

Philip Armstrong

Hebe

for large chamber ensemble

Instrumentation

1 Piccolo

1 Flute

1 Oboe

1 Cor Anglais

1 Clarinet in Bb

1 Bassoon

1 Horn in F

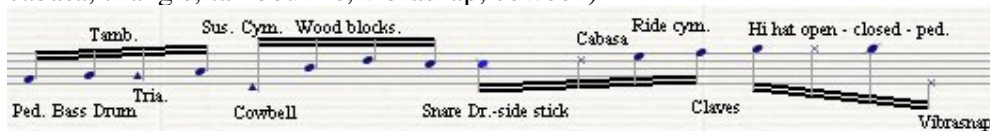
2 Trumpets in C

2 Trombones

1 Tuba

2 Percussion

- Perc. 1: marimba, xylophone, glockenspiel, tubular bells, Chinese cymbal, slide whistle, glass wind-chimes, large bass drum (shared with Perc. 2),
- Perc 2: large bass drum (shared with Perc. 1), large tam-tam, sizzle cymbal, 2 temple blocks, large wood block, drum set (pedal bass drum, snare drum, medium size suspended cymbal, pedal hi hat, claves, high & low wood block, cabasa, triangle, tambourine, vibrasnap, cowbell)



1 Harp

3 Violins

2 Violas

2 Cellos

1 Contrabass

Composed in 2008

Duration: 30 minutes

The score is in C

Hebe

Introduction:

The music is based around the Ancient Greek myth of Hebe and Ganymede. Zeus kept Hebe, goddess of youth, as his lover until captivated by the beauty of Ganymede. The god took the form of an eagle and transported the boy to Mount Olympus. Ganymede supplanted the goddess as Zeus's beloved and cupbearer of the gods, while Hebe wed the immortalised Heracles. Each of the seven movements takes a work of art as a point of departure. The first and last movements are based around an ancient Athenian decorative design. Four of the movements make reference to sculptures of Ganymede and others by Bertel Thorvaldsen. The central movement, where Zeus abducts Ganymede and carries him away to Mount Olympus, is based upon an original drawing by F. Kirchbach which was used in an early twentieth century advertising campaign: the introduction of Budweiser to the Gods.

Seven Movements

1. Prologue: a young musician performs for his erastes
Athenian red-figure drinking cup, ca. 460 BC. Louvre, Paris
2. A shepherd boy and his dog tend the sheep on the meadows of Mount Ida
Bertel Thorvaldsen
3. Zeus becomes enamoured by Ganymede's beauty and approaches the boy as a great eagle
Bertel Thorvaldsen
4. Zeus abducts Ganymede and lifts him away to Mount Olympus
Ad campaign: the introduction of Budweiser to the Gods, original drawing by F. Kirchbach 1892
5. Zeus casts Hebe aside and takes Ganymede as his beloved
Bertel Thorvaldsen
6. Ganymede serves as cupbearer to the gods
Bertel Thorvaldsen
7. Epilogue: Hebe weds Heracles and bestows eternal youth
Athenian red-figure pyxis ca. 5th BC. University of Pennsylvania Museum

8

Picc. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Fl. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Ob. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

C. A. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

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

Bsn. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Hn. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

C Tpt. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

C Tpt. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Tbn. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Tbn. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Tba. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Perc. 1 *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Perc. 1 *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Perc. 2 *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Hp. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Vin. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Vin. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Vin. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

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

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

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

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

Cb. *mp* *p* *pp* *mp* *pp* *mf* *p* *p* *p* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Glass windchimes *pp* *mf*

B

mouth away from blow hole, the air noise and tone roughly equal

15

Picc. *mp* *pp* *mp* *pp*

Fl. *pp* *mp* *pp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

Ob. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

C. A. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Cl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bsn. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Hn. *mp* *mp* *mp* *mp*

C Tpt. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

C Tpt. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Tbn. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Tbn. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Tbn. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Perc. I *mp* *mp* *mp* *mp*

Harp. *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p*

Vin. *pp* *mp* *pp* *mp* *p* *p* *p* *p* *p* *p* *p*

Vin. *p* *pp* *pp* *pp* *p* *p* *p* *p* *p* *p* *p*

Vin. *p* *pp* *pp* *pp* *p* *p* *p* *p* *p* *p* *p*

Vla. *pp* *p* *pp* *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vla. *pp* *p* *pp* *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vc. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cb. *arco* *p*

