

Howard Hersh

The
Pony
Concerto

for flute (piccolo), clarinet (B-flat/A), piano, violin, & cello

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The Pony Concerto

[2005]

- 1) Pony's Day Begins; Pony Dances and Dreams
- 2) From His Starry Field, Pony Watches Bombs Fall
- 3) Pony Runs and Runs

Score in C

The Pony Concerto

When I began this piece and was sketching out musical ideas, I was visited with the title of “Pony Concerto.” I was concerned that people might think it was a children’s piece, but it was so lovely having the imaginary creature to keep me company during the solitary work, and seemed to fit so well with the music that was evolving, that it became final, and ultimately guided me through my work.

Everyone loves Pony. He is a mythic creature who embodies some of humanity’s most prized qualities: innocence mixed with cleverness, tenderness with strength, loyalty with mischief, vulnerability with the gift of survival. I hope that some of these attributes live in the music he inspired.

Although it draws on imagery of its namesake, the piece is not a narrative. The exception occurs in parts of the second movement, where Pony’s peace is shattered by war. I did not imagine Pony *in* a war, but as a witness whose peaceful life is momentarily interrupted by man’s incomprehensible activities. In a sense, Pony is a stand-in for all the other innocents whose lives are devastated by terror falling from the sky.

The Pony Concerto was composed in 2004-2005. Its opening movement was written during a month at the Djerassi Resident Artists Program in Woodside, California, where I could step outside my studio and feast on views of rolling hills and the Pacific Ocean, and, off in the distance, the sight of happy, grazing horses. (There were also some lovely early morning birdcalls that found their way into the opening.)

A recording of *The Pony Concerto* is available on Albany Records.

Pony Concerto

I - Pony's Day Begins; Pony Dances and Dreams

Howard Hersh

1 = 76

This musical score page shows the beginning of the piece. It includes parts for Alto Flute, Clarinet in B♭, Piano (two staves), Violin, and Violoncello. The Alto Flute and Clarinet play eighth-note patterns. The Piano provides harmonic support. The Violin and Violoncello provide bass and melodic lines. Dynamics include **pp**, **p**, and **con sord Under cello**.



4

This section features Flute, Clarinet, Piano, Violin, and Violoncello. The Flute and Clarinet play sixteenth-note patterns. The Piano provides harmonic support. The Violin and Violoncello provide bass and melodic lines. Dynamics include **p**, **ppp**, and **pp**.

8

Fl. (Treble clef) plays a sustained note with a grace note. Cl. (Treble clef) plays eighth-note pairs with dynamics p and 3 . Pno. (Treble and Bass clefs) plays chords. Vln. (Treble clef) plays eighth-note pairs with dynamics p and 3 . Vc. (Bass clef) plays sustained notes.

==

11

Fl. (Treble clef) plays a sustained note with a grace note. Cl. (Treble clef) plays eighth-note pairs with dynamics 3 . Pno. (Treble and Bass clefs) plays eighth-note pairs. Vln. (Treble clef) plays eighth-note pairs with a dynamic of 6 . Vc. (Bass clef) plays sustained notes.

13

Fl.

poco

Cl.

3

Pno.

Vln.

poco

Vc.



16

Fl.

Take piccolo

Cl.

Pno.

Vln.

8va

Vc.

18

Picc.

Cl.

Pno.

Vln.

Vc.

mp

d = 85

3

12

mp

mp



20

Picc.

Cl.

(p)

Pno.

Vln.

(p)

3

Vc.

22

Picc.

Cl. *p*

Pno.

Vln.

Vc.

3

6

24

Picc.

Cl. *pp* *p*

Pno.

Vln. *pp* *p*

Vc. *p*

Take flute in C

25

Fl. *p*

Cl. *p*

Pno.

Vln.

Vc.

6

12

27

Take alto flute

Fl.

Cl.

Pno.

Vln. *p*

Vc.

3

8va

2

2

2

2

30

Fl.

