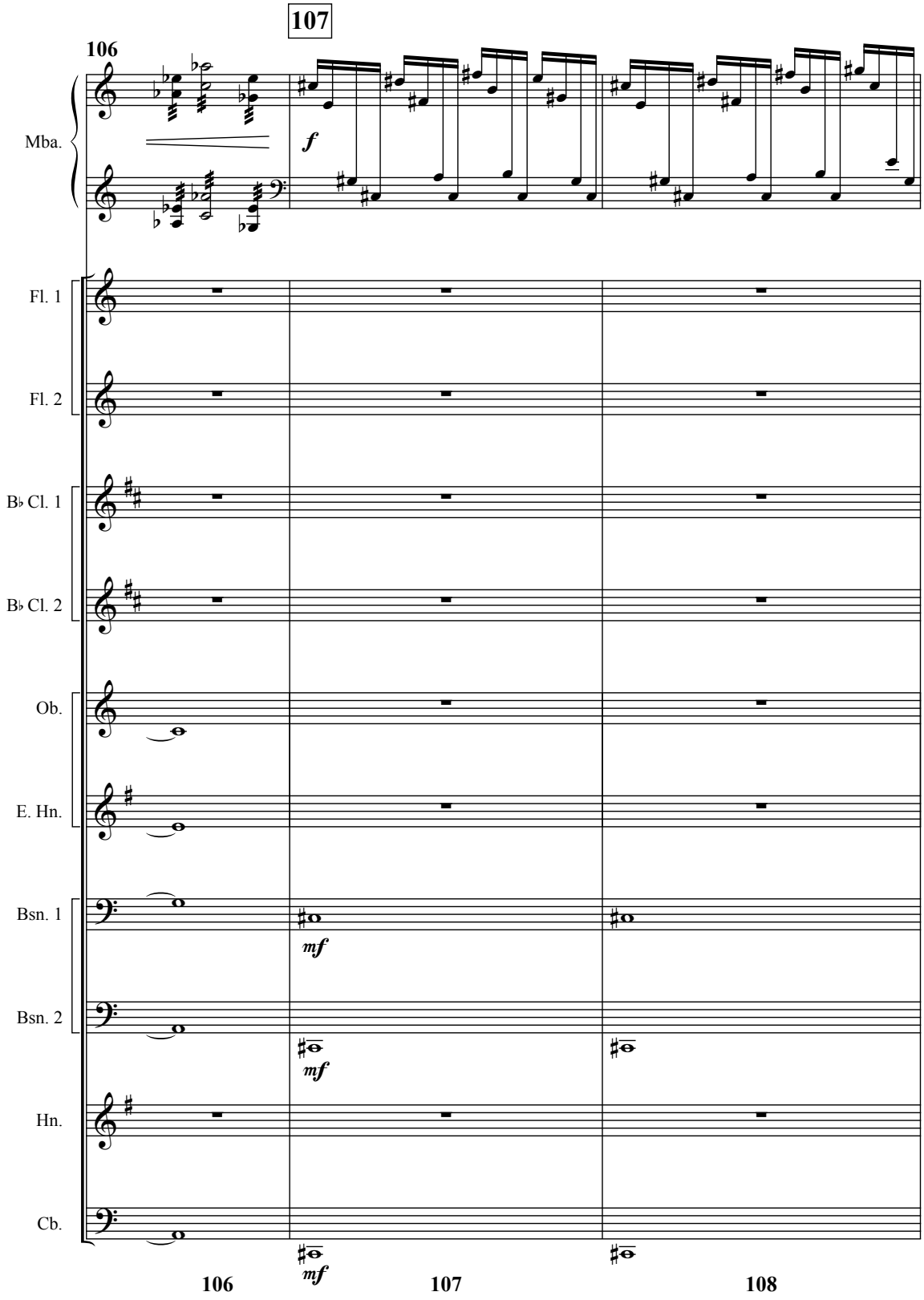

90
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
sfz p
90
sfz p
91
92
mf
93

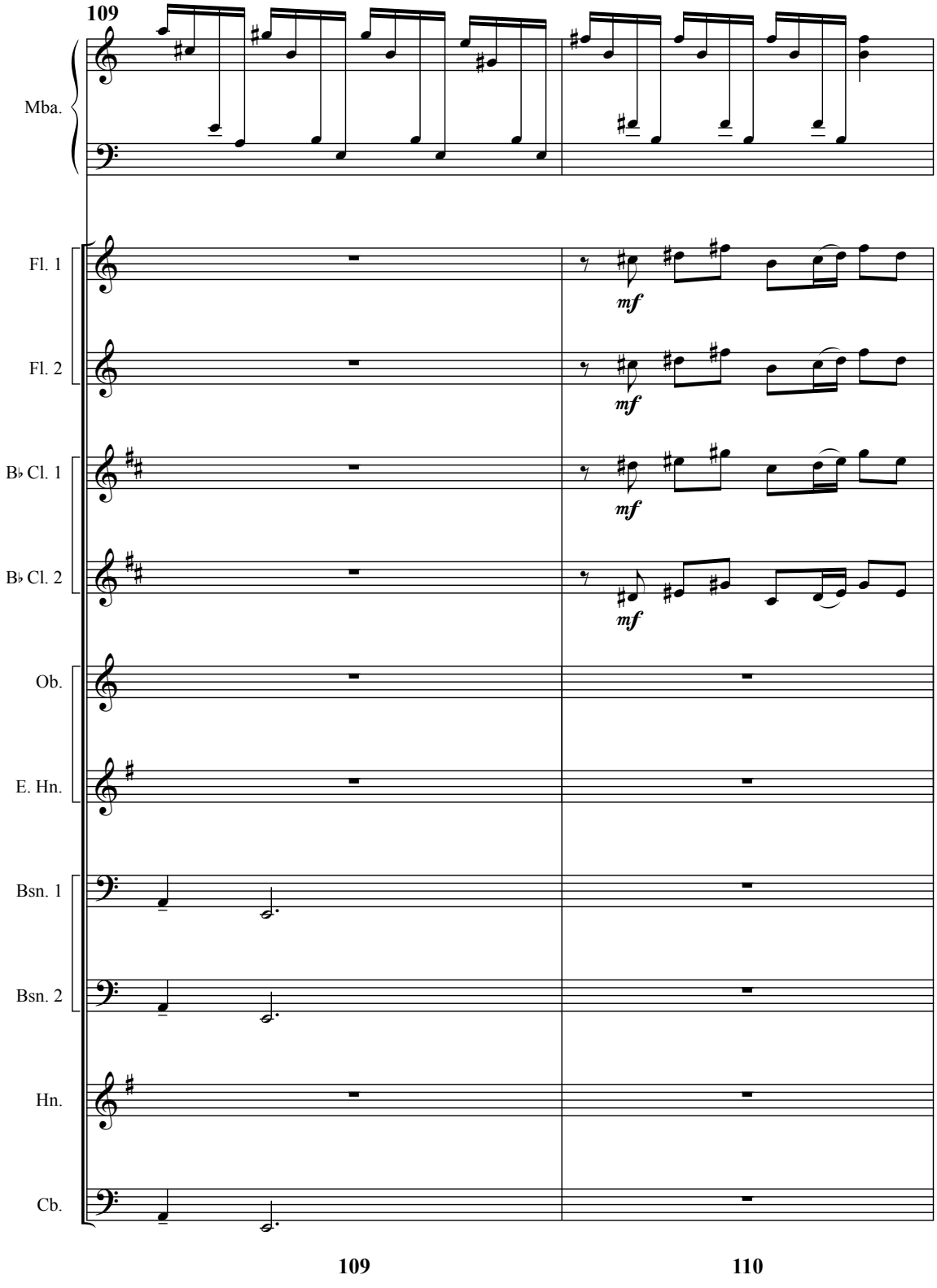

94
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
cresc.
mf
94
95
96
97

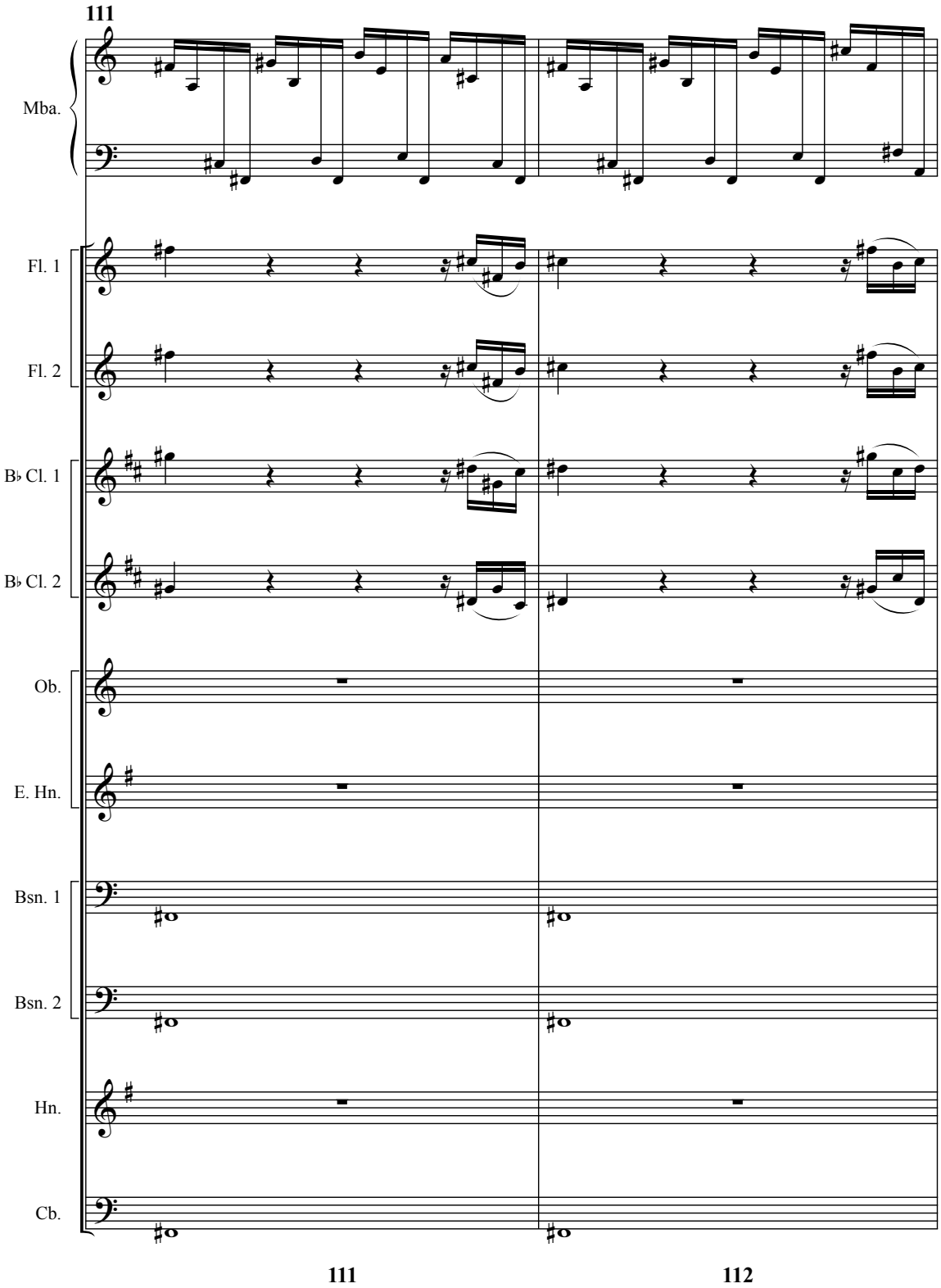

98
Mba.
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
98
99
100

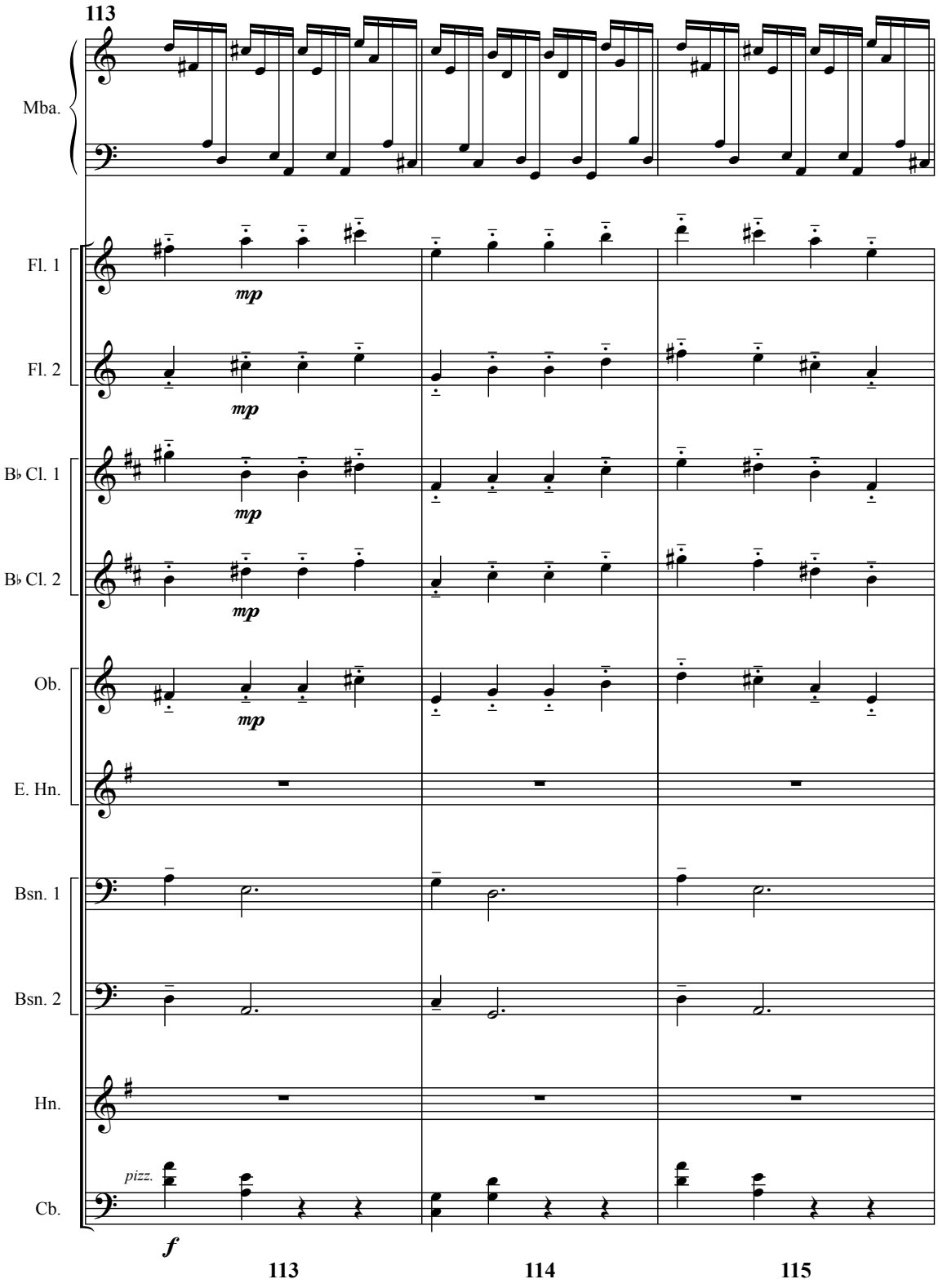

101
Mba.
sub. p
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfzp
101
102

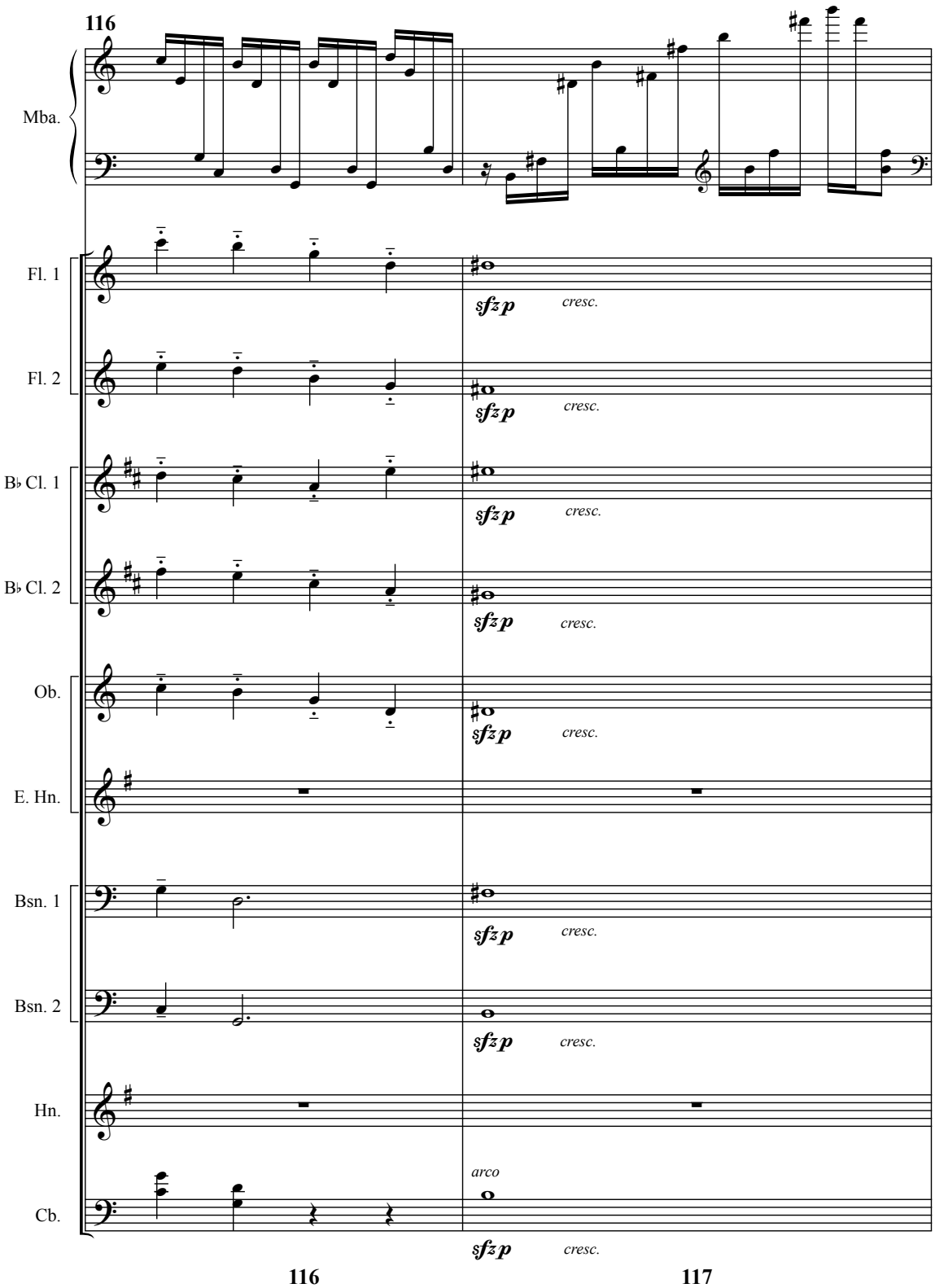

103
Mba.
sub. p
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfzp
cresc.
103
104
105

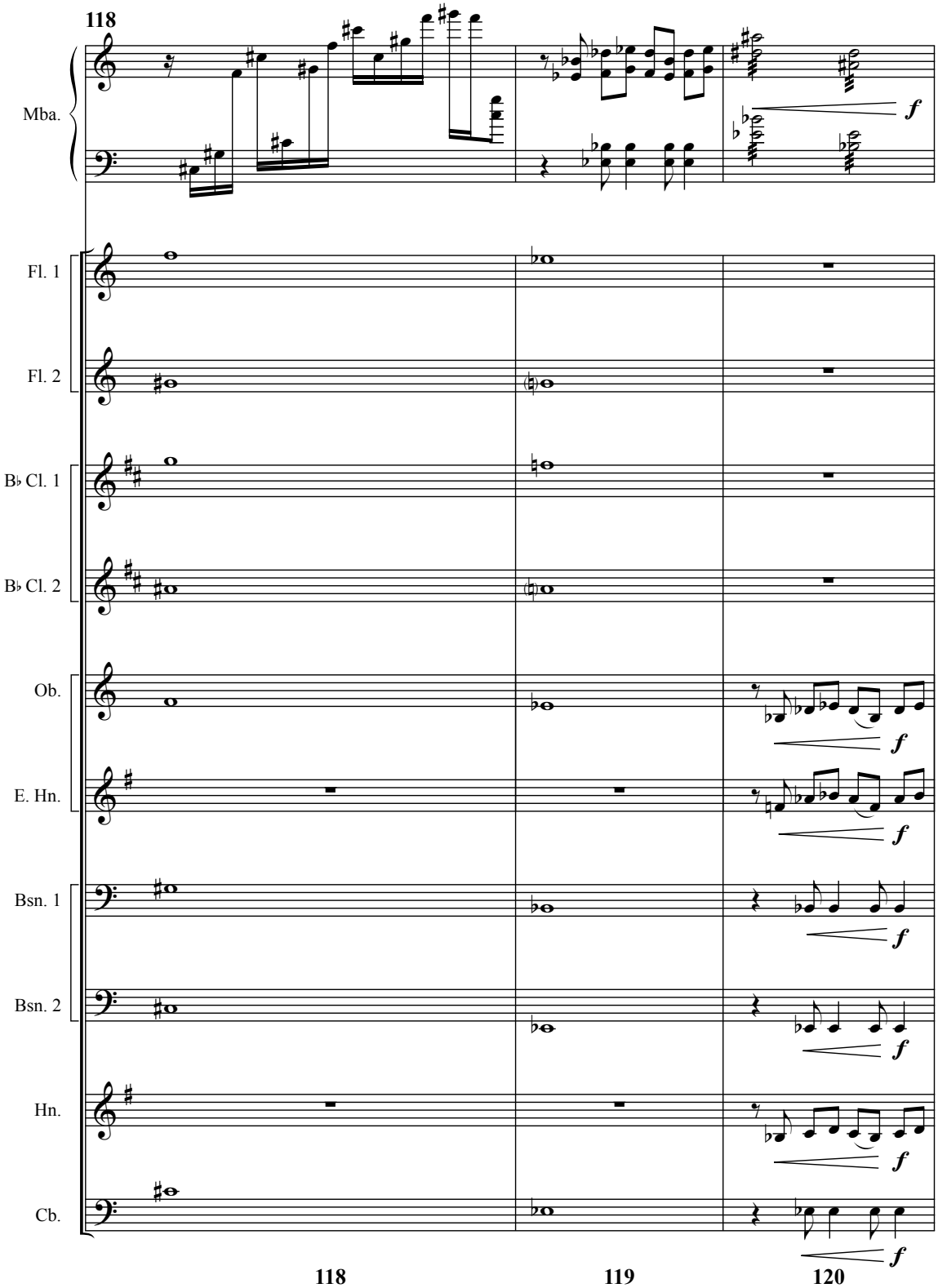

106
107
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
mf
Bsn. 2
mf
Hn.
Cb.
mf
106
107
108

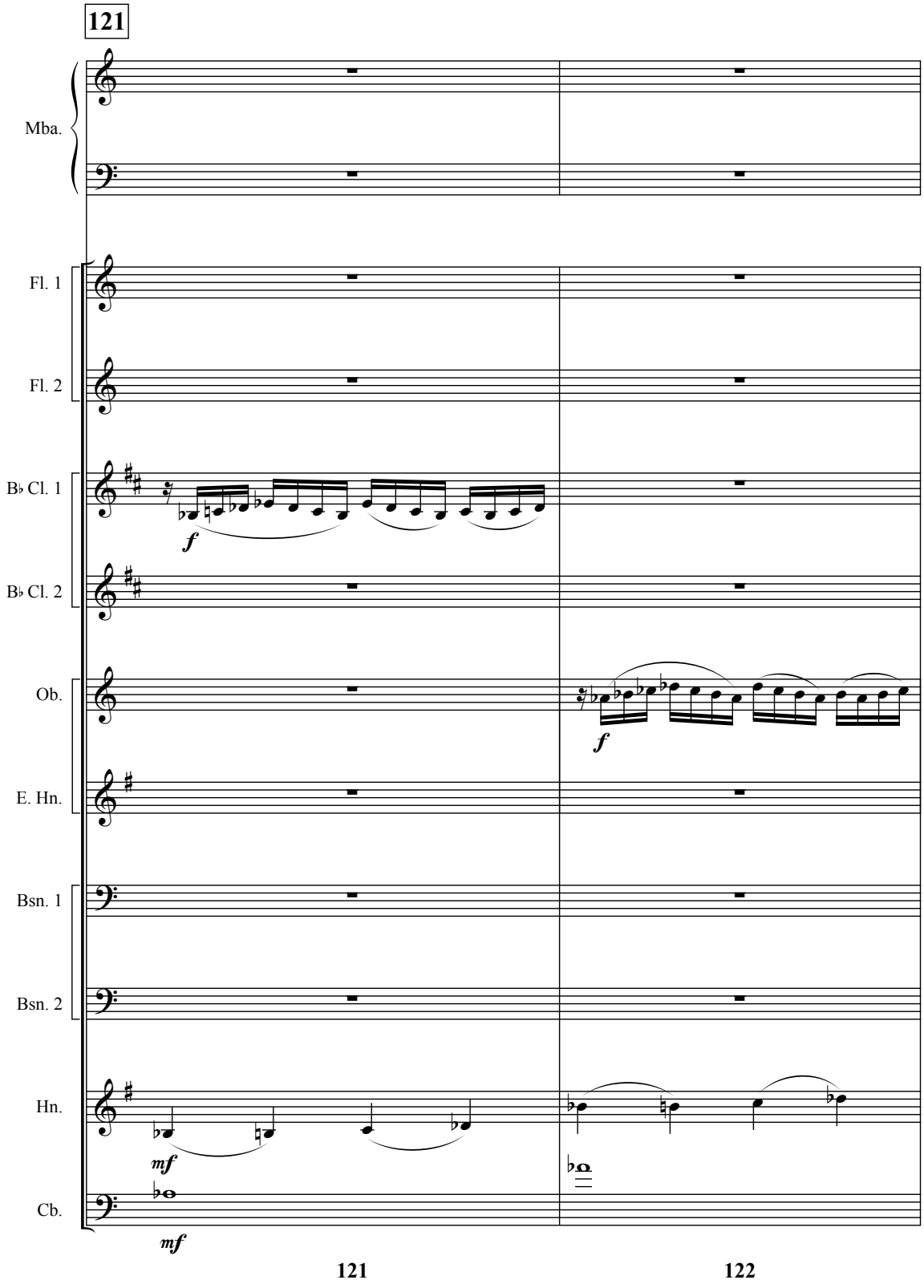

109
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
109
110

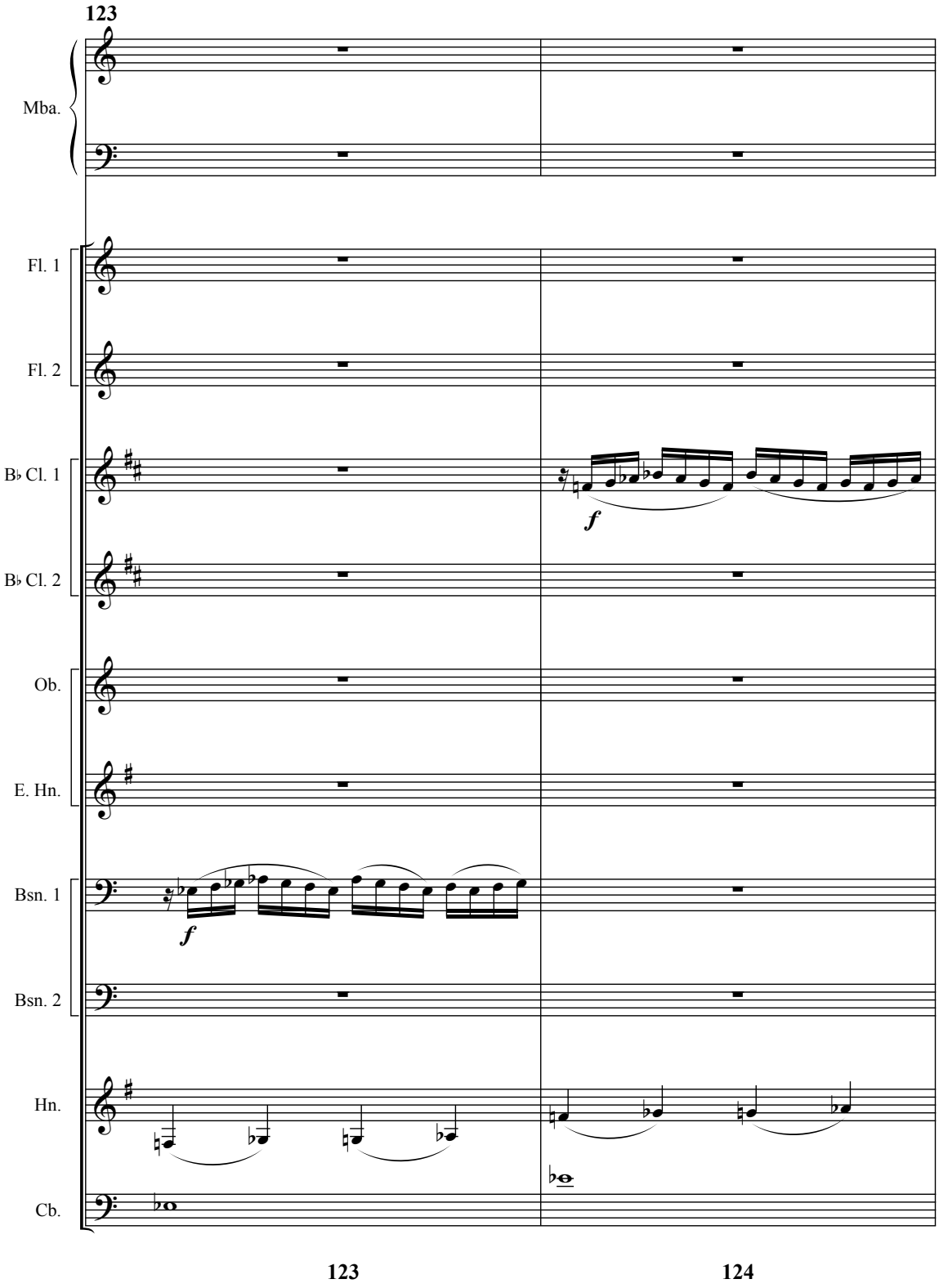

111
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
111
112

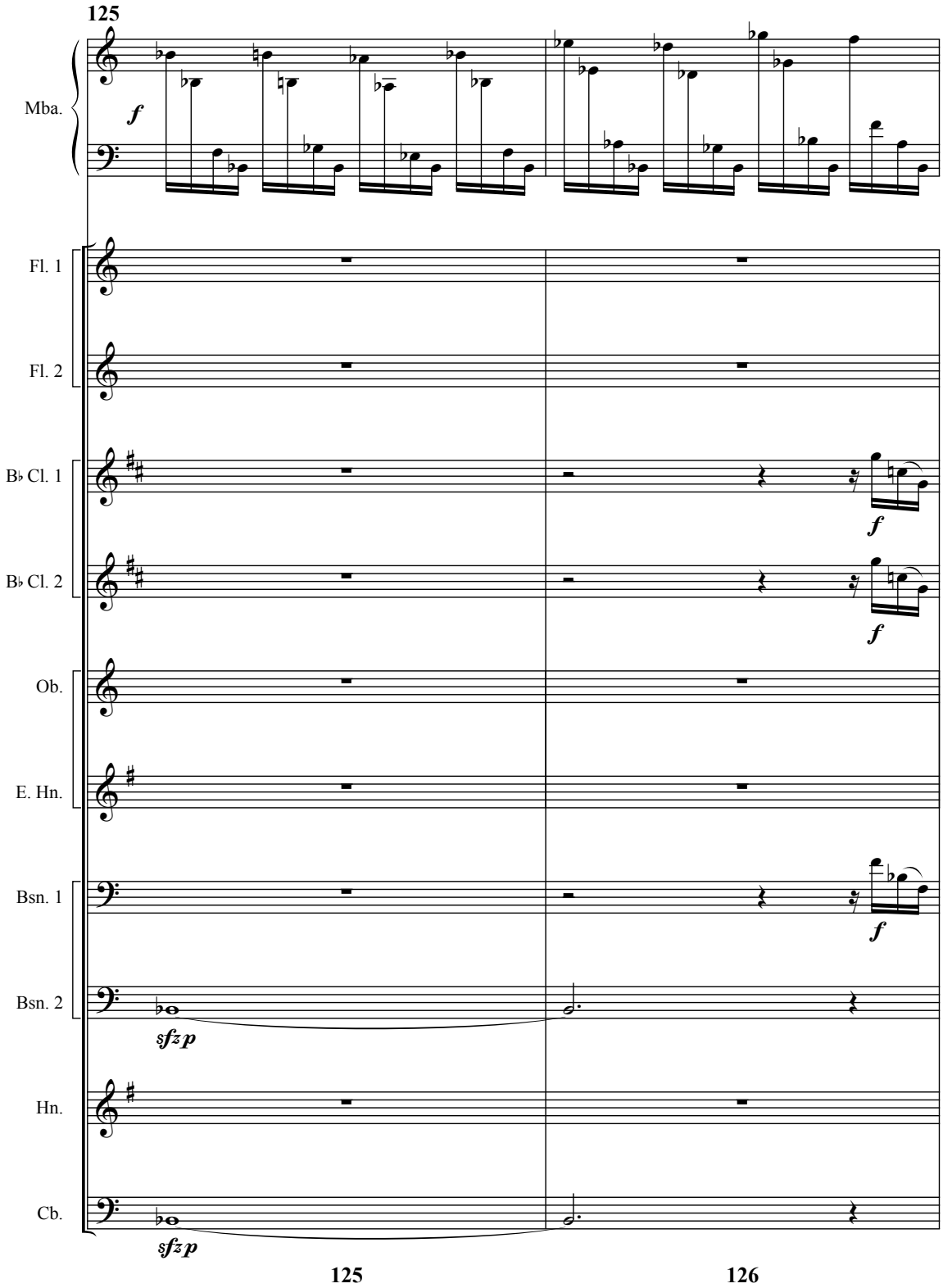

113
Mba.
Fl. 1
mp
Fl. 2
mp
B♭ Cl. 1
mp
B♭ Cl. 2
mp
Ob.
mp
E. Hn.
Bsn. 1
Bsn. 2
Hn.
pizz.
Cb.
f
113
114
115

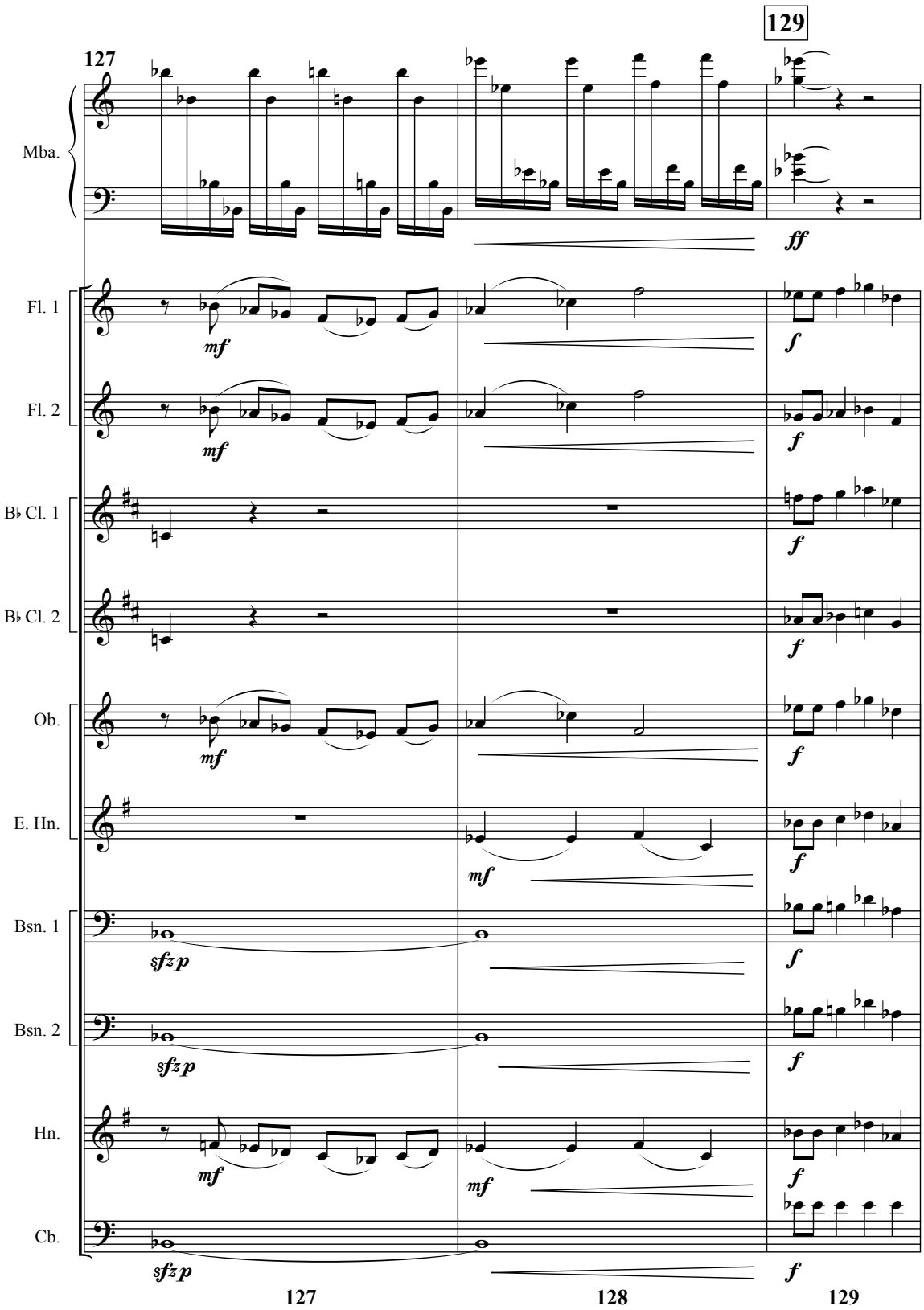

116
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfz p
cresc.
arco
116
117

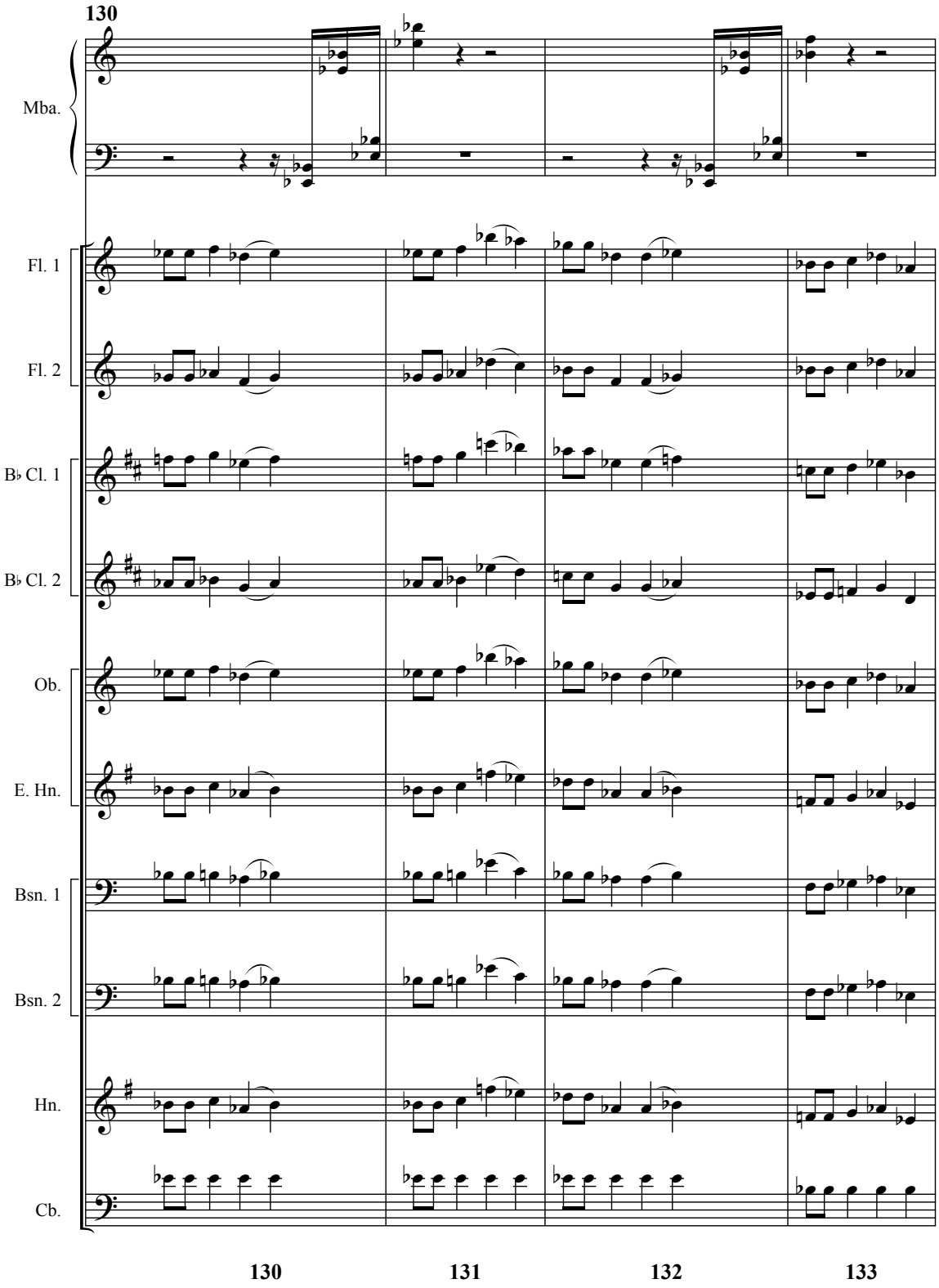

118
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
118
119
120

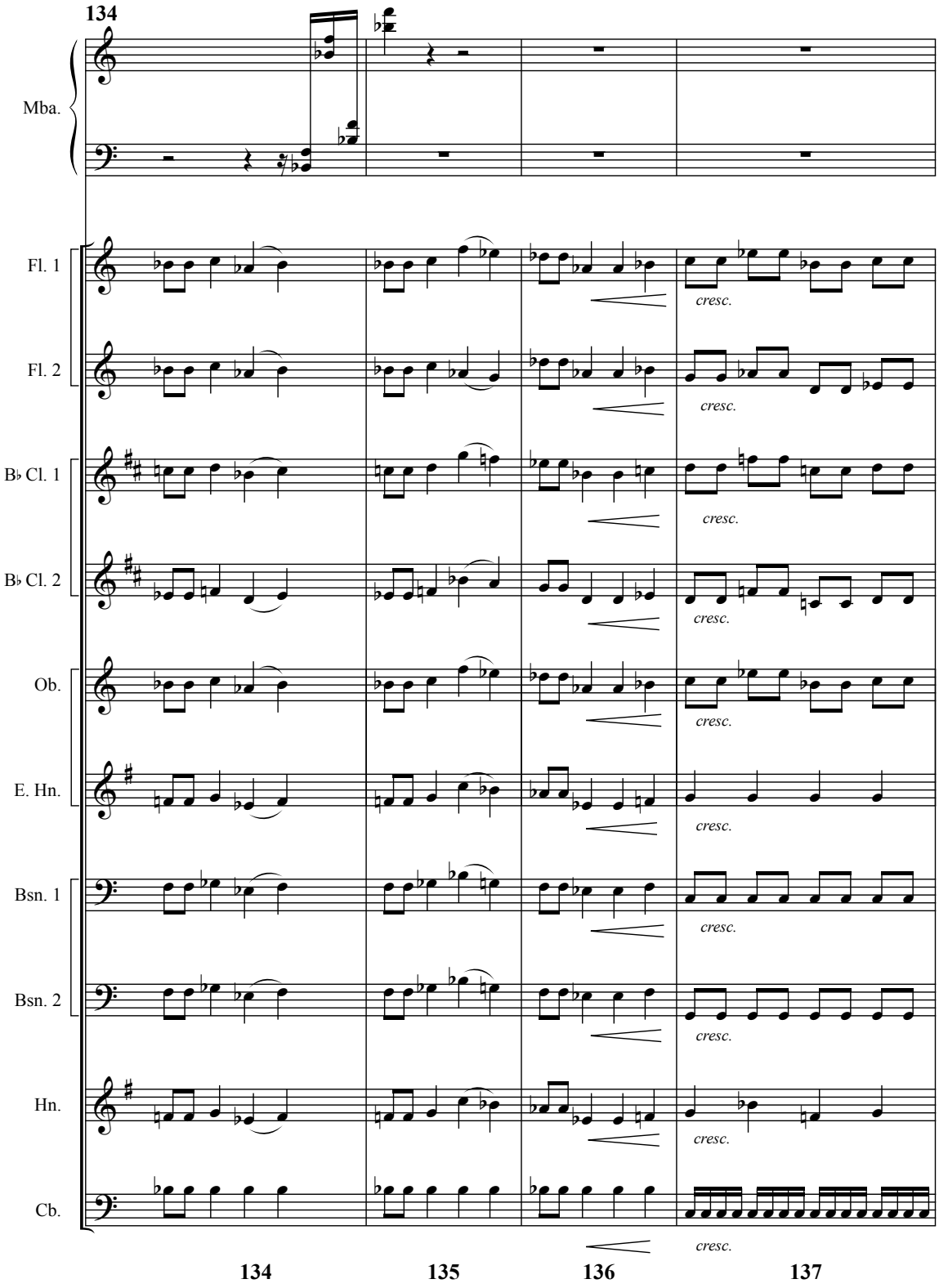

121
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
f
mf
mf
121
122

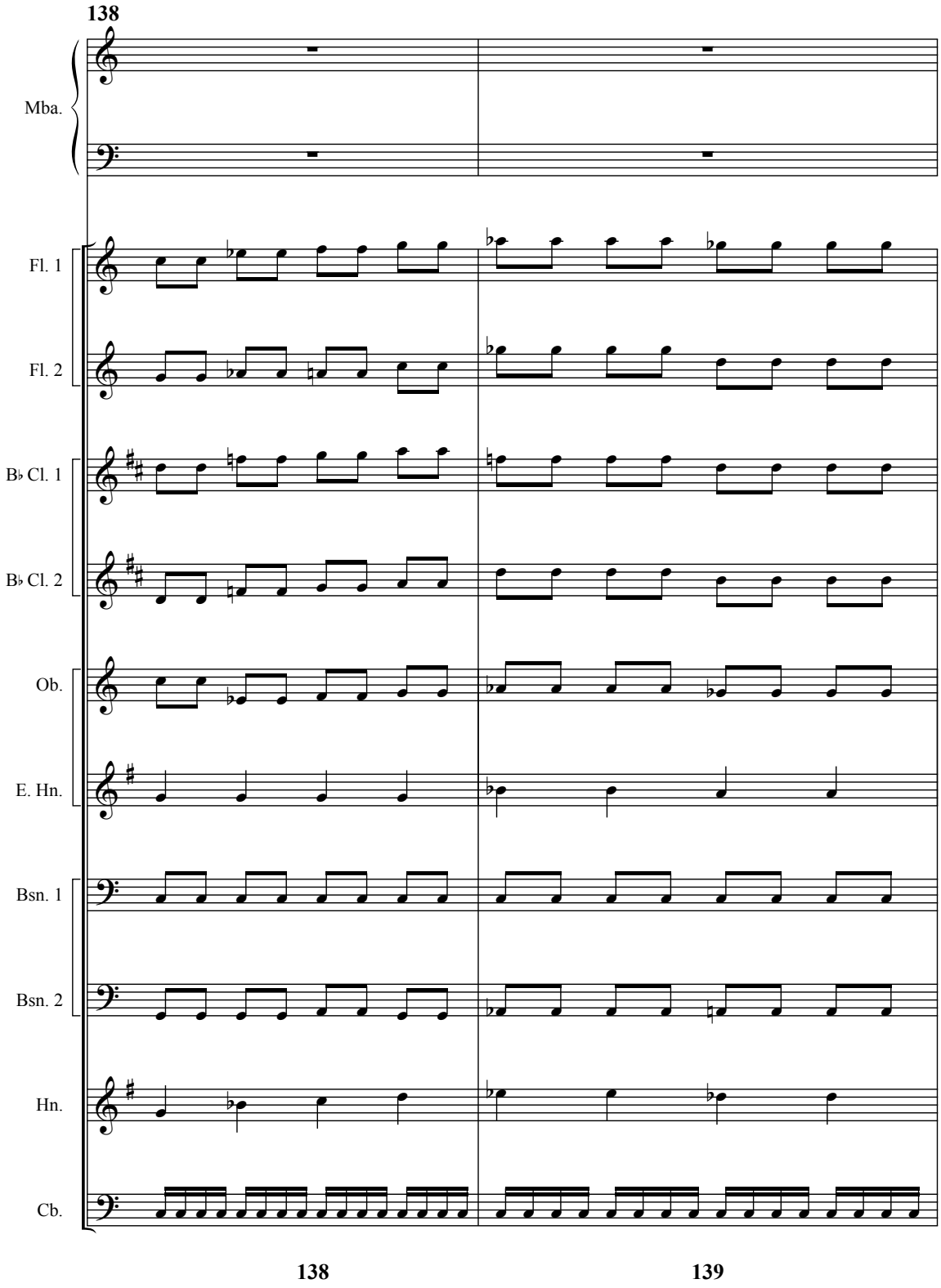

123
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
f
123
124

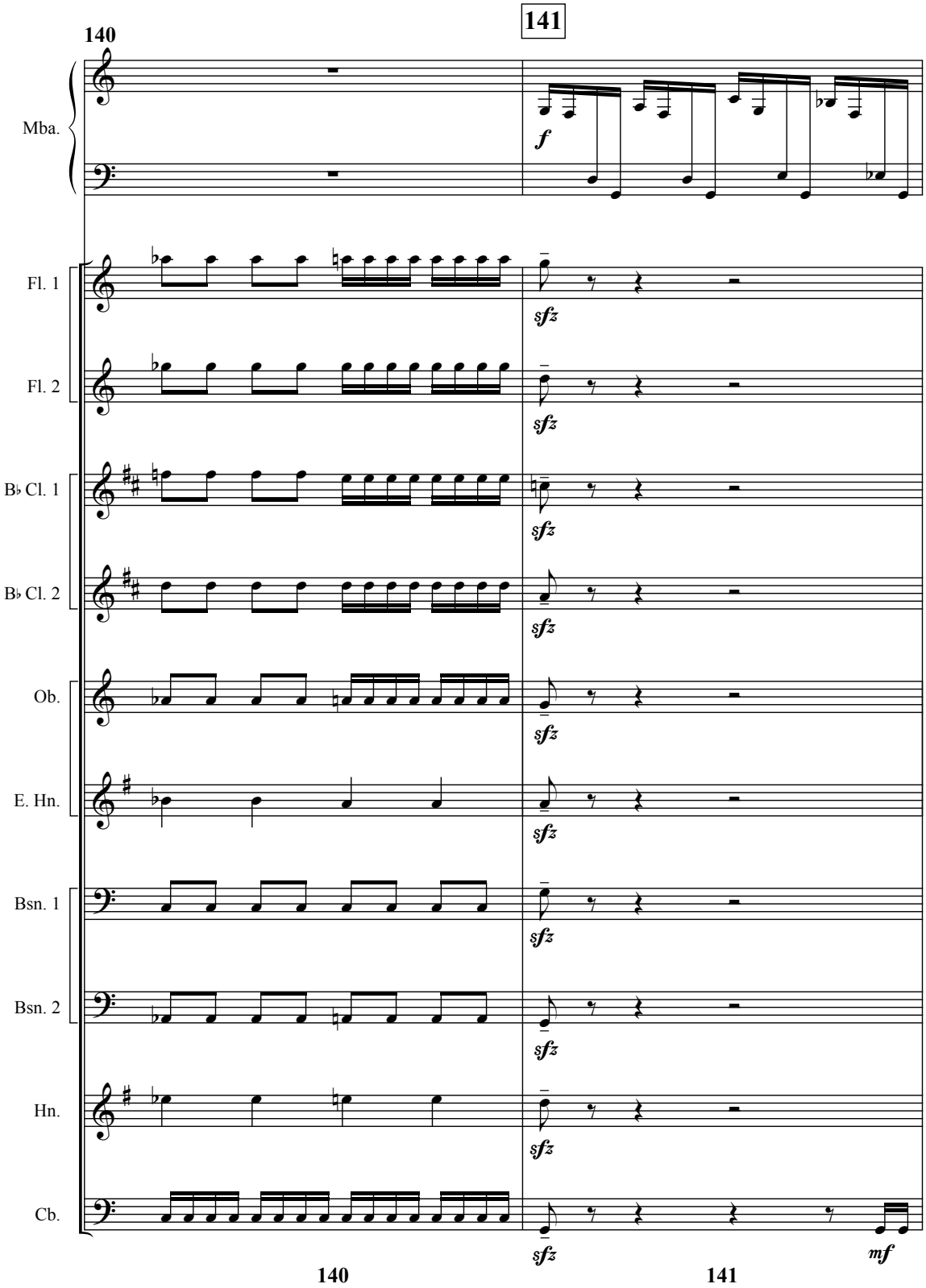

125
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
f
B♭ Cl. 2
f
Ob.
E. Hn.
Bsn. 1
f
Bsn. 2
sfz p
Hn.
Cb.
sfz p
125
126

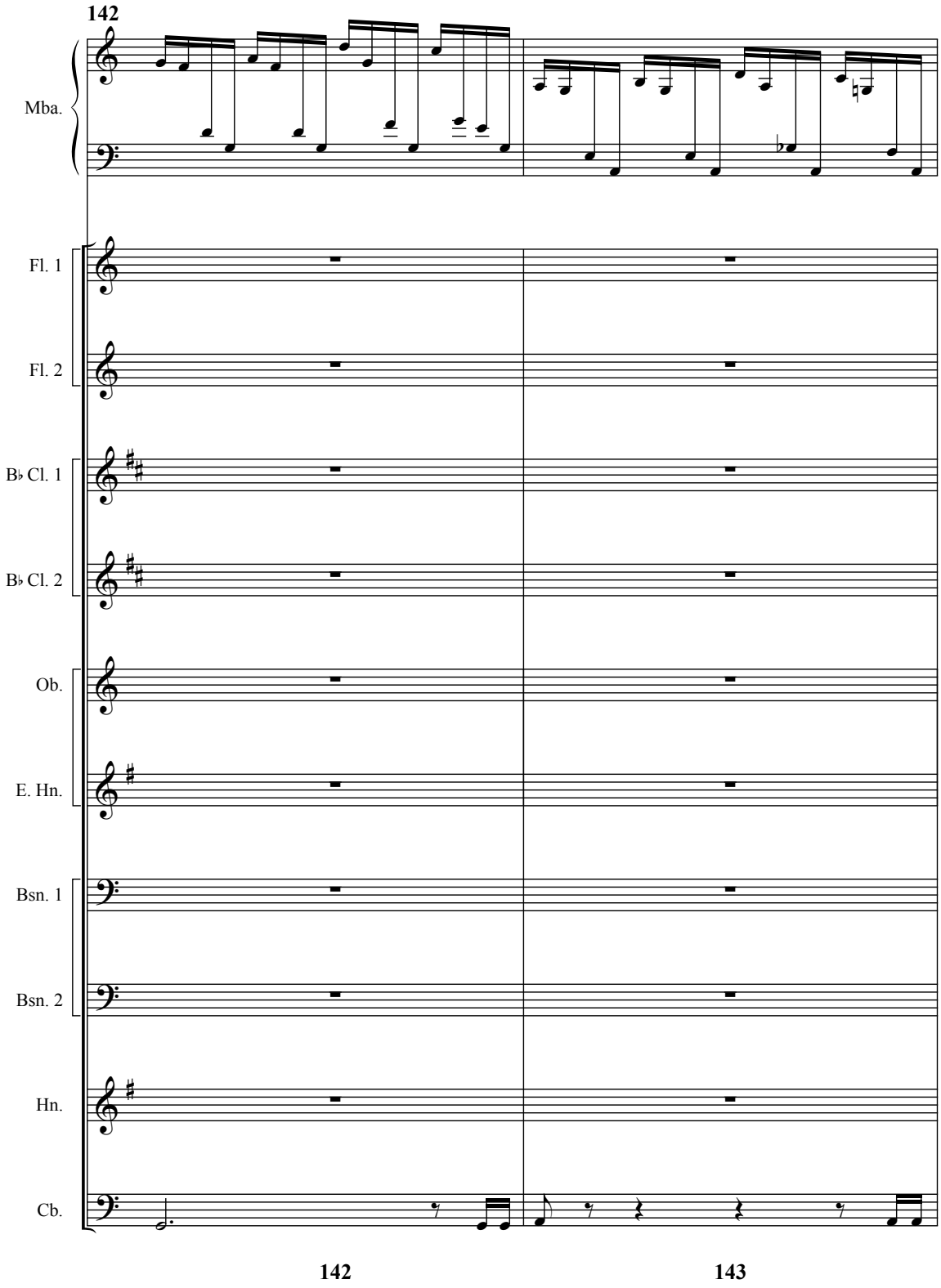

127
129
Mba.
ff
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
sfz p
127
128
129

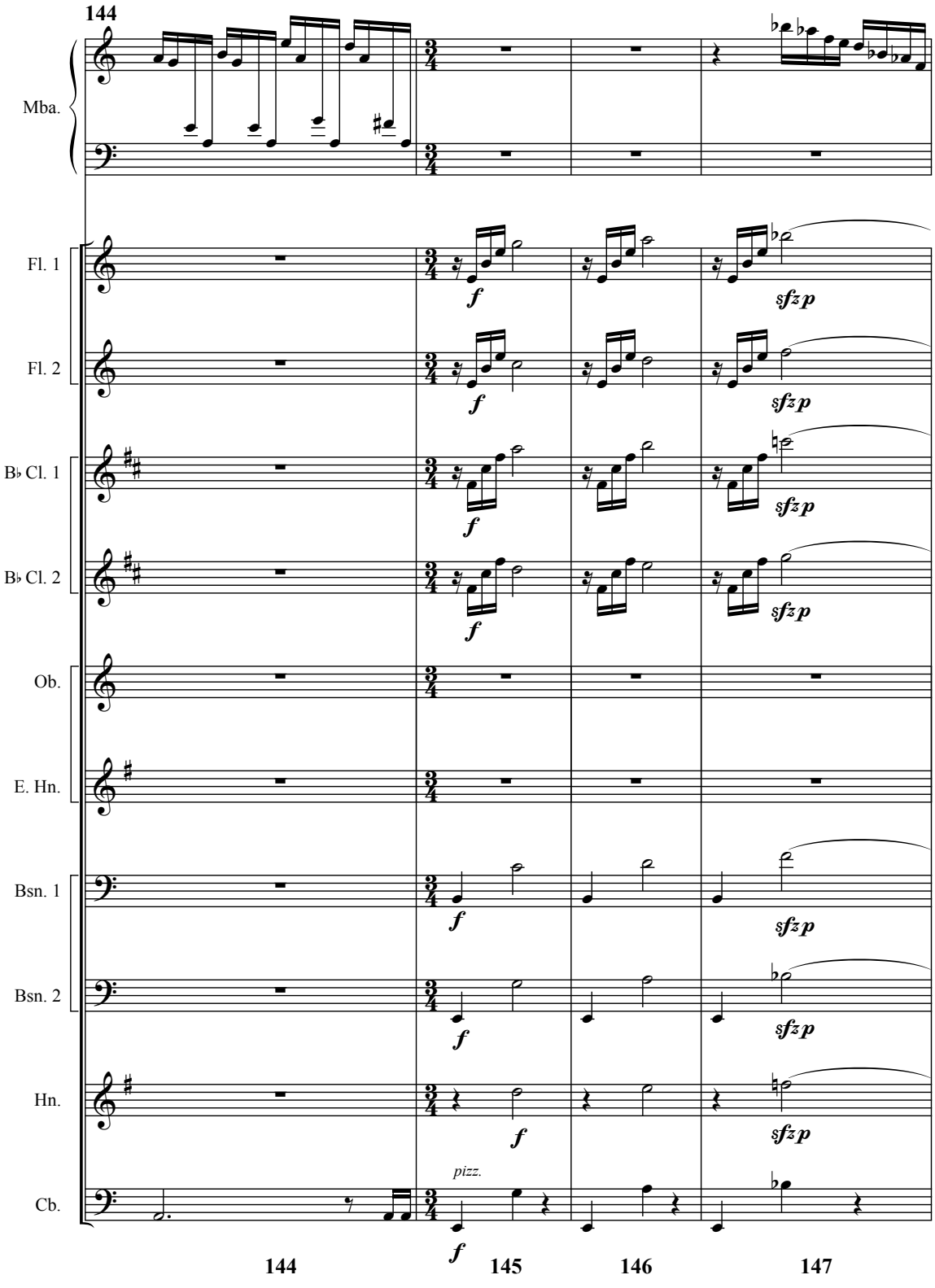

130
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
130
131
132
133

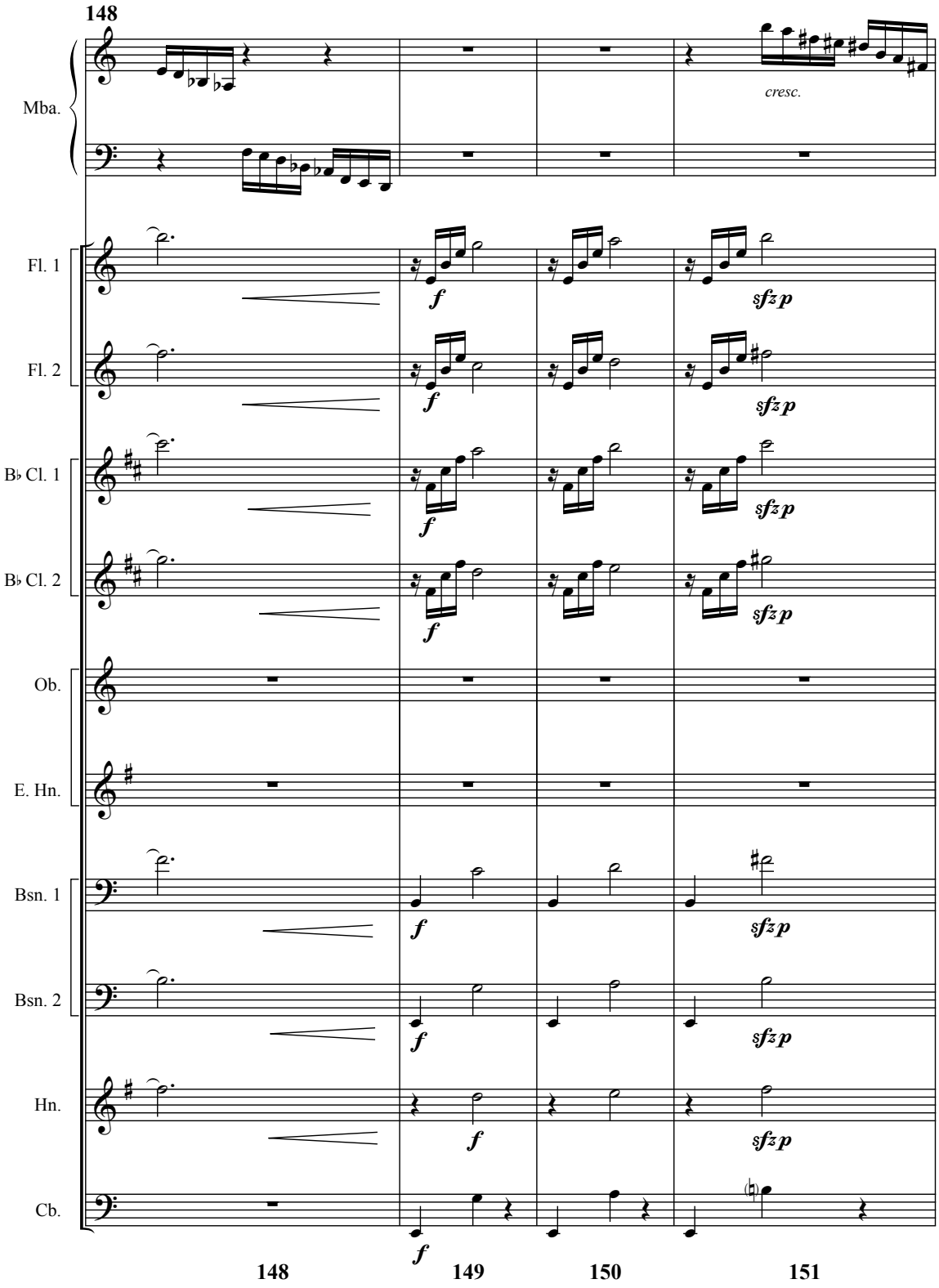

134
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
cresc.
134
135
136
137

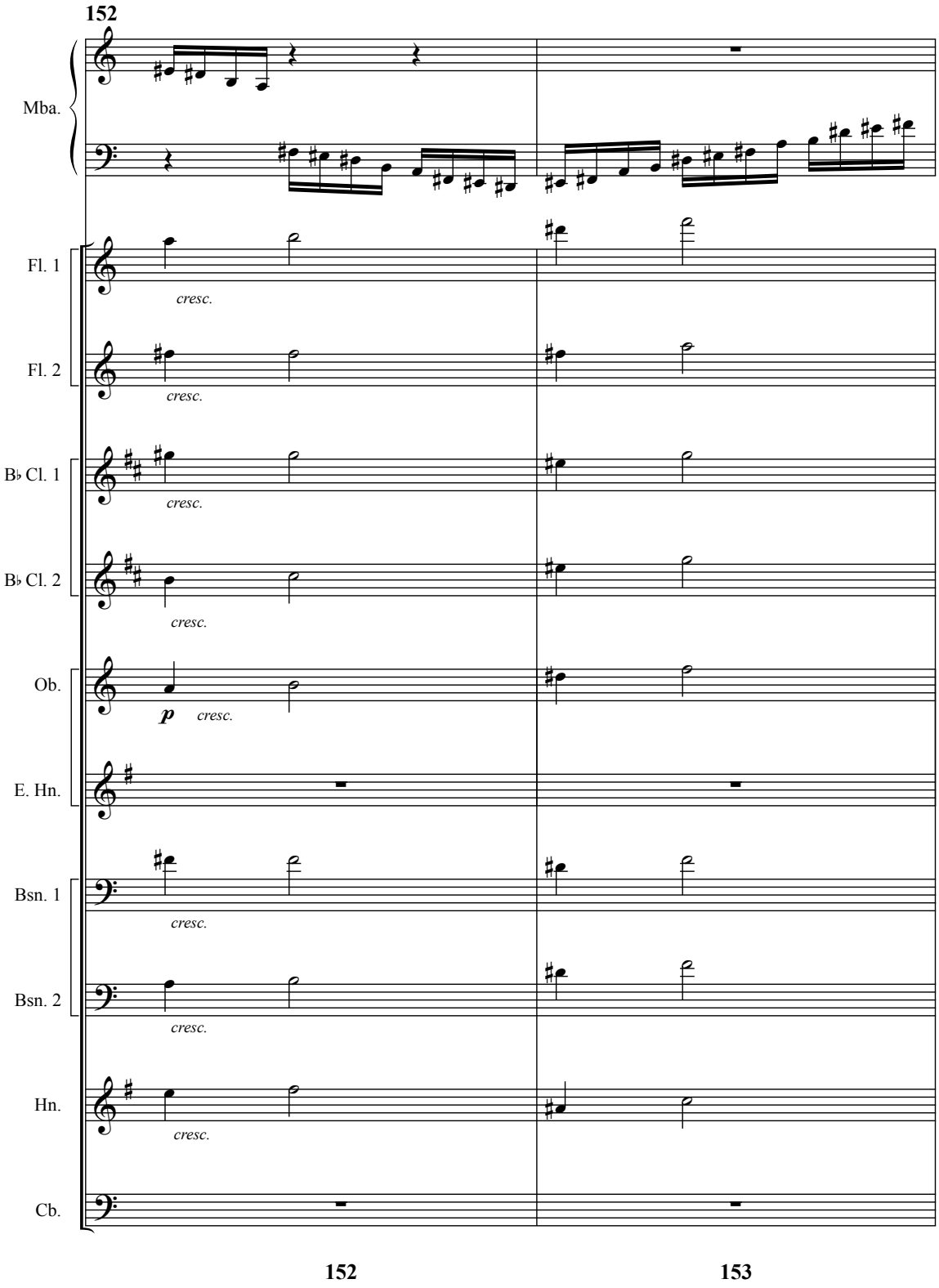

138
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
138
139

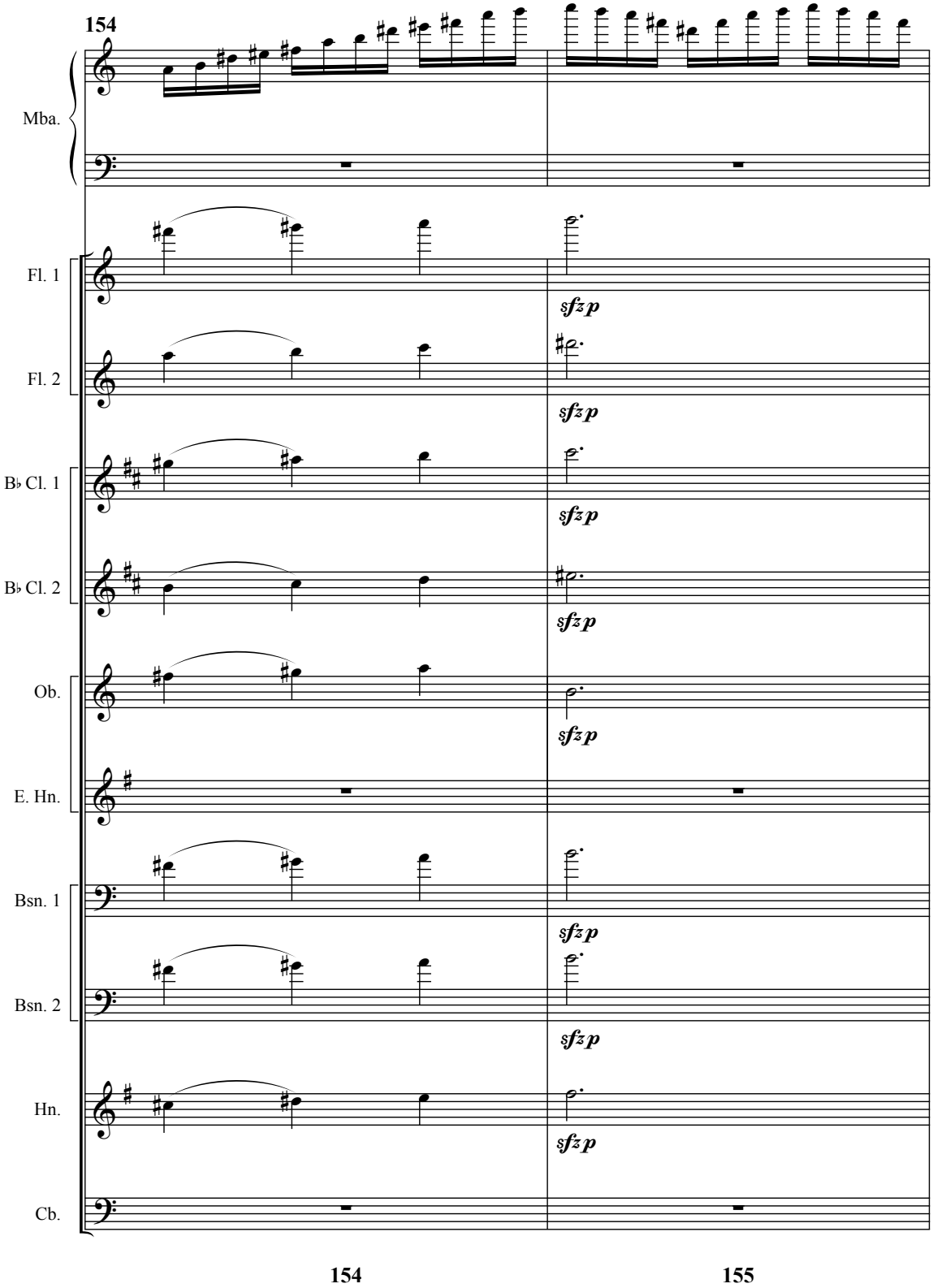

140
141
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfz
mf
140
141

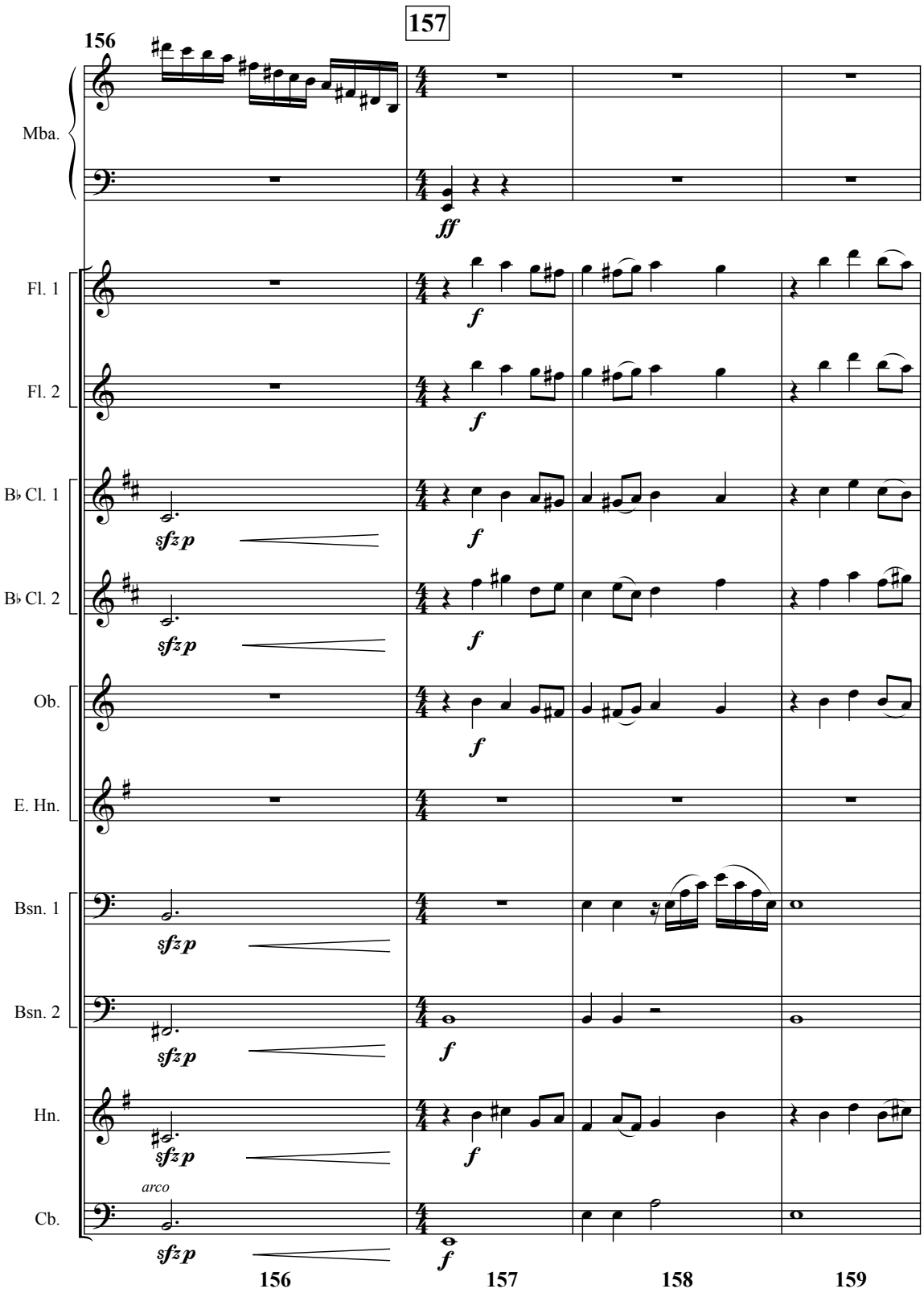

142
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
142
143

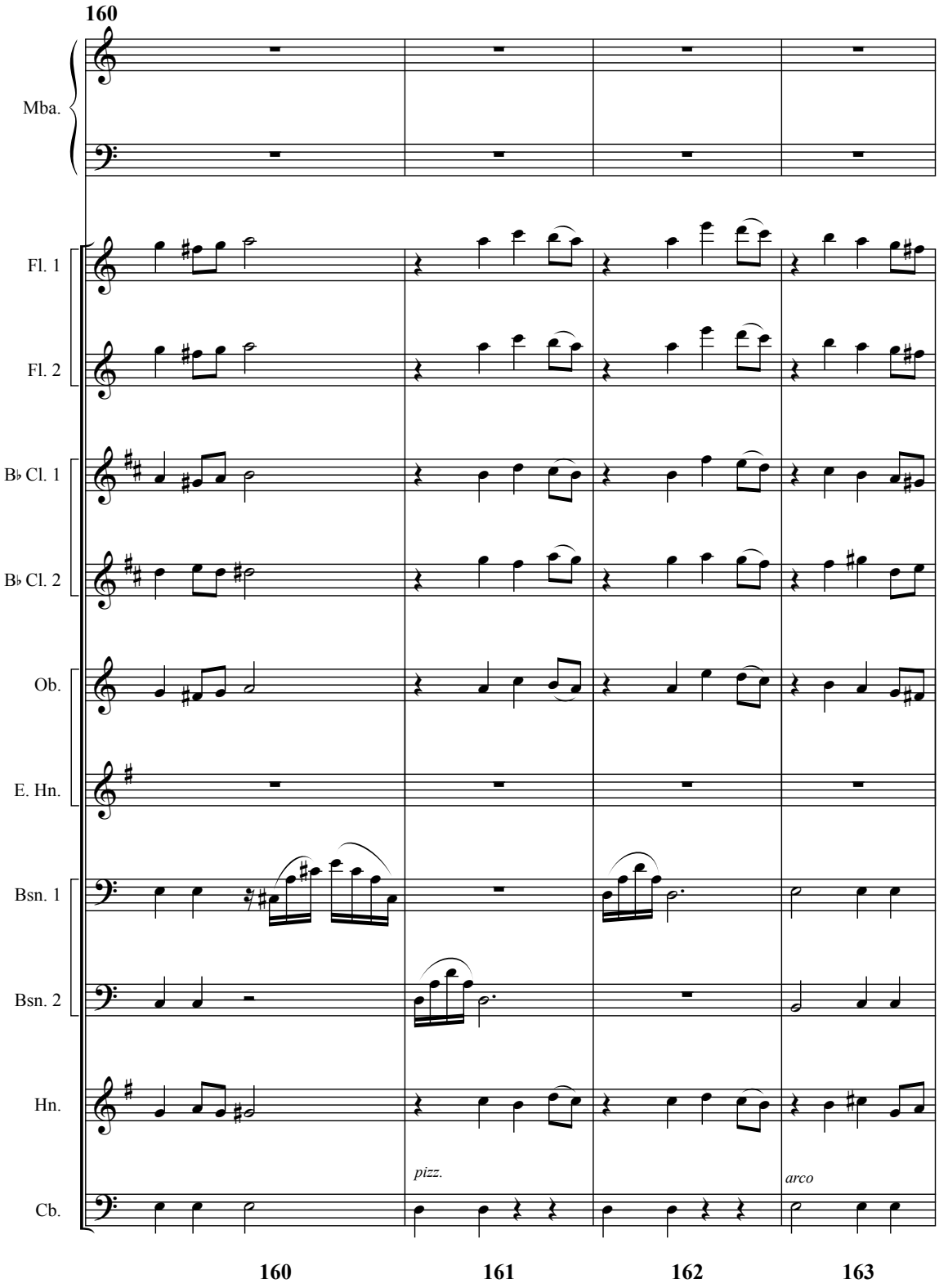

144
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
pizz.
144
145
146
147

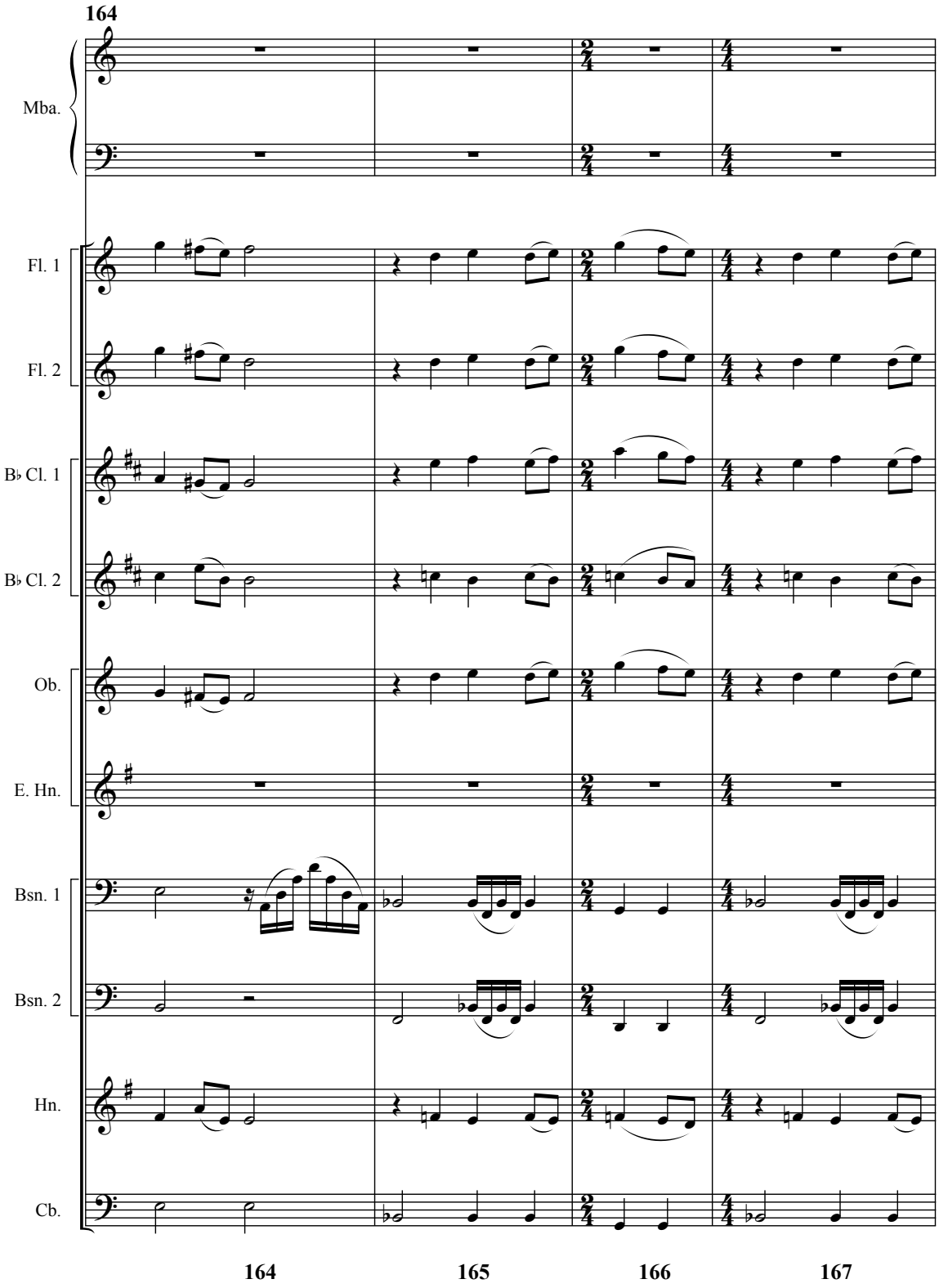

148
Mba.
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
sfzp
148
149
150
151

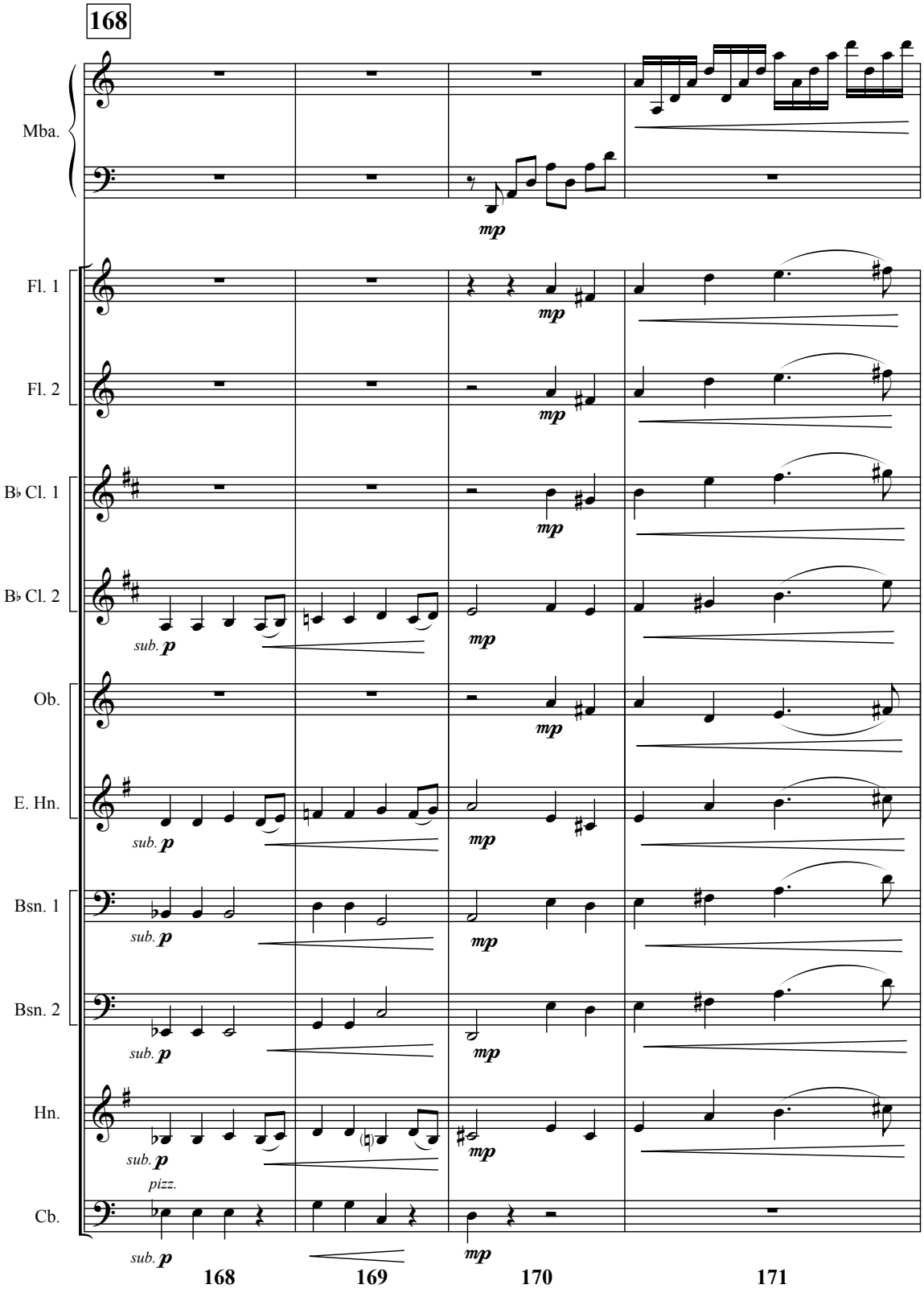

152
Mba.
Fl. 1
cresc.
Fl. 2
cresc.
B♭ Cl. 1
cresc.
B♭ Cl. 2
cresc.
Ob.
p
cresc.
E. Hn.
Bsn. 1
cresc.
Bsn. 2
cresc.
Hn.
cresc.
Cb.
152
153

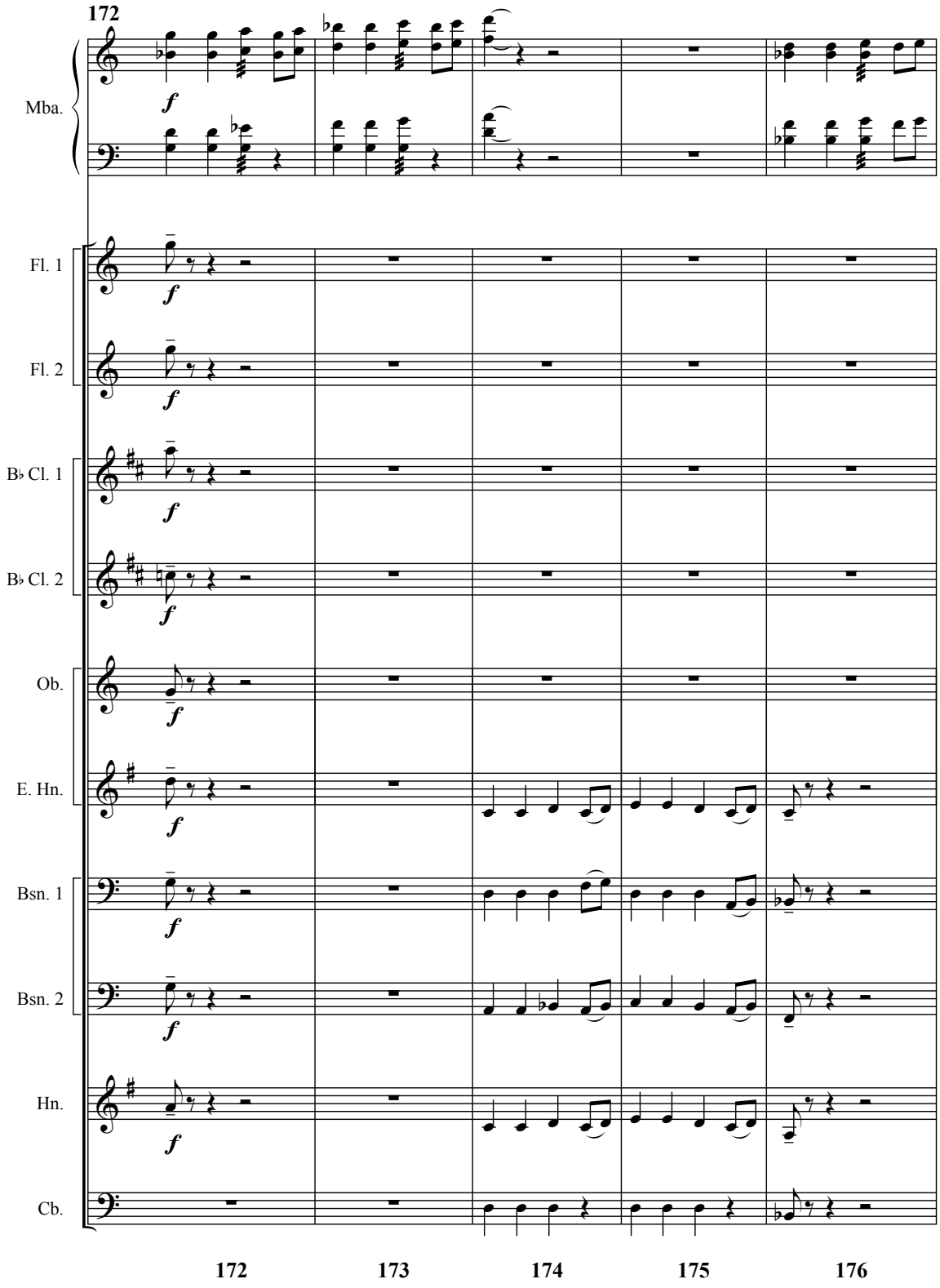

154
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfzp
154
155

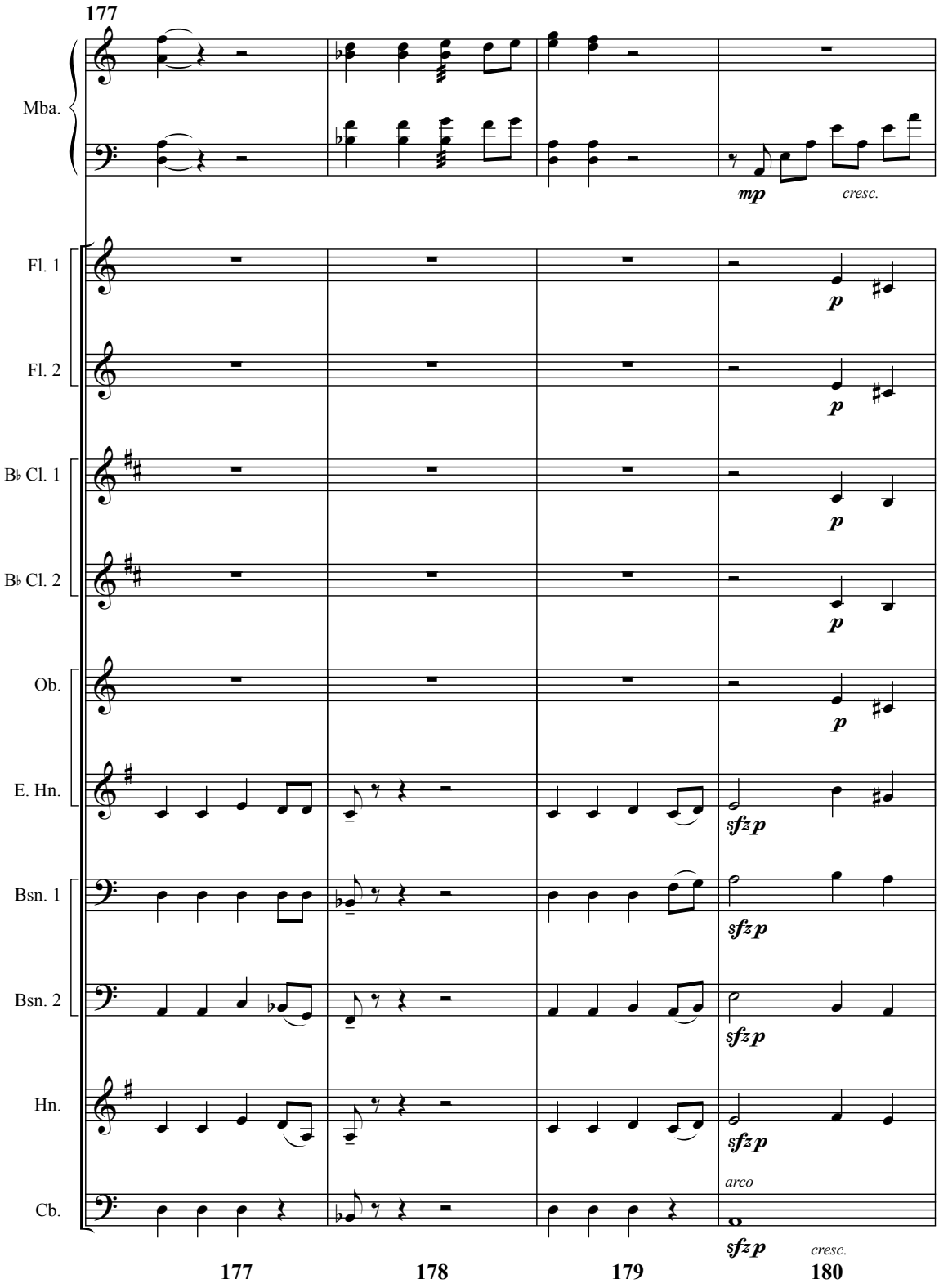

156
157
Mba.
ff
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
sfzp
f
156
157
158
159

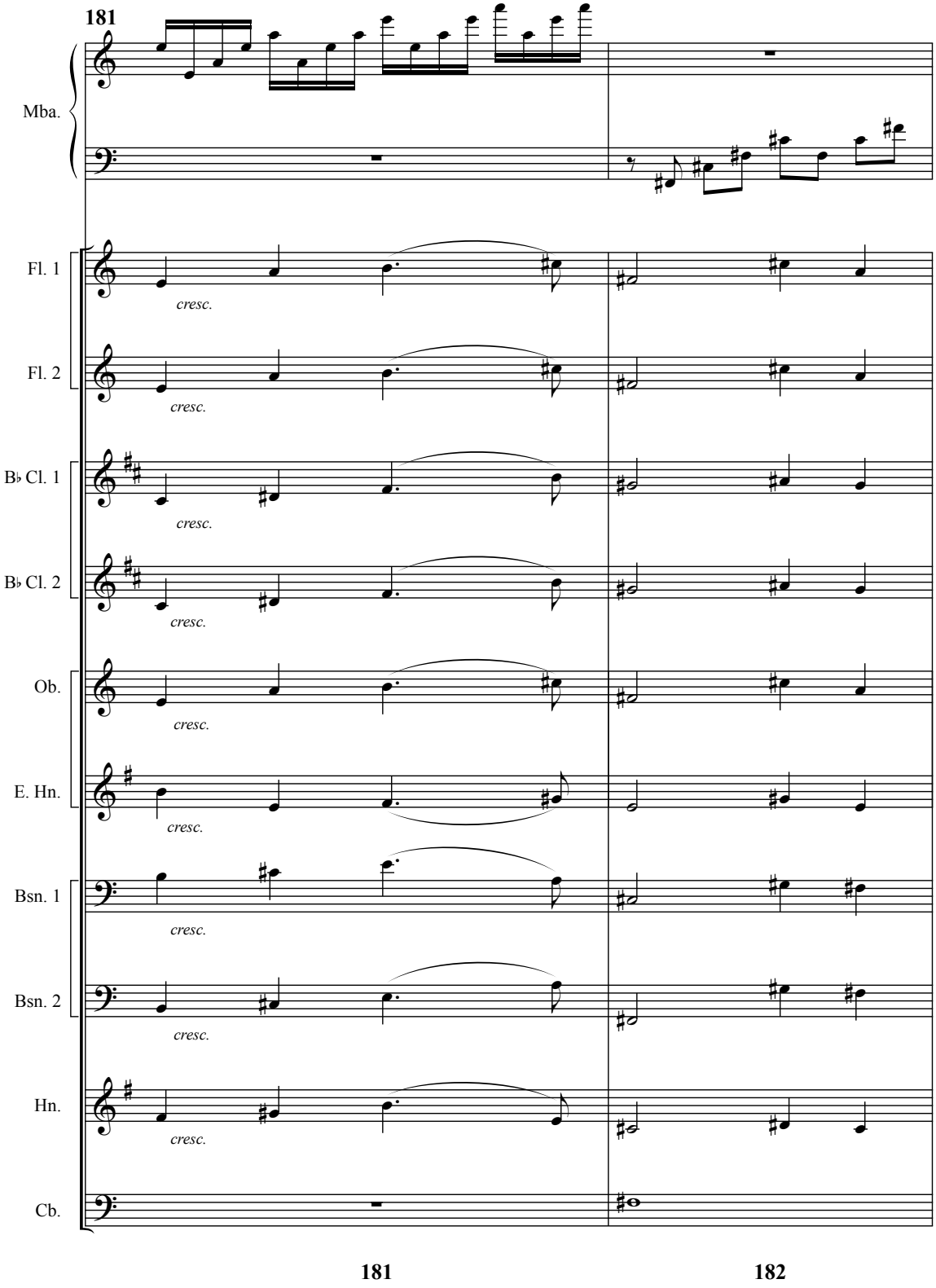

160
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
pizz.
arco
Cb.
160
161
162
163