The image displays a page of a musical score, likely for a symphony orchestra, covering measures 22 through 28. The score is organized into two main sections, C and D, which are indicated by letters in boxes above the staves. The instruments listed on the left include Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Section C (measures 22-24) features a Piccolo part with a melodic line marked with dynamics *p*, *mp*, *mf*, and *f*. The Flute and Oboe parts have similar melodic lines. The Clarinet and Bassoon parts provide harmonic support with patterns marked *mp* and *pp*. The Horn, Trumpet, and Trombone parts are mostly silent in this section. The Tuba part has a long note marked *pp*. Percussion 1 plays a rhythmic pattern marked *mp* and *pp*. Percussion 2 plays a rhythmic pattern marked *mp* and *p*. The Harp part has a melodic line marked *p* and *mp*. The Violin, Viola, and Violoncello parts have melodic lines marked *p* and *mp*. The Contrabass part has a melodic line marked *mf* and *pp*.

Section D (measures 25-28) continues the musical themes. The Piccolo part has a melodic line marked *p*, *mp*, *mf*, and *f*. The Flute and Oboe parts have melodic lines marked *mp* and *f*. The Clarinet and Bassoon parts have melodic lines marked *mp* and *pp*. The Horn, Trumpet, and Trombone parts have melodic lines marked *mp* and *pp*. The Tuba part has a long note marked *pp*. Percussion 1 plays a rhythmic pattern marked *mp* and *pp*. Percussion 2 plays a rhythmic pattern marked *p* and *mf*. The Harp part has a melodic line marked *p* and *mp*. The Violin, Viola, and Violoncello parts have melodic lines marked *p* and *mp*. The Contrabass part has a melodic line marked *mp* and *pp*.

The musical score is organized into two systems, each containing 12 staves. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1, and Percussion 2. The second system includes Violin, Viola, Violoncello, and Contrabass. The score is marked with rehearsal letters 'E' and 'F'. Dynamics include *p*, *mp*, *f*, *mf*, *pp*, and *ppp*. There are also markings for *pizz.* (pizzicato) and *mf*.

49 **I**

Picc. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

Ob.

C. A.

Cl. *mf* *f* *ff* *mp* *mf* *f* *ff*

Bsn.

Hn.

C Tpt. *mp* *senza sord.* *mp* *p*

C Tpt. *mp* *senza sord.* *p*

Tbn.

Tbn.

Tbn.

Perc. 2 *p*

Vln. *p* *a* *p* *a* *p* *a*

Vln. *p* *a* *p* *a* *p* *a*

Vln. *p* *a* *p* *a* *p* *a*

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

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

Vc.

Vc.

Cb.

54 **J** **K**

Picc. *mp* *mf*

Fl. *mp* *mf*

Ob. *mp*

C. A.

Cl. *p*

Bsn. *p*

Hn. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Perc. 1 Glockenspiel *mp* *mp* *p* *mf* *p* *p*

Perc. 2 Claves *mf* *p* *mf* Tambourine *p* *mf* *p* *mf* *mp* *mf* *p*

J **K**

Vin. *p* *mf* *p* *mf* *p* *pp*

Vin. *p* *mf* *p* *mf* *p* *pp*

Vin. *p* *mf* *p* *mf* *p* *pp*

Vla. *pizz.* *arco* *p* *mp* *p* *mp* *pp* *p*

Vla. *pizz.* *arco* *p* *mp* *p* *mp* *pp* *p*

Vc. *pizz.* *arco* *p* *mp* *p* *mp* *pp* *p*

Vc. *pizz.* *arco* *p* *mp* *p* *mp* *pp* *p*

Cb. *pizz.* *arco (non div)* *p* *mp* *p* *mp* *pp* *p*

This page of a musical score, numbered 60, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The brass section consists of three Trumpets (C and Bb) and three Trombones (C, Bb, and Eb). The percussion section has two parts, with the second part playing a rhythmic pattern. The string section includes Violins (I and II), Violas, and Cellos. The score is marked with dynamics such as *mp*, *p*, *mf*, and *f*, and includes articulation like slurs and accents. A rehearsal mark 'L' is placed above the Piccolo part in the second measure of the first system. The Piccolo and Flute parts have a melodic line with slurs and accents, while the Oboe, Clarinet, and Bassoon parts provide harmonic support with sustained notes and slurs. The Percussion 2 part has a steady rhythmic accompaniment. The Violin and Viola parts have a melodic line with slurs and accents, while the Cello and Double Bass parts provide harmonic support with sustained notes and slurs.