Cl.

Pno.

Vln.

Vc.

senza sord.

mp

p

33

Fl.

Cl.

Pno.

Vln.

Vc.

p

p

poco

pizz.

pp

37

Fl.

Cl.

Pno.

Vln.

Vc.

arco *8va*

41

Fl.

Cl.

Pno.

Vln.

Vc.

pizz.

43

Fl.

Cl.

Pno.

Vln.

Vc.

Fl.

Cl.

Pno.

Vln.

Vc.

45

Fl.

Cl.

Pno.

Vln.

Vc.

Take C flute

Fl.

Cl.

Pno.

Vln.

Vc.

49 $\text{♩} = 220$

Fl.
Cl.
Pno.
Vln.
Vc.

Piano part includes dynamics *11*, ***, *sub. mf*, *Ped.*

Measure 49 consists of four measures of music. The first measure has a 4/4 time signature. The second measure changes to 2/4. The third measure changes to 3/8. The fourth measure changes back to 3/8. Measures 1-3 have a common key signature of one sharp (F#). Measure 4 has a common key signature of one flat (B-flat).



A

53 $\text{♩} = \text{ca. } 132 (\text{♩} = 88)$ ["Tempo I"]

Fl.
Cl.
Pno.
Vln.
Vc.

Piano part includes dynamics *f*, *v*, *Ped. **, *Ped.*, *f pizz.*, *f*.

Measure 53 consists of five measures. The first three measures have a 4/4 time signature. The fourth measure changes to 2/4. The fifth measure changes to 3/8. Measures 1-3 have a common key signature of one flat (B-flat). Measures 4-5 have a common key signature of one flat (B-flat).

58

Fl.

Cl.

Pno.

Vln.

Vc.

2 3
4 3
8

2 3
4 3
8

2 3
4 3
8

arco

2 3
4 3
8



62

Fl.

Cl.

Pno.

Vln.

Vc.

3 8
f

3 8

3 8

3 8

3 8
f

66

Fl.

Cl.

Pno.

Vln.

Vc. pizz. arco

pizz.

70

Fl.

Cl.

Pno.

Vln. v.

Vc. v.

74

Fl. Cl. Pno. Vln. Vc.

3
3
3
3
3

Flute: eighth-note patterns. Clarinet: eighth-note patterns. Piano: eighth-note patterns. Violin: eighth-note patterns. Cello: eighth-note patterns.

77

Fl. Cl. Pno. Vln. Vc.

3 3 3 3 3

Flute: sixteenth-note patterns. Clarinet: eighth-note patterns. Piano: eighth-note patterns. Violin: sixteenth-note patterns. Cello: eighth-note patterns.

pizz.
v

80

Fl.

Cl.

Pno.

Vln.

Vc.

==

84

Fl.

Cl.

Pno.

Vln.

Vc.

87

Fl.

Cl.

Pno.

Vln.

Vc.

pizz. arco

91

Fl.

Cl.

Pno.

Vln.

Vc.

arco

pizz. arco

95

Fl.

Cl.

Pno.

Vln.

Vc.

B

sub. p

pizz.

pizz.

sub. p

sub. p



99

Fl.

Cl.

Pno.

Vln.

Vc.

p

arco

103 *poco*

Fl.

Cl.

Pno.

Vln.

Vc. pizz.



106

(>) *(>)*

Take piccolo

Fl.

Cl.

Pno.

Vln.

Vc.

110

Fl.

Cl.

Pno.

Vln.

Vc.

mf

mf

mf

113

Picc.

Cl.

Pno.

Vln.

Vc.

f

f

f

arco

f

115

Picc. *ff*

Cl. *ff*

Pno. *ff*

Vln. *ff*

Vc.

Take flute

arco

ff

117

Fl.

Cl.

Pno.

Vln.

Vc.

122

Fl.

Cl.

Pno. *legato*

Vln.

Vc.