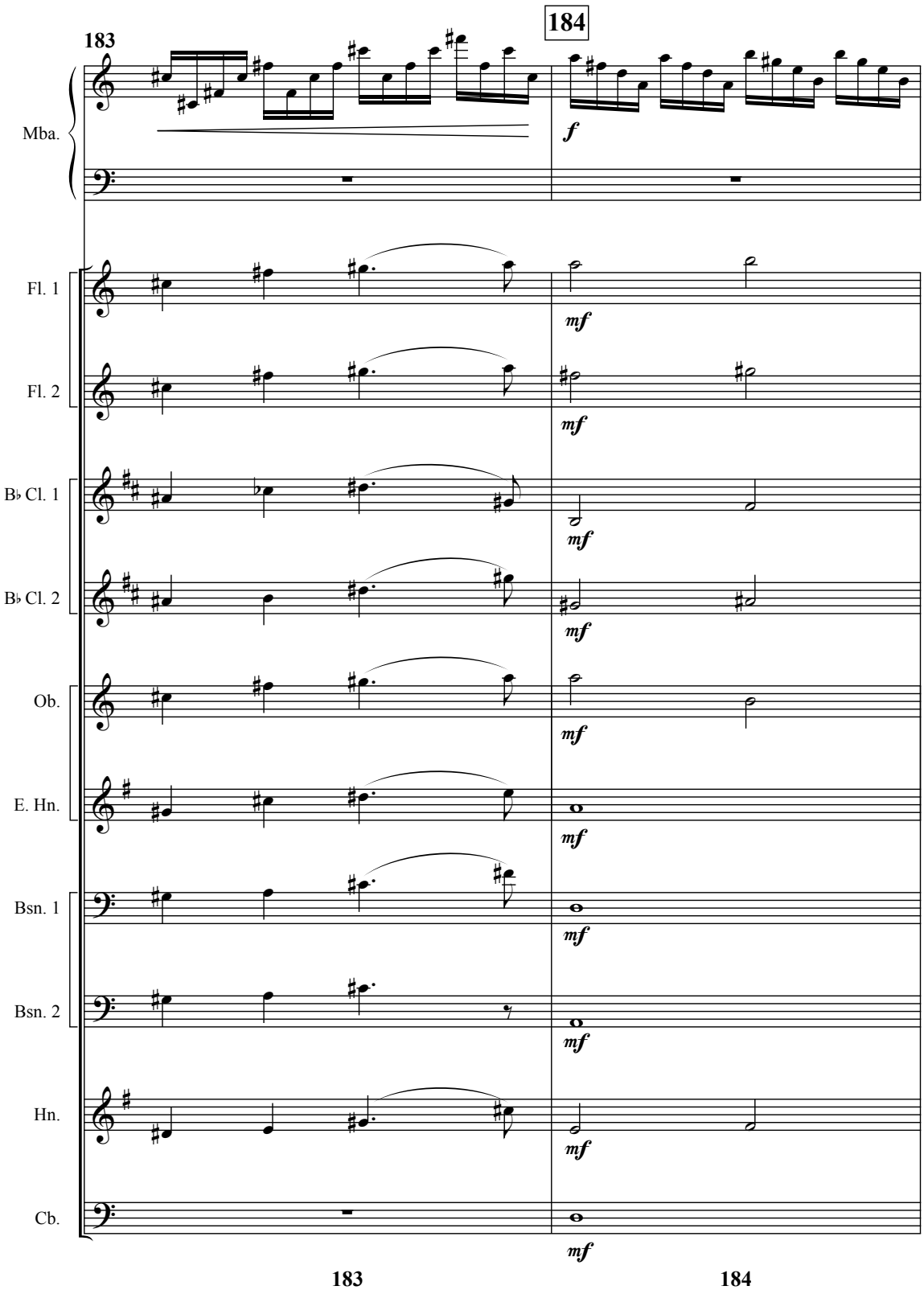

164
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
164
165
166
167

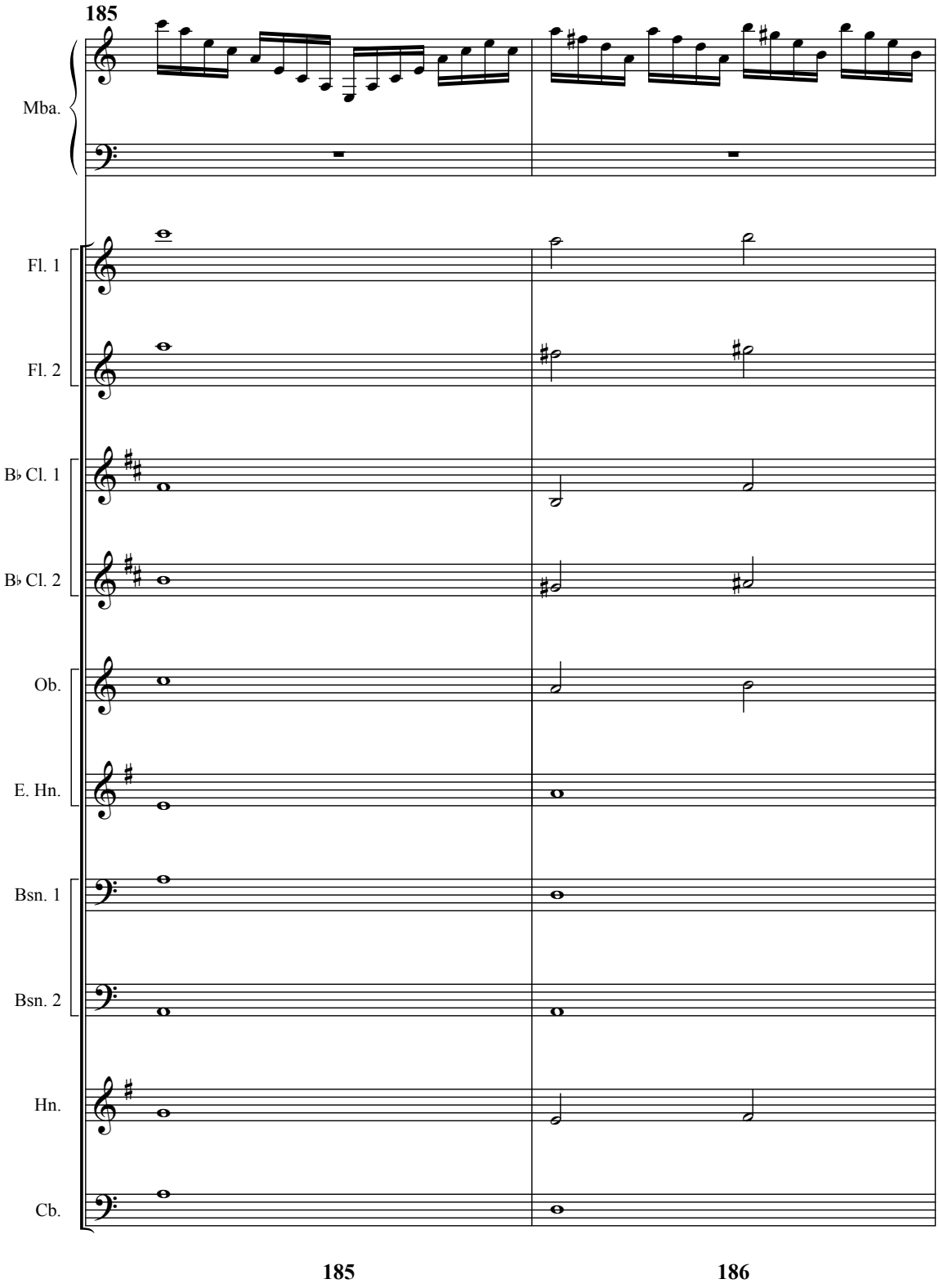

168
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
sub. p
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
pizz.
Cb.
168
169
170
171


172
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
172
173
174
175
176


177
Mba.
mp
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
sfz p
cresc.
177
178
179
180


181
Mba.
Fl. 1
cresc.
Fl. 2
cresc.
B♭ Cl. 1
cresc.
B♭ Cl. 2
cresc.
Ob.
cresc.
E. Hn.
cresc.
Bsn. 1
cresc.
Bsn. 2
cresc.
Hn.
cresc.
Cb.
181
182


183
184
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
mf
183
184


185
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
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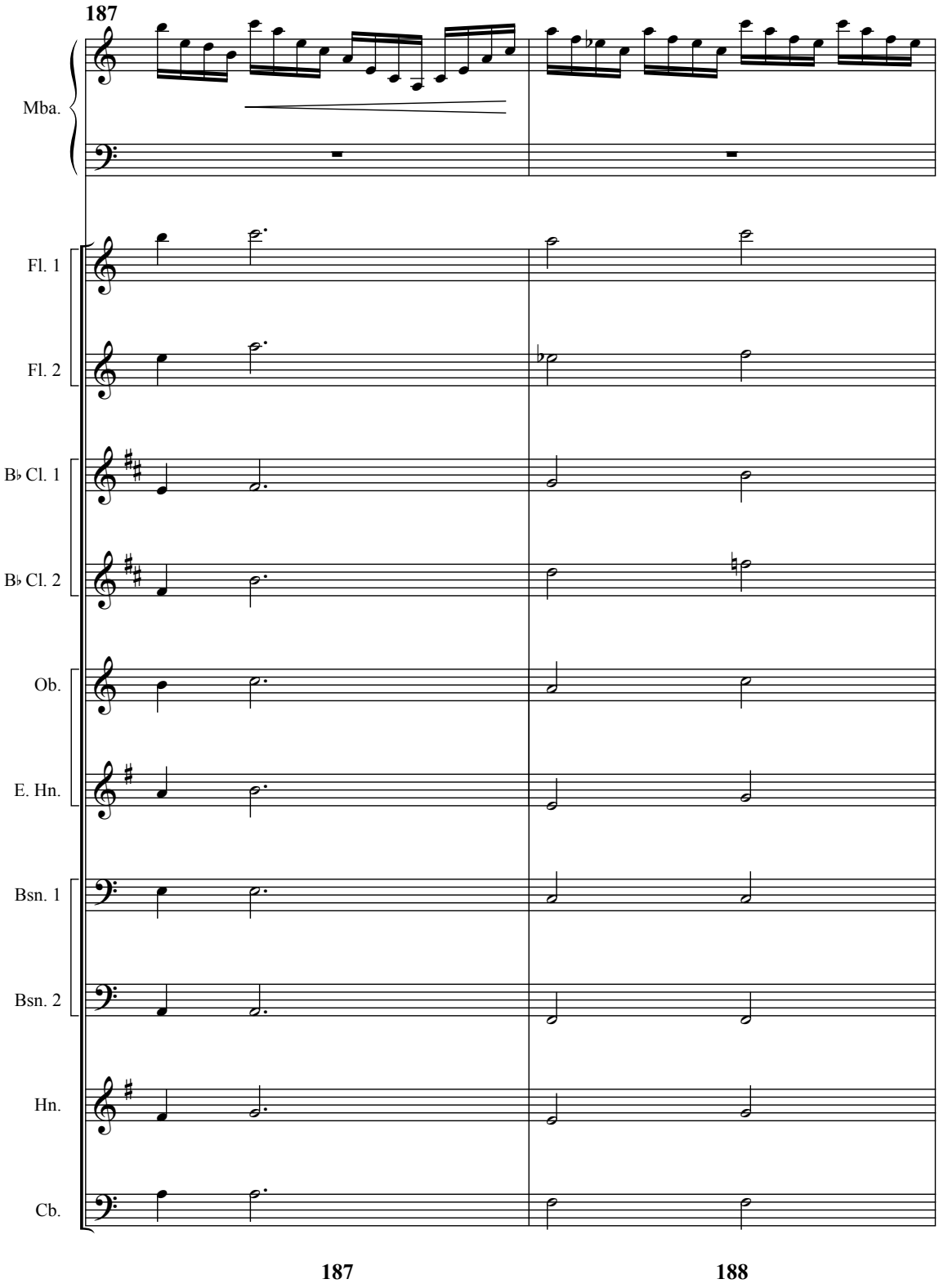
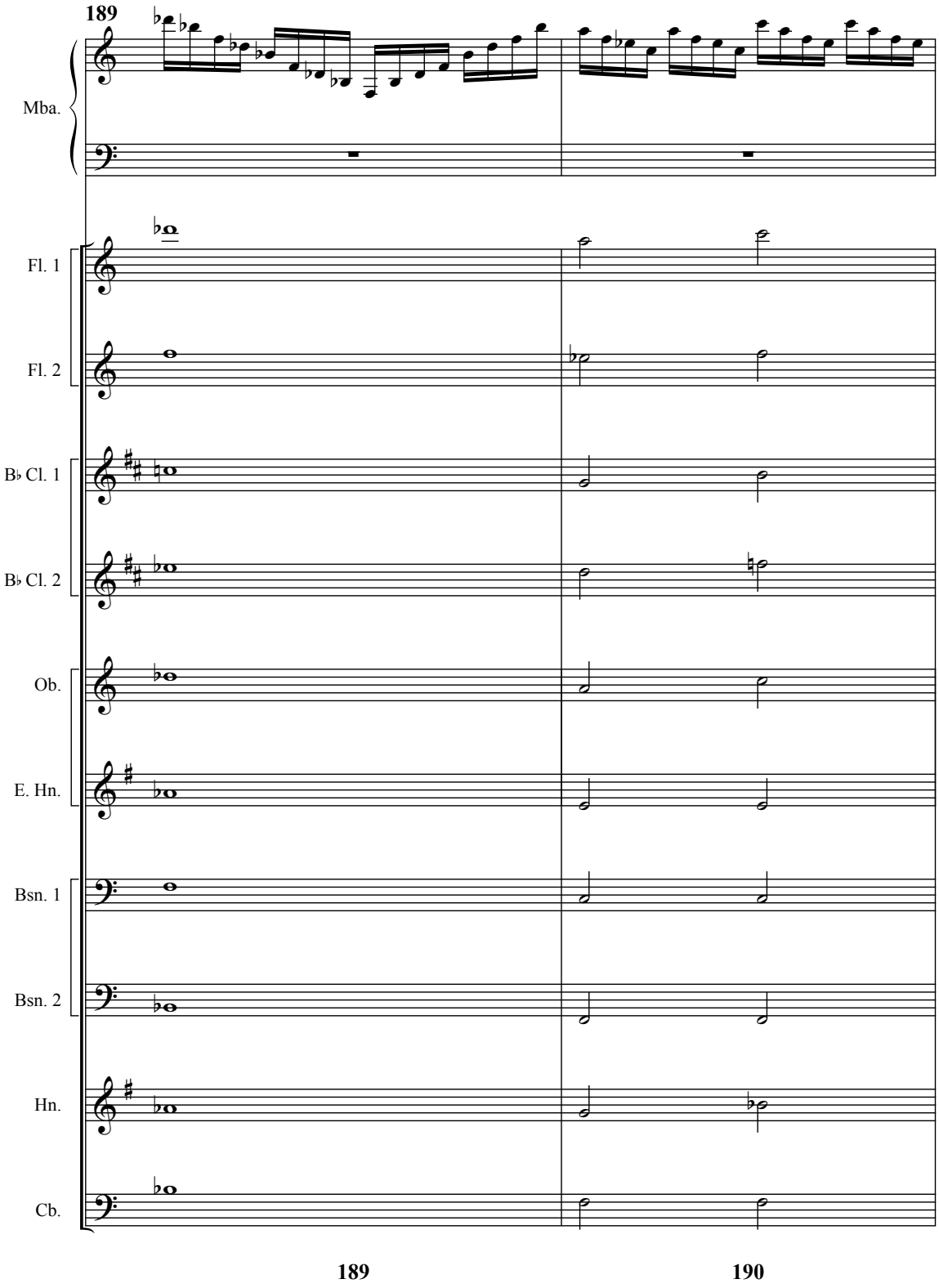
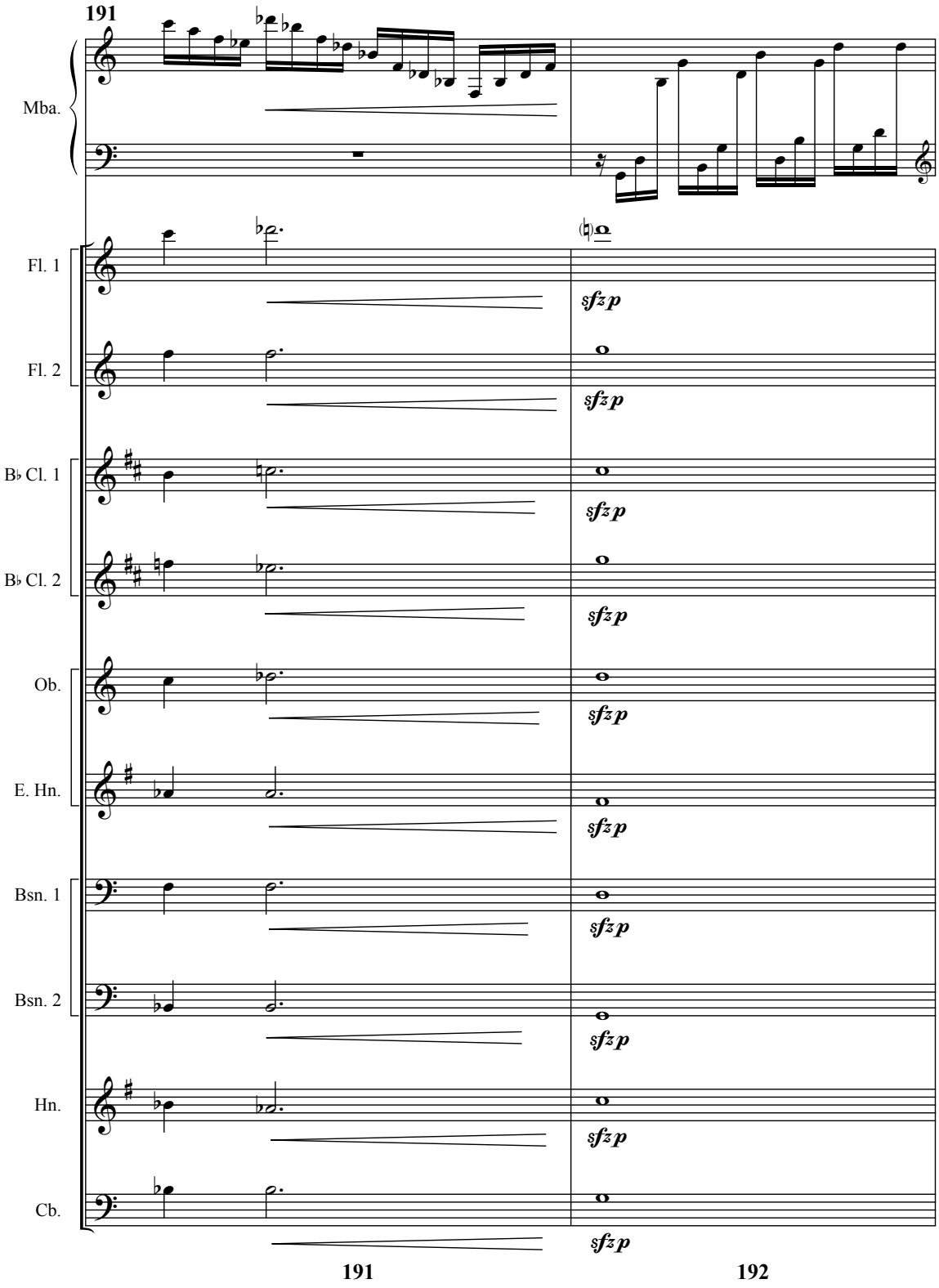
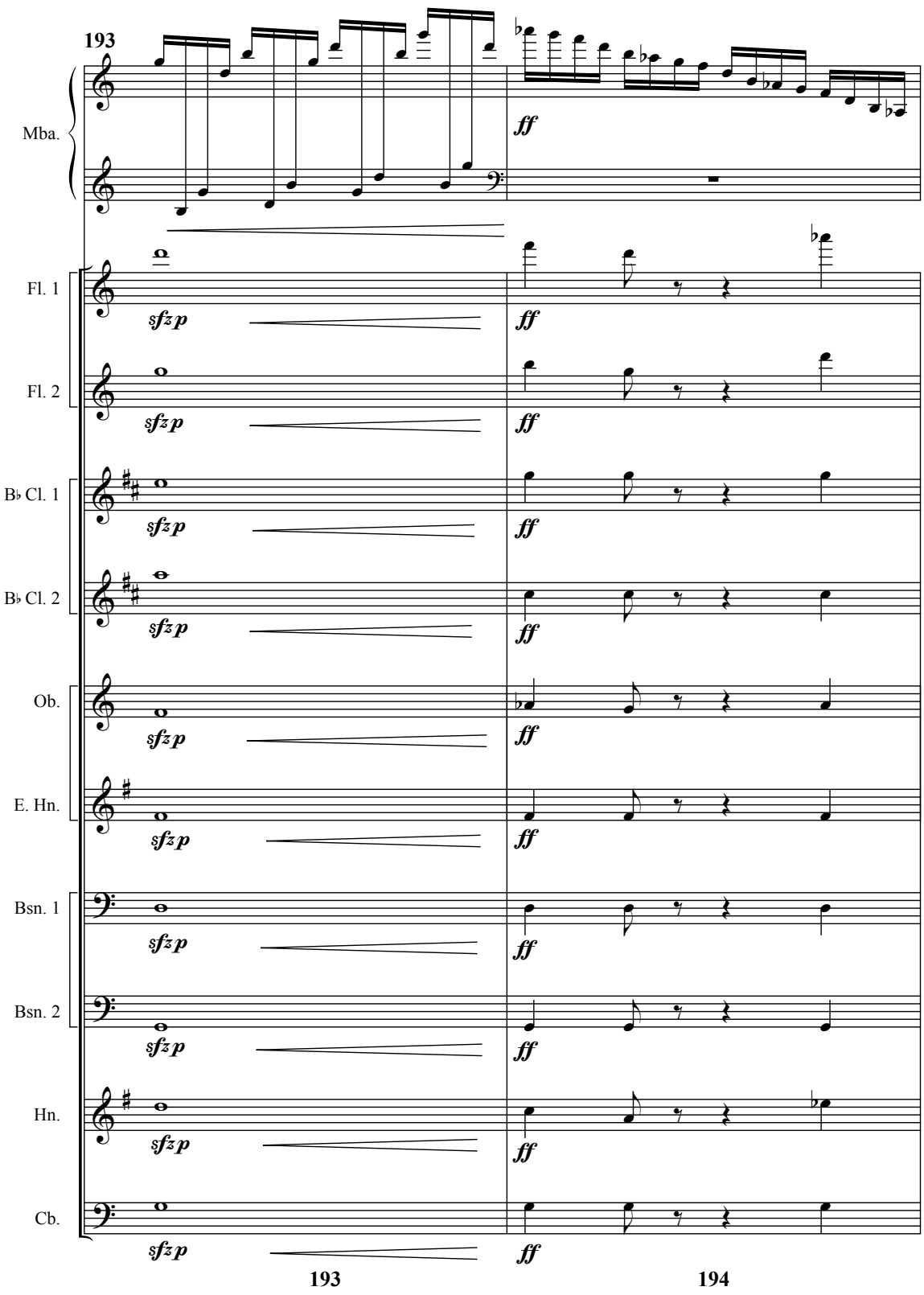
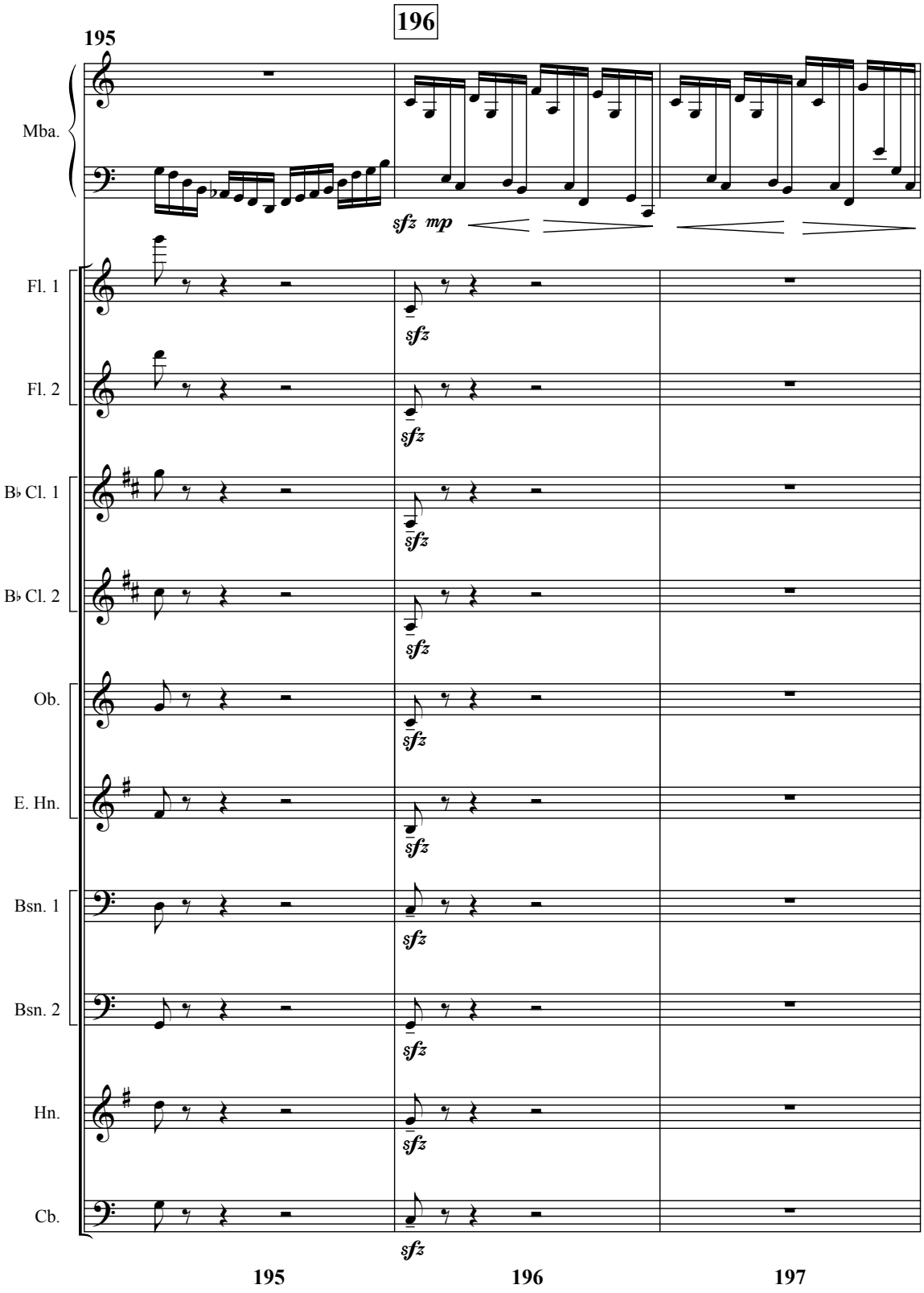
Cb.
185
186


187
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
187
188


189
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
189
190


191
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfz p
191
192


193
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfzp
ff
193
194


196
195
Mba.
sfz mp
Fl. 1
Fl. 2
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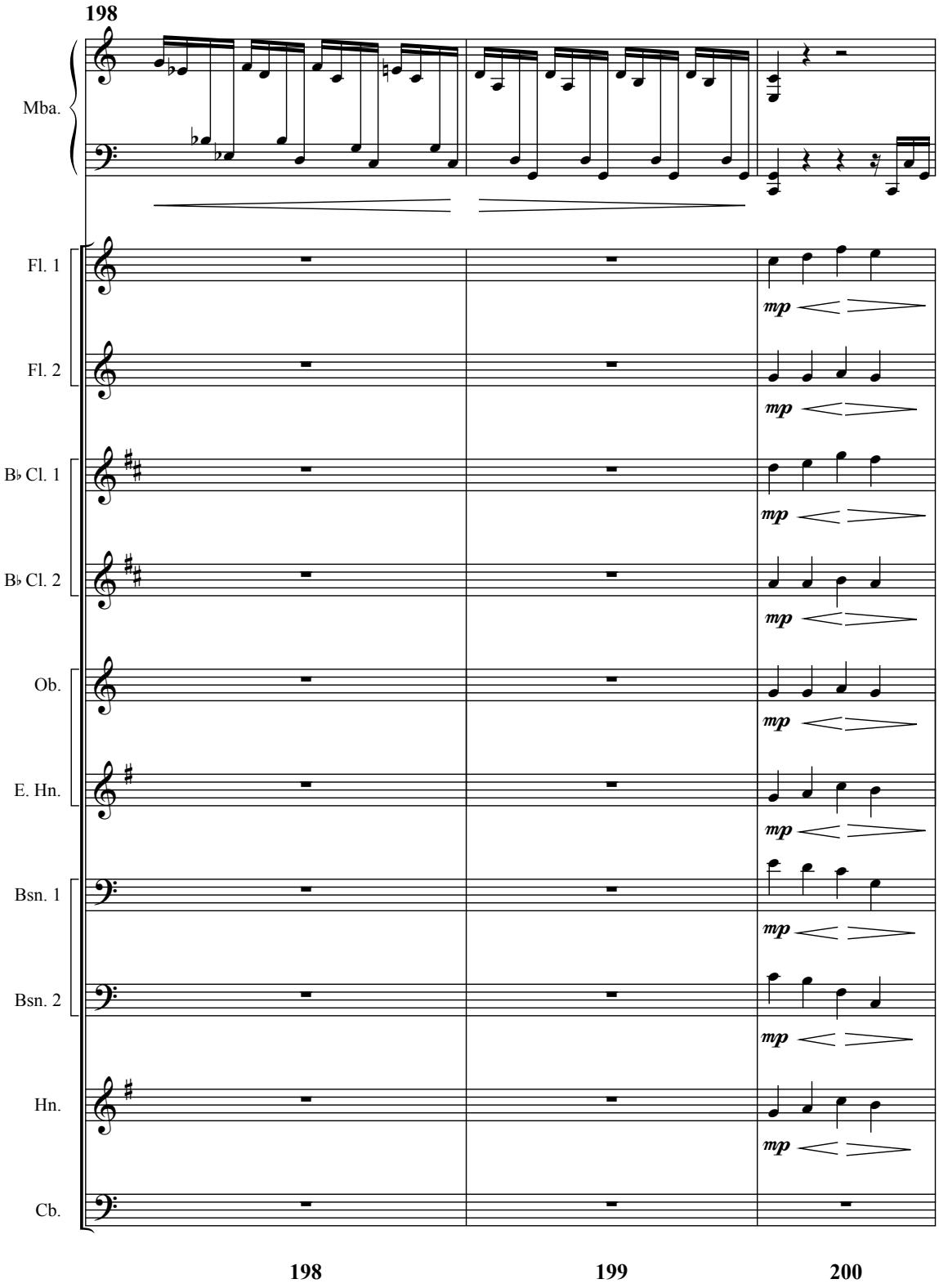
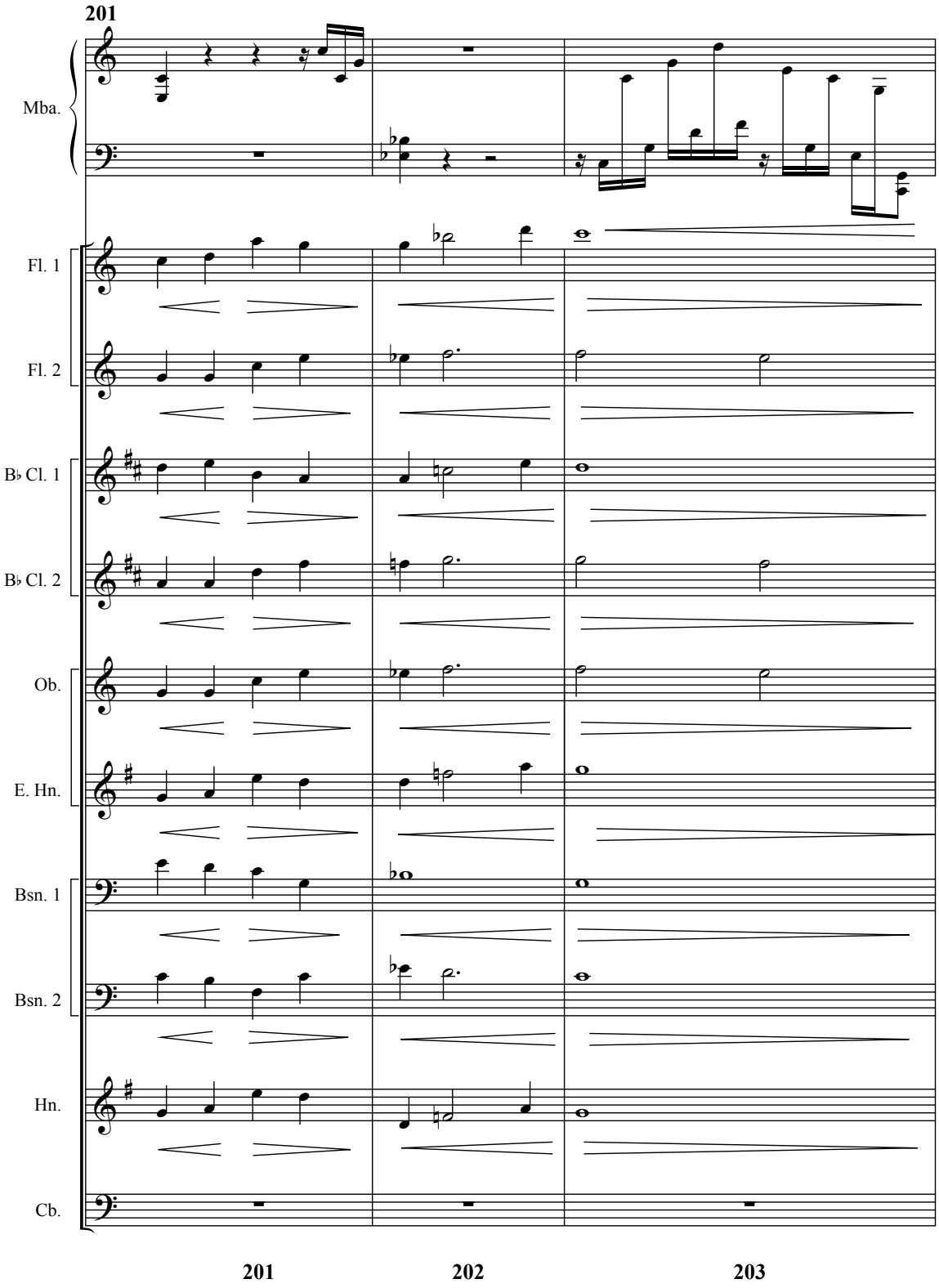
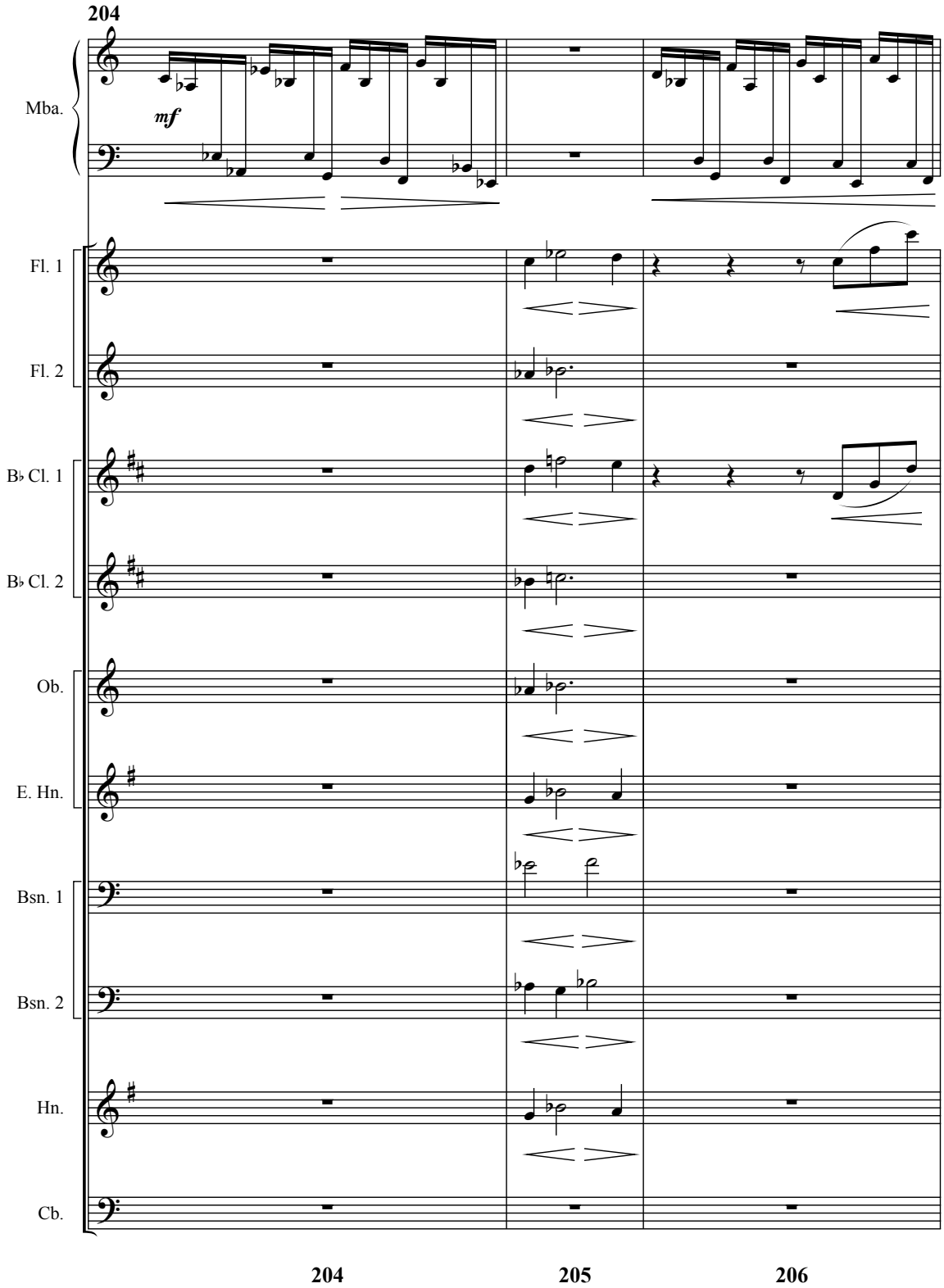
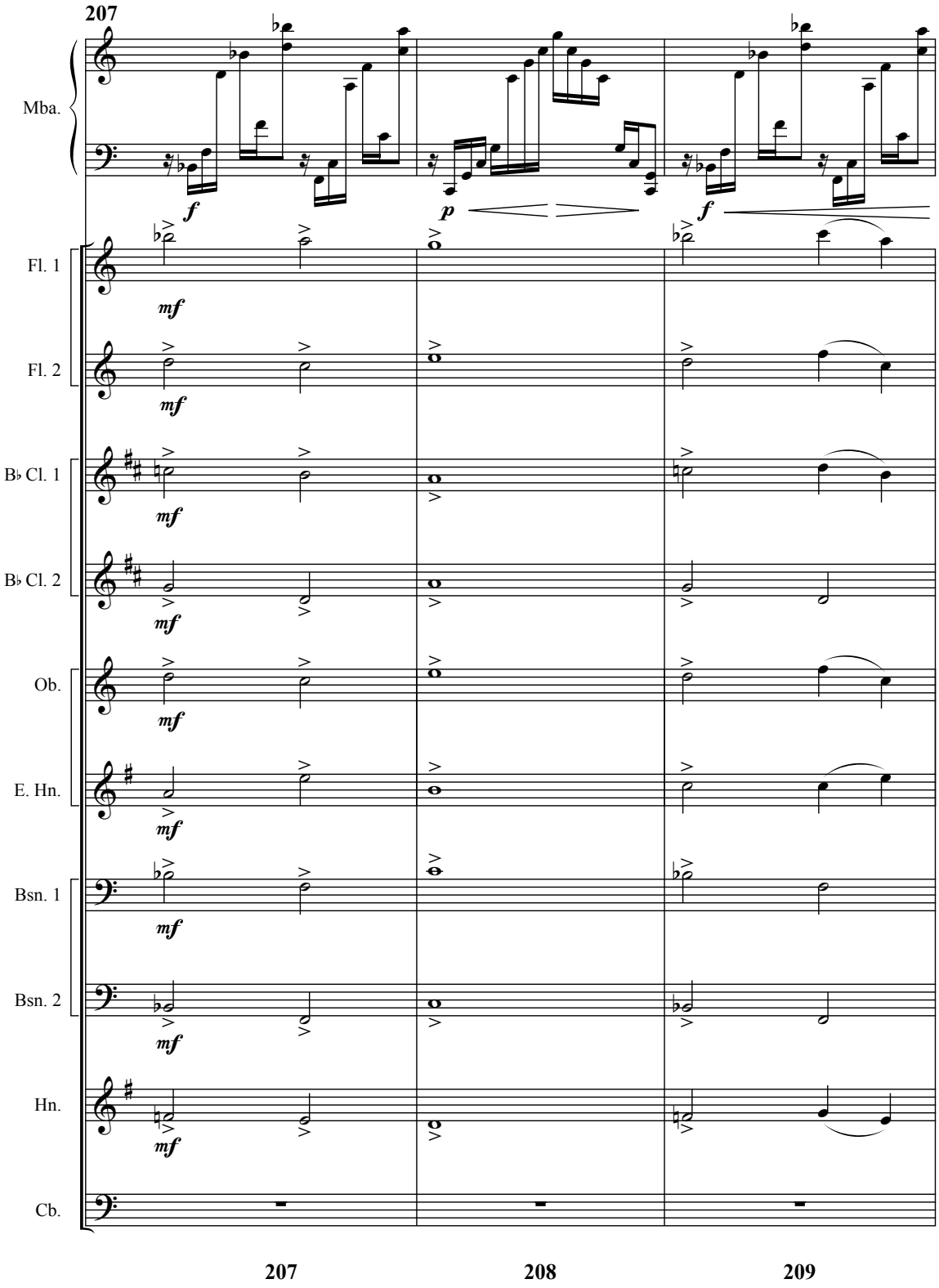
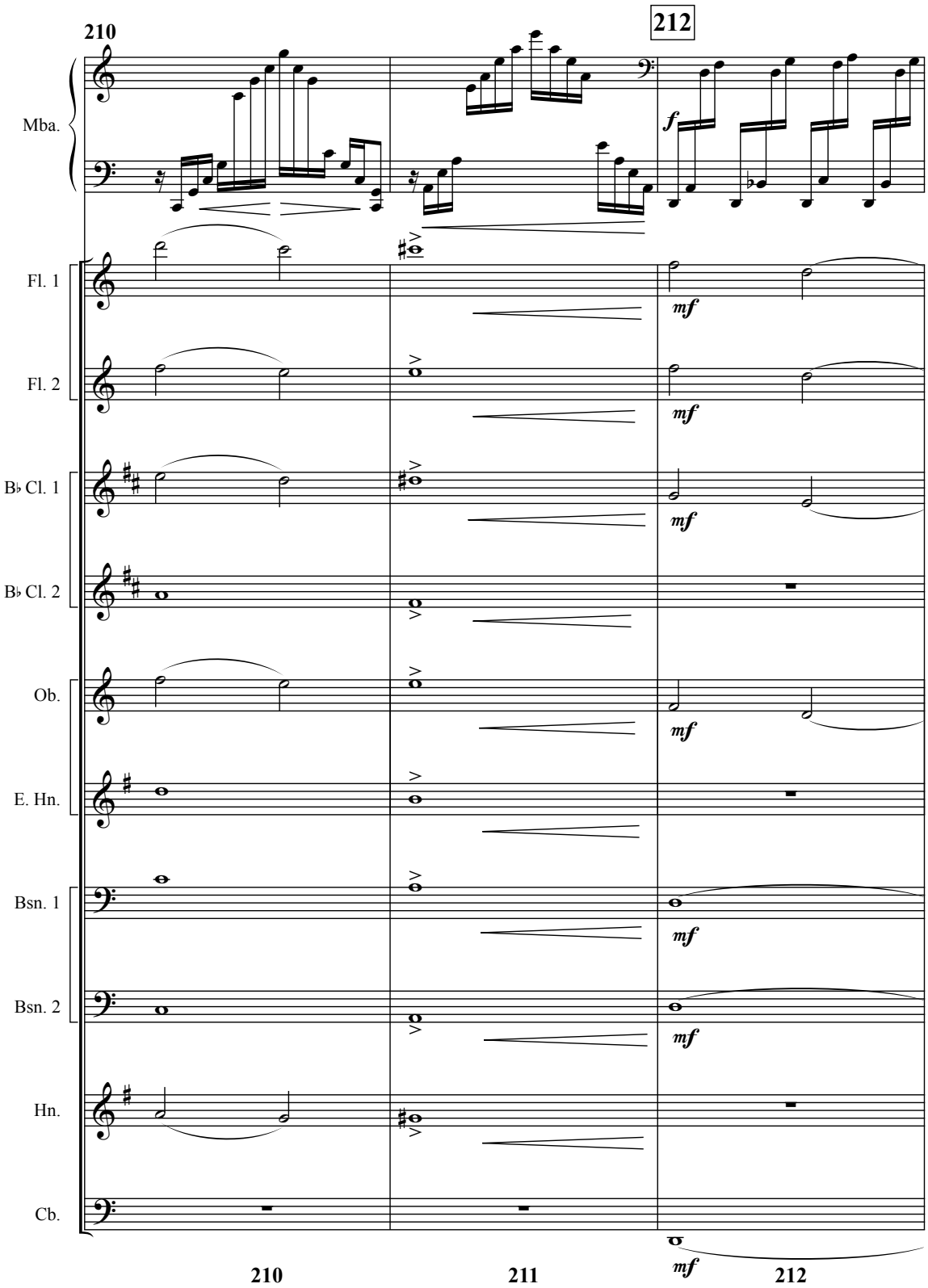
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfz
195
196
197

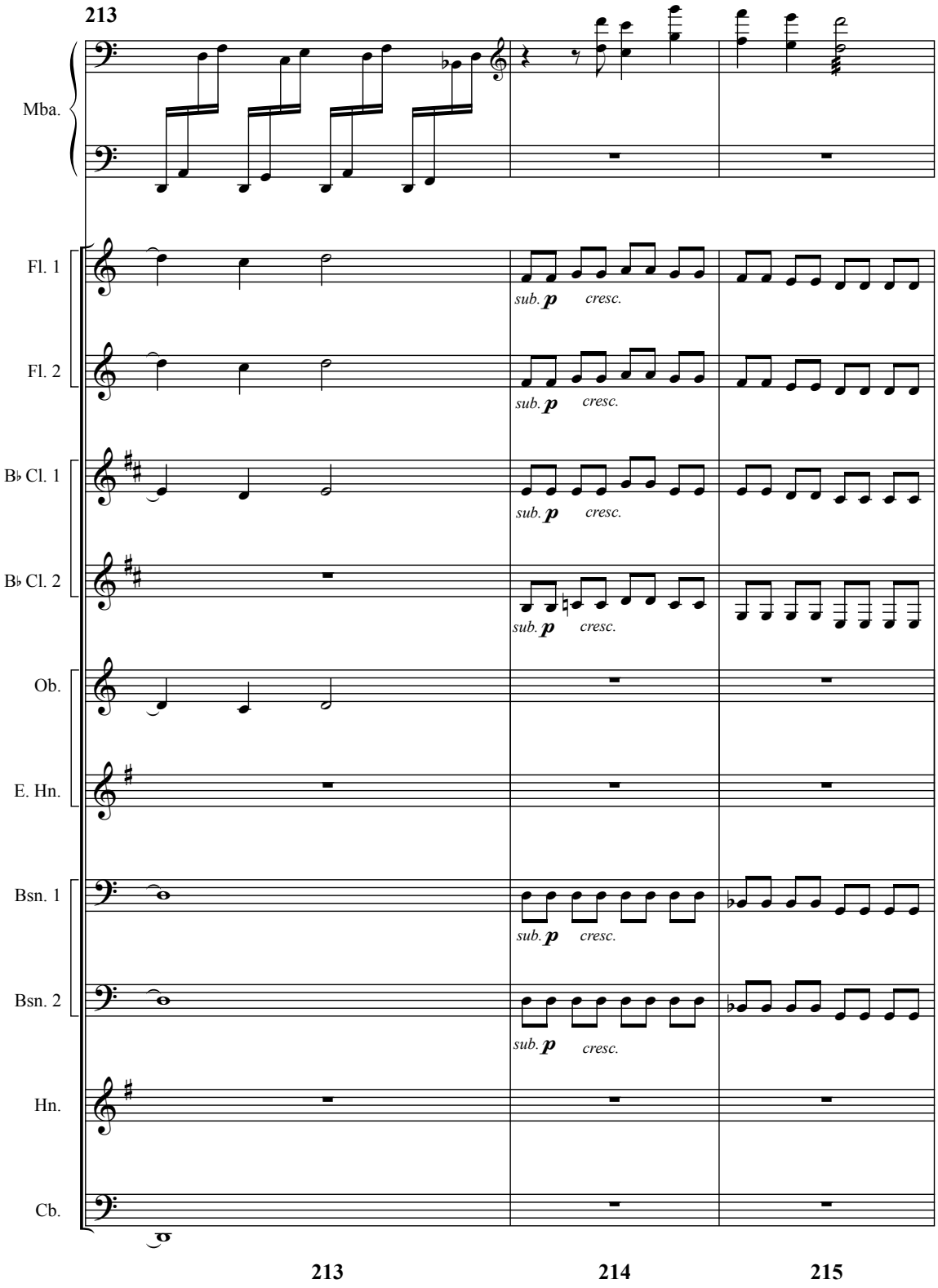

198
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
198
199
200

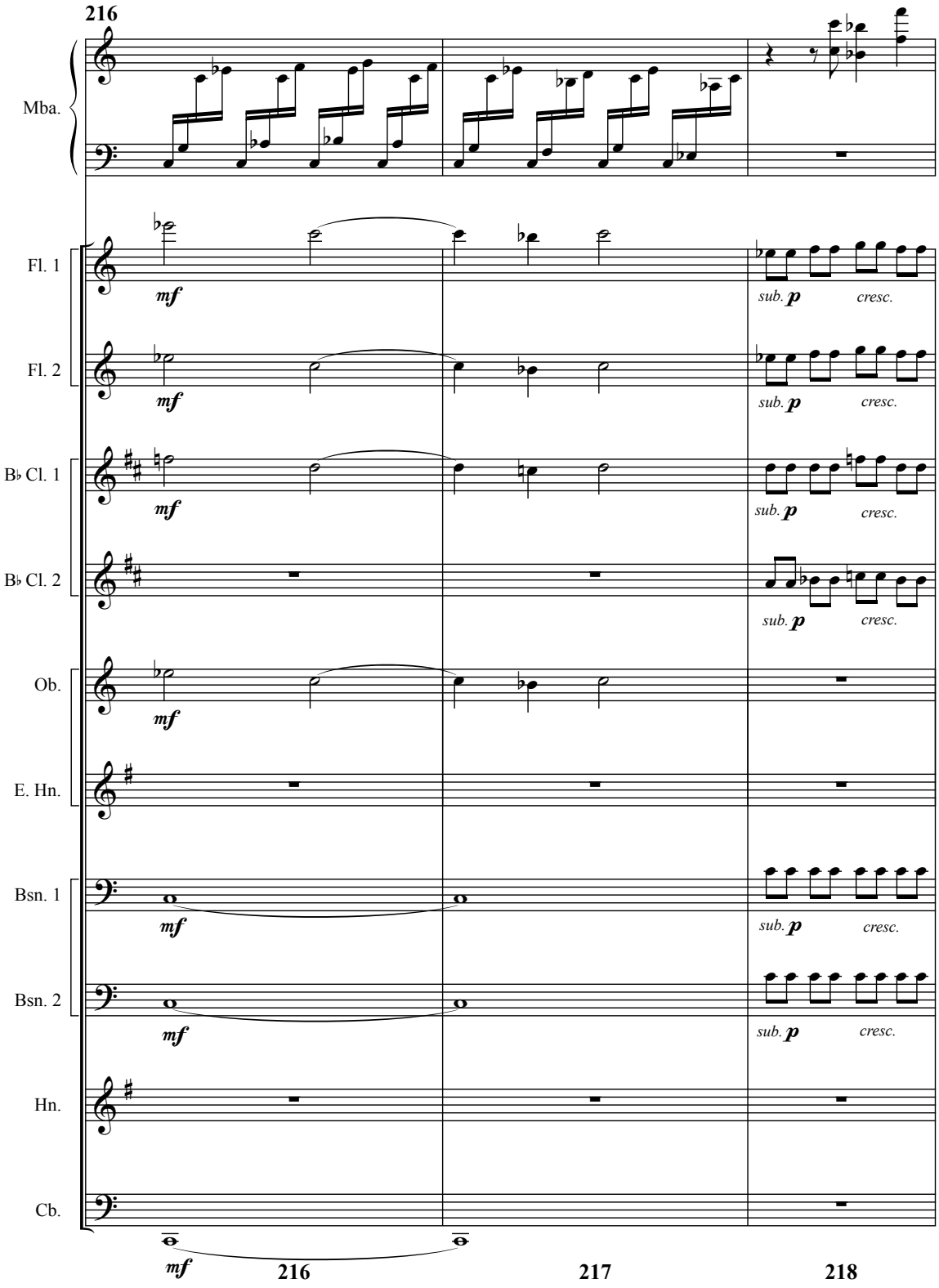

201
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
201
202
203

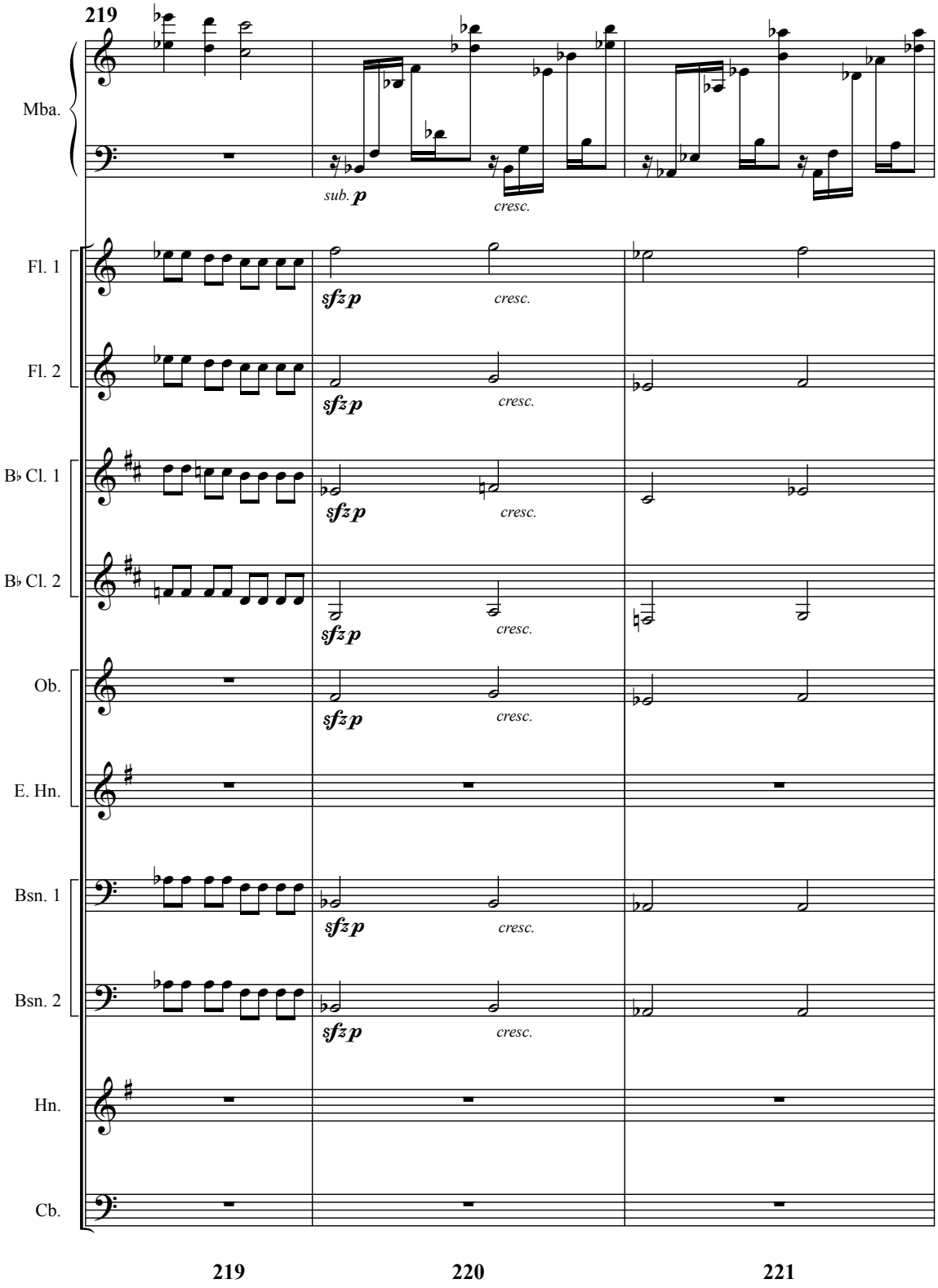

204
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
204
205
206

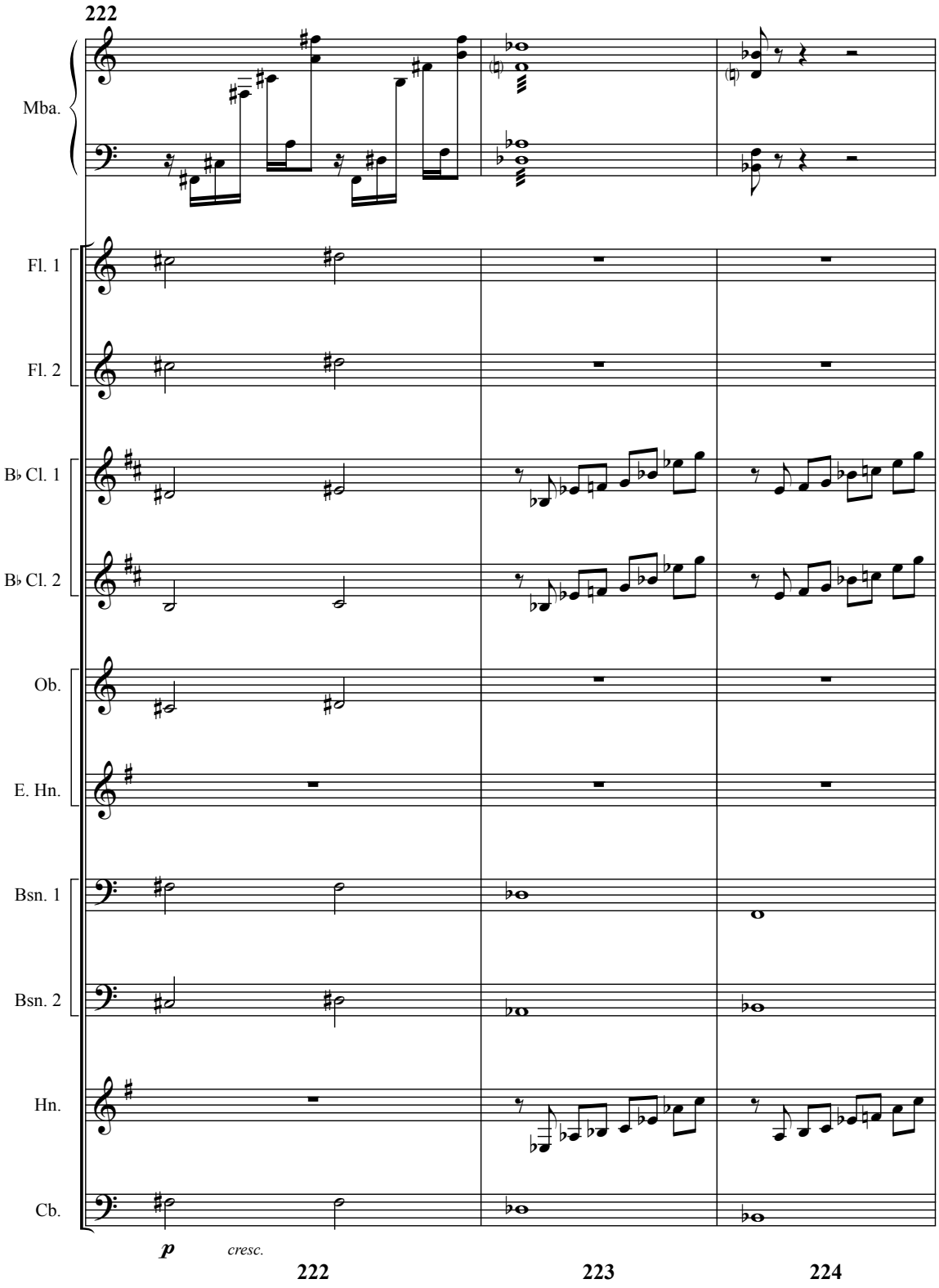

207
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
p
f
mf
207
208
209

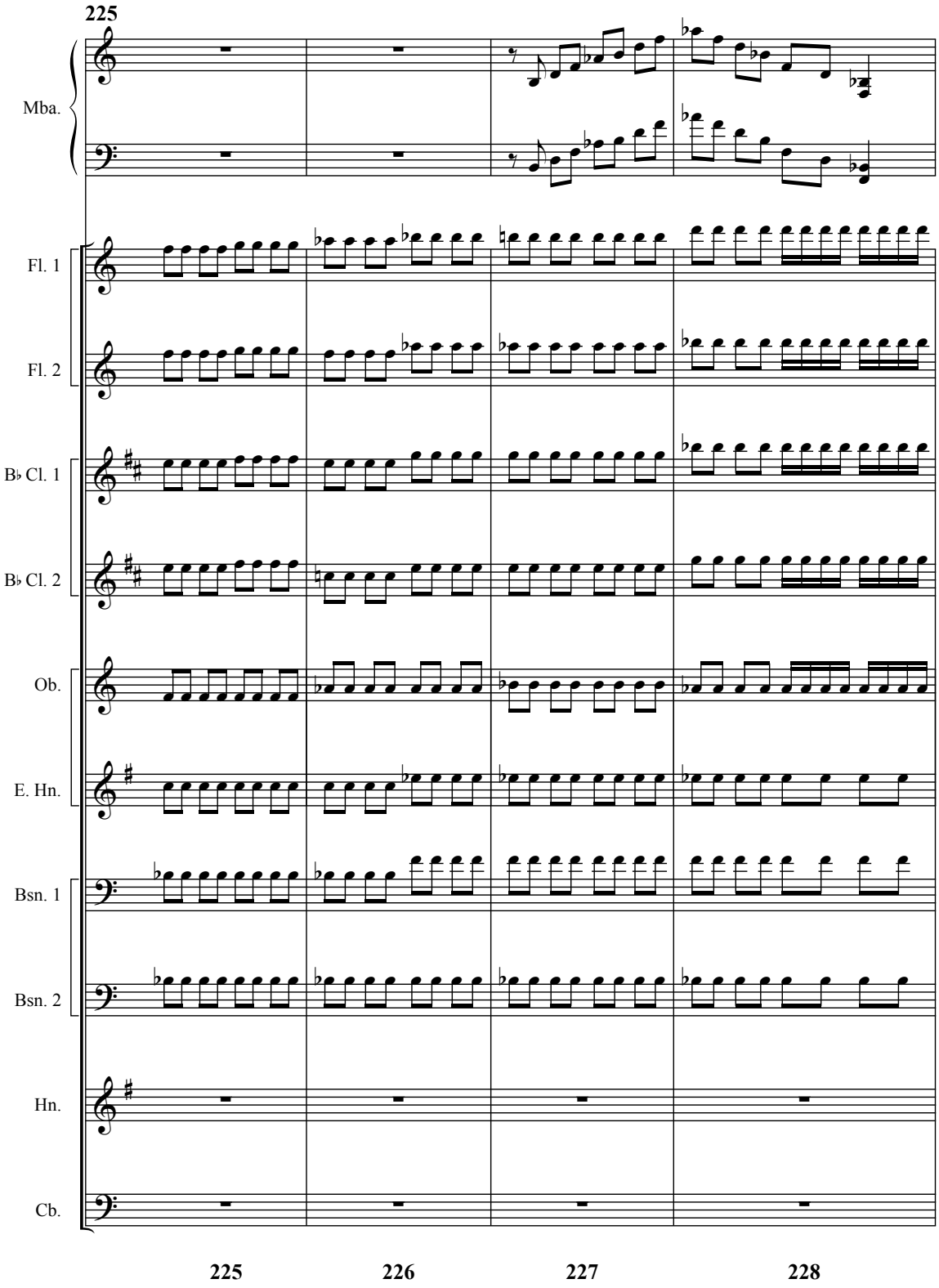

210
212
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
210
211
212


213
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sub. p cresc.
213
214
215


216
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
sub. p
cresc.
216
217
218


219
Mba.
sub. p
cresc.
Fl. 1
sfz p
cresc.
Fl. 2
sfz p
cresc.
B♭ Cl. 1
sfz p
cresc.
B♭ Cl. 2
sfz p
cresc.
Ob.
sfz p
cresc.
E. Hn.
Bsn. 1
sfz p
cresc.
Bsn. 2
sfz p
cresc.
Hn.
Cb.
219
220
221


222
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
cresc.
222
223
224


225
Mba.
Fl. 1
Fl. 2
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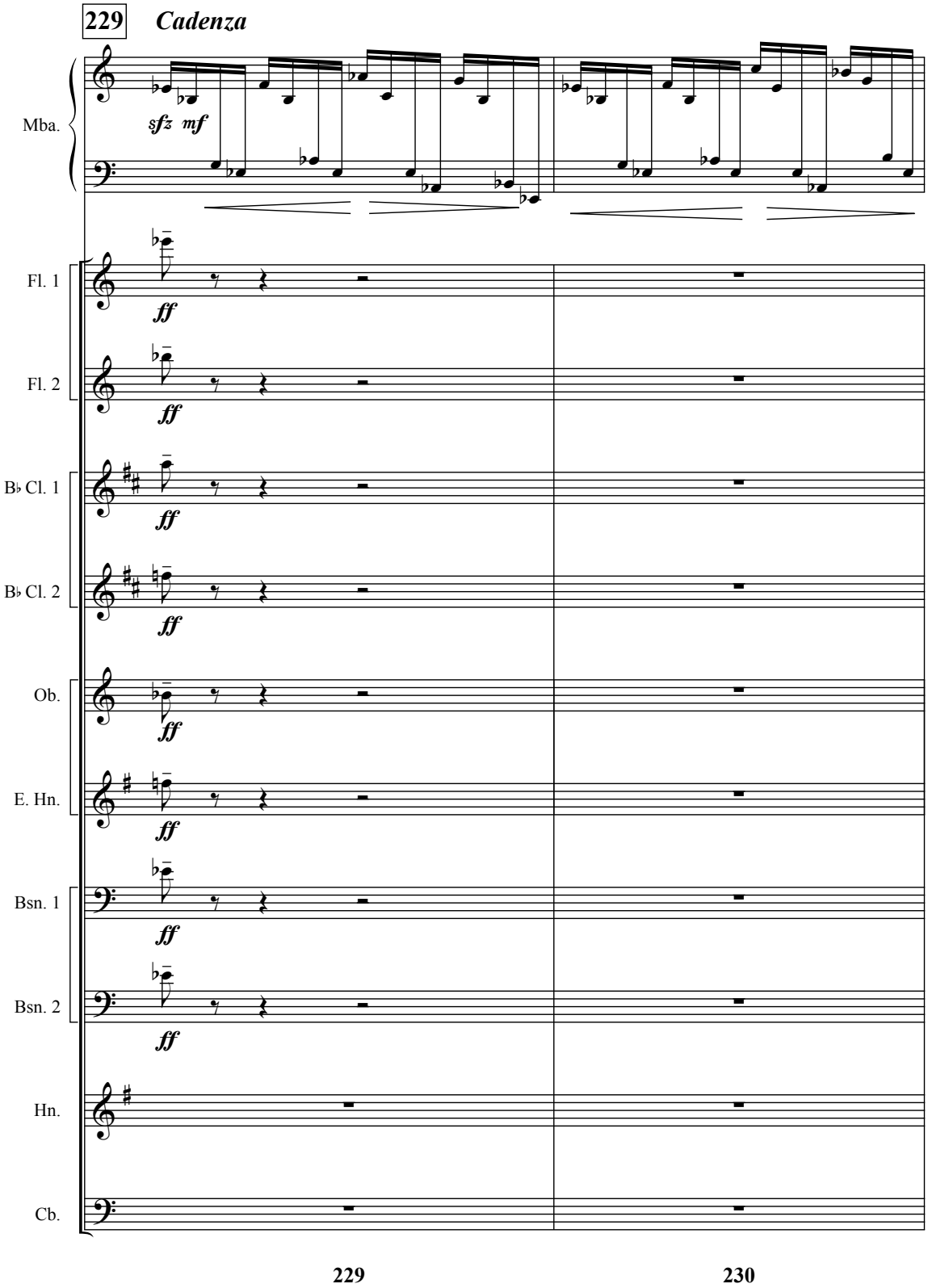
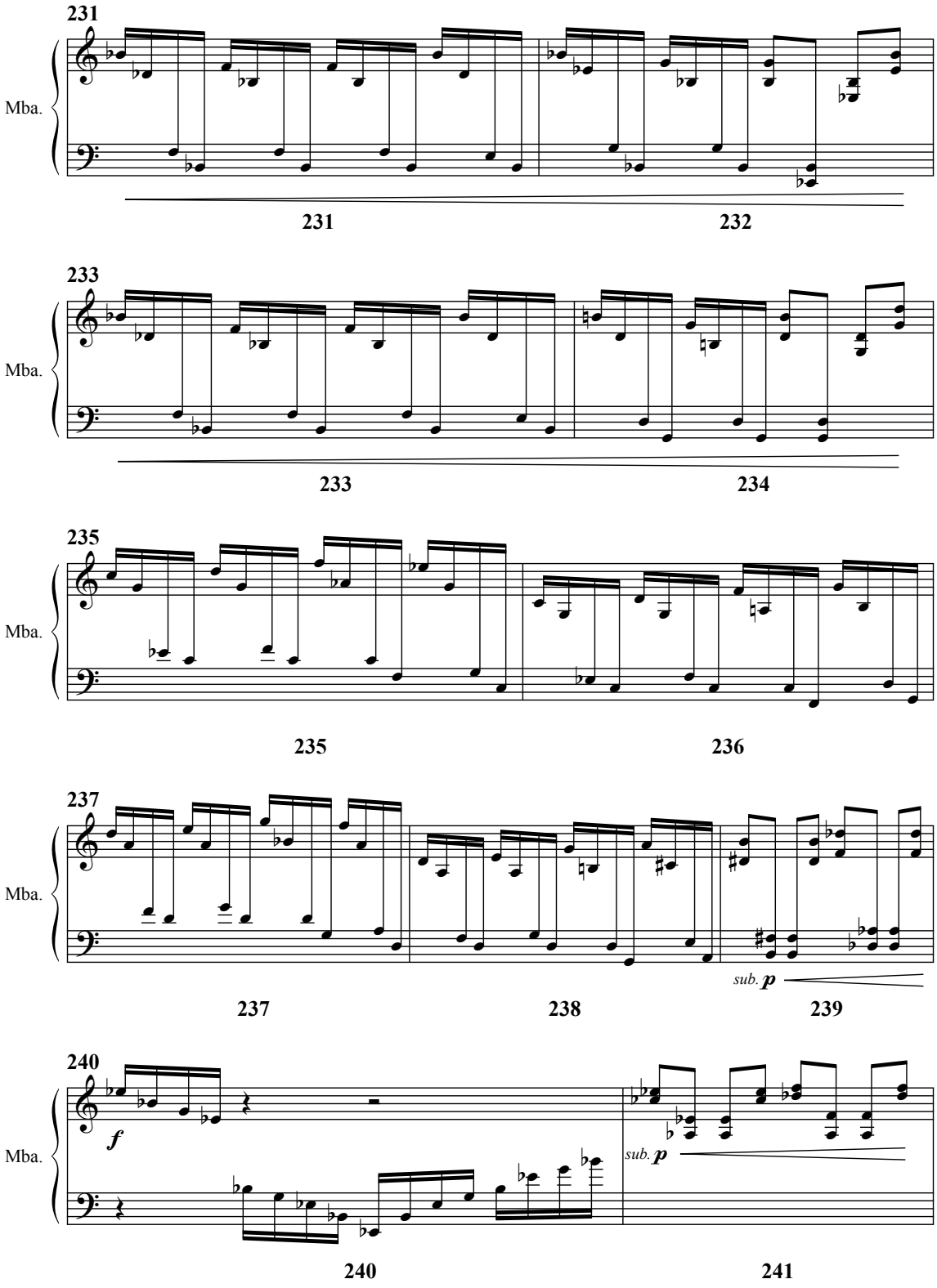
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
225
226
227
228


229
Cadenza
Mba.
sfz mf
Fl. 1
ff
Fl. 2
ff
B♭ Cl. 1
ff
B♭ Cl. 2
ff
Ob.
ff
E. Hn.
ff
Bsn. 1
ff
Bsn. 2
ff
Hn.
Cb.
229
230


231
Mba.
231
232
233
Mba.
233
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235
Mba.
235
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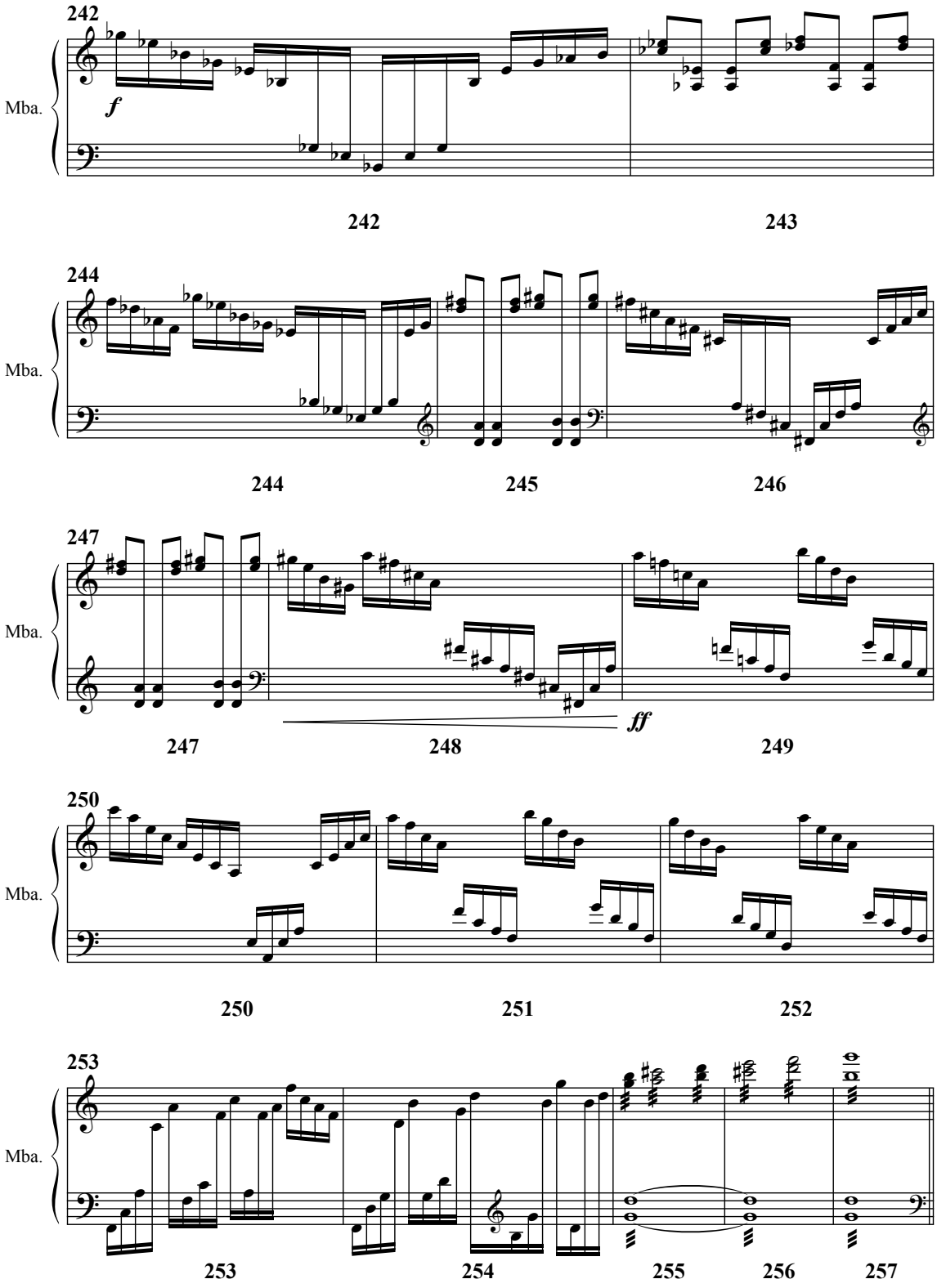
237
Mba.
sub. p
237
238
239
240
Mba.
f
sub. p
240
241


242
Mba.
f
242
243
244
Mba.
244
245
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247
Mba.
ff
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248
249
250
Mba.
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252
253
Mba.
253
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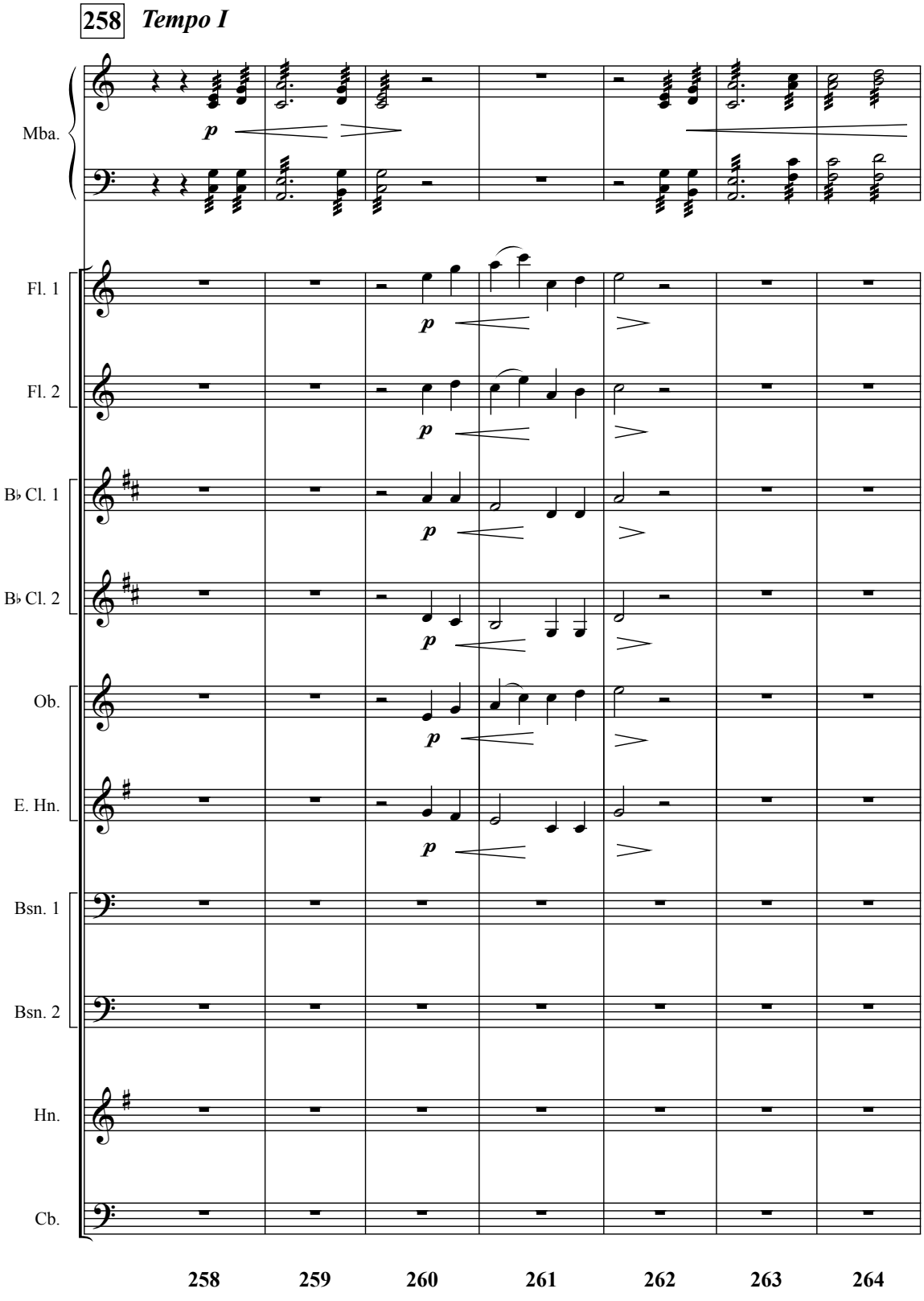
255
256
257


258
Tempo I
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
258
259
260
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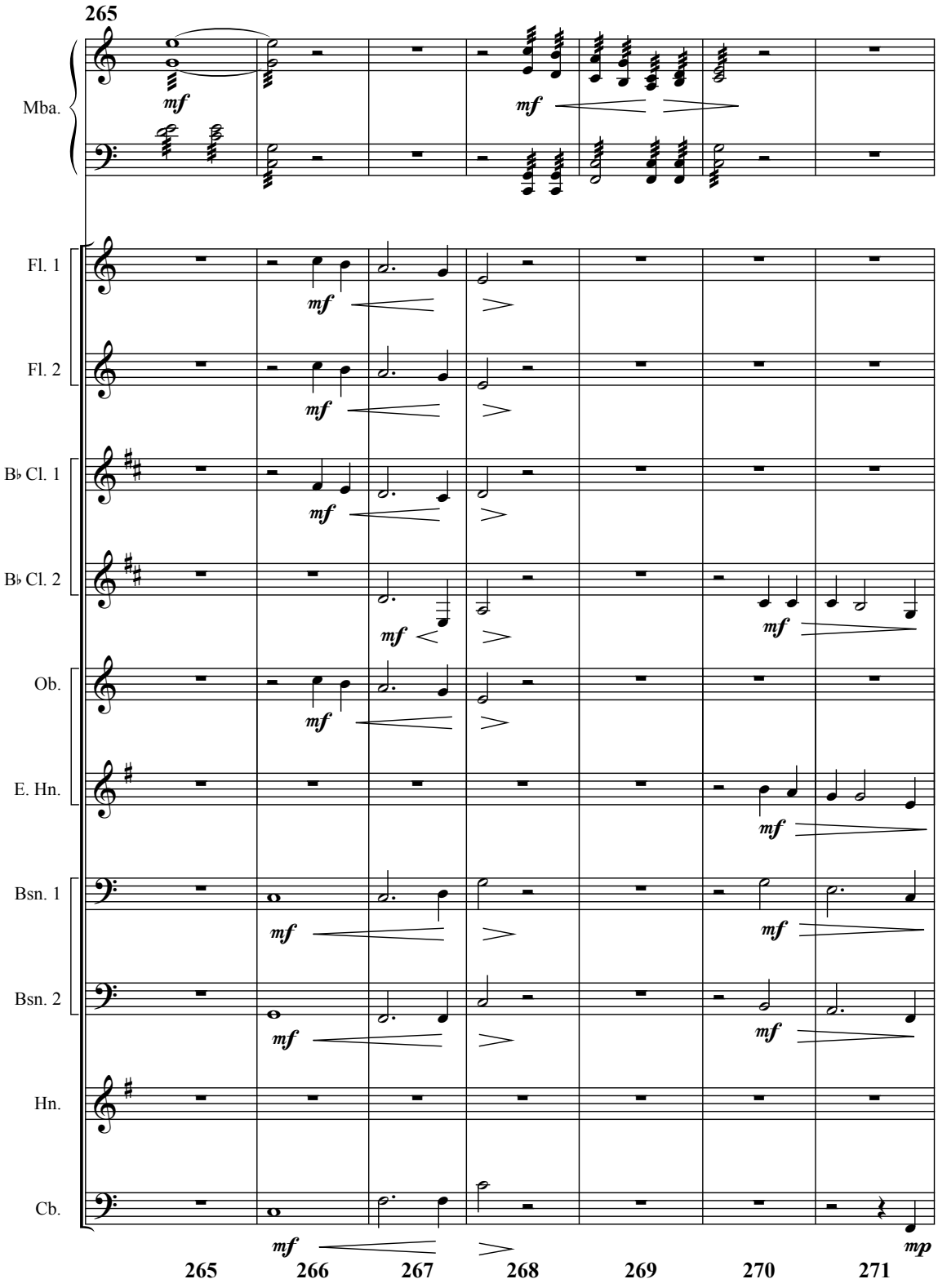
262
263
264


265
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
mp
265
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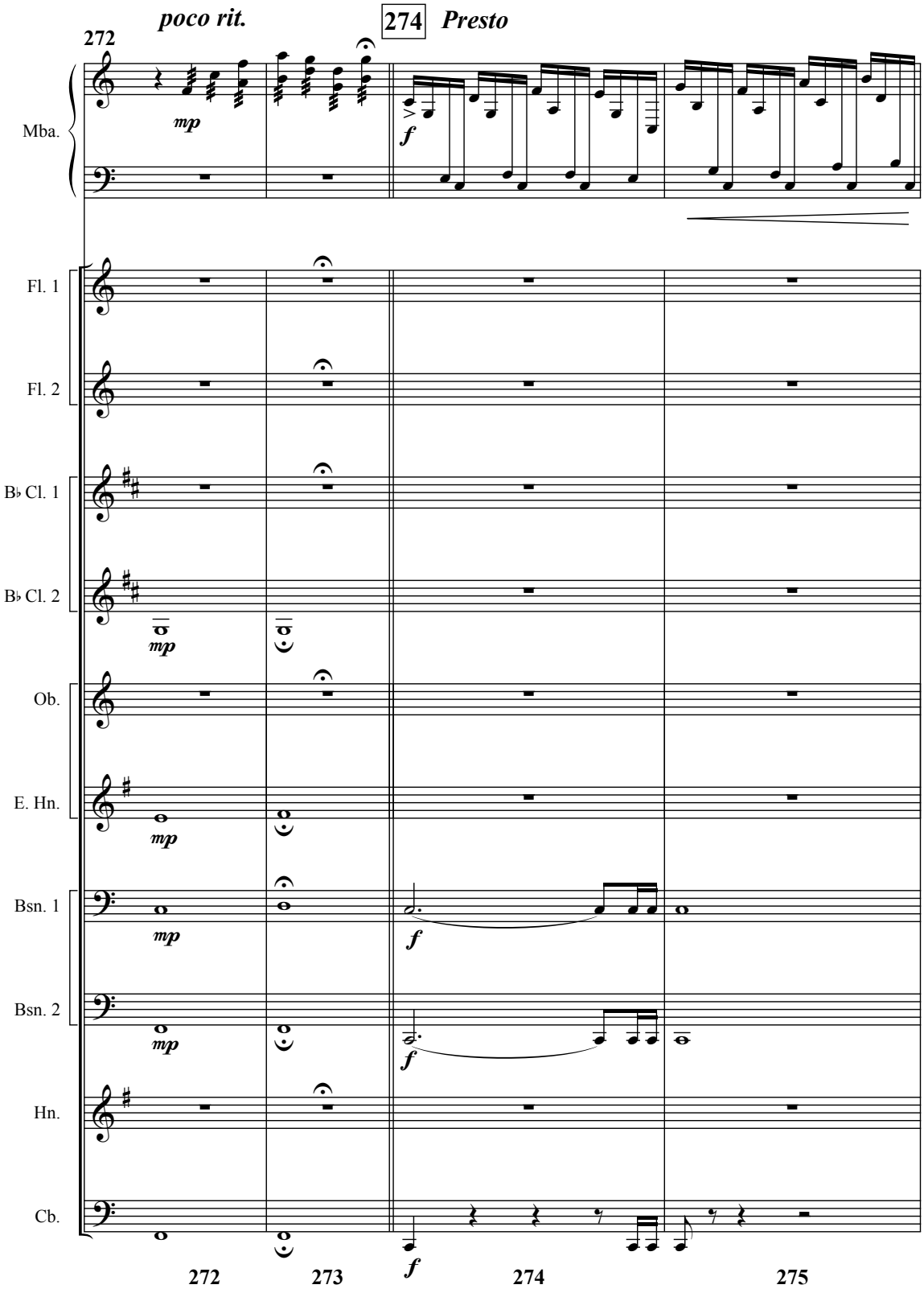
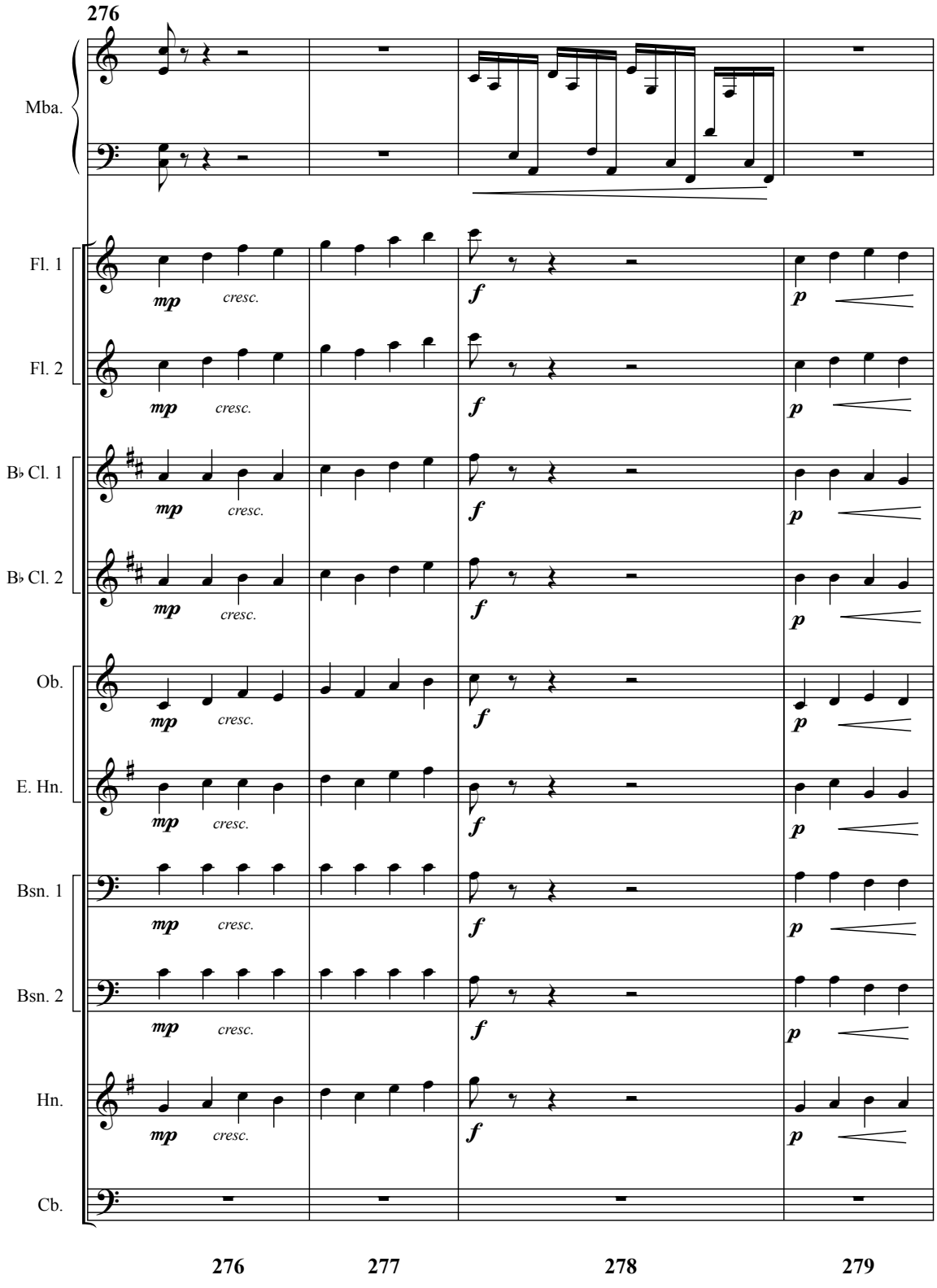
271


poco rit.
274
Presto
272
Mba.
mp
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
272
273
274
275


276
Mba.
Fl. 1
Fl. 2
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B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
cresc.
f
p
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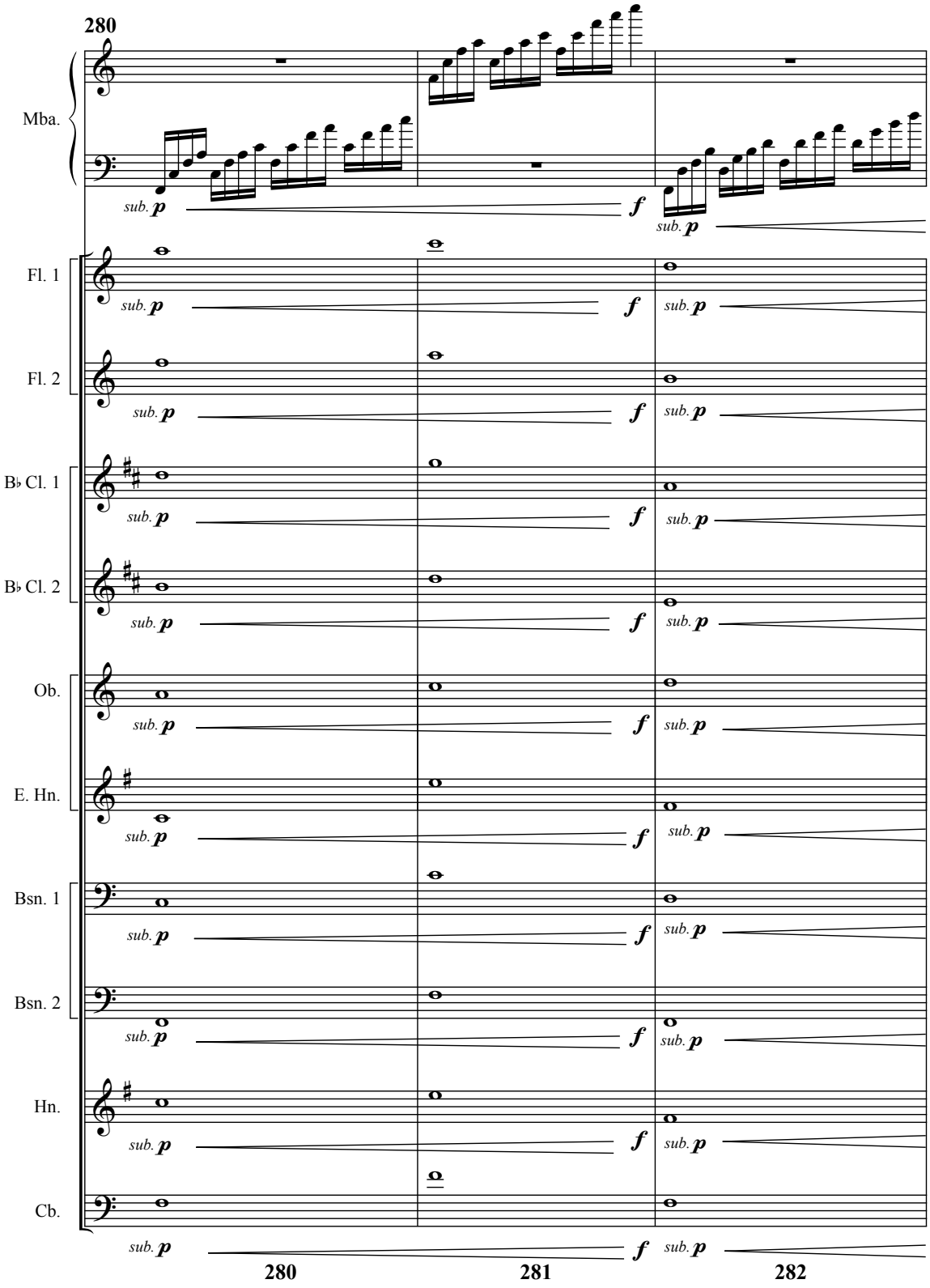
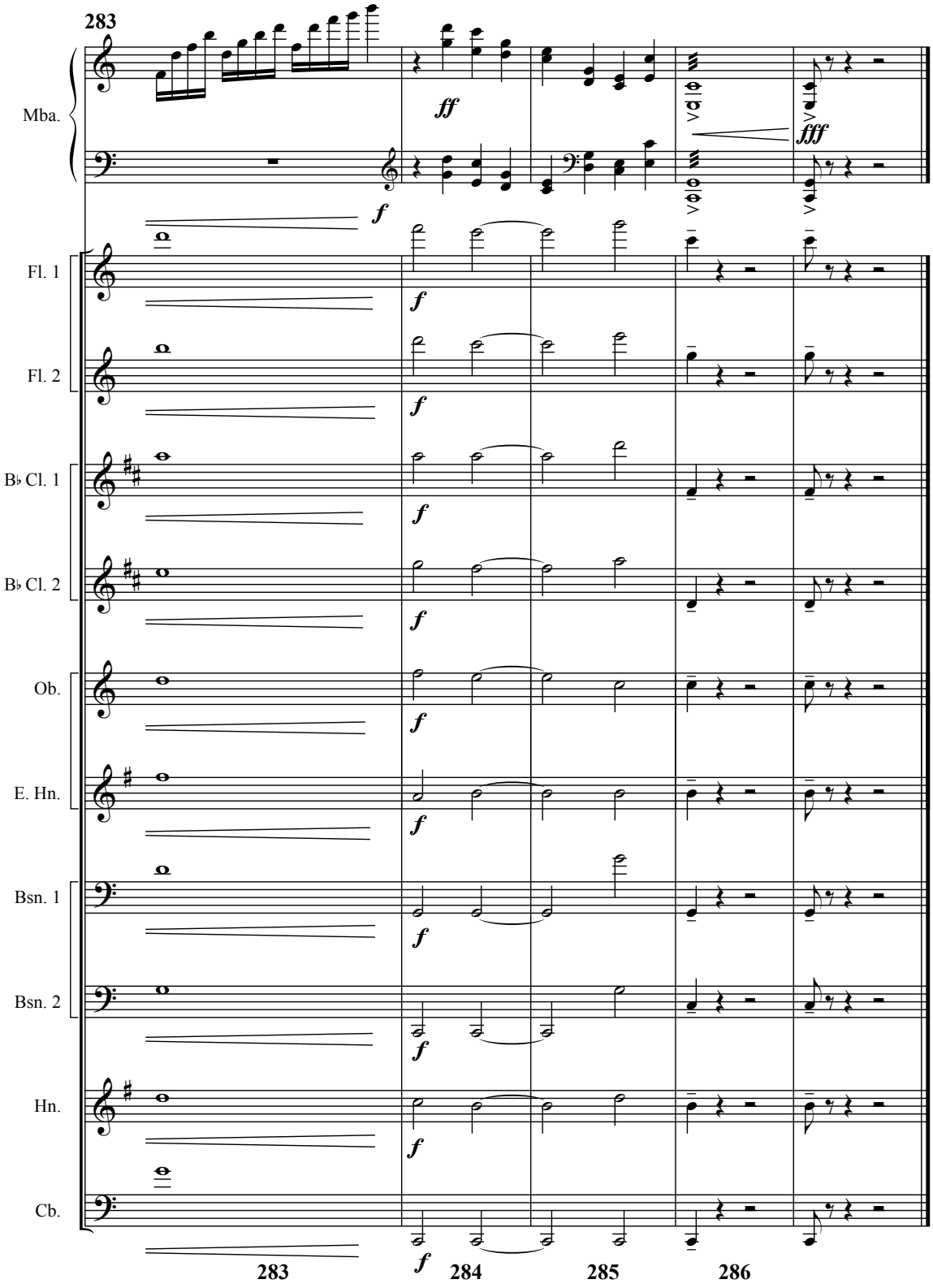
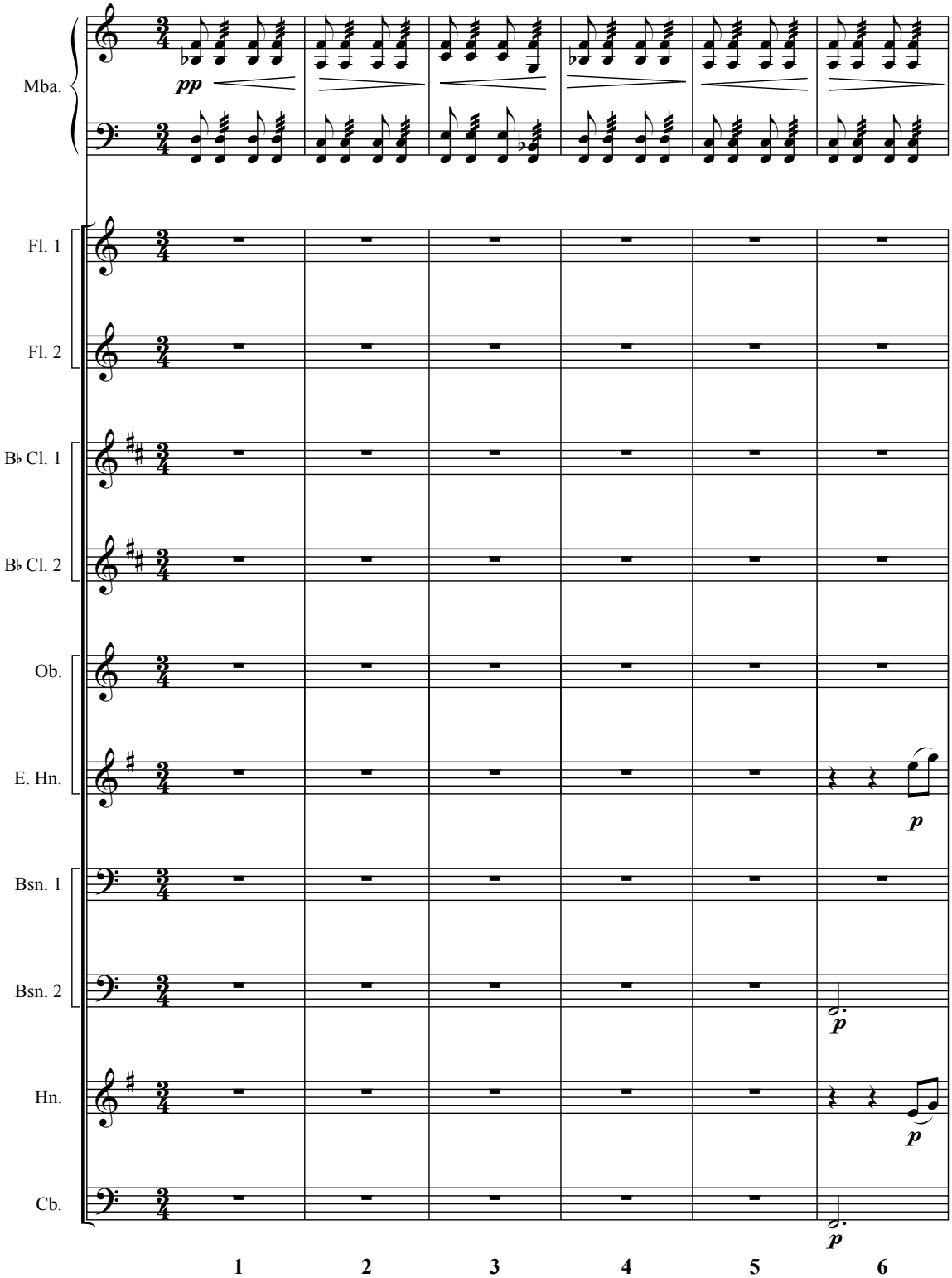
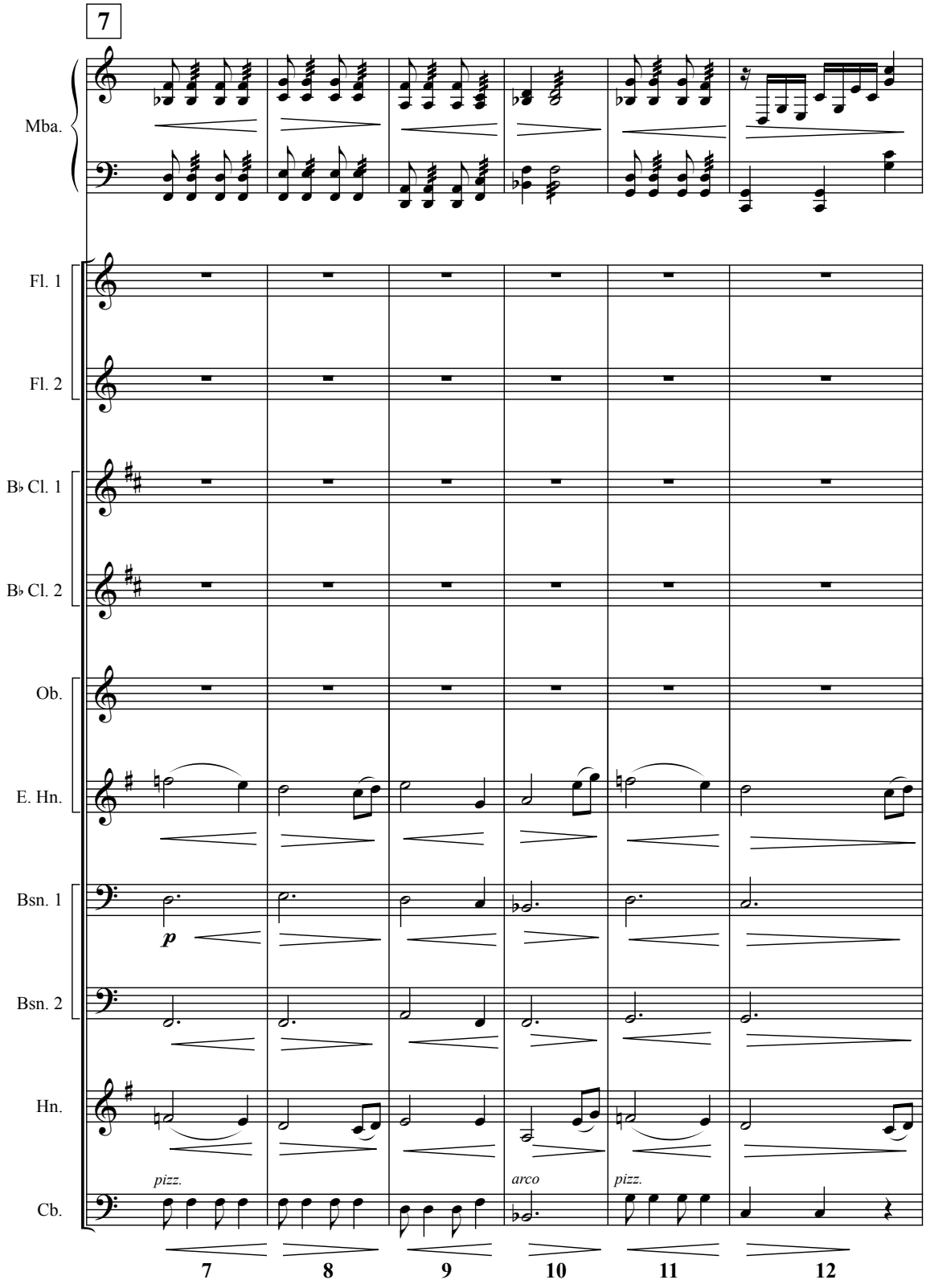