64

Picc. *f* *mf* *f* *ff*

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

Ob. *mf* *f* *f* *ff*

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

Cl. *f* *f* *f* *ff*

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

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Perc. 1 Glass windchimes *mp* *gliss*

Perc. 2 *ff*

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

D

30

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. C Tpt. C Tpt. Tbn. Tbn. Tba. Perc. 1 Perc. 2

Woodwind and Percussion section score. Instruments include Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trumpet (C), Trombone, Xylophone, and Hi-hat. Dynamics range from *p* to *mf*. The score includes triplets and slurs.

D

Vln. Vln. Vln. Vla. Vla. Vc. Vc. Cb.

String section score. Instruments include Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello, and Contrabass. Dynamics range from *pp* to *mp*. The score includes slurs and accents.

49 **F** $\text{♩} = 72$ Adagio

Picc. **G**

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Perc. 1

F $\text{♩} = 72$ Adagio

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

G

K

Musical score for Percussion section, measures 79-84. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Trumpet in Bb (Tbn.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various dynamics such as *pp*, *mf*, *p*, *f*, *mp*, and *mf*, along with articulation marks like accents and slurs. Percussion 1 has a simple rhythmic pattern, while Percussion 2 has a more complex, syncopated pattern. The woodwinds and brass parts have more complex rhythmic and melodic lines.

K

Musical score for String section, measures 79-84. The score includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings are mostly silent in this section, with only a few notes visible in the lower parts.

L

M

Picc. *mf* *p*

Fl. *mf* *p*

Ob. *pp* *mp* *p*

C. A.

Cl.

Bsn.

Hn.

C Tpt. *mp* *f*

C Tpt.

Tbn.

Tbn.

Tba.

Perc. 1 Slide Whistle *p* *mf*

Perc. 2 *f*

L

M

Vln. *p* *mf* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p*

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

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

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

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

Cb. *mf* *p* *mf* *p* *mf* *p*

93

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. A. (Clarinet in A)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- C Tpt. (C Trumpet)
- Tbn. (Trombone)
- Tbn. (Trombone)
- Tbn. (Trombone)
- Vln. (Violin)
- Vln. (Violin)
- Vln. (Violin)
- Vla. (Viola)
- Vla. (Viola)
- Vc. (Violoncello)
- Vc. (Violoncello)
- Cb. (Double Bass)

The score features a variety of musical notations including triplets, slurs, and dynamic markings such as *mf*, *p*, *pp*, *mp*, and *ppp*. Performance instructions like *pizz.* and *arco* are also present. The music is written in a key signature of one flat and a common time signature.

3: Zeus becomes enamoured by Ganymede's beauty and approaches the boy as a great eagle

♩=80 Andantino con moto A

Woodwinds: Piccolo, Flute, Oboe, Cor Anglais, Clarinet in Bb, Bassoon.

Brass: Horn in F, Trumpet in C, Trombone, Tuba.

Percussion: Bass Drum, Drum Set.

Harp:

Strings: Violin 1, Violin 2, Violin 3, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Contrabass.

Performance Instructions: *blowing air through instrument*, *fingering keys only*, *pizz.*, *arco*.

Dynamics: *p*, *mp*, *mf*.

Section Markers: A

26

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

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

Ob. *p* *mf* *p* *mp*

C. A. *p* *mp*

Cl. *pp* *mp*

Bsn. *p* *mp*

Hr. *mf* *f* *p* *p* *p*

C Tpt. *mf* *f* *mf* *p* *p* *p*

C Tpt. *senza sord.* *mf* *f* *mf* *f* *con sord. (stright mute)* *p* *p* *p*

Tbn. *f* *mf* *f* *p* *con sord. (stright mute)* *p*

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

Tba. *p* *p* *p*

Perc. 1 *p*

Perc. 2 *p*

Hp. *mp* *p* *mp*

Vin. *mp* *mp* *mp*

Via. *mp* *mp* *mp*

Via. *mp* *mp* *mp*

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

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

Cb. *p* *p* *p* *mp*

E

E

mp

34 **F**

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

p

mp

pp

mf

pizz.