3 8 3 8 3 8
3 8 3 8 3 8
3 8 3 8 3 8
3 8 3 8 3 8
3 8 3 8 3 8
3 8 3 8 3 8

f Ped. * Ped. * Ped. * Ped. *

solo

f



127

Fl.

Cl.

Pno.

Vln.

Vc.

2 4 3 8 f
2 4 3 8 f
3 8 f
3 8 f
3 8 f
3 8 f

2 4 3 8 f
2 4 3 8 f
3 8 f
3 8 f
3 8 f
3 8 f

Musical score for orchestra and piano, page 21, measures 131-132. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). Measure 131 starts with a dynamic of 131. The Flute and Clarinet play eighth-note patterns. The Piano provides harmonic support with sustained notes. Measure 132 begins with a dynamic of 21. The Violin plays eighth-note patterns with grace marks, transitioning between pizzicato and arco techniques. The Cello/Bass provides harmonic support.

三

Musical score for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.) in 3/8 time. The score shows measures 136 through 140. The Flute and Clarinet play eighth-note patterns. The Piano provides harmonic support with eighth-note chords. The Violin and Cello provide rhythmic patterns, with the Cello's bass line marked by 'arco' and 'pizz. arco'.

22

140

Fl.

Cl.

Pno.

Vln.

Vc.

pizz. arco

144

Fl.

Cl.

Pno.

Vln.

Vc.

pizz.

arco

pizz.

mp

153

Fl.

Cl.

Pno.

Vln.

Vc.

160

Fl.

Cl.

Pno.

Vln.

Vc.

This musical score page contains two systems of music, each consisting of five staves. The top system starts at measure 153 and includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The Flute and Clarinet play eighth-note patterns with slurs. The Piano provides harmonic support with sustained notes and eighth-note chords. The Violin and Cello provide rhythmic and harmonic foundation. The bottom system begins at measure 160 and continues the instrumentation. In measure 160, the Clarinet has a prominent eighth-note pattern with grace notes, while the Piano plays eighth-note chords. The dynamic markings include **p** (piano) and **pp** (pianissimo).

167

Fl.

Cl.

Pno.

Vln.

Vc.

pp

mp

p

6

Ped.

173

Fl.

Cl.

Pno.

Vln.

Vc.

pp

pp

6

mp

pp

179

Fl.

Cl.

Pno.

Vln.

Vc.

p

Ped.

Ped.

mp

Measure 179 consists of five measures of music for Flute, Clarinet, Piano, Violin, and Cello. The Flute and Violin play eighth-note patterns with grace notes. The Clarinet and Cello provide harmonic support with sustained notes and eighth-note patterns. The Piano part features a rhythmic pattern of eighth and sixteenth notes with dynamic markings *p*, *Ped.*, *Ped.*, and *mp*. Measure 179 concludes with a repeat sign.

184

Meno mosso

Fl.

Cl.

Pno.

Vln.

Vc.

Measure 184 begins with a repeat sign from the previous section. The instrumentation remains the same: Flute, Clarinet, Piano, Violin, and Cello. The Flute and Violin continue their eighth-note patterns. The Clarinet and Cello maintain harmonic stability. The Piano part is characterized by sustained notes and eighth-note chords. The section ends with a dynamic instruction "Meno mosso".

Meno mosso

190

Fl.

Cl.

Pno.

Vln.

Vc.

Meno mosso rit.

C $\text{♩} = 55$



198

Fl.

Cl.

Pno.

Vln.

Vc.

pp

arco

pp

201

espress.

Fl. *pp*

Cl. *pp*

Pno.

Vln. *p*

Vc.

203

rit. *sub. meno* *mosso* *rit.* *sub. meno* *mosso*

Fl. *mp* *solo*

Cl. *mp*

Pno. *(mp)* *Ped.* *Ped.* *Ped.* *con Sost. Ped.* *Ped.* *Ped.*

Vln. *pizz.* *mp* *pizz.* *arco*

Vc. *p* *mp*

206 $\text{♩} = 50$

Fl. p *poco*

Cl. p *poco*

Bring out top notes

Pno. p

Vln. 8va

Vc.