280
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sub. p
f
sub. p
280
281
282

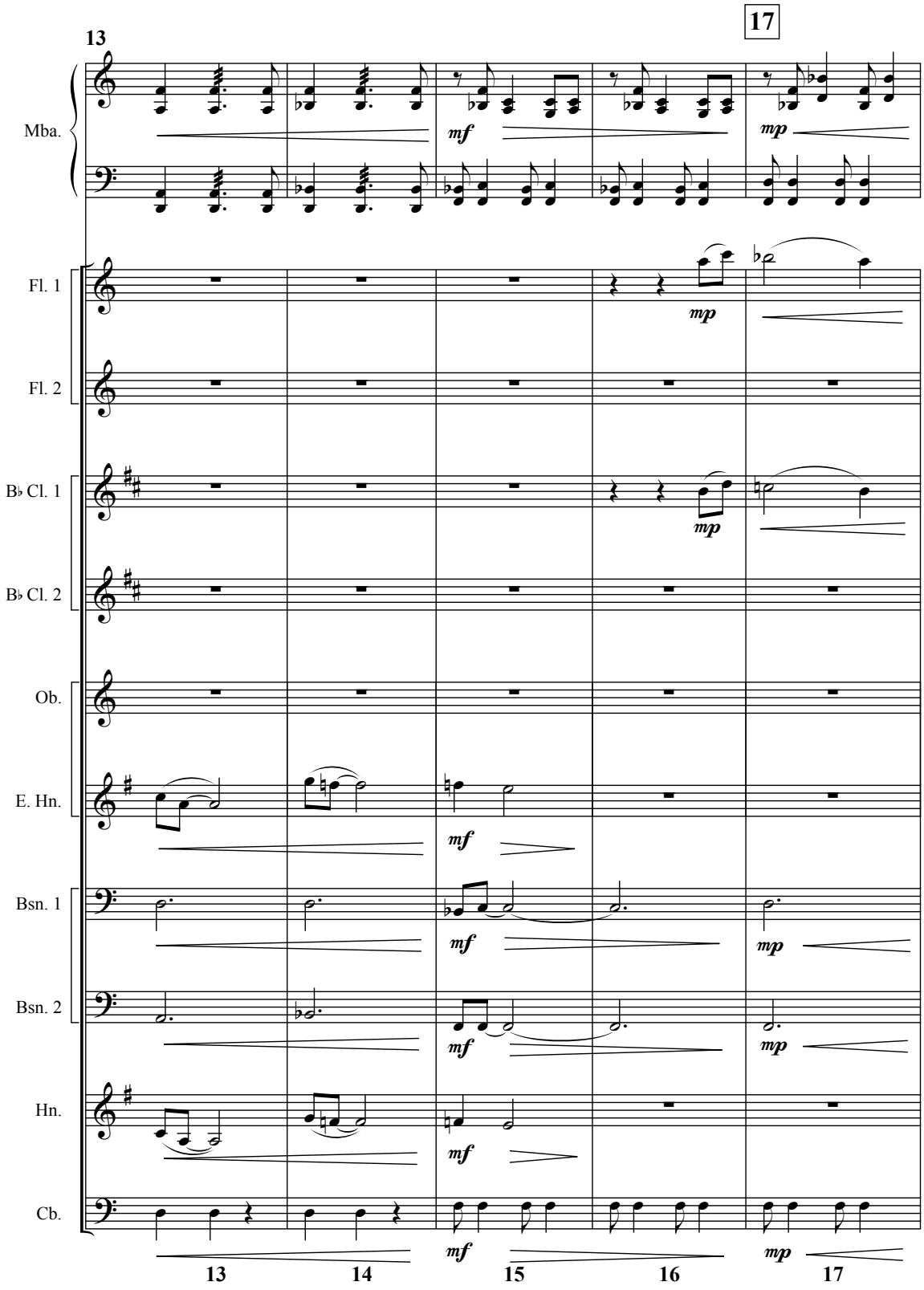

283
Mba.
ff
fff
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
283
284
285
286

II

Andante cantibile




7
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
pizz.
arco
pizz.
7
8
9
10
11
12


13
17
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
mp
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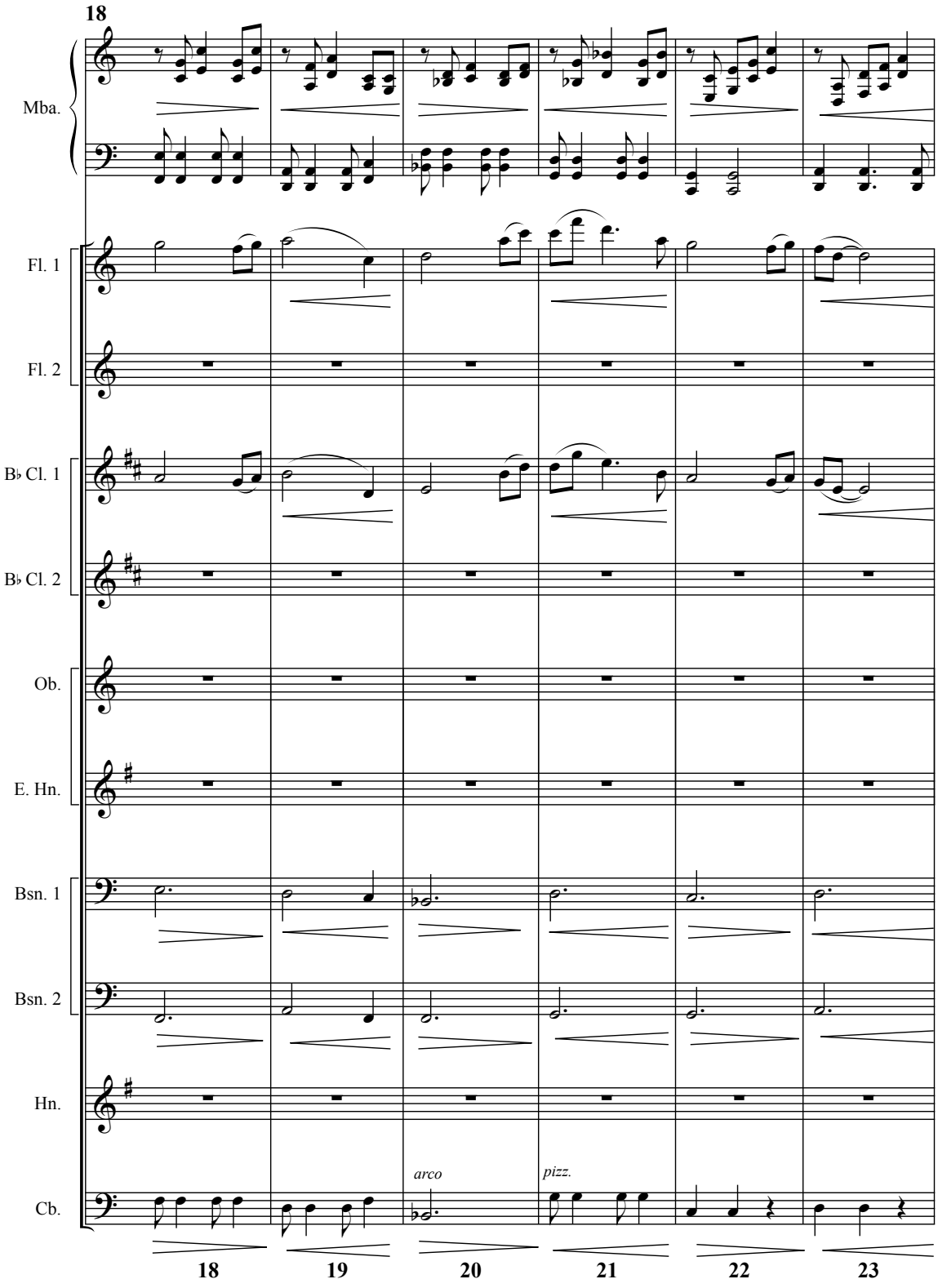
14
15
16
17


18
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
pizz.
18
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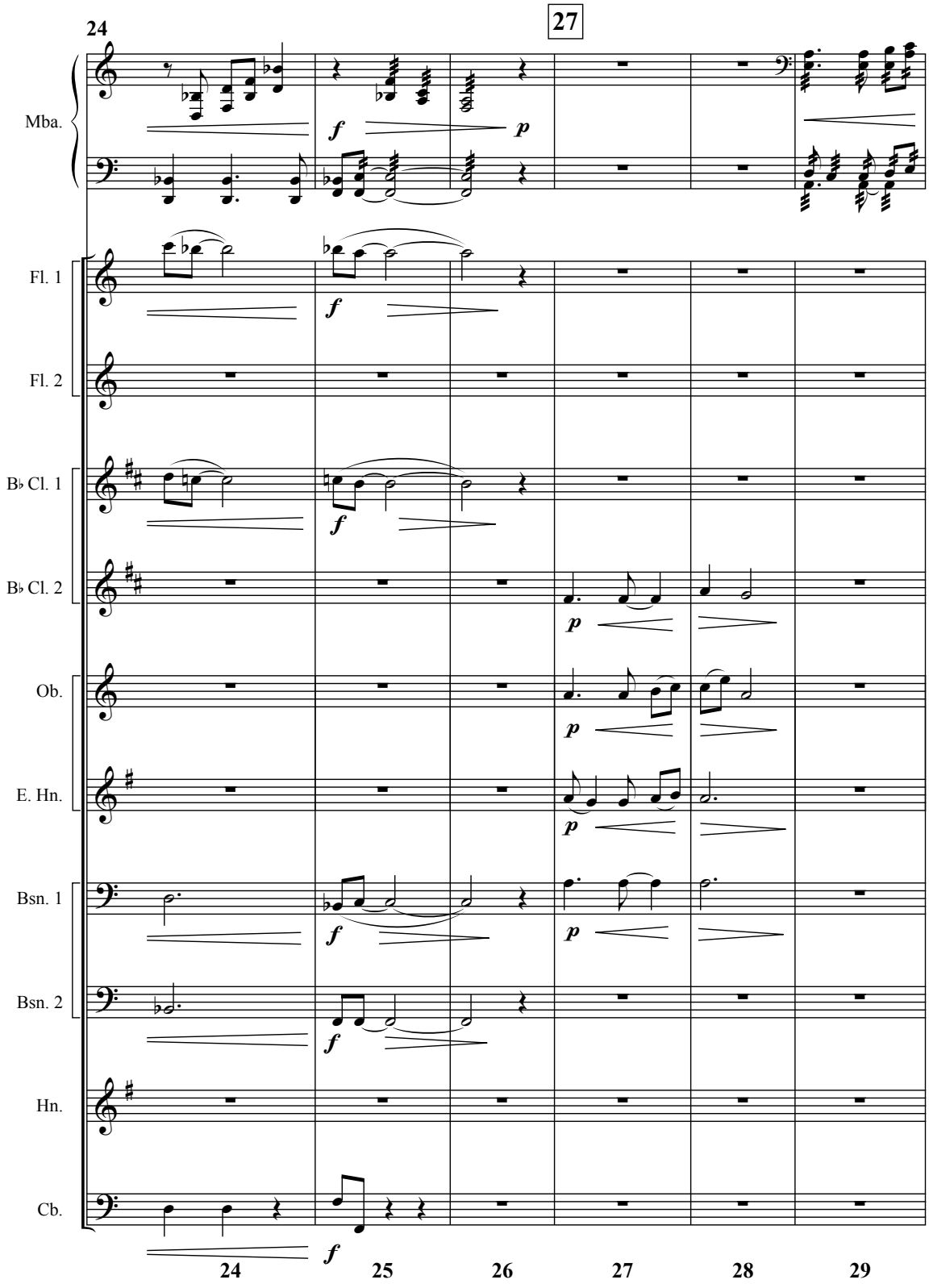
22
23


24
27
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
p
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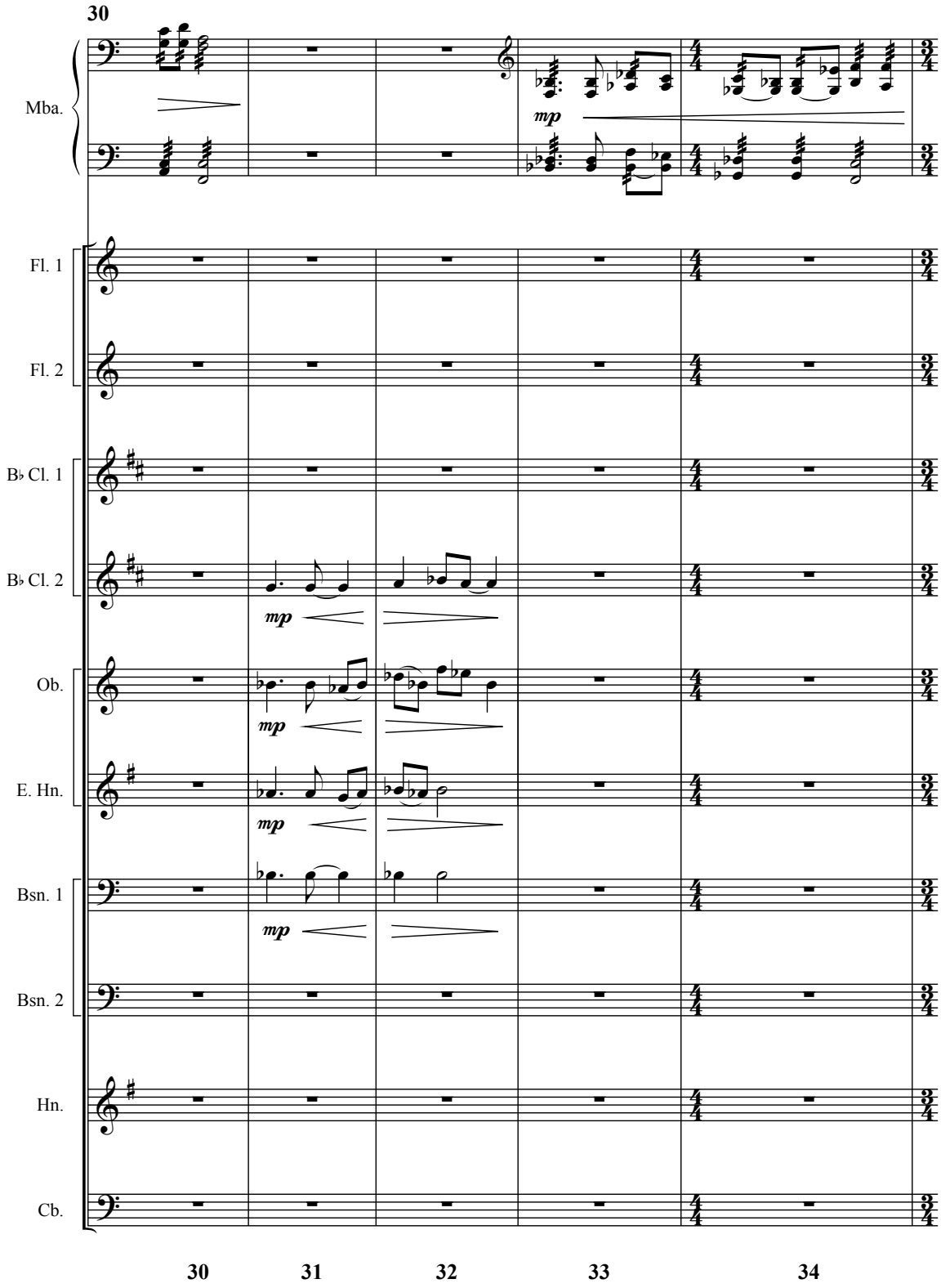
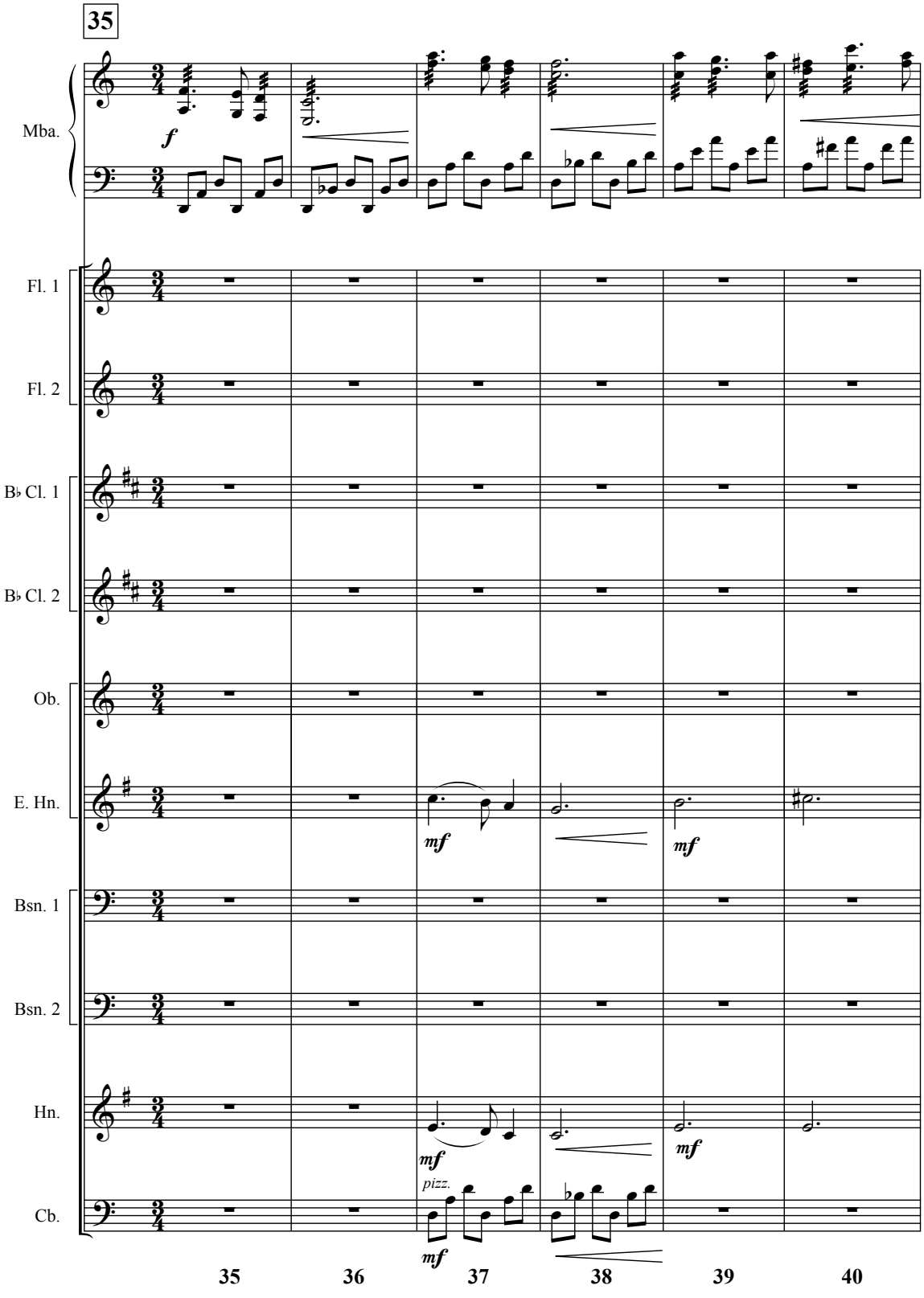
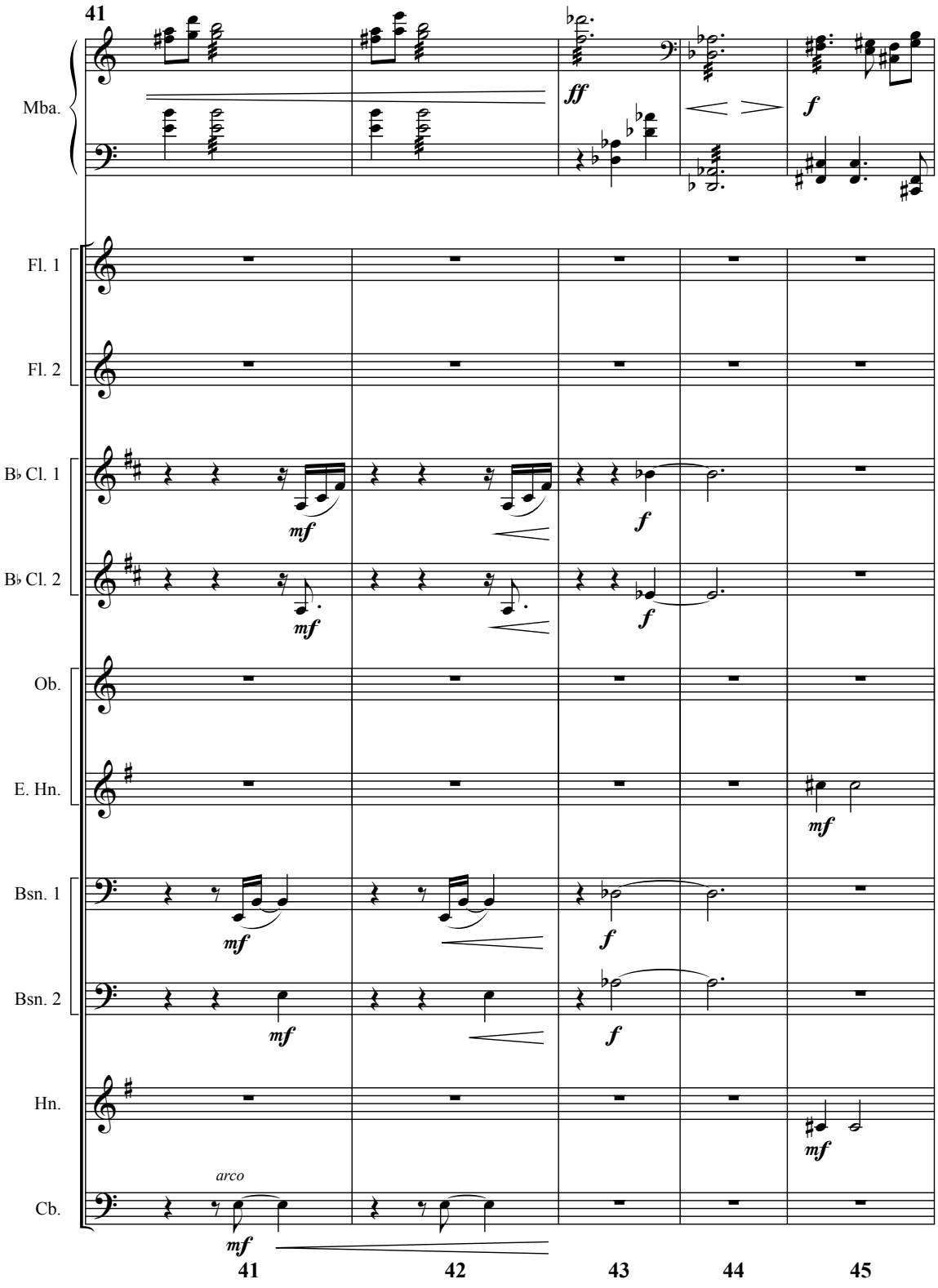
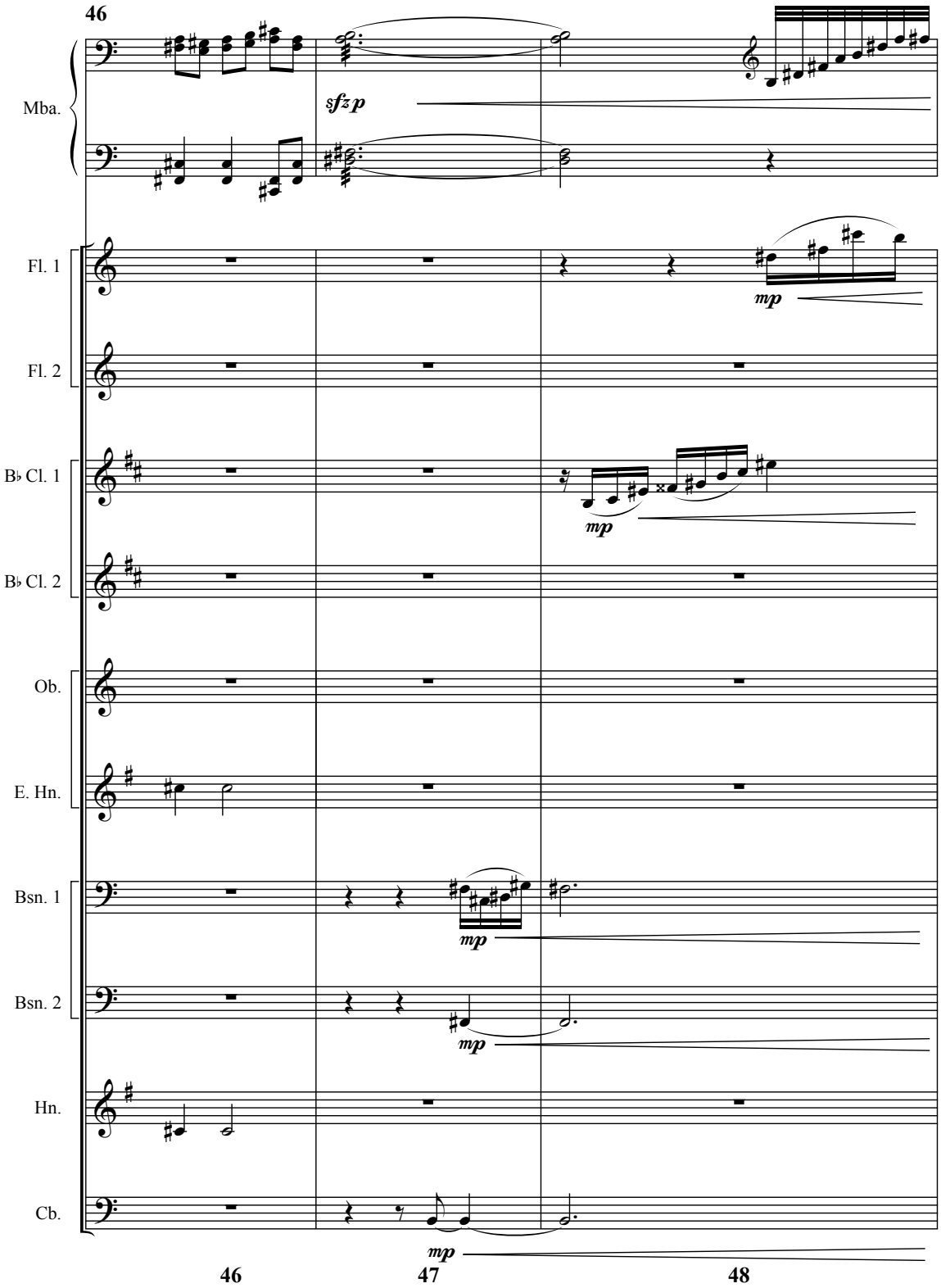
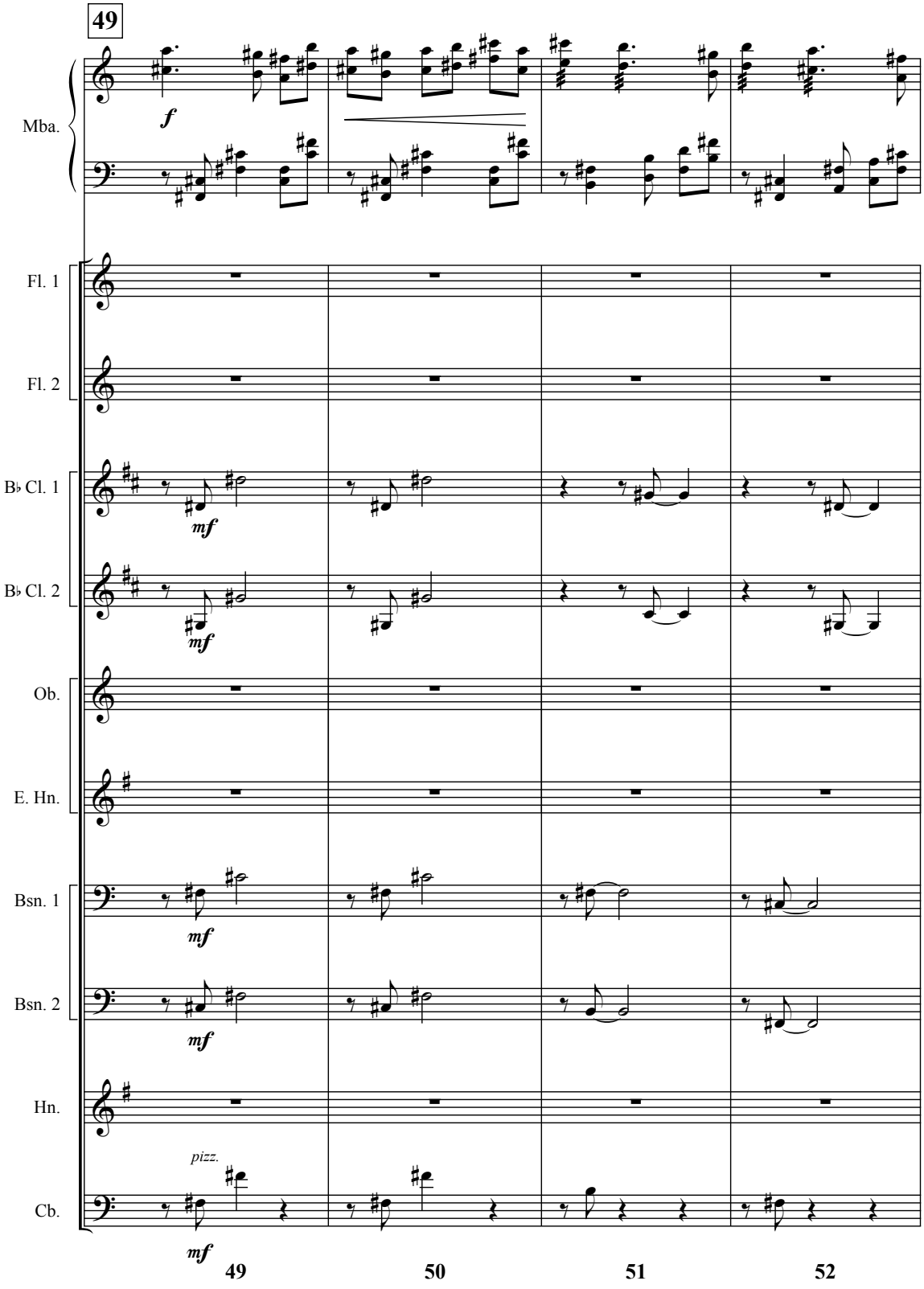
29

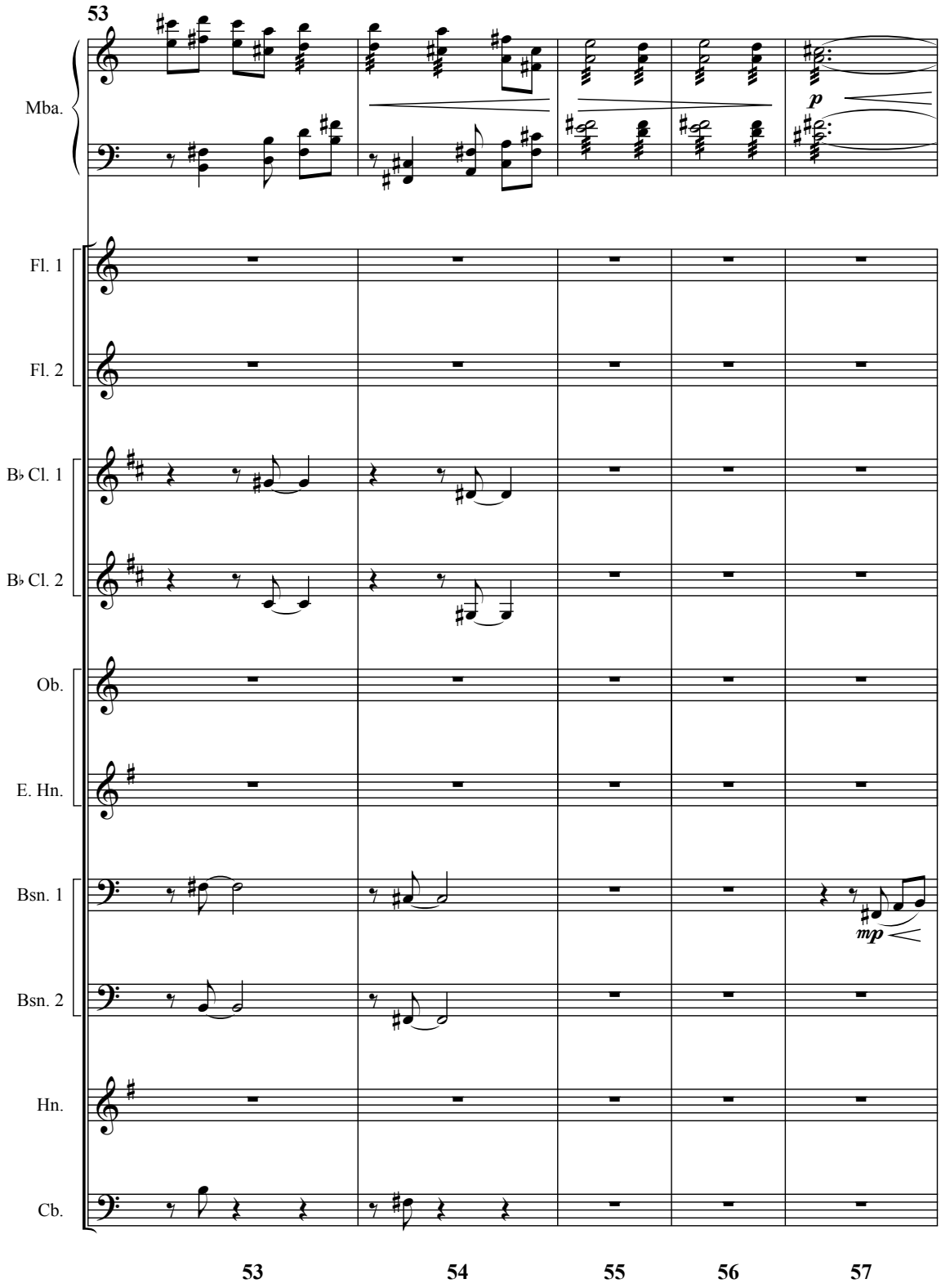

30
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
mp
Ob.
mp
E. Hn.
mp
Bsn. 1
mp
Bsn. 2
Hn.
Cb.
30
31
32
33
34


35
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
mf
mf
Bsn. 1
Bsn. 2
Hn.
mf
mf
Cb.
pizz.
mf
35
36
37
38
39
40


41
Mba.
ff
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
mf
41
42
43
44
45


46
Mba.
sfz p
Fl. 1
mp
Fl. 2
B♭ Cl. 1
mp
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
mp
Bsn. 2
mp
Hn.
Cb.
mp
46
47
48


49
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
mf
B♭ Cl. 2
mf
Ob.
E. Hn.
Bsn. 1
mf
Bsn. 2
mf
Hn.
pizz.
Cb.
mf
49
50
51
52


53
Mba.
p
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
mp
Bsn. 2
Hn.
Cb.
53
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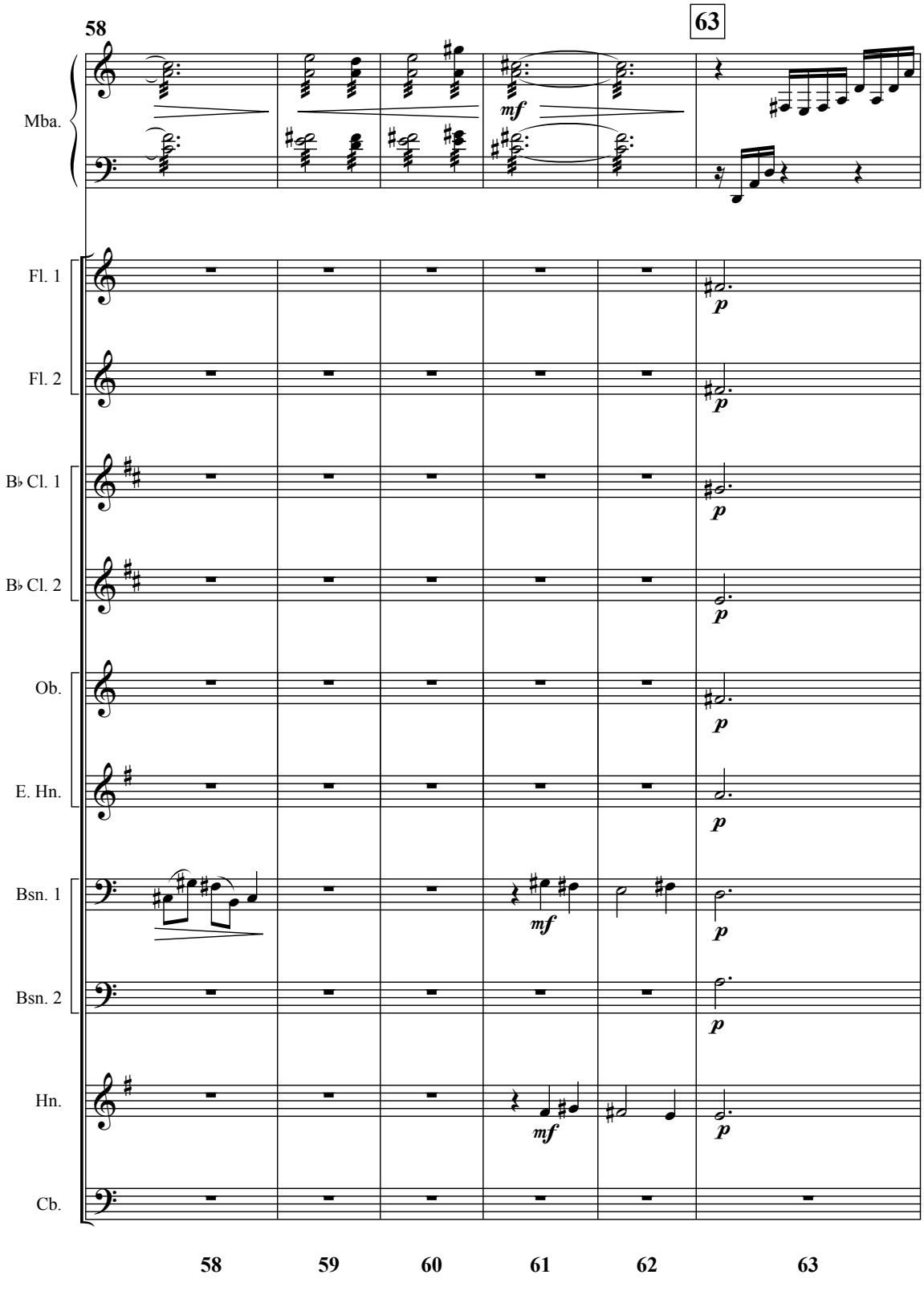
56
57


58
63
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
mf
58
59
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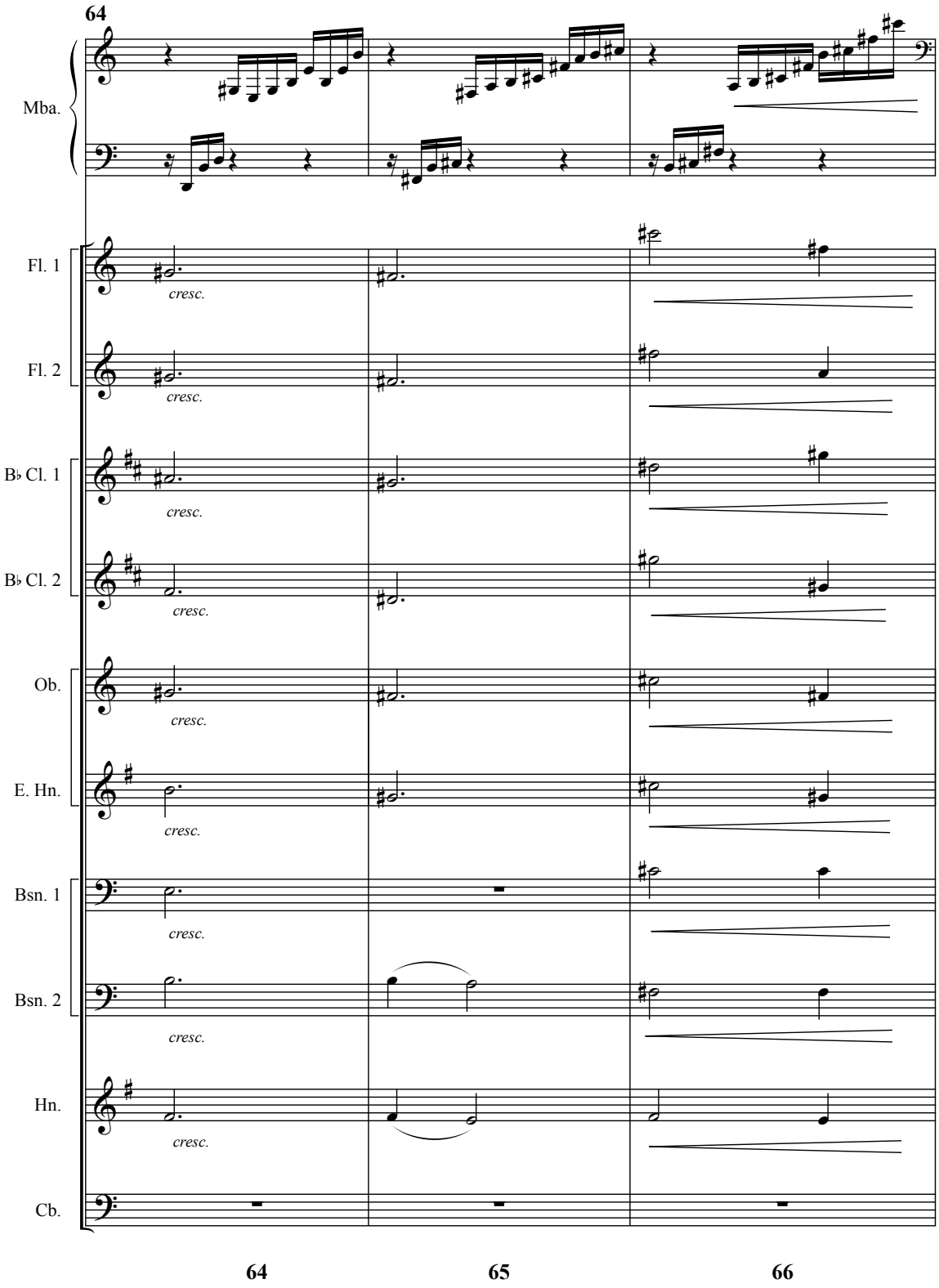
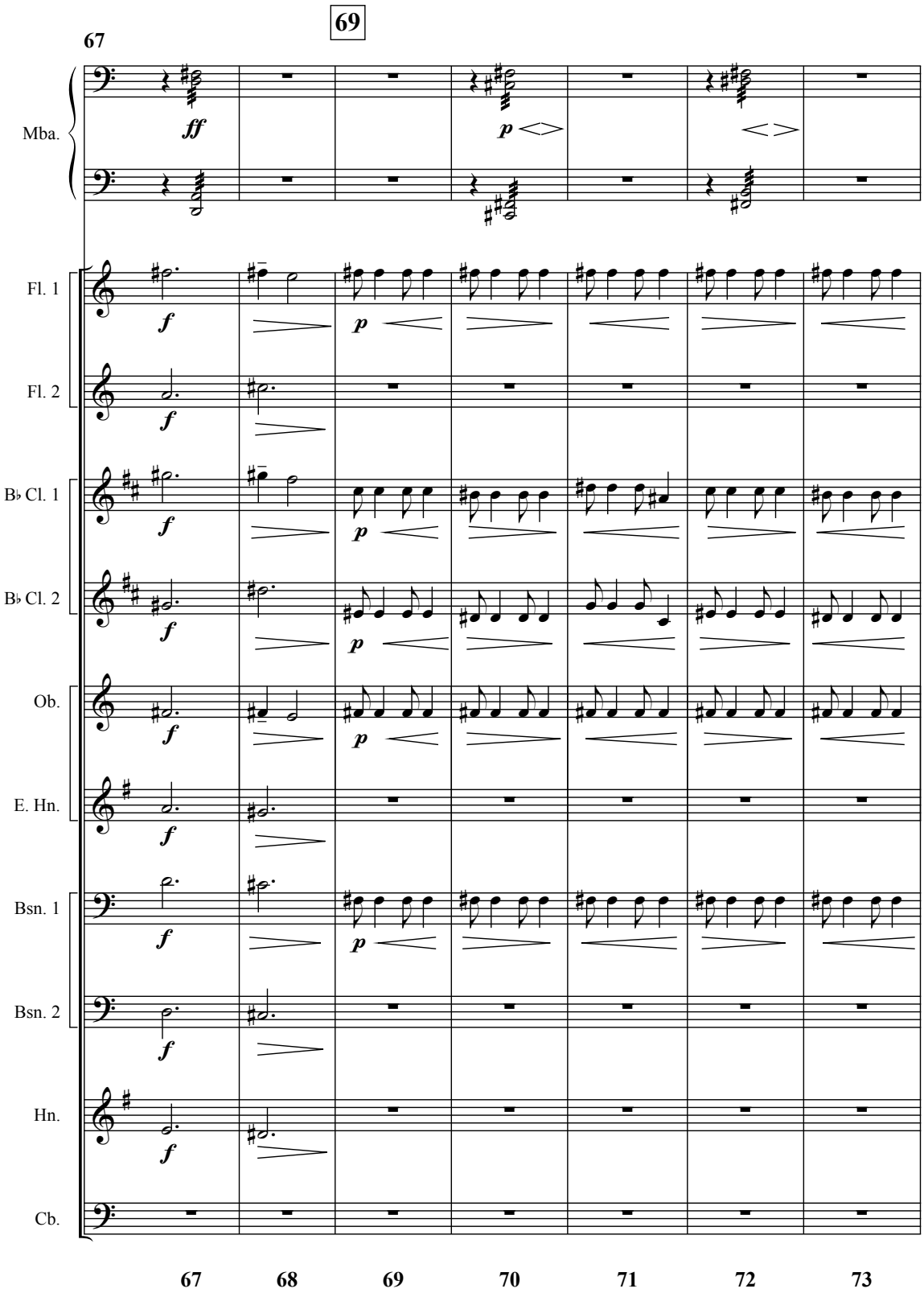
62
63


64
Mba.
Fl. 1
cresc.
Fl. 2
cresc.
B♭ Cl. 1
cresc.
B♭ Cl. 2
cresc.
Ob.
cresc.
E. Hn.
cresc.
Bsn. 1
cresc.
Bsn. 2
cresc.
Hn.
cresc.
Cb.
64
65
66


67
69
Mba.
ff
p
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
p
67
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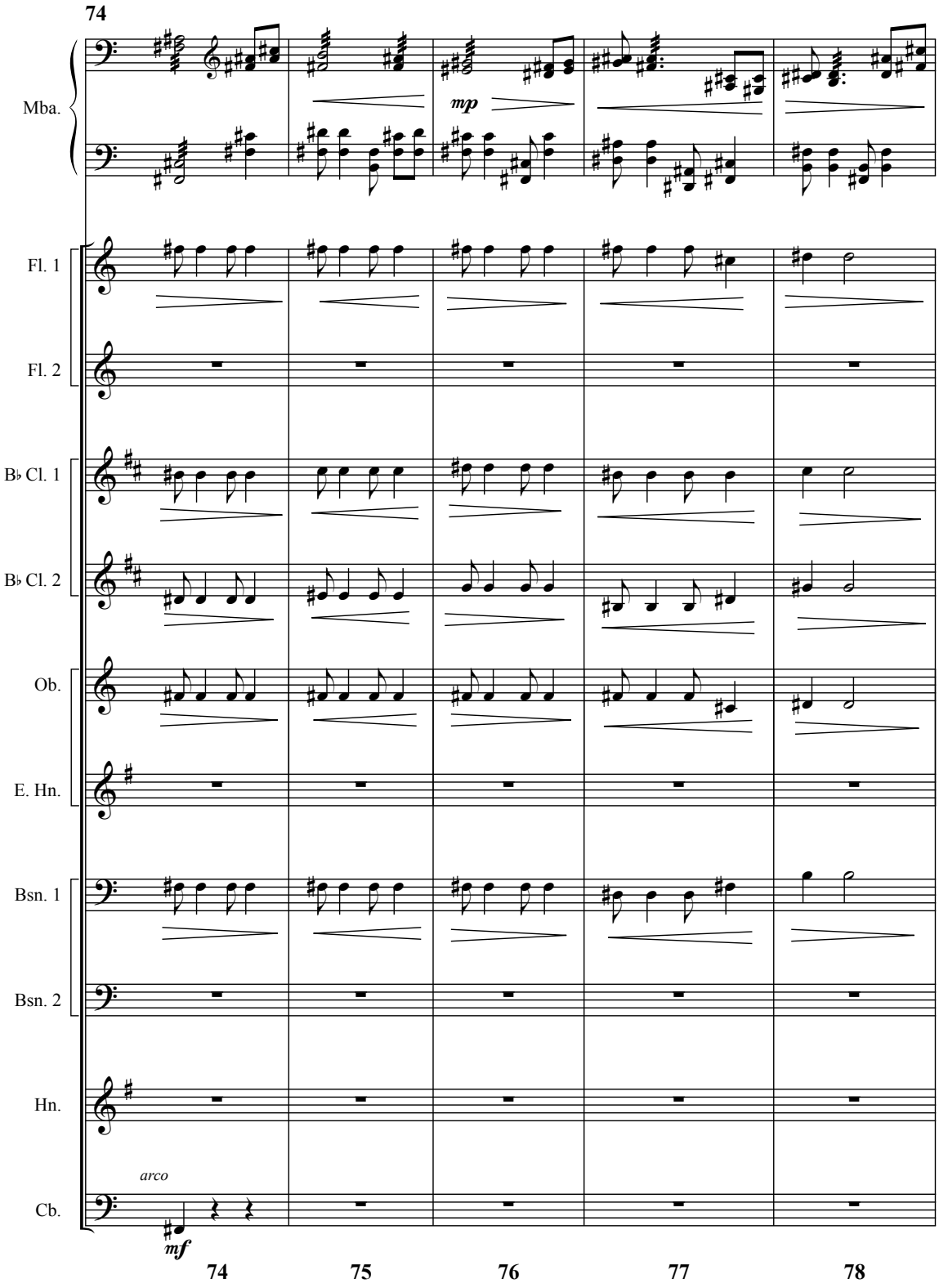
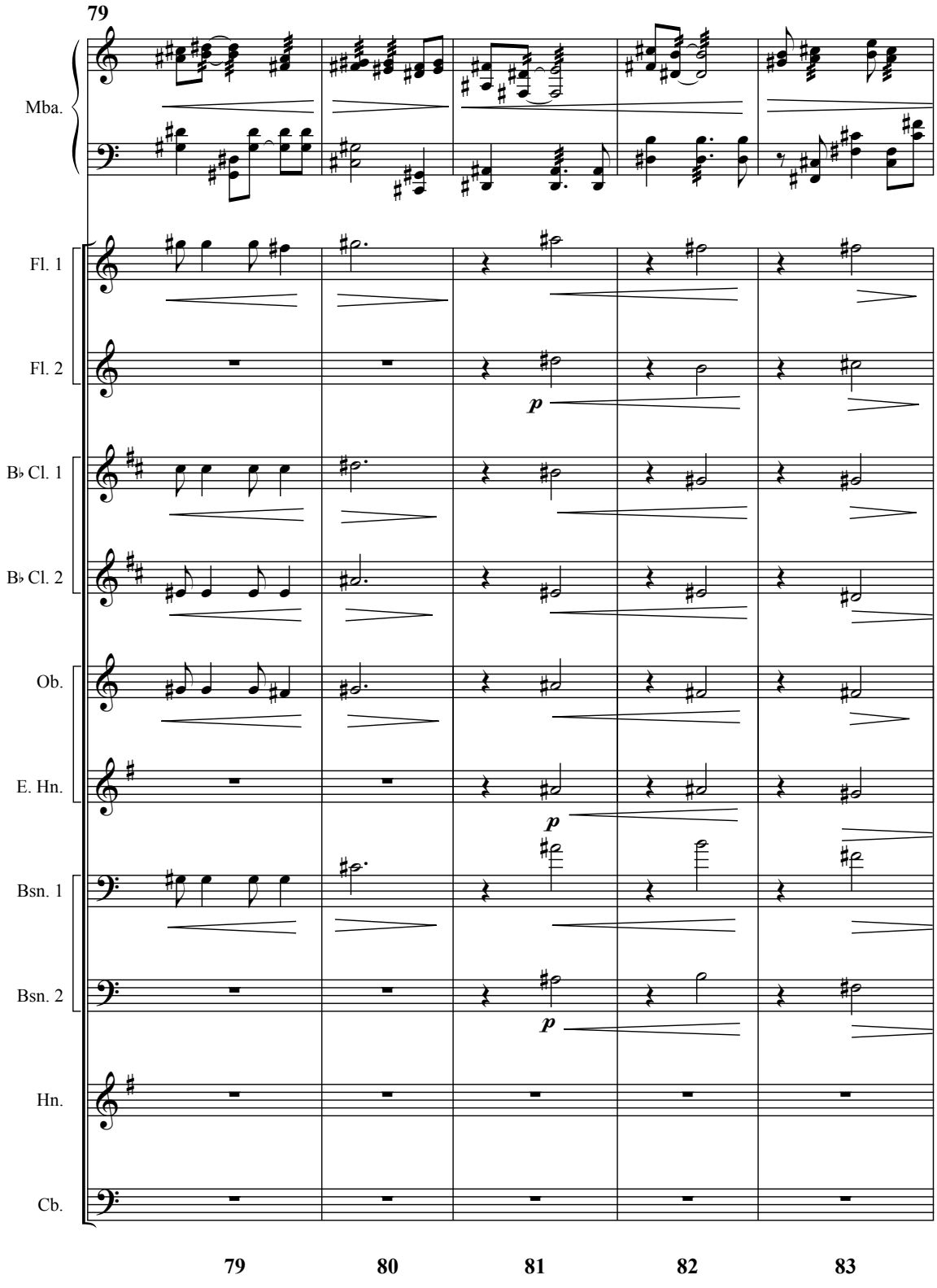
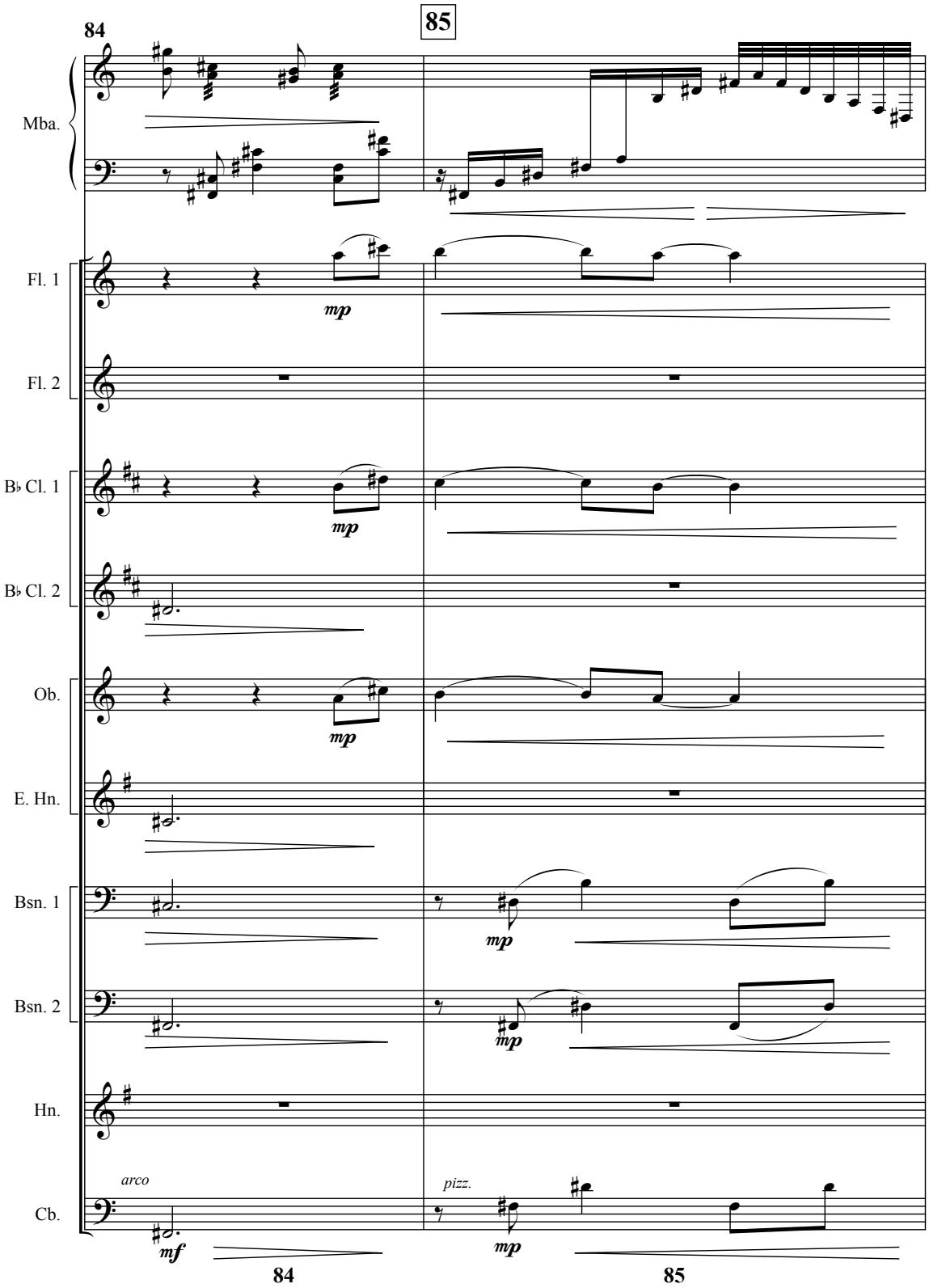
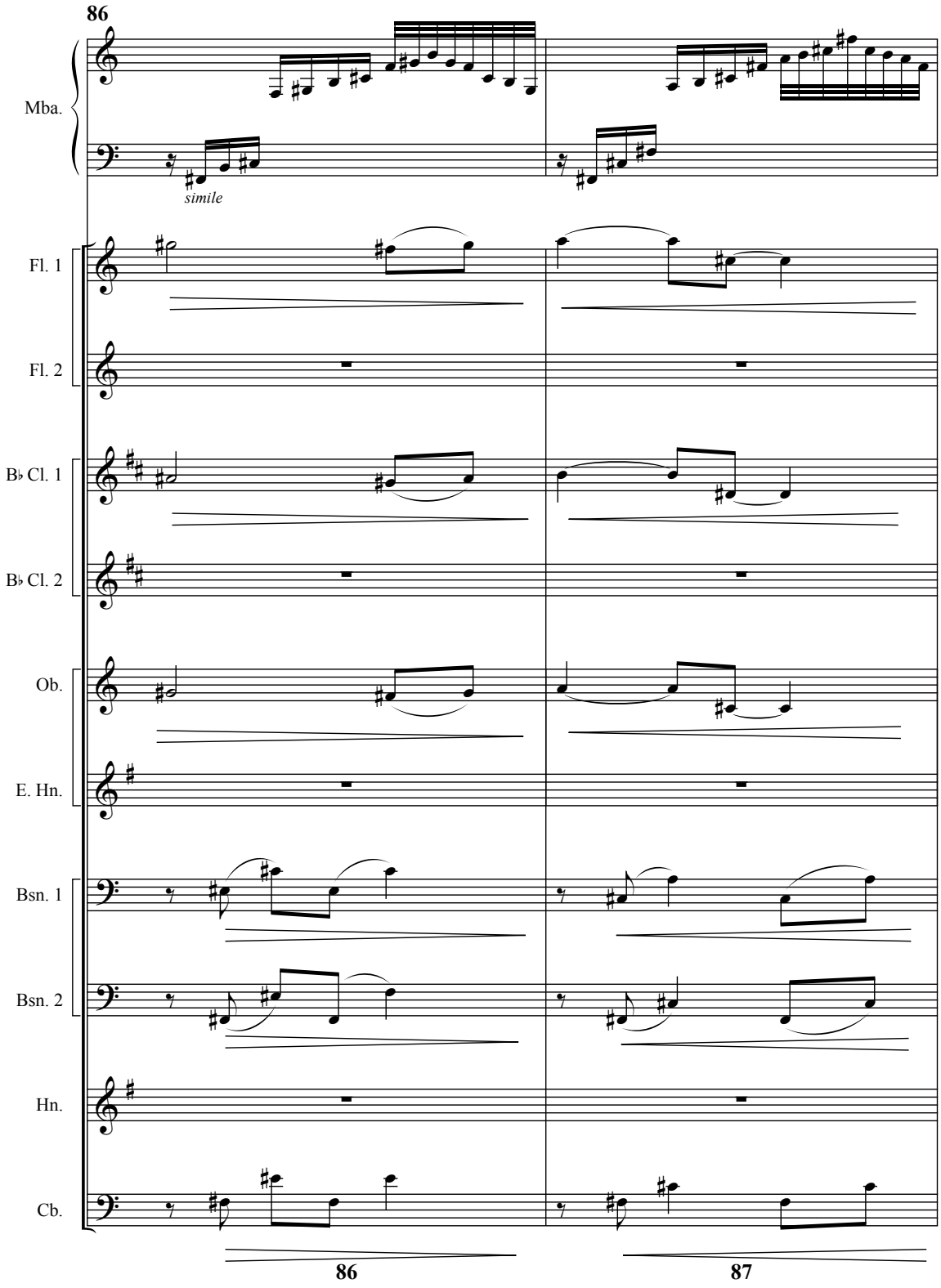
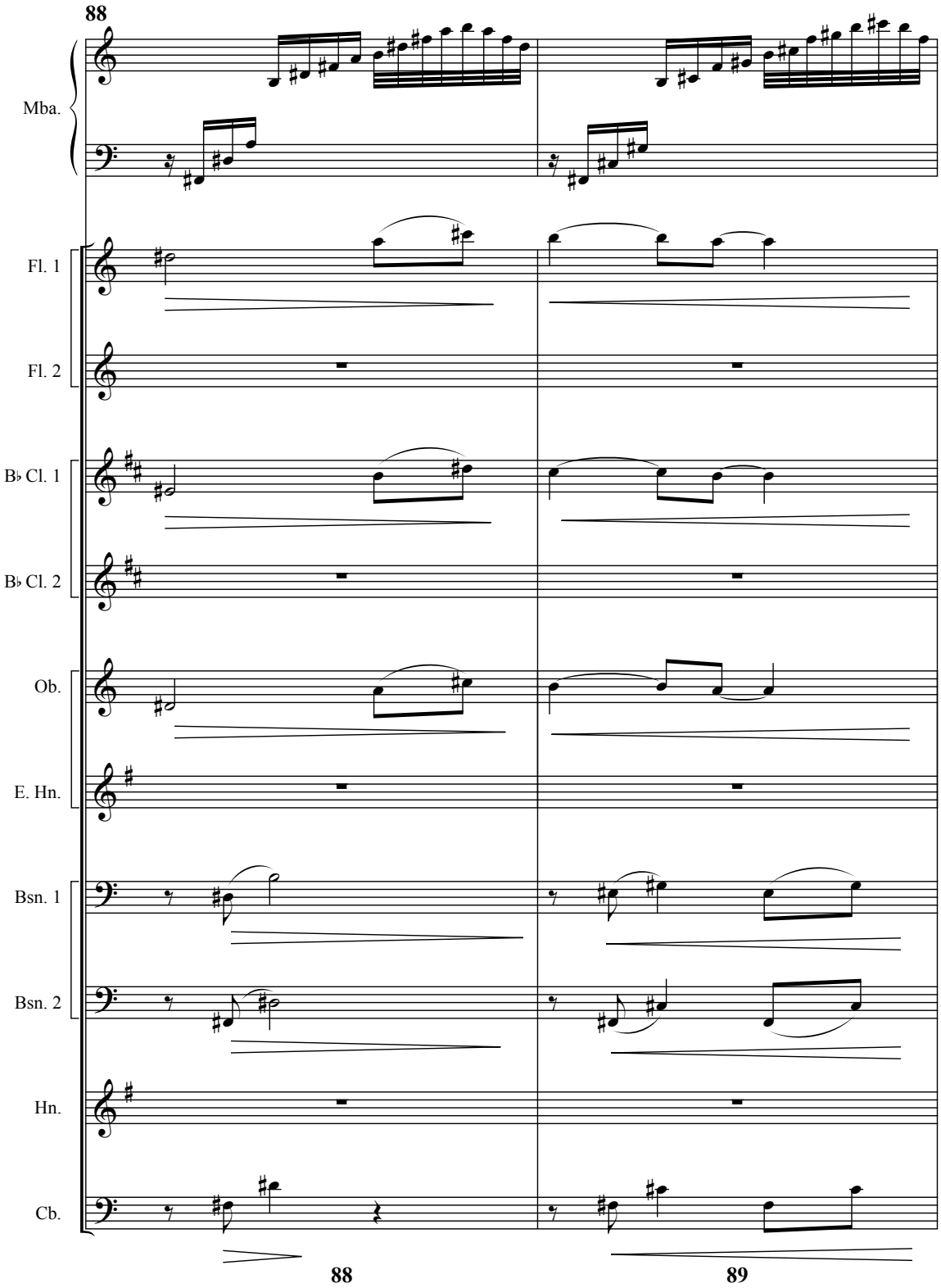
72
73

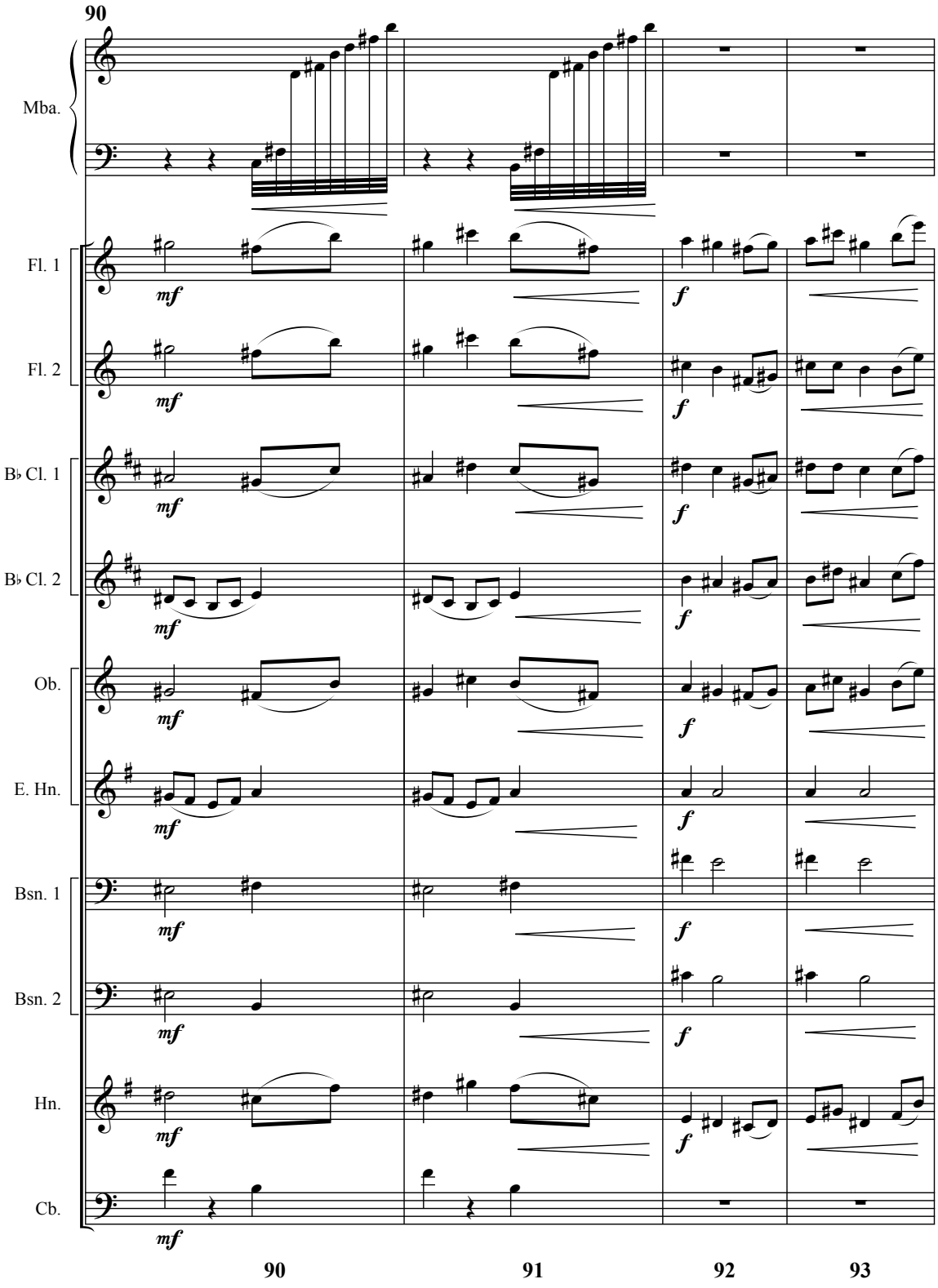

74
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
arco
Cb.
mf
74
75
76
77
78

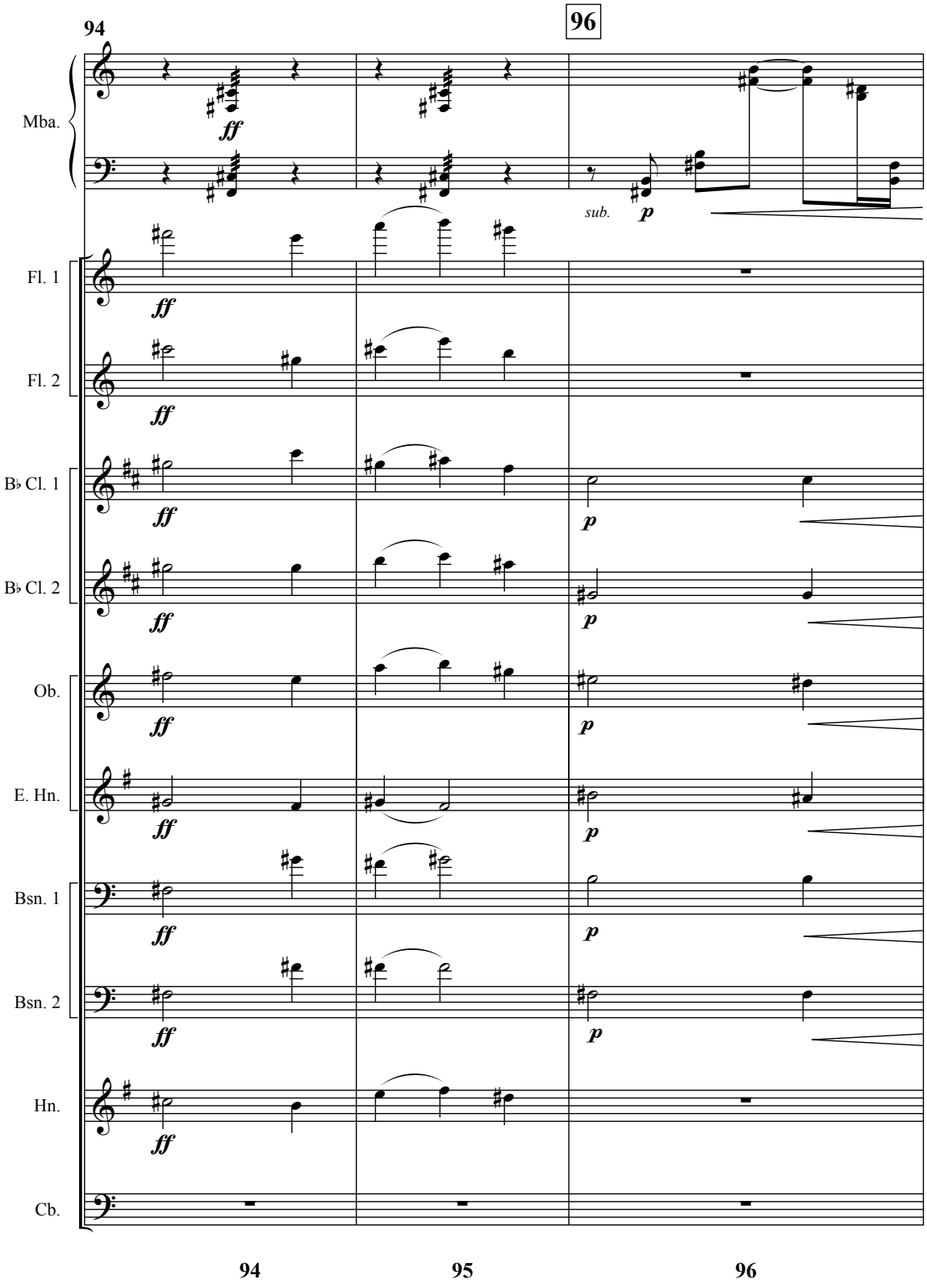

79
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
p
p
79
80
81
82
83

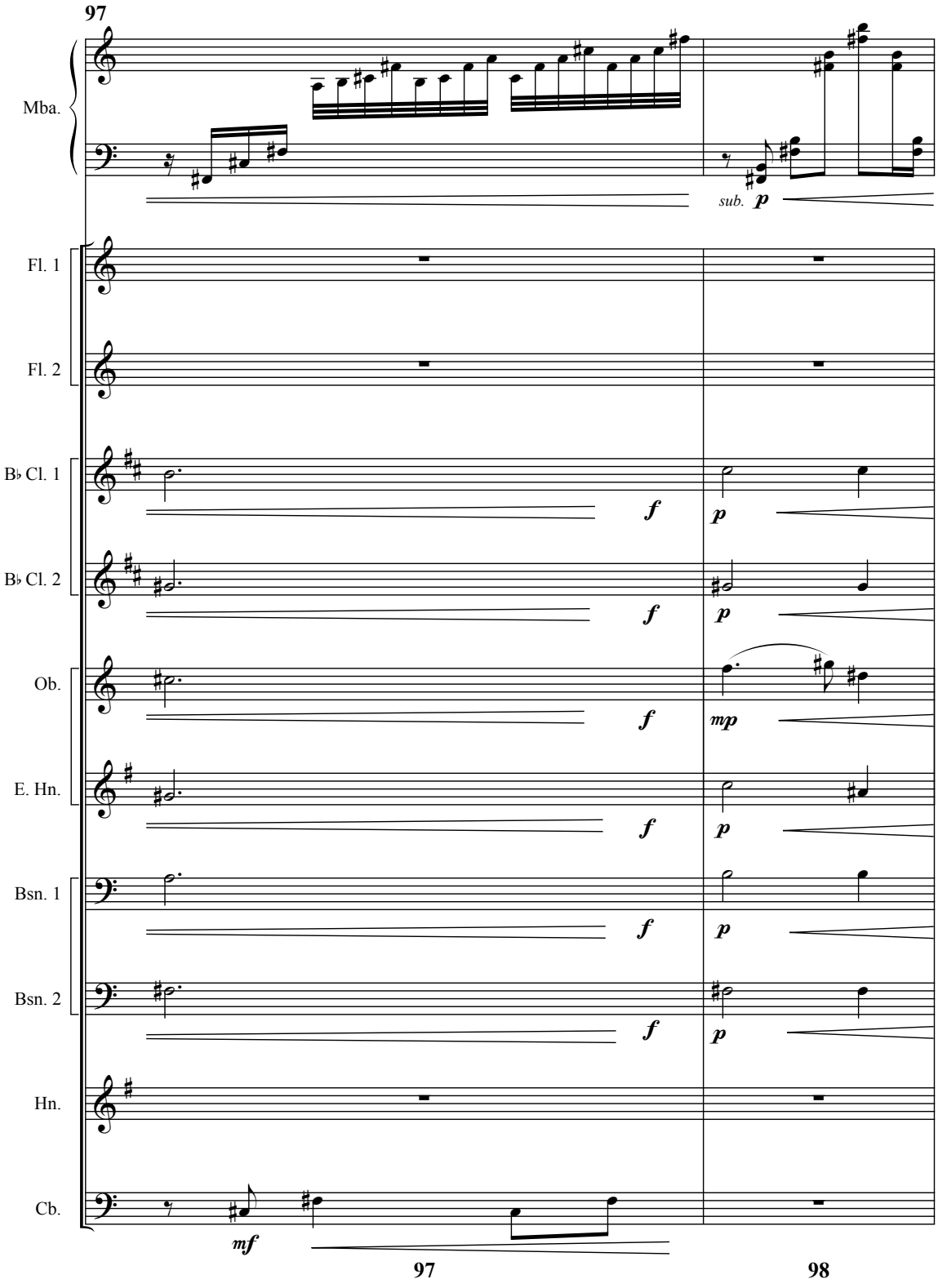

84
85
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
arco
mf
pizz.
84
85

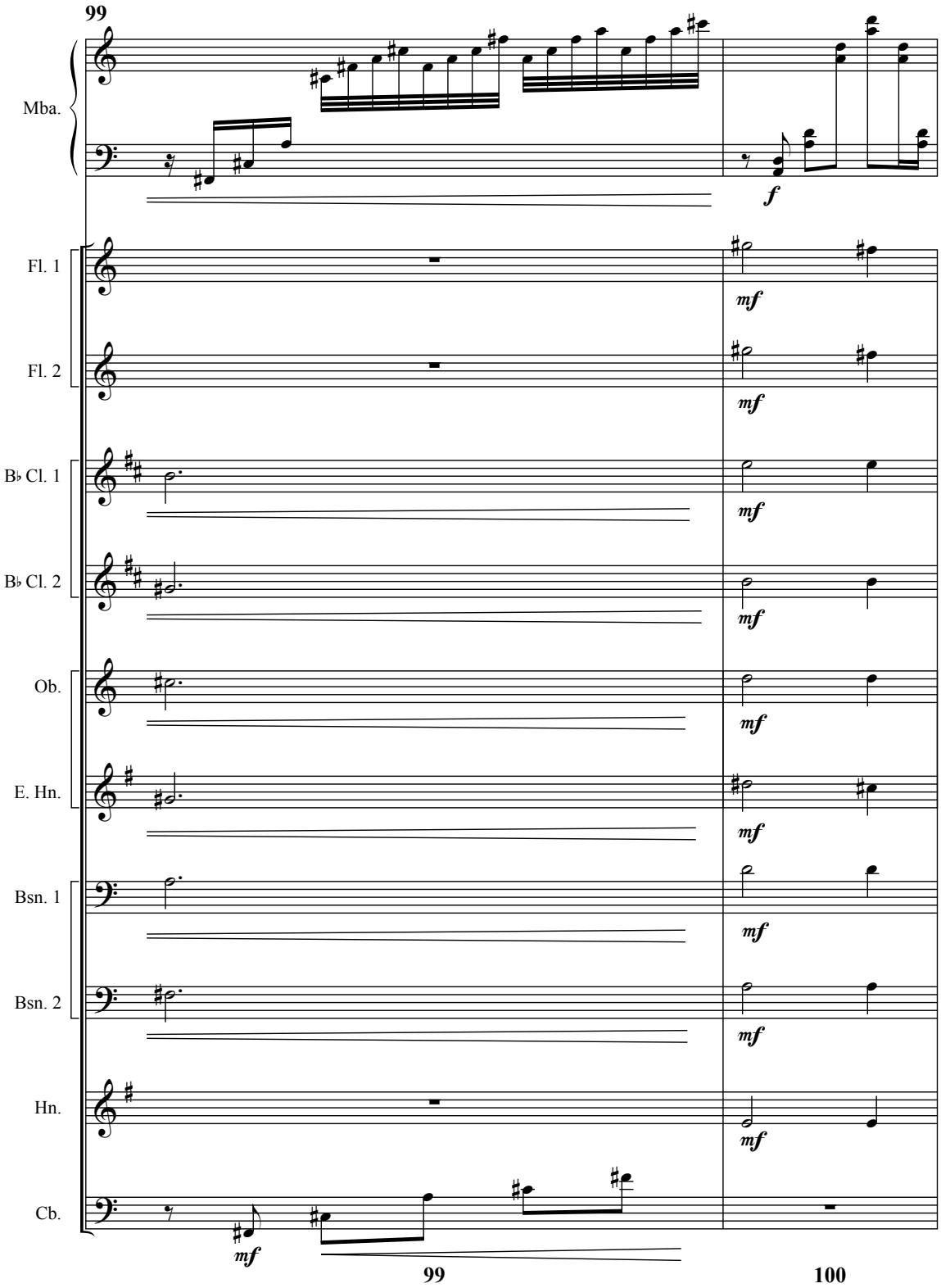

86
Mba.
simile
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
86
87


88
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
88
89


90
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
90
91
92
93


94
96
Mba.
ff
sub.
p
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
94
95
96


97
Mba.
sub. p
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
mp
mf
97
98


99
Mba.
Fl. 1
Fl. 2
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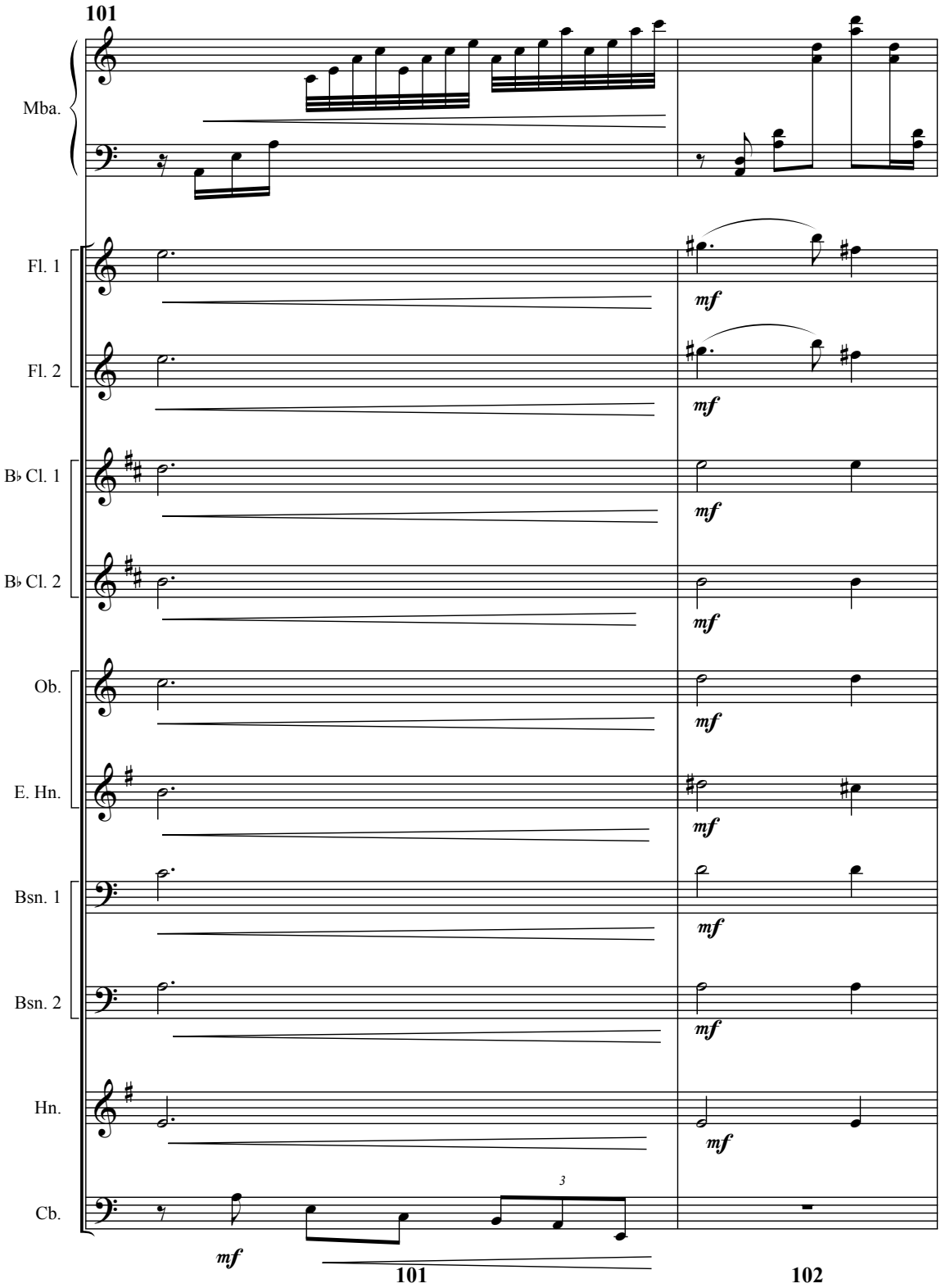
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
mf
99
100