arco

3

5

6

7

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11

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59

60

4: Zeus abducts Ganymede and lifts him away to Mount Olympus

♩=72 Andante Moderato

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in Bb
Bassoon
Horn in F
Trumpet in C
Trumpet in C
Trombone
Trombone
Tuba
Perc. 1
Perc. 2 (Bass Drum)
Perc. 2 (Tam Tam)
Violin 1
Violin 2
Violin 3
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Contrabass

This page of a musical score, numbered 35, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Ban.), Horn (Hn.), and Trumpets (C. Tpt.). The brass section includes Trombones (Tbn.) and Tubas (Tba.). The string section includes Violins (Vln.), Violas (Vla.), Violas (Vla.), Violoncellos (Vc.), and Contrabass (Cb.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2) with Bass Drum and Sizzle Cymbal, and Percussion 3 (Perc. 3). The score is divided into two main sections, A and B, with measures 8 through 14. Section A (measures 8-14) features complex rhythmic patterns with dynamic markings such as *mf*, *f*, and *mp*. Section B (measures 15-21) includes dynamic markings like *p*, *mp*, and *pp*, along with performance instructions such as *pizz.* and *arco*. The score is written in a standard musical notation with various articulations and phrasing marks.

This page of a musical score, numbered 36, features a variety of instruments. The woodwind section includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section (Perc. 1) includes a snare drum and cymbals. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into five measures. The woodwinds and strings play melodic lines with various dynamics such as *mp*, *p*, and *pp*. The percussion part features a rhythmic pattern of eighth notes. The strings use techniques like *arco* (bowed) and *pizz.* (pizzicato). The score is written in a key signature of one flat and a common time signature.

22

Picc. *p* *mp* *p*

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

C. A. *mp* *p*

Cl. *mp* *p*

Ban. *f* *mp*

Hn.

C Tpt. *mp*

C Tpt. con sord. (straight mute) *pp* *mp* *p* *f* *pp*

Tbn. *pp*

Tbn. *pp*

Tbn. *pp*

Perc. I *mp* *mp* *mp* *mp* *mp*

Vln. *mp* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vln. *mp* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vln. *mp* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mp*

Vla. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mp*

Vc. arco *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *pizz.* *arco* *p* *mp* *pp* *pizz.* *arco* *p* *mp* *pp* *f* *mp*

Vc. *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *f* *mp*

Cb. *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *f* *mp*

C

C

D

28

Picc. *f*

Fl. *mp - mf*

Ob. *mp - f*

C. A. *p - mp - f*

Cl. *p - mf - f*

Bsn. *p - mf - f*

Hn. *f*

C Tpt. *p - mf*

C Tpt. *mp - p - f*

Tbn. *flutter tongue - p - f*

Tbn. *flutter tongue - p - f*

Tba. *p - mf - f*

Perc. 1 *f - p*

Perc. 2 Bass Drum *p < f*

Vin. *pp - p - mf - f*

Vin. *pp - p - mf - f*

Vin. *pp - p - mf - f*

Vla. *sul pont. - p - mp - f*

Vla. *sul pont. - p - mp - f*

Vc. *pp - p - ppp - f*

Vc. *pp - p - ppp - f*

Cb. *p - mf - f*

senza sond. *mf*

D

E

35

Picc. *mf* *f* *mp*

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

C. A. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bsn. *f* *mf* *f* *mp*

Hn. *p* *mf* *f* *mp*

C Tpt. *p* *mf* *f* *mp*

C Tpt. *p* *mf* *f* *mp*

Tbn. *p* *mf* *f* *mp*

Tbn. *p* *mf* *f* *mp*

Tba. *p* *mf* *f* *mp*

Perc. 1 *p* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf*

Perc. 2 *pp* *f* *pp* *mp* *pp*

Szl. Cym. *pp* *mp* *pp*

Vln. *p* *mp* *f* *mp* *p*

Vln. *p* *mp* *f* *mp* *p*

Vln. *p* *mp* *f* *mp* *p*

Vla. *p* *mp* *f* *mp* *p*

Vla. *p* *mp* *f* *mp* *p*

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

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

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

F

This page of the musical score, numbered 45, features a section marked with a large 'F' in a box. The instruments listed on the left are Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trumpet (C), Trombone, Tuba, Percussion 1, Percussion 2, Violin (I), Violin (II), Violin (III), Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, mp, f, mf), articulation (acc), and performance instructions like 'Temple Blocks'. The Percussion 2 part is specifically marked with 'Temple Blocks' and a '3' above the notes. The Violin and Violoncello parts feature complex rhythmic patterns with triplets and sixteenth notes. The woodwind and brass parts have more melodic lines with dynamic markings and articulation.