$\text{♩} = 36$ $\text{♩} = 30$ $\boxed{\text{D}} \text{♩} = 90$ $\text{♩} = 118$

Fl.

Cl.

(8) p

Pno. pp , *cresc.* $\text{♩} = 90$ *ped.*

Vln. p

Vc.

217 $\text{♩} = 132$ $\text{♩} = 144$ $\text{♩} = 160$

Fl. Cl. Pno. Vln. Vc.

pizz.

$\text{♩} = 180$ ($\text{♩} = 90$)

Fl. Cl. Pno. Vln. Vc.

\wedge (with Leo)

poco

3

224

Take piccolo

Fl.

Cl.

Pno.

Vln.

Vc.

ff

227

Picc.

Cl.

Pno.

Vln.

Vc.

ff

p

sub. p

p

sub. p

230

Fl.

Cl.

Pno.

Vln.

Vc.

molto ff

sub. p

molto ff

ff sub. p

molto ff

≡

233

Fl.

Cl.

Pno.

sub. p

mp

mp

Vln.

p

mp

Vc.

sub. p

mp

237

Fl. *p*

Cl.

Pno.

Vln.

Vc.

mp

f

f

f



240

Fl. *f*

Cl.

Pno.

Vln.

Vc.

f

f

f

f

f

243

Fl.

Cl.

Pno.

Vln.

Vc.

246

♩ = 200 (♩ = 100)

Fl.

Cl.

Pno.

Vln.

Vc.

249

Fl.

Cl.

Pno.

Vln.

Vc.

$\text{♩} = 220 \ (\text{♩} = 110)$

251

Fl.

Cl.

Pno.

Vln.

Vc.

Aetc, Pedal ad lib.

sub. p

8vb

Senza Ped.

257

Fl.

Cl.

Pno.

(8)

Vln.

Vc.

pizz.

mp

265

Fl.

Cl.

Pno.

mf

ff

Vln.

Vc.

ff

omit ad lib.

f

Tempo I

272

Fl. *p*
Cl. *ff*
Pno. *ff*
Vln. *p*
Vc. *p*

274

Fl.
Cl.
Pno.
Vln.
Vc.

276 *Take piccolo*

Fl.

Cl. *sub. mf*

Pno. *sub. mf*

Vln. pizz.

Vc. *sub. mf* *f*

279

Picc.

Cl. *ff*

Pno. *ff*

Vln. arco *ff*

Vc.

281

Picc.

Cl.

Pno.

Vln.

Vc.

283

Take flute

Picc.

Fl.

Cl.

Pno.

Vln.

Vc.

arco

pizz.

ff

286

Fl.

Cl.

Pno.

Vln.

Vc.

pizz.

p

p

pp

p

pp

E

293

Fl.

Cl.

Pno.

Vln.

Vc.

f

f

f

arco f

arco

297

Fl.

Cl.

Pno.

Vln.

Vc. pizz.

300

Fl.

Cl.

Pno.

Vln.

Vc. pizz. arco

41

303

Fl.

Cl.

Pno.

Vln.

Vc.

pizz. arco

arco

308

Fl.

Cl.

Pno.

Vln.

Vc.

pizz.

pizz. arco

pizz.

312

Fl.

Cl.

Pno.

Vln.

Vc.

==

315

Fl.

Cl.

Pno.

Vln.

Vc.

43

318

Fl.

Cl.

Pno.

Vln.

Vc.

[no break]

321

F

Fl.

Cl.

Pno.

Vln.

Vc.

324

Fl. *p*

Cl.

Pno. *mp* *p*

Vln.

Vc.

327

Fl. *p*

Cl.

Pno.

Vln.

Vc. *p*

330

Fl.

Cl.

Pno.

Vln.

Vc.

p



333

Fl.

Cl.

Pno.

Vln.