101
Mba.
Fl. 1
Fl. 2
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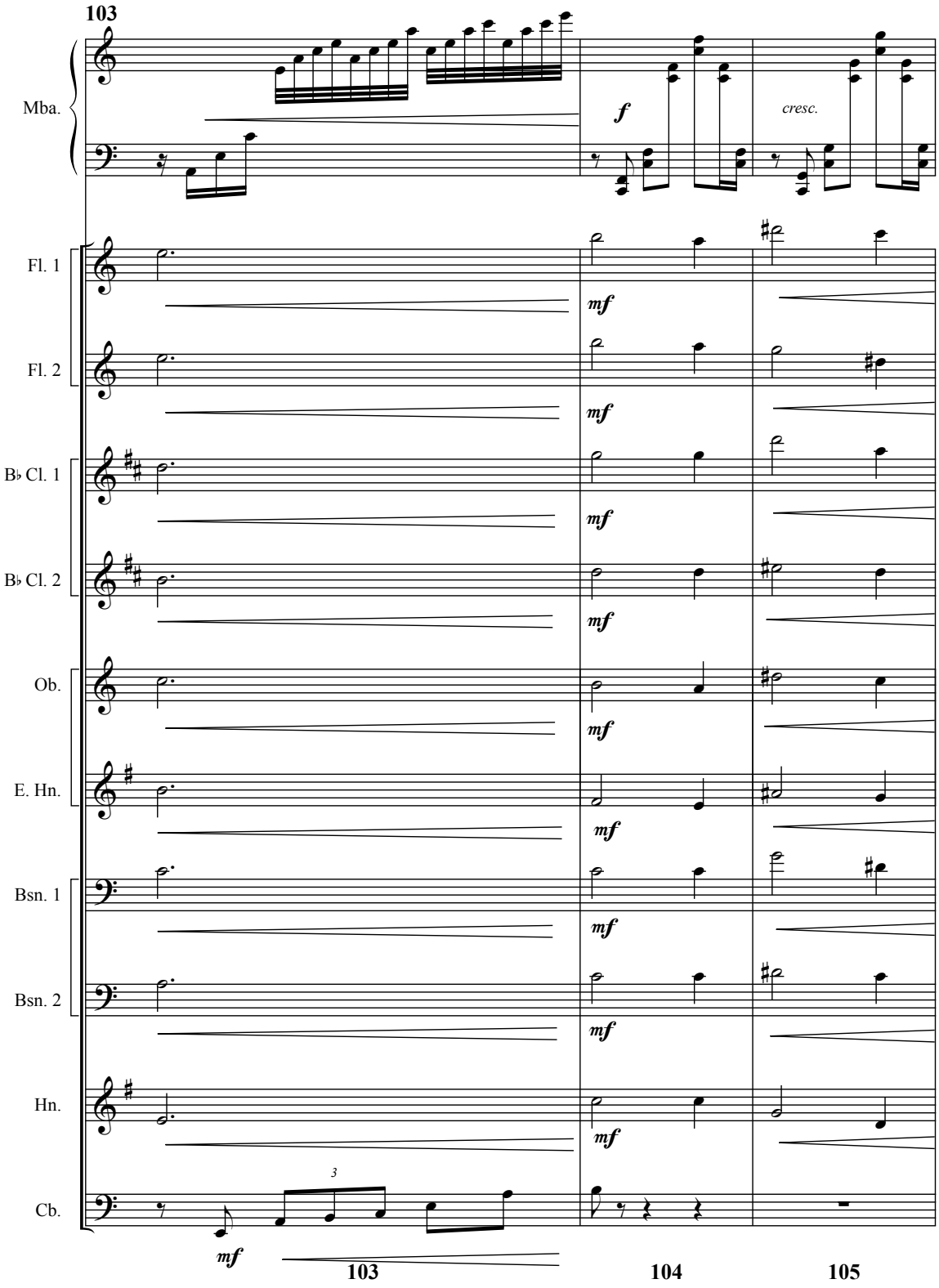
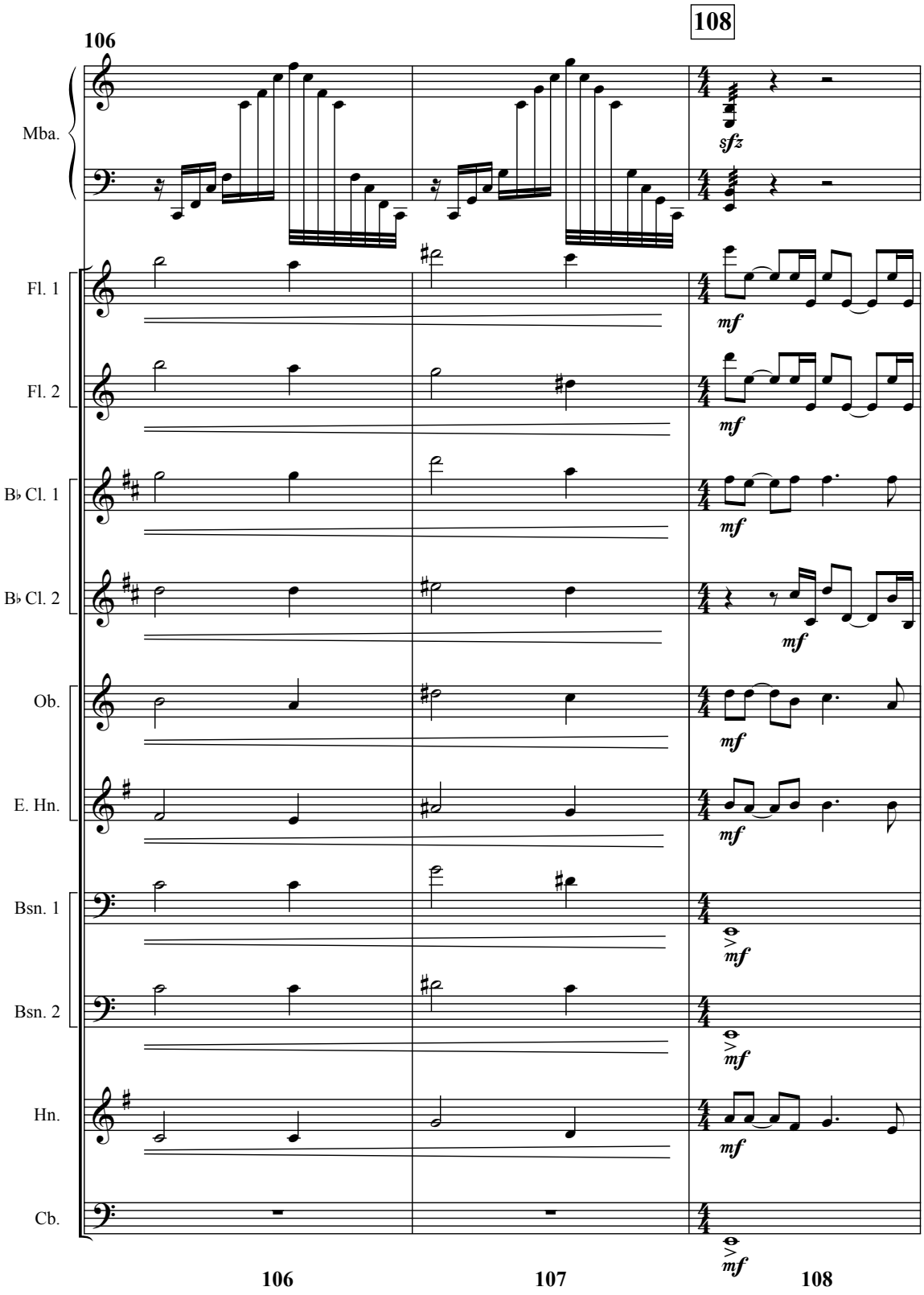
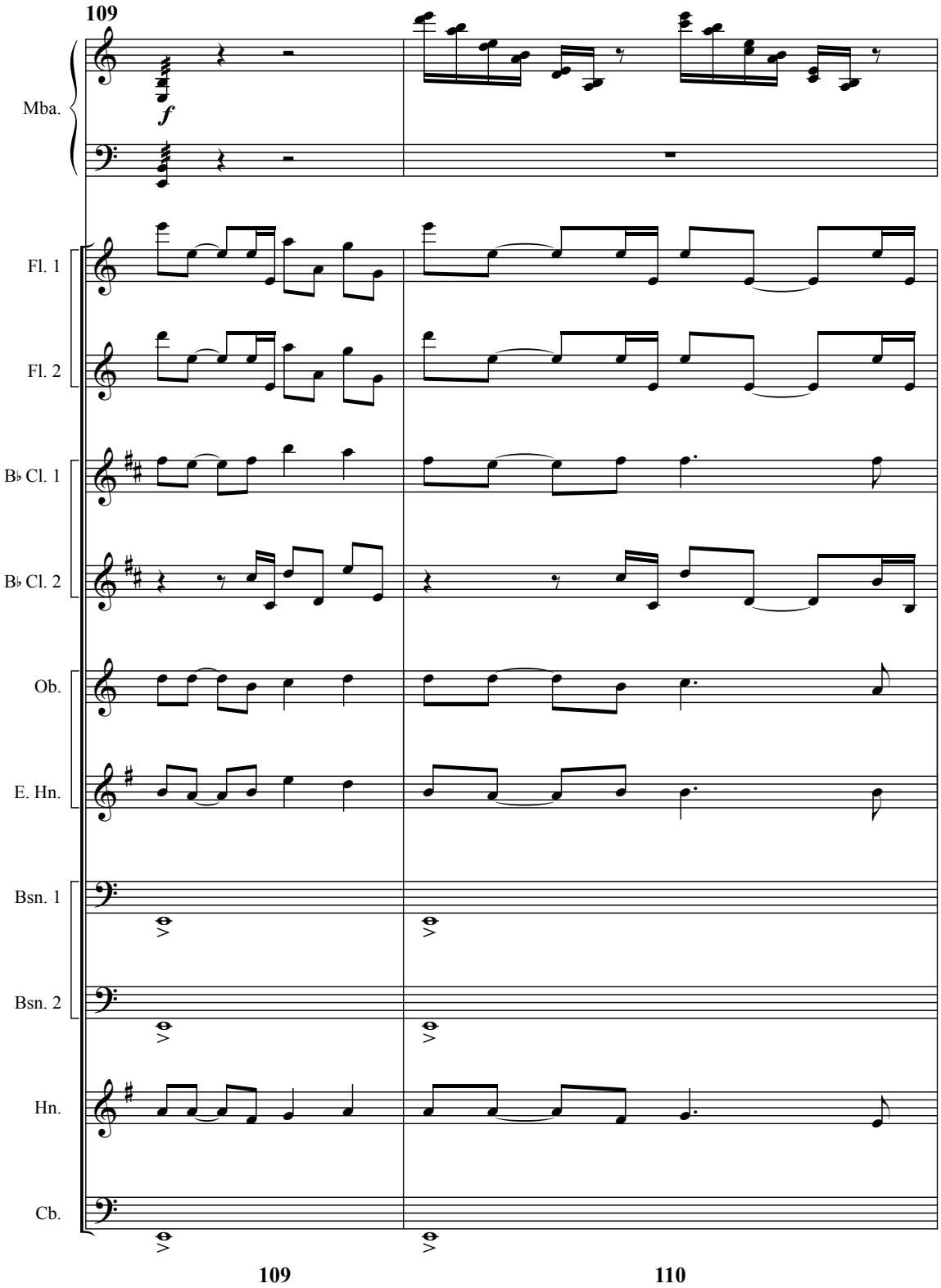
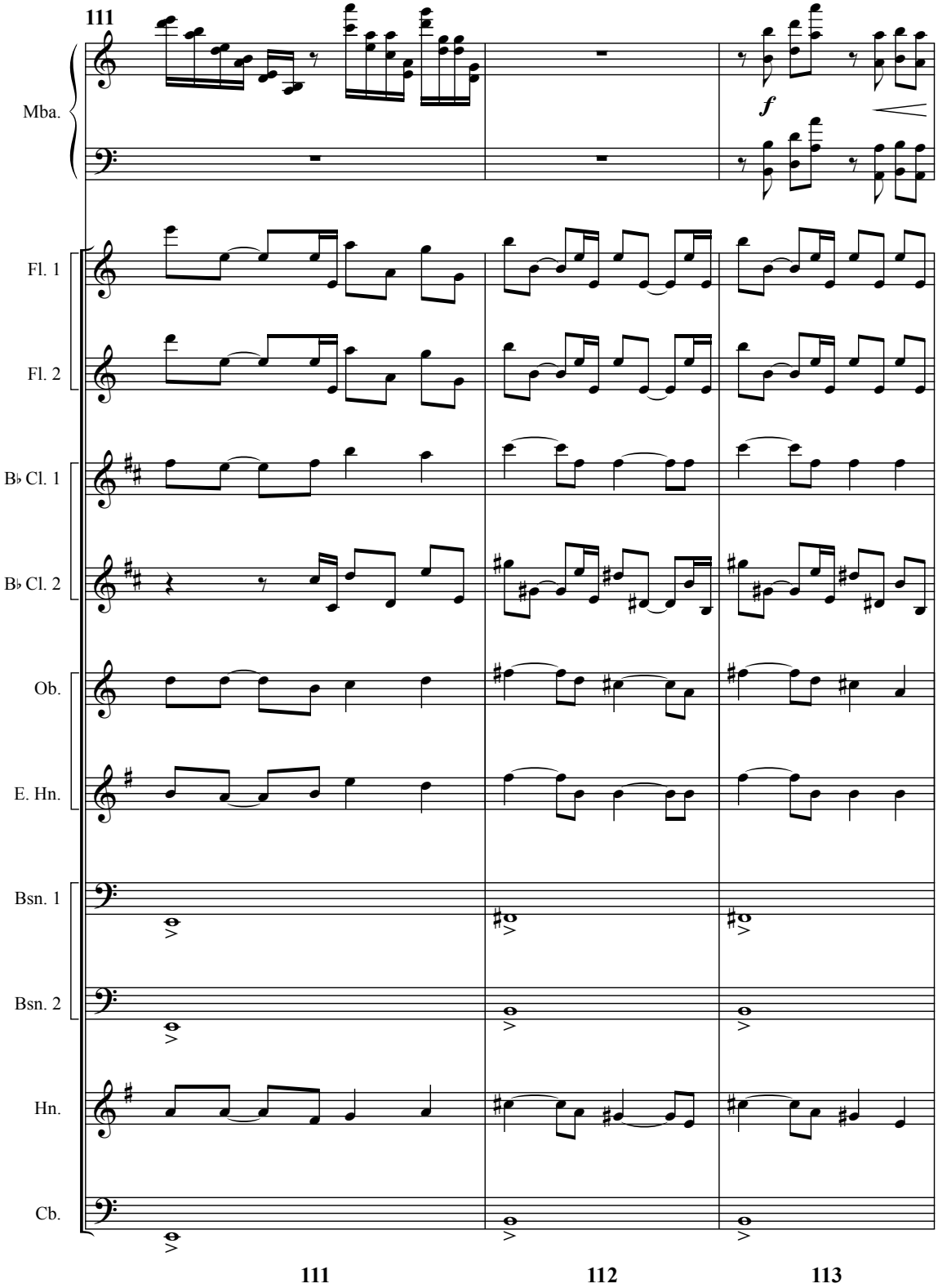
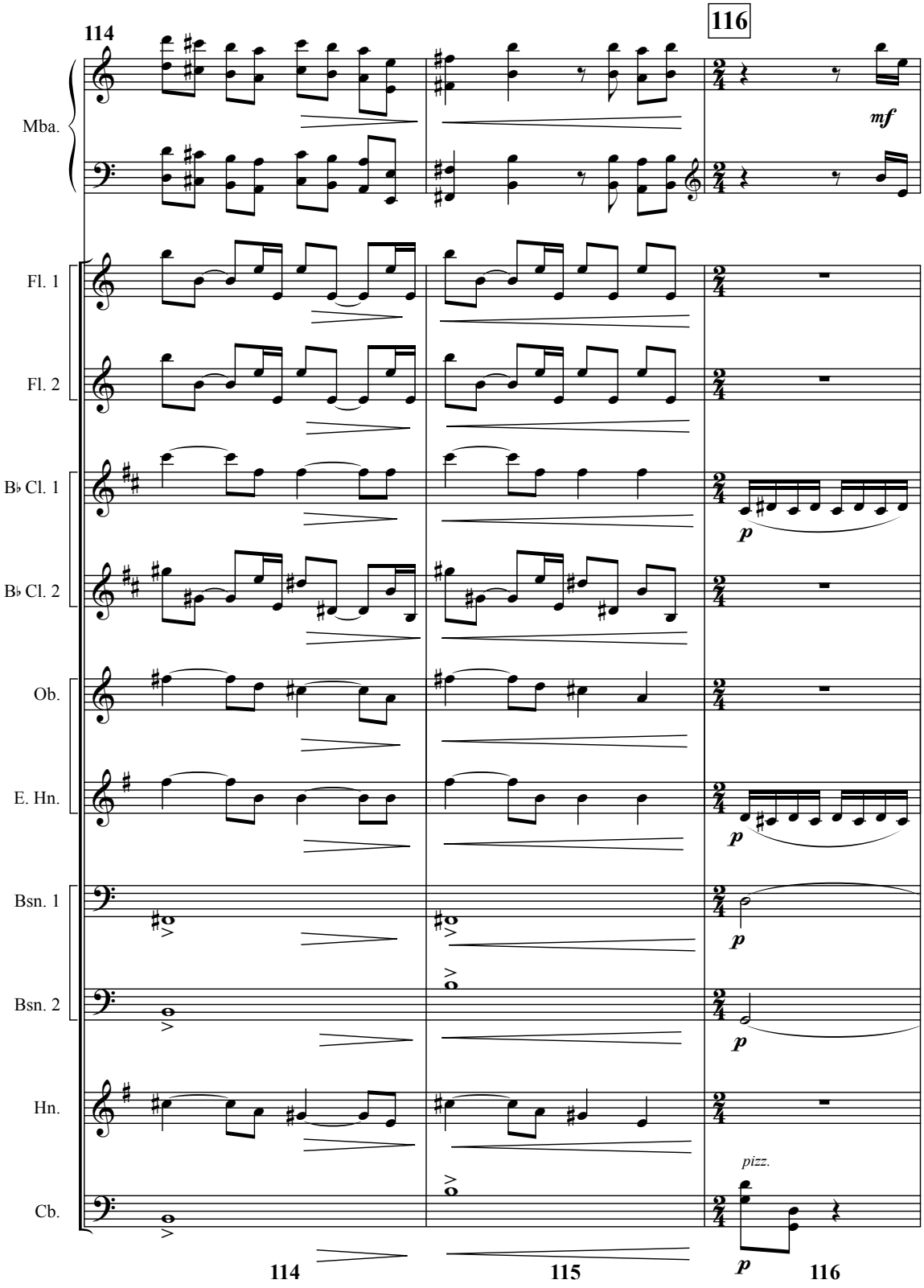
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
3
101
102

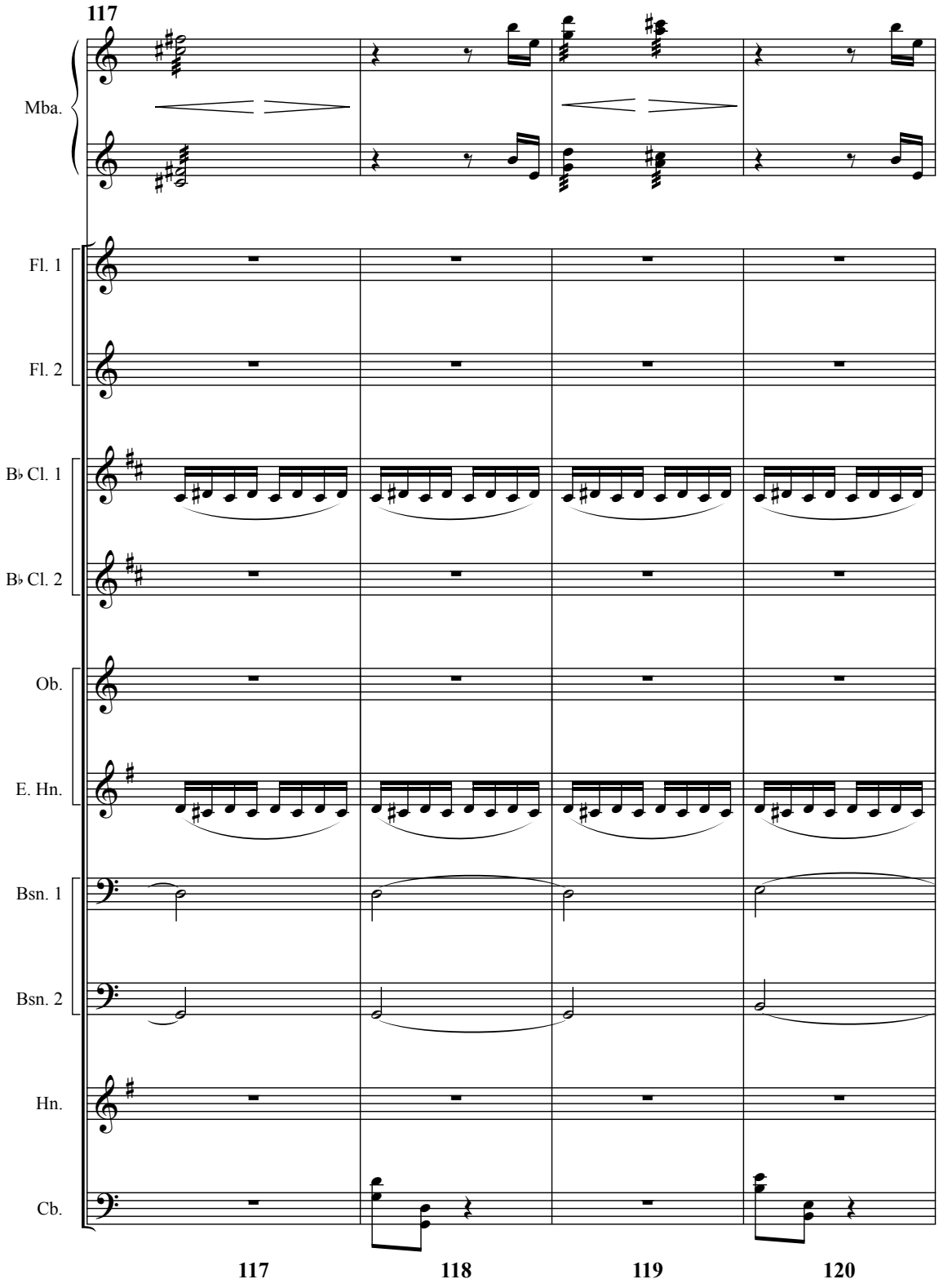

103
Mba.
f
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
3
103
104
105

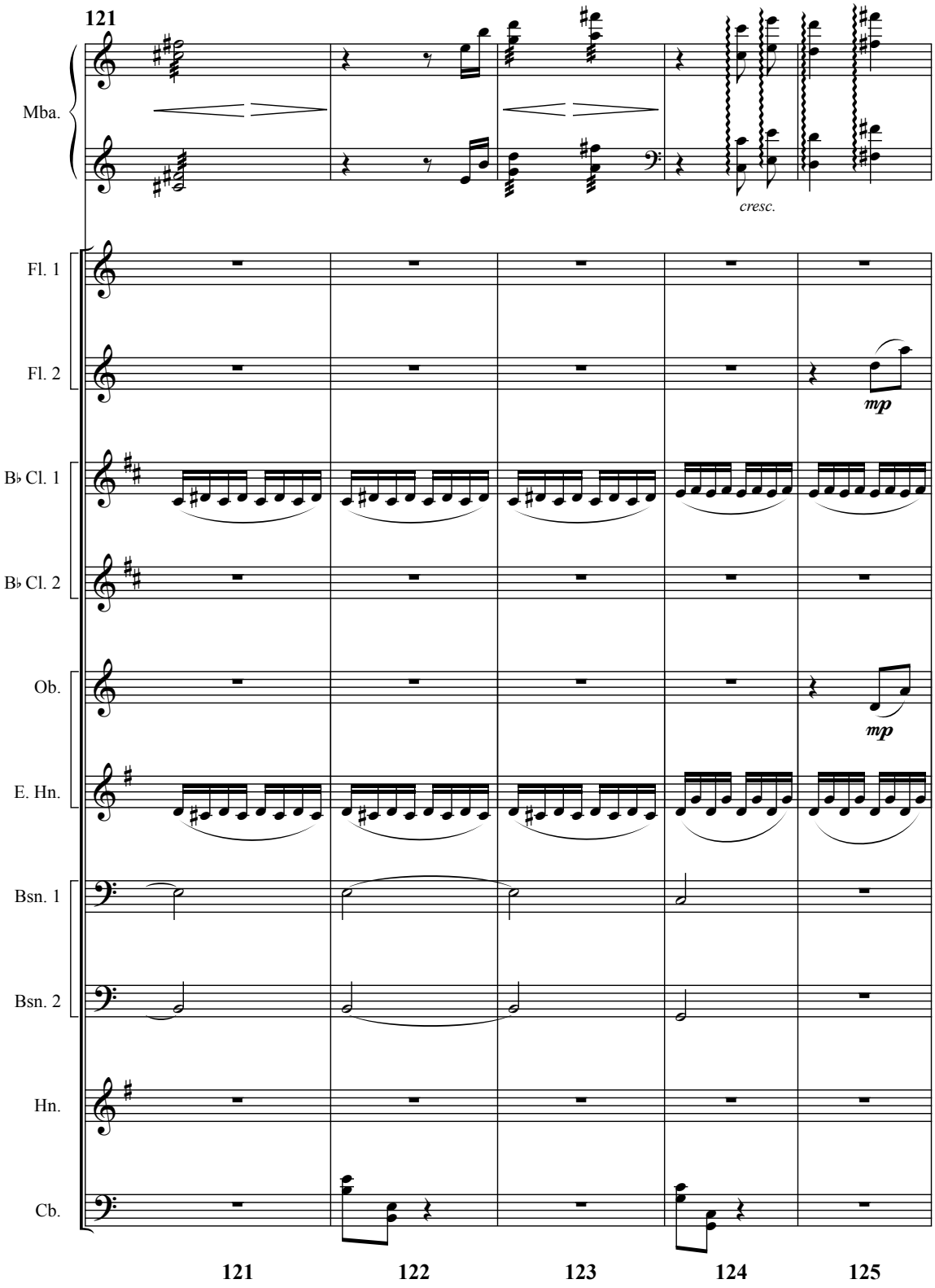

106
108
Mba.
sfz
Fl. 1
mf
Fl. 2
mf
B♭ Cl. 1
mf
B♭ Cl. 2
mf
Ob.
mf
E. Hn.
mf
Bsn. 1
mf
Bsn. 2
mf
Hn.
mf
Cb.
mf
106
107
108

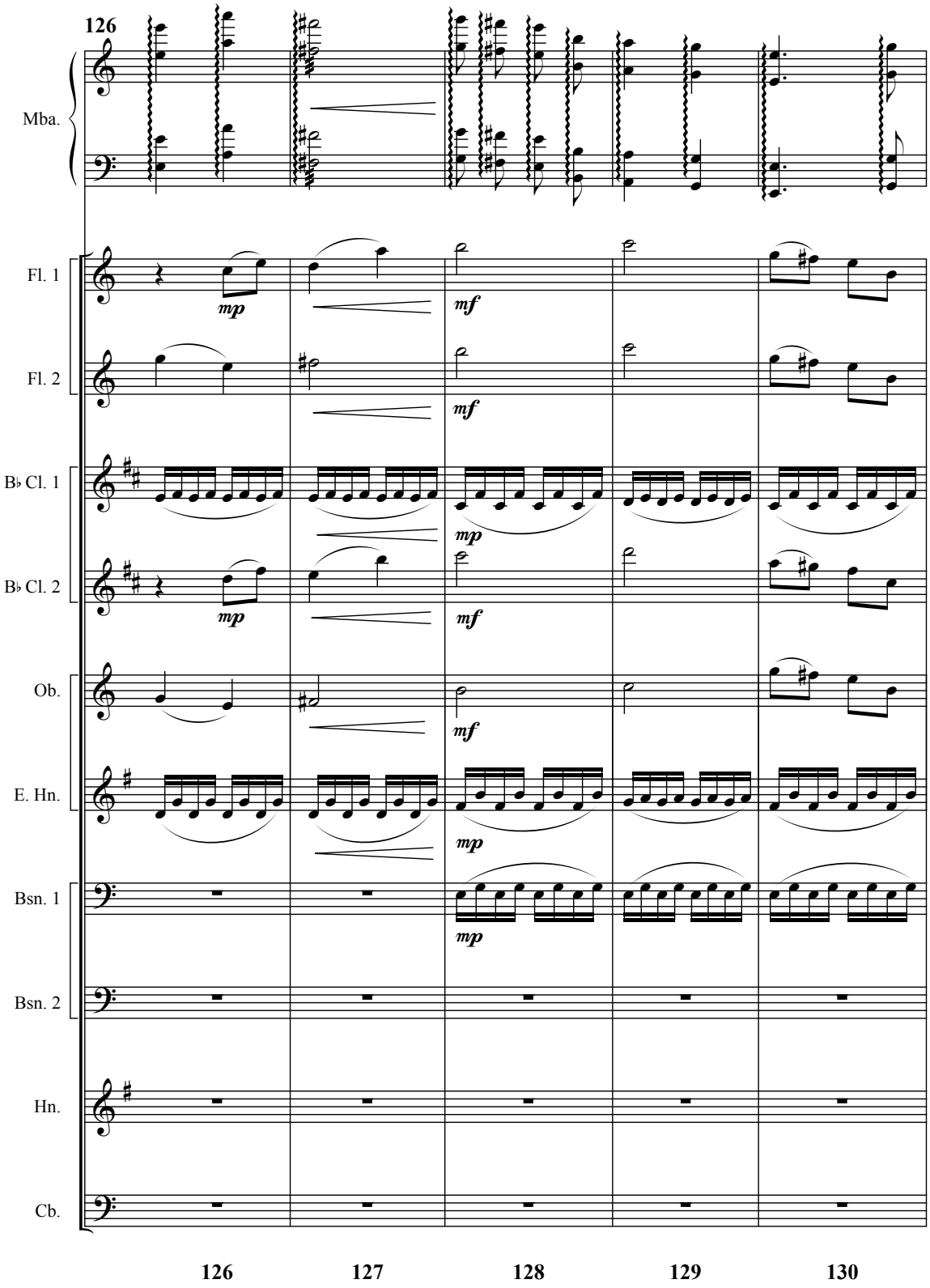

109
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
109
110

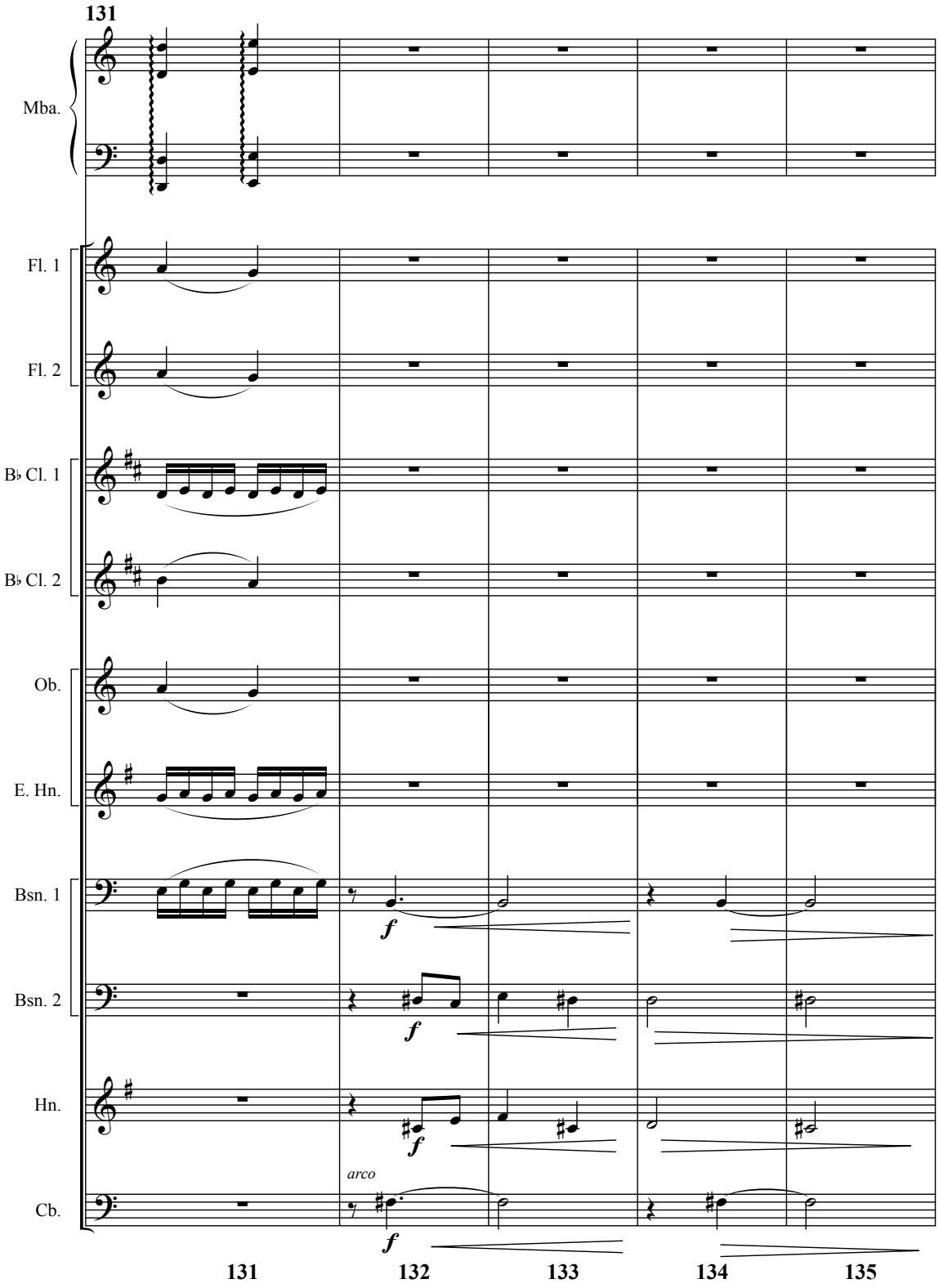

111
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
111
112
113

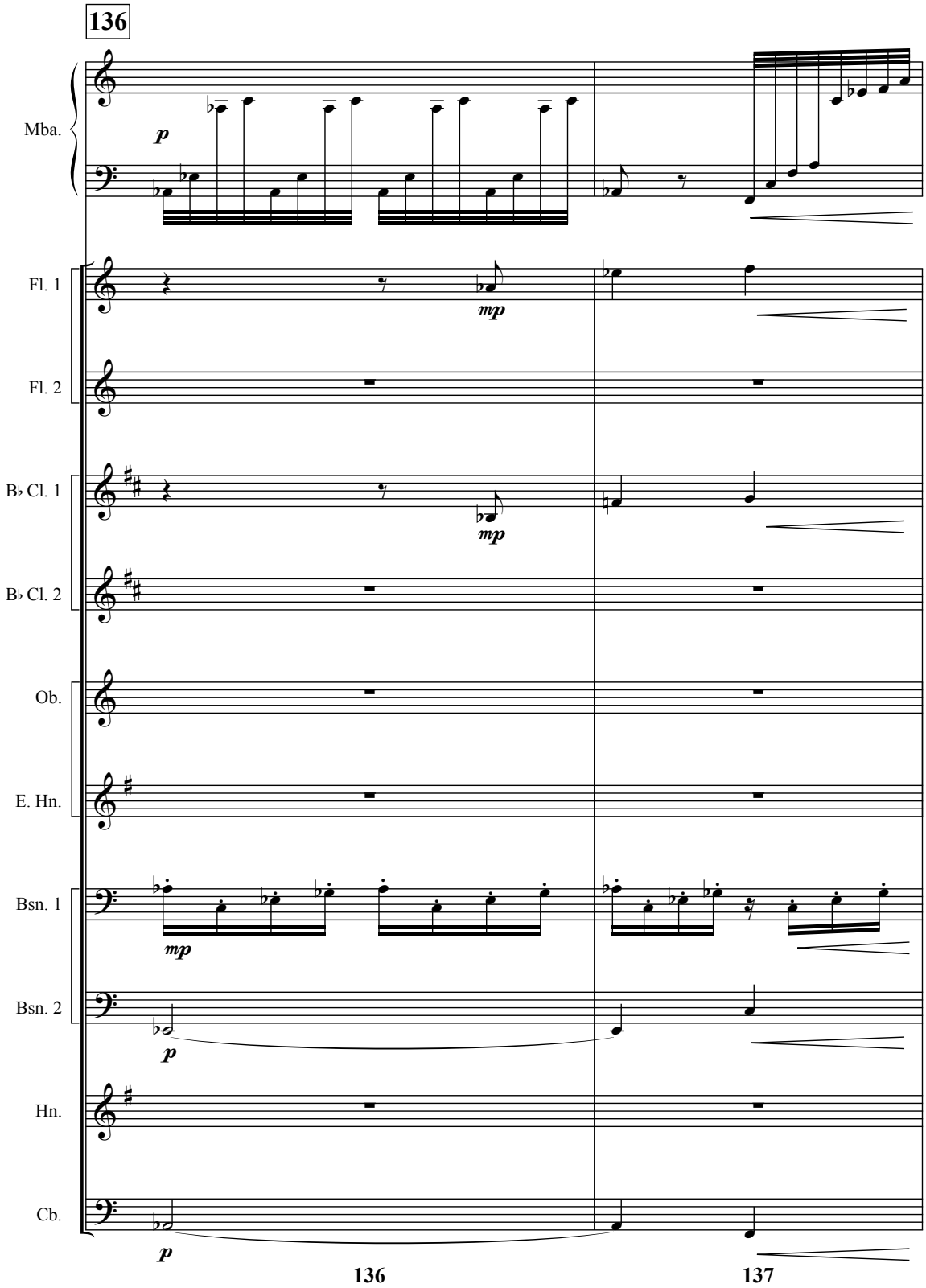

114
116
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
p
B♭ Cl. 2
Ob.
E. Hn.
p
Bsn. 1
p
Bsn. 2
p
Hn.
pizz.
Cb.
p
114
115
116

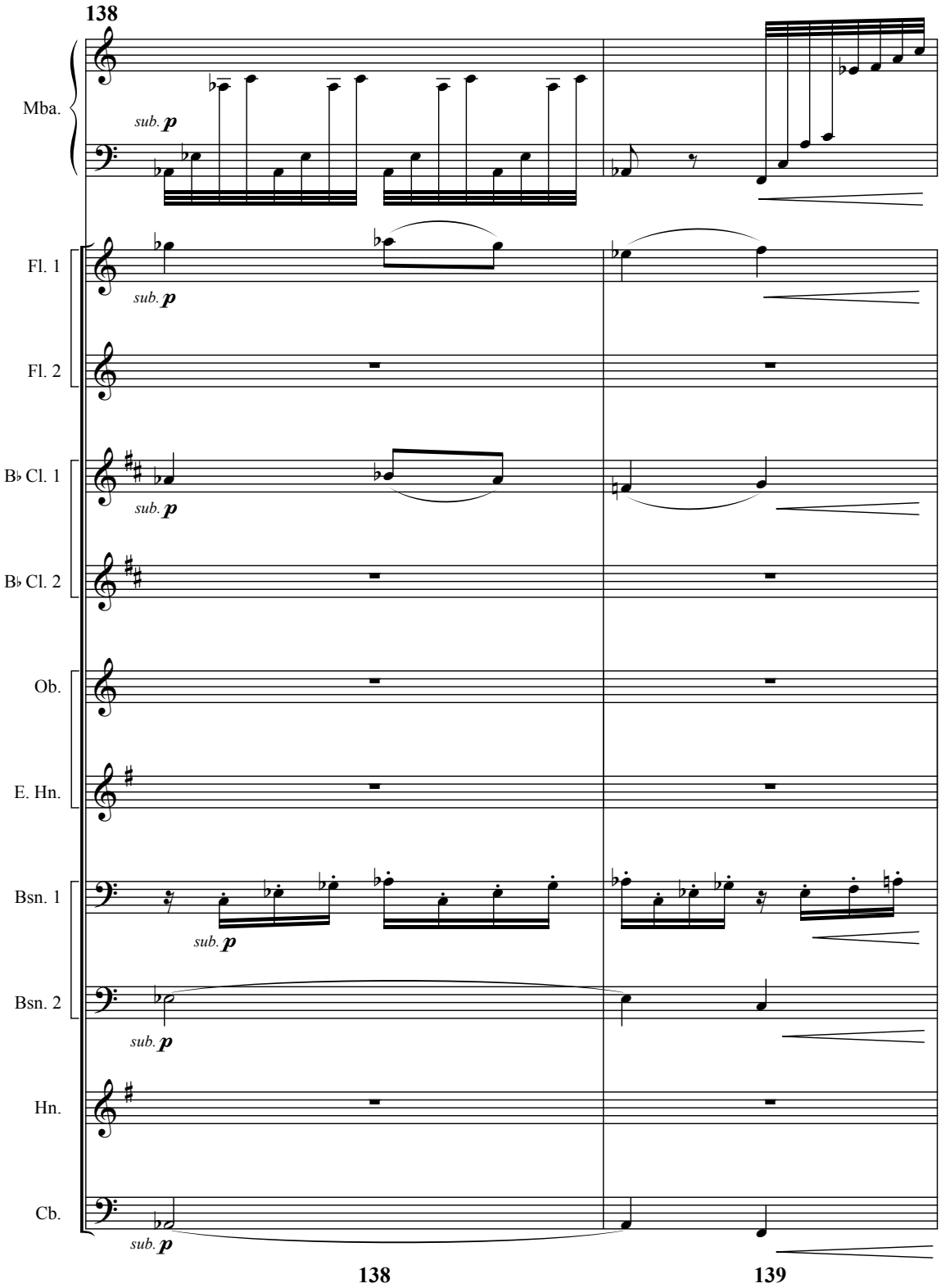

117
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
117
118
119
120

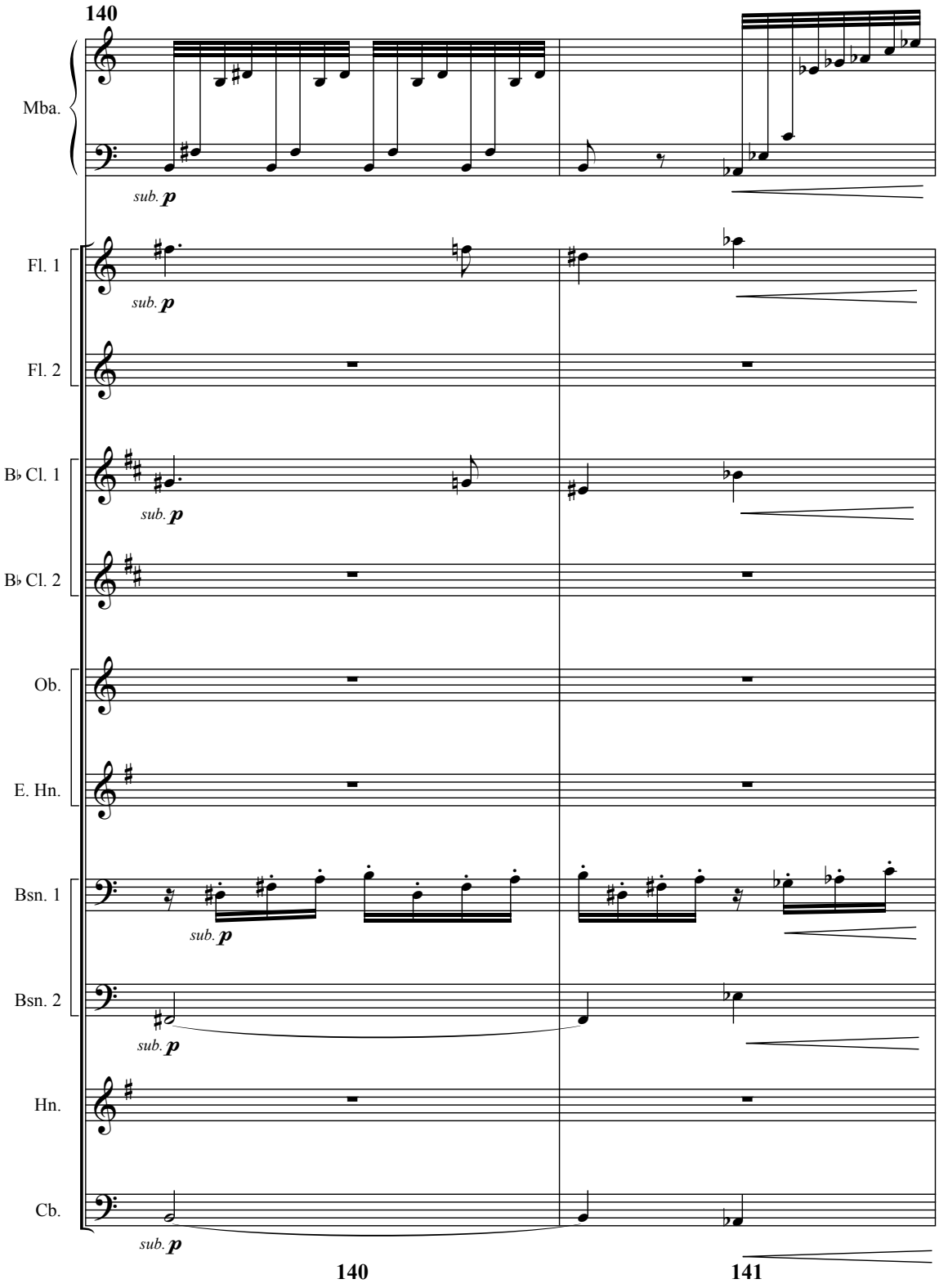

121
Mba.
cresc.
Fl. 1
Fl. 2
mp
B♭ Cl. 1
B♭ Cl. 2
Ob.
mp
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
121
122
123
124
125

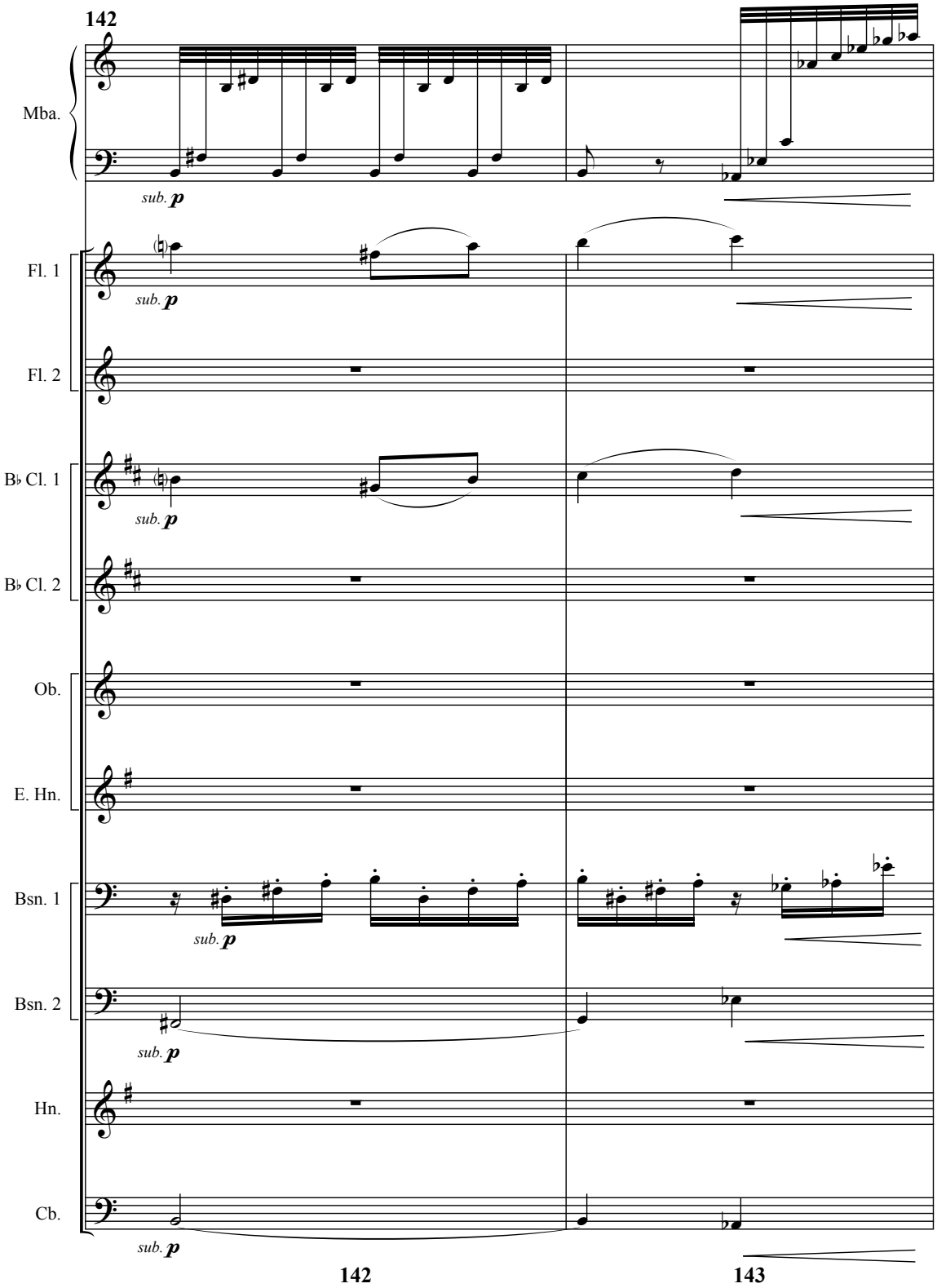

126
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
mf
126
127
128
129
130

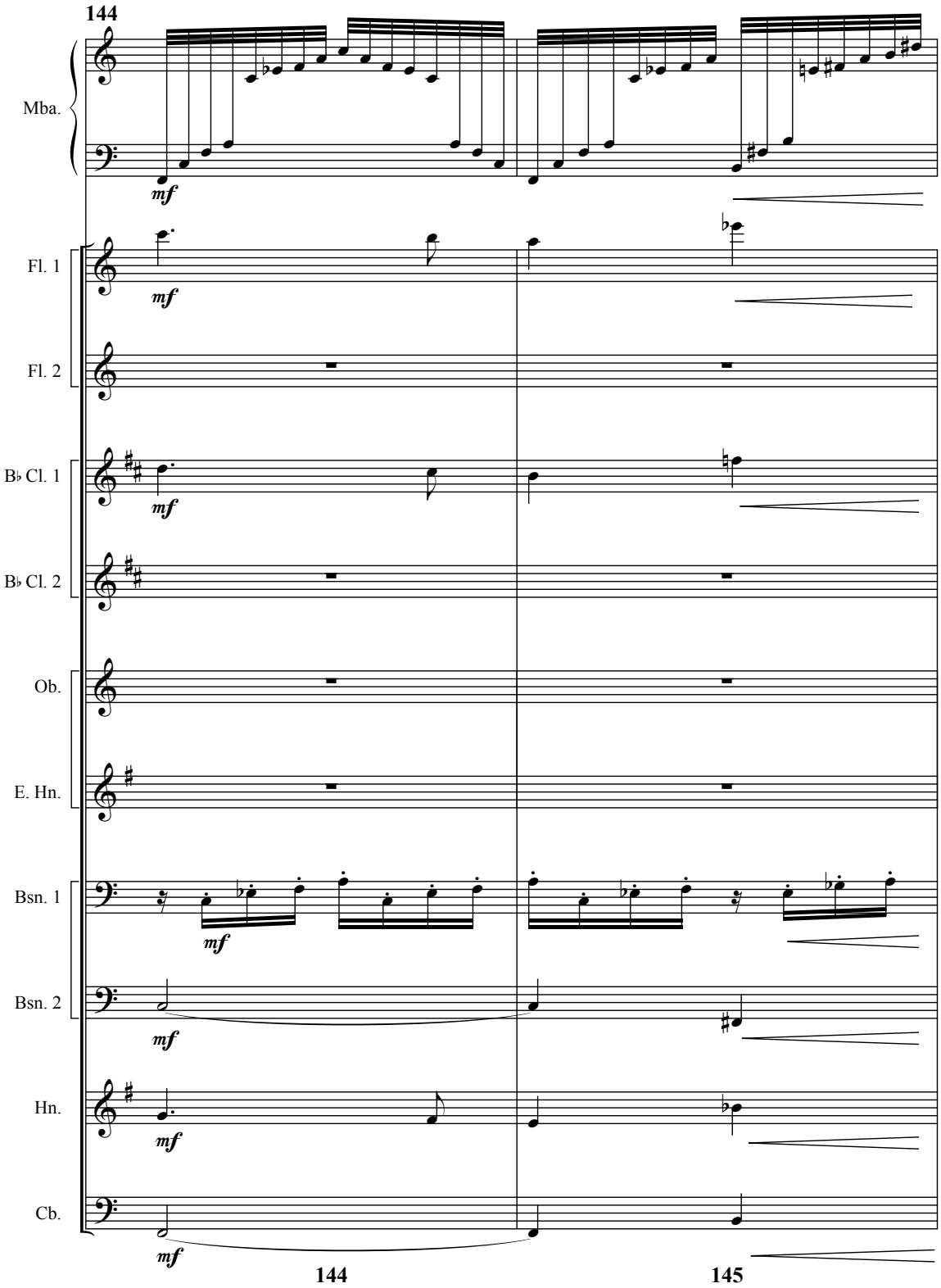

131
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
f
131
132
133
134
135

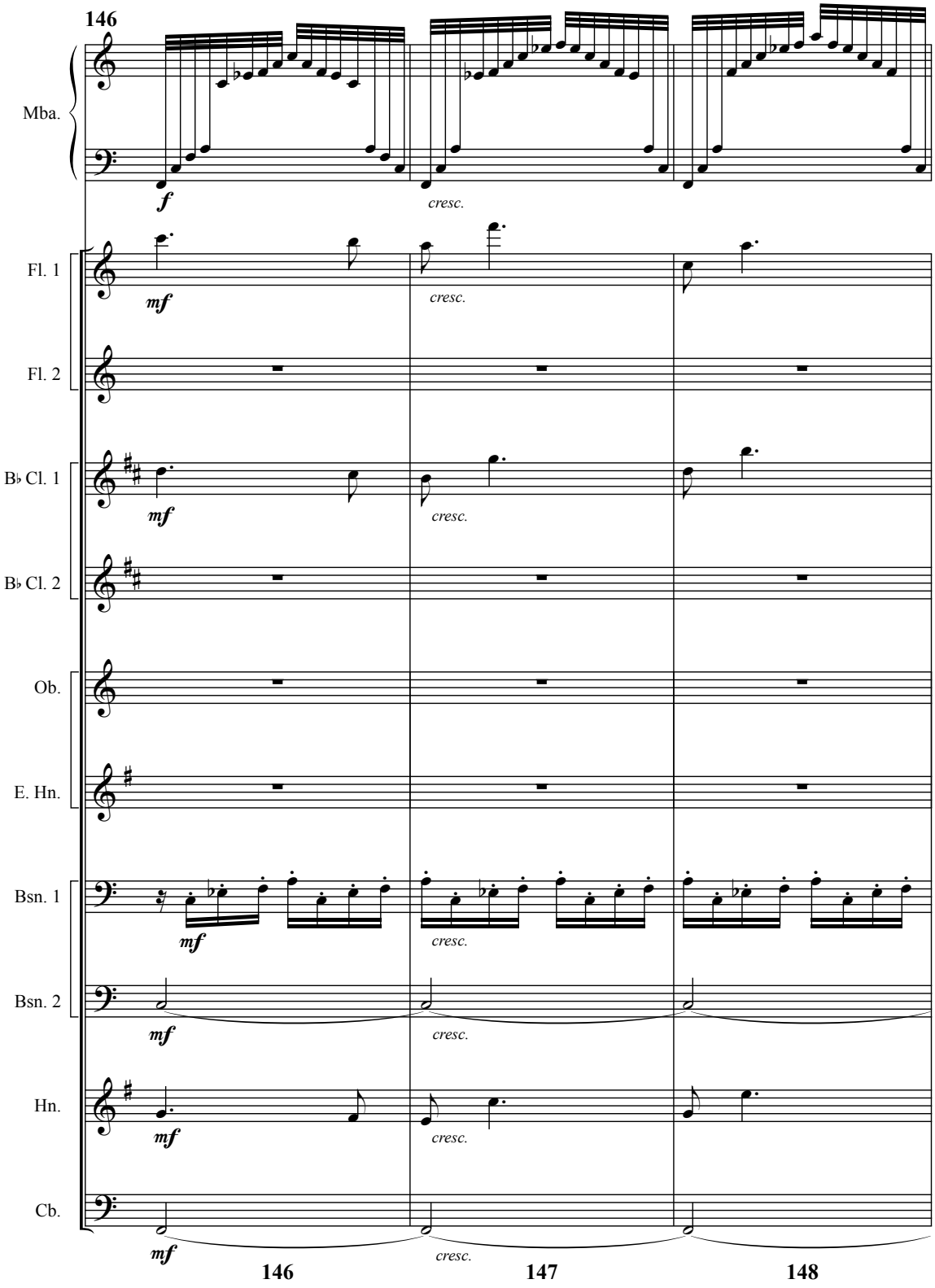

136
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
136
137

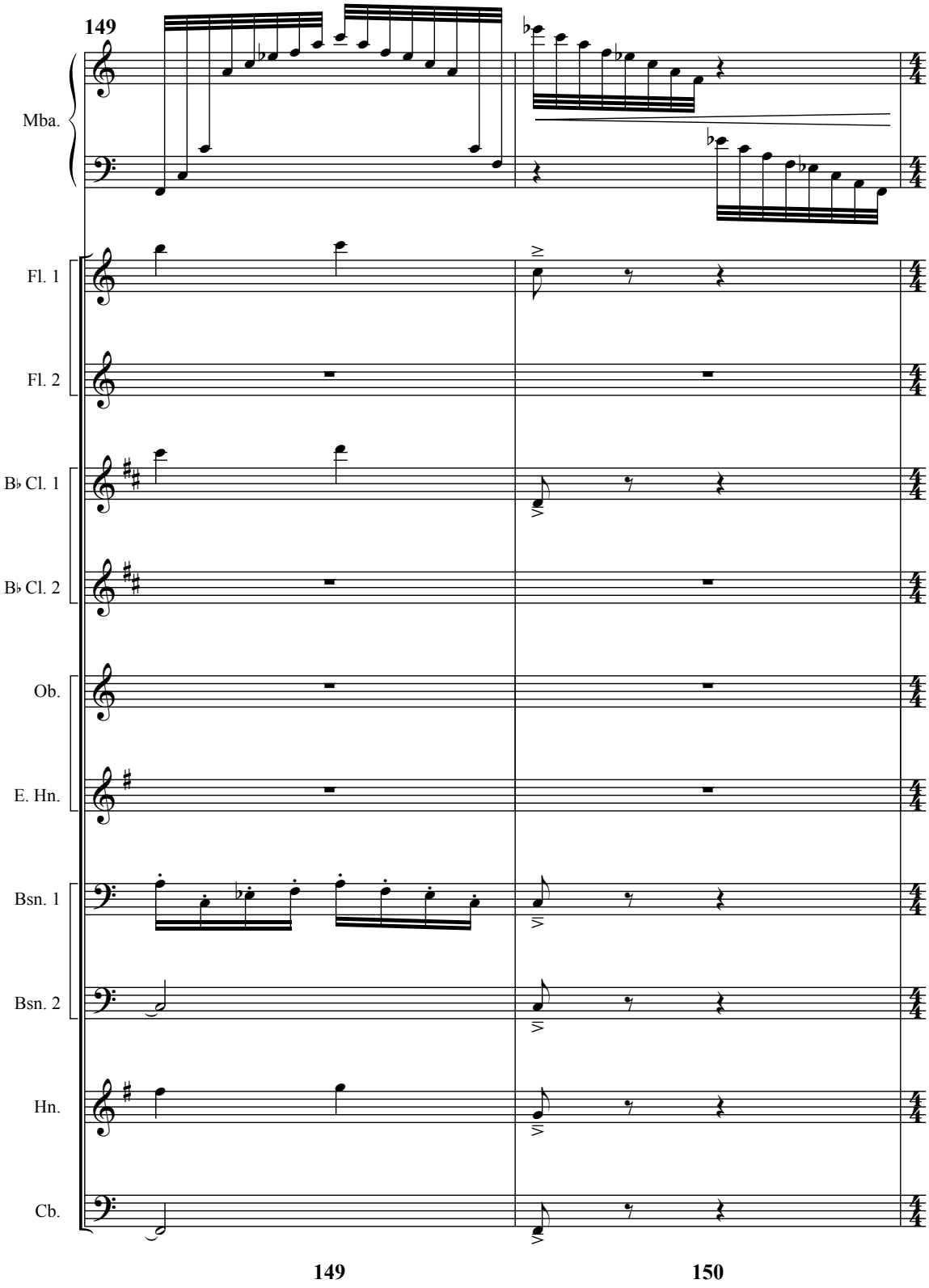

138
Mba.
sub. p
Fl. 1
sub. p
Fl. 2
B♭ Cl. 1
sub. p
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
sub. p
Bsn. 2
sub. p
Hn.
Cb.
sub. p
138
139

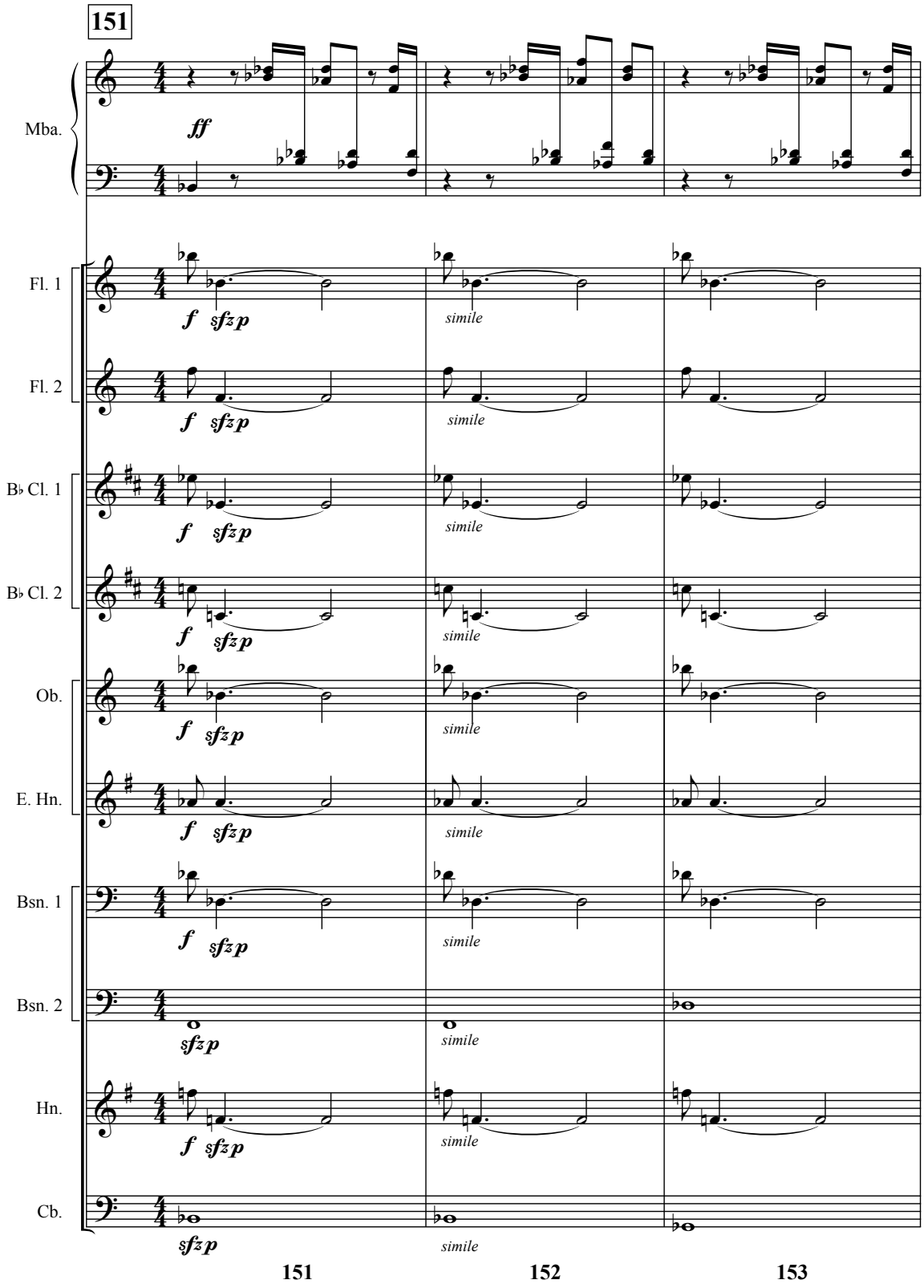

140
Mba.
sub. p
Fl. 1
sub. p
Fl. 2
B♭ Cl. 1
sub. p
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
sub. p
Bsn. 2
sub. p
Hn.
Cb.
sub. p
140
141

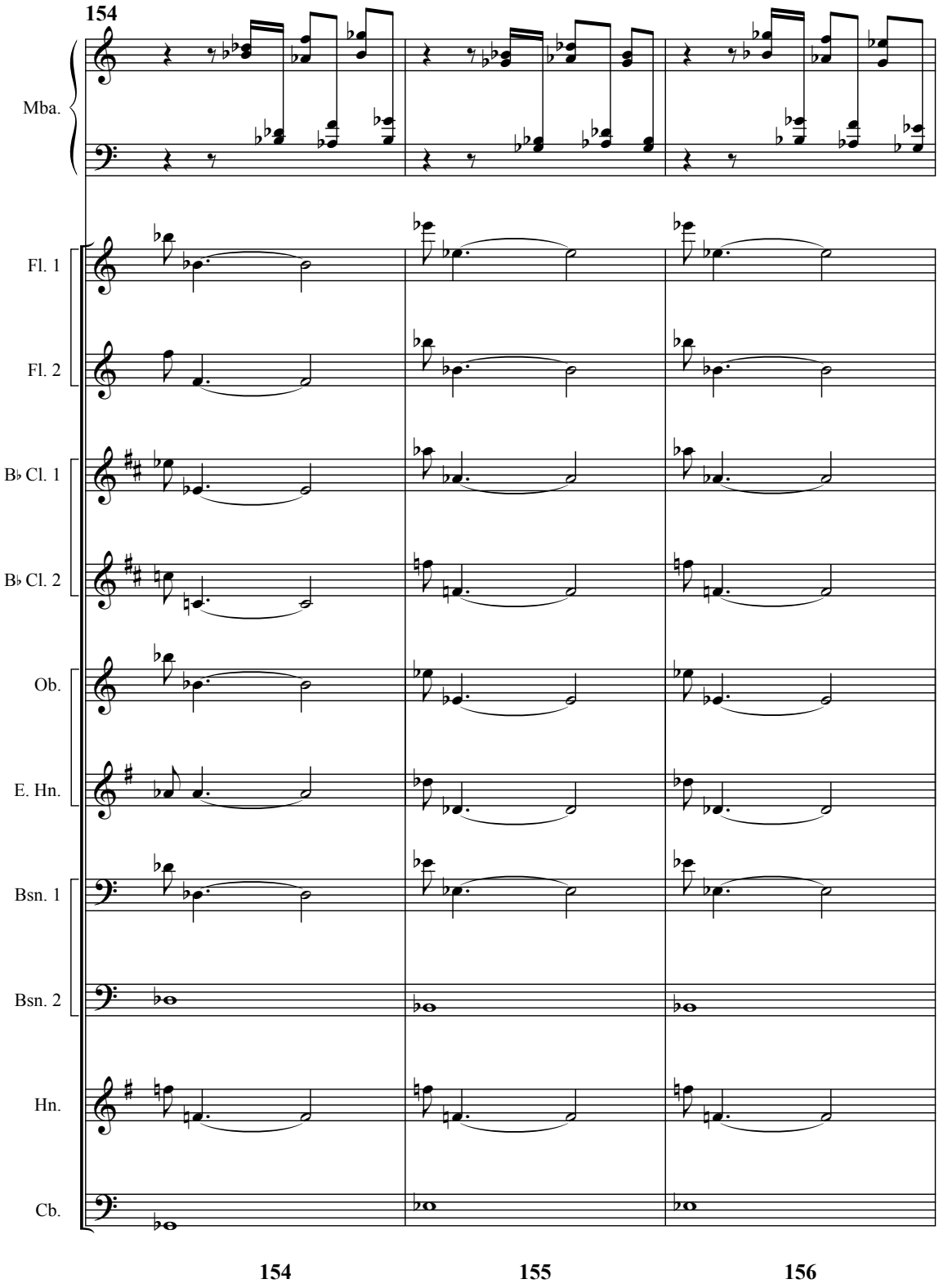

142
Mba.
sub. p
Fl. 1
sub. p
Fl. 2
B♭ Cl. 1
sub. p
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
sub. p
Bsn. 2
sub. p
Hn.
Cb.
sub. p
142
143

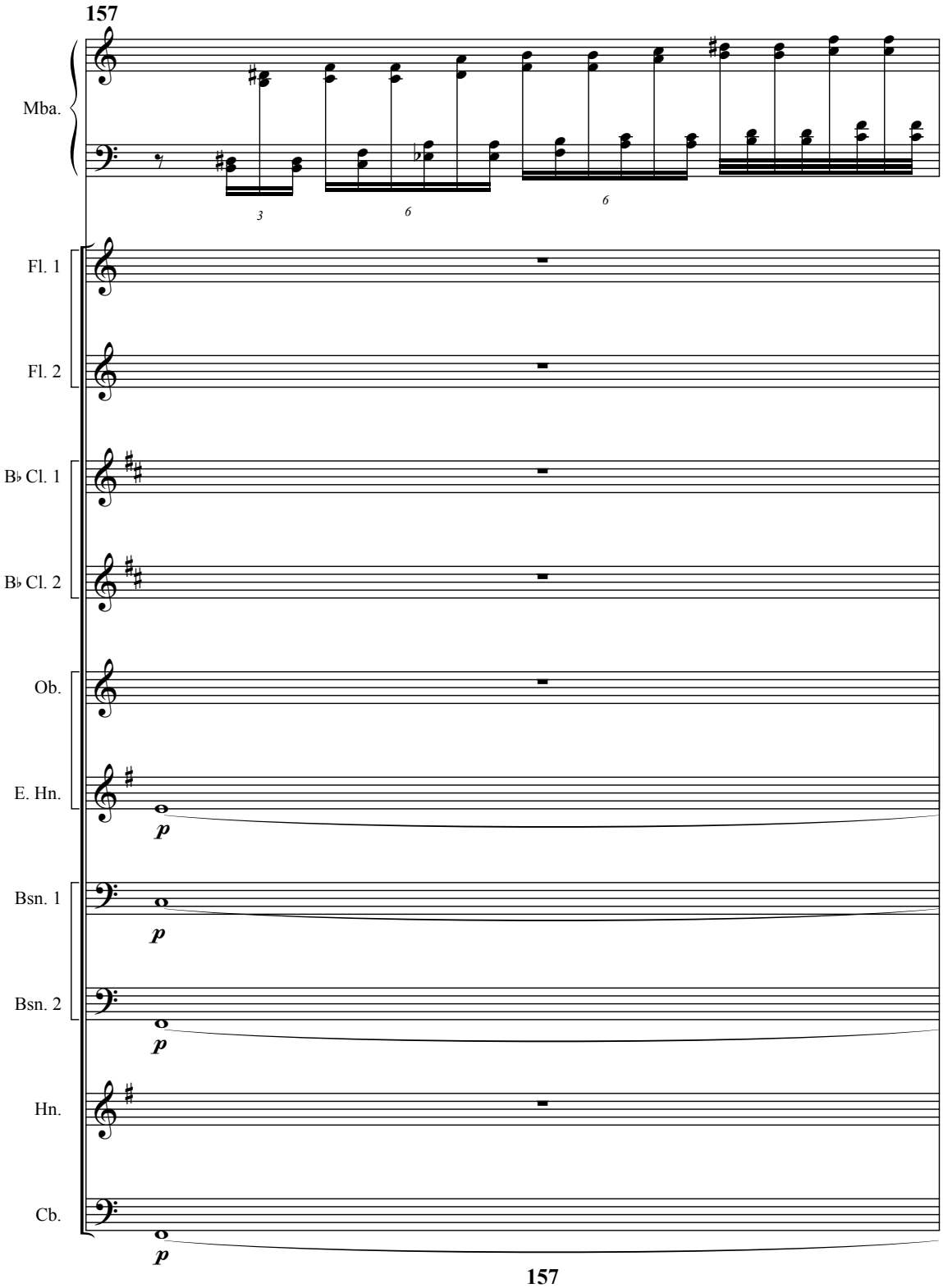

144
Mba.
mf
Fl. 1
mf
Fl. 2
B♭ Cl. 1
mf
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
mf
Bsn. 2
mf
Hn.
mf
Cb.
mf
144
145

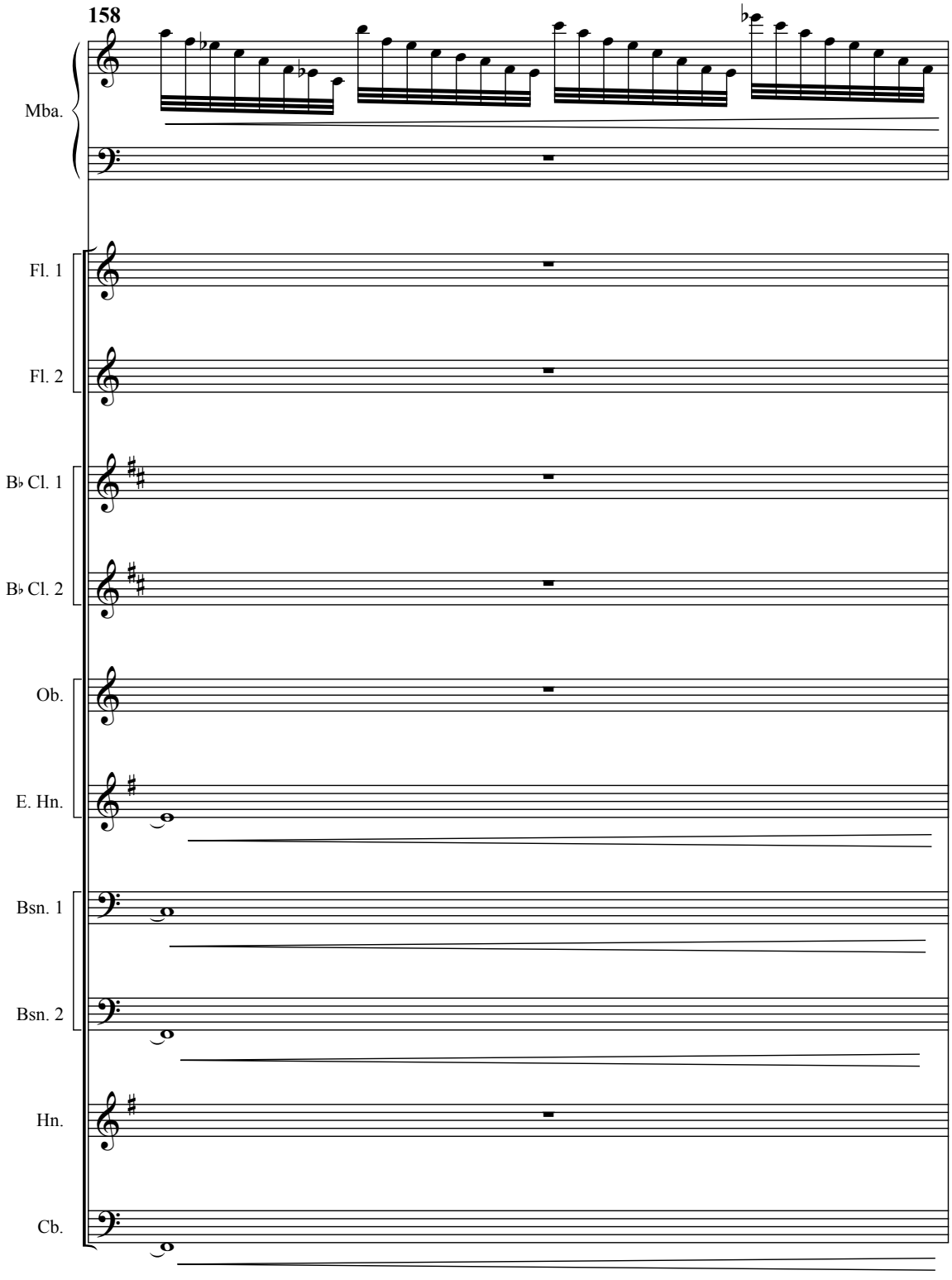

146
Mba.
f
cresc.
Fl. 1
mf
cresc.
Fl. 2
B♭ Cl. 1
mf
cresc.
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
mf
cresc.
Bsn. 2
mf
cresc.
Hn.
mf
cresc.
Cb.
mf
cresc.
146
147
148

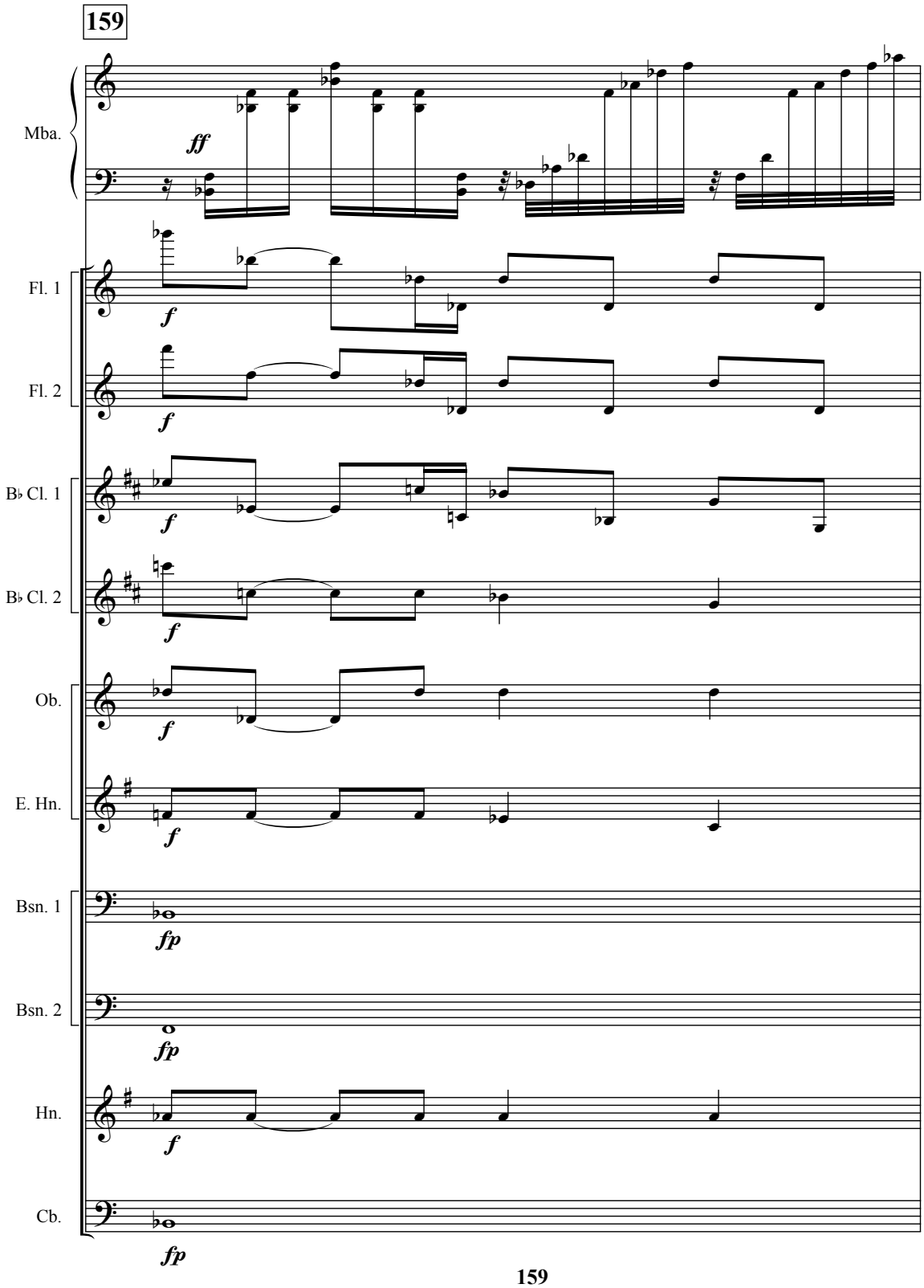

149
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
149
150

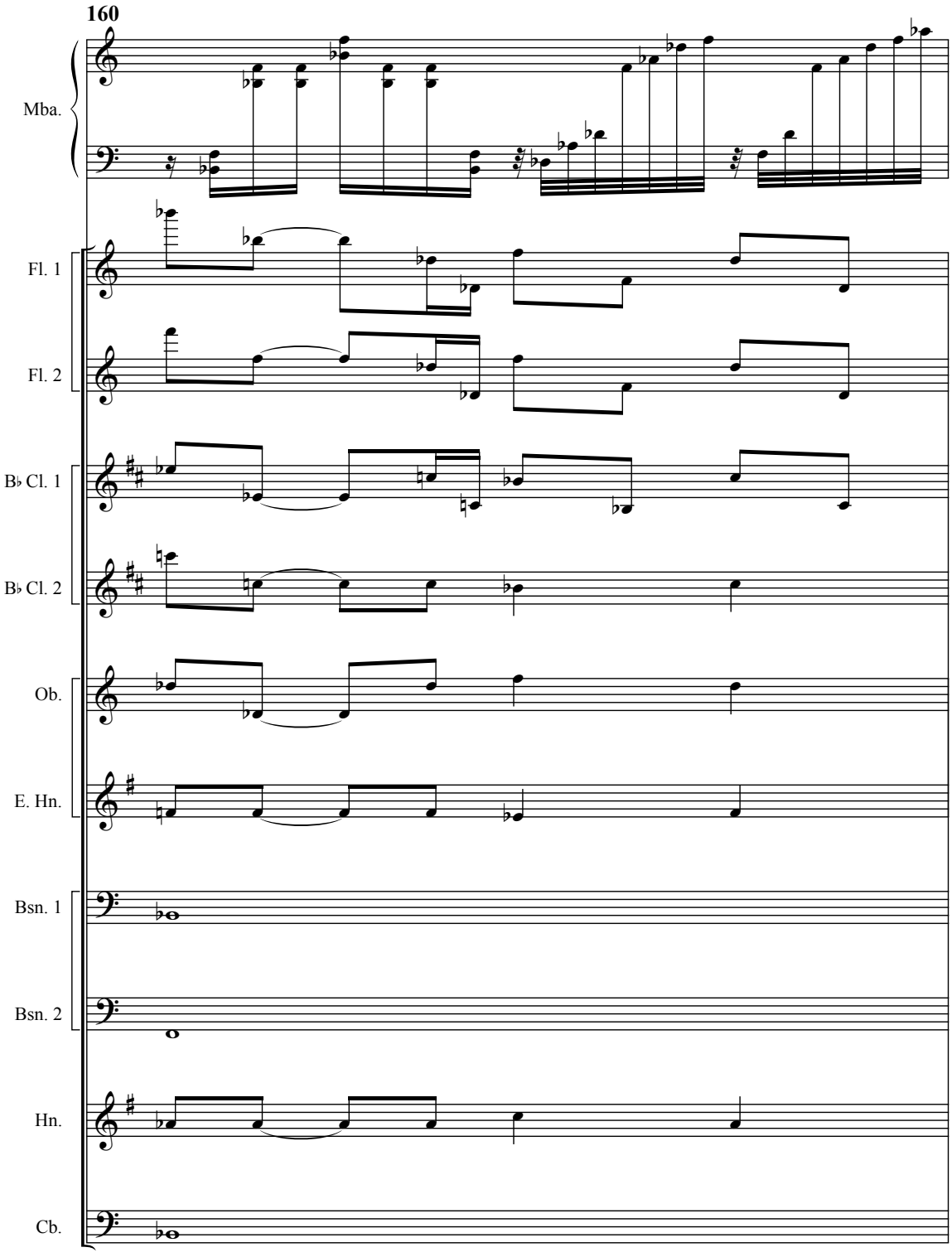

151
Mba.
ff
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f sfzp
sfzp
simile
151
152
153

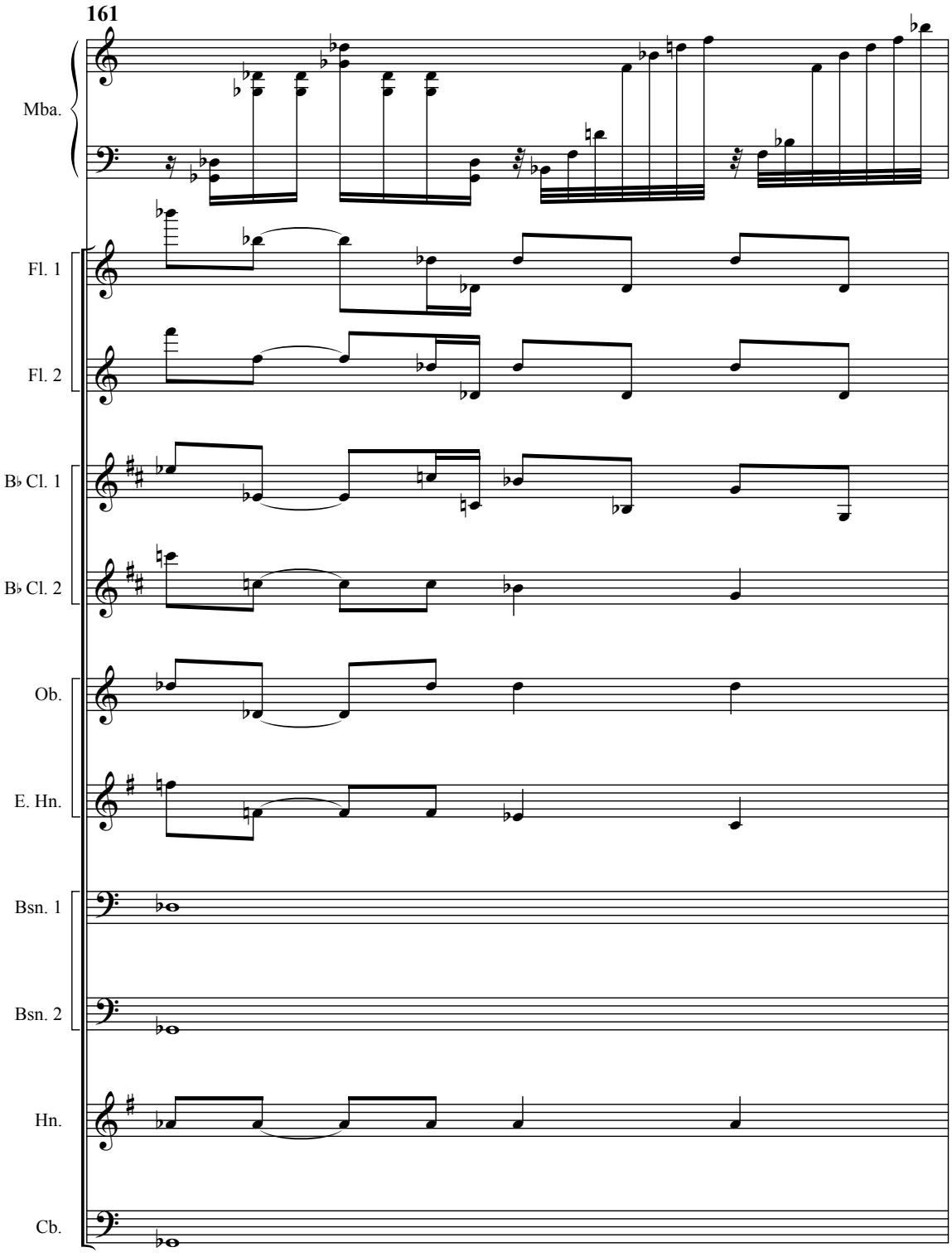

154
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
154
155
156

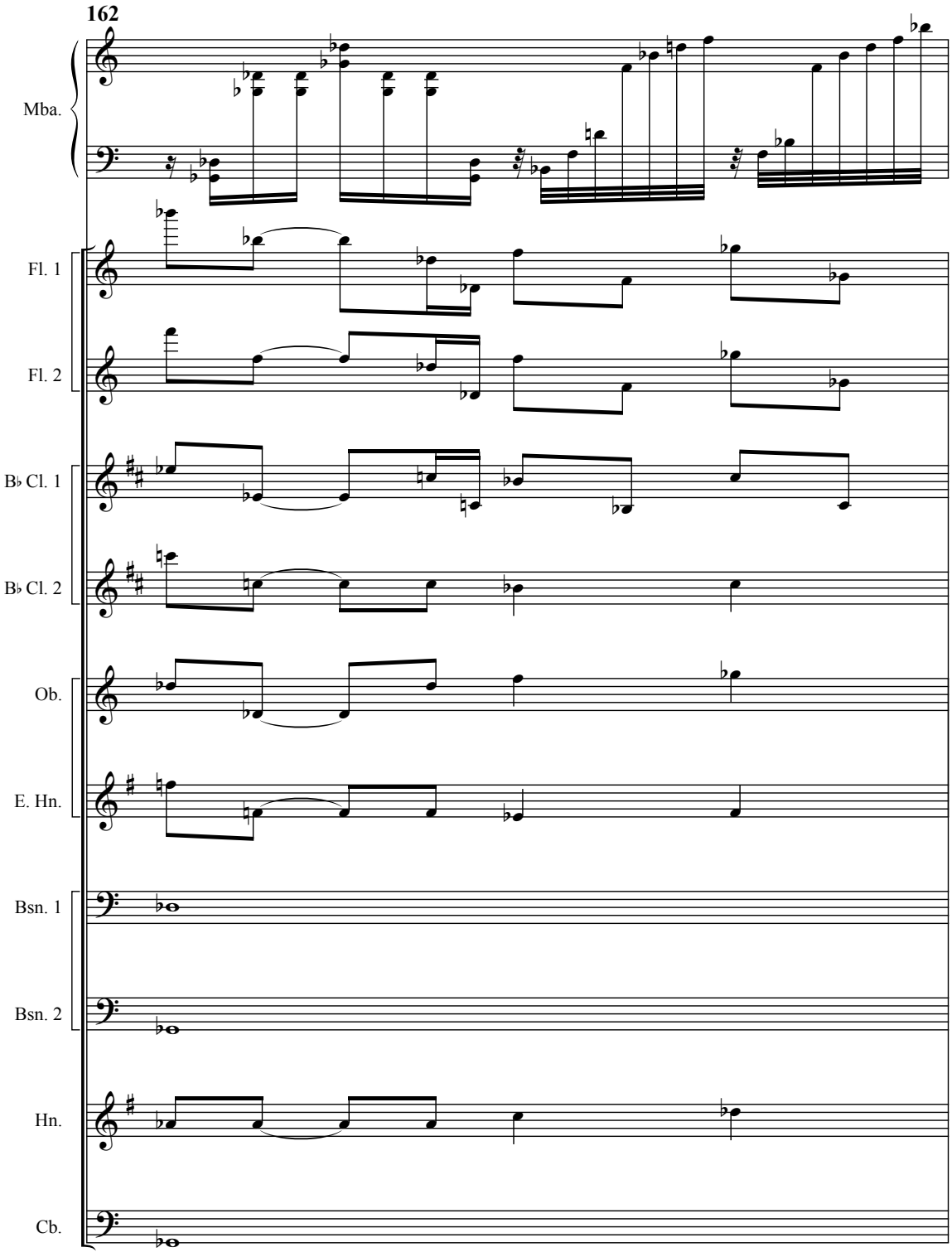

157
Mba.
3
6
6
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
p
Bsn. 1
p
Bsn. 2
p
Hn.
Cb.
p
157

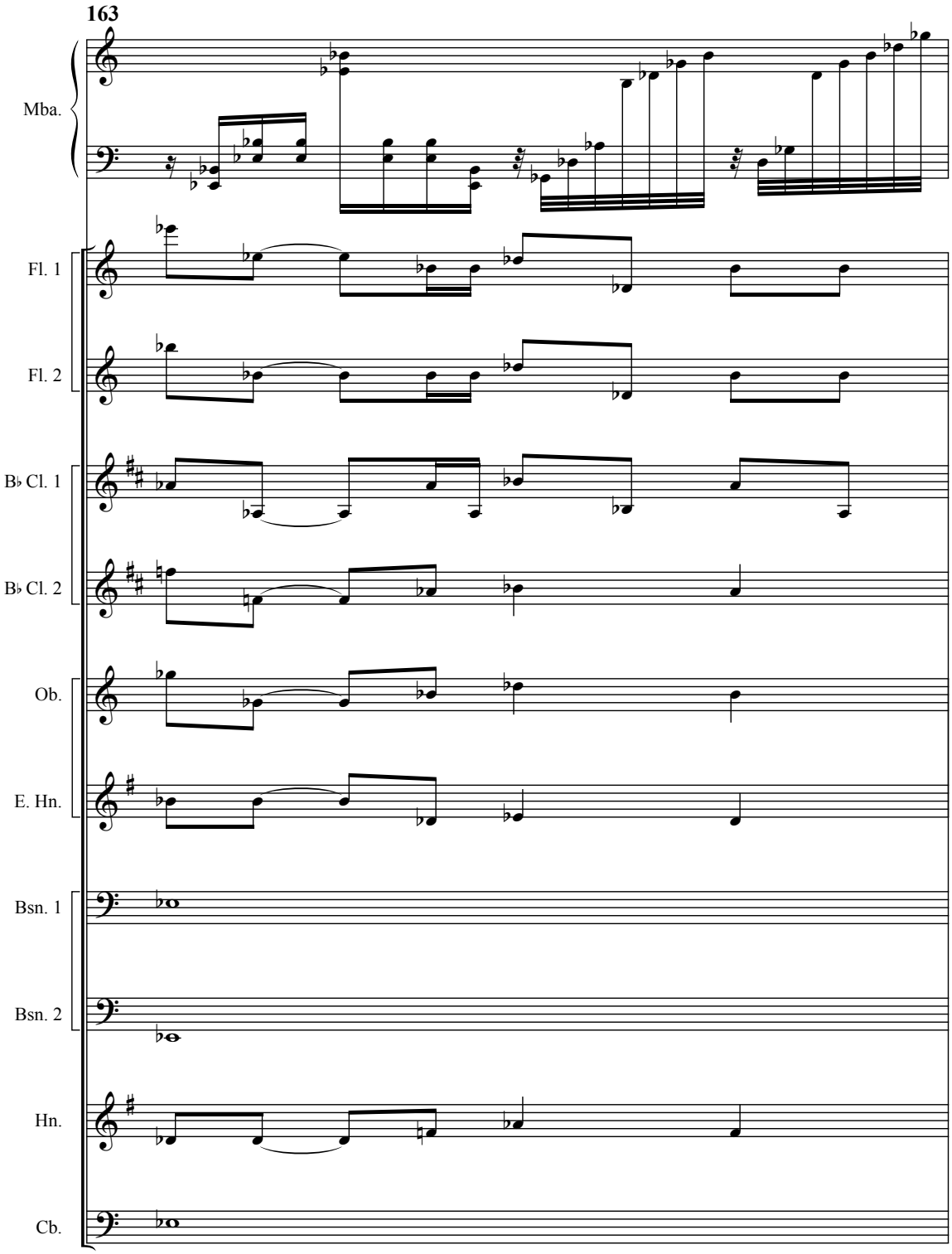

158
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
158

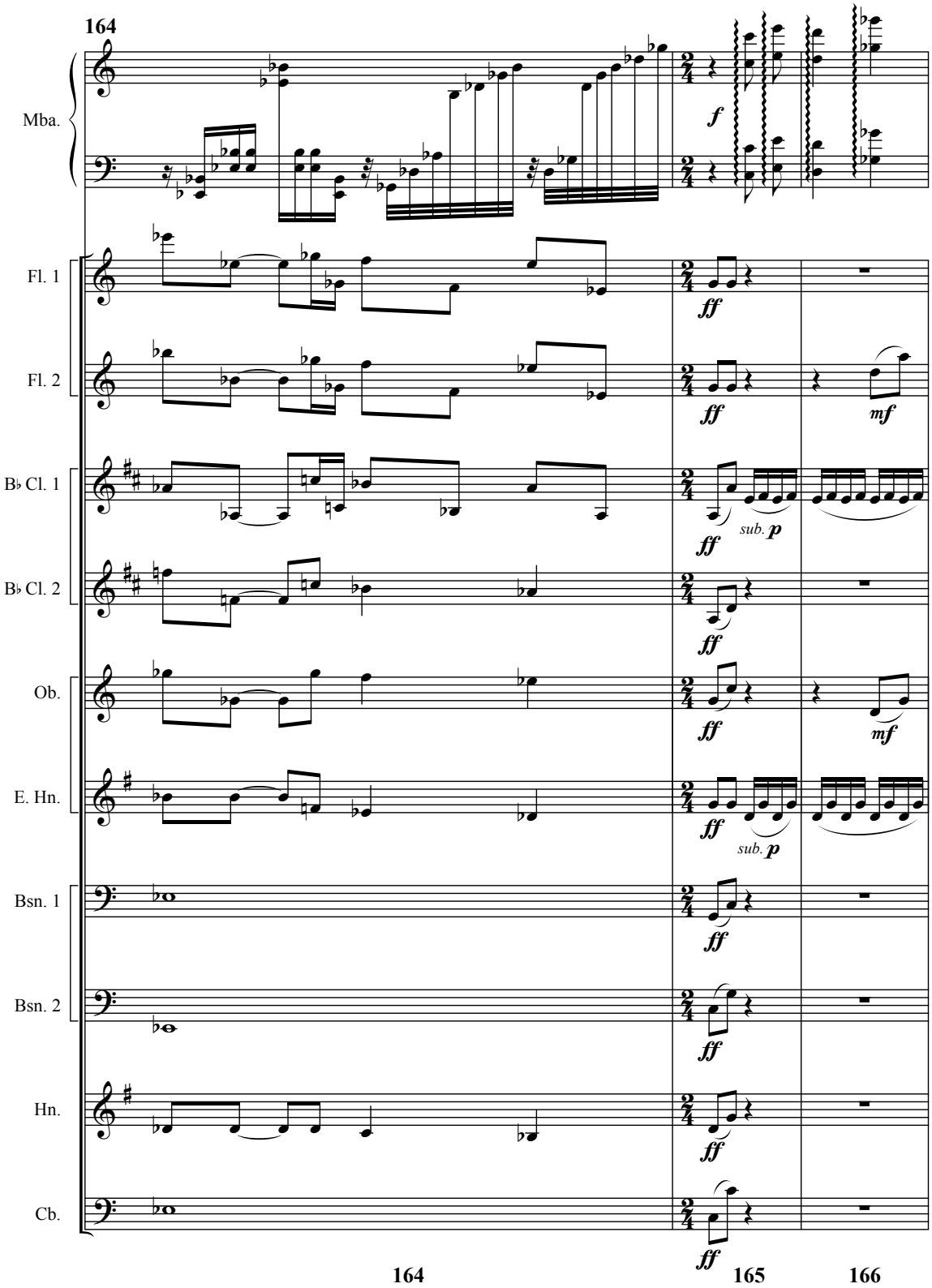

159
Mba.
ff
Fl. 1
f
Fl. 2
f
B♭ Cl. 1
f
B♭ Cl. 2
f
Ob.
f
E. Hn.
f
Bsn. 1
fp
Bsn. 2
fp
Hn.
f
Cb.
fp

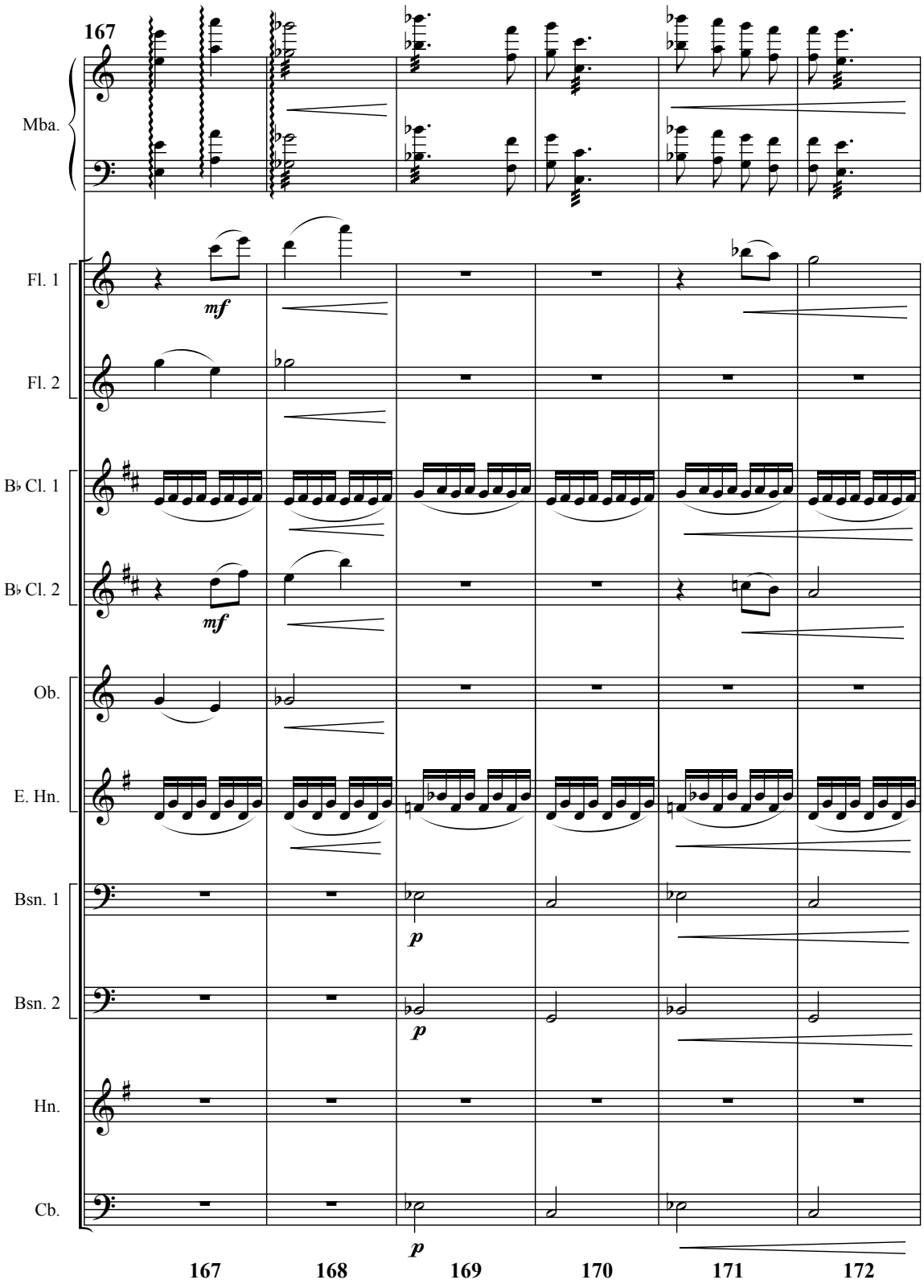

160
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
160

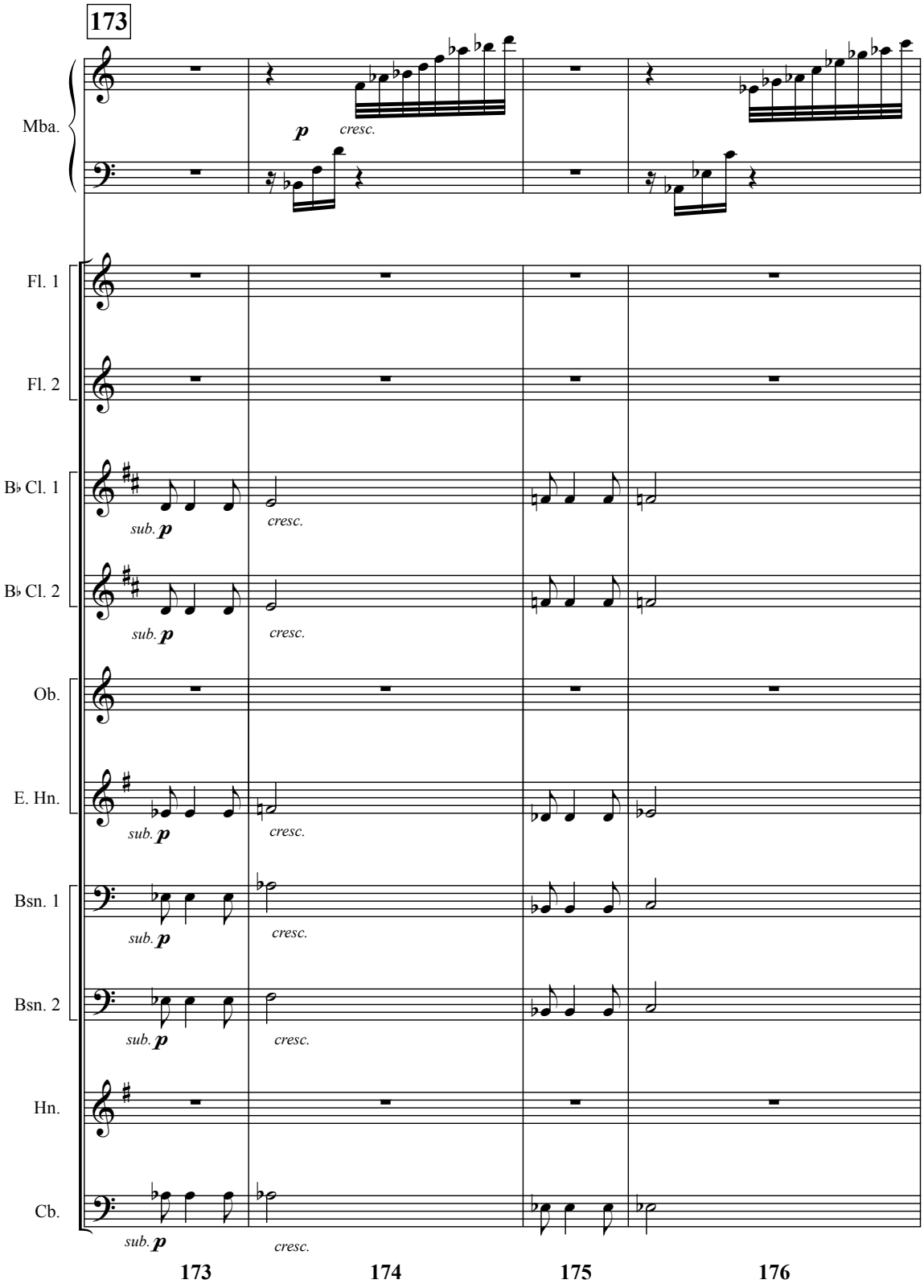

161
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
161

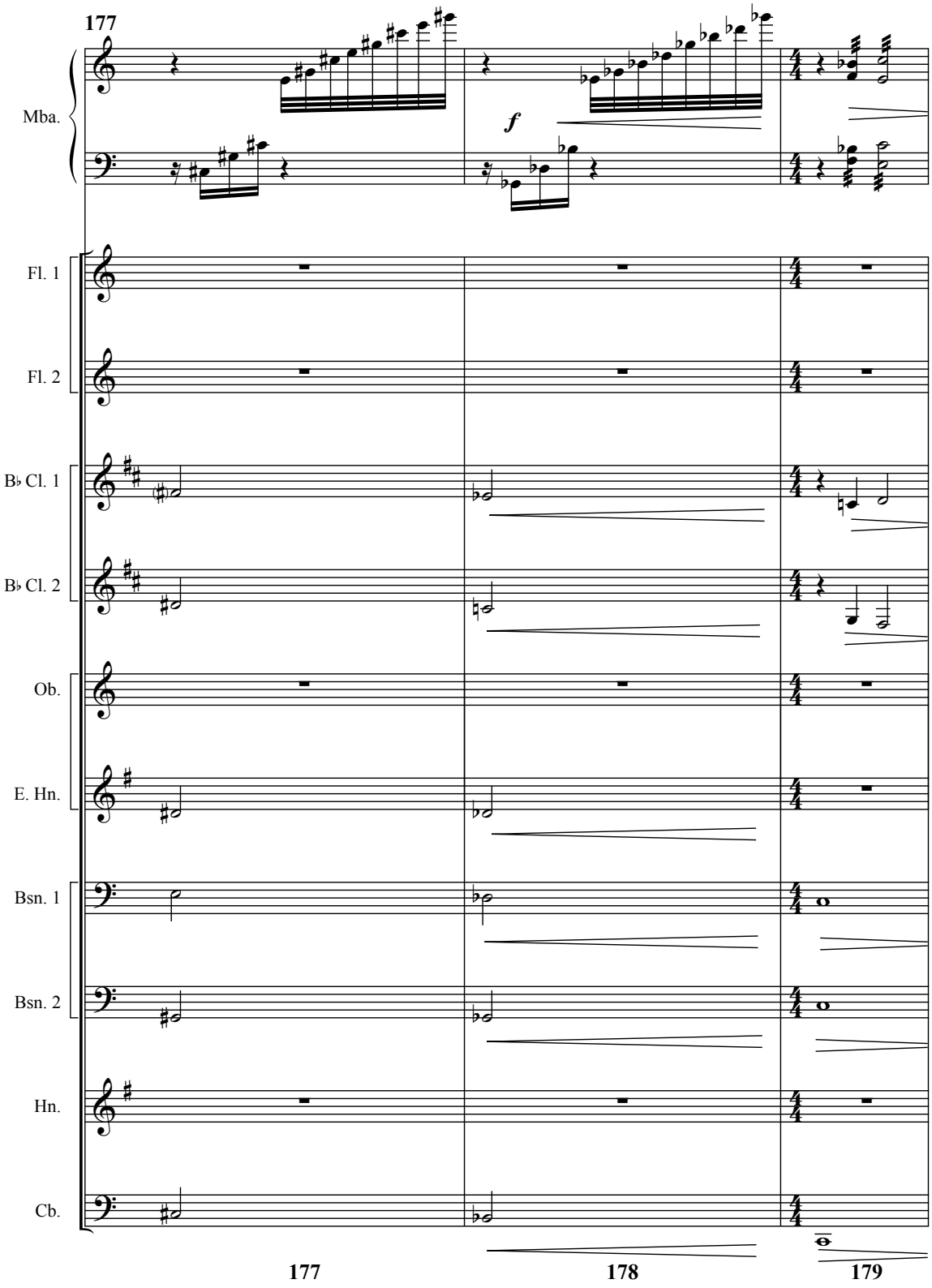

162
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
162

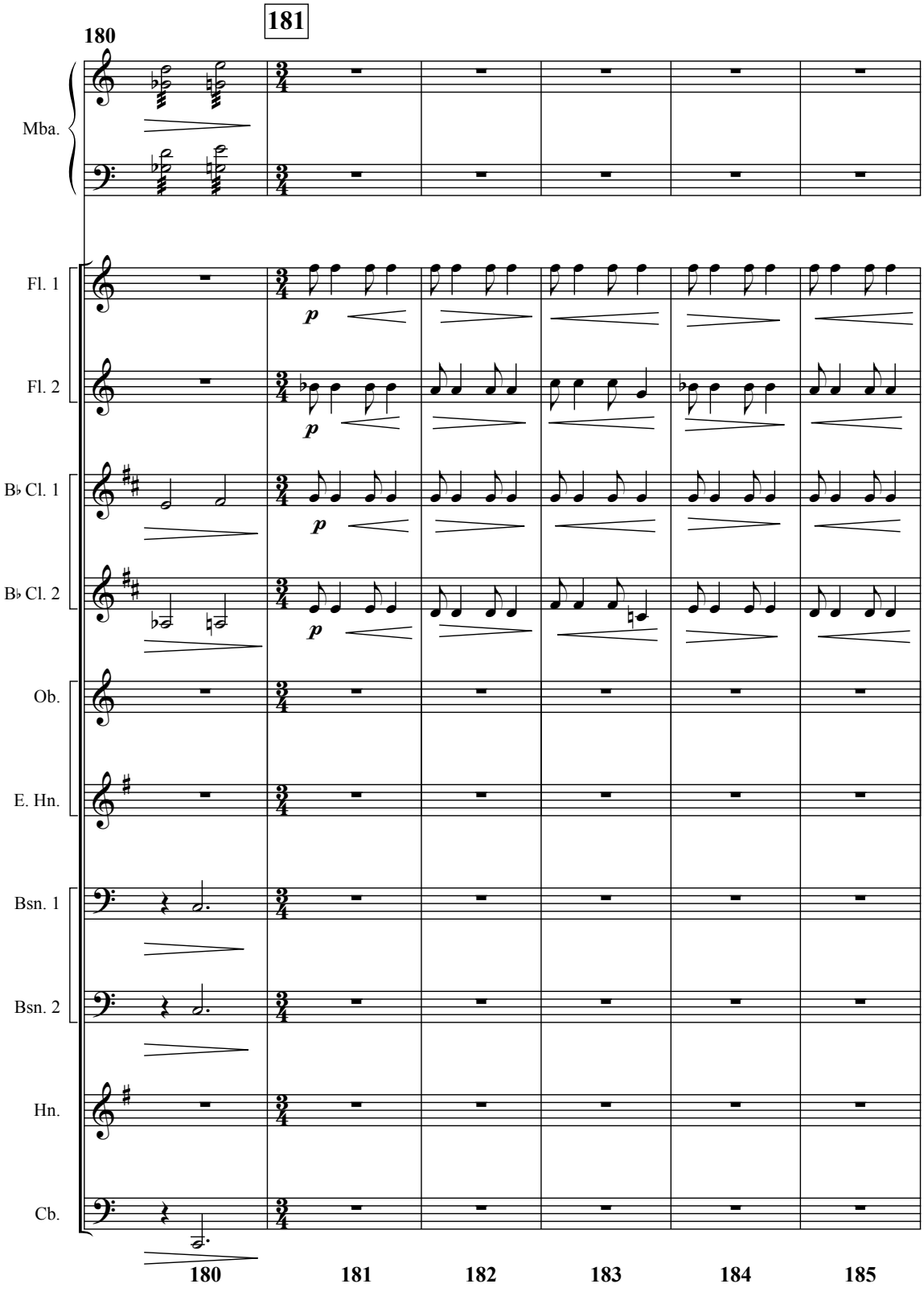

163
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
163

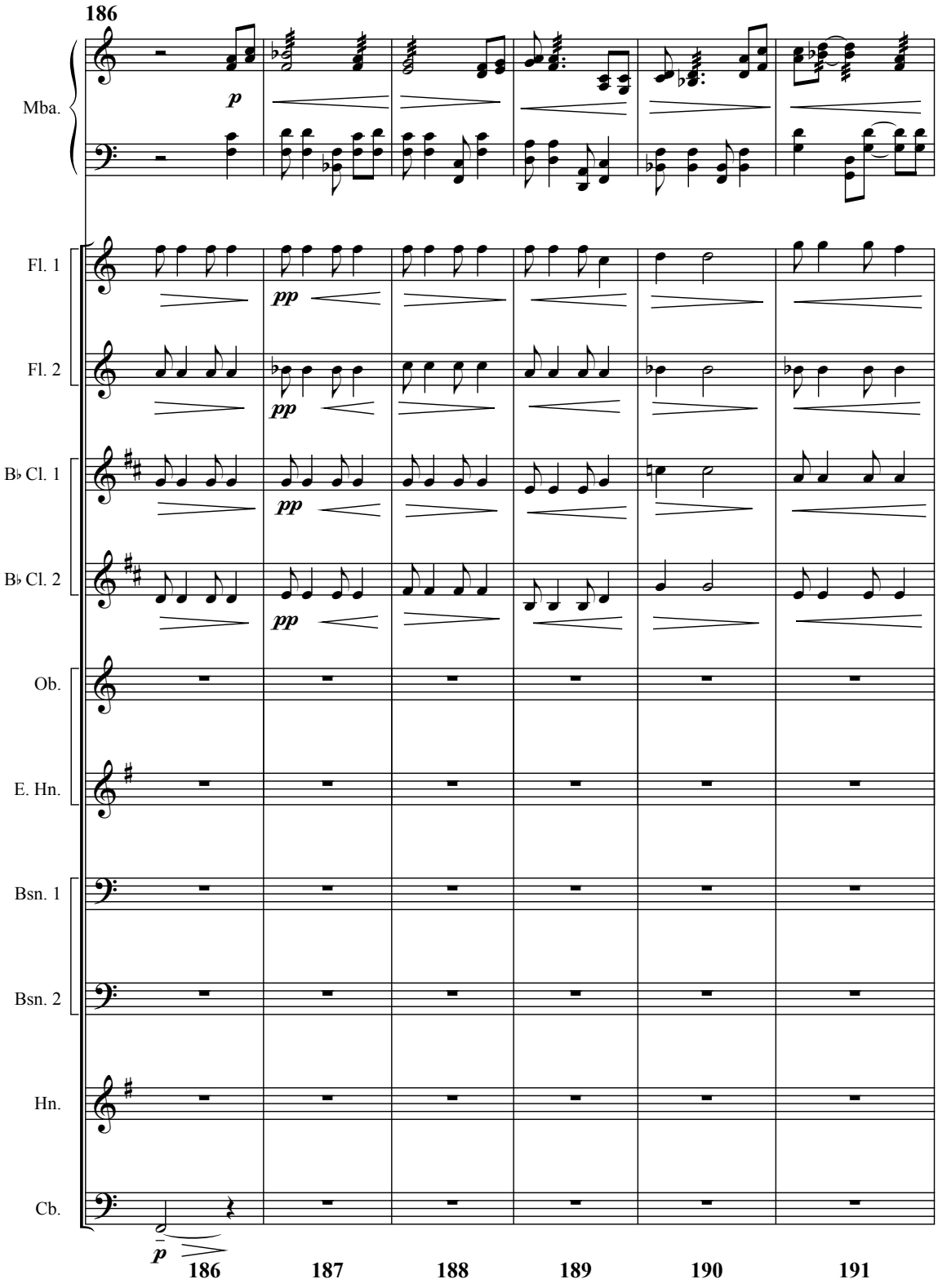

164
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
ff
mf
sub. p
164
165
166