G

52

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hr.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Perc. 1

Perc. 2

Szl. Cym.

pp

G

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

60 **H**

The score is divided into two systems, each marked with a rehearsal sign **H**. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion 1, and Percussion 2. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is characterized by intricate rhythmic patterns, often with triplets and sixteenth notes, and a variety of dynamic levels from piano (p) to fortissimo (ff). Articulation is carefully marked with accents, slurs, and pizzicato/arco indications.

67

Picc. *p* *mp*

Fl. *p* *mp*

Ob. *p* *mp*

C. A. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

C Tpt. *mp* *mf*

Tba. *mp* *mf*

Tba. *mp* *mf*

Tba. *mp* *mf*

Perc. I *mp*

Vln. *mp*

Vln. *pp* *mp*

Vln. *pp* *mp*

Vln. *pp* *mp*

Vla. *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *pizz.* *arco* *p* *mp* *pp*

Vc. *pizz.* *arco* *p* *mp* *pp*

Cb. *p* *mp* *pp*

J **K**

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. C Tpt. C Tpt. Tbn. Tbn. Tba. Perc. 1 Perc. 2 Vin. Vla. Vc. Vc. Cb.

93 **M**

Picc. *mf* *f* *mp*

Fl. *p* *mf* *f* *mp*

Ob. *mf* *f* *mp*

C. A. *mf* *f* *mp*

Cl. *p* *f* *mp*

Bsn. *f* *mf* *f* *mp*

Hn. *mf* *f*

C Tpt. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Tbn. *mf* *f*

Tbn. *mf* *f*

Perc. 1 *p* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf*

Perc. 2 *p* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf*

Tam Tam *pp* *mf*

Wd Bk *p* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf*

M

Vln. *mf* *f* *p* *mp* *p*

Vln. *mf* *f* *p* *mp* *p*

Vln. *mf* *f* *p* *mp* *p*

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

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

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

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

Cb. *p* *f* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf*

108

Picc. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

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

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

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

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

Hn. *mp* *f* *mp*

C Tpt. *f* *mp* *mp*

C Tpt. *mf* *mf*

Tbn. *mp* *ff* *mp* *ff*

Tbn. *mp* *ff* *mp* *ff*

Tba. *ff* *mf* *ff* *ff*

Perc. 1 *p* *mf* *p* *f* *f* *p* *mf* *p* *f*

Perc. 2 Tam-tam. *pp*

Vln. *p* *mf* *p* *f* *f* *p* *mf* *p* *f*

Vln. *p* *mf* *p* *f* *f* *p* *mf* *p* *f*

Vln. *p* *mf* *p* *f* *f* *p* *mf* *p* *f*

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

Vla. *sul pont.* *p* *mf* *p* *f* *f* *p* *mf* *p* *f* *sul pont.*

Vc. *p* *f* *p* *f* *f* *p* *mf* *p* *f*

Vc. *p* *f* *p* *f* *f* *p* *mf* *p* *f*

Cb. *p* *f* *p* *f* *f* *p* *mf* *p* *f*

This page of a musical score, numbered 50, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet. The brass section consists of Trombone, Tuba, Percussion 1, and Percussion 2. The string section includes Violin, Viola, Violoncello, and Contrabass. The score is marked with dynamic levels such as *mf*, *f*, *ff*, *mp*, *p*, and *f*. Performance instructions include *freely*, *gliss.*, and *sul pont.*. The Percussion 2 part includes the instruction *let tam-tam ring*. The score is divided into three measures, with various musical notations including slurs, accents, and dynamic markings.