Vc.

mp

mf

mf

pizz.

p

mf

mf

ossia: Bb only

mp

336

Fl.

Cl.

Pno.

Vln.

Vc.

Measure 336 consists of five staves. The Flute and Clarinet play eighth-note patterns. The Piano plays chords. The Violin and Cello provide harmonic support. Measure 336 ends with a repeat sign and two endings. Ending 1 continues with the same instrumentation. Ending 2 begins with a dynamic *f*.



339

Fl.

Cl.

Pno.

Vln.

Vc.

Measure 339 starts with a dynamic *f*. The Flute, Clarinet, and Piano play eighth-note patterns. The Violin and Cello provide harmonic support. Measure 339 ends with a repeat sign and two endings. Ending 1 continues with the same instrumentation. Ending 2 begins with a dynamic *ff*. The Violin uses arco technique, and the Cello uses pizzicato. Measures 340-341 show the continuation of the piece with dynamic *ff*.

342

Fl.

Cl.

Pno.

Vln.

Vc.

345

Fl.

Cl.

Pno.

Vln.

Vc.

48 *Take piccolo*

f

mf

mf

arco

sfp / mf

(mf)

mf

sfp / mf

mf

[connect]

Take flute

= 46

= 50

p

p

352 $\text{♩} = 50$ $\text{♩} = 40$ accel.

Fl. p

Cl. p

Pno. $cresc.$

Vln. pizz. arco

Vc. p $cresc.$

356

Fl.

Cl. mp

Pno. f

Vln. pizz.

Vc. mp

f

361 ♩ = ca. 172

Fl.

Cl.

Pno.

Vln.

Vc.



366

Fl.

Cl.

Pno.

Vln.

Vc.

arco

371

G **Tempo I** **51**

Fl. *ff*

Cl. *ff*

Pno. *ff*

Vln. *ff*

Vc.

377

Fl.

Cl.

Pno.

Vln.

Vc.

arco

solo-

381 *Take piccolo*

Fl.

Cl.

Pno.

Vln.

Vc.



386

Picc.

Cl.

Pno.

Vln.

Vc.

390

Picc. Cl. Pno. Vln. Vc.

più f

pizz. arco

più f pizz.

arco

più f

394

Picc. Cl. Pno. Vln. Vc.

più f

più f

più f

più f arco

più f

397

Picc.

Cl.

Pno.

Vln.

Vc.

pizz. arco

3/8



399

Picc.

Cl.

Pno.

Vln.

Vc.

più f arco

4/4

402

Picc.

Cl.

Pno.

Vln.

Vc.

pizz.

pizz. arco

pizz. #

405

Picc.

Cl.

Pno.

Vln.

Vc.

arco

arco

II - From His Starry Field, Pony Watches Bombs Fall

Fl. $\text{♩} = 52$

Cl. $\text{♩} = 85$ (ca.old $\text{♩}^{\text{3}} = \text{♩}$)

Pno. *p*

Vln. *legato*

Vc.

Fl.

Cl.

Pno.

Vln.

Vc.

$\text{♩} = 55$

14

Fl. Cl. Pno. Vln. Vc.

22

Fl. Cl. Pno. Vln. Vc.

H

= 62 (poco più mosso)

Fl. *pp*

Cl. *pp*

Pno. *ppp* *p*

Vln. *pp* *legato*

Vc. *pp* *mp*

= 55

Fl.

Cl.

Pno. *mp* *pp*

Vln.

Vc.

39

Fl.

Cl.

Pno.

Vln.

Vc.

pizz.

p

rit. $\text{♩} = 48$

44

Fl.

Cl.

Pno.

Vln.

Vc.

più f (mp)

mf

mp

più f (mp)

mf

non troppo

rit.

più f (mp)

arco

pizz. arco

pizz.

mf

♩ = 90

48

Fl.

Cl.

Pno.

Vln.

Vc.

non troppo

p

arco

non troppo

54

Fl.