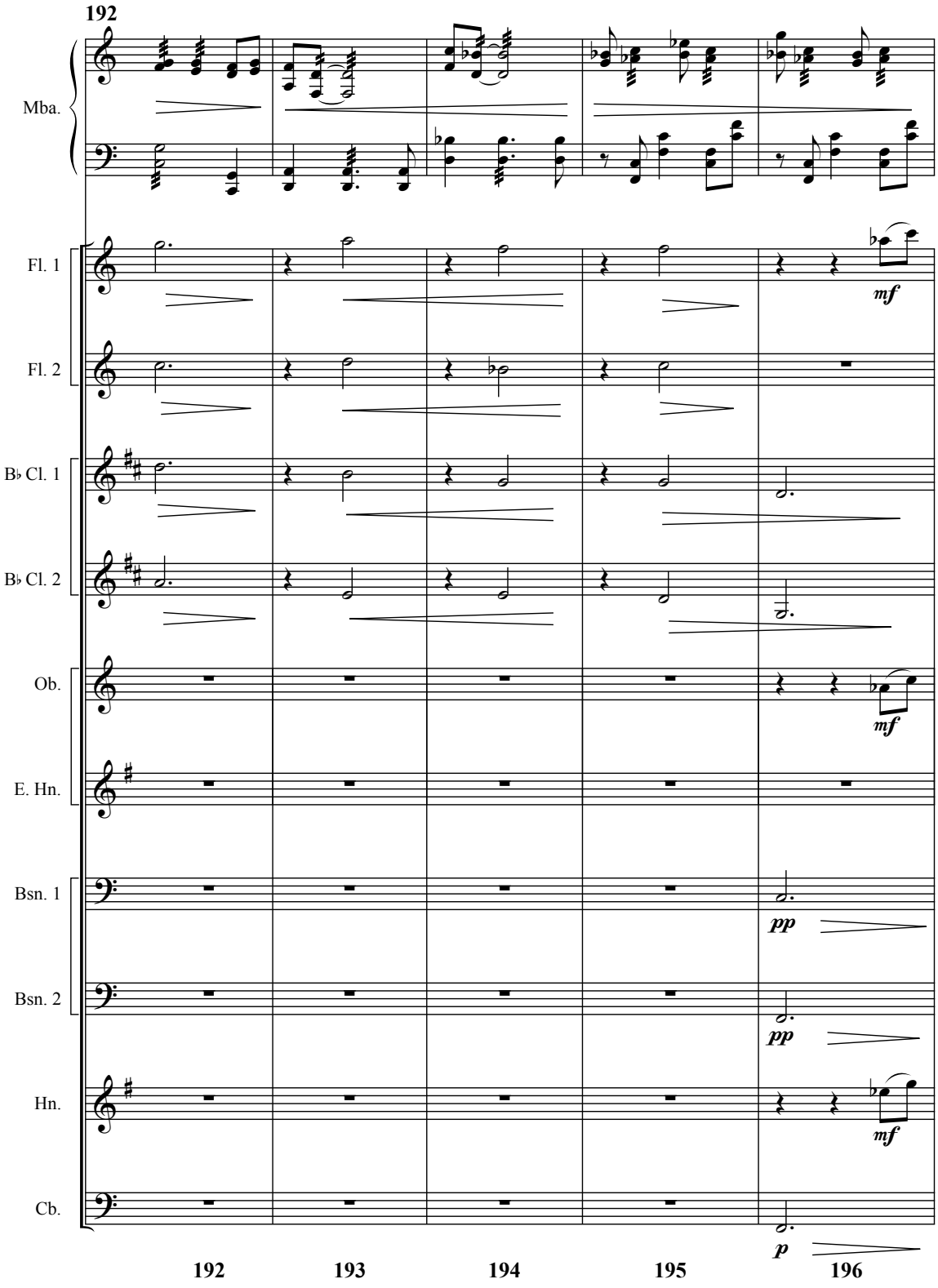

167
Mba.
Fl. 1
mf
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
mf
Ob.
E. Hn.
Bsn. 1
p
Bsn. 2
p
Hn.
Cb.
p
167
168
169
170
171
172

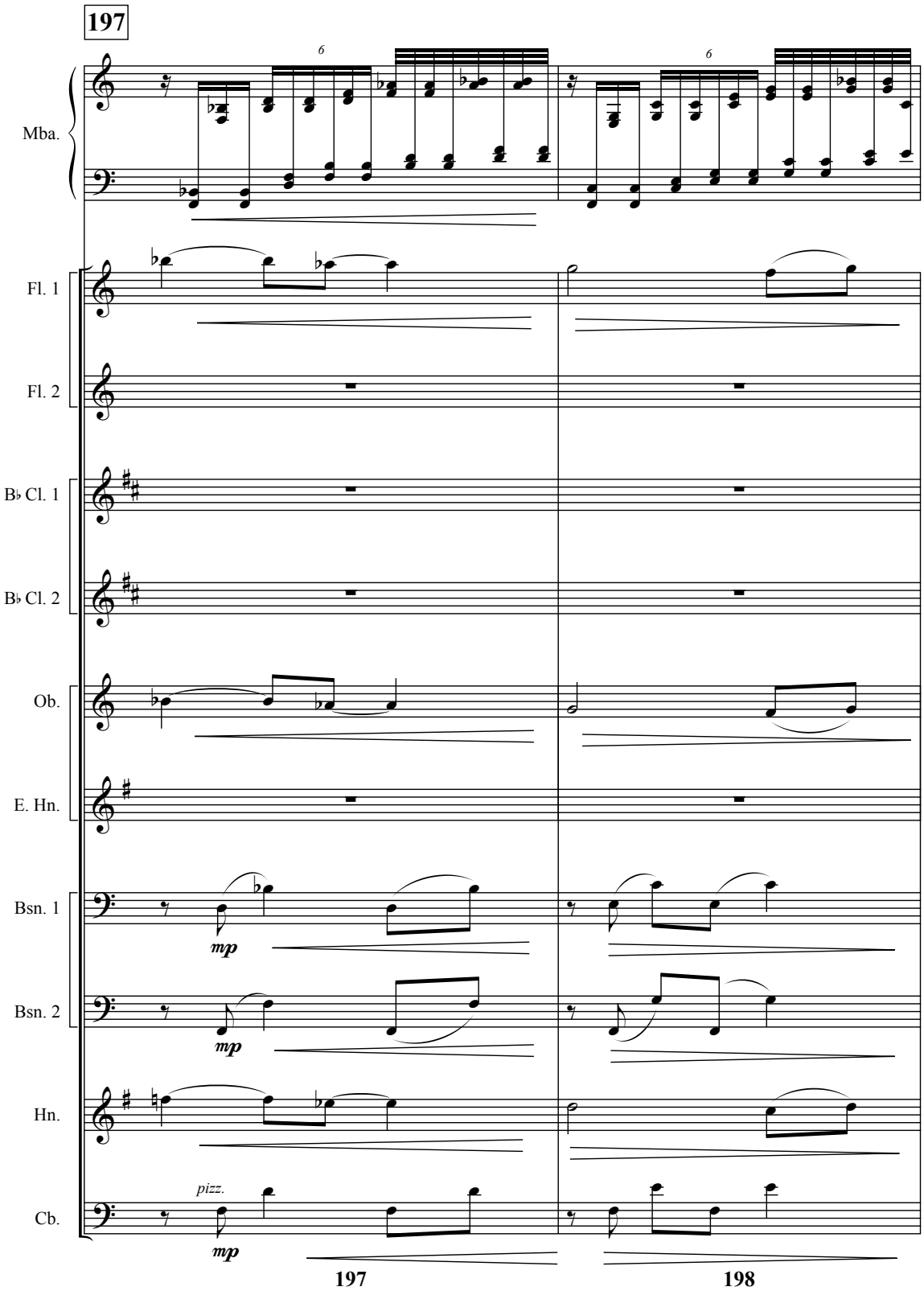

173
Mba.
p
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
sub. p
cresc.
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
173
174
175
176

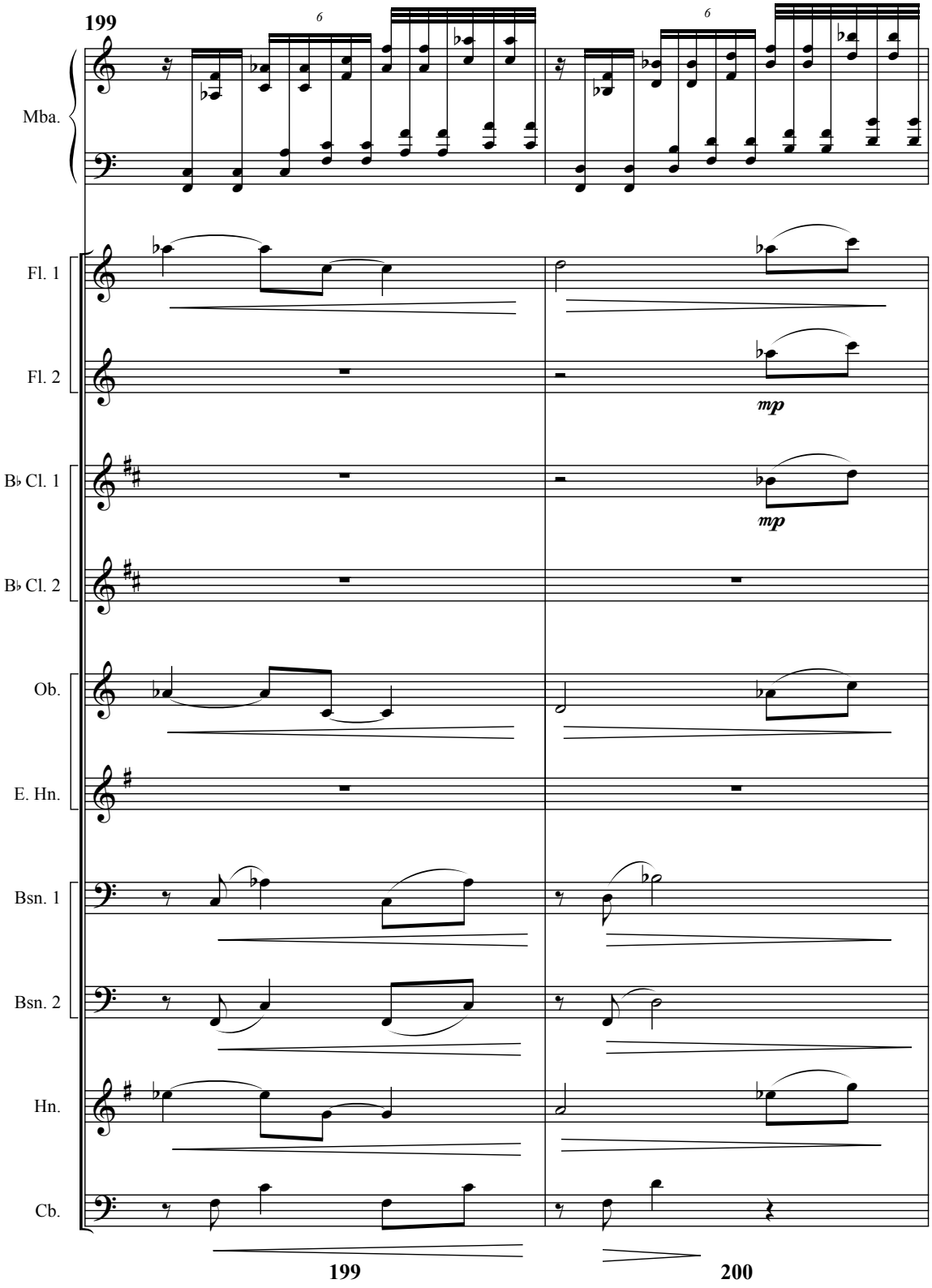

177
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
177
178
179

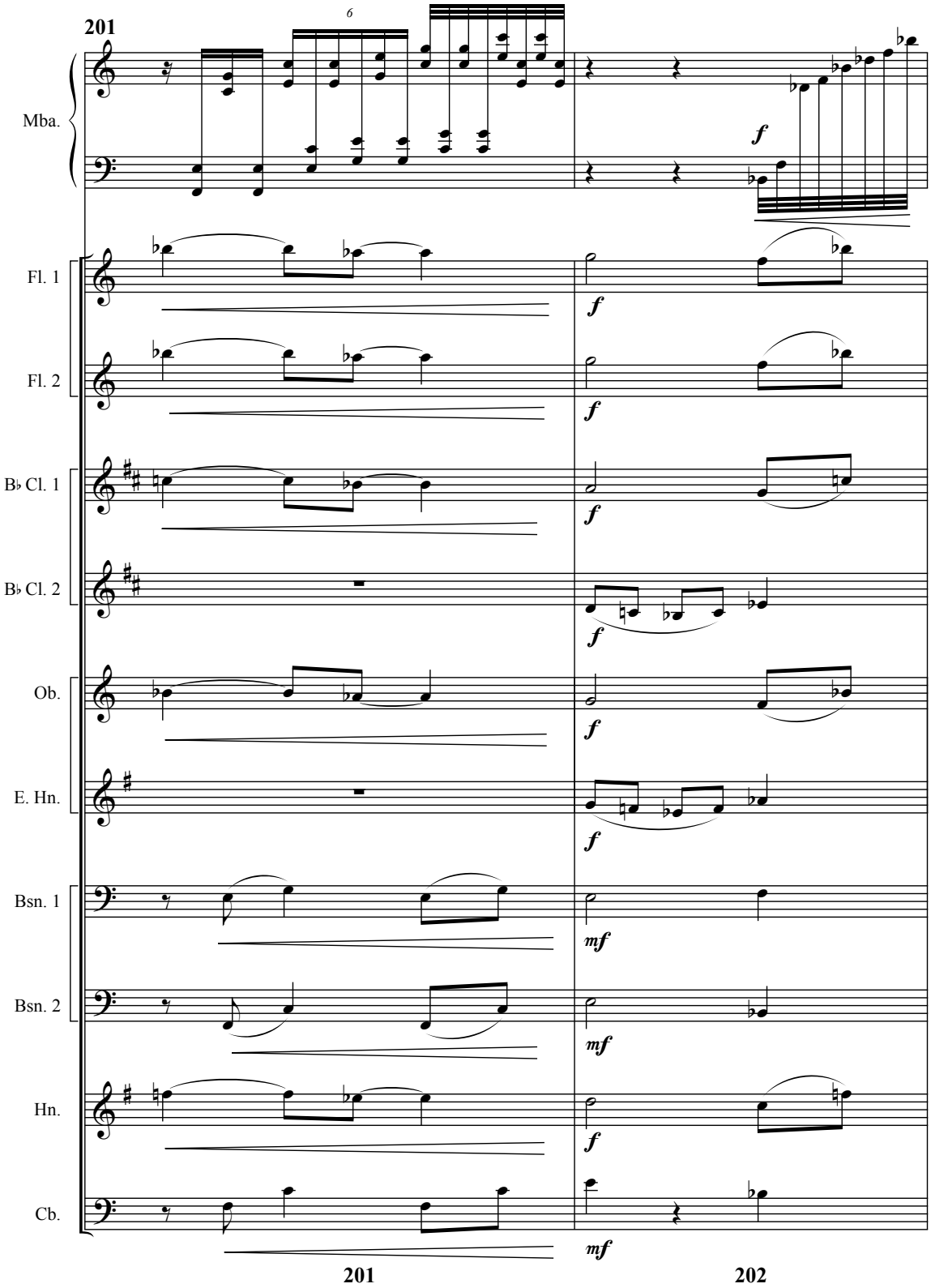

180
181
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
180
181
182
183
184
185

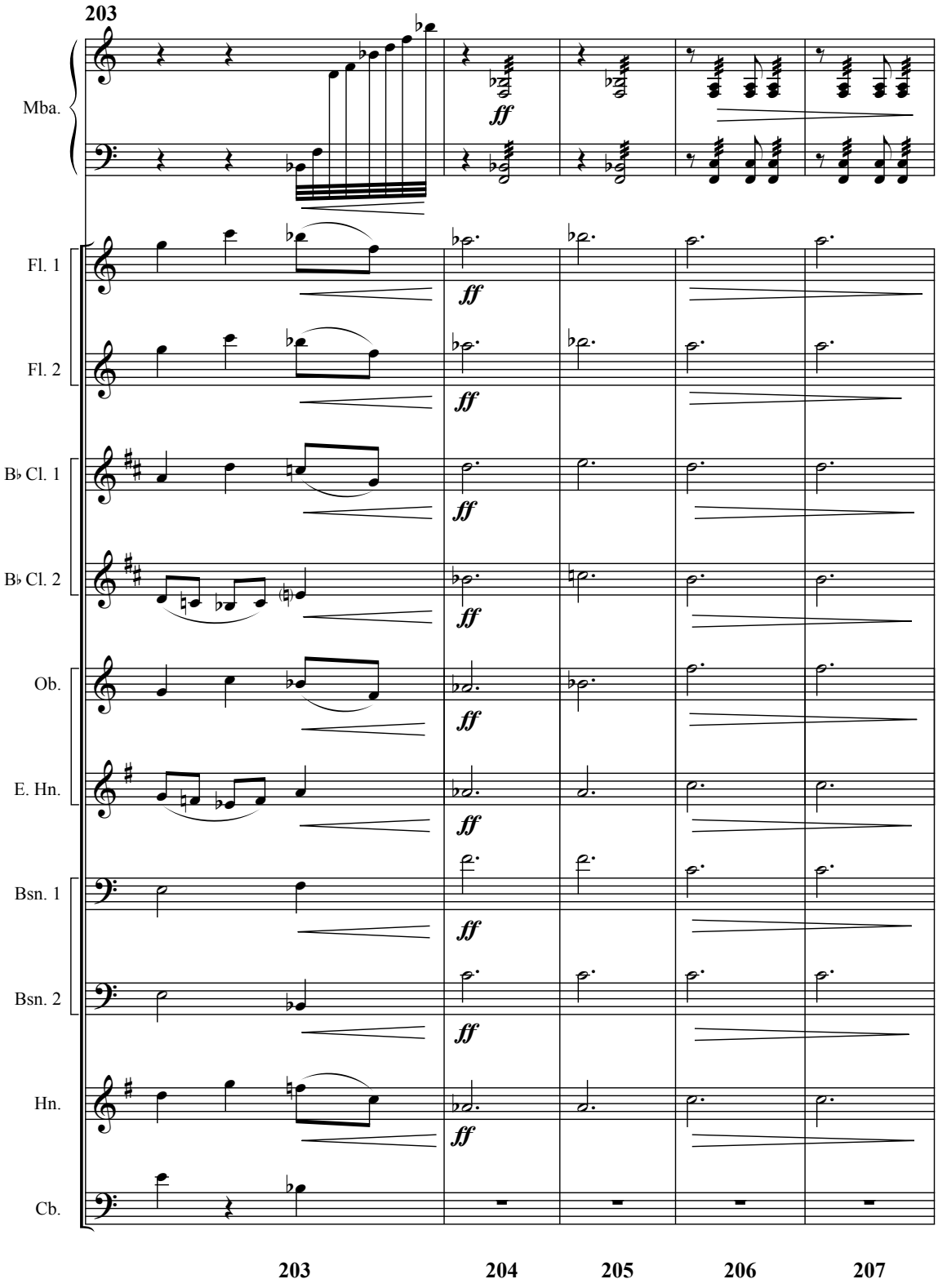

186
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
pp
p
186
187
188
189
190
191

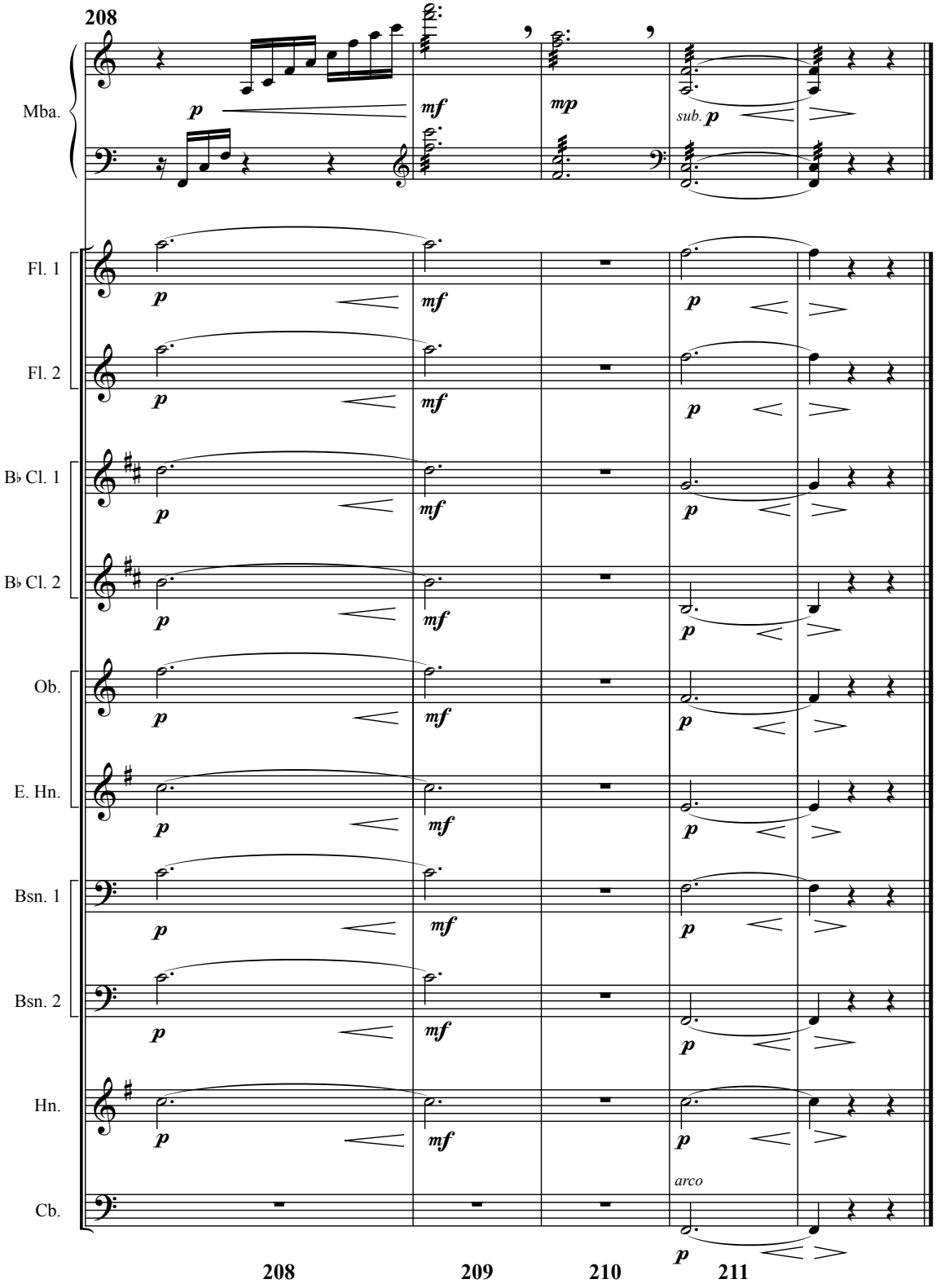

192
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
mf
pp
pp
mf
p
192
193
194
195
196


197
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
6
6
mp
mp
pizz.
mp
197
198


199
Mba.
Fl. 1
Fl. 2
mp
B♭ Cl. 1
mp
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
199
200

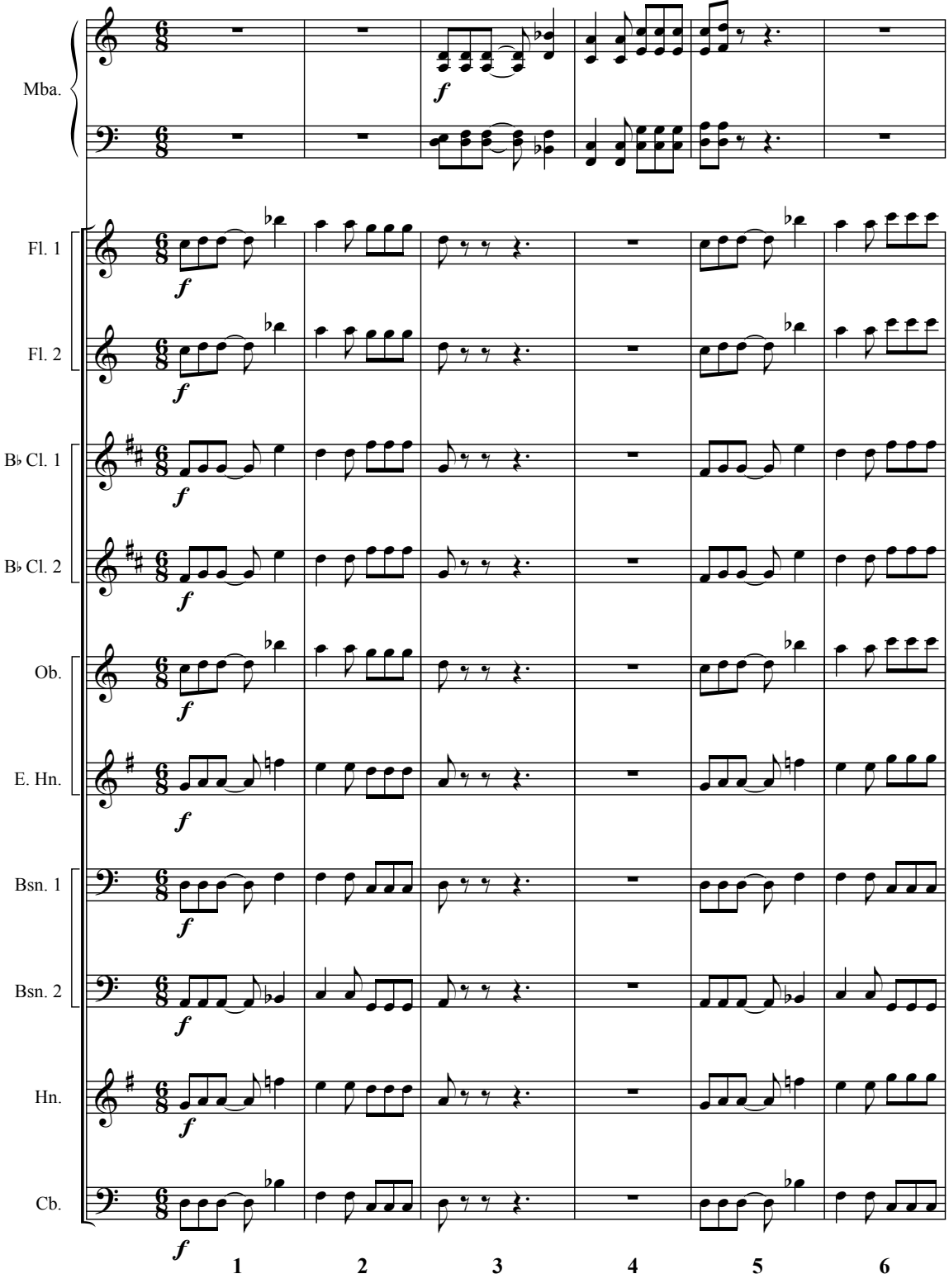

201
6
Mba.
f
Fl. 1
f
Fl. 2
f
B♭ Cl. 1
f
B♭ Cl. 2
f
Ob.
f
E. Hn.
f
Bsn. 1
mf
Bsn. 2
mf
Hn.
f
Cb.
mf
201
202

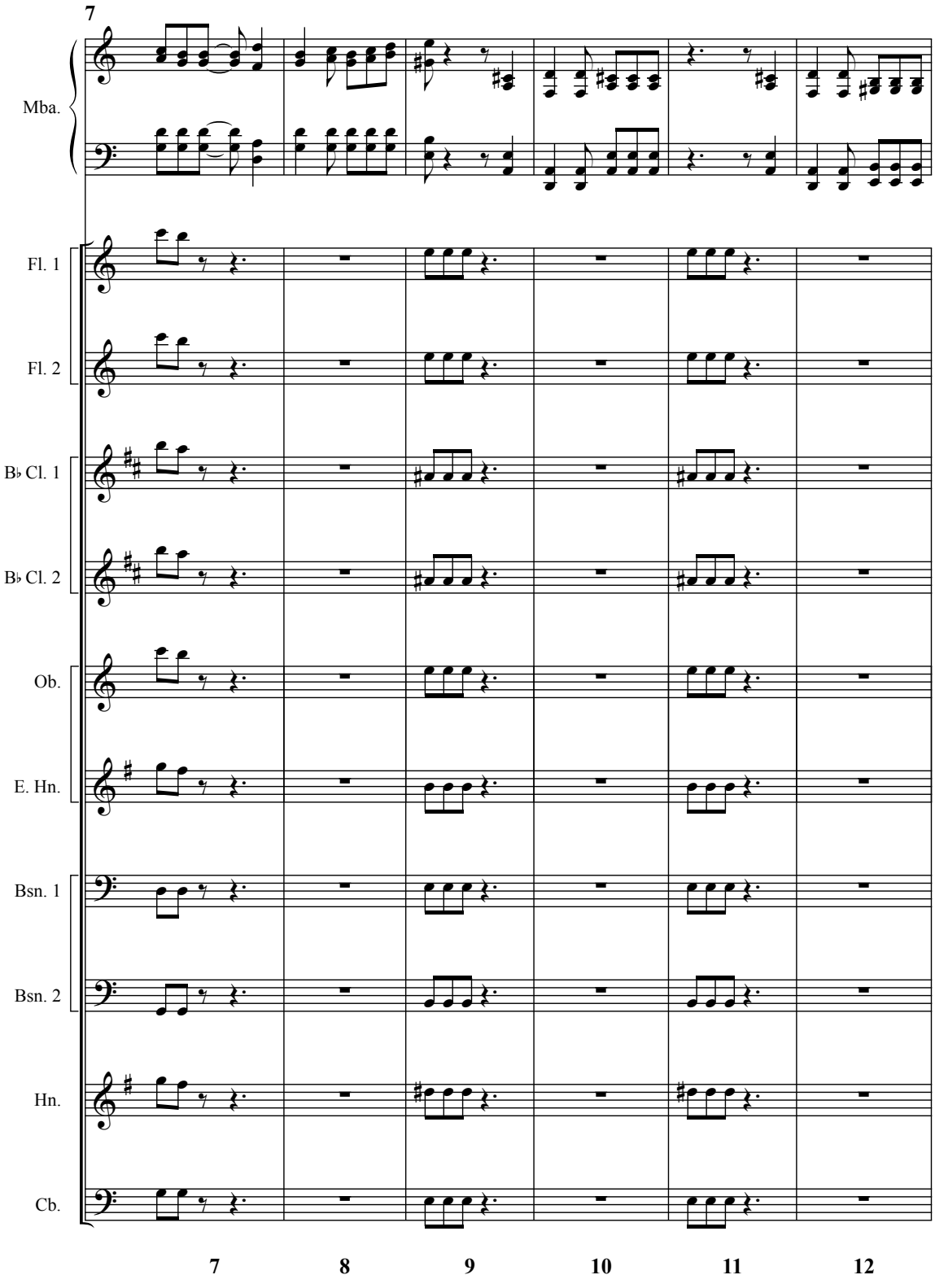

203
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
ff
203
204
205
206
207

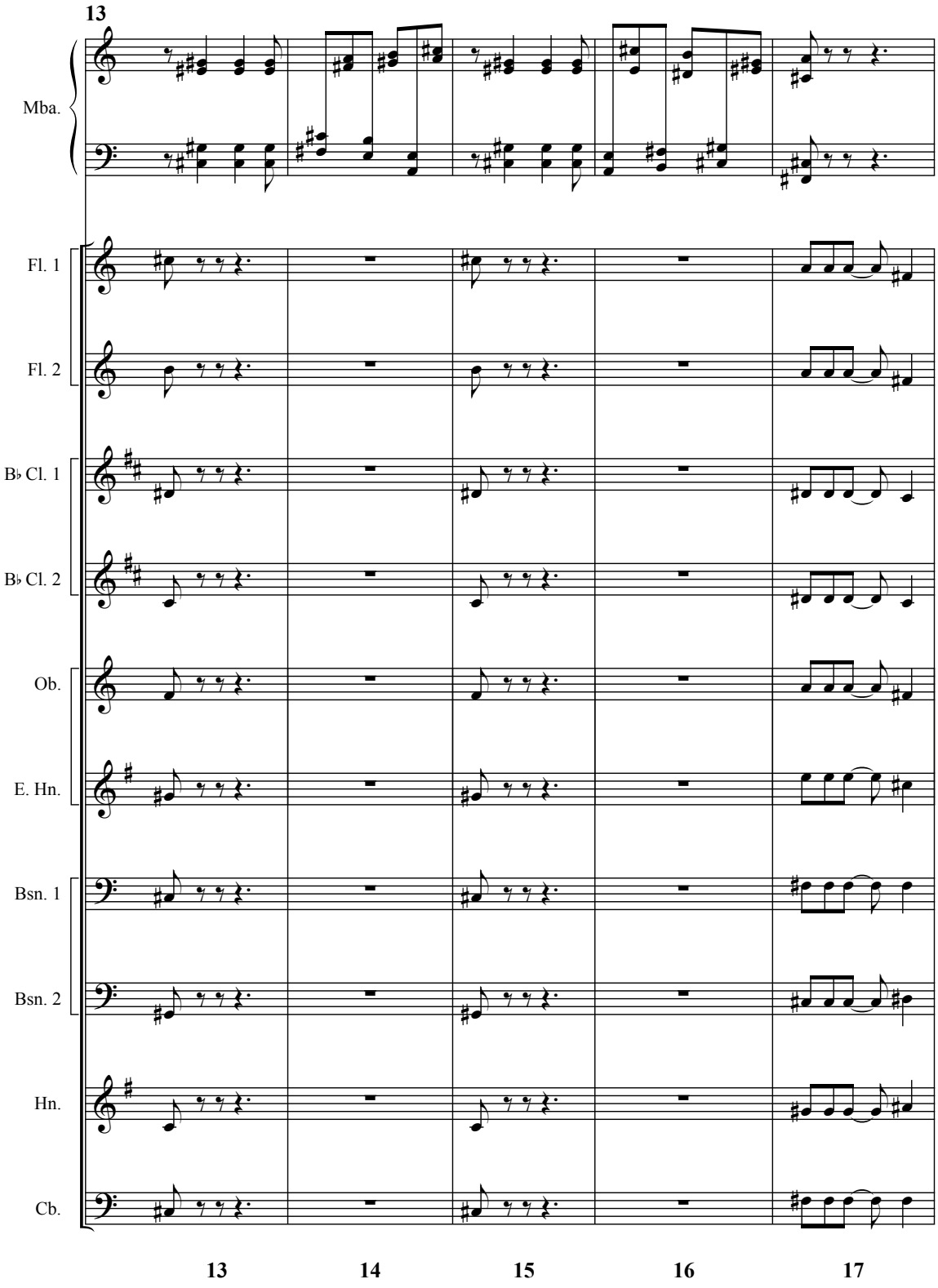

208
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
mf
mp
sub. p
arco
208
209
210
211

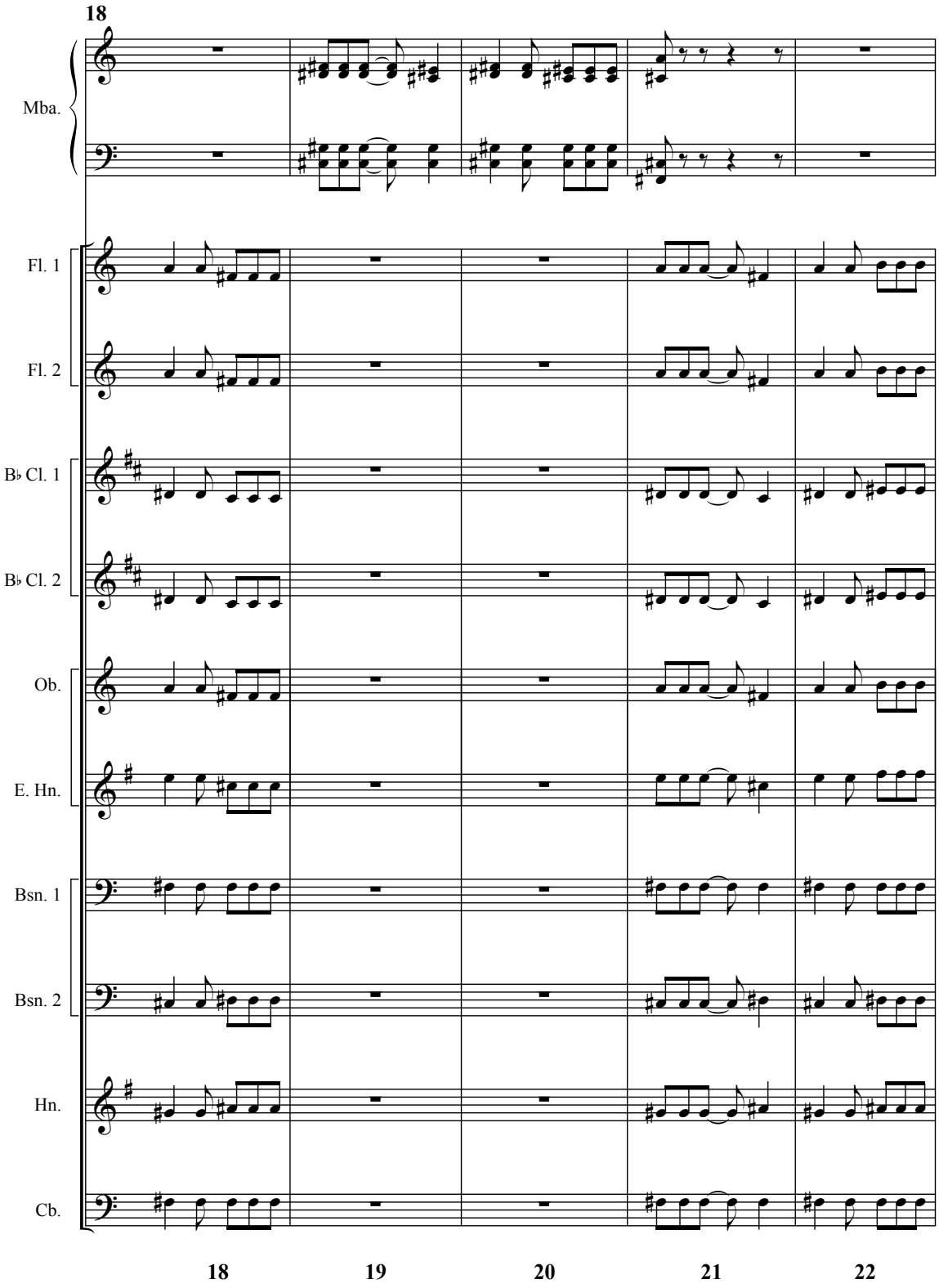
III

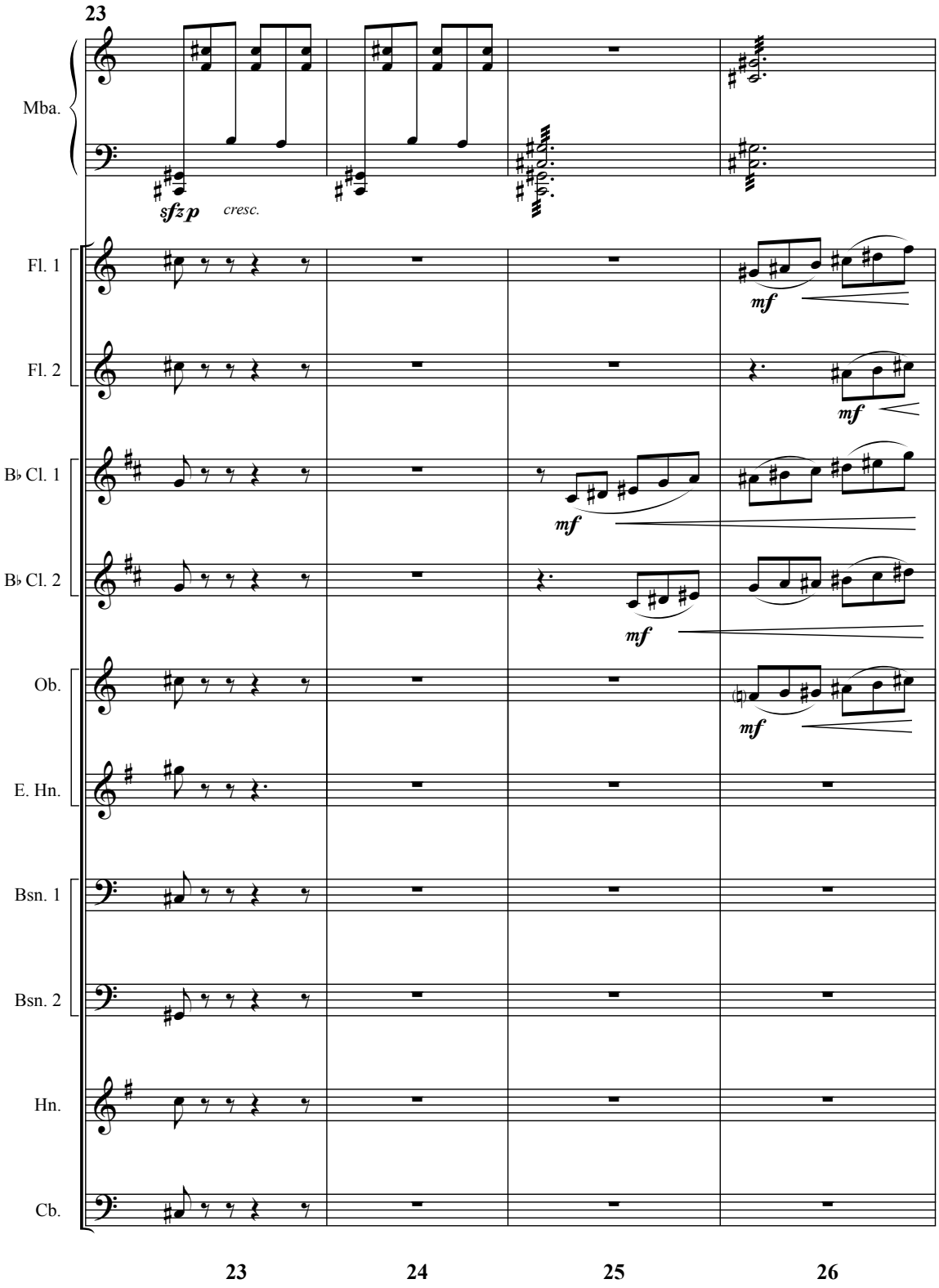
Allegro con Fuoco

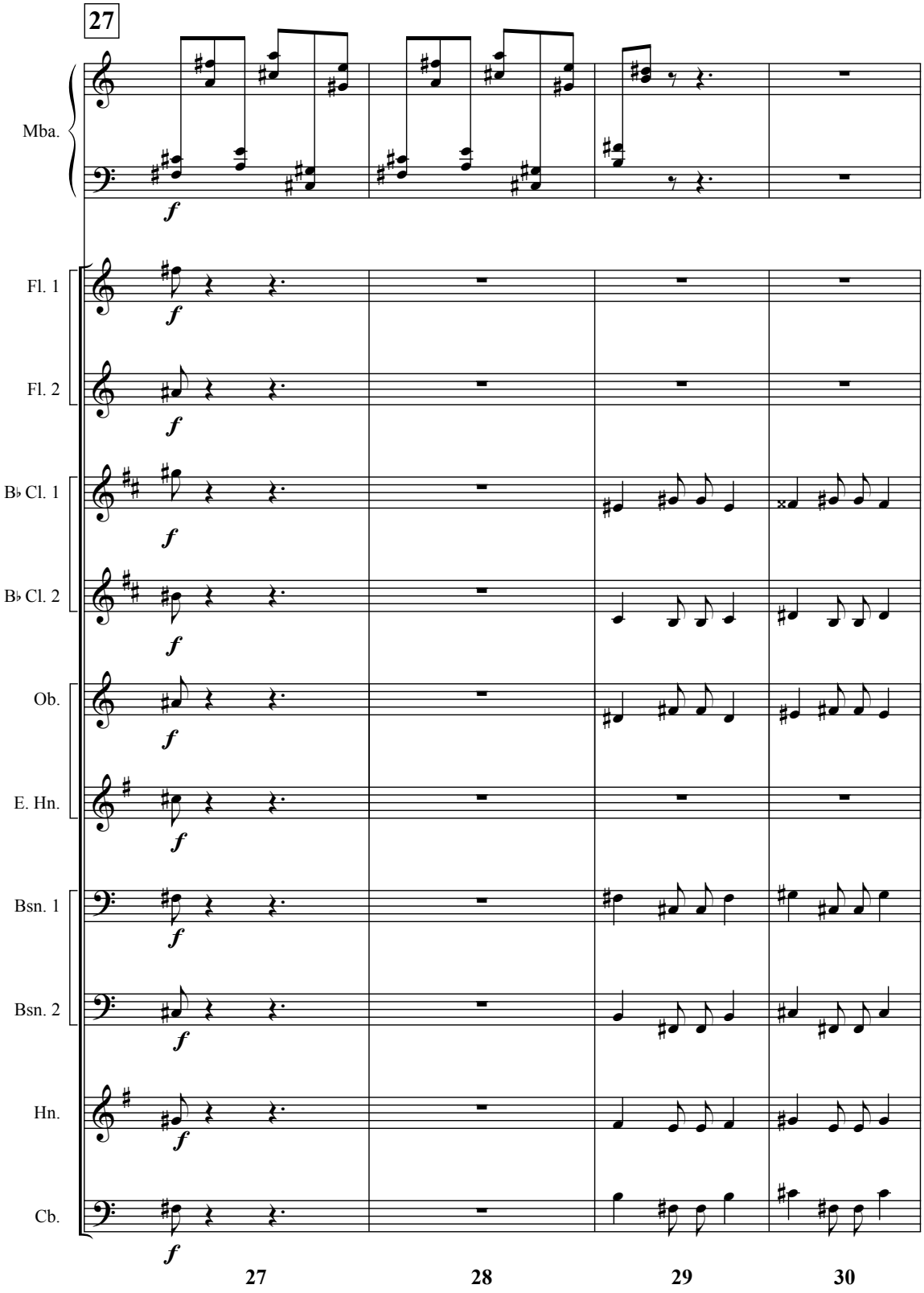


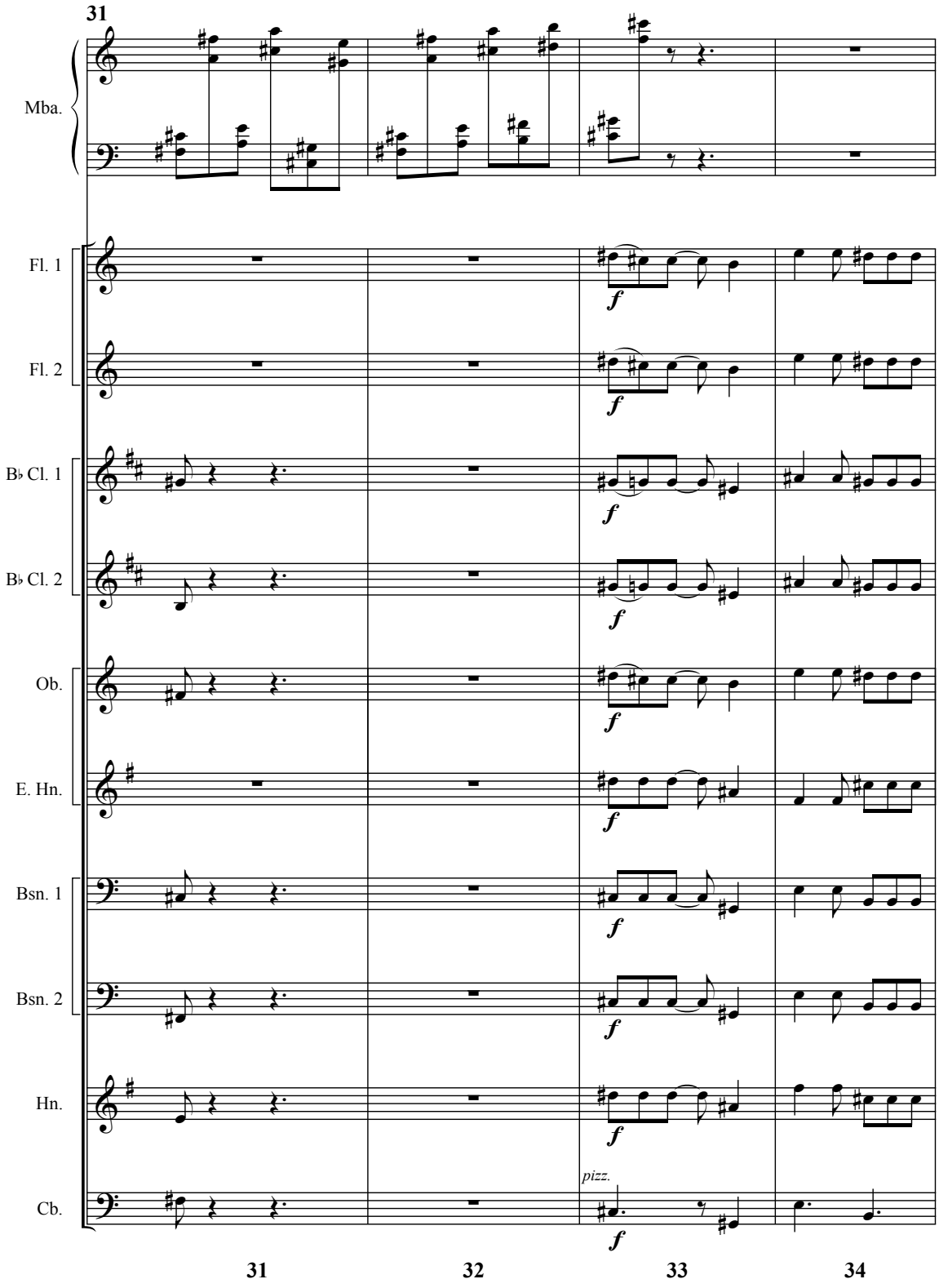

7
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
7
8
9
10
11
12

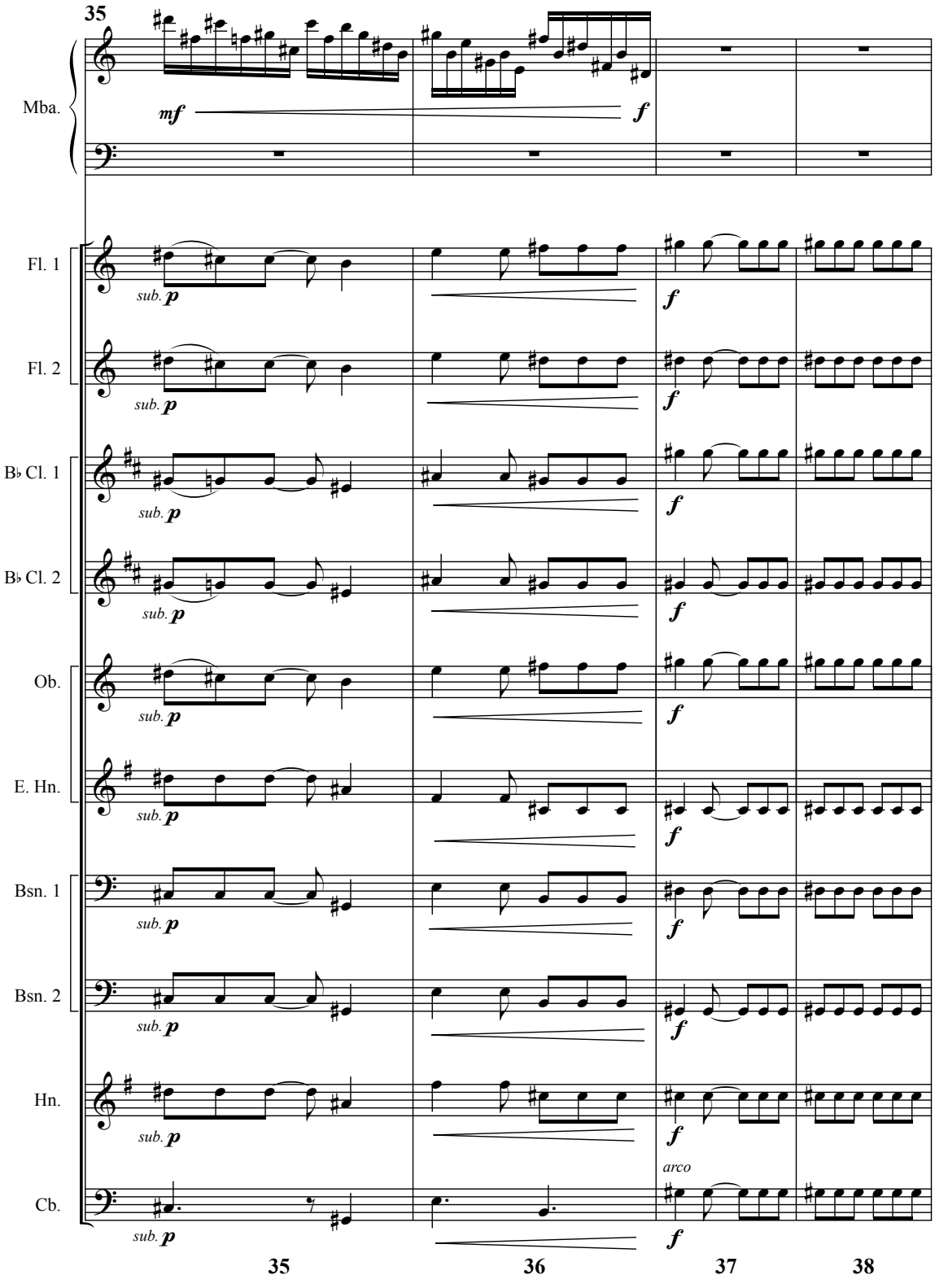

13
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
13
14
15
16
17

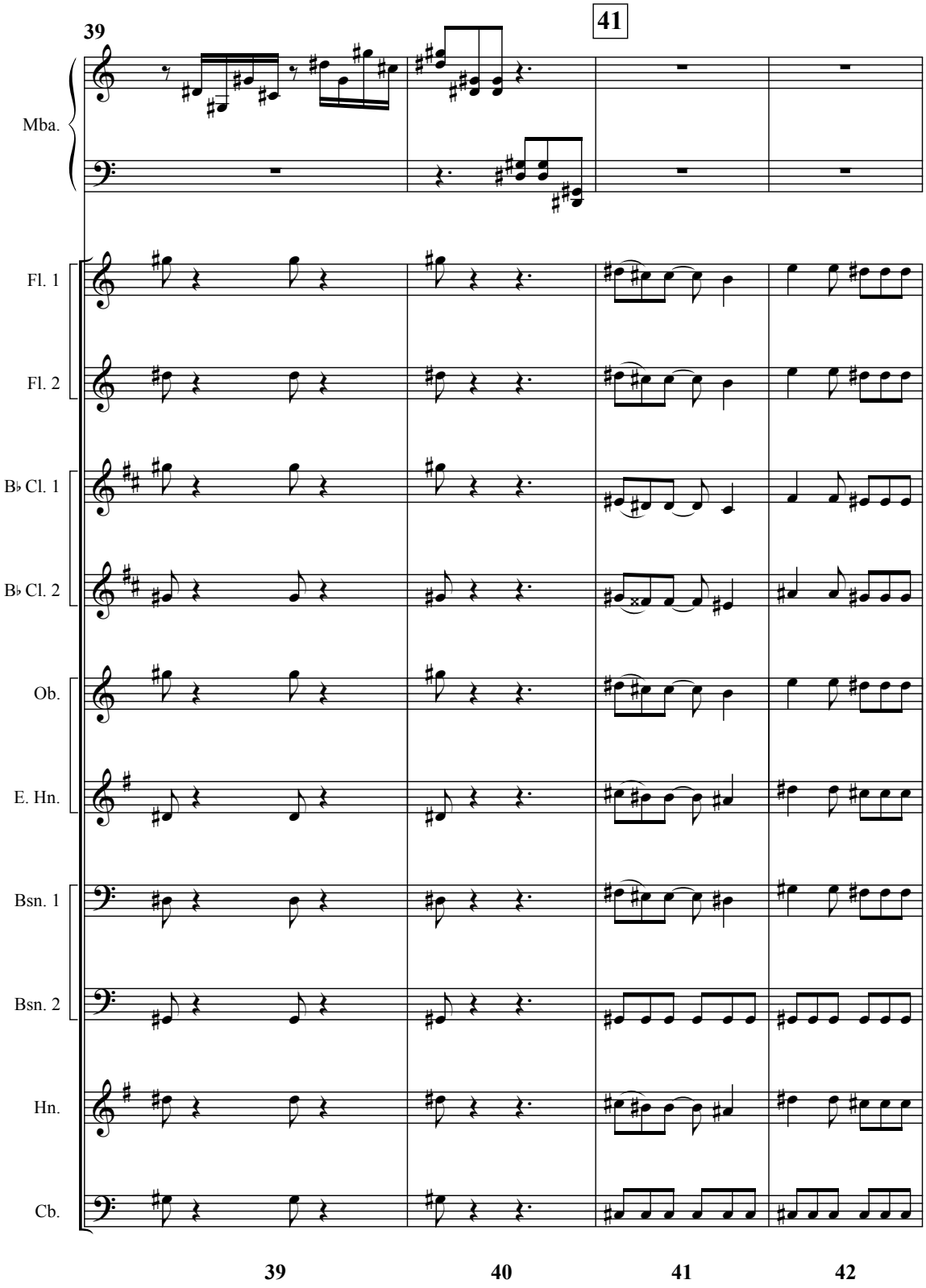

18
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
18
19
20
21
22

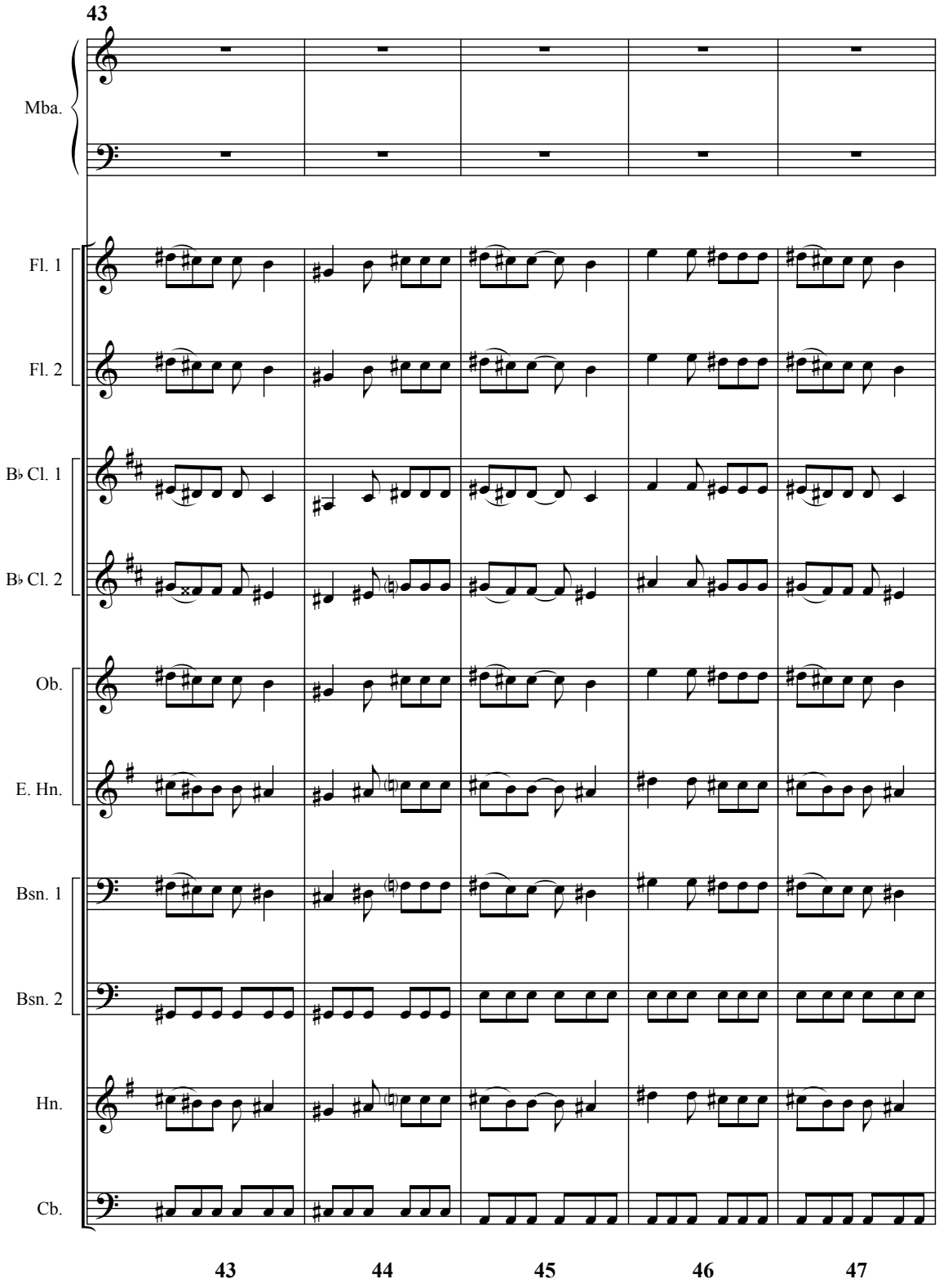

23
Mba.
sfz p
cresc.
Fl. 1
mf
Fl. 2
mf
B♭ Cl. 1
mf
B♭ Cl. 2
mf
Ob.
mf
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
23
24
25
26

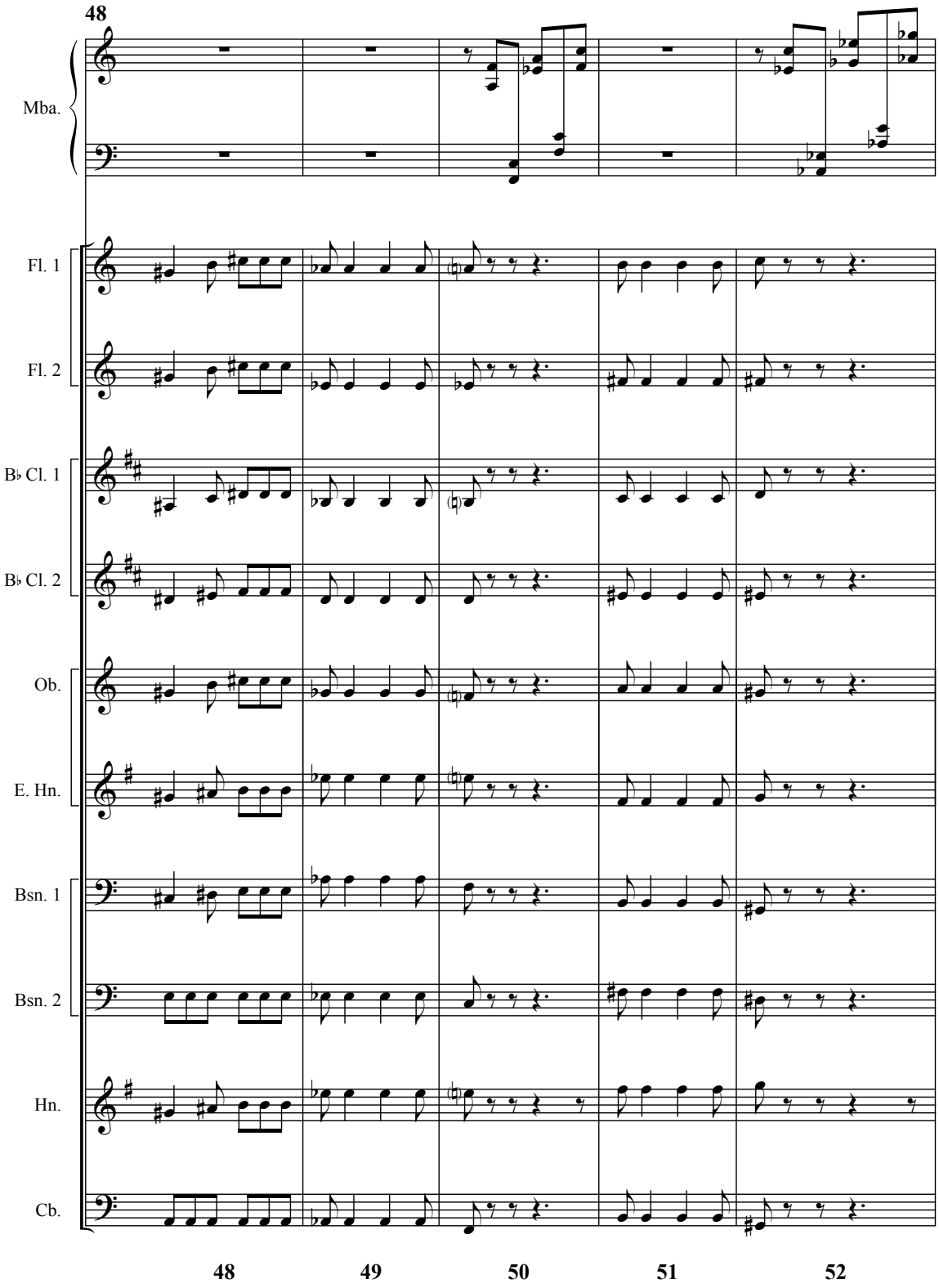

27
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
27
28
29
30

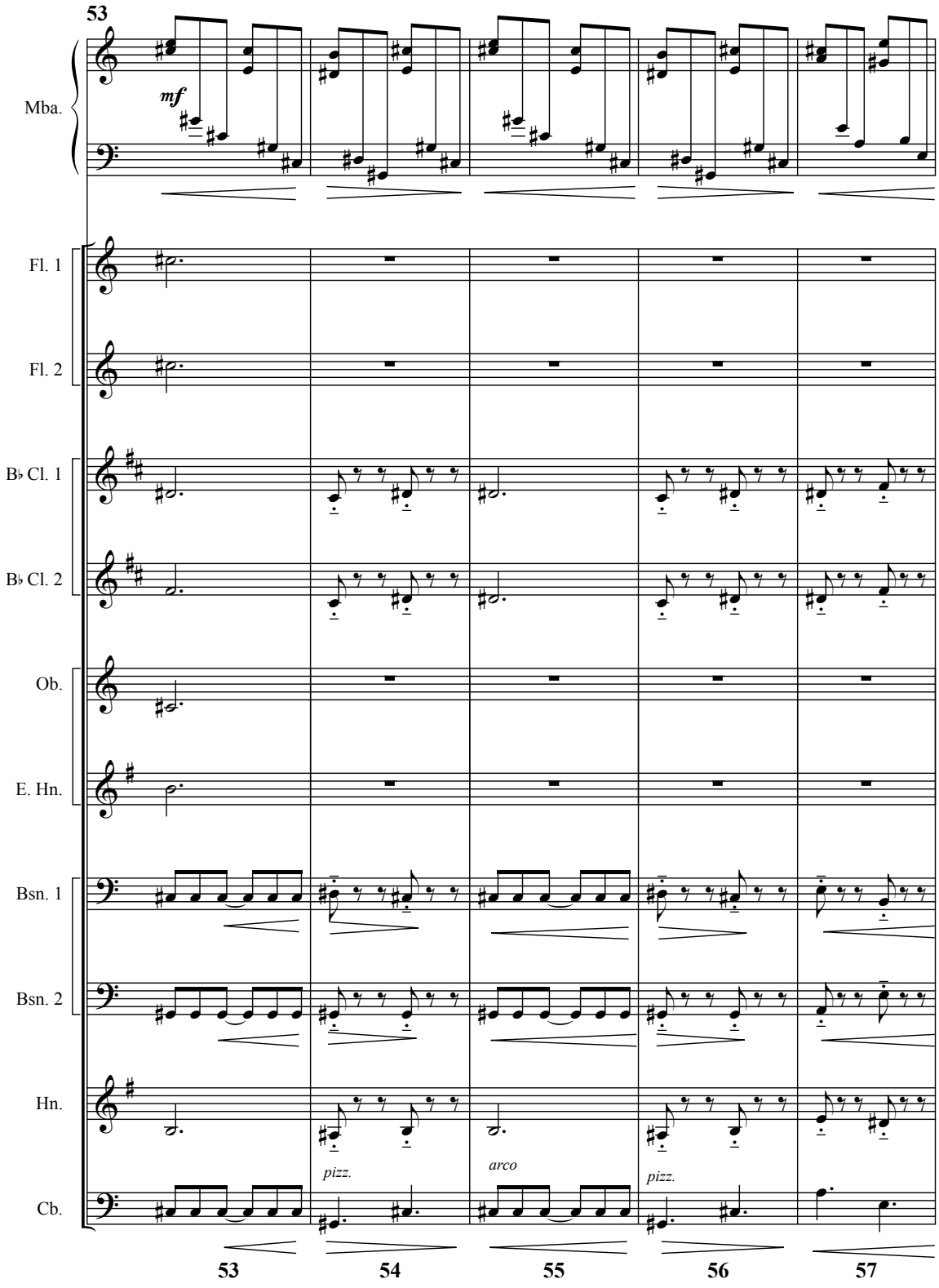

31
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
pizz.
31
32
33
34

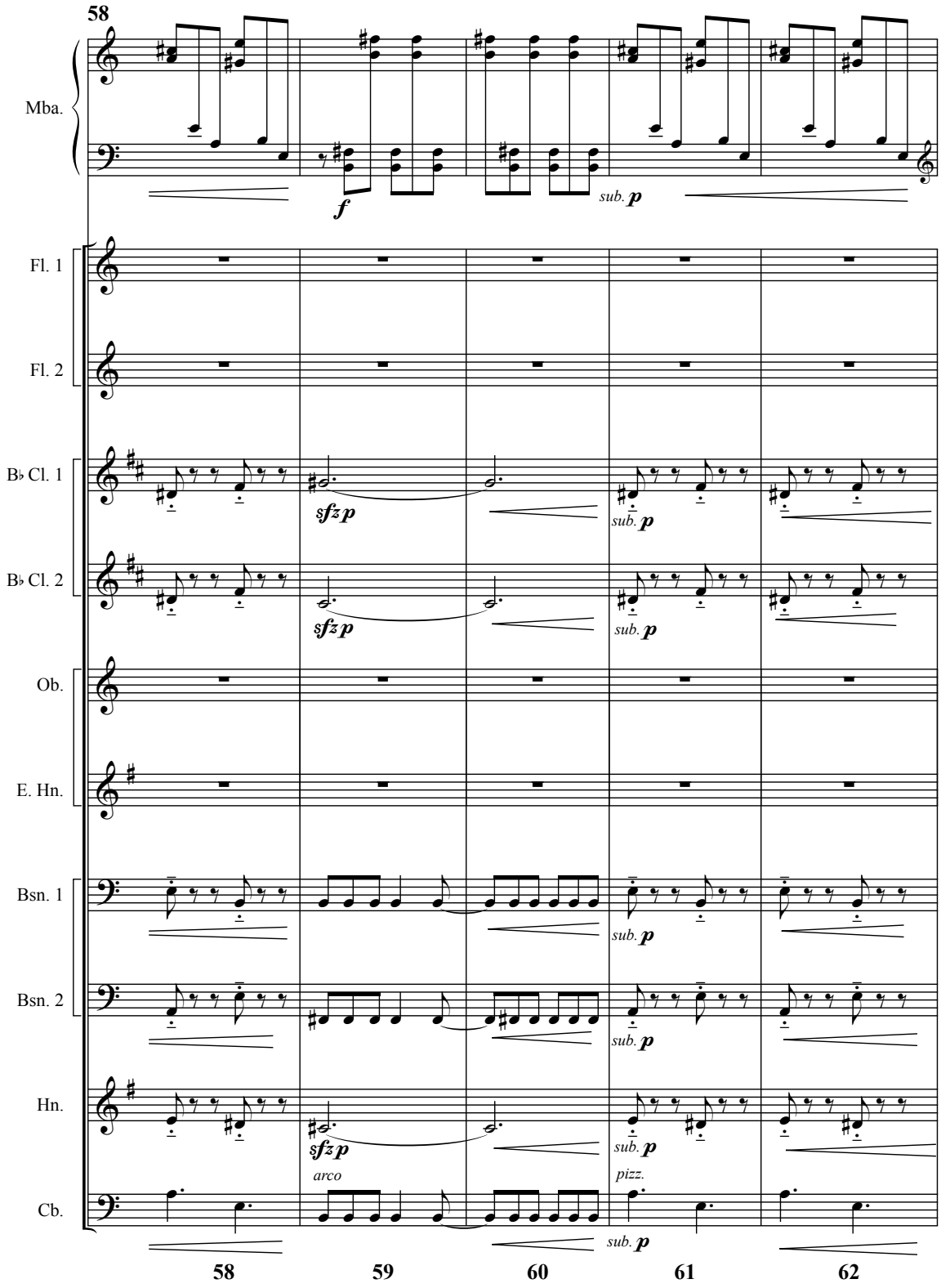

35
Mba.
mf
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sub. p
f
arco
35
36
37
38

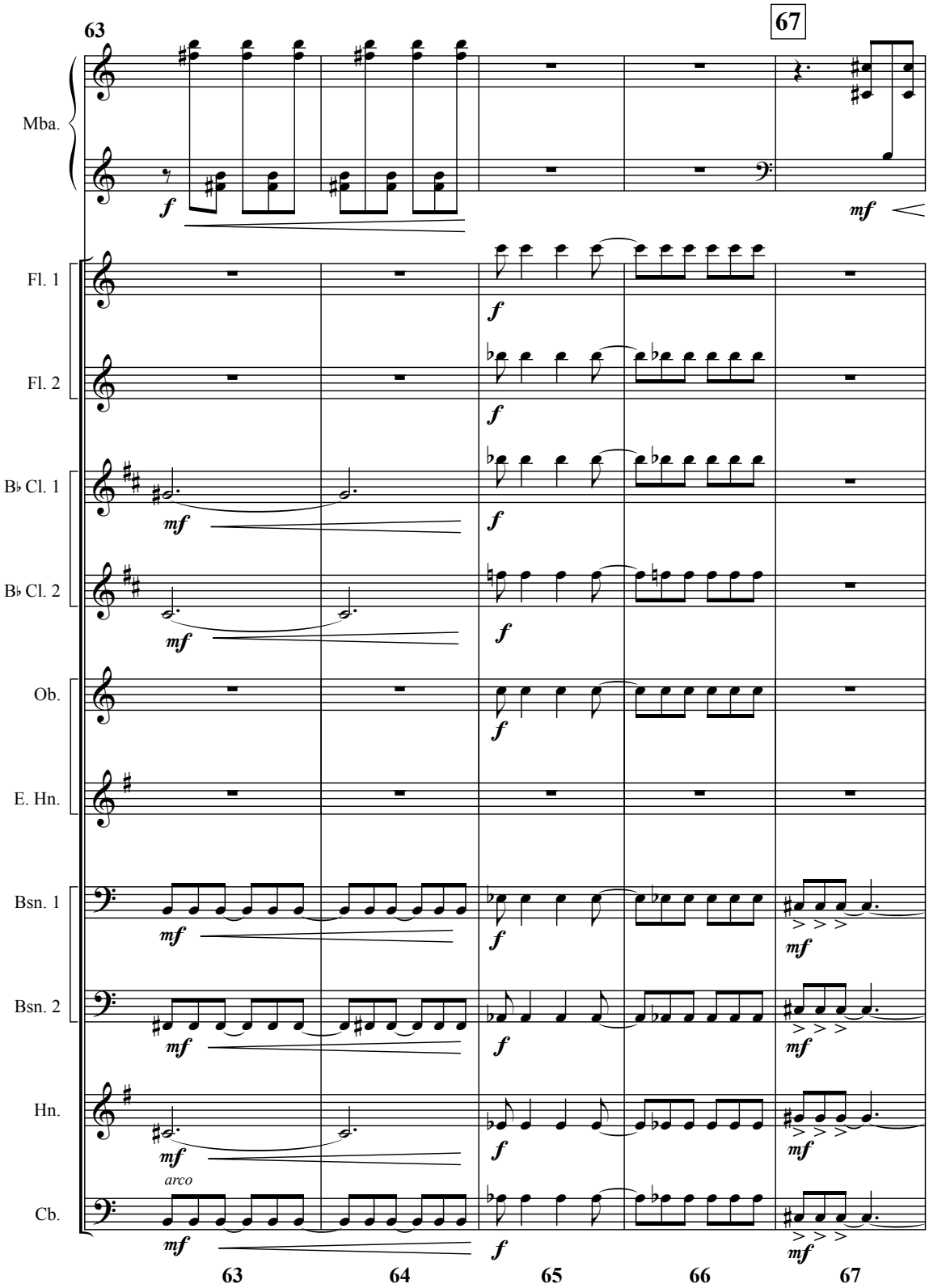

39
41
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
39
40
41
42

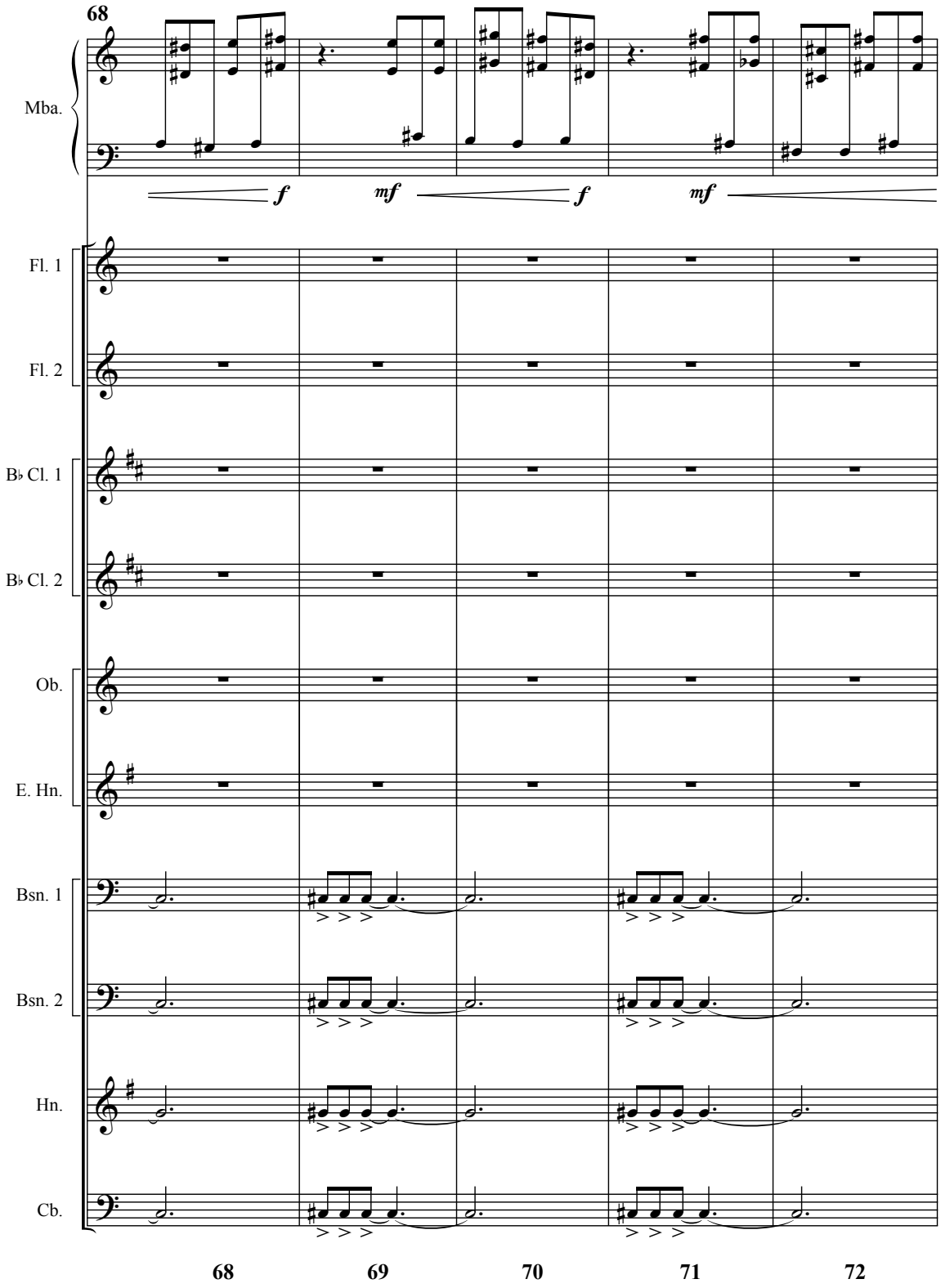

43
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
43
44
45
46
47

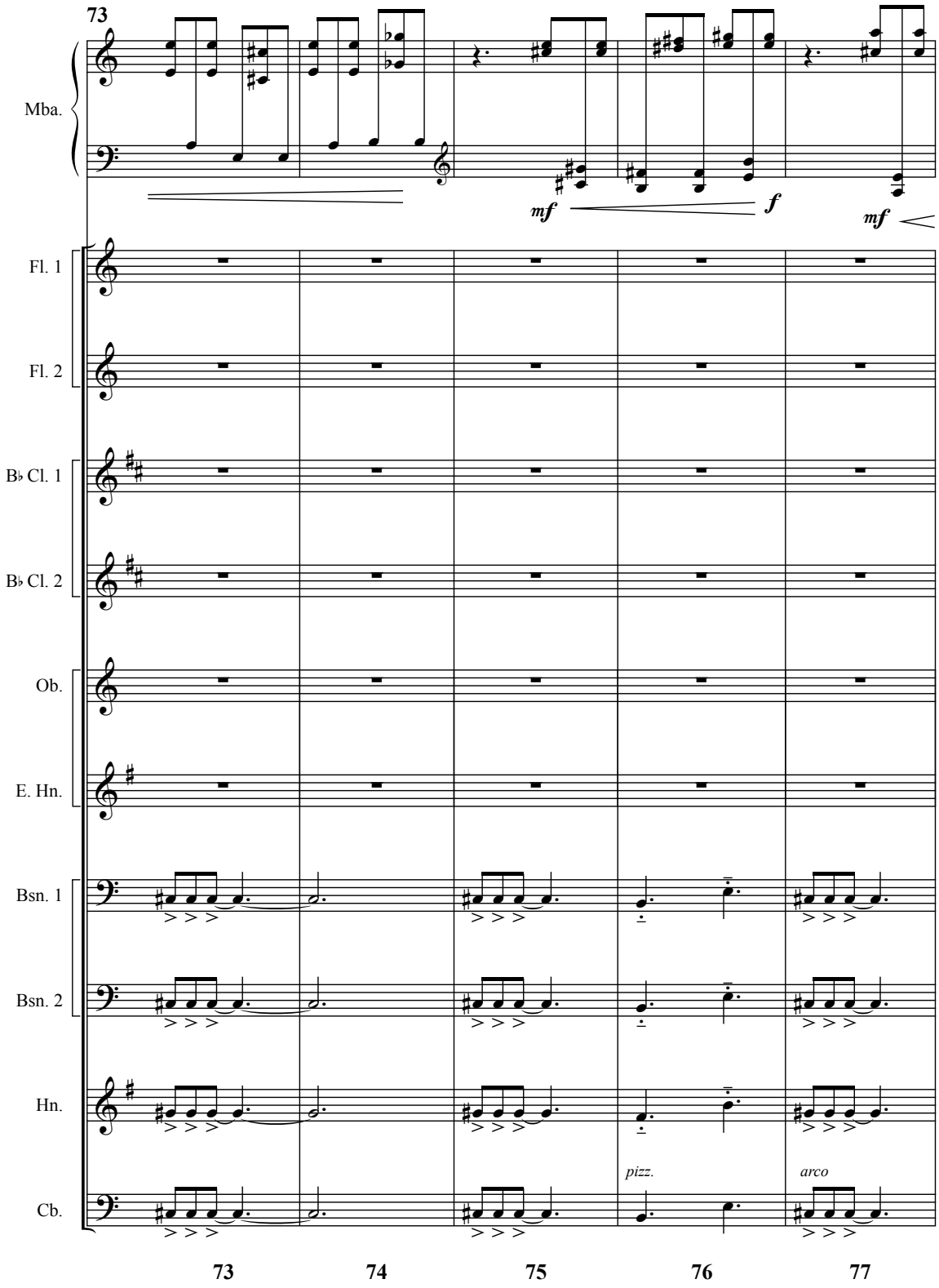

48
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
48
49
50
51
52

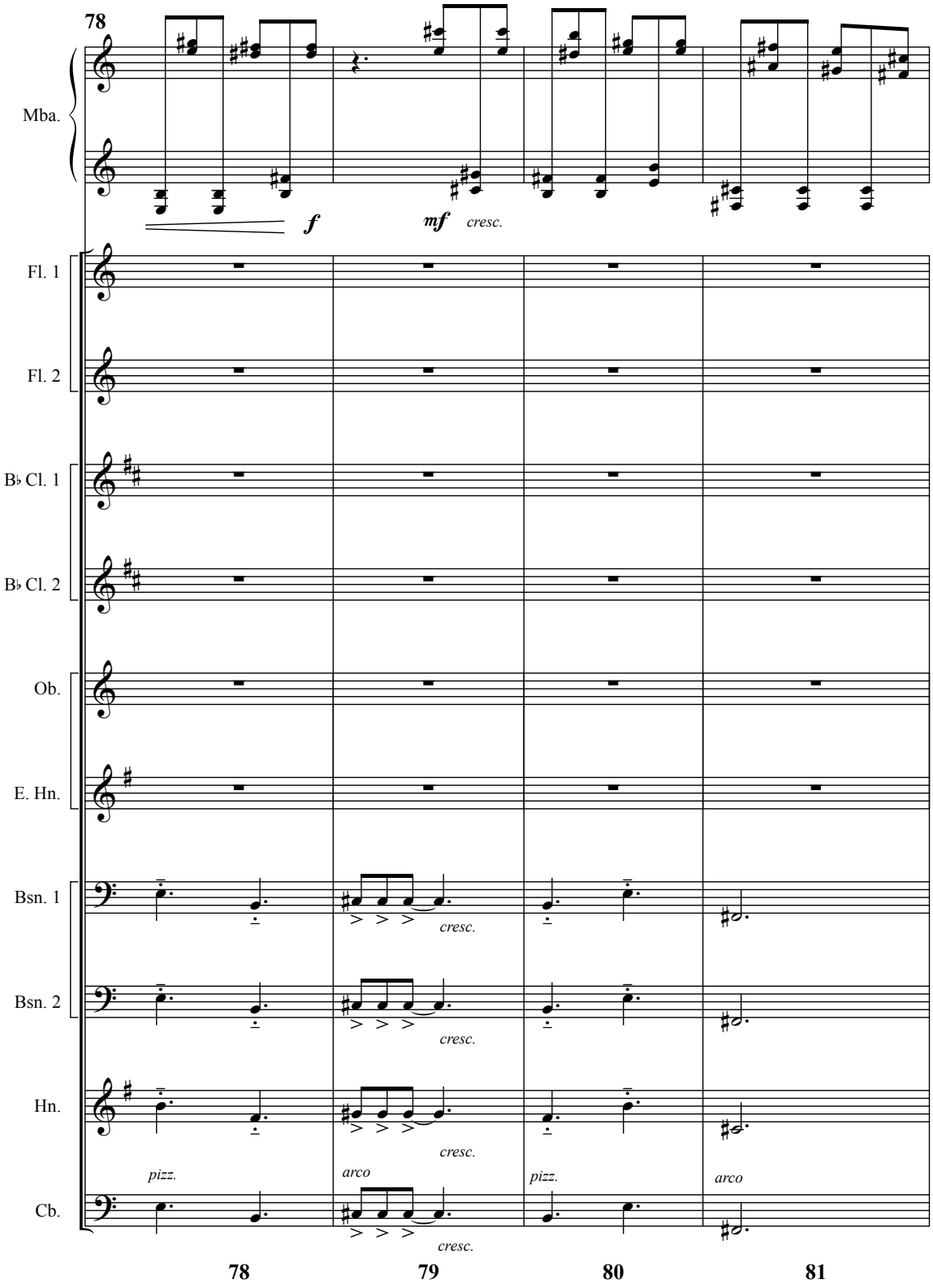

53
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
pizz.
arco
pizz.
53
54
55
56
57

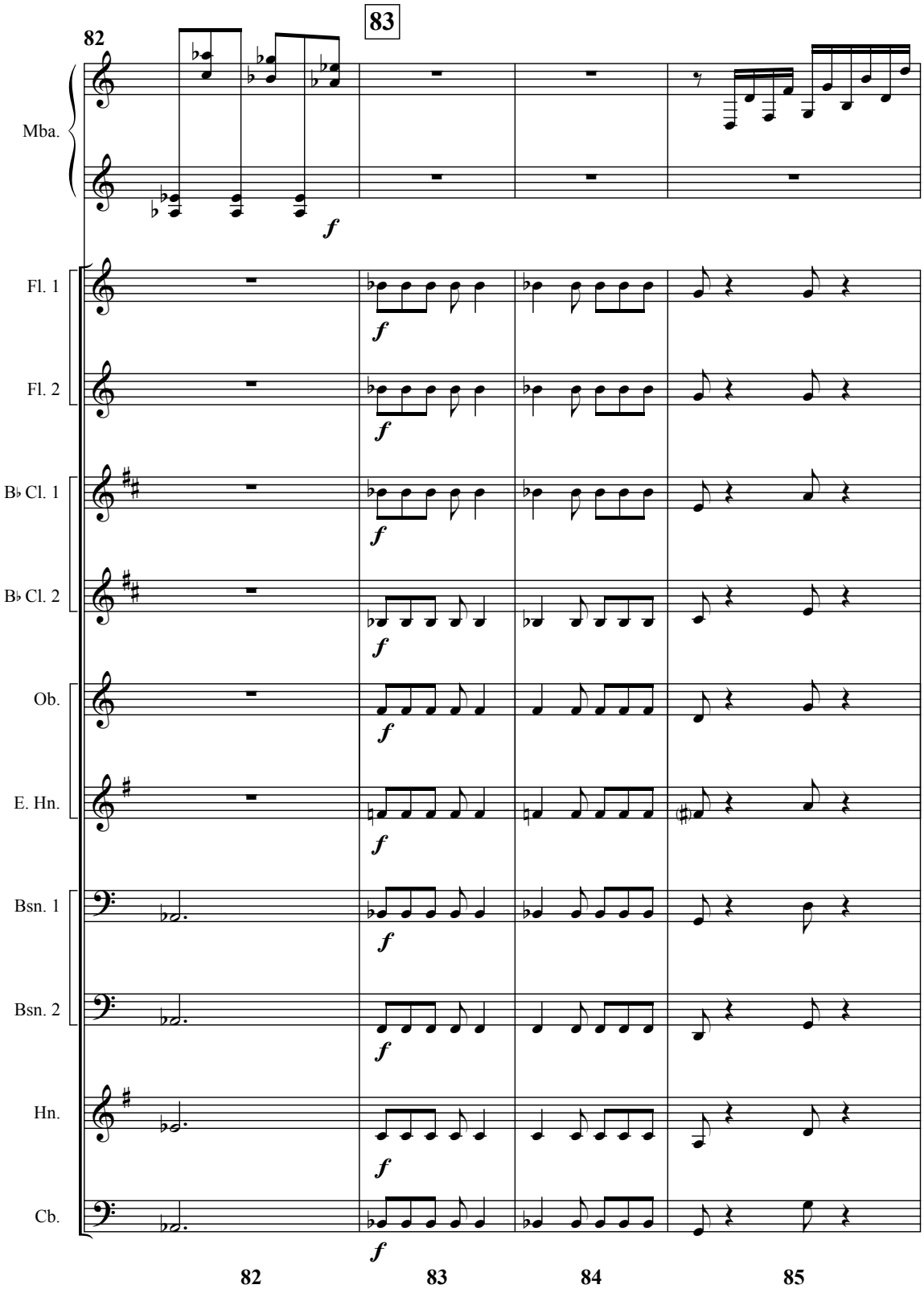

58
Mba.
f
sub. p
Fl. 1
Fl. 2
B♭ Cl. 1
sfz p
sub. p
B♭ Cl. 2
sfz p
sub. p
Ob.
E. Hn.
Bsn. 1
sub. p
Bsn. 2
sub. p
Hn.
sfz p
sub. p
Cb.
arco
pizz.
sub. p
58
59
60
61
62