5: Zeus casts Hebe aside and takes Ganymede as his beloved

A

♩=60 Larghetto
D C# B/ E F# G A

Harp

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

B

10 C# F# G

Harp

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

20

C

Hp. *mp* *pp* *mp* *mf* *mp* *mf* *pp* *mf* *mp*

Vln. *p* *mf* *p* *pp*

Vla. *p* *mf* *p* *pp*

Vc. II *p* *gliss.* *p*

Vc. III *p* *gliss.* *p*

Cb. *p* *mf* *pp*

F4 G4



26

D

Hp. *mf* *mp* *mp* *mf* *mp* *mf* *pp* *mf* *mp*

Vln. *p* *mf* *p* *pp*

Vla. *p* *mf* *p* *pp*

Vc. II *p* *gliss.* *p*

Vc. III *p* *gliss.* *p*

Cb. *p* *mf* *p*

Bb

C4

6: Ganymede serves as cupbearer to the gods

♩=82 Andante con fuoco [A] *♩=90 molto mosso*

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trumpet in C

Trombone

Trombone

Tuba

Marimba

Perc. 1

Perc. 2
Drum Set

Harp

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

cresc. poco a poco

mp

mf

p

f

2nd time only

p *mf* *p* *mf*

[A]

1. **B** ♩=82 tempo primo

14

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. C Tpt. C Tpt. Tbn. Tbn. Tba. Perc. 1 Perc. 2 Vin. Vin. Vin. Vla. Vla. Vc. Vc. Cb.

Measures 14-23. Dynamics include *f*, *mp*, *mf*, and *p*. The score features complex rhythmic patterns and dynamic markings across various instruments.

This page of a musical score features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet in C, Bassoon, Horns, Trumpets, Trombones, and Tuba. The percussion section consists of Percussion 1 and 2, and Harp. The string section includes Violins, Violas, Violas, Violoncellos, and Contrabass. The score is divided into two systems, each starting with a rehearsal mark 'C' and ending with 'D'. The tempo is marked as '♩=82 tempo primo'. The music is in 2/4 time and includes dynamic markings such as *p*, *mp*, *mf*, and *f*. The woodwinds and strings play melodic lines with triplets and slurs, while the percussion and harp provide rhythmic accompaniment. The harp part includes specific chord voicings: C1 A1, B1, and F2. The string parts feature complex rhythmic patterns with slurs and dynamic changes.

32

Picc. I.

Fl.

Ob. *f* *mp* *f* *mp* *f*

C. A.

Cl. *f* *mp* *f* *mp* *f*

Bsn. *f* *mp* *f* *mp* *f*

Hn.

C Tpt.

C Tpt.

Tbn. *mp* *f* *mp* *f*

Tbn. *mp* *f* *mp* *f*

Tbn. *f* *mp* *f* *mp* *f*

Perc. 1 *f* *mf* *f* *mf* *f*

Perc. 2 *p* *mp*

Hp. *mp* *f*

Vln. *p* *gliss.* *f* *mp* *f*

Vln. *p* *gliss.* *f* *mp* *f*

Vln. *p* *gliss.* *f* *mp* *f*

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

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

Vc. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

Cb. *p* *f* *p* *f* *p* *f*

38

1. 2. [E]

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. C Tpt. C Tpt. Tbn. Tbn. Tba. Perc. 1 Perc. 2 Hp. Vin. Vin. Vin. Vla. Vla. Vc. Vc. Cb.

44

accel.

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

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

Ob. *mp* *f* *mp* *f* *f* *p* *f* *p*

C. A. *mp* *f* *mp* *f* *f* *p* *f* *p*

Cl. *mp* *f* *mp* *f* *f* *p* *f* *p*

Bsn. *mp* *f* *mp* *f* *f* *p* *f* *p*

Hr. *mp* *f* *mp* *f* *f* *p* *f* *p*

C Tpt. *f* *mp* *f* *mp* *f* *p* *f* *p*

C Tpt. *f* *mp* *f* *mp* *f* *p* *f* *p*

Tbn. *f* *mp* *f* *mp* *f* *p* *f* *p*

Tbn. *f* *mp* *f* *mp* *f* *p* *f* *p*

Tbn. *f* *mp* *f* *mp* *f* *p* *f* *p*

Perc. 1 *p* *mf* *mp*

Perc. 2 *p* *mf* *mp*

Hp. *mp*

Vln. *aliss.* *mp* *mp* *f* *p* *f* *p* *f* *p*

Vln. *aliss.* *mp* *mp* *f* *p* *f* *p* *f* *p*

Vln. *aliss.* *mp* *mp* *f* *p* *f* *p* *f* *p*

Vla. *mp*

Vla. *mp*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *f* *p* *f* *p*

accel.