Cl.

Pno.

Vln.

Vc.

p

p

p

60 *rit.*

J = 55

J = 85

Fl.

Cl.

Pno.

Vln.

Vc.

J = 56

Take piccolo

Fl.

Cl.

Pno.

Vln.

Vc.

Musical score for orchestra and piano, page 12, measures 68-72.

Measure 68: Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. The piano (Pno.) plays sixteenth-note patterns. The strings (Vln., Vc.) play eighth-note patterns. The tempo is 68 BPM.

Measure 69: The piano continues its sixteenth-note pattern. The strings play eighth-note patterns. The tempo is 72 BPM.

Measure 70: The piano continues its sixteenth-note pattern. The strings play eighth-note patterns. The tempo is 72 BPM.

Measure 71: The piano continues its sixteenth-note pattern. The strings play eighth-note patterns. The tempo is 72 BPM.

Measure 72: The piano continues its sixteenth-note pattern. The strings play eighth-note patterns. The tempo is 72 BPM.

molto accel.
 $\text{♩} = 40$

75

Fl.

Cl.

Pno.

Vln.

Vc.

viva

pp

Ped.

Ped.

79 (♩ = 110)

Fl.

Cl.

Pno.

Vln.

Vc.

Ped.

Ped.

Use heavy pedaling to create a low rumble

85 (♩ = 80)

Fl.

Cl.

Pno.

Vln.

Vc.

10

10

10

(8)



88 ♩ = ca. 85 (or faster, ad lib.)

Fl.

Cl.

Pno.

Vln.

Vc.

10

10

10

(8)

arco
tr.

pp

p

91

Fl.

Cl.

Pno.

Vln.

Vc. (tr)

10 11 11

6 6



94

Fl.

Cl.

Pno.

Vln.

Vc. (8)

*Bring out R. H.
Clusters*

8^{vb} *G - B*

sempre cresc. → 13

2 2 2

12 2 2

6 6 6

[sempre] sempre cresc. →

96

Picc. Cl.

Pno. Vln.

Vc.

mp, sempre cresc.

3

(8) *13* *sempre cresc.* → *14*

(8)

6 *6* *6* *6*

sempre cresc. →

≡

98

Picc. Cl.

Pno. Vln.

Vc.

sempre cresc. → *#*

G-D *F-C* *Bb-Eb* *A-D*

(8) *10* *E-A* *A-D*

Clusters at the 4th

6 *6*

sempre cresc. →

99

Fl.

Cl.

Pno.

Vln.

Vc.

mp, sempre cresc. →

100

Fl.

Cl.

Pno.

Vln.

Vc.

sempre cresc. → (f)

sempre cresc. →

sempre cresc. → (f)

102

Picc.

Cl.

Pno.

Vln.

Vc.

104

Picc.

Cl.

Pno.

Vln.

Vc.

106

Picc.

Cl. (tr) *3* *3* *3* *3* *3* *3*

Pno. (8) *f, sempre cresc.* → (tr) *3* *3* *3* *3* *3* *3*

Vln. arco *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3* *3* *3*

sempre cresc. → *3* *3* *3* *3* *3* *3*

108

Picc. *sempre cresc.* → *5* *4*

Cl. *sempre cresc.* → *3* *5* *4*

Pno. (tr) *3* *5* *4*

Vln. *3* *3* *3* *3* *3* *3* *5* *4*

Vc. *3* *3* *3* *3* *3* *3* *5* *4*

sempre cresc. → *3* *3* *3* *3* *3* *3* *5* *4*

109

Picc. Cl. Pno. Vln. Vc.

sempre cresc. →

Clusters at the 6th

sempre cresc. →

sempre cresc. →

Vln. Vc.

sempre cresc. →

sempre cresc. → rit.