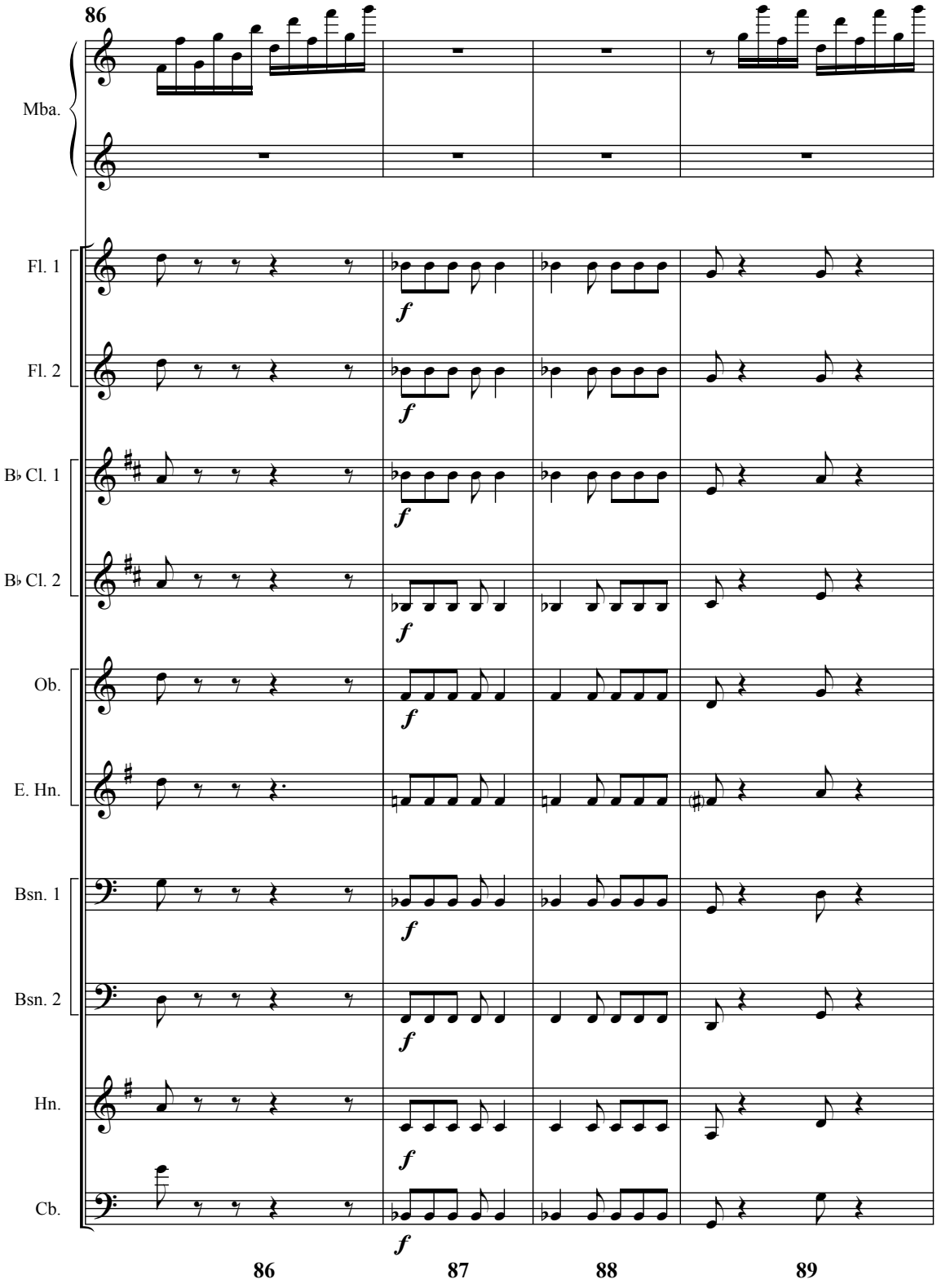

63
67
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
63
64
65
66
67

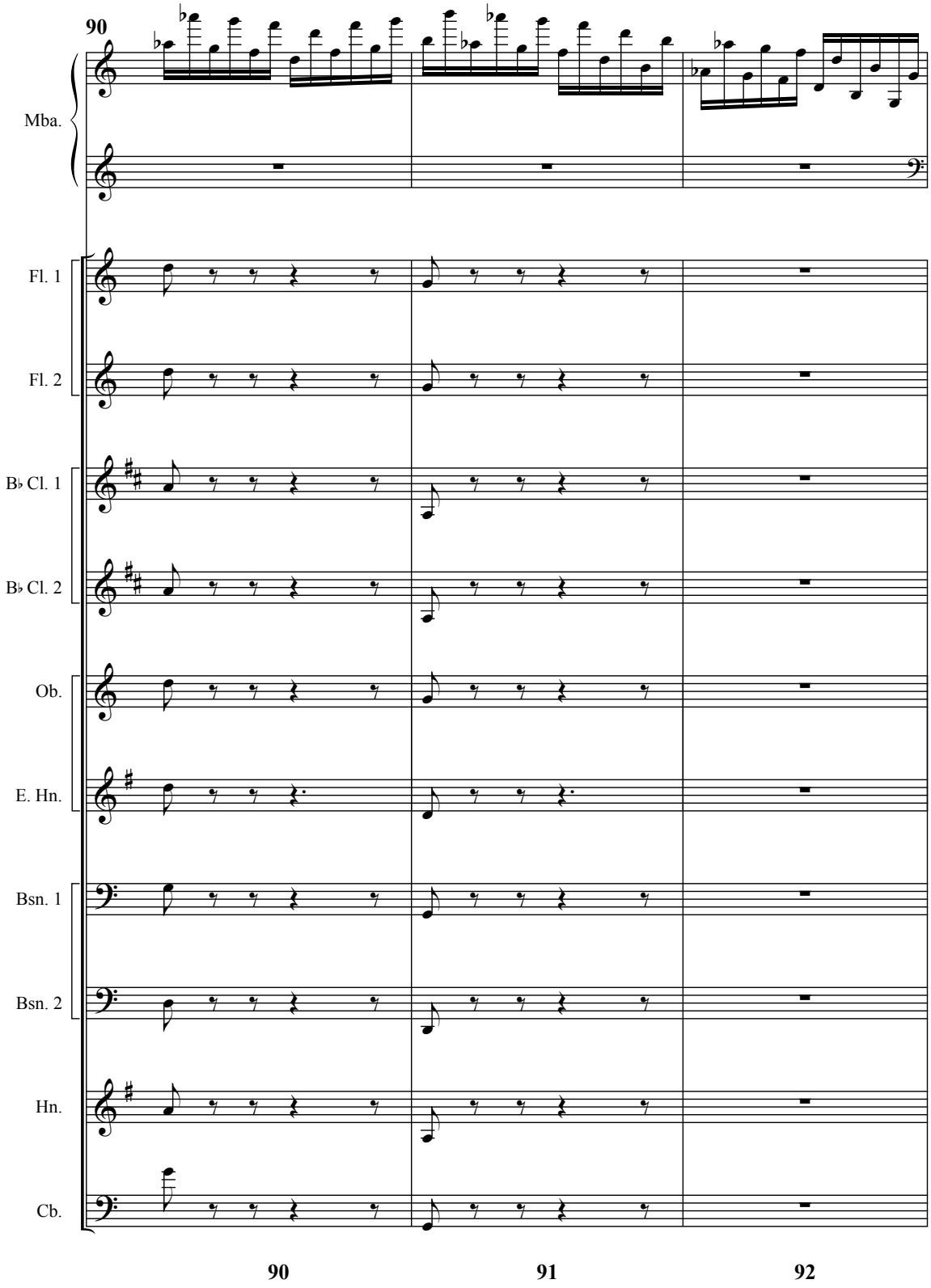

68
Mba.
f
mf
f
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
68
69
70
71
72

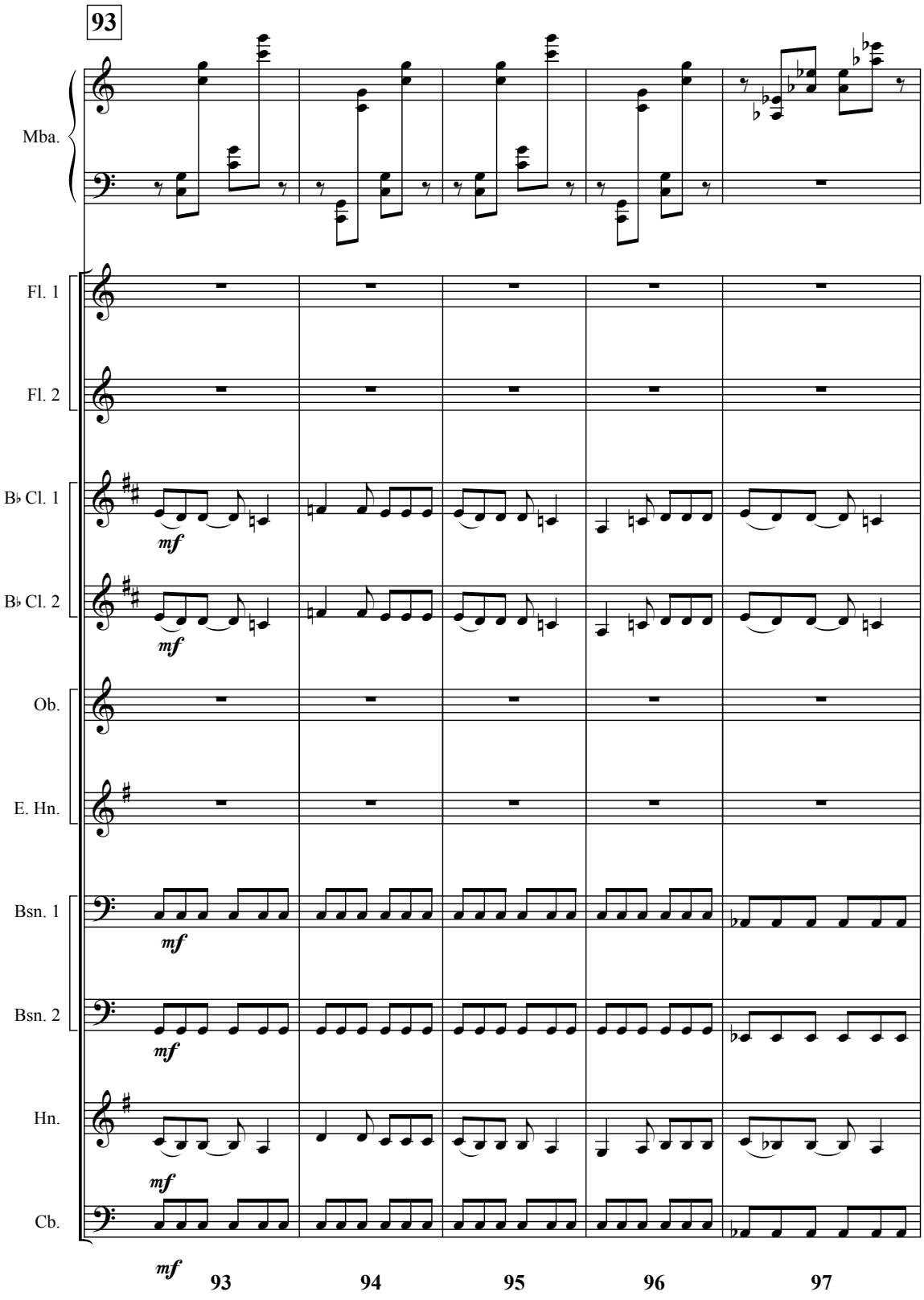

73
Mba.
mf
f
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
pizz.
arco
Cb.
73
74
75
76
77

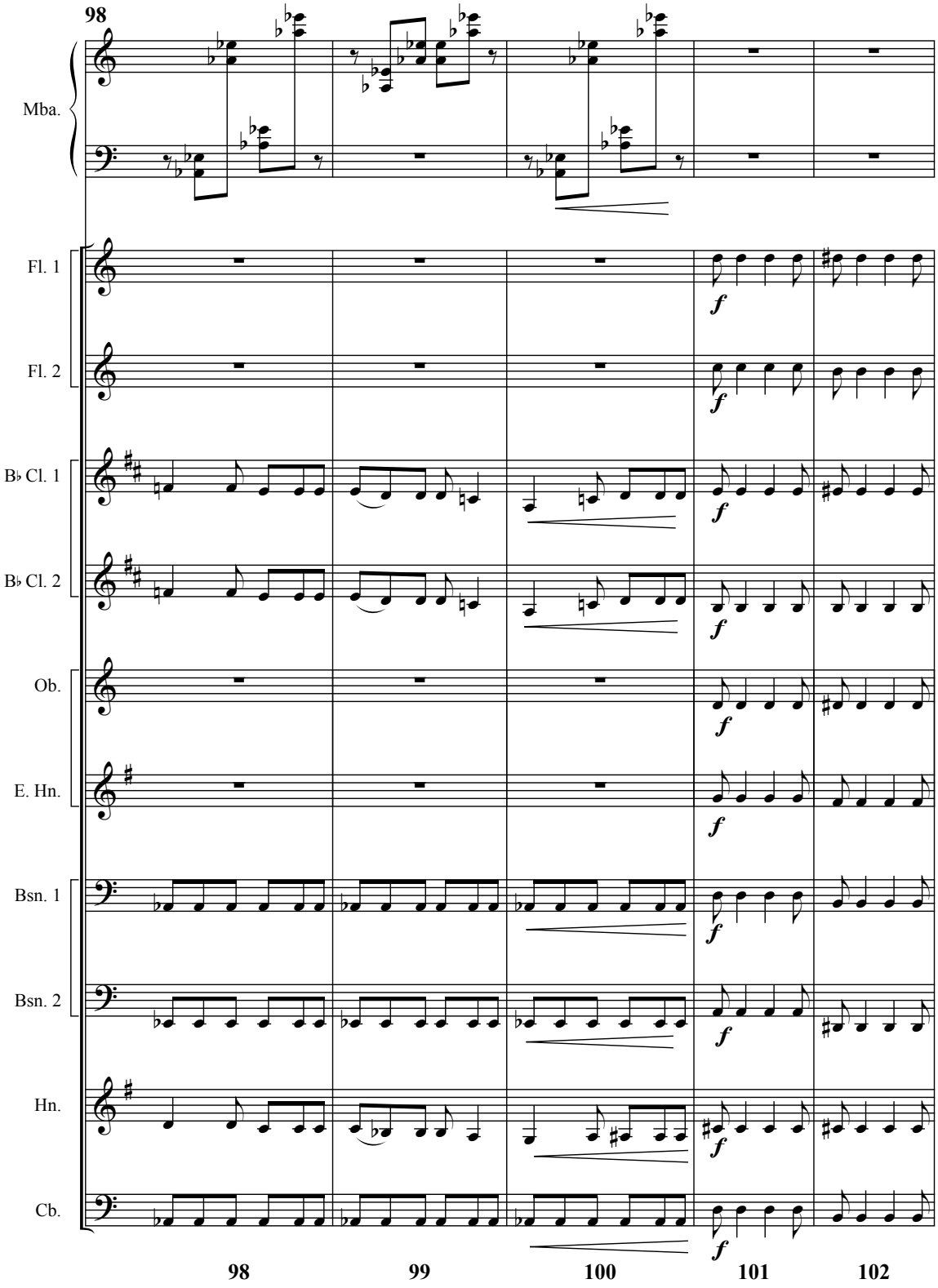

78
Mba.
f
mf
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
cresc.
pizz.
arco
78
79
80
81

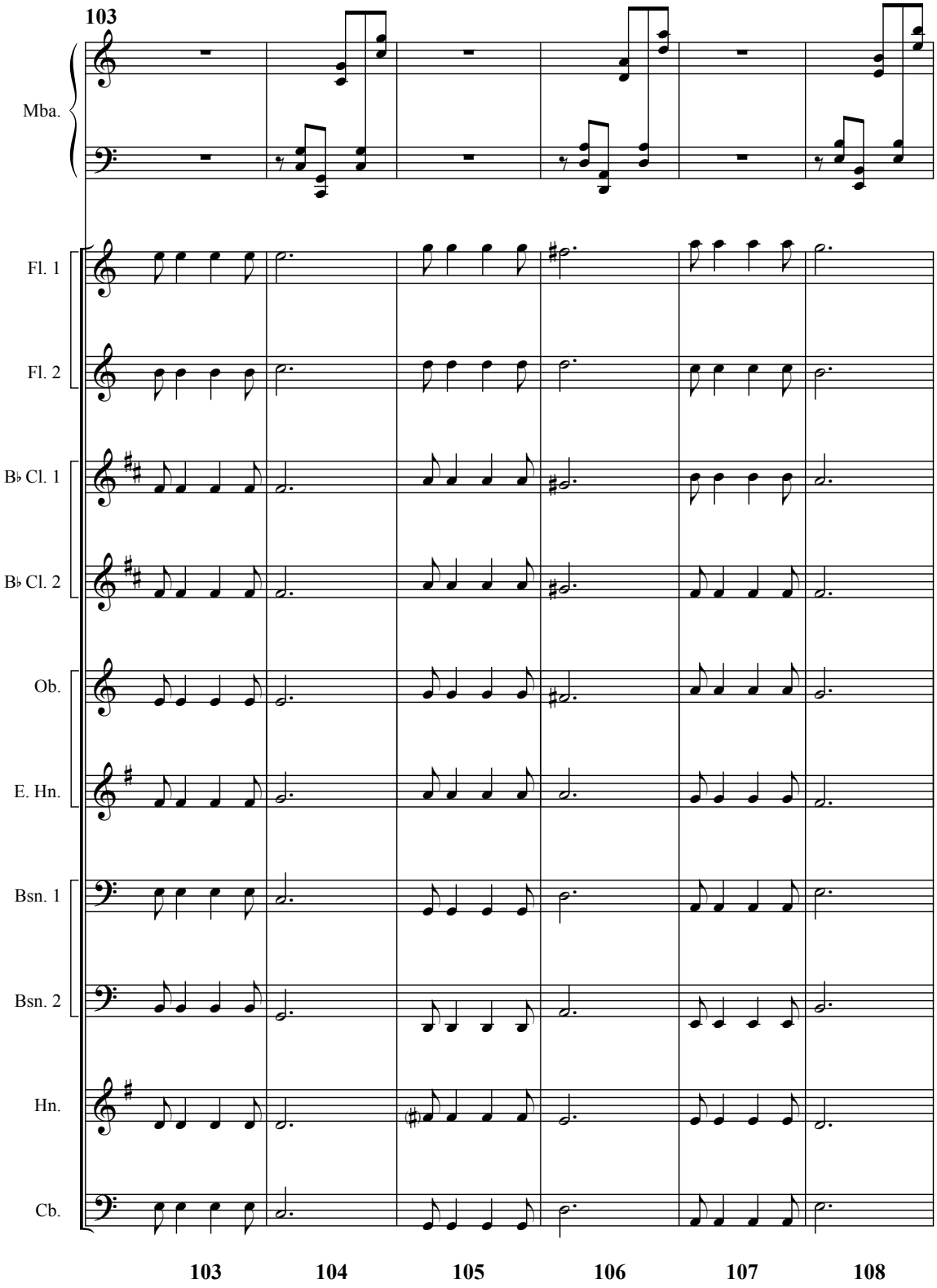

82
83
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
82
83
84
85

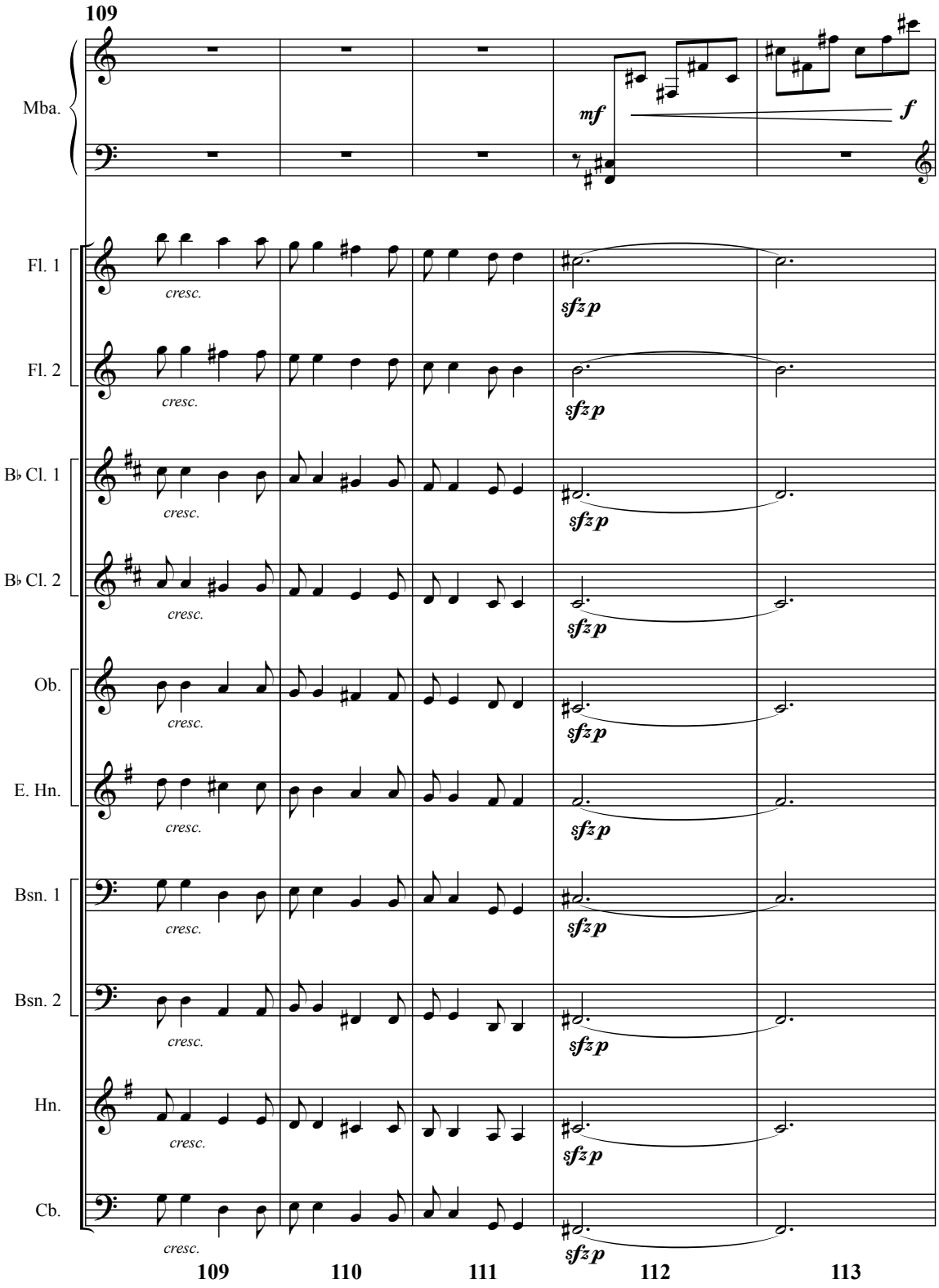

86
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
86
87
88
89

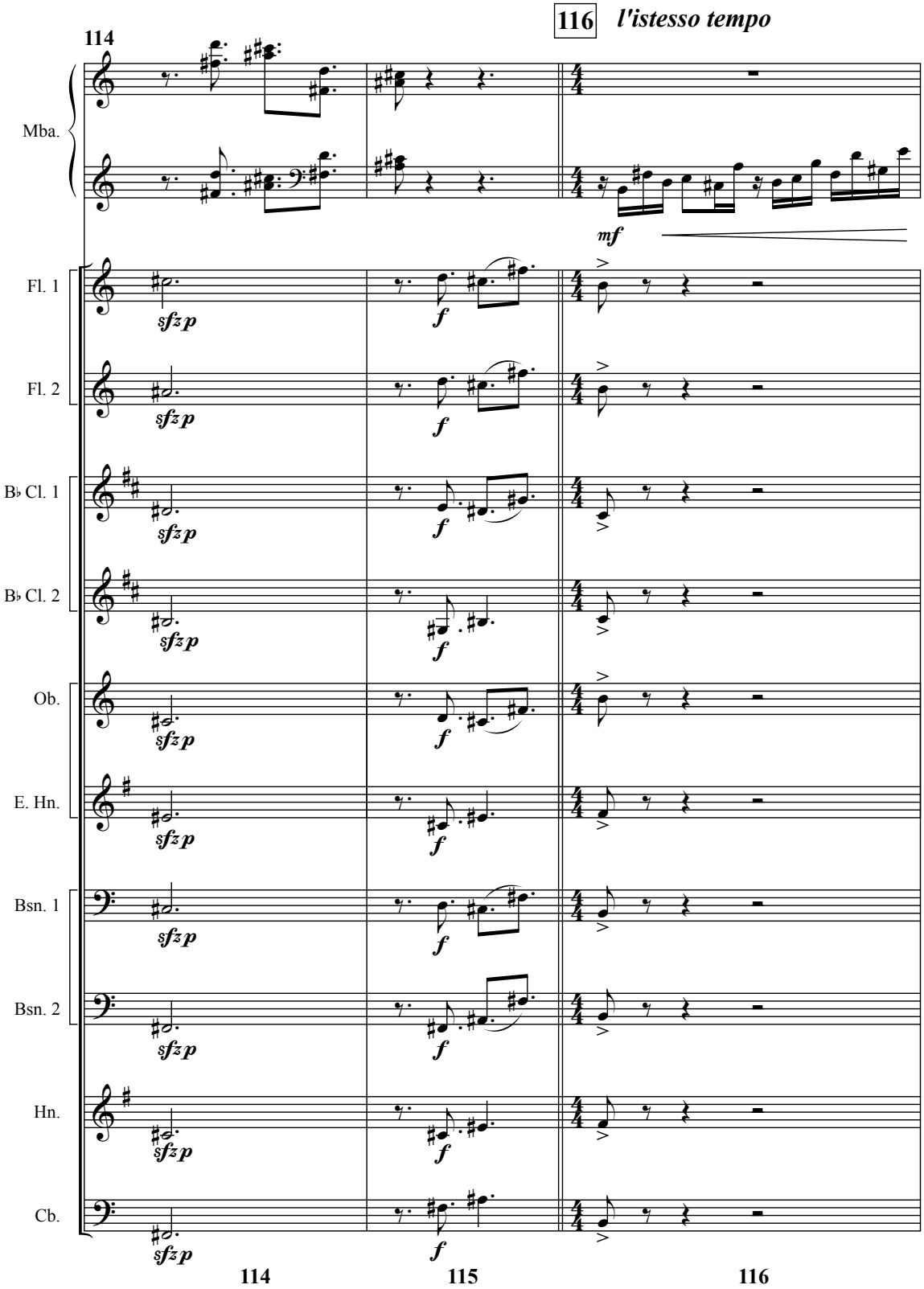

90
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
90
91
92

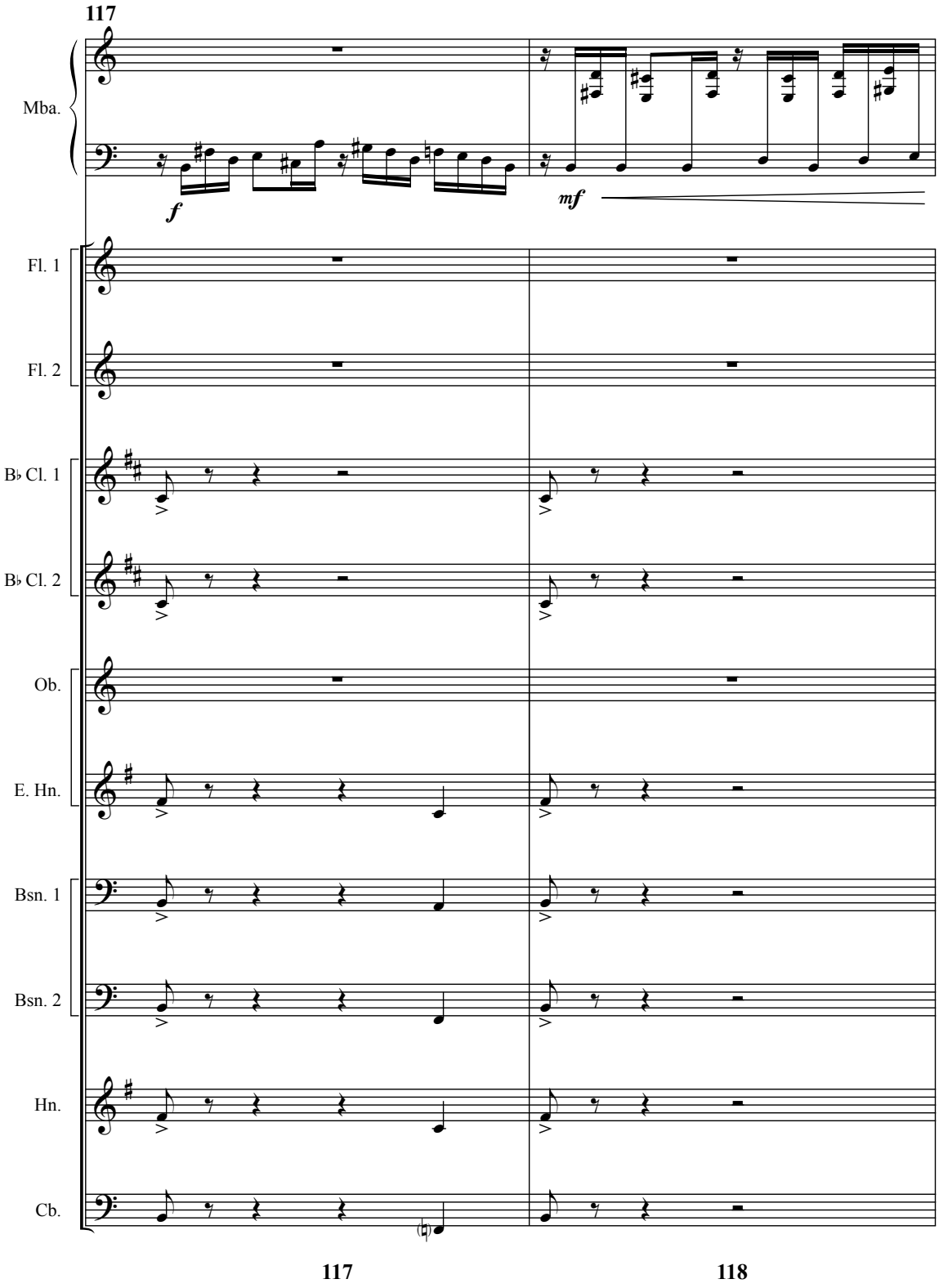

93
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
93
94
95
96
97

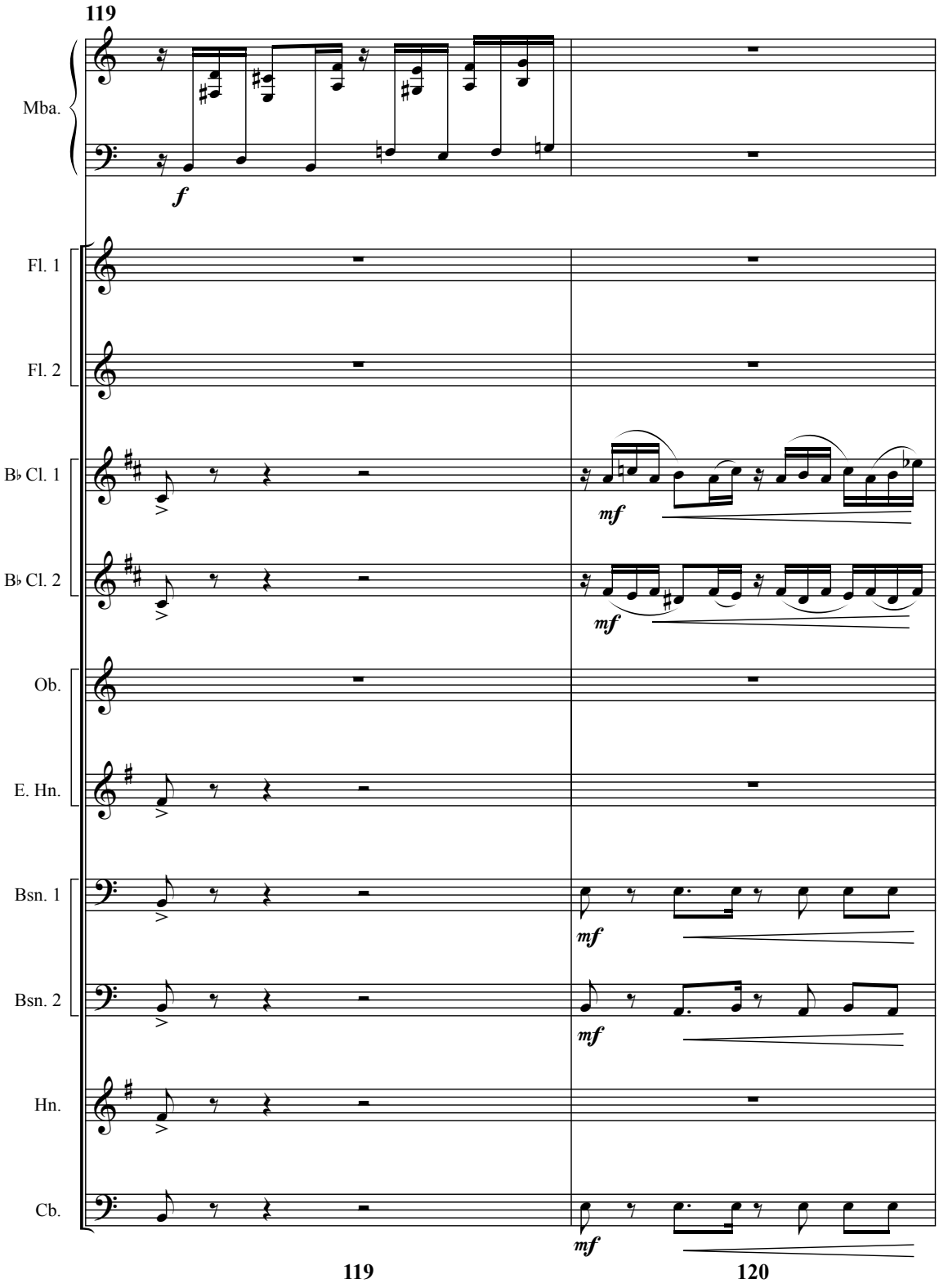

98
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
98
99
100
101
102

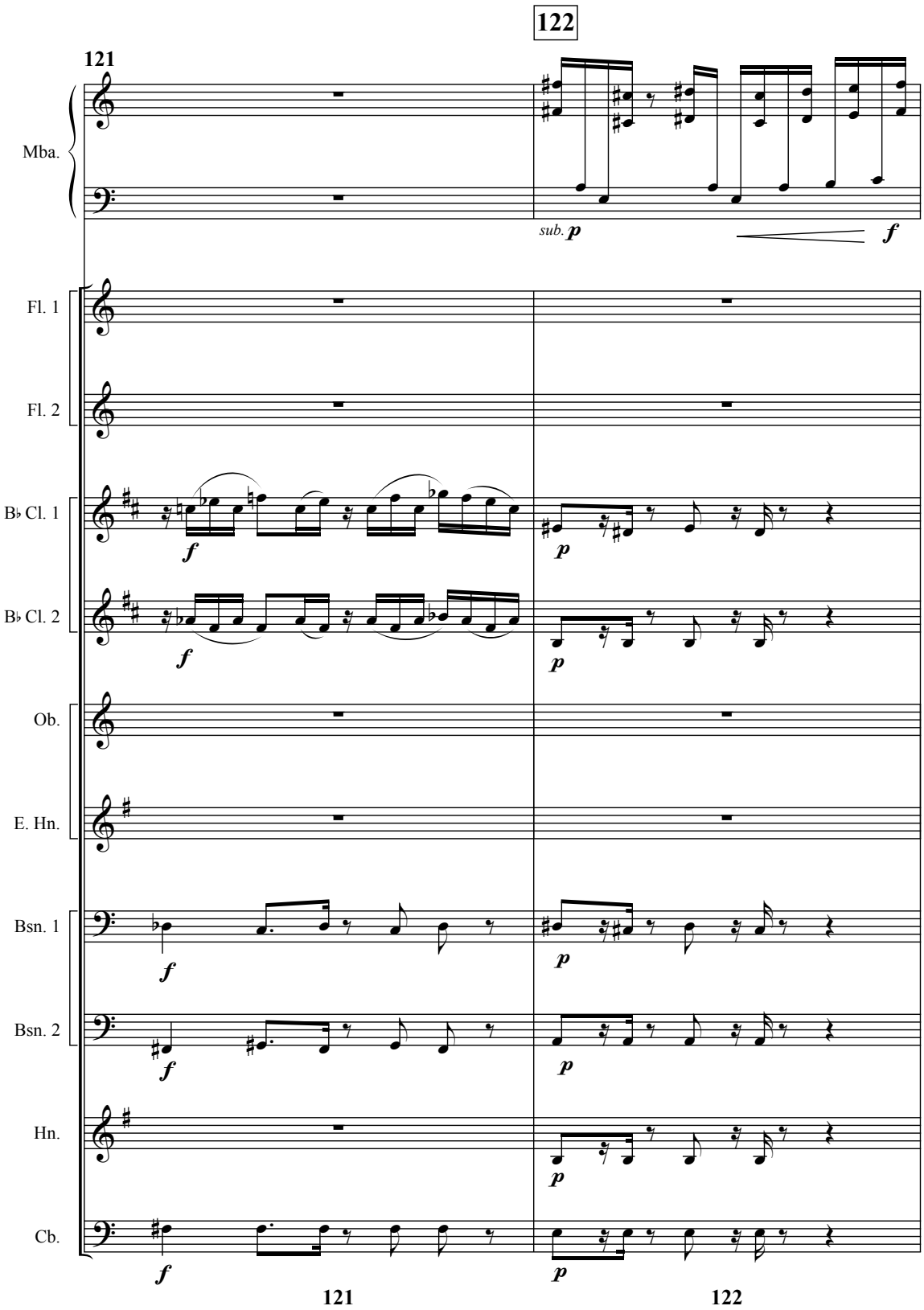

103
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
103
104
105
106
107
108

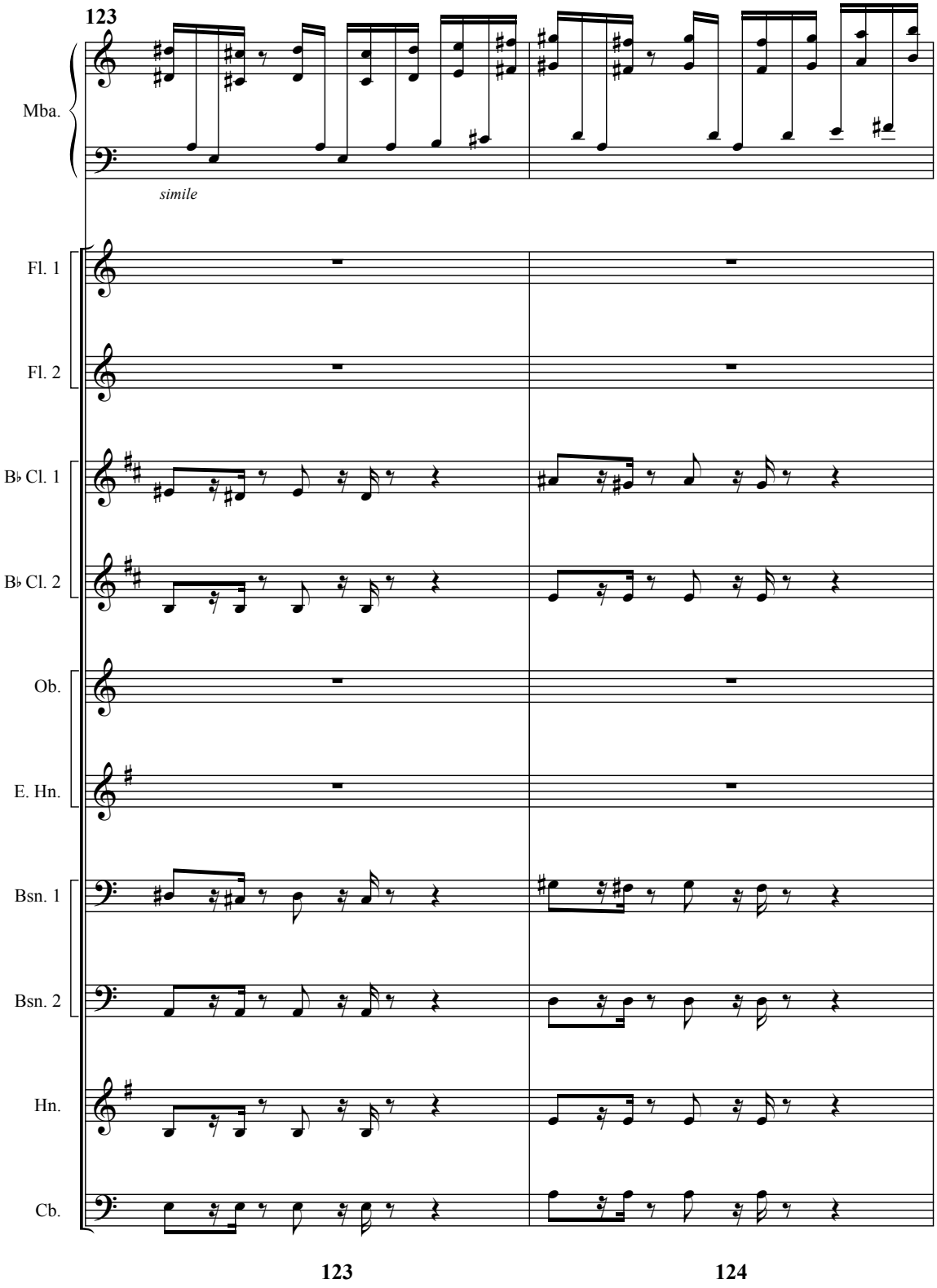

109
Mba.
mf
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
cresc.
sfzp
109
110
111
112
113

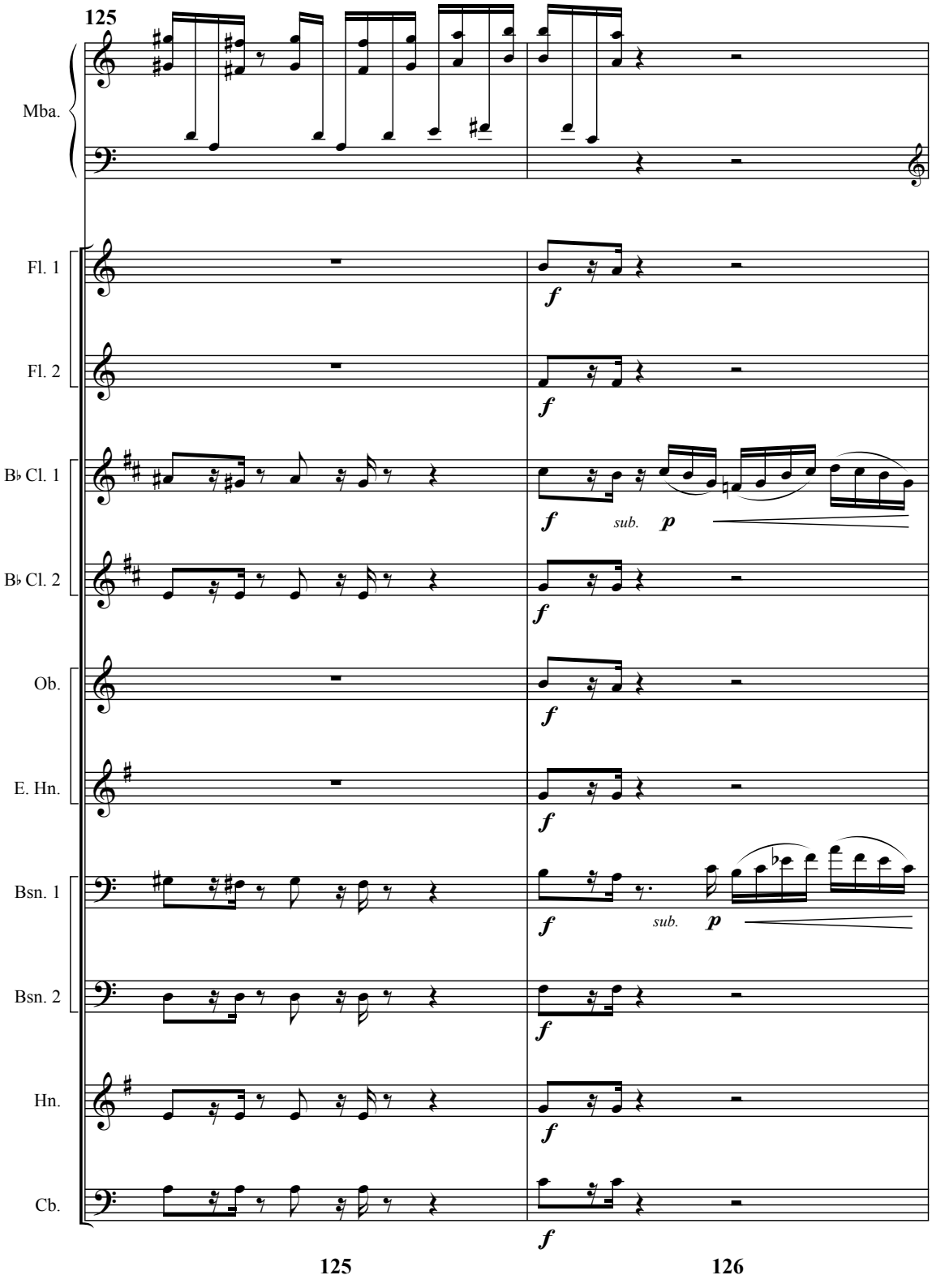

114
116
l'istesso tempo
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfz p
f
114
115
116

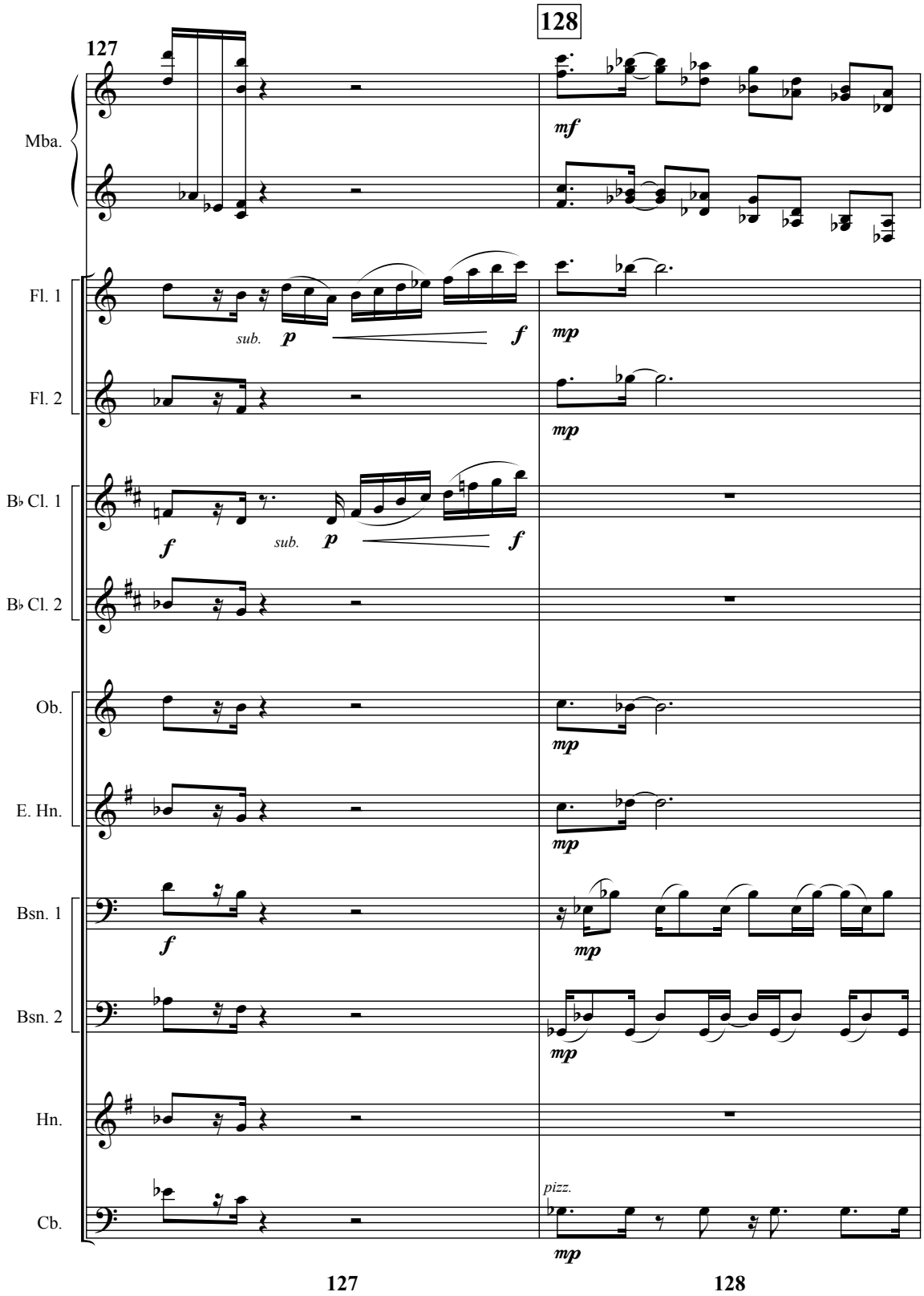

117
Mba.
f
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
117
118

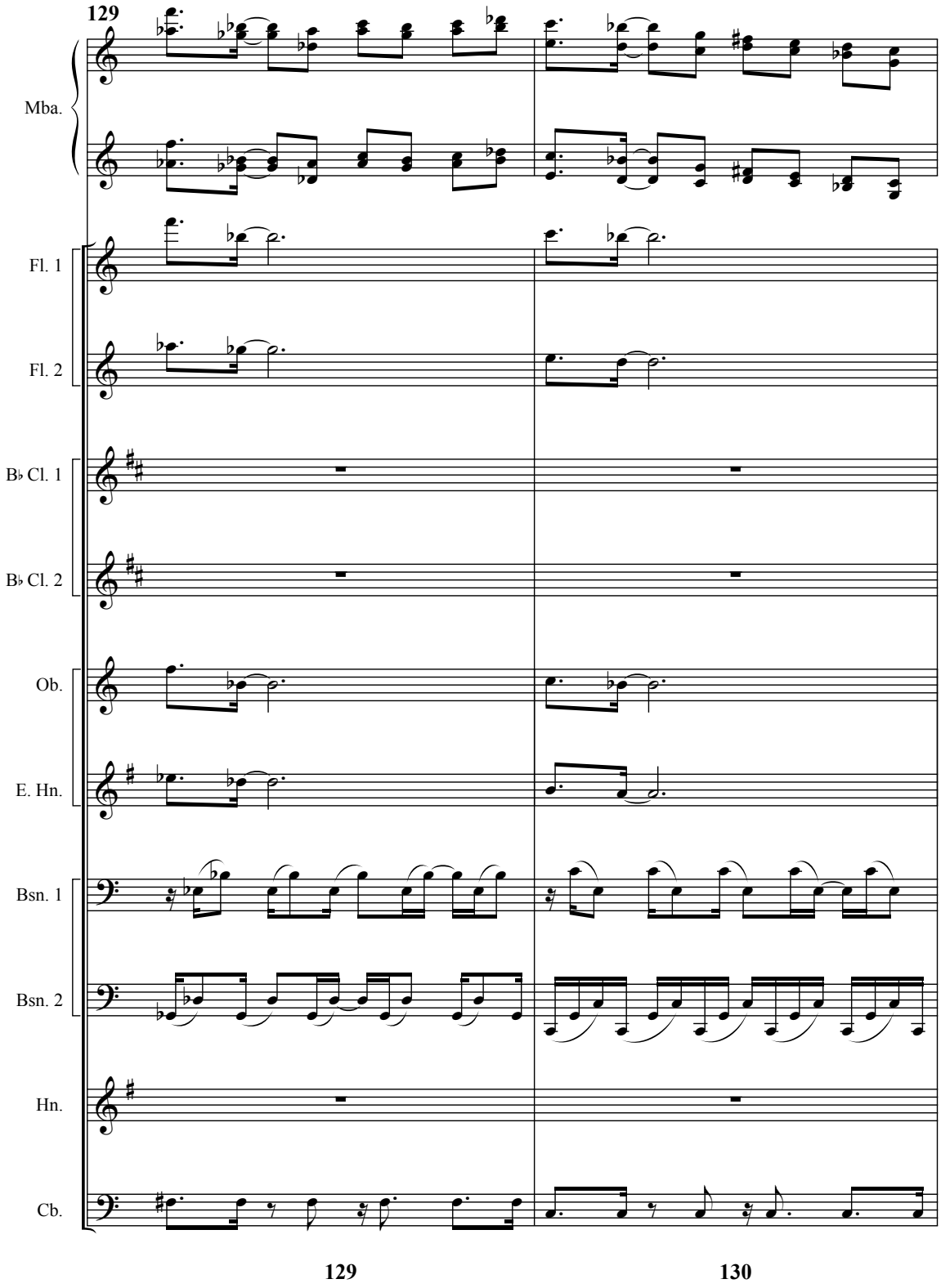

119
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
119
120

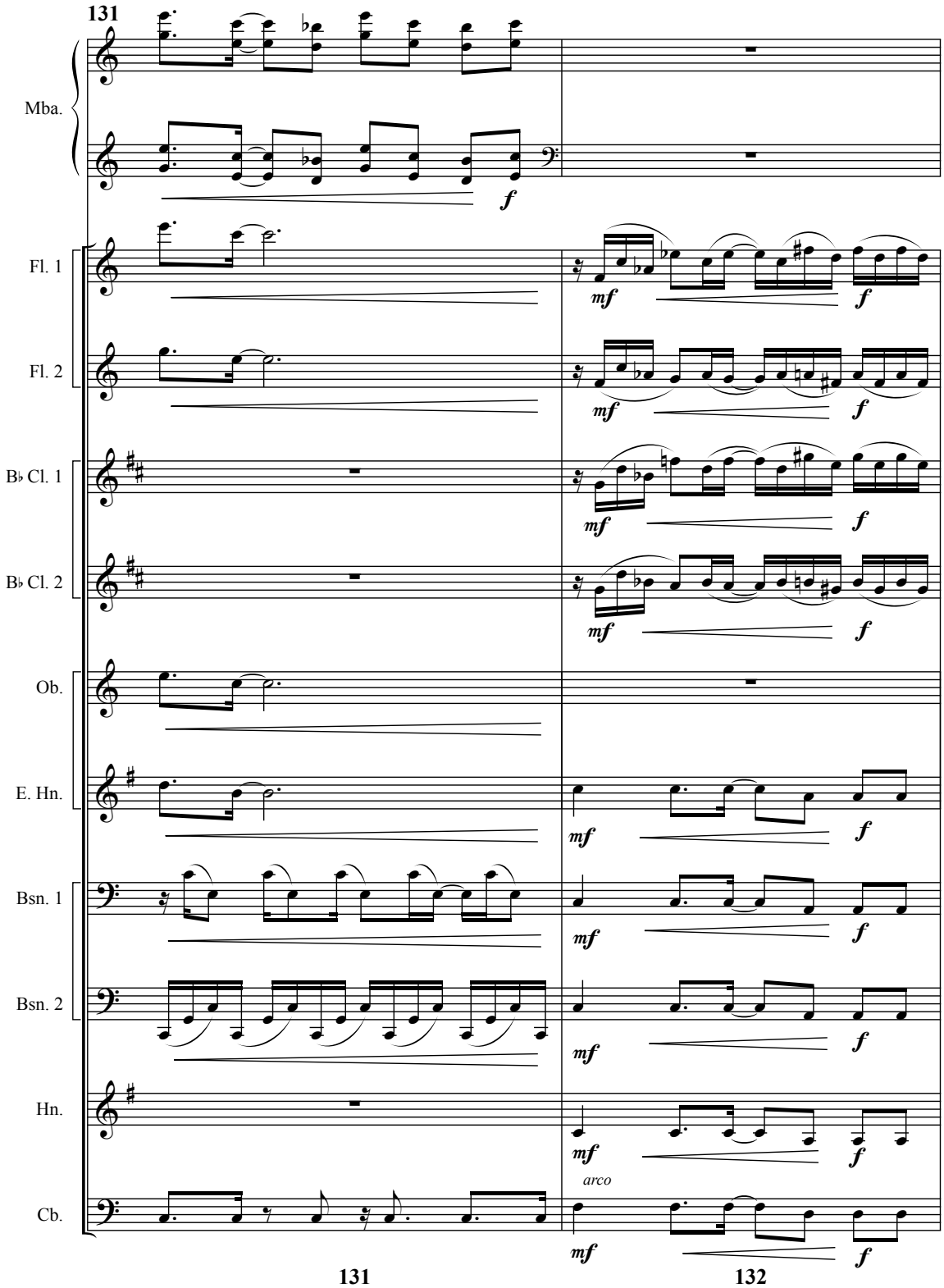

121
122
Mba.
sub. p
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
p
121
122

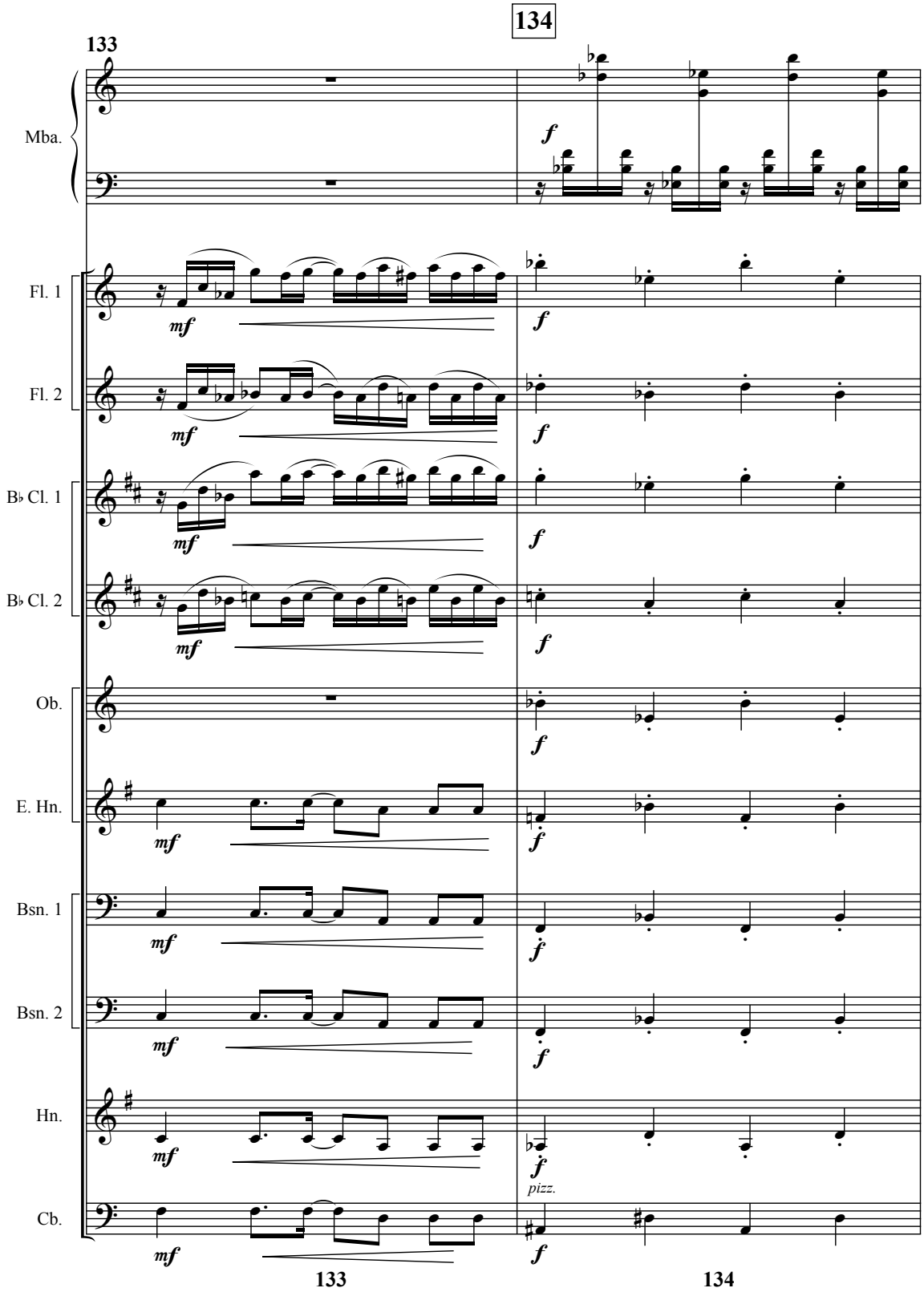

123
Mba.
simile
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
123
124

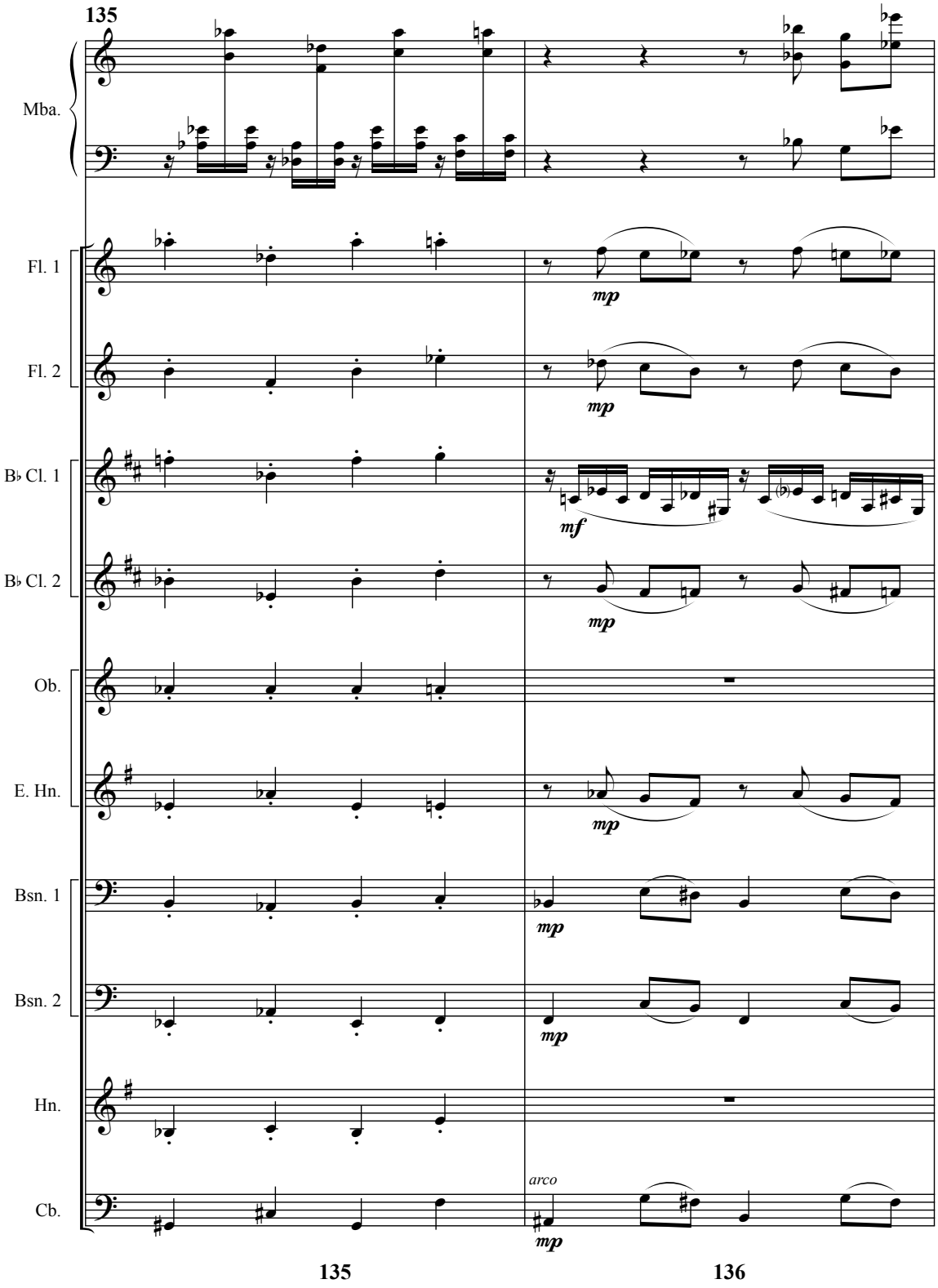

125
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
sub.
p
125
126

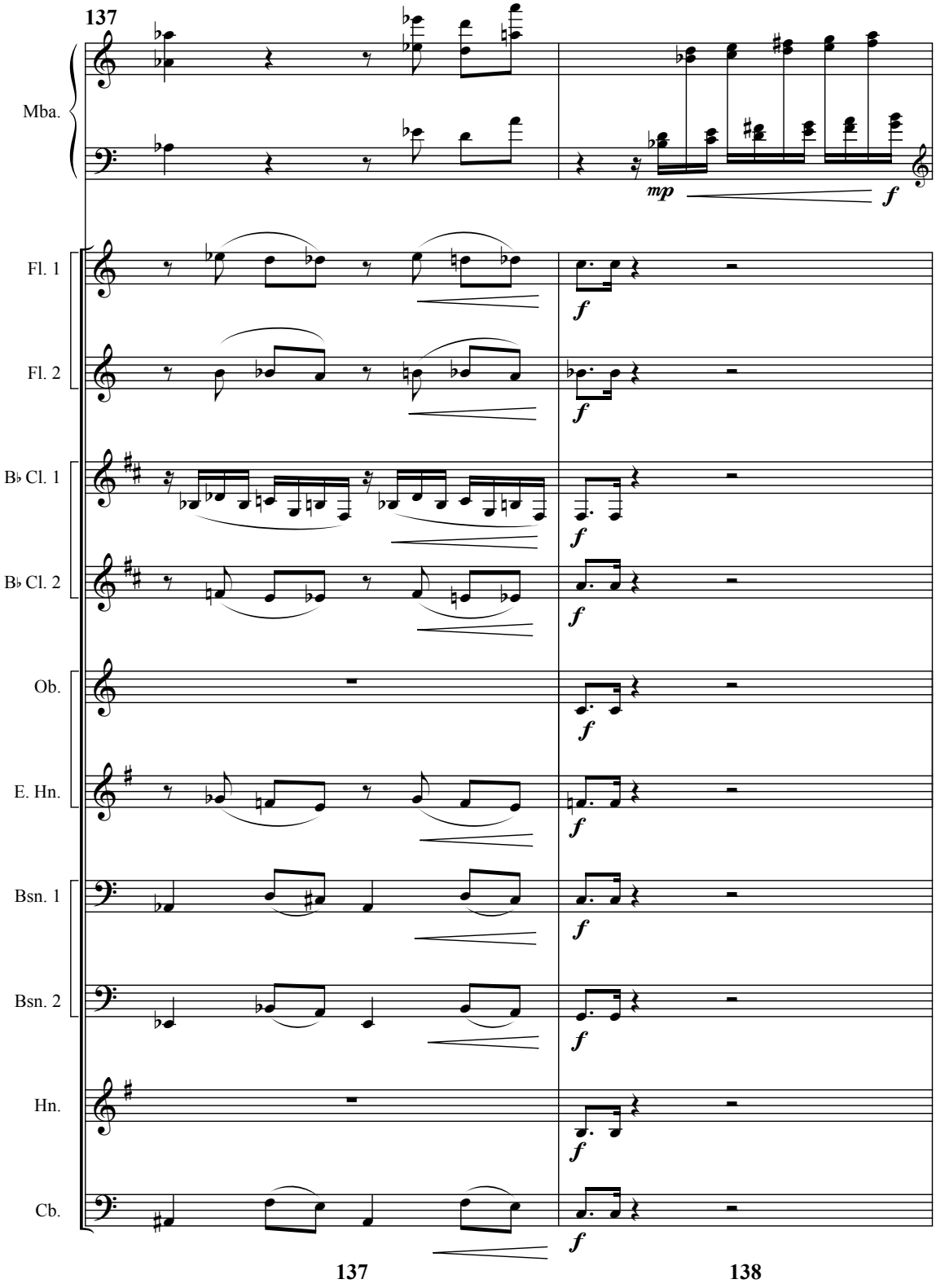

127
128
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
mp
sub. p
f
pizz.
127
128

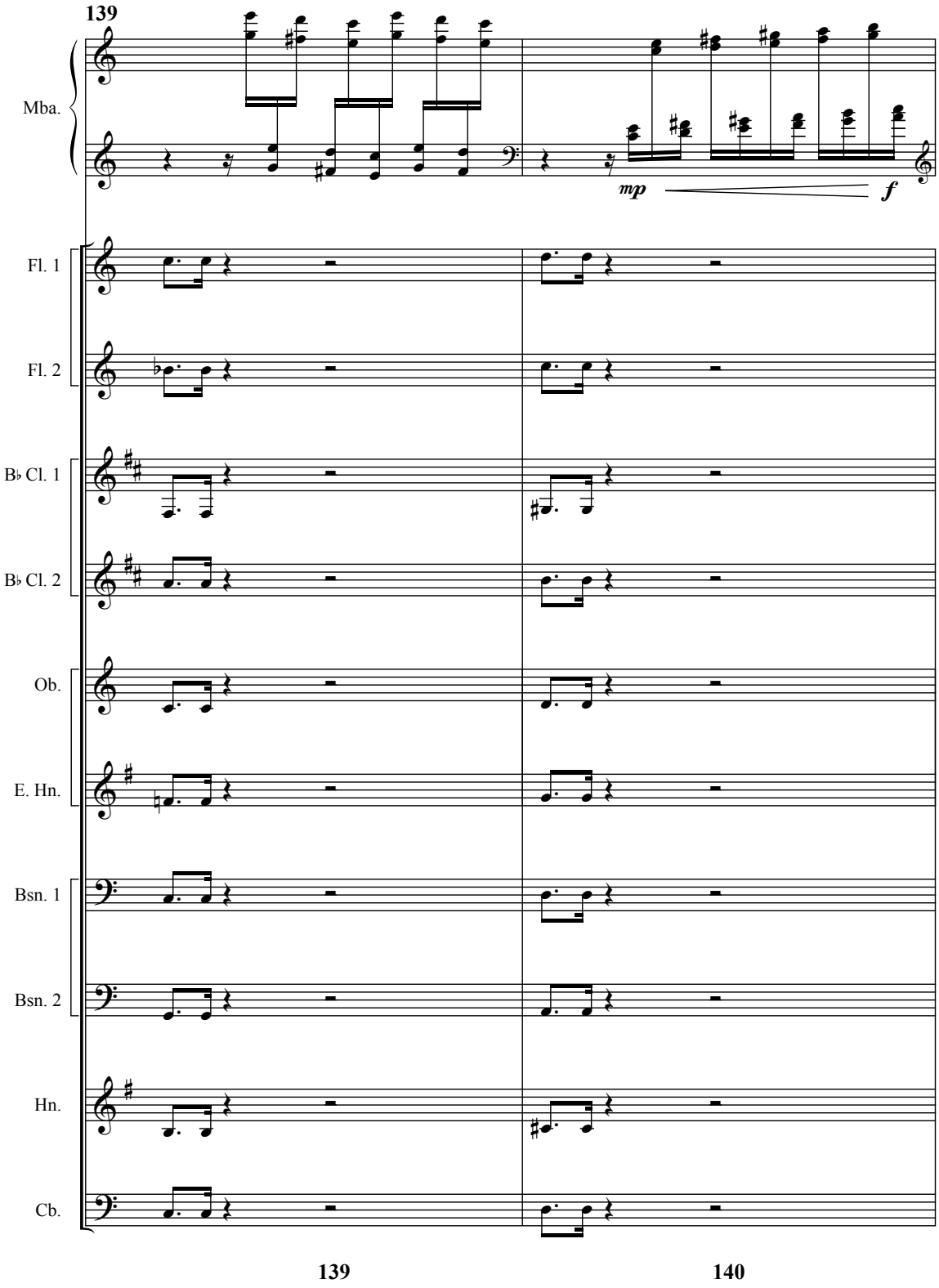

129
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
129
130

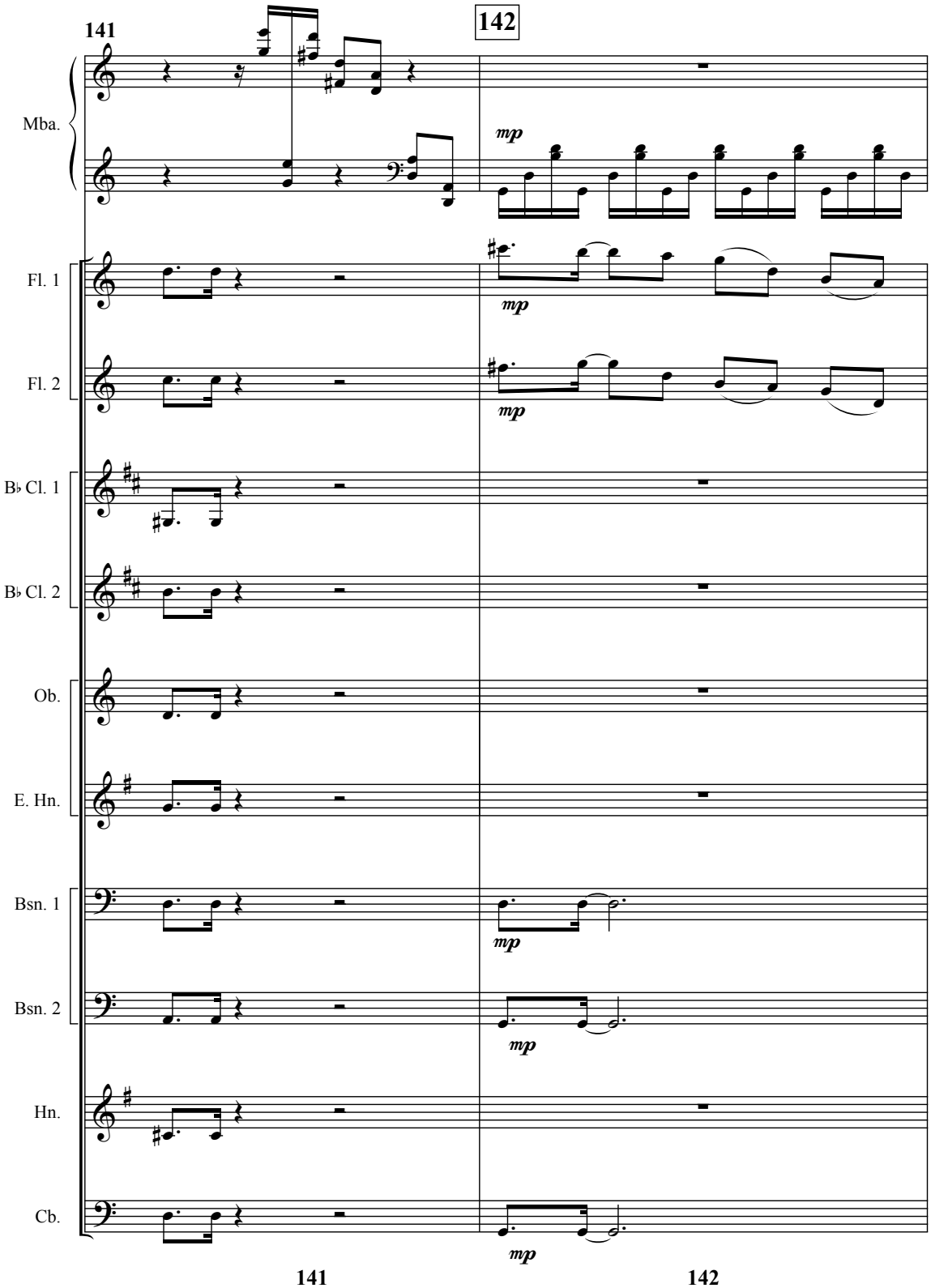

131
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
131
132

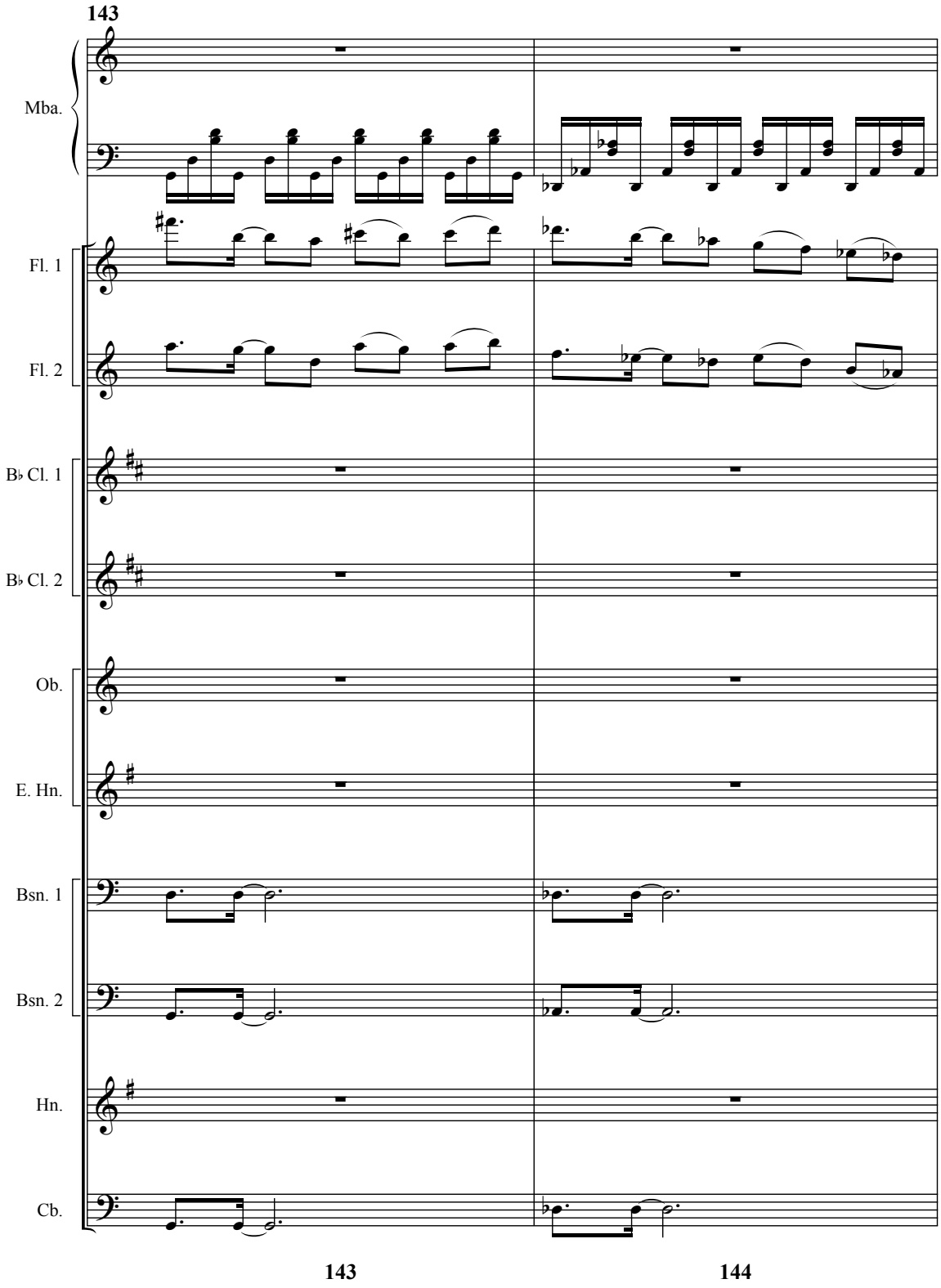

133
134
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
pizz.
133
134

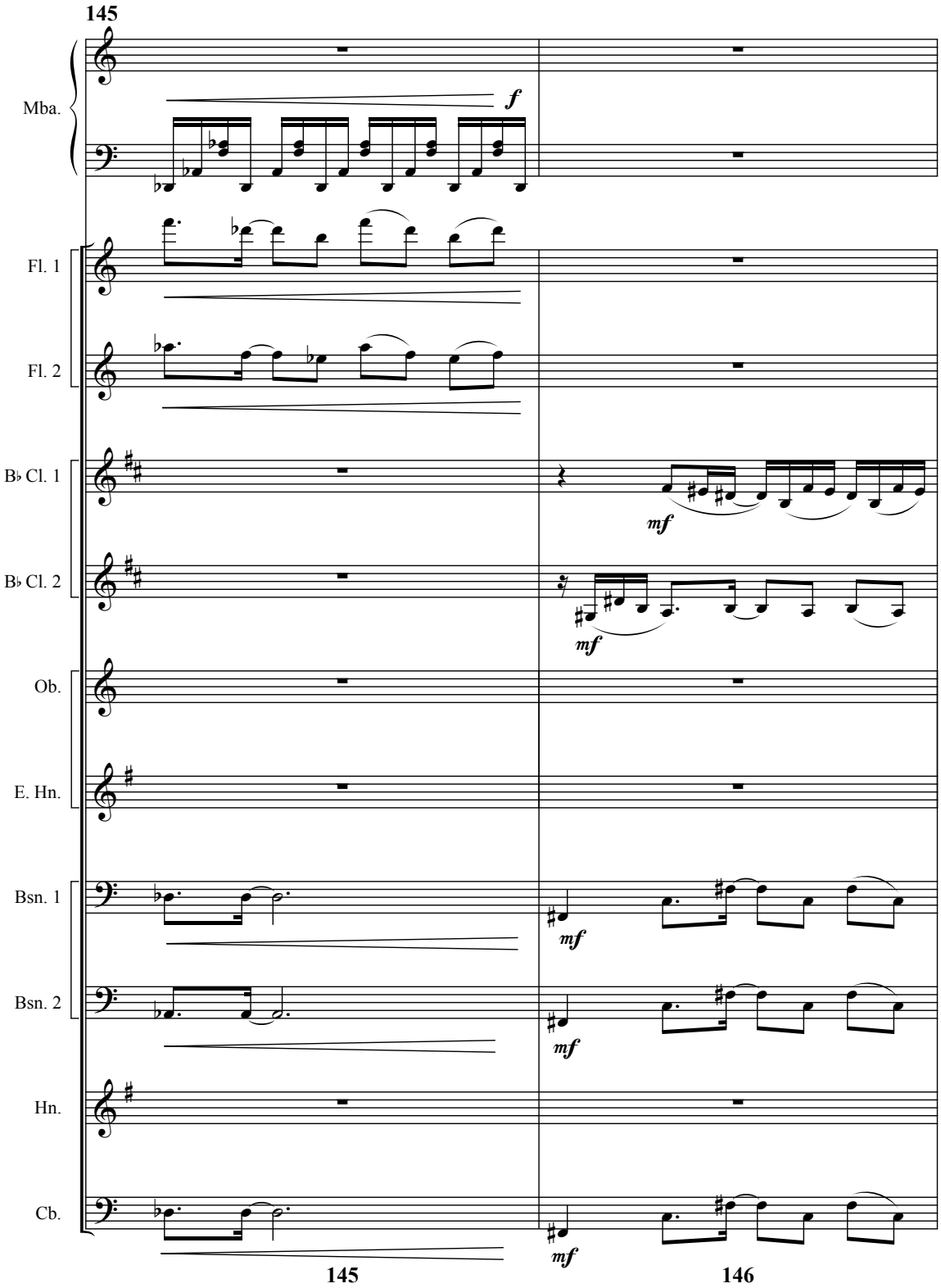

135
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
mf
arco
135
136

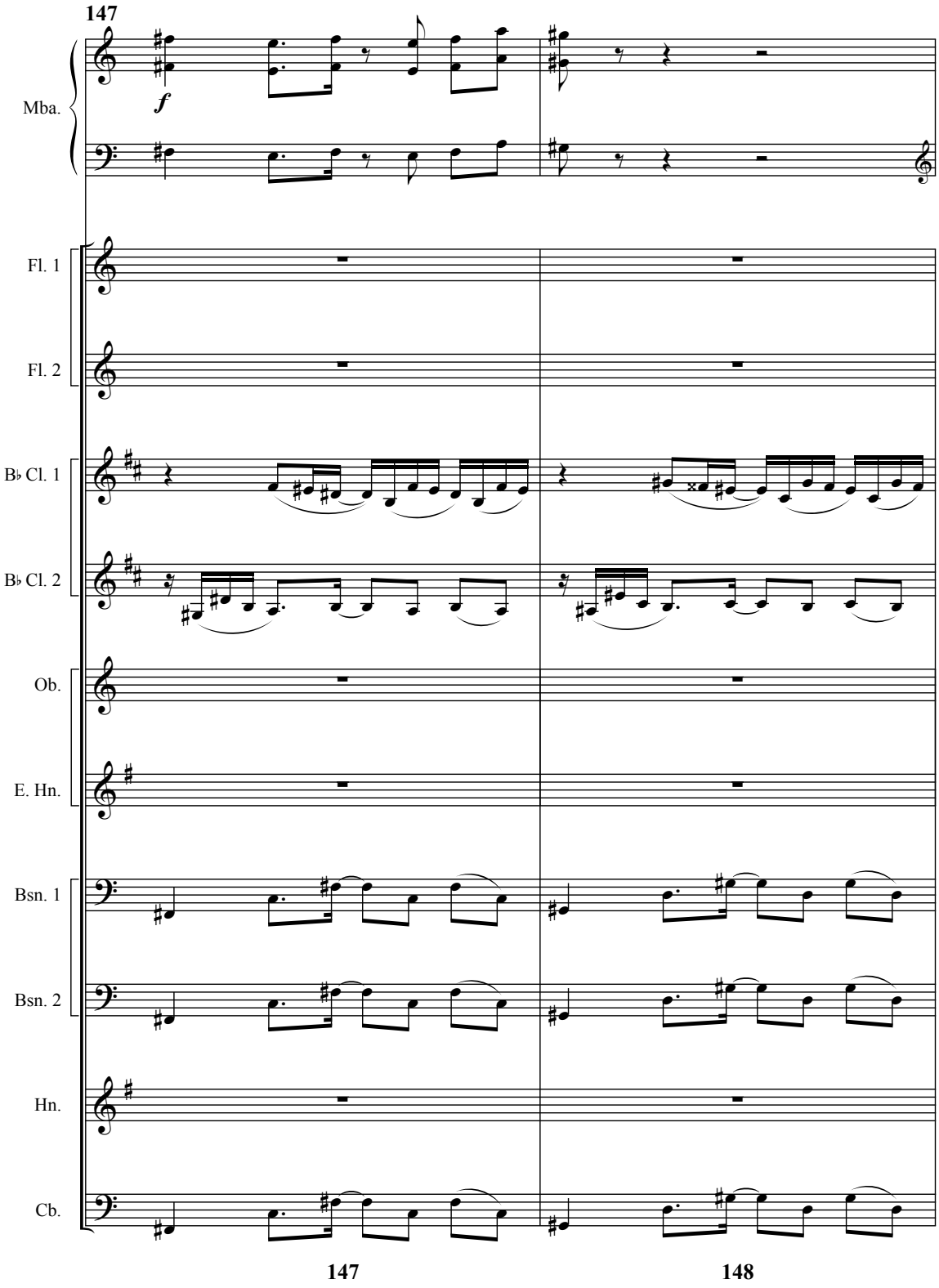

137
Mba.
mp
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
137
138

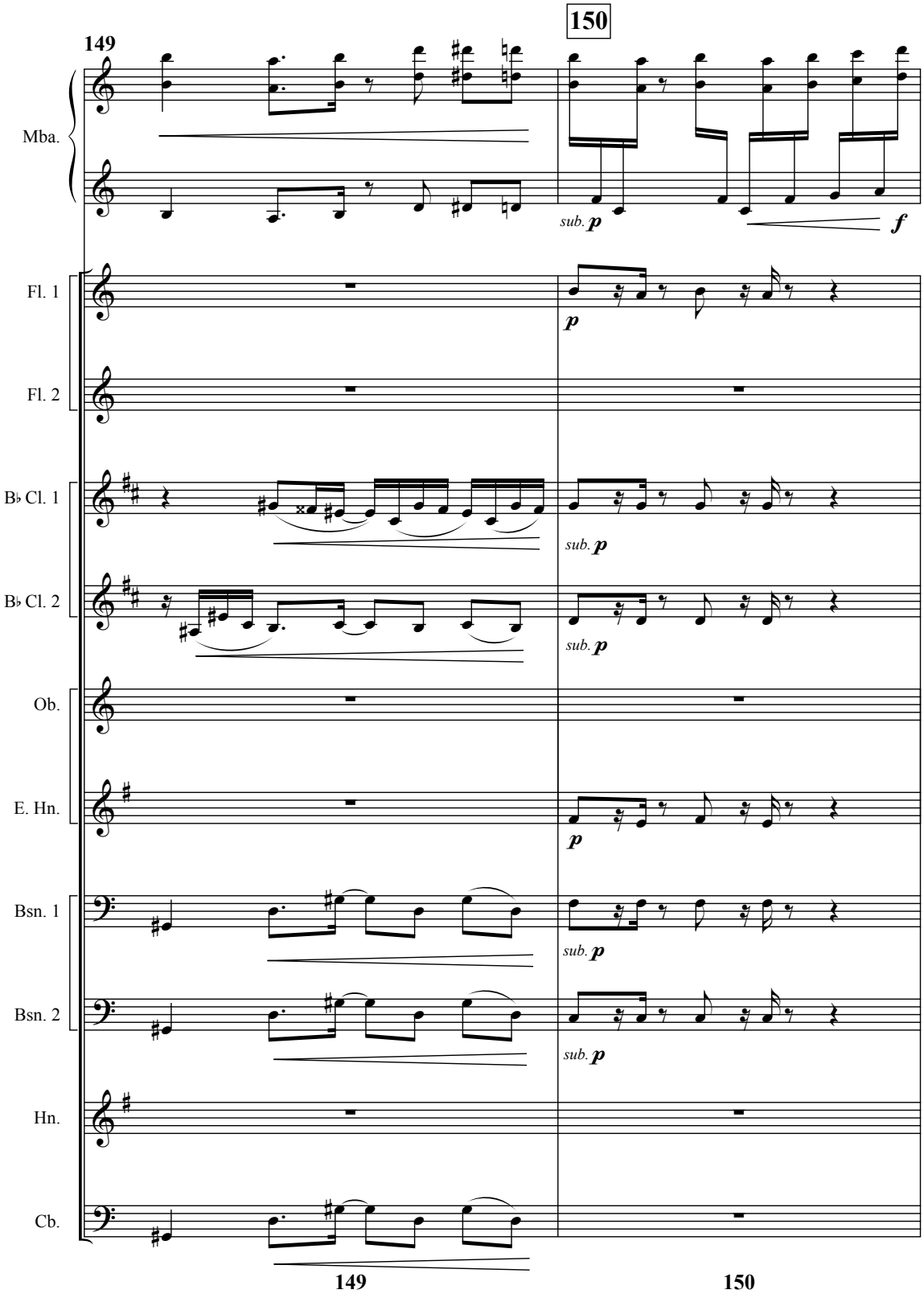

139
Mba.
mp
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
139
140

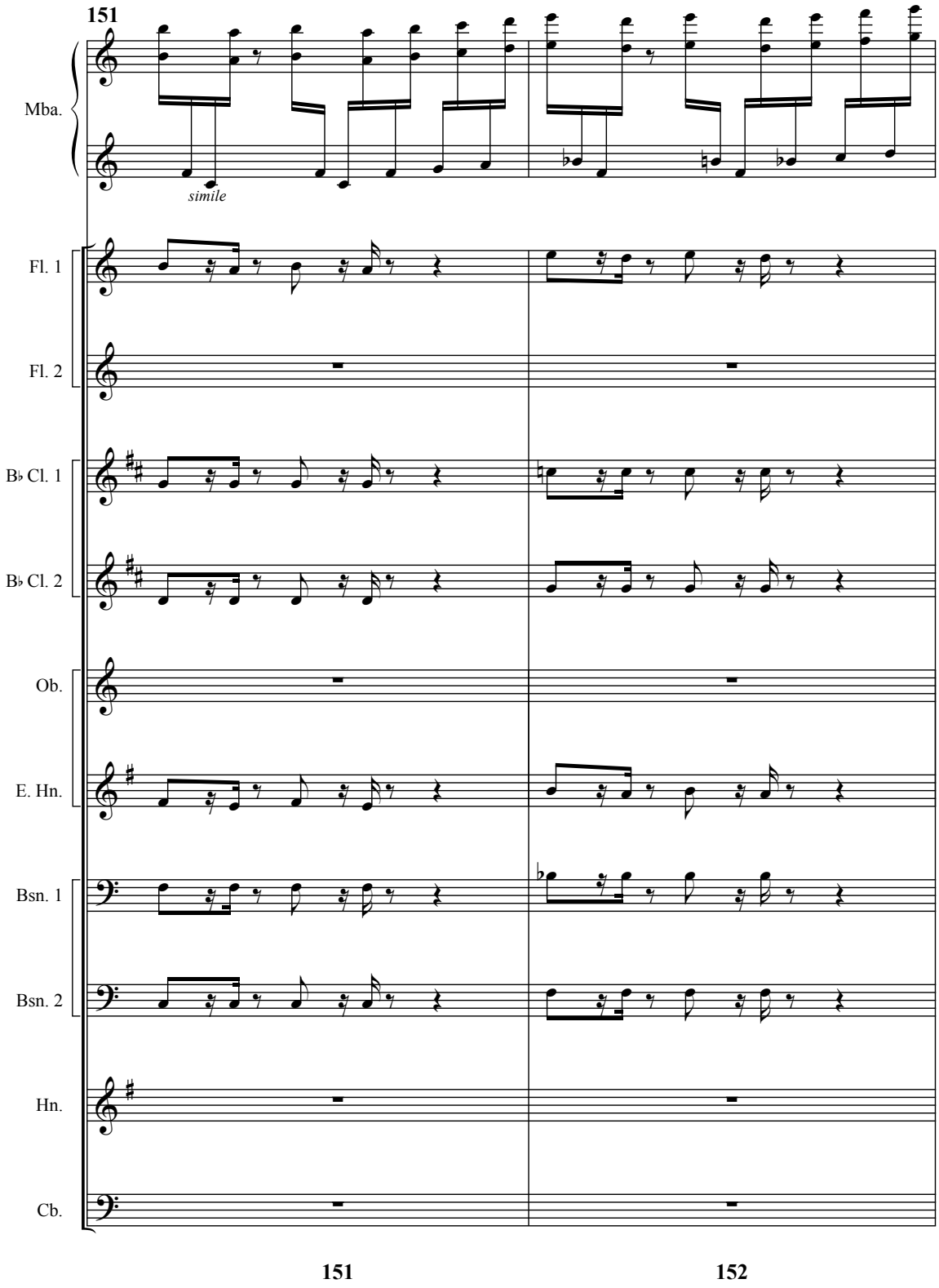

141
142
Mba.
mp
Fl. 1
mp
Fl. 2
mp
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
mp
Bsn. 2
mp
Hn.
Cb.
mp
141
142