G

59

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

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

Ob. *f* *p* *f* *p* *f* *p* *p* *3* *3* *3* *p* *3* *3* *3* *p*

C. A. *f* *p* *f* *p* *f* *p* *p* *3* *3* *3* *f* *p* *f* *p* *f* *p*

Cl. *mp* *f* *mp* *f* *mp* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. *mp* *f* *mp* *f* *mp* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hr. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

C Tpt. *mp* *f* *mp* *f* *mp* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

C Tpt. *mp* *f* *mp* *f* *mp* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

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

Tba. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 1 *p* *mf* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Hp. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

G

Vln. *gliss.* *mp* *gliss.* *mp* *gliss.* *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *gliss.* *mp* *gliss.* *mp* *gliss.* *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *gliss.* *mp* *gliss.* *mp* *gliss.* *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

7: Epilogue - Hebe weds Heracles and bestows eternal youth

$\text{♩} = 76$ Moderato con brio

A

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C (two parts), Trombone (two parts), Tuba, Marimba, Percussion 1 and 2, and Harp. The second system includes Violin 1, Violin 2, Violin 3, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The score is in 4/4 time with a tempo of 76 beats per minute, marked 'Moderato con brio'. It features various dynamics such as *pp*, *p*, *mp*, *mf*, and *ff*. A key signature change to D C Bb / Eb F G# A is indicated above the Harp part. A rehearsal mark 'A' is placed above the Violin 1 part. The score includes detailed notation for woodwinds, brass, and strings, with articulation marks and dynamic markings throughout.

9

Picc. *mp*

Fl. *mp* *f*

Ob.

C. A.

Cl. *mp* *mf*

Bsn. *p* *mp* *f* *mp* *f*

Hn.

C Tpt. *mf* *mp* *f* *mp* *f* *mp* *f*

C Tpt. *mp* *mf* *f* *mp* *f* *mp* *f*

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

Tbn. *p* *mf* *f* *mp* *f*

Tba. *mp* *f* *mp* *f*

Perc. 1 *mf* *p*

Perc. 1 *mf*

Perc. 2 *mp* *f* *mp* *f*

Hp. *mp* *f*

Vin. *gliss.* *p* *mf* *mp*

Vin. *mp* *mp*

Vin. *mp* *mp*

Vla. *mp* *p* *pp* *mf* *ff* *mp*

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

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

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

Cb. *mp* *p* *mp* *p*

Tubular Bells *mf* *p*

Ride cymbal *mp*

Vibrasa

Tamb. *mp* *f*

C4 B4 F4 *mp* *f*

B

B

24 **D**

Picc. *mp* *p*

Fl. *p* *mf* *mf*

Ob. *p* *mf* *mf*

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

Cl. *p* *mf* *mf*

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

Hn. *mf* *f* *mf* *mf* *mp* *mf* *mf* *p*

C Tpt. *f* *mp* *mf* *mf* *p*

C Tpt. *f* *mp* *mf* *mf* *p*

Tbn. *f* *mp* *mf* *mf* *p*

Tbn. *f* *mp* *mf* *mf* *p*

Tbn. *f* *mp* *mf* *mf* *p*

Perc. 1 *pp* *mf* *pp*

Perc. 2 *mf* *mf* *mf*

Harp. *pp* C5 Bb F5

D

Vln. *pp* *p* *ff* *p*

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

Vln. *pp* *pp* *mp* *pp* *pp* *mf*

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

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

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

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

Cb. *arco* *mp* *mf* *mp*

This musical score page, numbered 70, is divided into two systems, E and F. System E (measures 33-36) includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Horn, Trumpet in C (two parts), Trombone (two parts), Tuba, Percussion 1 (with Tubular Bells), Percussion 2, Harp, Violin (three parts), Viola (two parts), Violoncello (two parts), and Contrabass. System F (measures 37-40) includes the same instruments. Dynamics range from *pp* to *f*. Articulations include accents, slurs, and triplets. The score features complex rhythmic patterns, particularly in the woodwinds and strings.

40

The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1, Percussion 2, and Harp. The second system includes Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The score features various musical notations such as dynamics (pp, mp, mf, p, ff), articulation (accents, slurs), and performance instructions like 'Marimba' and 'pizz.'. A rehearsal mark 'G' is present at the beginning of the second system.