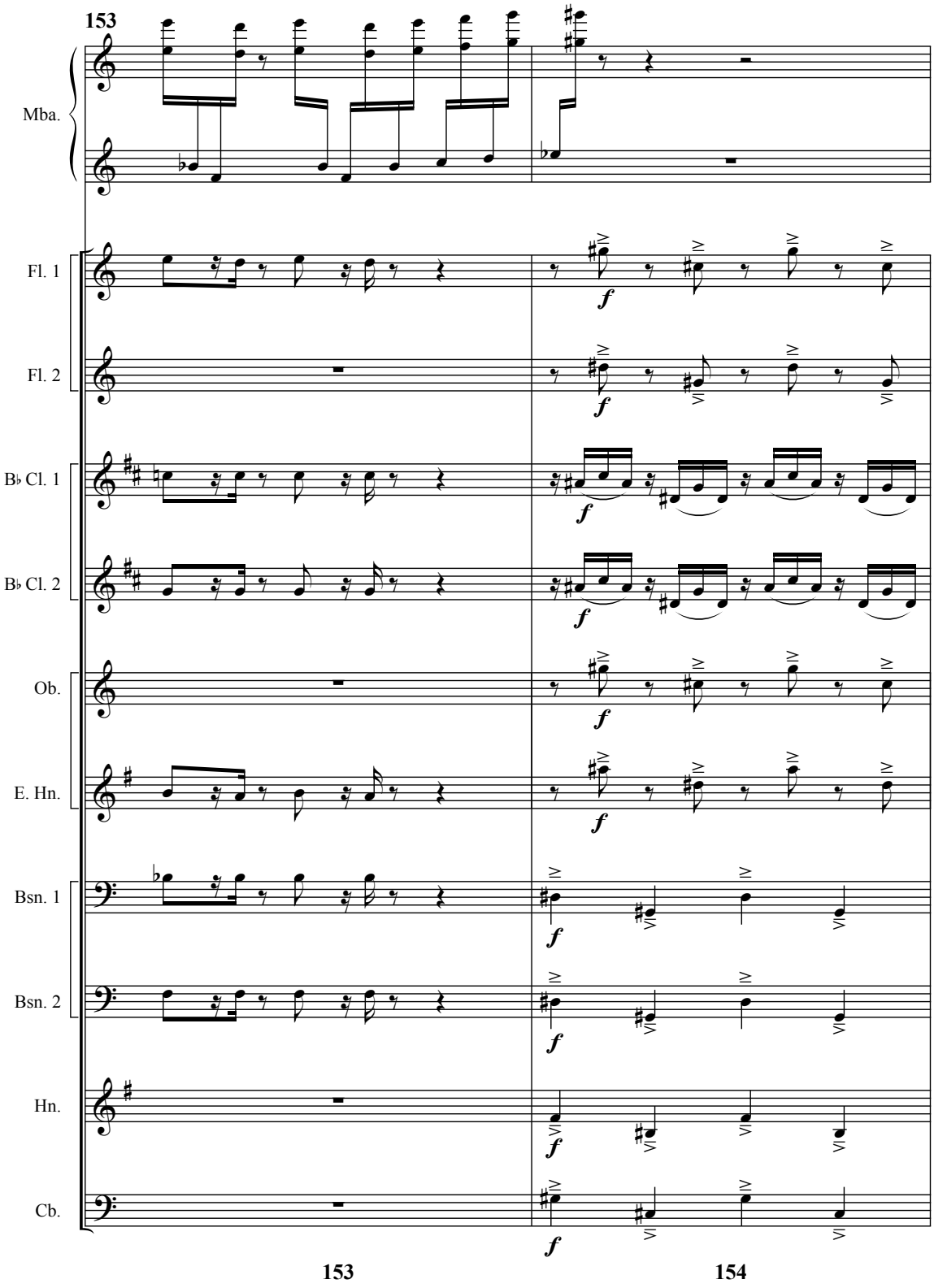

143
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
143
144

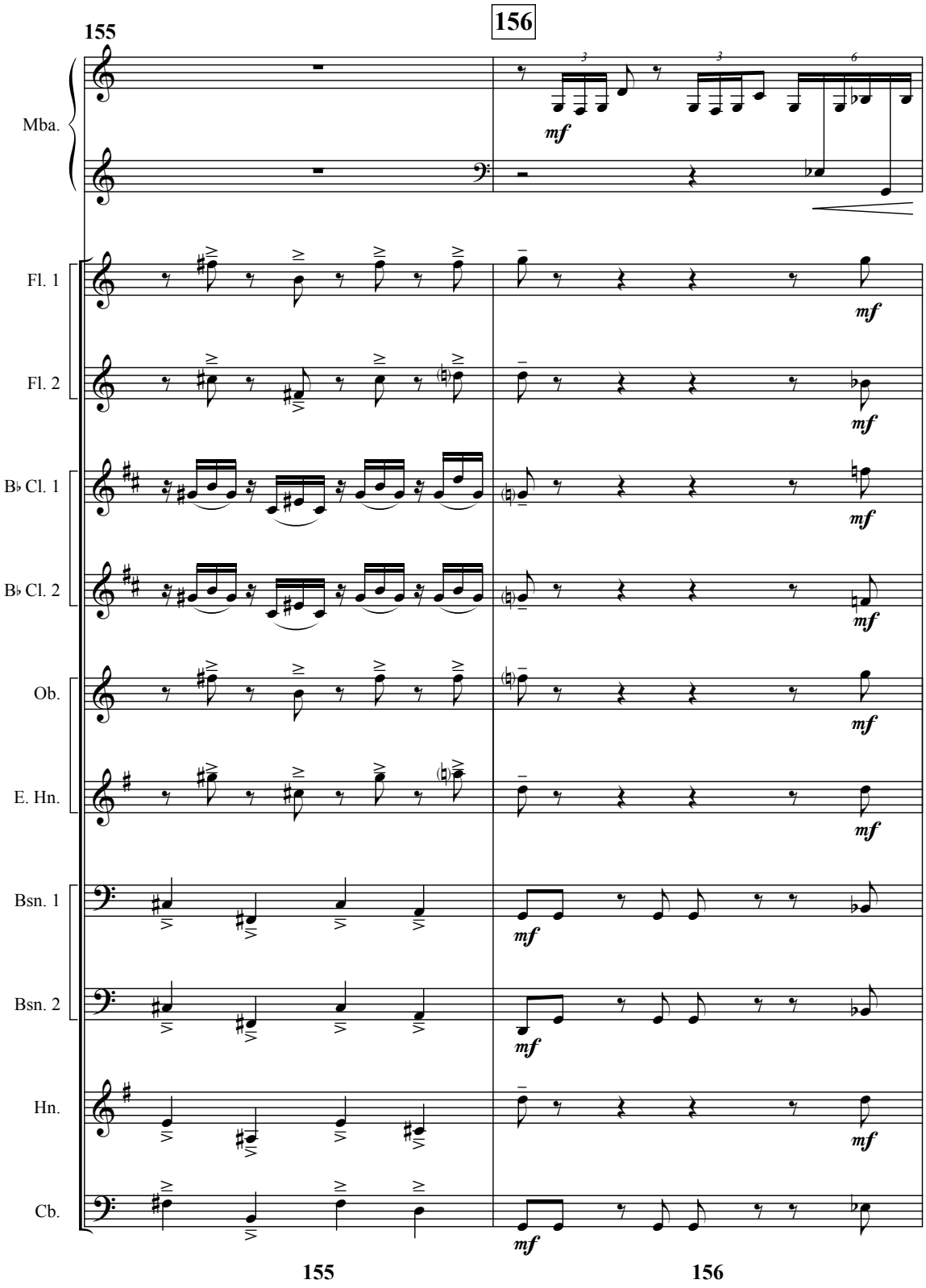

145
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
mf
B♭ Cl. 2
mf
Ob.
E. Hn.
Bsn. 1
mf
Bsn. 2
mf
Hn.
Cb.
mf
145
146

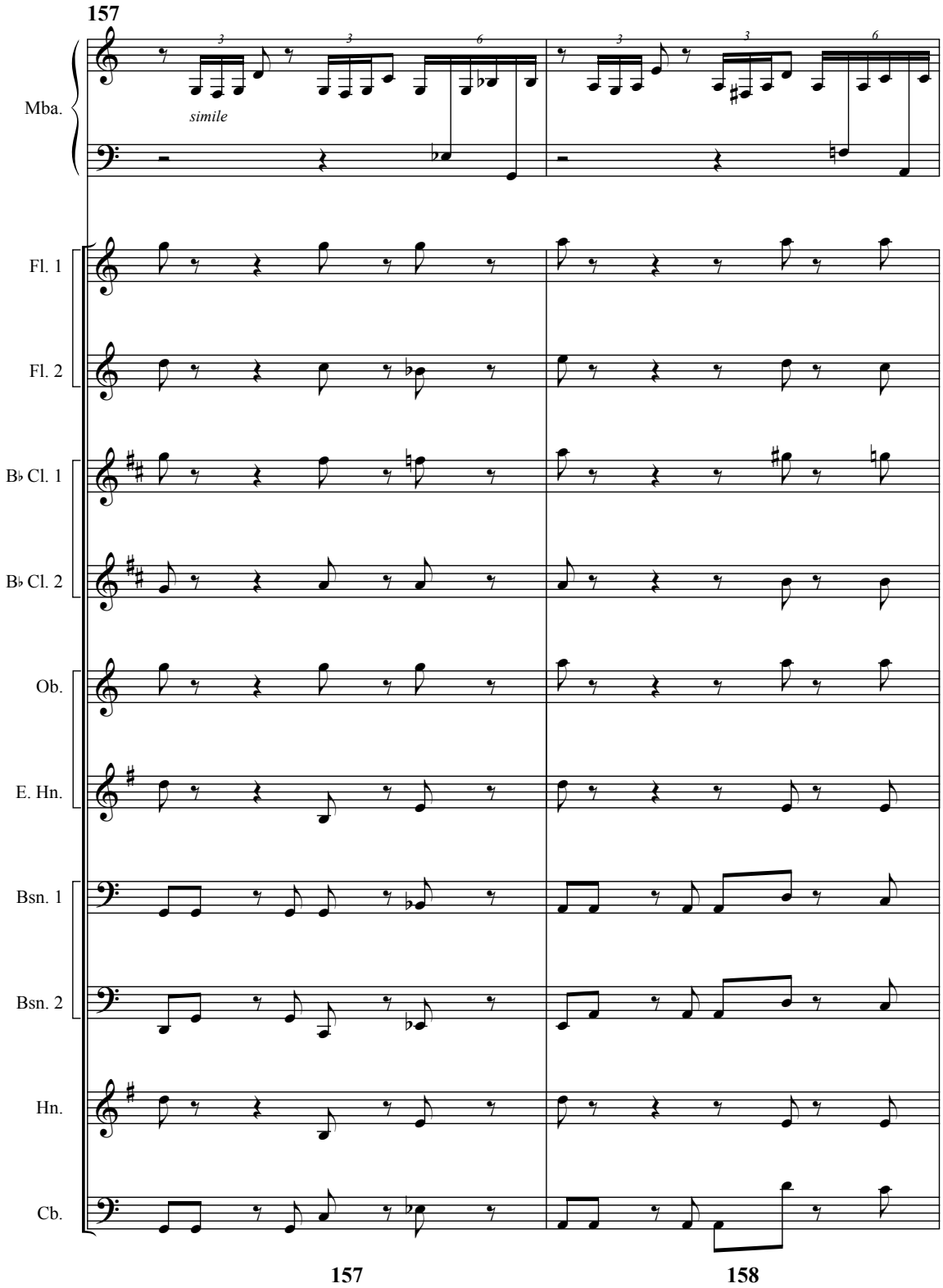

147
Mba.
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
147
148

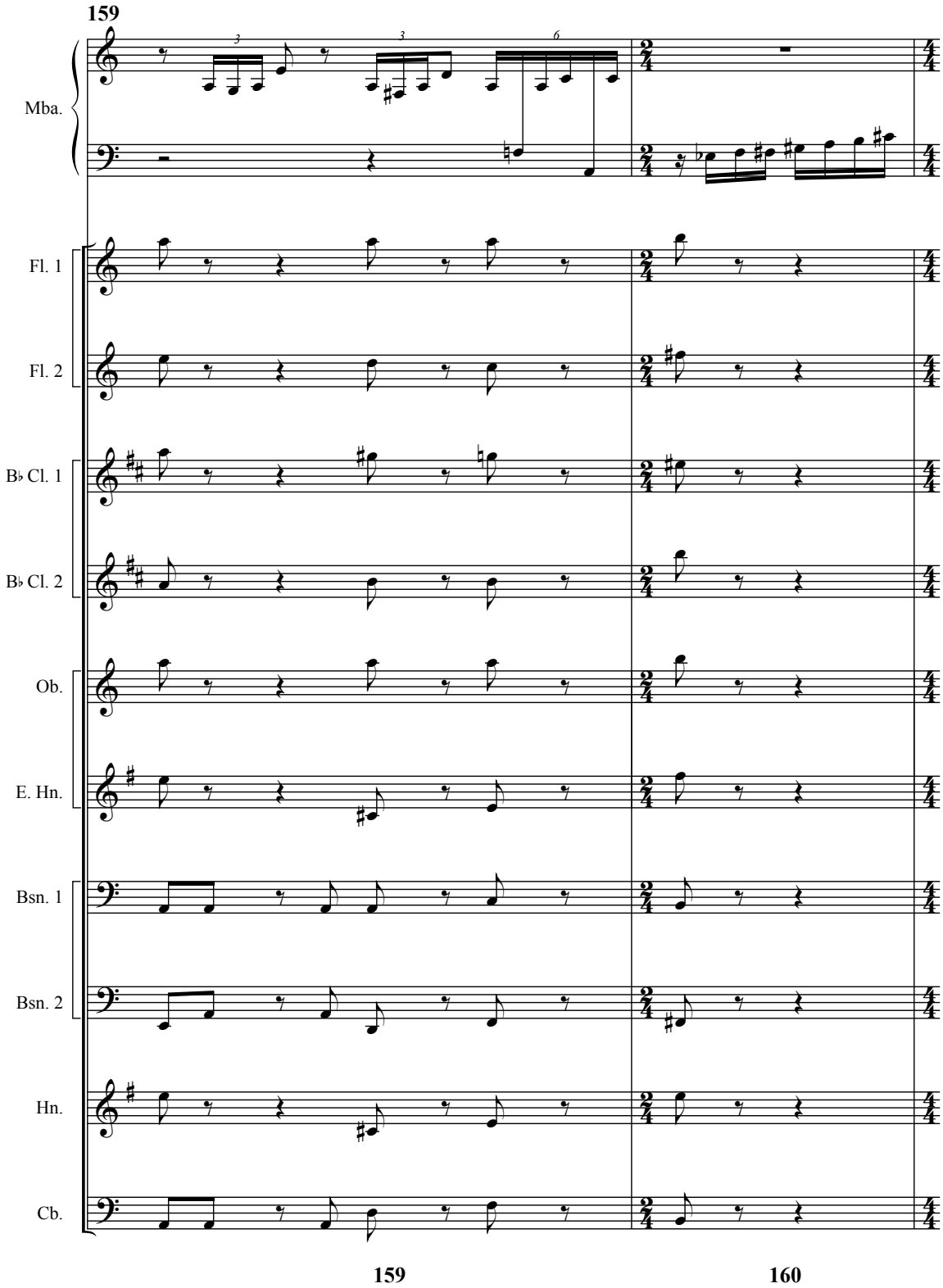

149
150
Mba.
sub. p
f
Fl. 1
p
Fl. 2
B♭ Cl. 1
sub. p
B♭ Cl. 2
sub. p
Ob.
E. Hn.
p
Bsn. 1
sub. p
Bsn. 2
sub. p
Hn.
Cb.
149
150

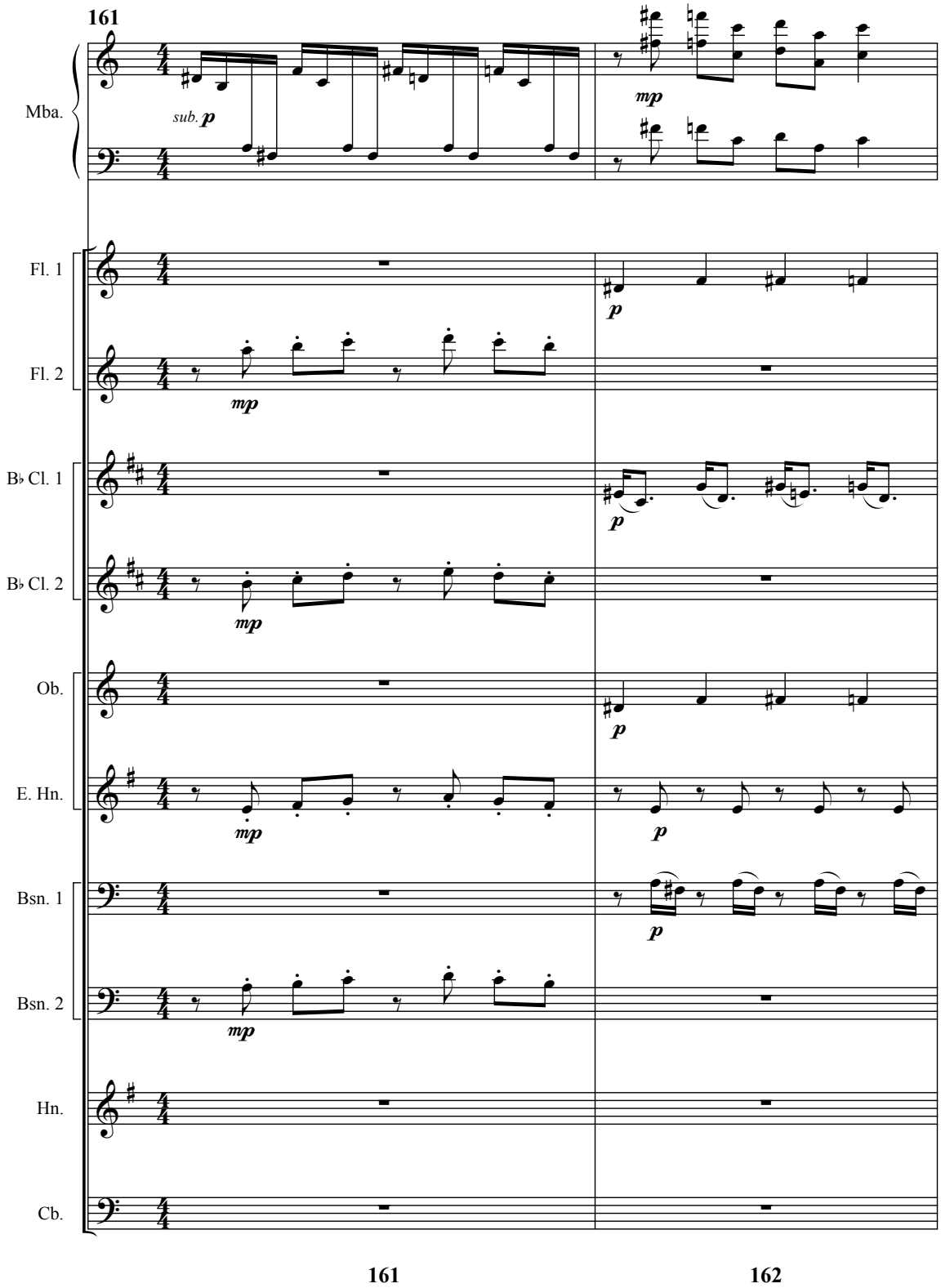

151
Mba.
simile
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
151
152

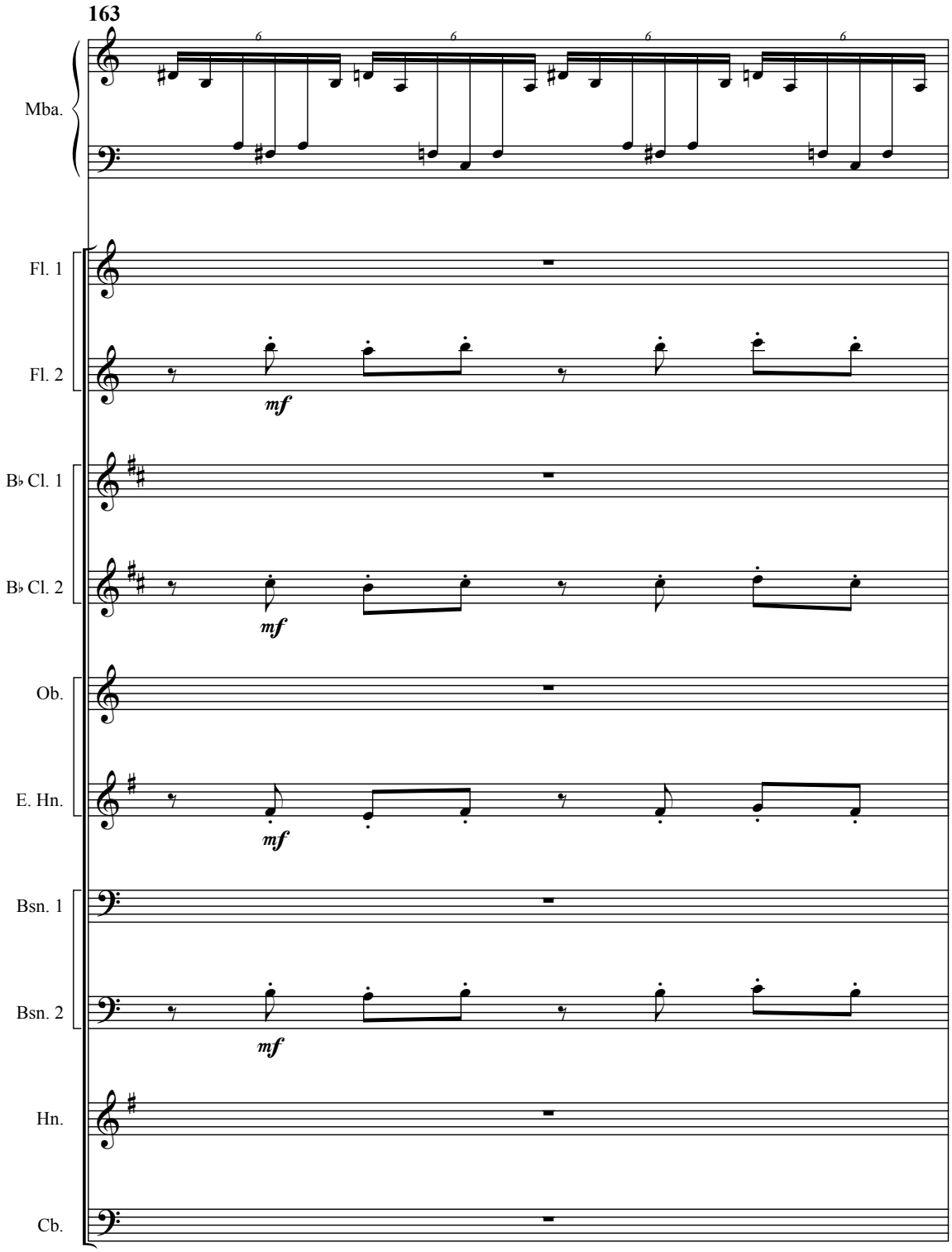

153
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
153
154

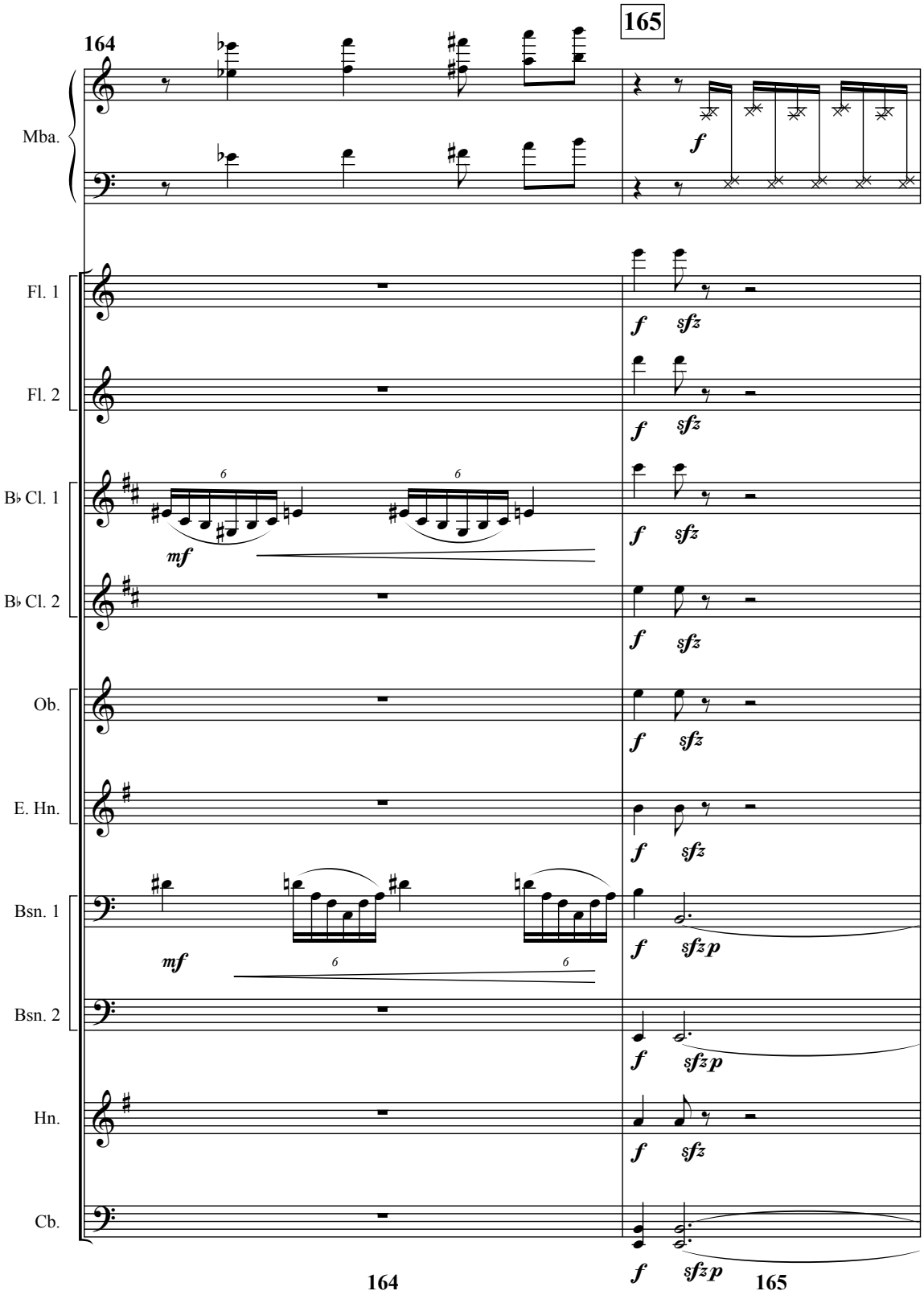

155
156
Mba.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
155
156

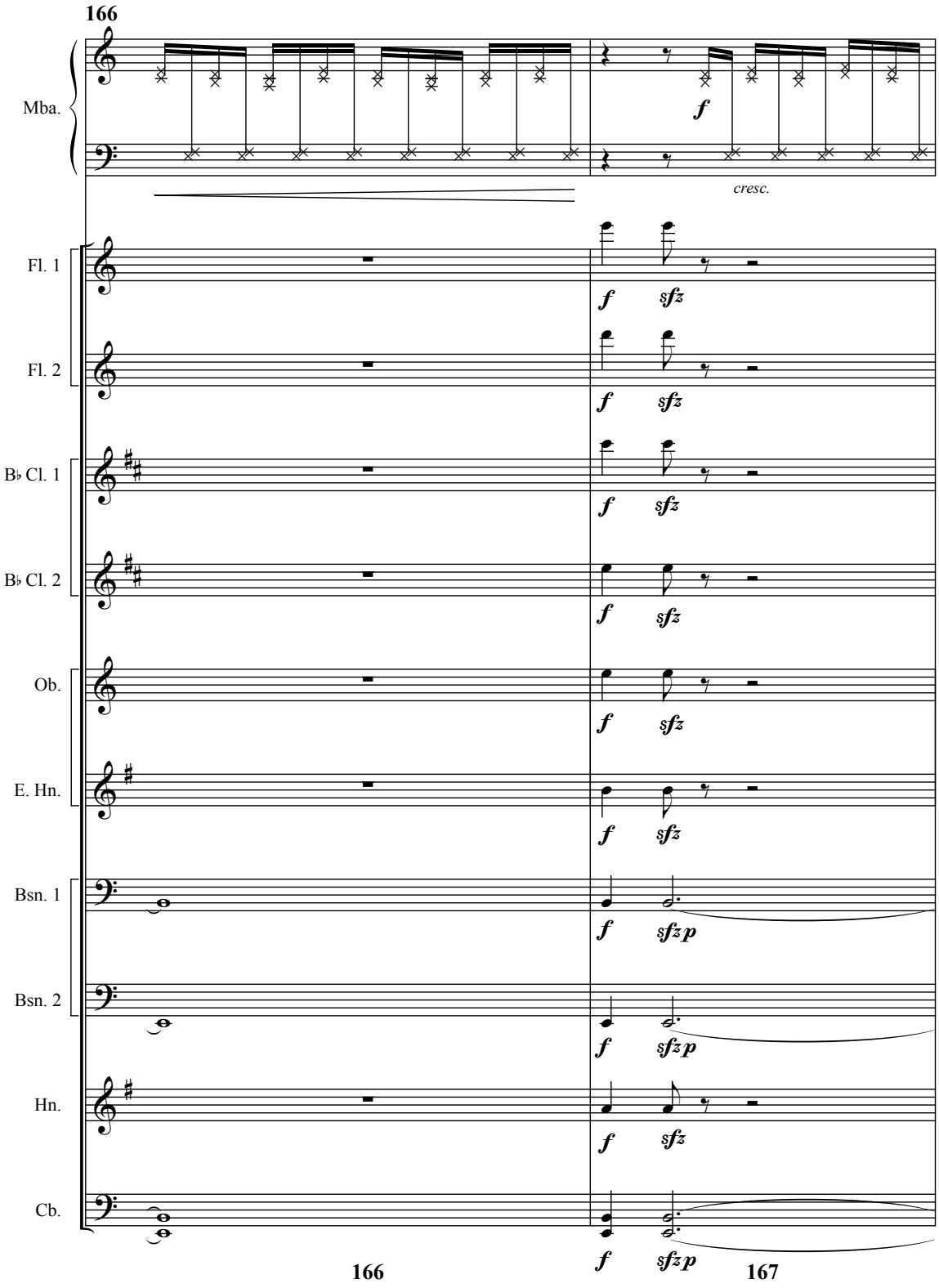

157
Mba.
simile
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
157
158

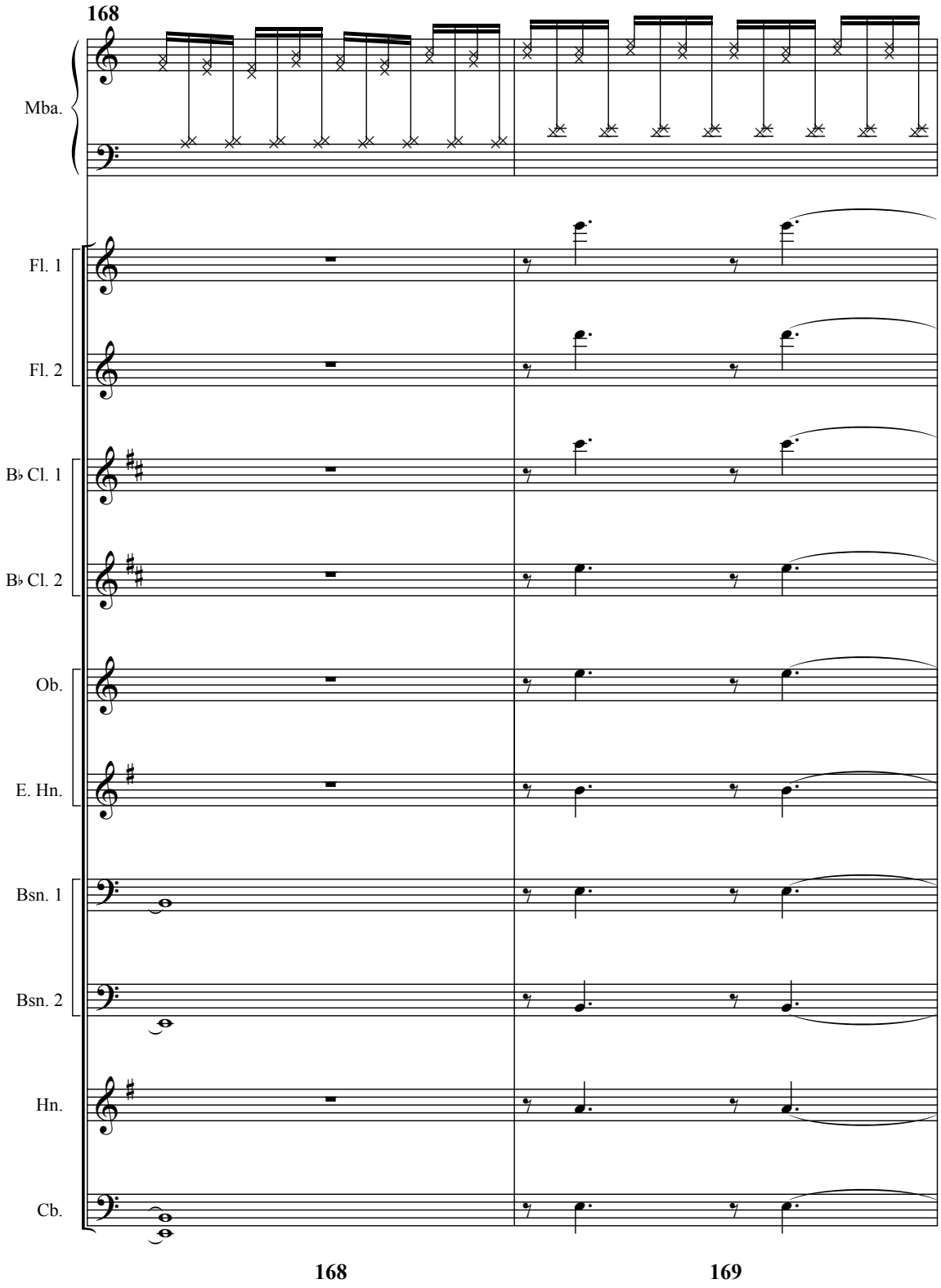

159
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
159
160

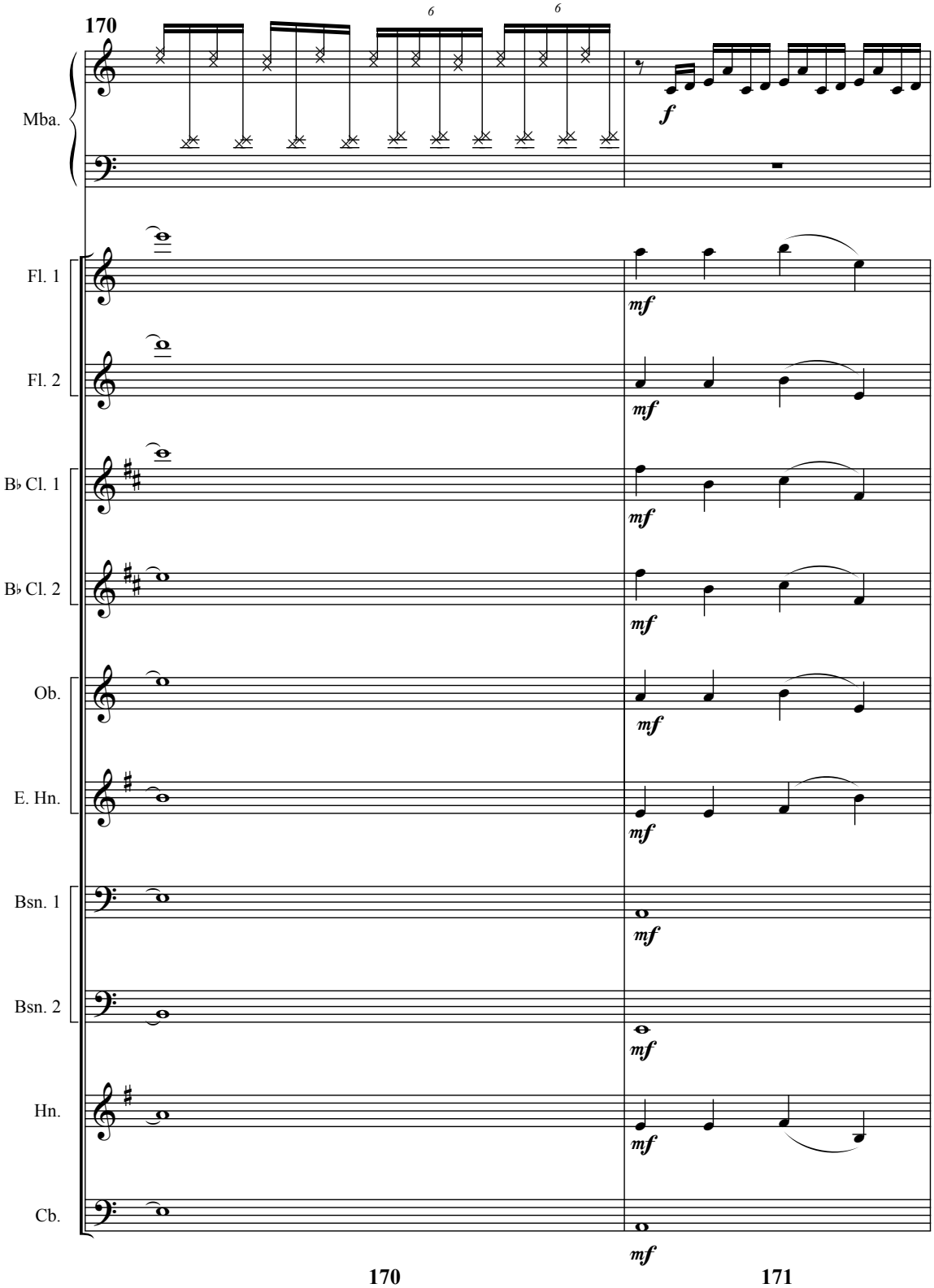

161
Mba.
sub. p
mp
Fl. 1
Fl. 2
mp
p
B♭ Cl. 1
B♭ Cl. 2
mp
p
Ob.
E. Hn.
mp
p
Bsn. 1
Bsn. 2
mp
p
Hn.
Cb.
161
162

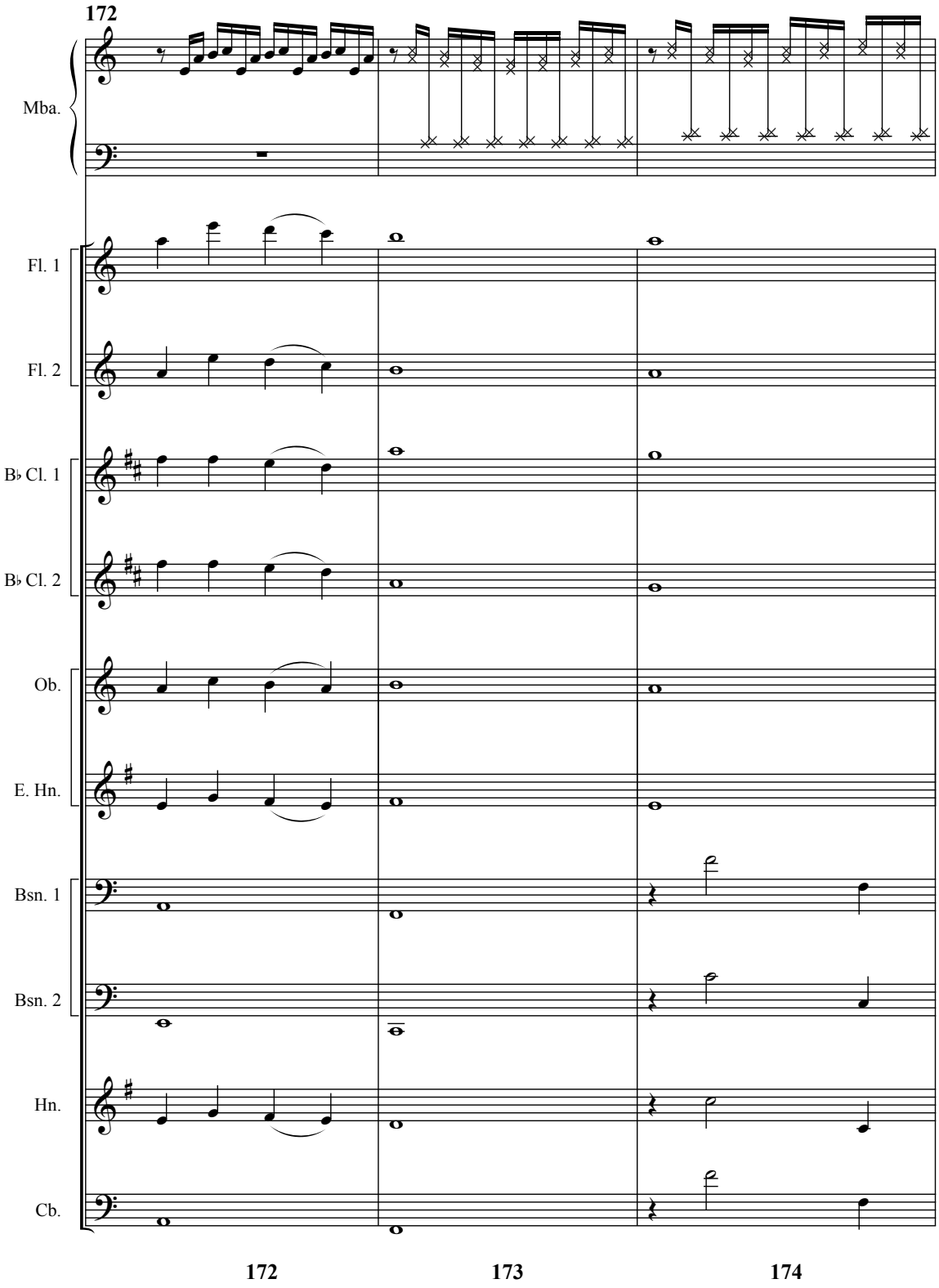

163
Mba.
Fl. 1
Fl. 2
mf
B♭ Cl. 1
B♭ Cl. 2
mf
Ob.
E. Hn.
mf
Bsn. 1
Bsn. 2
mf
Hn.
Cb.
163

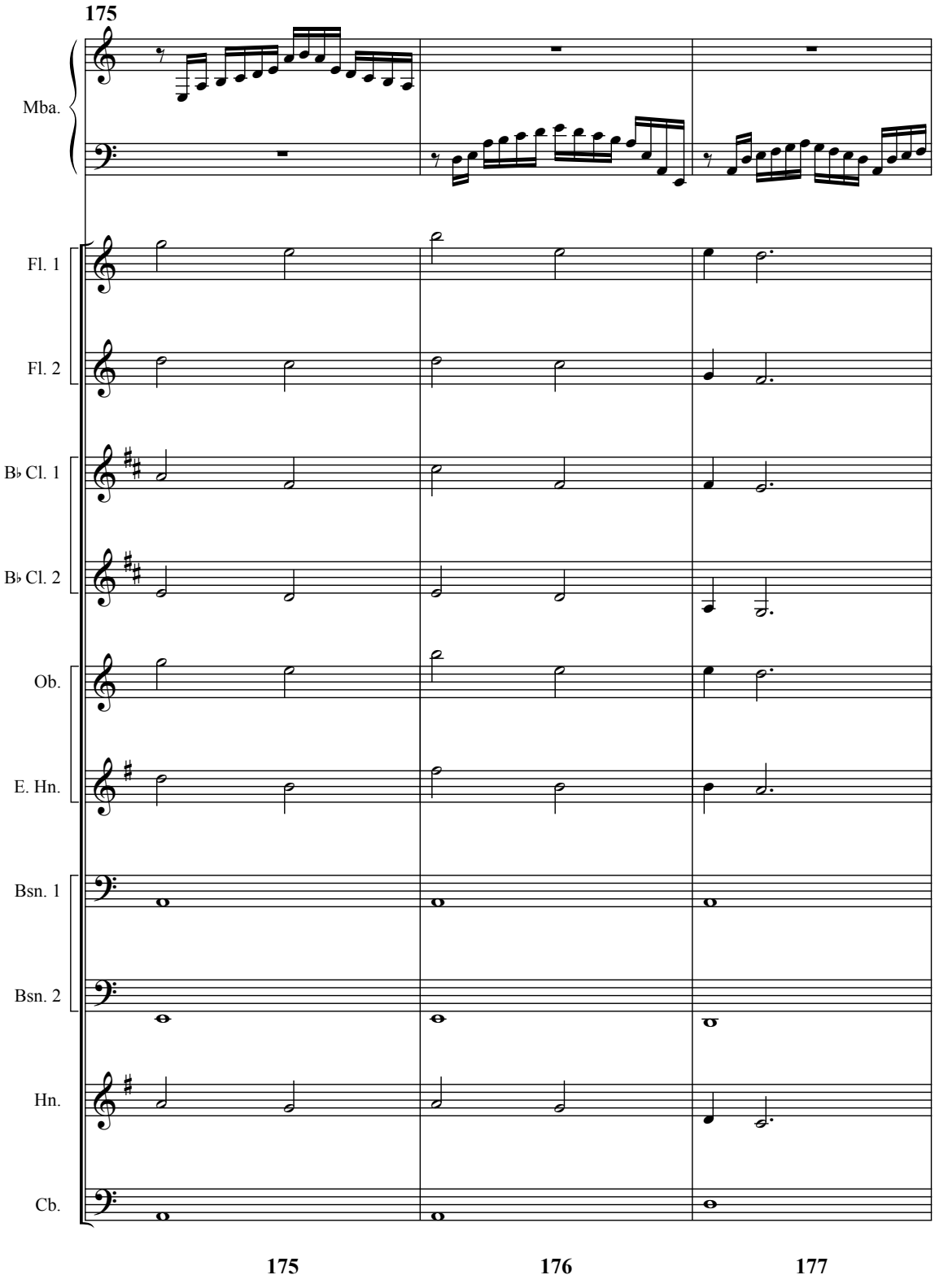

164
165
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
sfz
sfzp
6
164
165

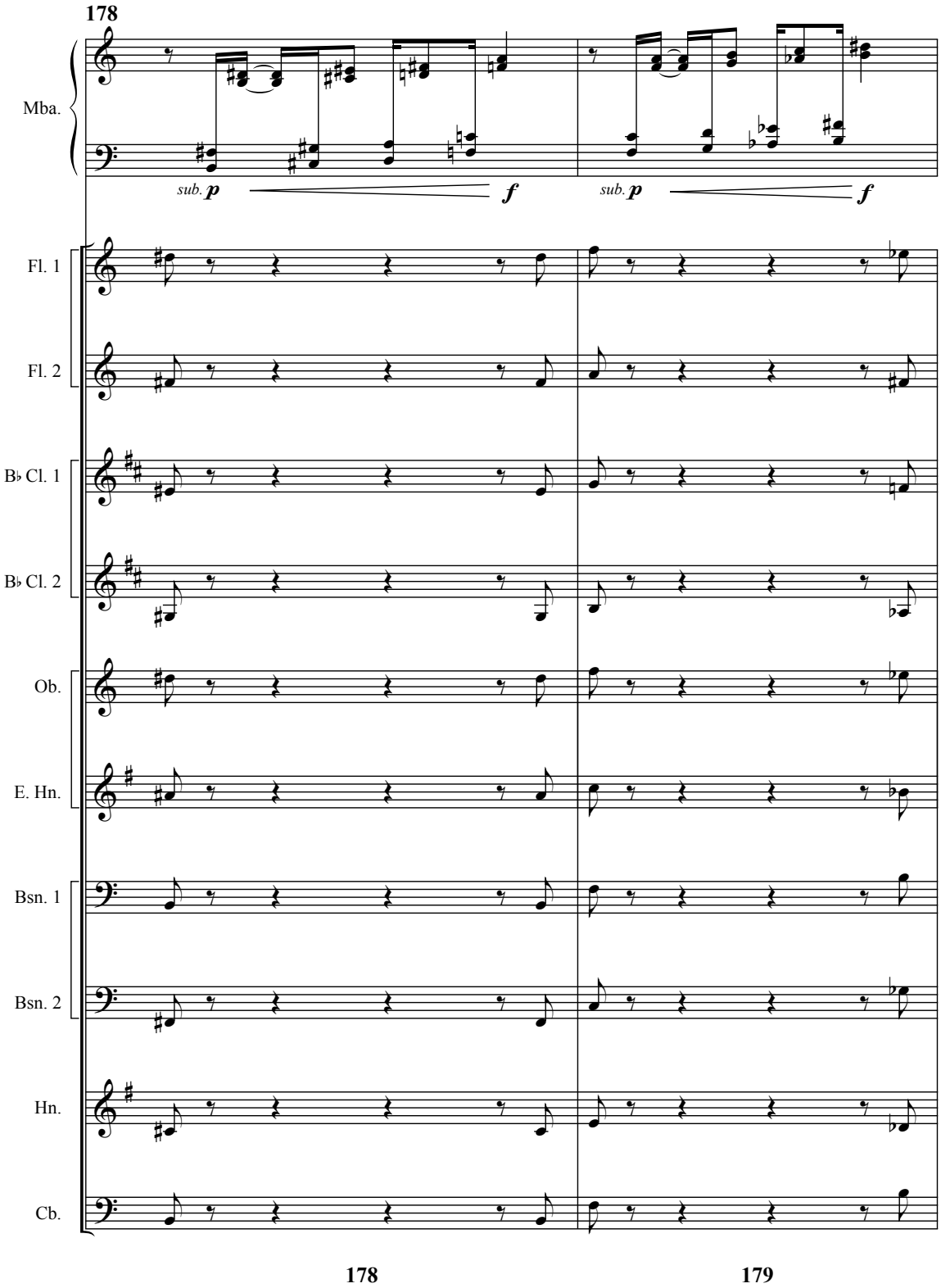

166
Mba.
f
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f sfz
f sfz p
166
167

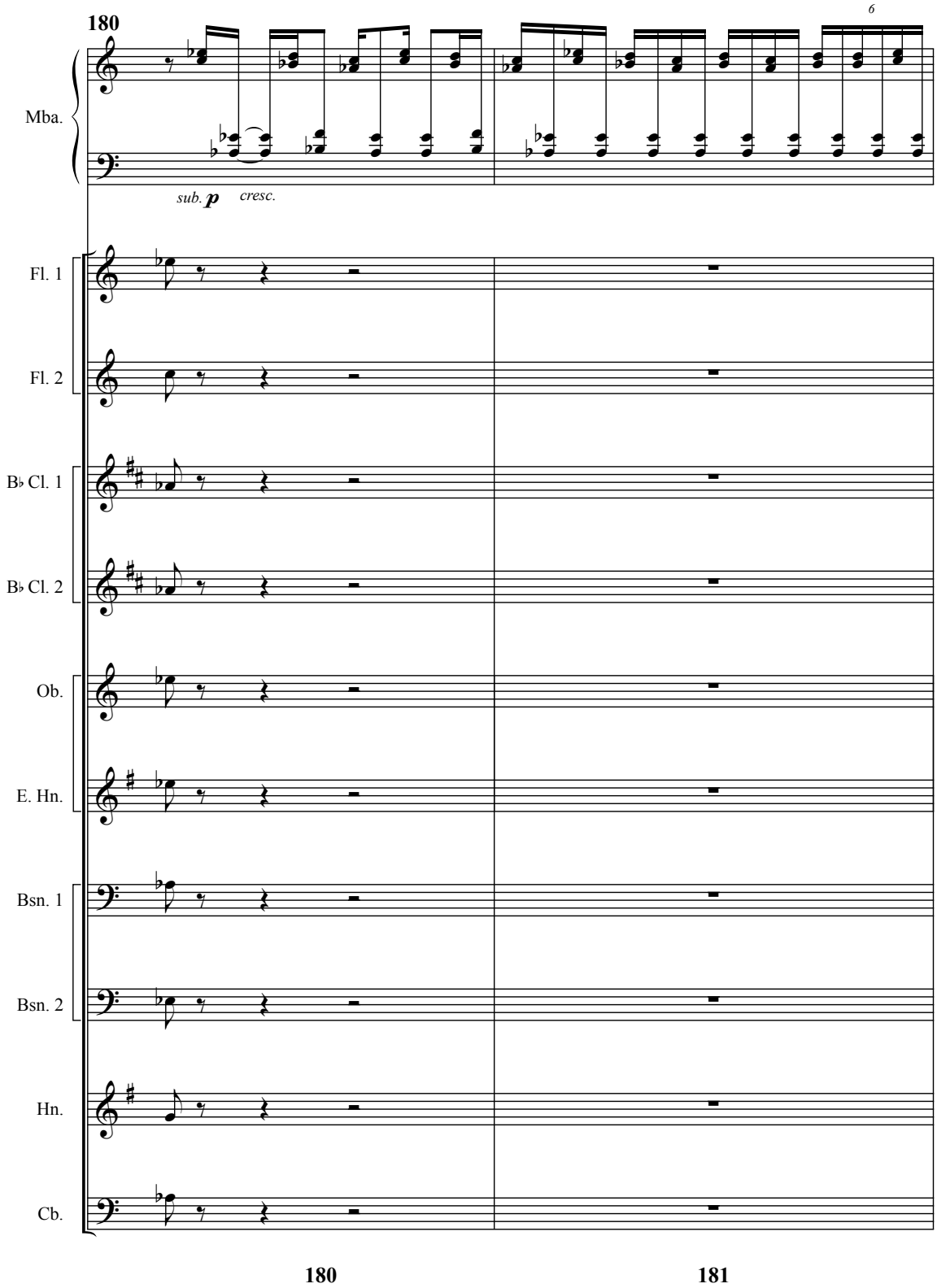

168
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
168
169

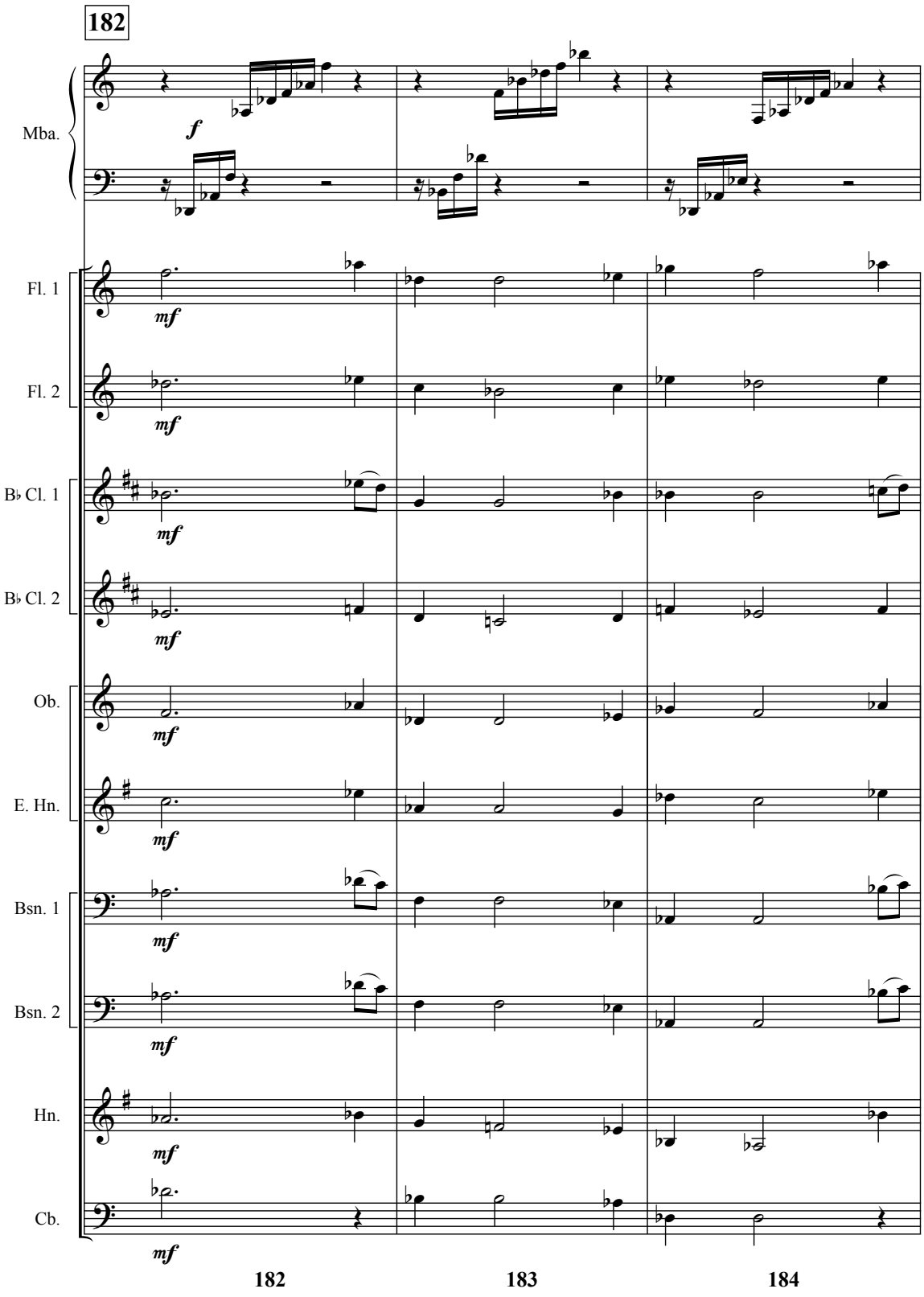

170
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
mf
170
171

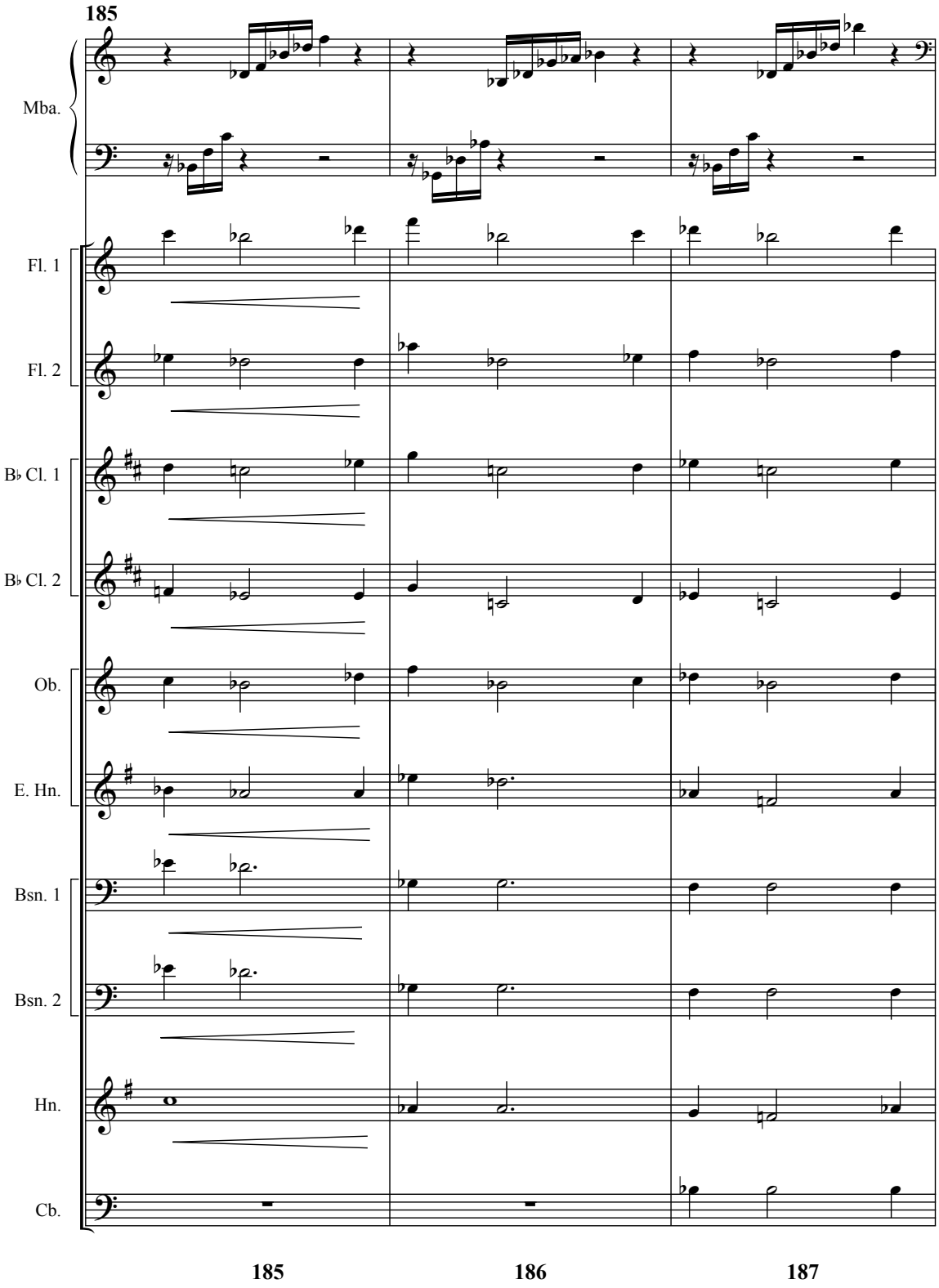

172
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
172
173
174

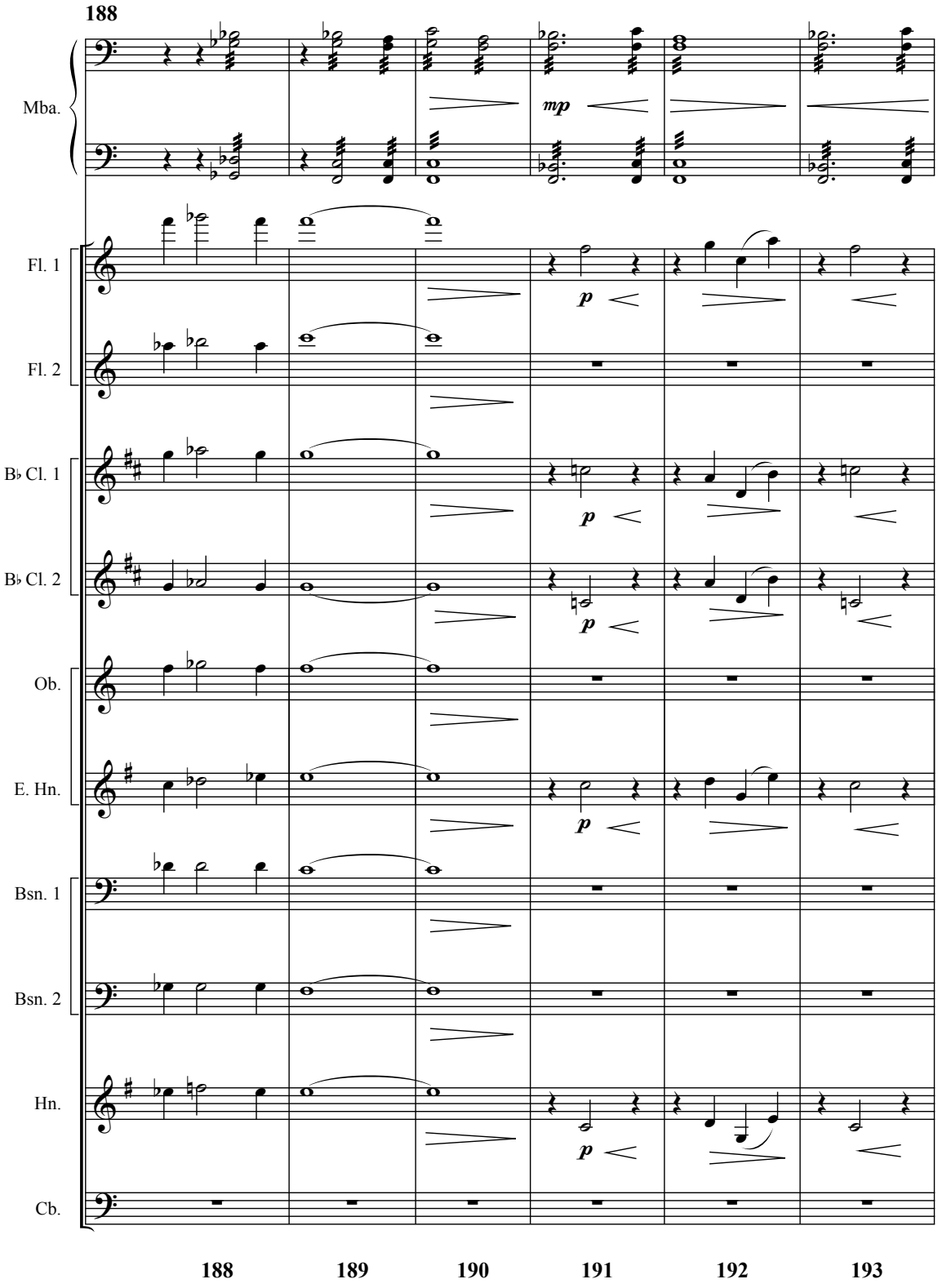

175
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
175
176
177

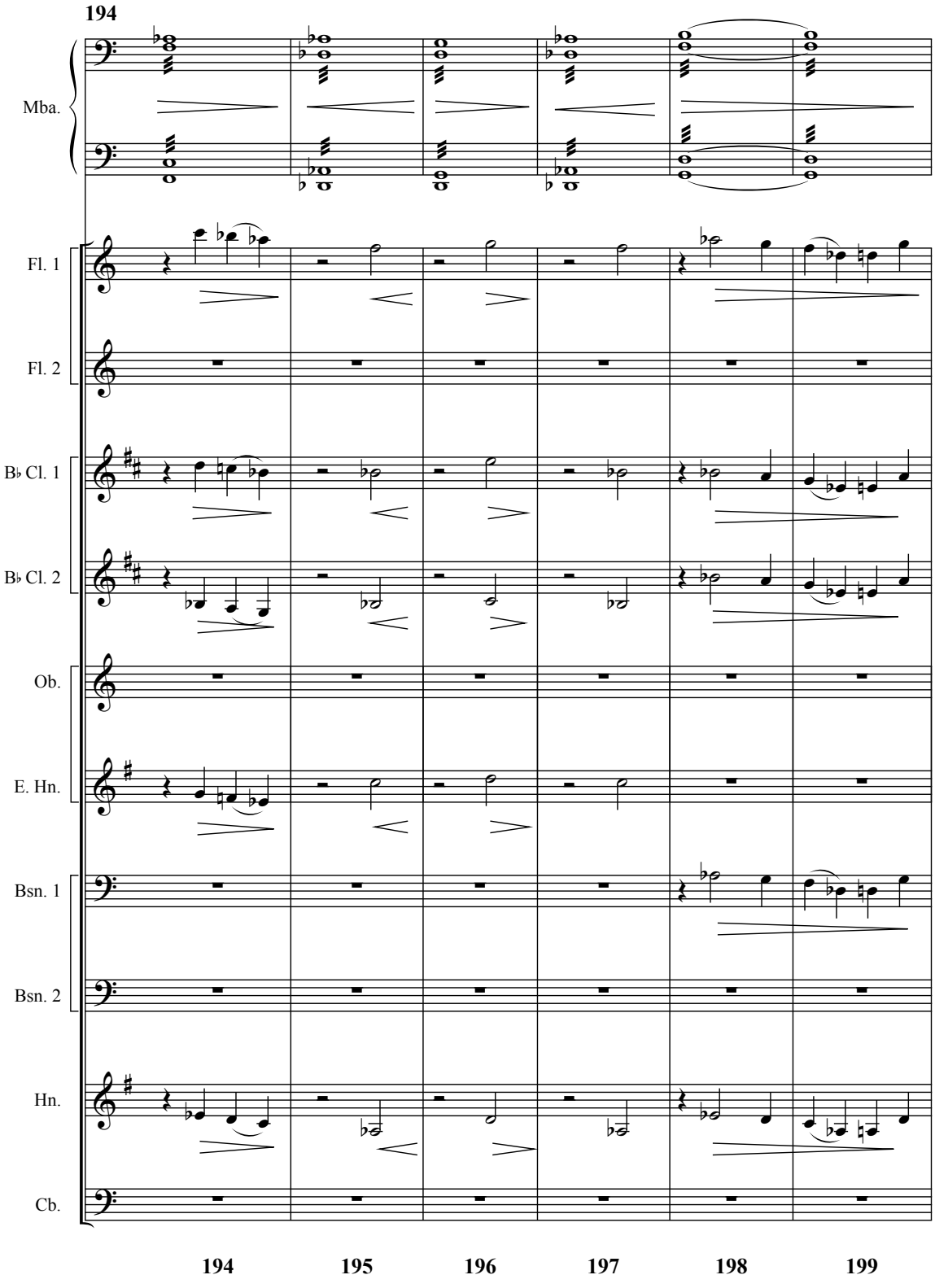

178
Mba.
sub. p
f
sub. p
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
178
179

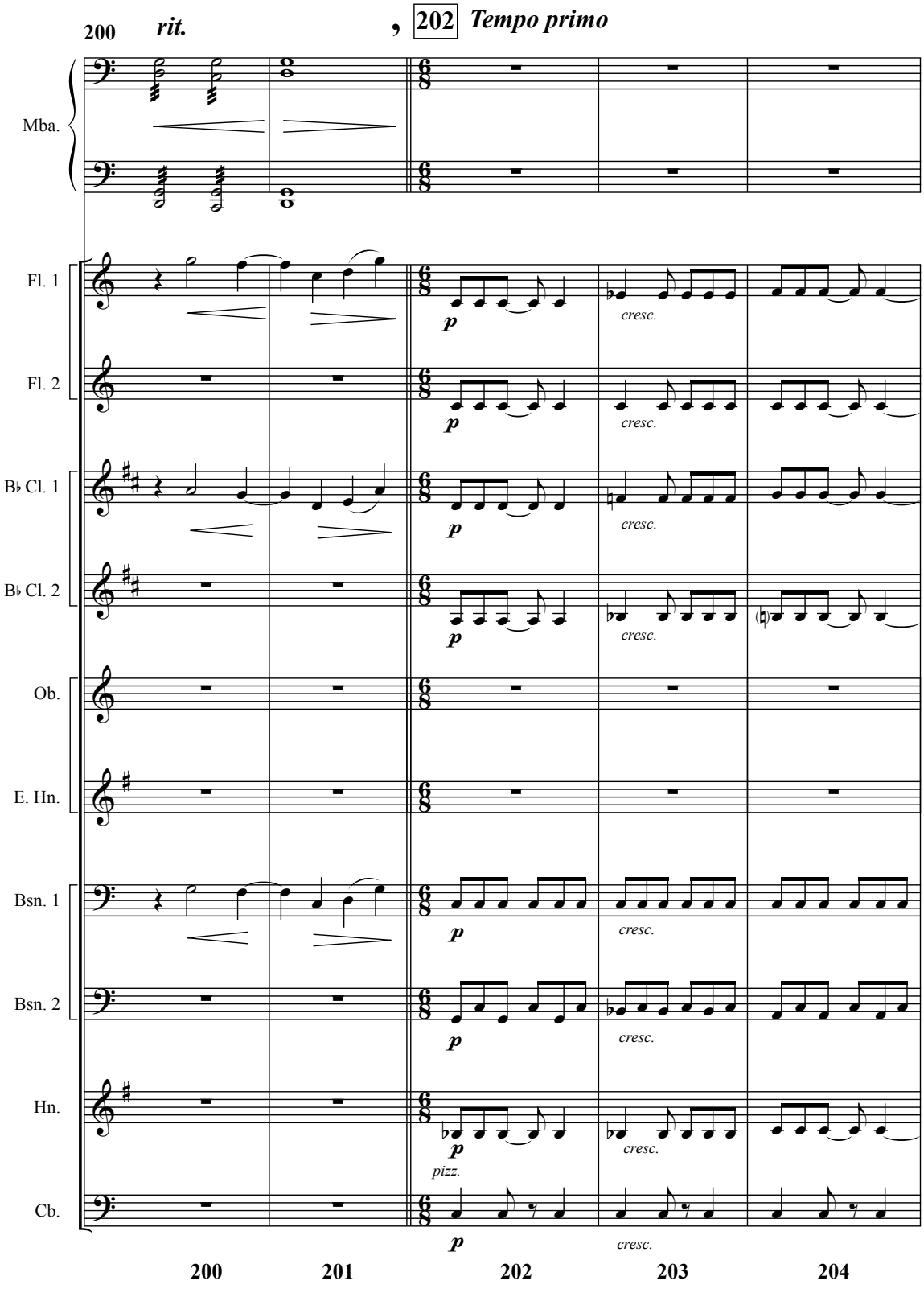

180
6
Mba.
sub. p
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
180
181

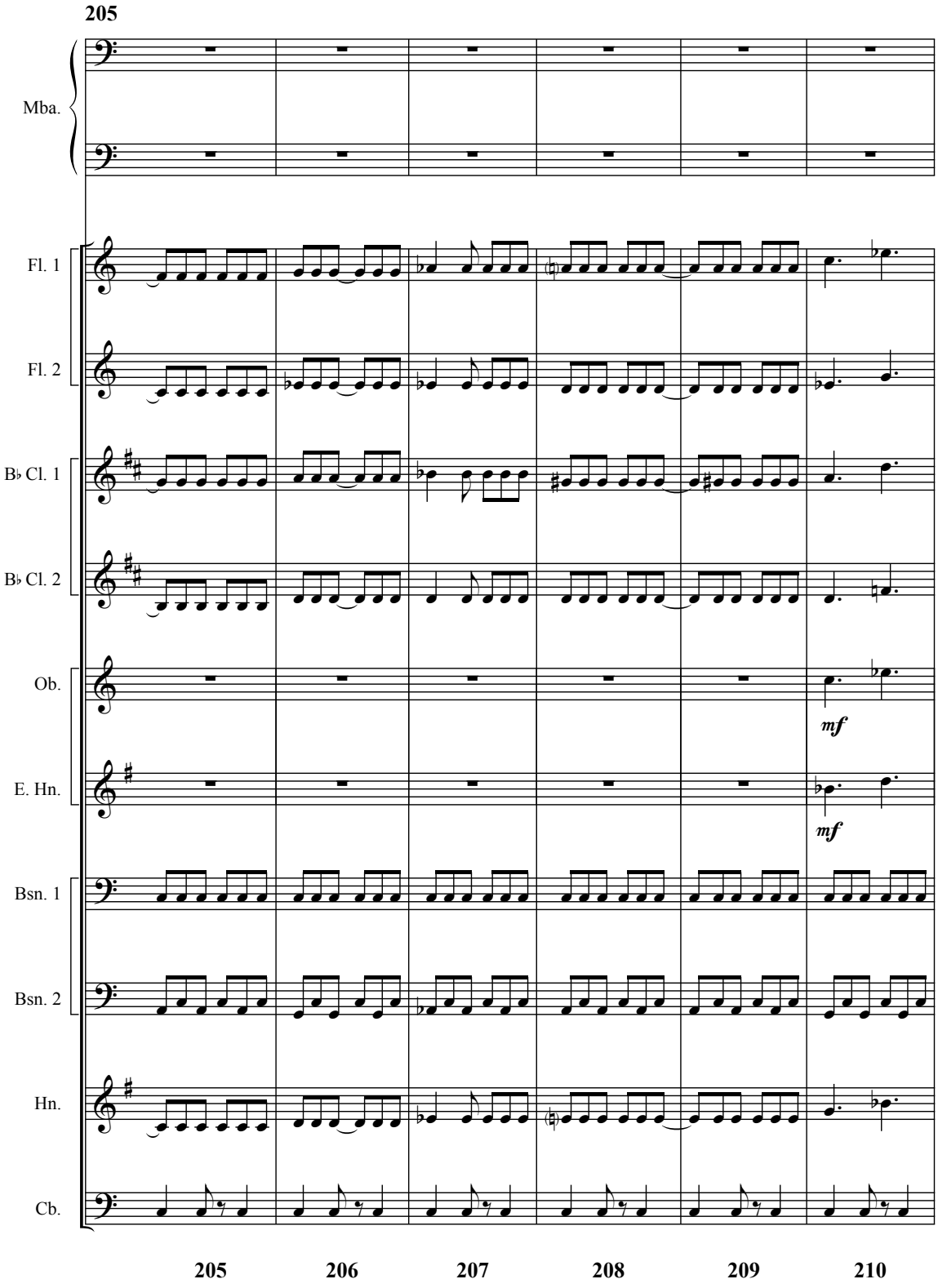

182
Mba.
f
Fl. 1
mf
Fl. 2
mf
B♭ Cl. 1
mf
B♭ Cl. 2
mf
Ob.
mf
E. Hn.
mf
Bsn. 1
mf
Bsn. 2
mf
Hn.
mf
Cb.
mf
182
183
184

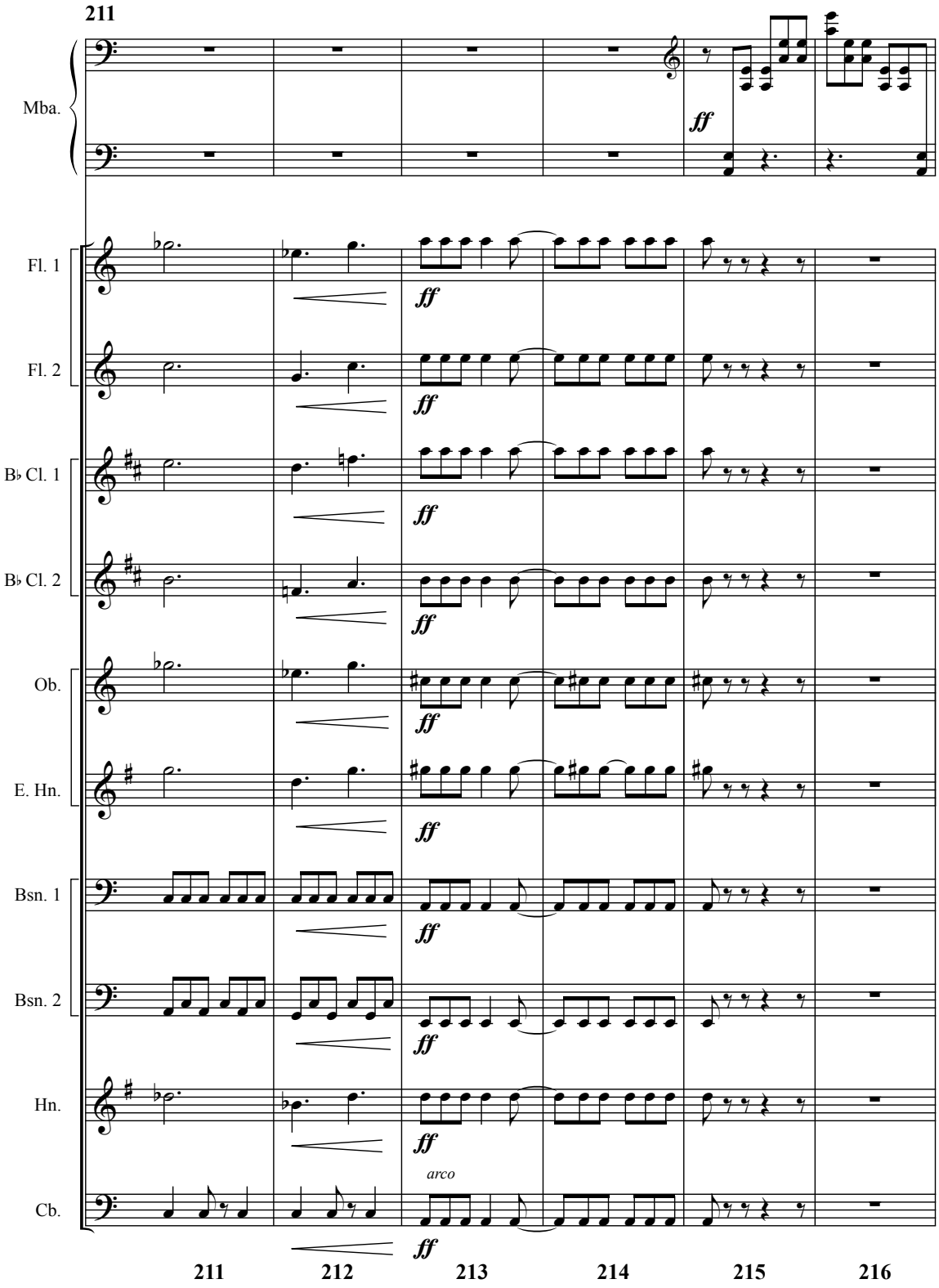

185
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
185
186
187

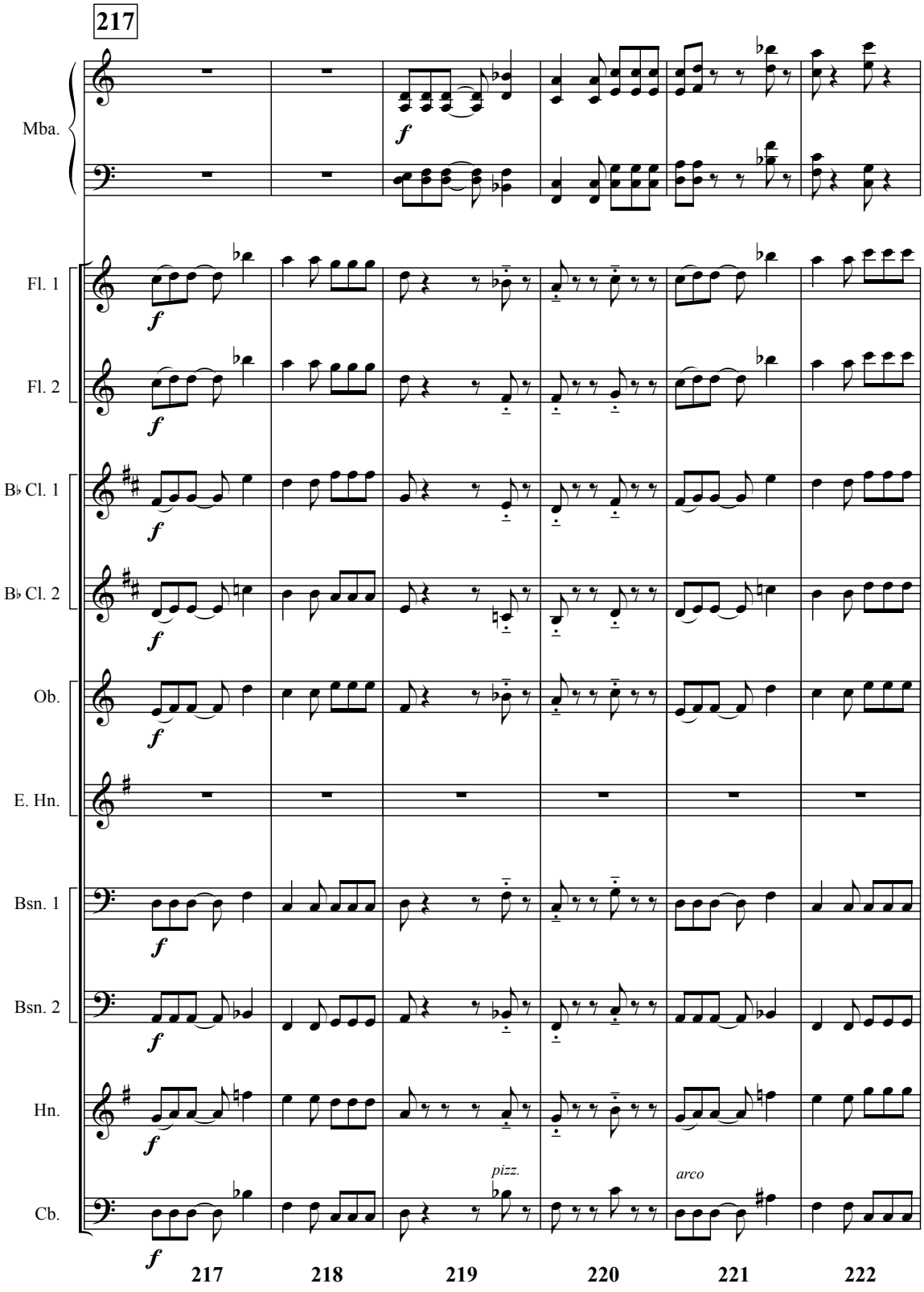

188
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
188
189
190
191
192
193

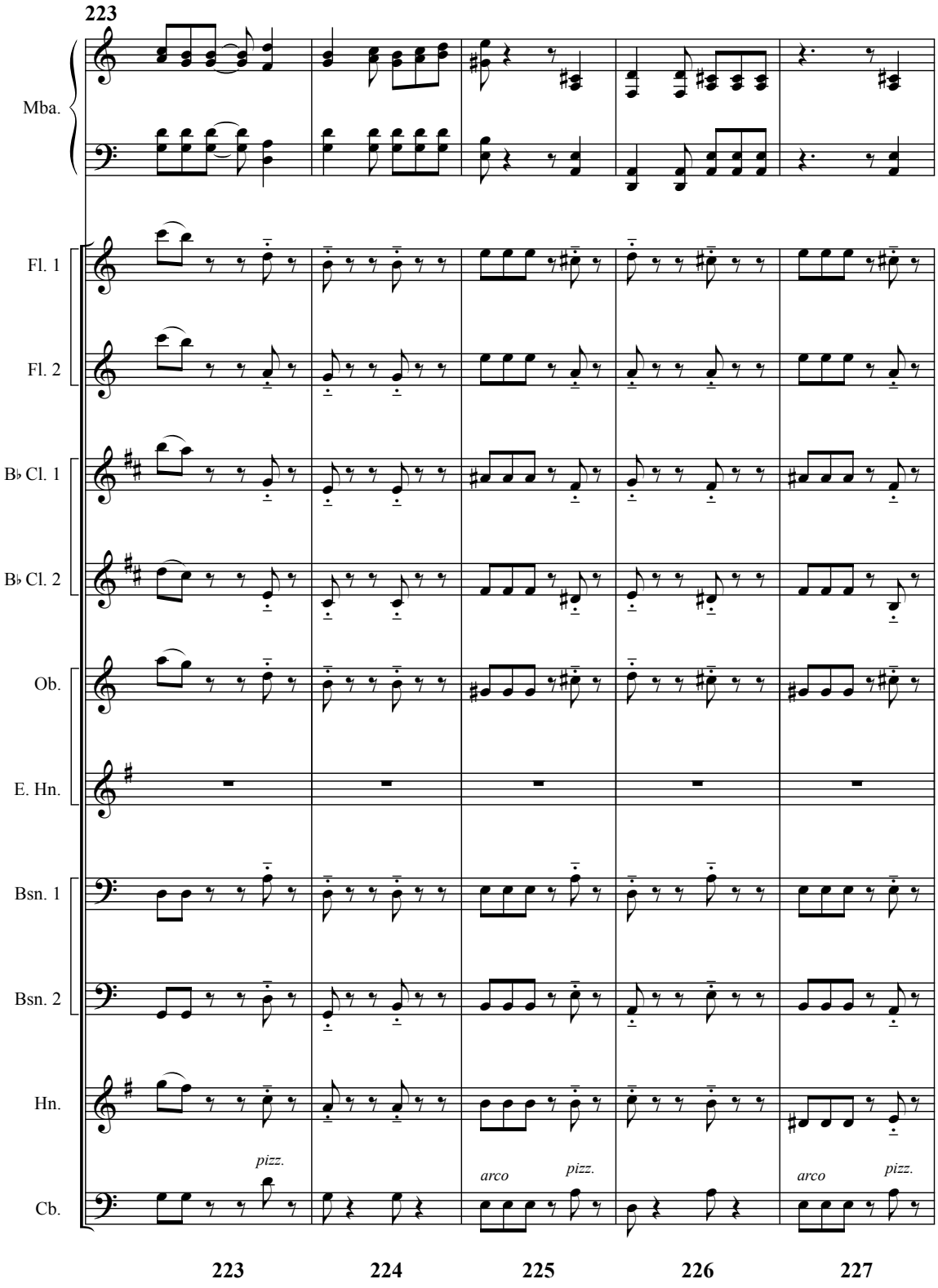

194
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
194
195
196
197
198
199

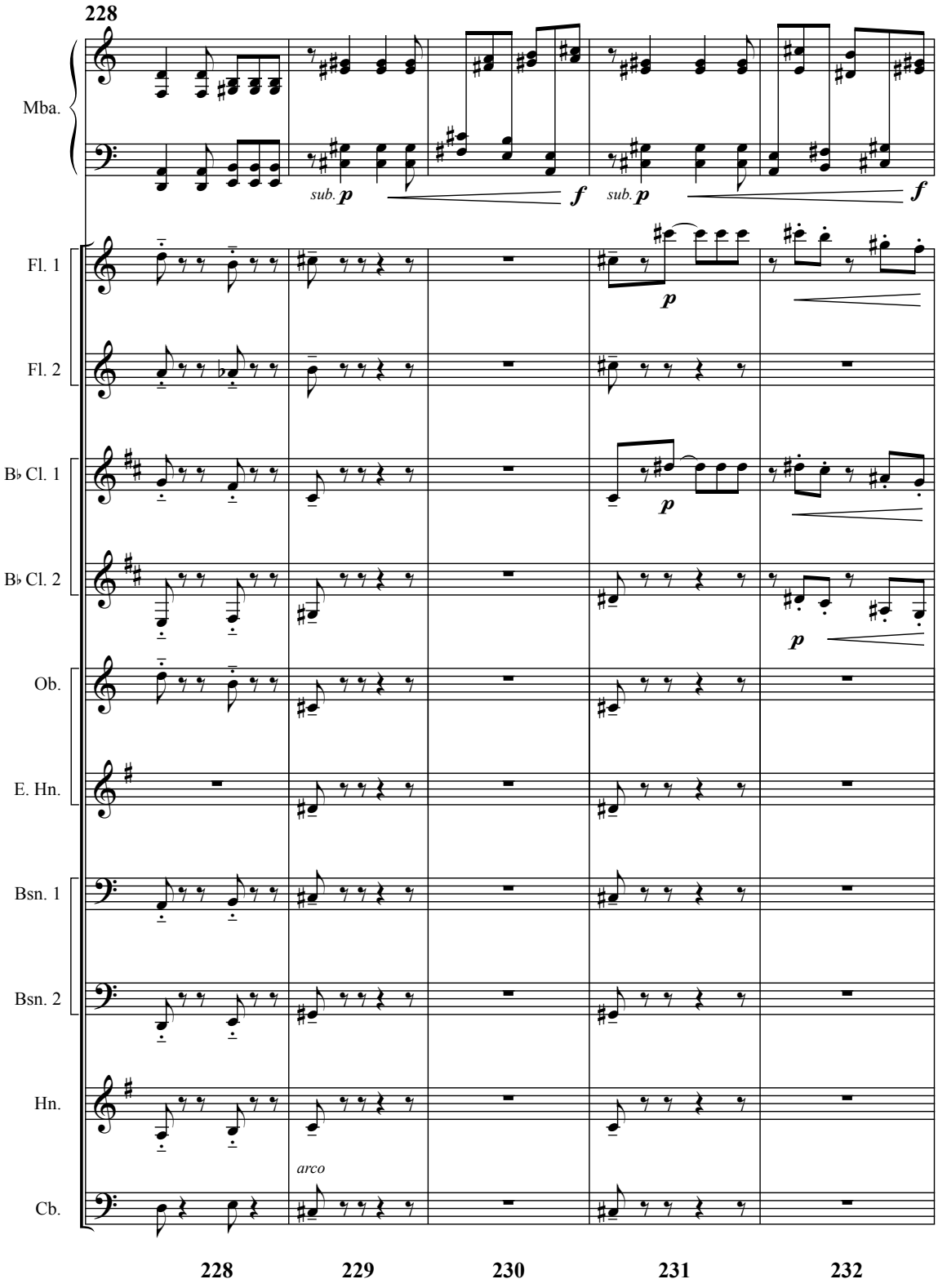

200
rit.
202
Tempo primo
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
cresc.
pizz.
200
201
202
203
204

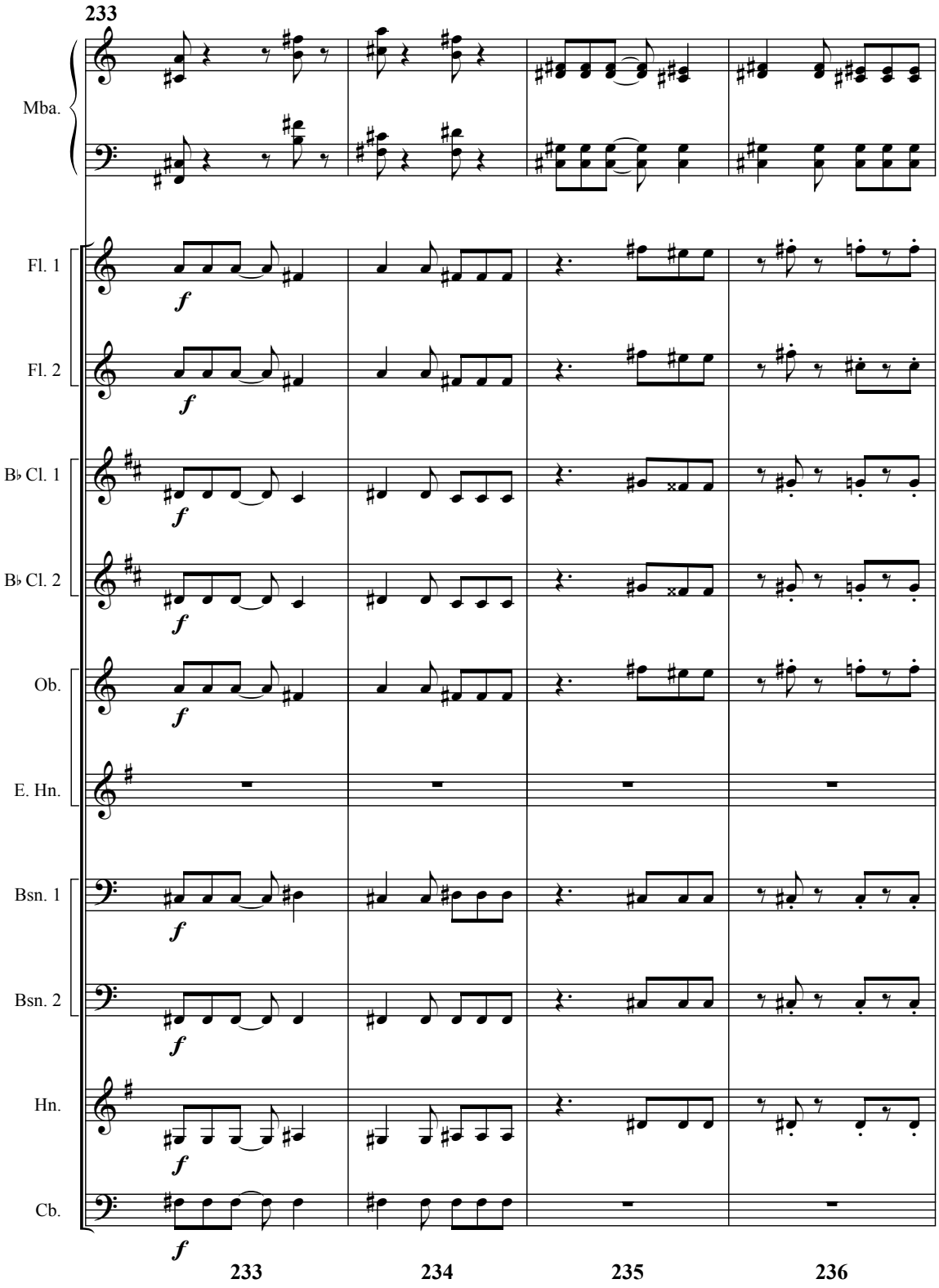

205
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
mf
E. Hn.
mf
Bsn. 1
Bsn. 2
Hn.
Cb.
205
206
207
208
209
210

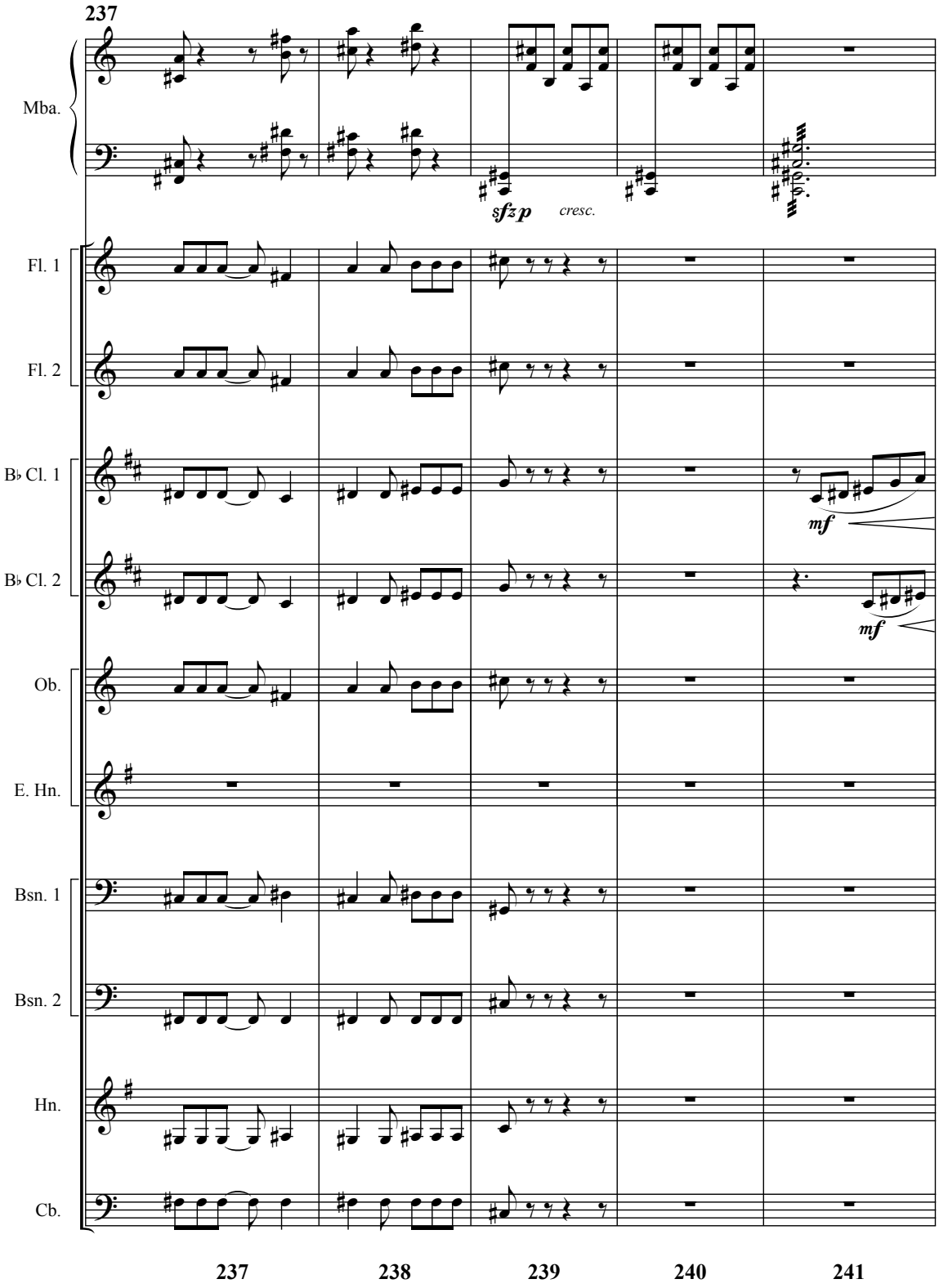

211
Mba.
ff
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
arco
211
212
213
214
215
216

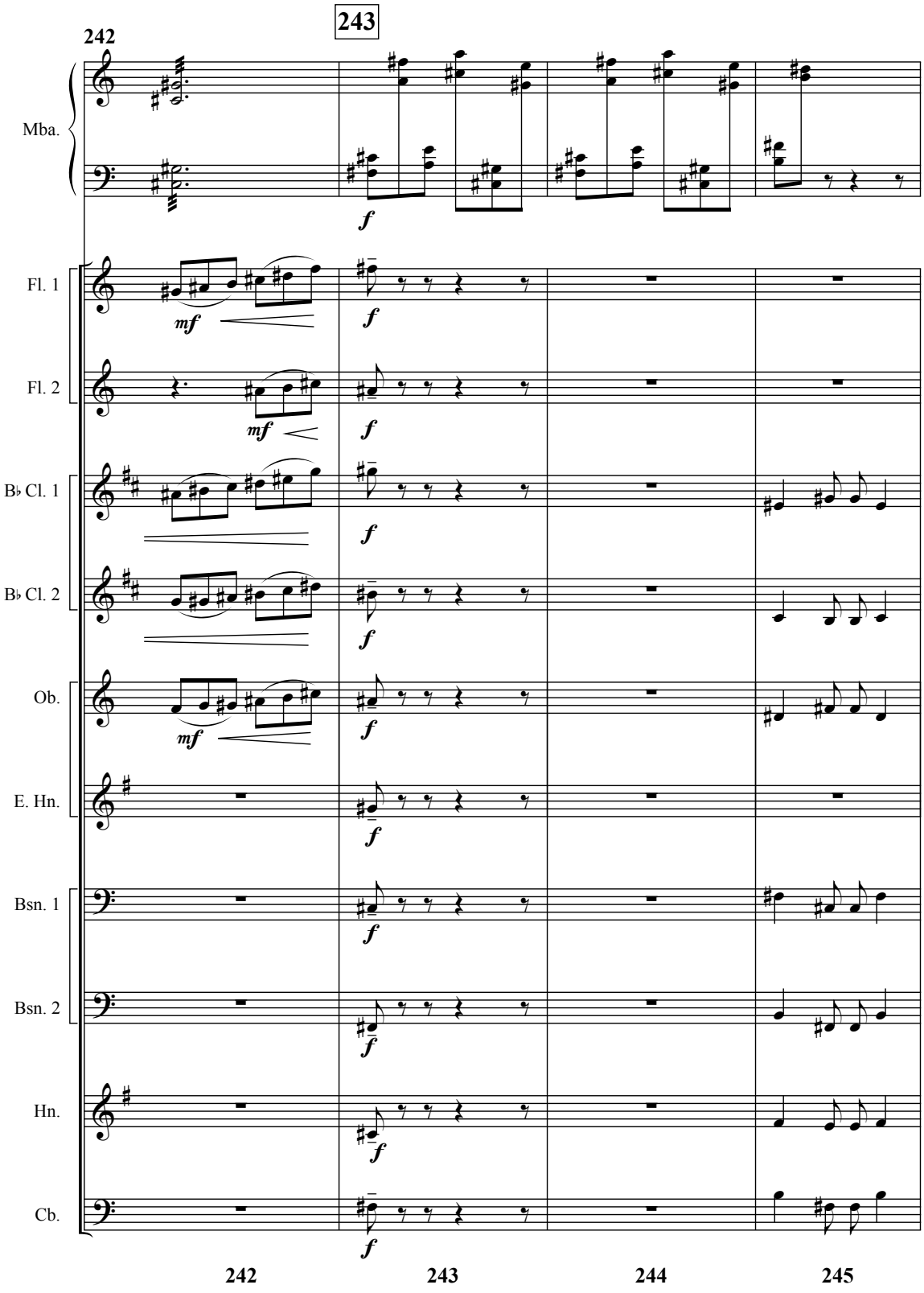

217
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
pizz.
arco
217
218
219
220
221
222