70 **K**

Picc. *p* *mf* *mf* *p* *mp* *mp* *mp*
 Fl. *pp* *mp* *pp* *p* *mf* *mf* *p* *mp* *mp* *mp* *mp* *mp*
 Ob. *p* *mf* *mf* *p* *mp* *mp* *mp* *mp* *mp* *mp*
 C. A. *p* *mf* *mf* *p* *mp* *mp* *mp* *mp* *mp* *mp*
 Cl. *p* *mf* *mf* *p* *mp* *mp* *mp* *mp* *mp* *mp*
 Bsn. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 Hn. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 C Tpt. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 C Tpt. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 Tbn. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 Tbn. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 Tbn. *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*
 Perc. 1 *p* *mf* *ff* *mf*
 Perc. 2 *p* *mf*
 Hp. *a* *mf* *p*
K
 Vln. *mf* *ff* *mf* *p* *mf* *ff* *mp* *mf* *mp* *mp* *mp*
 Vln. *mf* *ff* *mf* *p* *mf* *ff* *mp* *mf* *mp* *mp* *mp*
 Vln. *pp* *mf* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
 Vla. *mf* *ff* *mf* *p* *mf* *ff* *mp* *mf* *mp* *mp* *mp*
 Vla. *mf* *ff* *mf* *p* *mf* *ff* *mp* *mf* *mp* *mp* *mp*
 Vc. *pp* *mf* *ff* *mp* *pp* *p* *mf* *ff* *mp* *mf* *mp*
 Vc. *p* *mf* *ff* *mp* *pp* *p* *mf* *ff* *mp* *mf* *mp*
 Cb. *pp* *mp* *p* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *mp*

Picc. *mp* *mp* *f* *ff* *fff* *mf*

Fl. *mp* *mp* *f* *ff* *fff*

Ob. *mp* *mf* *f* *ff* *fff*

C. A. *mp* *mf* *mf* *f* *fff*

Cl. *mp* *mf* *f* *ff* *fff*

Bsn. *mp* *mf* *f* *ff* *fff*

Hn. *f* *ff* *freely* *p*

C Tpt. *fp* *ff* *mp*

C Tpt. *fp* *ff* *mp*

Tbn. *f* *fff* *mp*

Tba. *fp* *f* *fff* *freely* *mp* *p*

Perc. 1

Perc. 2 *mf* *ff*

Vin. *mf* *mp* *mf* *mp* *f* *fff*

Vin. *pizz.* *arco* *mp* *mf* *mp* *f* *fff*

Vin. *mp* *mf* *mp* *mf* *mp* *f* *fff*

Via. *mp* *mf* *mp* *mf* *mp* *f* *fff*

Via. *mp* *mf* *mp* *mf* *mp* *f* *fff*

Vc. *mp* *ff* *f* *fff*

Vc. *mp* *ff* *f* *fff*

Cb. *mf* *f* *fff*

M

80

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

Fl. *mf* *p* *mf* *mf* *p*

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

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

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

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

Hr. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

Perc. 2 *mf*

Hp. *pp* *mp* *pp*

Vin. *mf* *p* *mp* *mf* *mp* *arco*

Vin. *mf* *p* *mp* *mf* *mp* *pizz.* *arco*

Vin. *mf* *p* *mp* *mf* *mp* *pizz.* *arco*

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

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

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

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

Cb. *mf* *p* *mp* *mf* *mp*

M

86

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Perc. 1

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

f

mp

mf

ff

pizz.

arco

mf

mp

ff

97

P

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

Fl. *p* *mf* *mf* *p*

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

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

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

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

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *pp* *mf* *pp*

Perc. 2 *mf*

Vln. *p* *mf* *ff* *mp* *mf* *mp* *mf* *mp* *arco* *pizz.* *mf* *mp*

Vln. *p* *mf* *mp* *pp* *arco* *mp* *pizz.* *mf* *arco* *mp*

Vln. *pp* *mf* *mp* *pp* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

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

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

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

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

Cb. *p* *mf* *mf*

103

Picc. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Fl. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Ob. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

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

Cl. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Bsn. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Hr.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Perc. 1

Hp. *p* *p*

Vln. *mf* *mf* *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Vln.

Vln.

Vla. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Vla.

Vc. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Vc.

Cb. *p* *mf* *mf* *p* *mf* *mf* *p* *ppp*

Q *rall.*

Q *rall.*

E₂ F₃ *p* *D₂ B₁ A₁* *p*