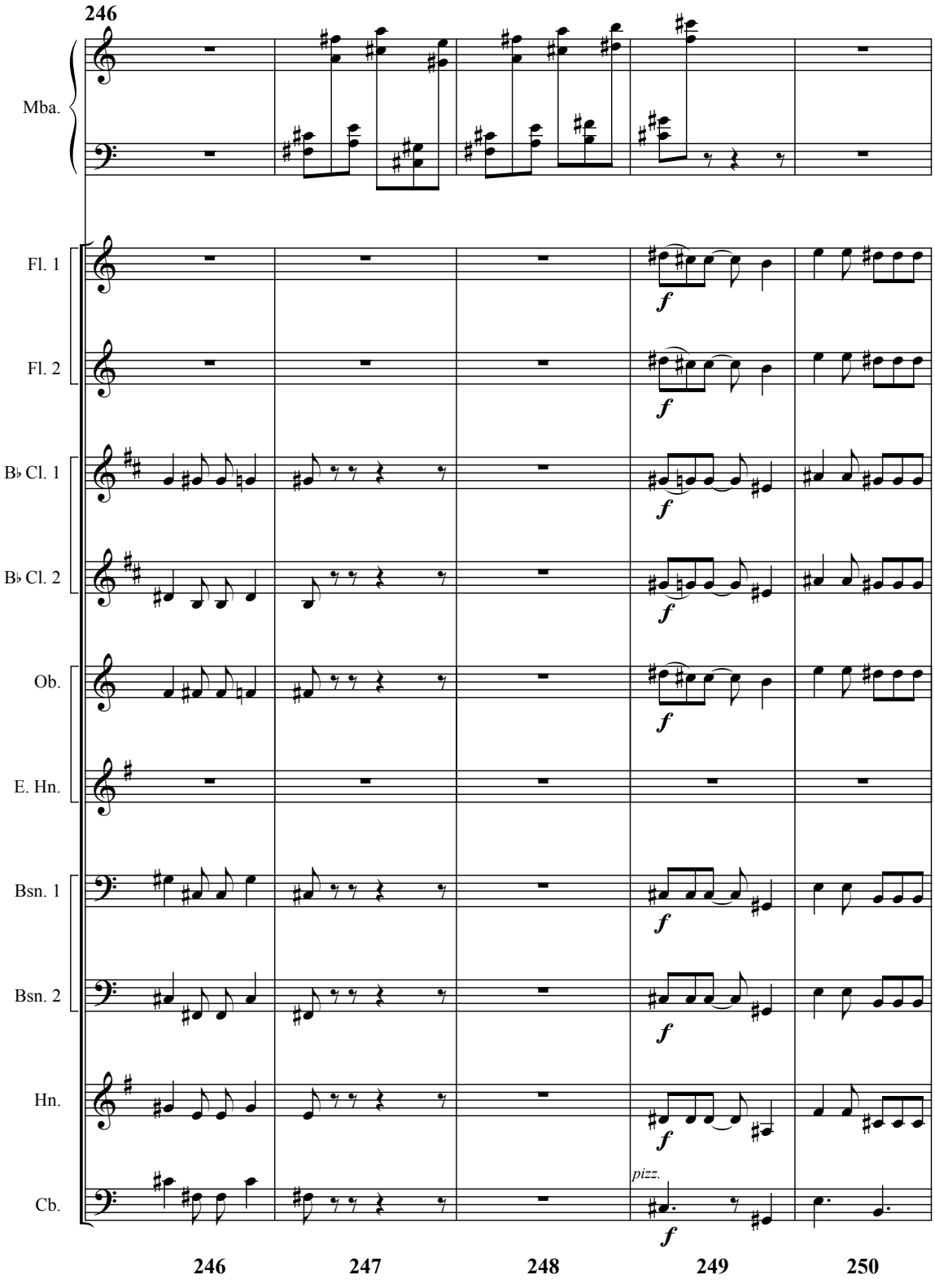

223
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
pizz.
arco
pizz.
arco
pizz.
223
224
225
226
227

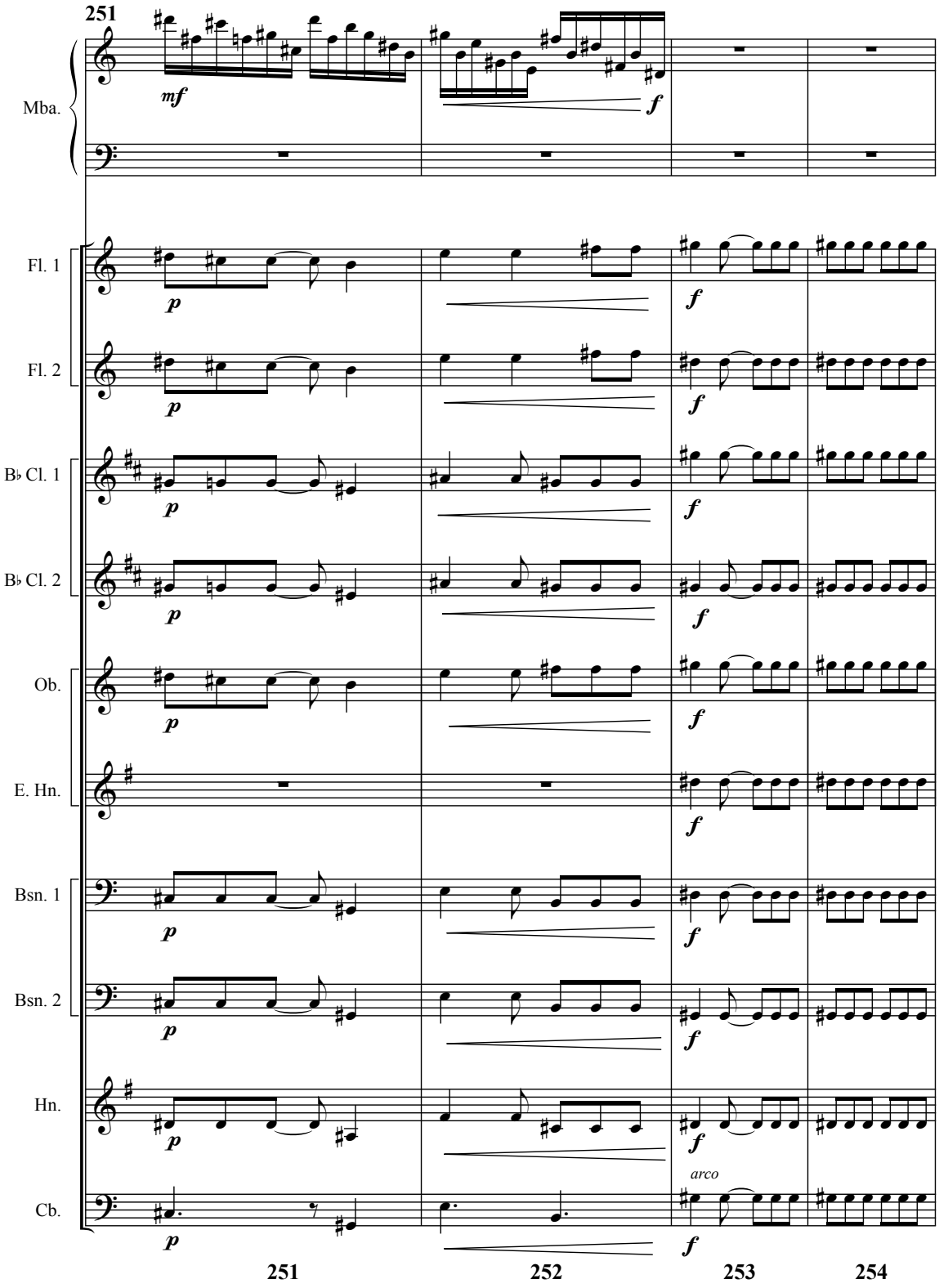

228
Mba.
sub. p
f
sub. p
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
arco
Cb.
p
228
229
230
231
232

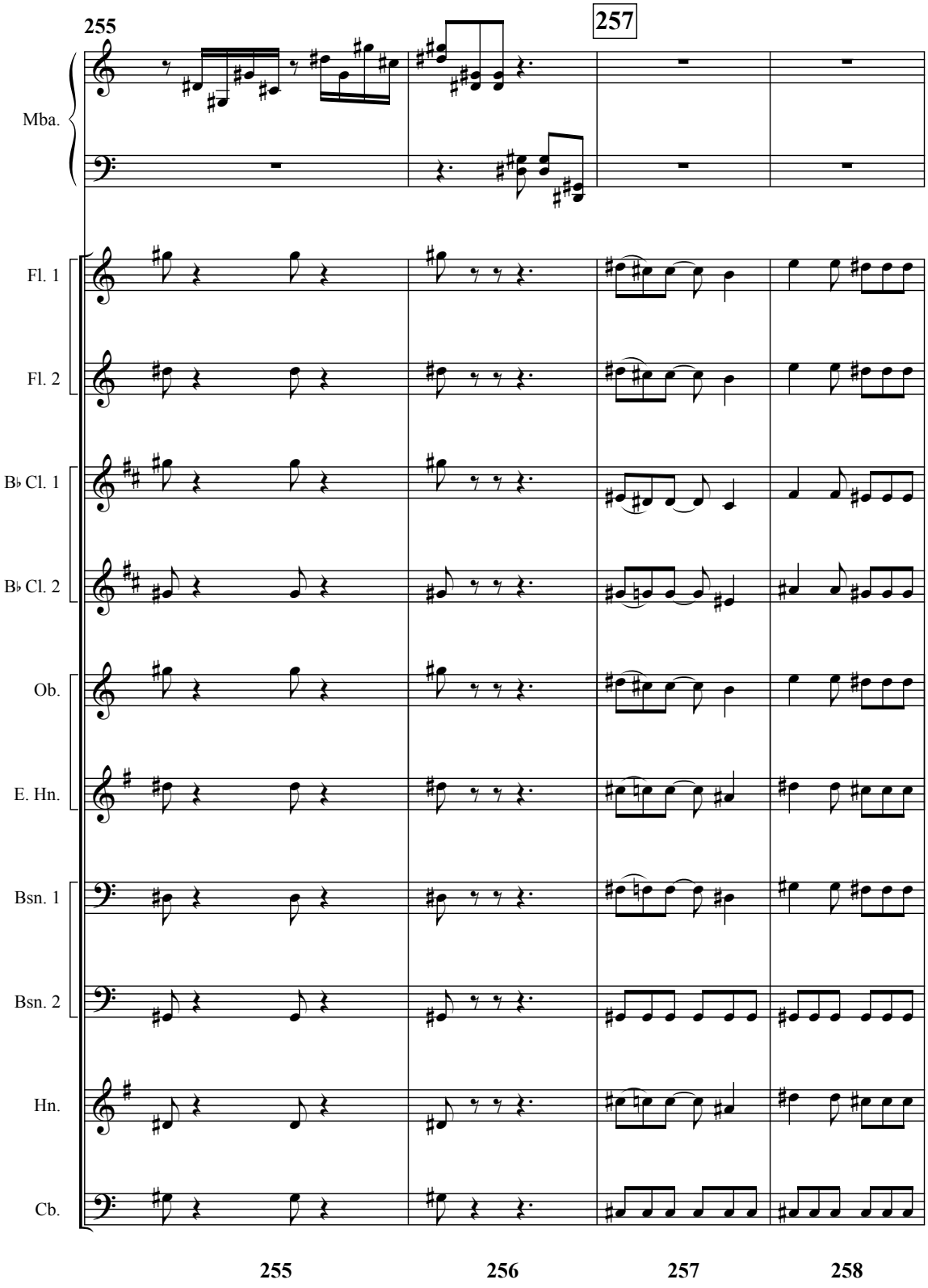

233
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
233
234
235
236


237
Mba.
sfz p
cresc.
Fl. 1
Fl. 2
B♭ Cl. 1
mf
B♭ Cl. 2
mf
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
237
238
239
240
241


242
243
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
242
243
244
245


246
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
pizz.
246
247
248
249
250


251
Mba.
mf
f
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
p
f
arco
251
252
253
254


255
257
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
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255
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257
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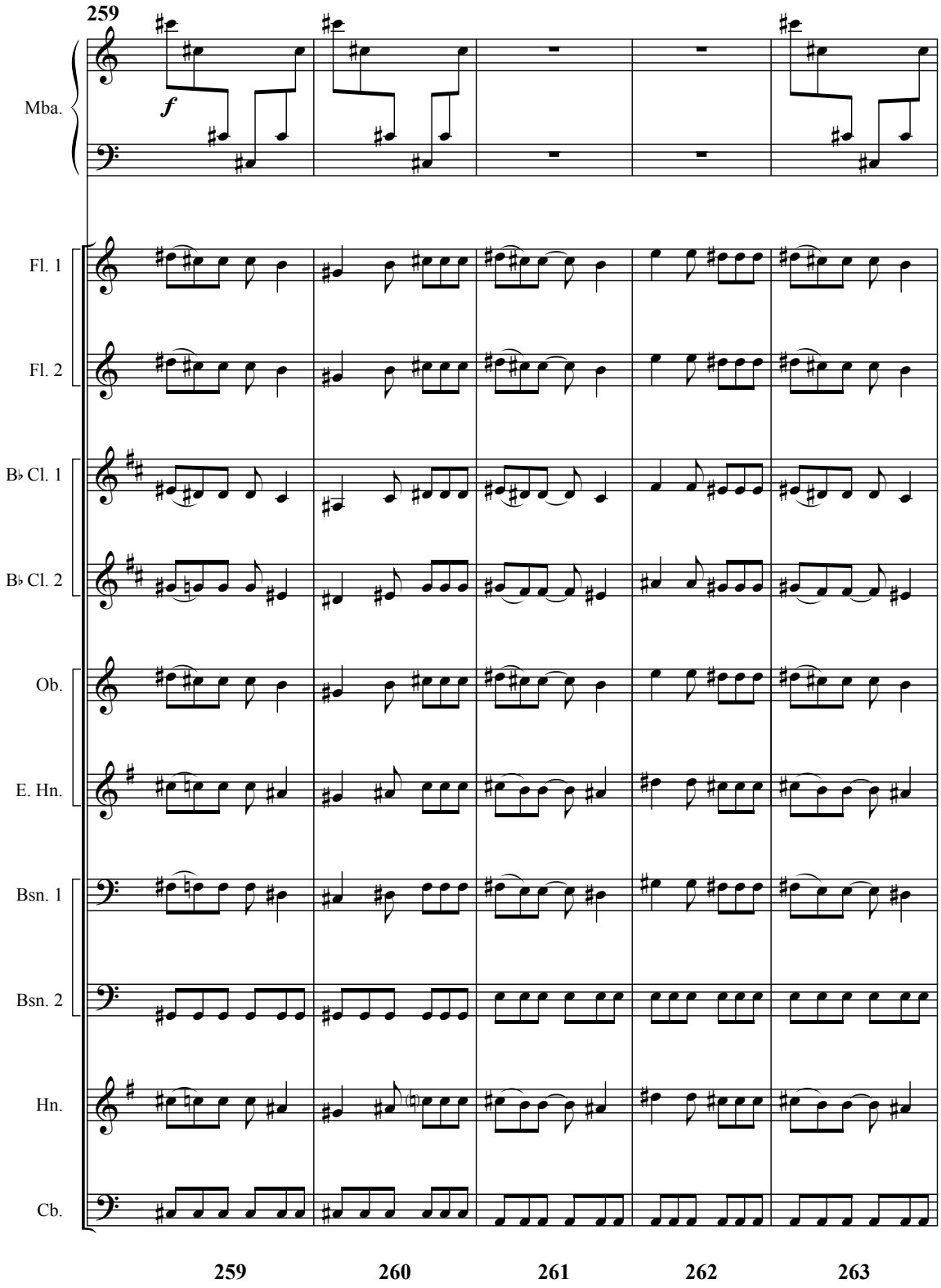
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Ob.
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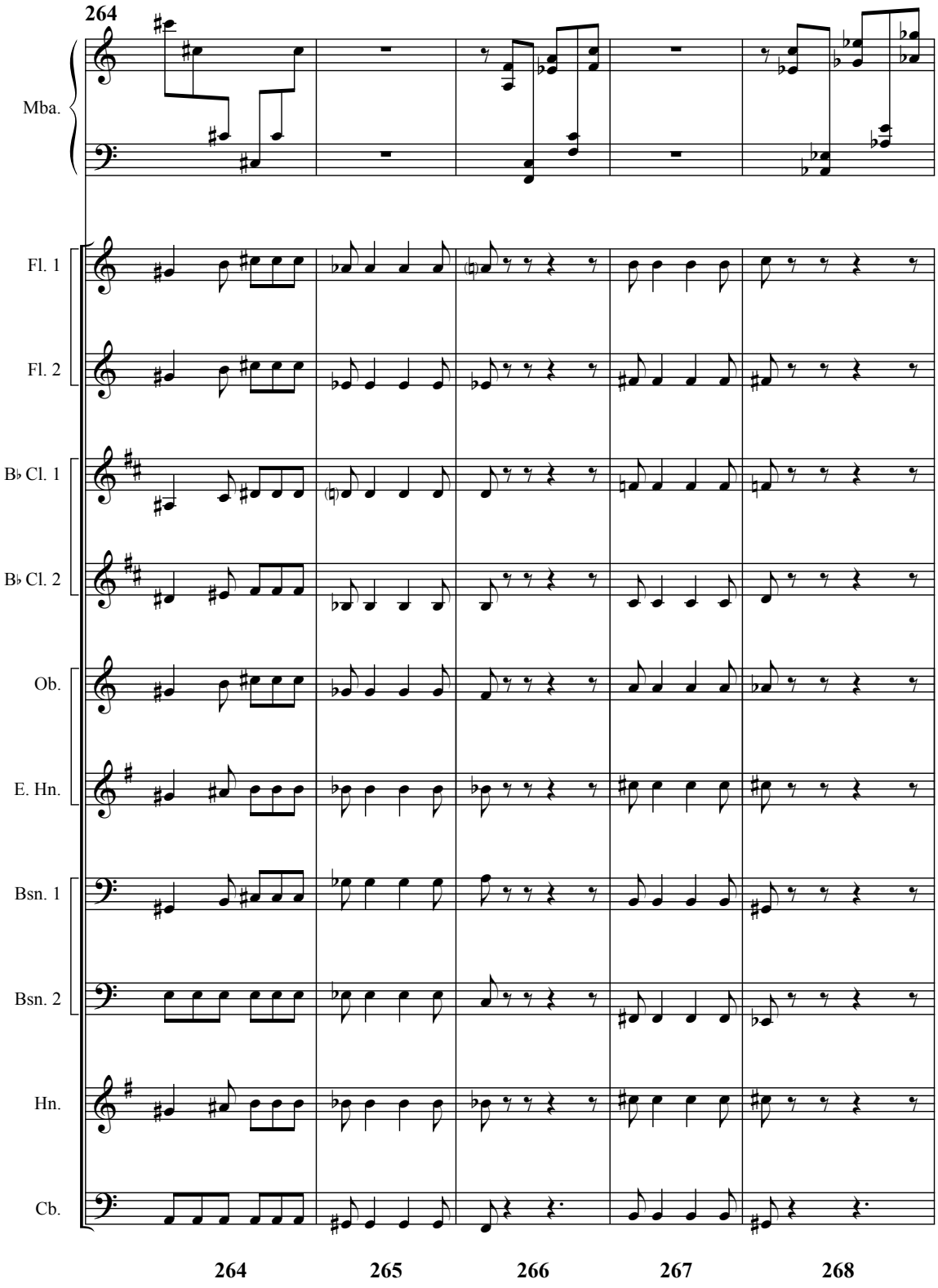
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Cb.
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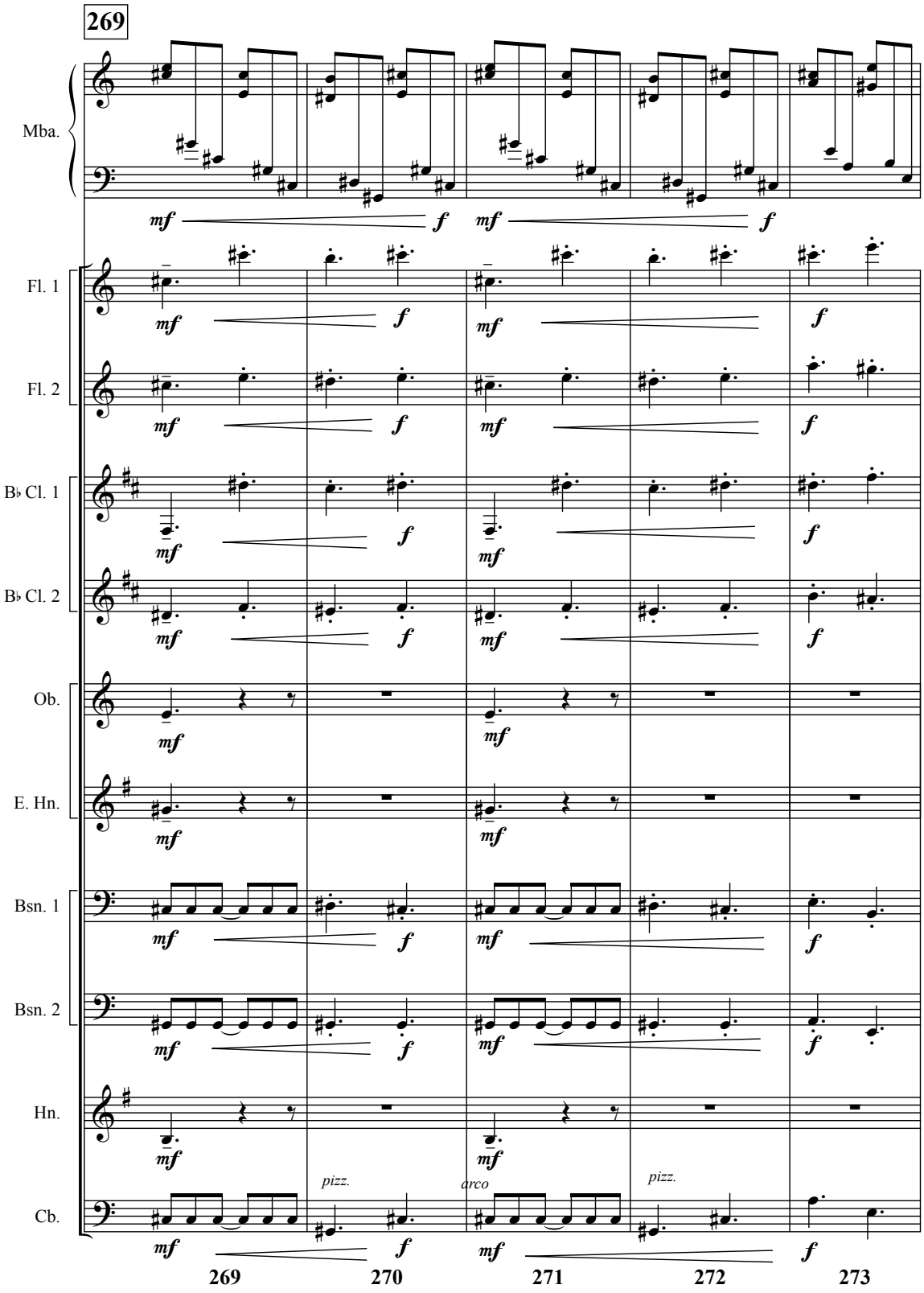
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f
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arco
pizz.
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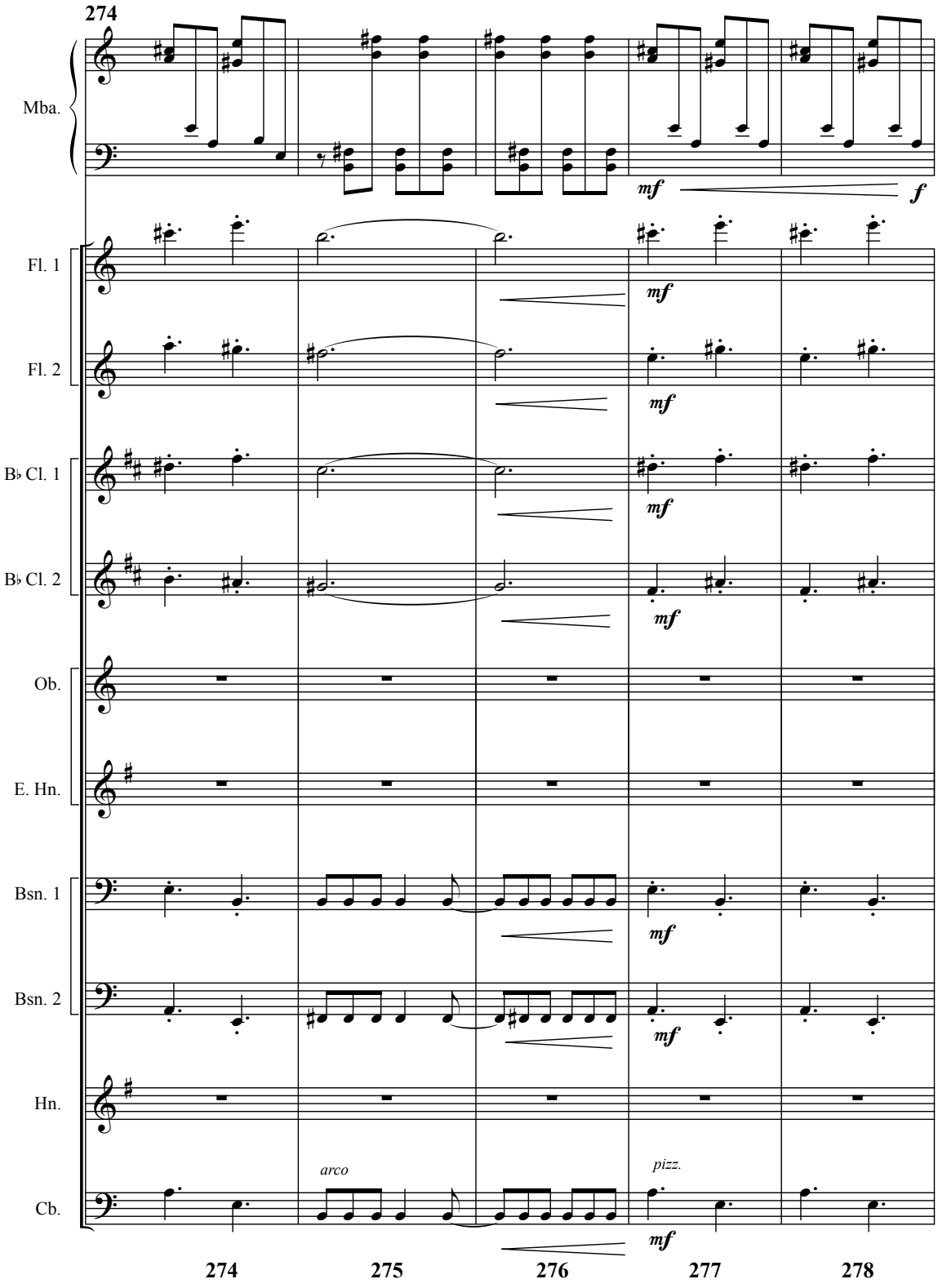
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f
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Fl. 2
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mf
Ob.
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Bsn. 1
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arco
pizz.
Cb.
mf
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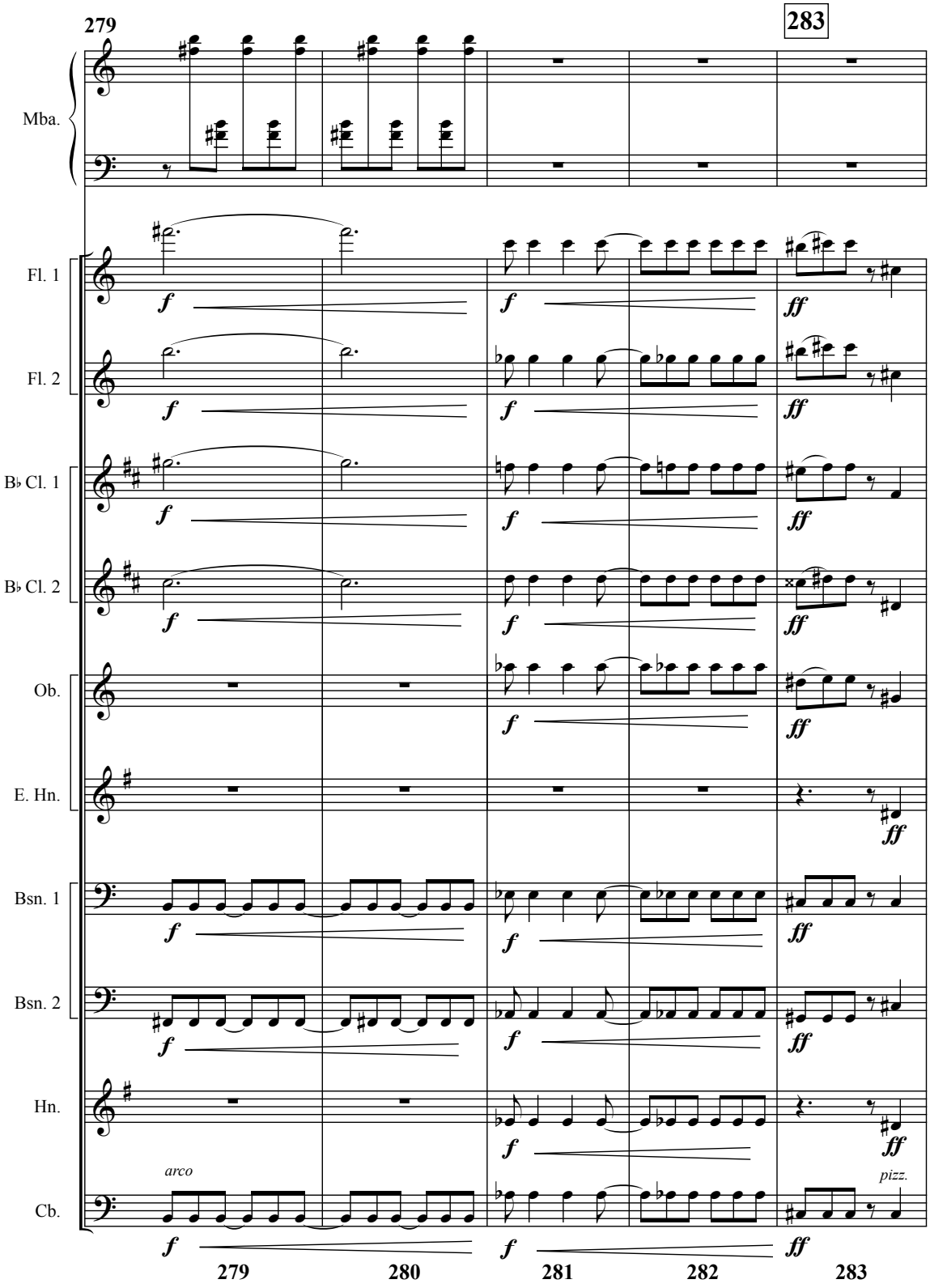
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Cb.
arco
pizz.
f
ff
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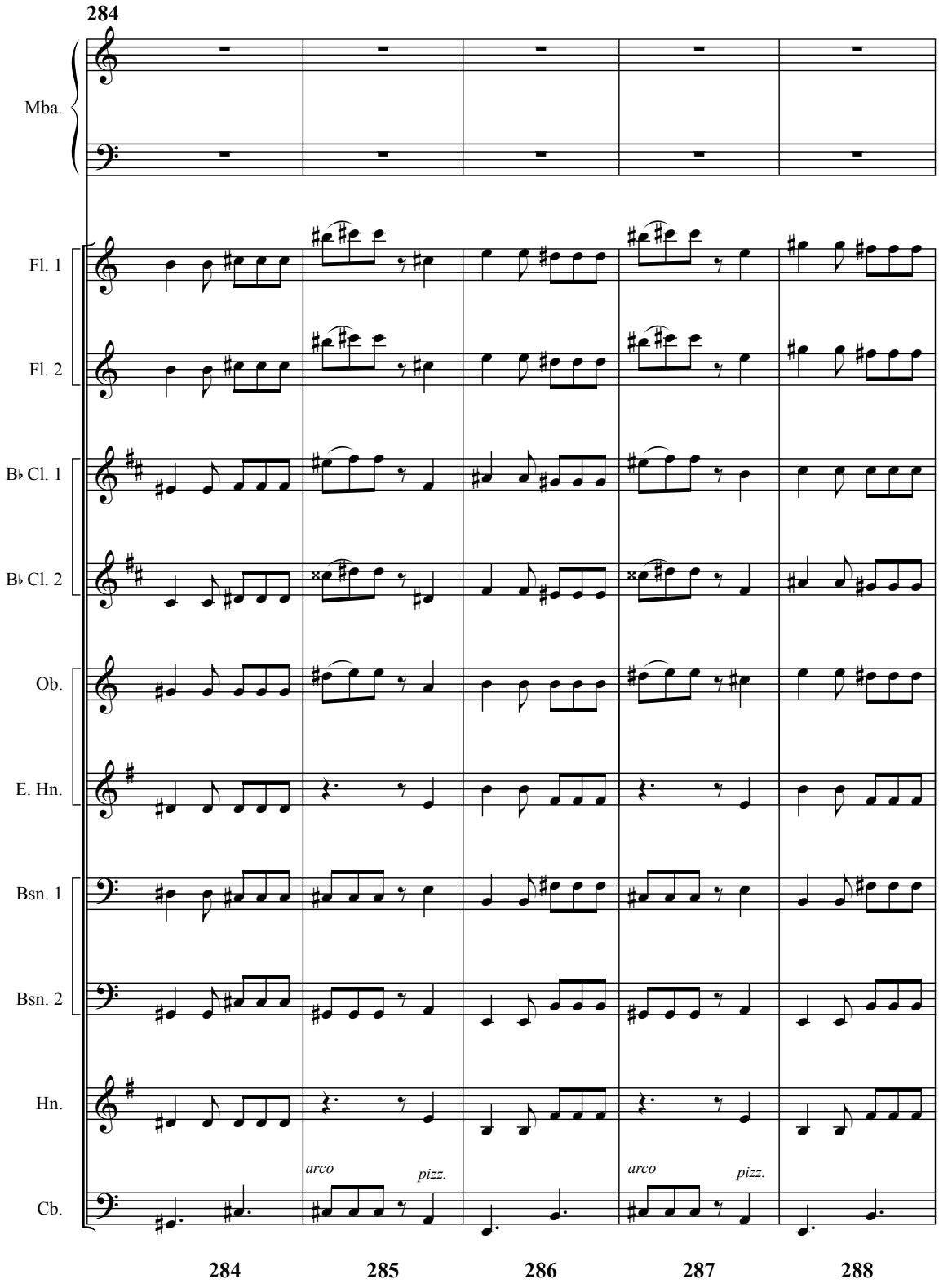
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Ob.
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Cb.
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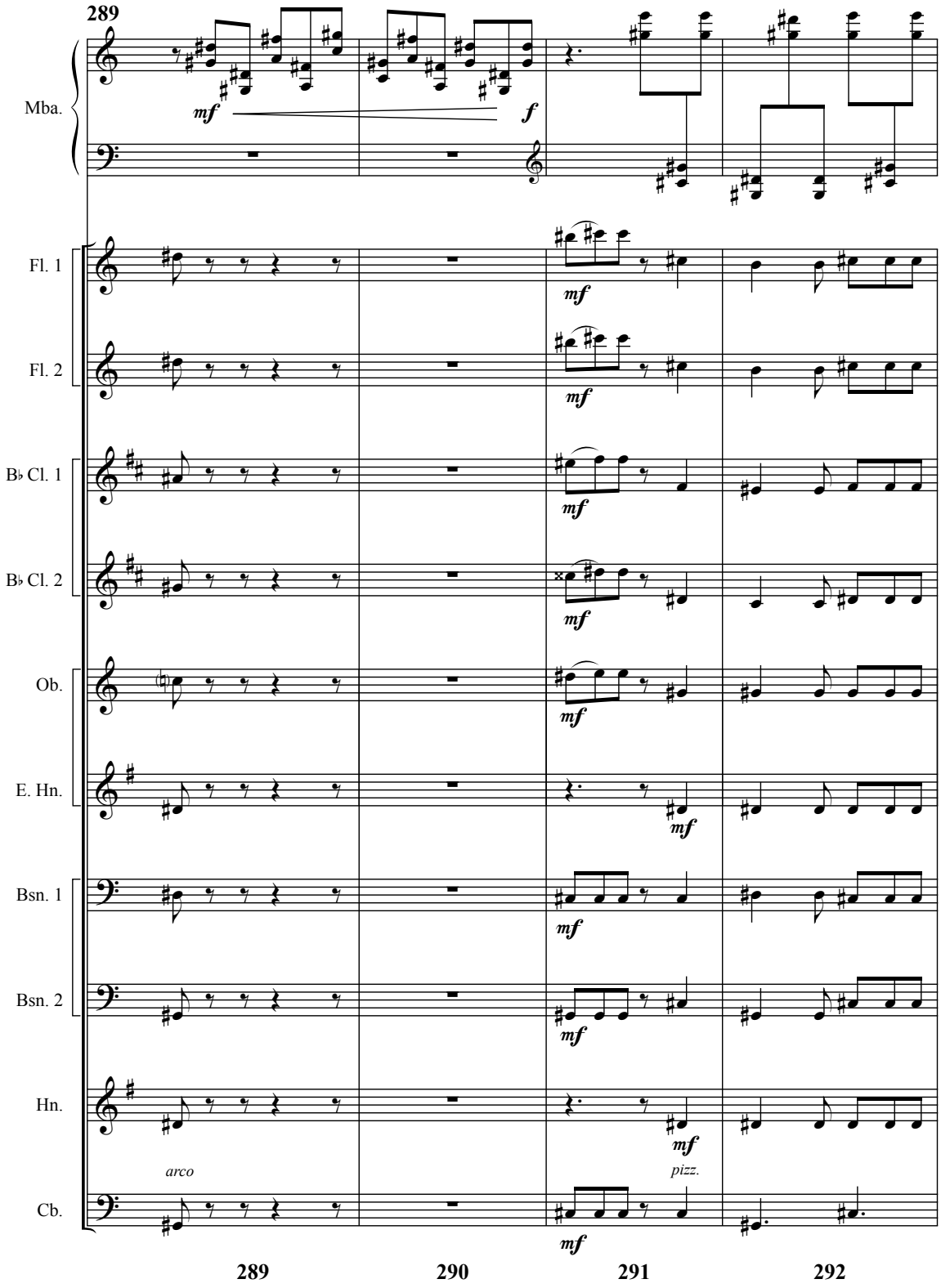
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mf
f
Fl. 1
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Hn.
arco
pizz.
Cb.
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290
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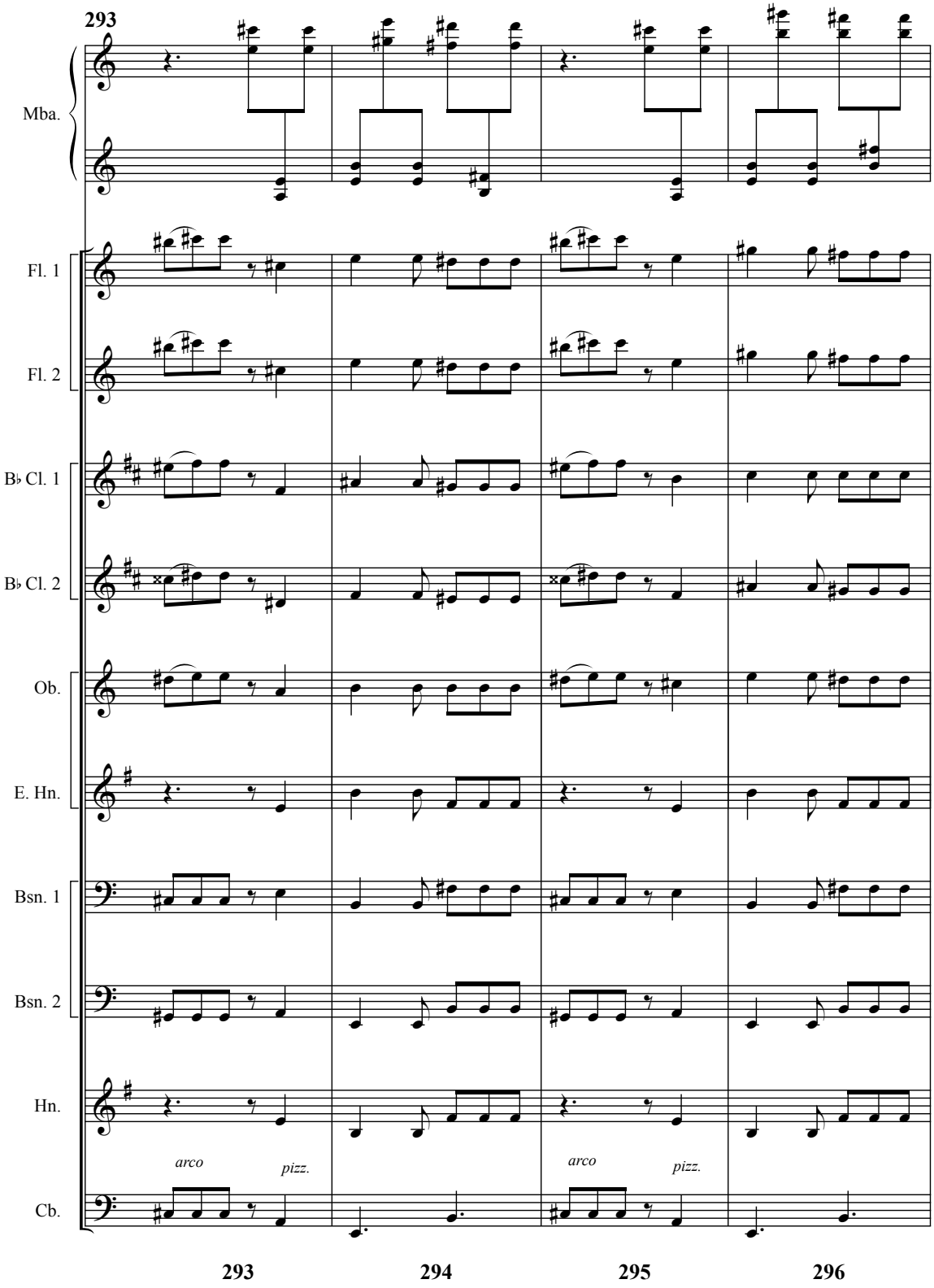
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Ob.
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Bsn. 2
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arco
pizz.
arco
pizz.
Cb.
293
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295
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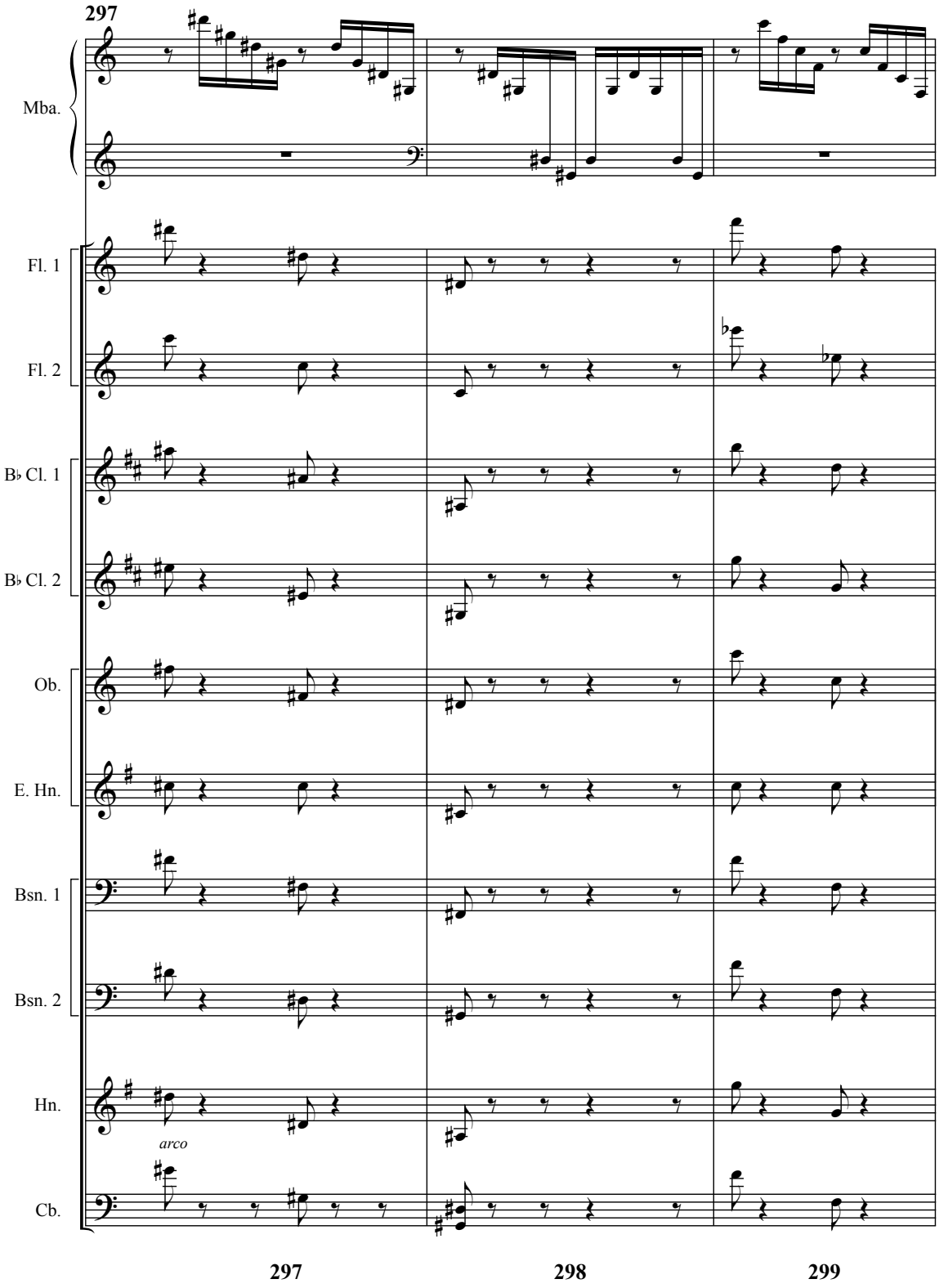
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Ob.
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Bsn. 2
Hn.
arco
Cb.
297
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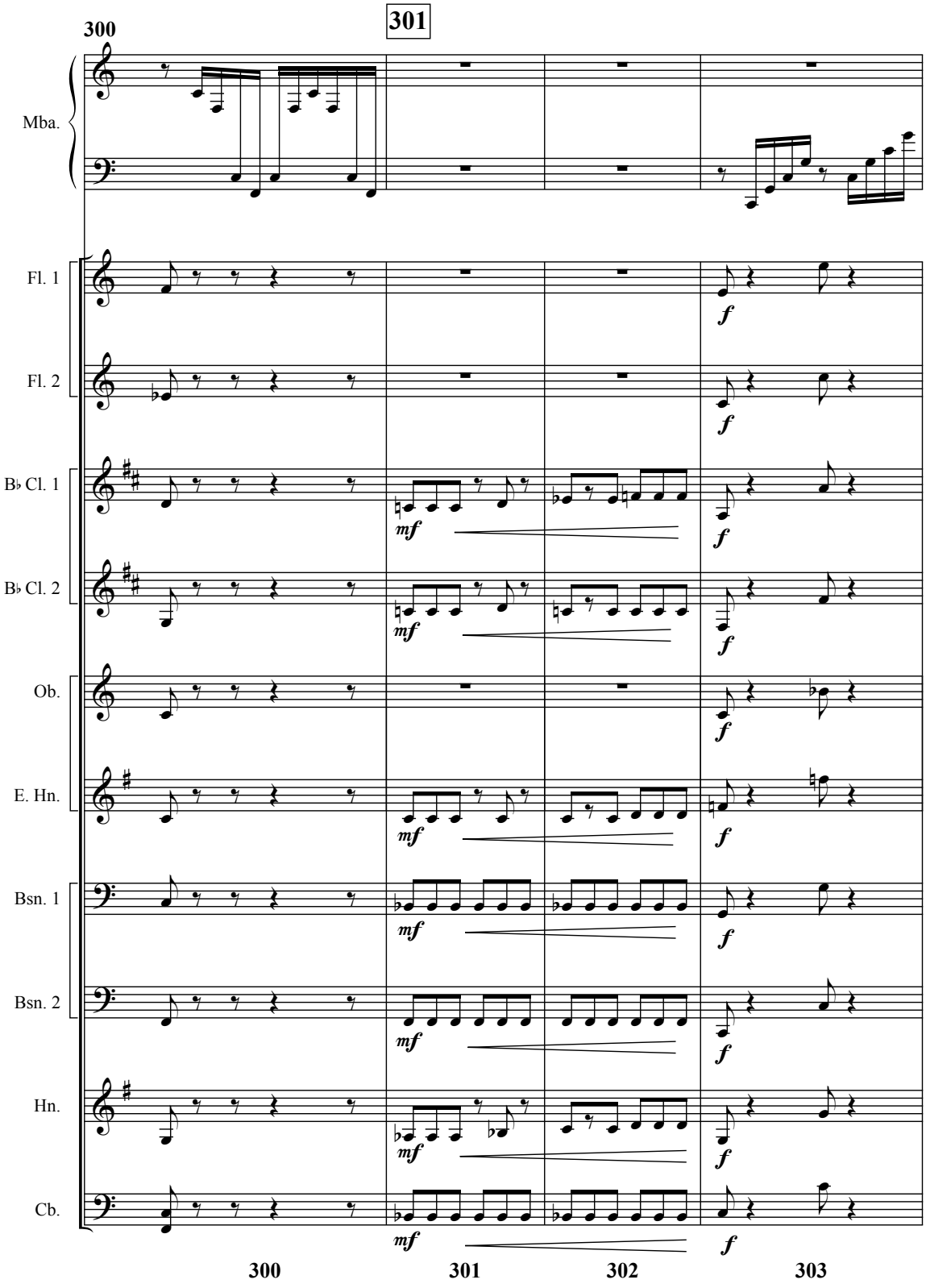
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Mba.
Fl. 1
Fl. 2
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B♭ Cl. 2
Ob.
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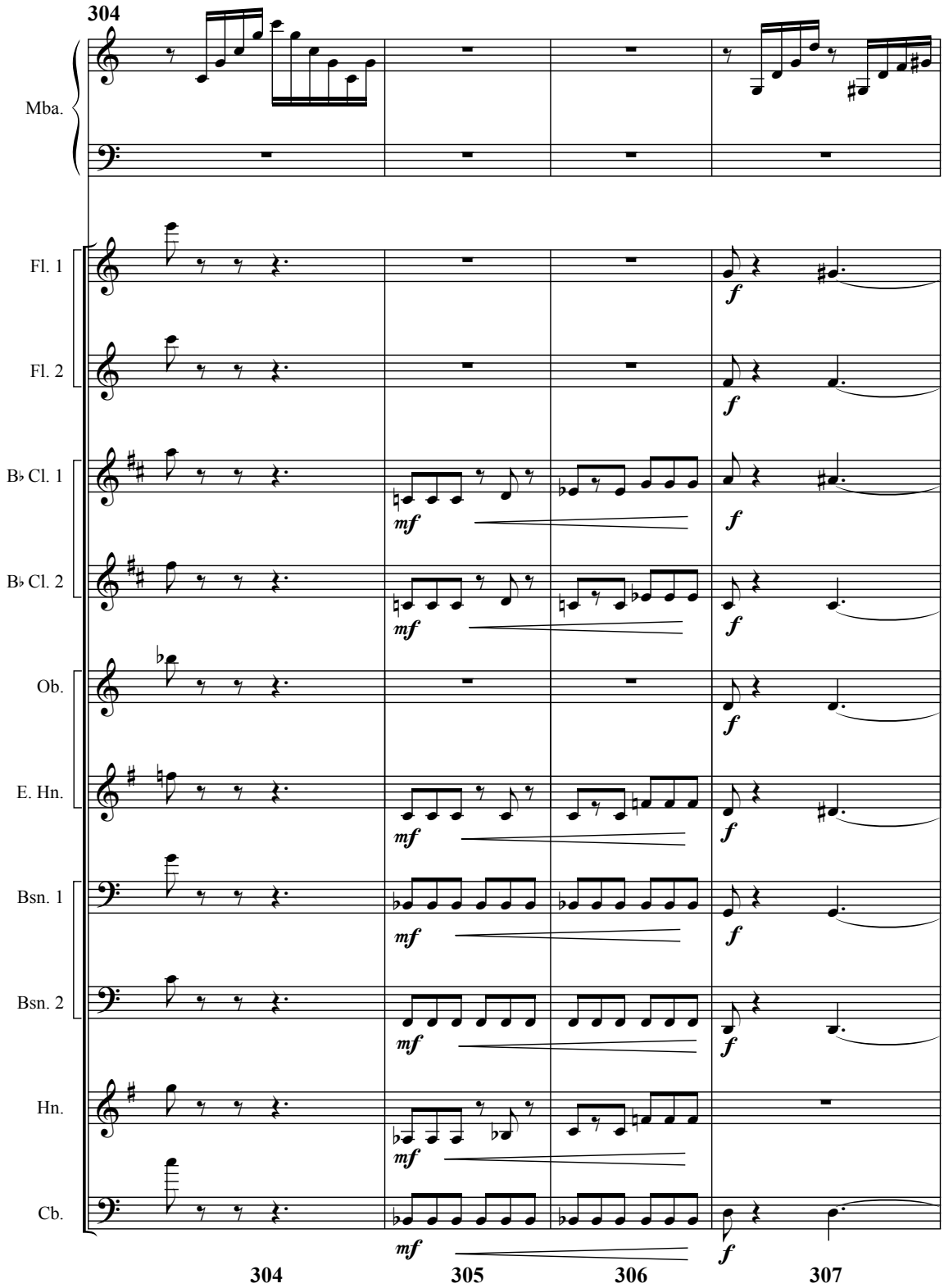
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
300
301
302
303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Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mf
f
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306
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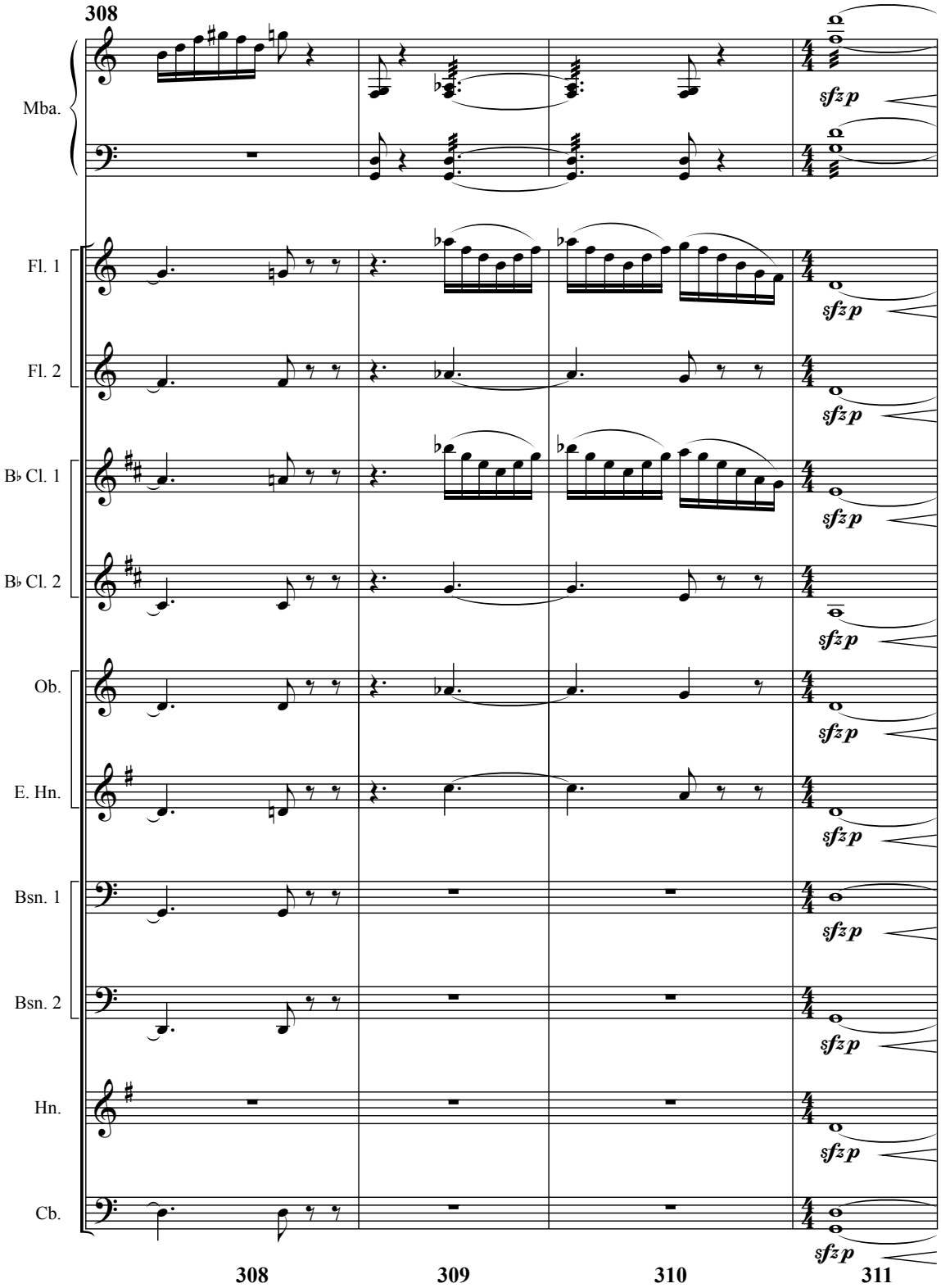
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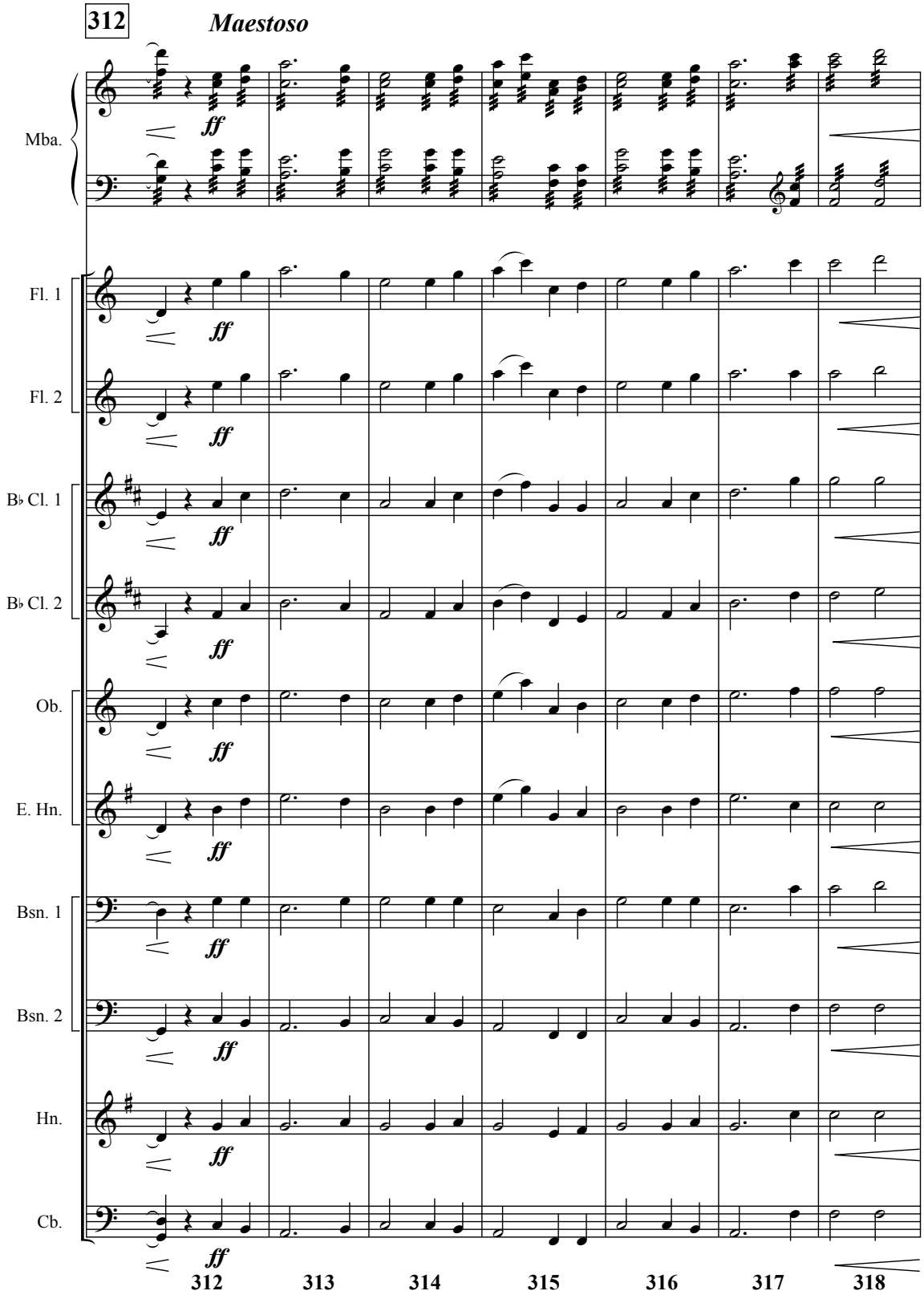
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfz p
308
309
310
311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Maestoso
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
ff
312
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314
315
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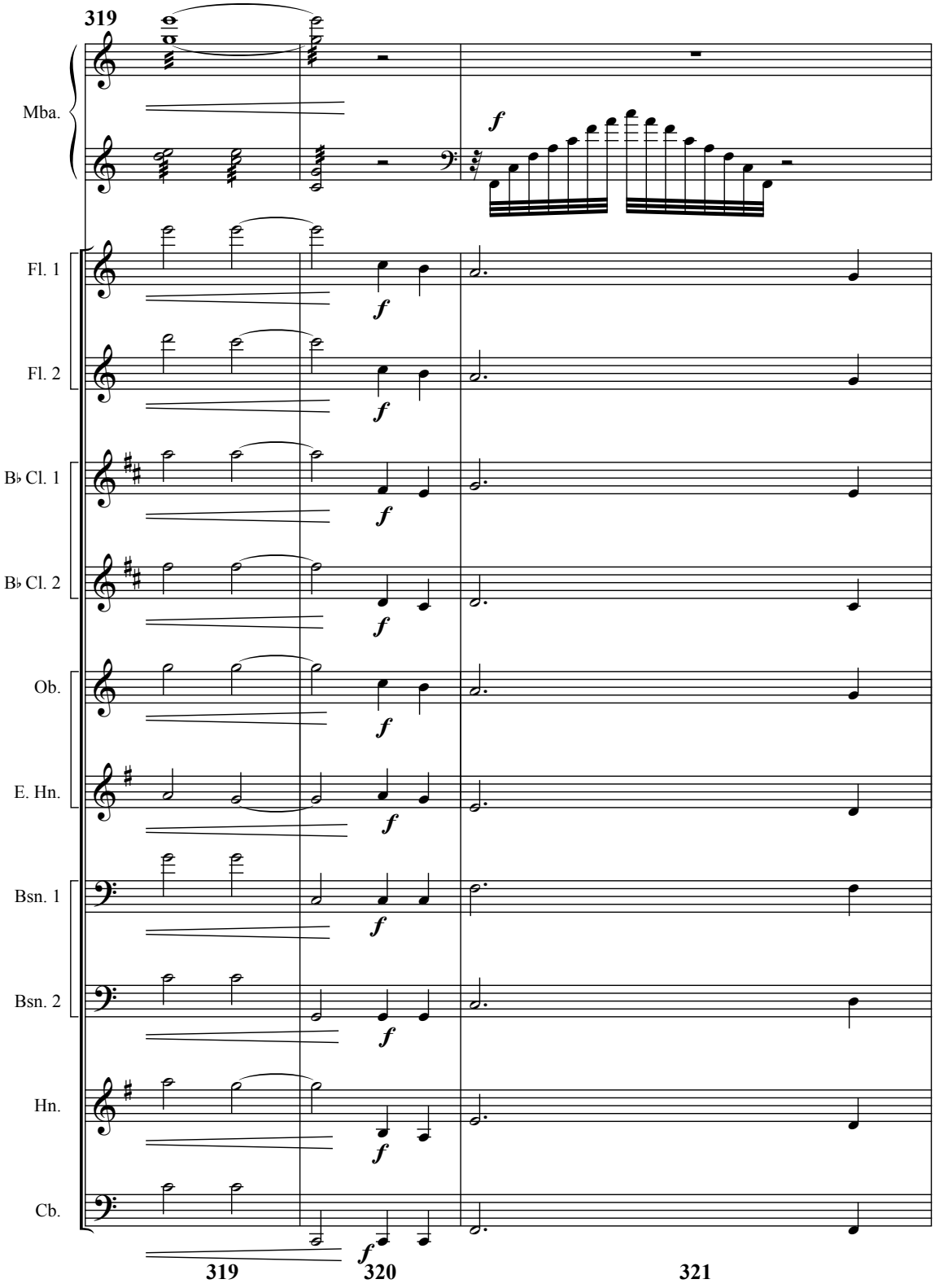
317
318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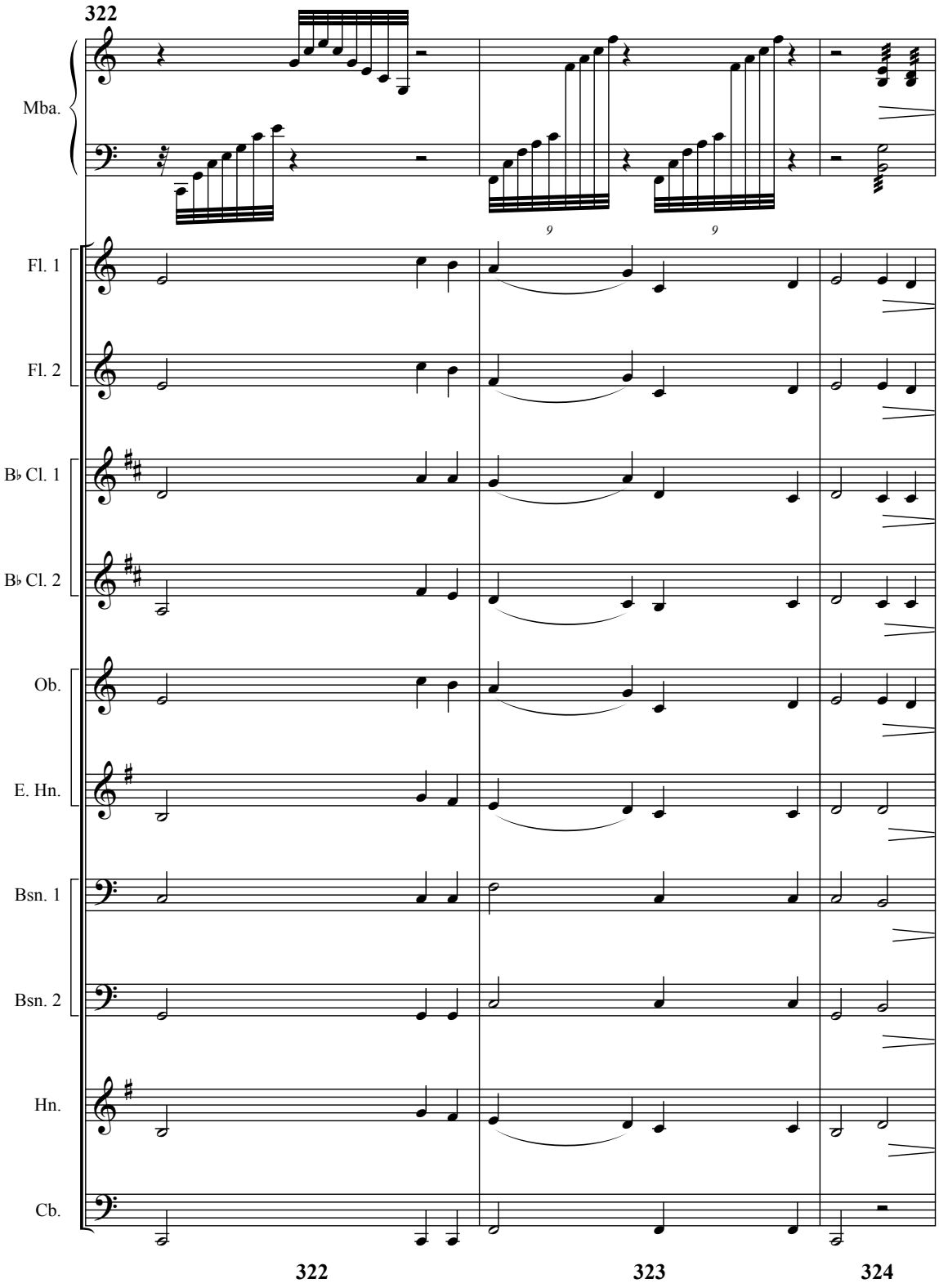
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
319
320
321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Mba.
Fl. 1
Fl. 2
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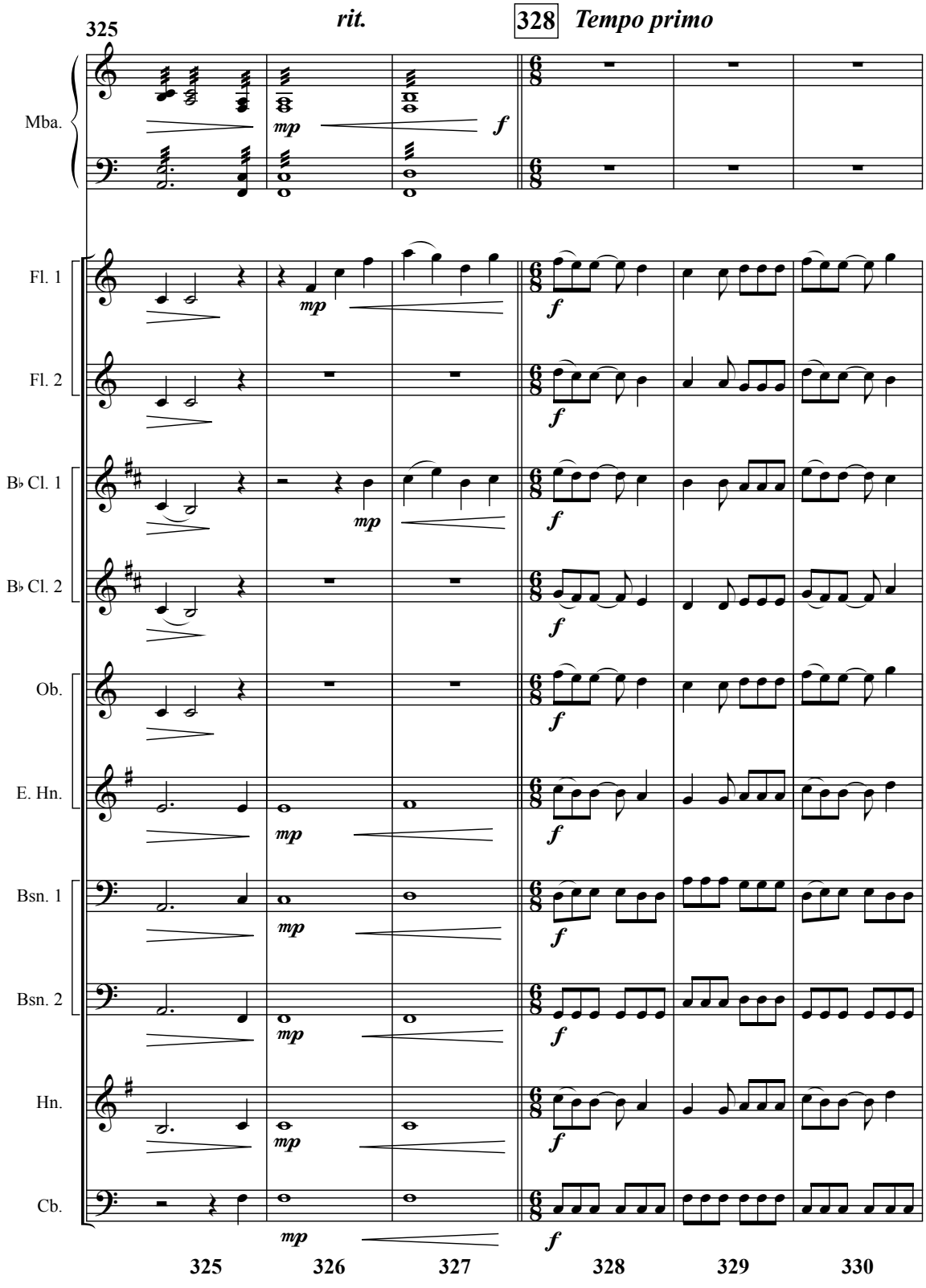
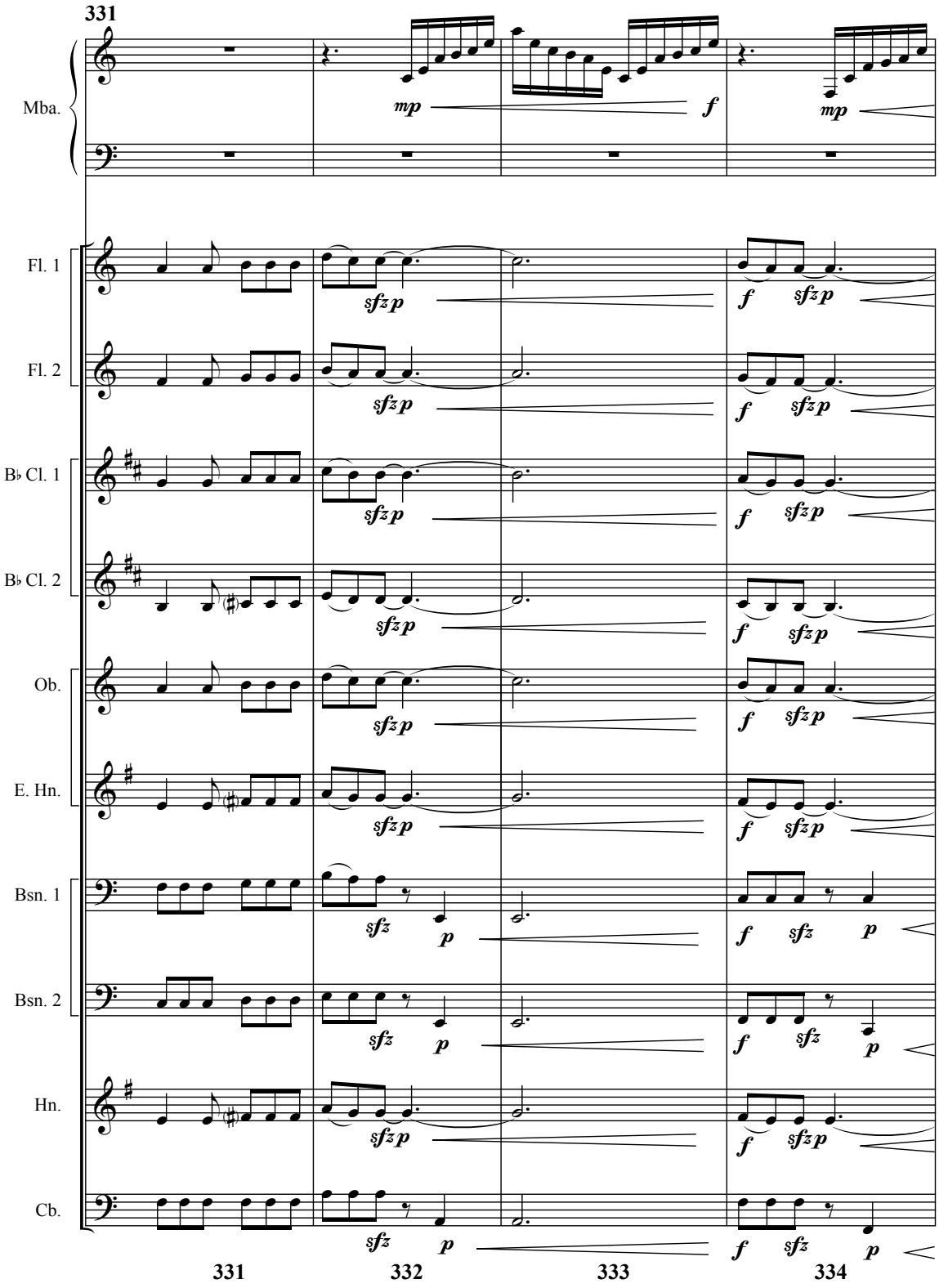
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
322
323
324


325
rit.
328
Tempo primo
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
mp
f
325
326
327
328
329
330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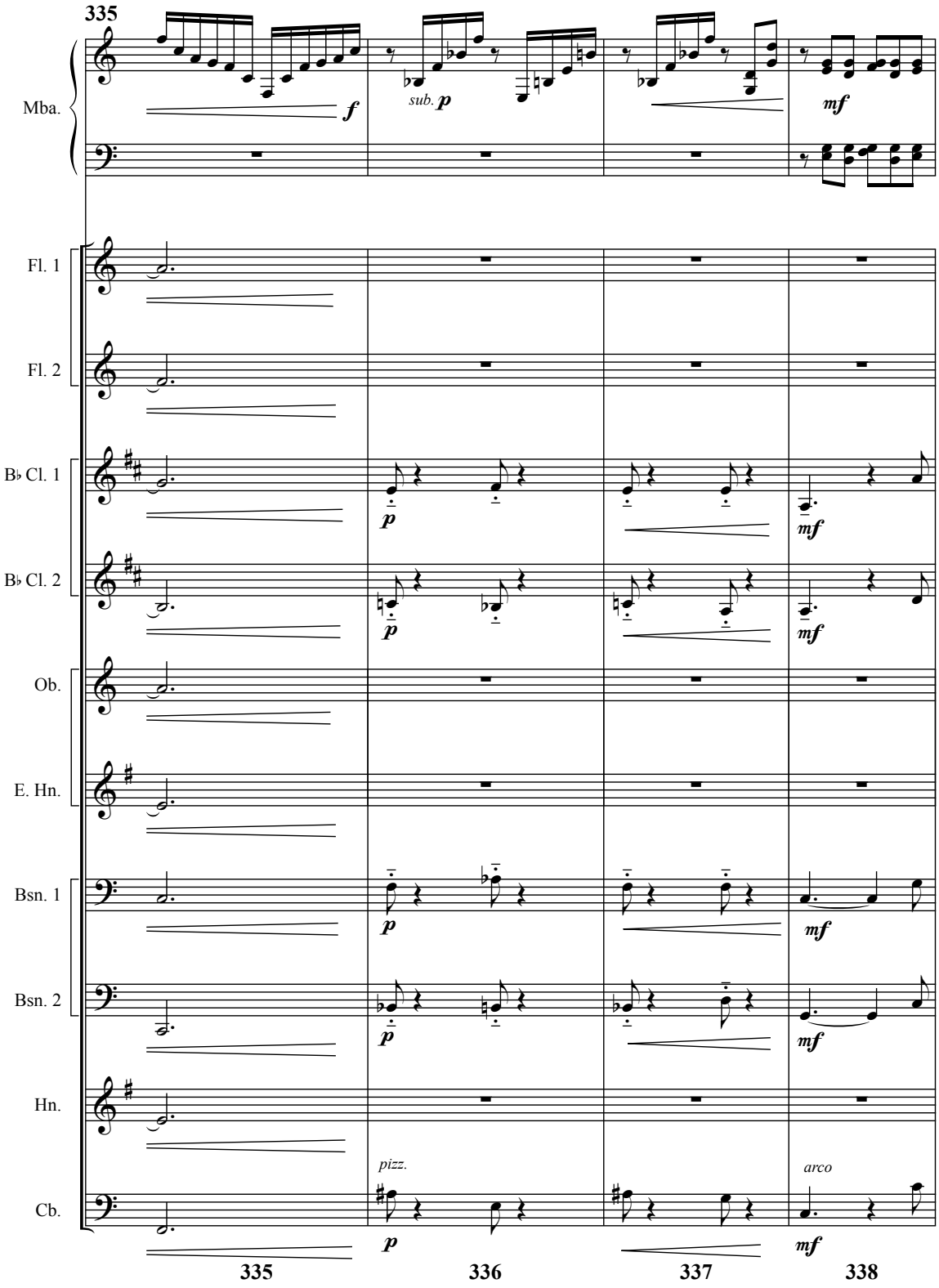
Mba.
mp
f
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfzp
f
sfz
p
331
332
333
334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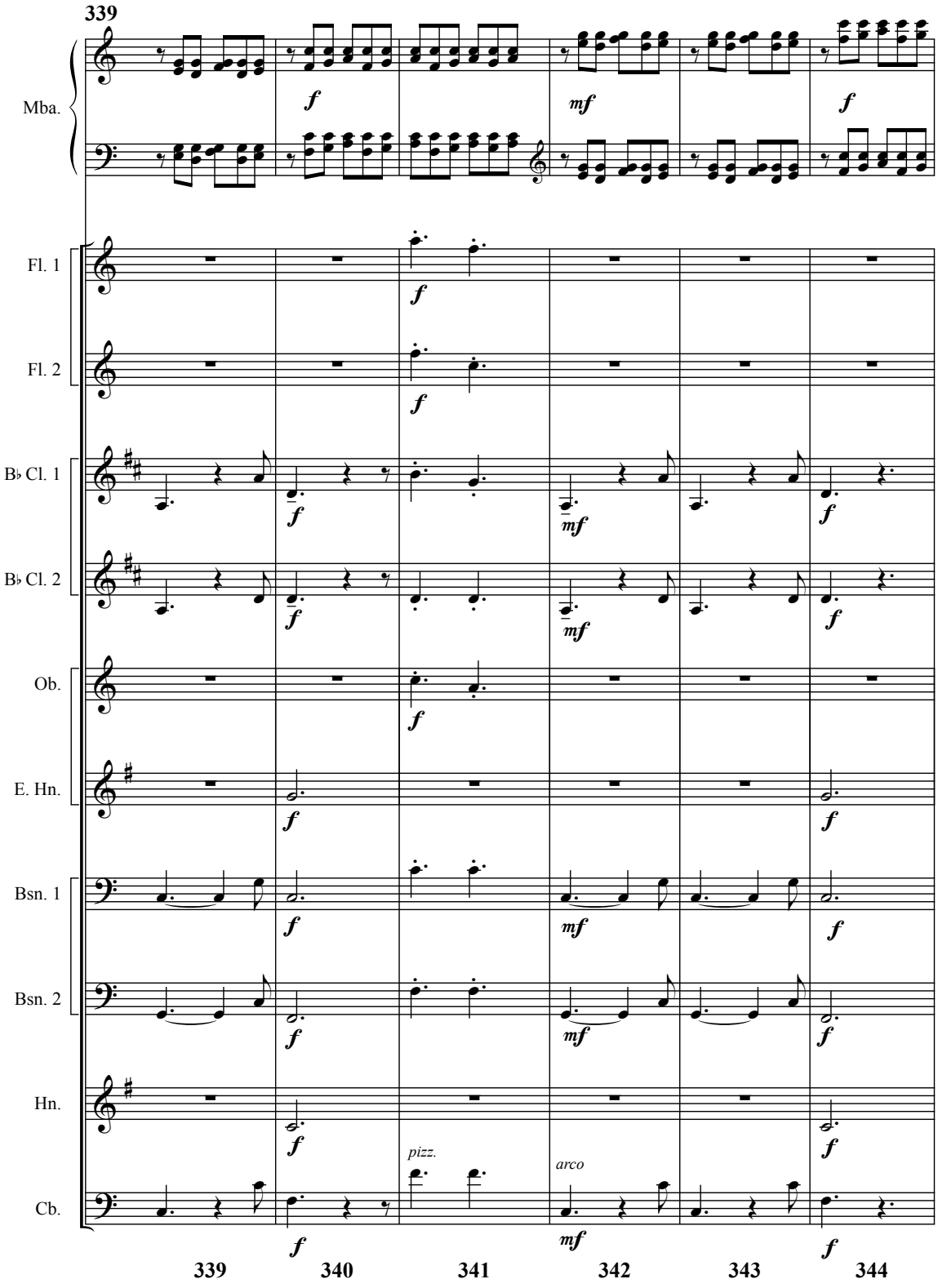
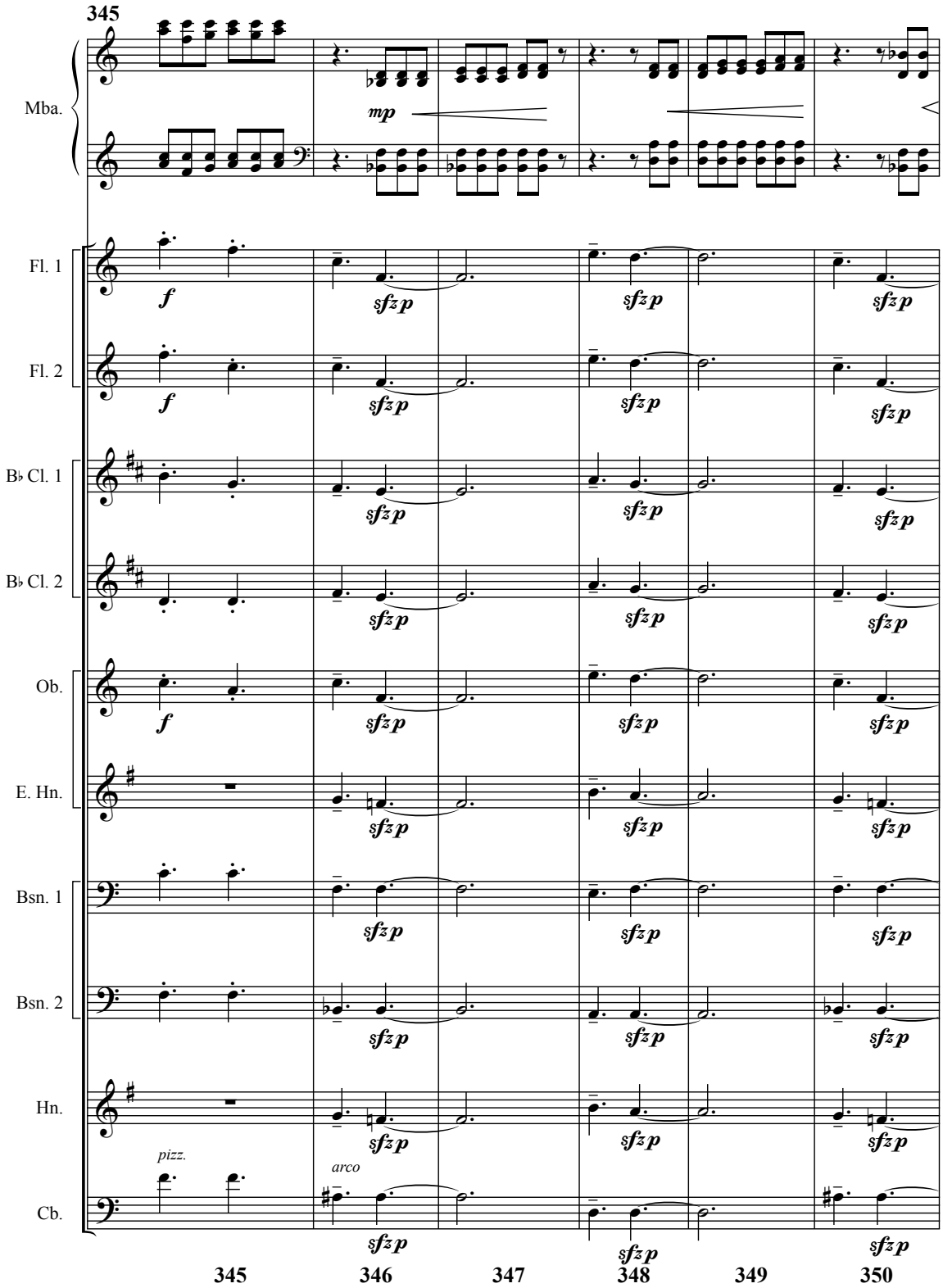
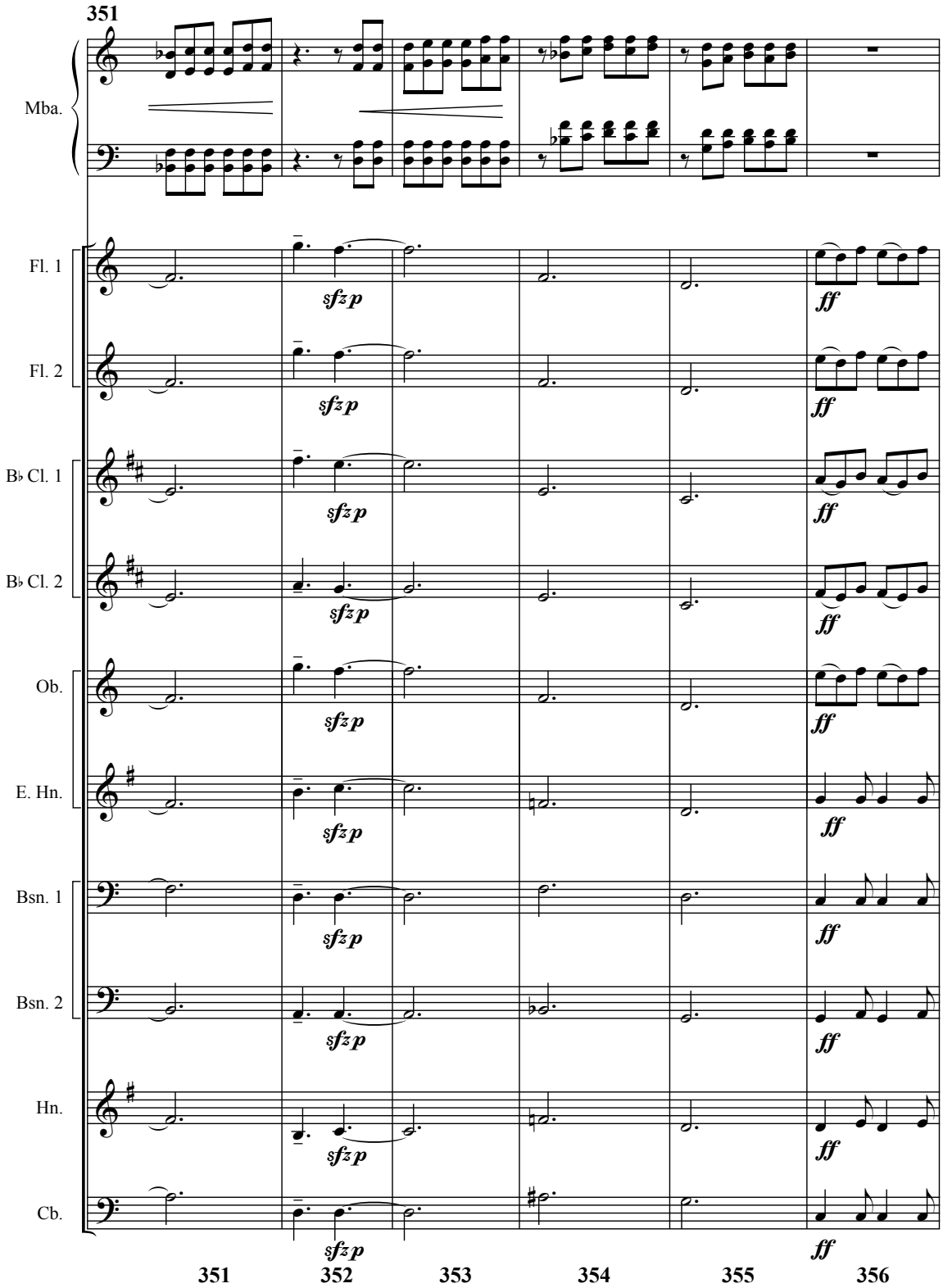
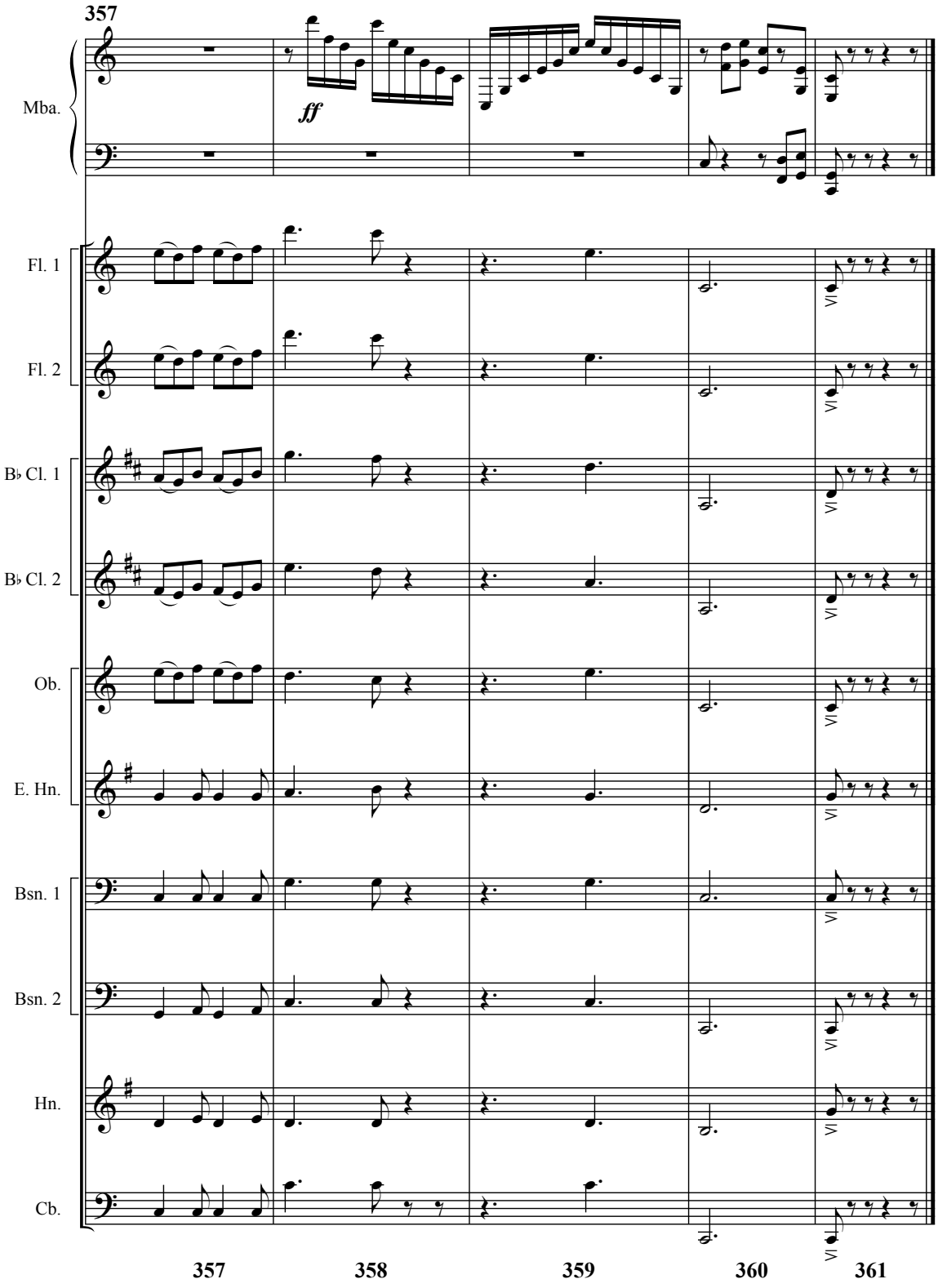
Mba.
f
sub. p
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
pizz.
arco
p
mf
335
336
337
338


339
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
pizz.
arco
339
340
341
342
343
344


345
Mba.
mp
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
f
sfzp
pizz.
arco
345
346
347
348
349
350


351
Mba.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
sfzp
ff
351
352
353
354
355
356


357
Mba.
ff
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.
357
358
359
360
361

CHAPTER V

CONCLUSION

When compared to other genres such as piano and flute concertos, marimba concerto repertoire is relatively young. 1940 marked the first marimba concerto with the completion of Paul Creston's Concertino for Marimba. Since 1940, many marimba concertos have been composed. Several of these concertos are available with a variety of accompaniments. The availability of additional accompaniments provides performers with more options for performances beyond piano reductions.

Soon after Eric Ewazen's Concerto for Marimba and String Orchestra appeared in 1999, it gained popularity and was included on many concerto competition repertoire lists. The concerto is available in several formats including a piano reduction, a string quartet reduction, and a version with wind ensemble accompaniment. The intent of the current edition is to provide a small chamber ensemble accompaniment that may allow for an additional option for performance of the concerto.

Suggestions for Further Research

Since the marimba concerto is new to concert audiences, more study is necessary to determine what type of performance venue may generate the greatest number of performances and what type of venue may facilitate larger audiences. Nathan Daughtrey's study, "Marimba Concerto Performances in United States Orchestras: 1940 through 2002," begins the process of collecting data regarding performances of marimba

concertos, but only considers performances of marimba concertos by professional orchestras. Studies collecting information from university performances of marimba concertos with various types of accompaniments, including concert band/wind ensemble, percussion ensemble, piano reduction, string/full orchestra, and others could benefit the profession. The information from these studies could provide facts that indicate trends regarding past performances of specific concertos as well as the venue and type of accompanying ensemble. These facts could prove useful for marimbists in making decisions concerning literature and potential performance venues.

This performance edition of Eric Ewazen's Concerto for Marimba and Chamber Ensemble was successfully performed on January 20, 2007 at the University of North Carolina at Greensboro. The current study should be replicated with other marimba concertos and for different accompanying ensembles. The study should also be replicated for the concertos of other instruments, percussion and otherwise. Replication of this study may provide more performance options for instrumentalists playing concertos.

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January 5, 2007

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Sincerely,
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Marimba Productions, Inc.
jacob@mostlymarimba.com
(732)774-0011 x1

Accepted and Agreed to:

Michael Lasley

Leigh Howard Stevens

APPENDIX B. CONCERTOS COMPOSED BY ERIC EWAZEN
(chronological)

1987 Ballade for Clarinet, Harp, and String Orchestra

1989 Concerto for Flute and Chamber Orchestra

1990 Concerto for Trumpet and String Orchestra (based on the Sonata for Trumpet, orchestrated by Phil Norris)

1992 Classical Concerto for Tenor Saxophone and Orchestra

1996 Shadowcatcher: Concerto for Brass Quintet and Orchestra (also with Wind Ensemble accompaniment)

1997 Concerto for Bass Trombone or Tuba and Orchestra

1997 Concertino for Bass Trombone and Trombone Choir

1997 Concerto for Violin and String Orchestra

1998 Rhapsody for Bass Trombone and String Orchestra (also with String Quintet)

1998 Concerto for Trumpet and String Orchestra (also with String Quintet or String Quartet)

1999 Down a River of Time for Oboe and Orchestra

1999 Concerto for Marimba and String Orchestra (also with String Quintet)

2000 Concerto for Bass Trombone or Tuba and Wind Ensemble (orchestrated by Virginia Allen)

2000 Concerto for Tenor Trombone and Orchestra (based on the Sonata for Trombone and Piano written in 1977)

2001 Double Concerto for Trumpet, Trombone, and Orchestra

2001 Concerto for Tenor Trombone and Wind Ensemble (orchestrated by Virginia Allen)

2002 Concerto for Horn and String Orchestra2002 Concerto for Bassoon and Wind Ensemble

2003 Concerto for Marimba and Wind Ensemble (orchestrated by Virginia Allen)

2003 Cascadian Concerto for Wind Quintet and Orchestra

2003 Concerto for Euphonium and Wind Ensemble

2003 Visions of Light: Concerto for Tenor Trombone and Wind Ensemble

2004 Danzante: Concerto for Trumpet and Wind Ensemble

2005 Song Cycle for Soprano and Orchestra

2006 Emerald Rhapsody for Three Trumpets (or Three Trombones) and Orchestra