Meno mosso

Picc. Cl. Pno. Vln. Vc.

fff

fff

fff

fff

fff

fff

fff

fff

Più mosso ($\text{♩} = 144$)

71

112

Picc. $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

Cl. $\text{C}\cdot \text{C}\cdot \text{C}\cdot$

Pno. $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

Vln. $\text{C}\cdot \text{C}\cdot \text{C}\cdot$

Vc. $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

fff

sfsz / ppp

8va $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

fff

8vb $\text{C}\cdot \text{C}\cdot \text{C}\cdot$

113

Meno mosso ($\text{♩} = 100$)

118

Picc. $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

Cl. $\text{C}\cdot \text{C}\cdot \text{C}\cdot$

Pno. $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

Vln. $\text{C}\cdot \text{C}\cdot \text{C}\cdot$

Vc. $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

Take flute

$\frac{3}{4}$

$\frac{4}{4}$ *mp* $\frac{4}{4}$ *p*

$\frac{4}{4}$ *mf* $\frac{4}{4}$ *mp* $\frac{4}{4}$ *p*

8va $\# \text{C}\cdot \text{C}\cdot \text{C}\cdot$

8vb $\text{C}\cdot \text{C}\cdot \text{C}\cdot$

$\frac{3}{4}$

$\frac{4}{4}$ *oo* $\frac{4}{4}$ *oo* $\frac{4}{4}$ *oo* $\frac{4}{4}$ *oo*

$\frac{3}{4}$

$\frac{4}{4}$ *oo* $\frac{4}{4}$ *oo* $\frac{4}{4}$ *oo* $\frac{4}{4}$ *oo*

119

124 $\text{♩} = 76$

Fl. $\frac{3}{4}$ - p $\frac{4}{4}\text{b}\circ$ $\frac{3}{4}$ - $b\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ mp
 Cl. $\frac{3}{4}$ - p $\frac{4}{4}\text{b}\circ$ $\frac{3}{4}$ - $b\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ mp
 Pno. $\frac{3}{4}$ (8) $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ pp $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ $loco$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$
 Vln. $\frac{3}{4}$ - p $\frac{4}{4}\text{b}\circ$ $\frac{3}{4}$ - $b\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ mp
 Vc. $\frac{3}{4}$ - p $\frac{4}{4}\text{b}\circ$ $\frac{3}{4}$ - $b\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ mp

131 $\text{♩} = 52$

Fl. $\frac{3}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $rit.$
 Cl. $\frac{3}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$
 Pno. $\frac{3}{4}$ - $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ - $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ - $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ $loco$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$ mp $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}$
 Vln. $\frac{3}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$
 Vc. $\frac{3}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$ $\frac{4}{4}\text{b}\circ$ $\frac{2}{4}\text{b}\circ$ $\frac{3}{4}\text{b}\circ$

J

♩ = 136

137

Fl. (>) (>) (>)

Cl. (>) (>) (>)

Pno.

Vln. (>) (>) (>)

Vc. (>) (>) (>)

pizz. arco pizz. arco

mf mf

145

Fl. (>) (>) (>)

Cl. (>) (>) (>)

Pno.

Vln. (>) (>) (>)

Vc. (>) (>) (>)

pizz. arco pizz.

mf

150

Fl.

Cl.

Pno.

Vln.

Vc.

≡

154 $\text{♩} = 156$

Fl.

Cl.

Pno.

Vln.

Vc.

158

Fl.

Cl.

Pno.

Vln.

Vc.

poco a poco crescendo

162

Fl.

Cl.

Pno.

Vln.

Vc.

(cresc.)

(cresc.)

(cresc.)

legg. arco

(cresc.)

(cresc.)

165

Fl.

Cl.

Pno.

Vln.

Vc.

(cresc.)

(cresc.)

(cresc.)

3

(cresc.)

(cresc.)

= 144 (poco meno mosso)

167

ff

ff>

ff

Ped.

ff

ff

Fl.

Cl.

Pno.

Vln.

Vc.

#.v Take picc.

mf

molto

molto

molto

169

Picc. - | ♩ ♩ ♩ | *p* | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩

Cl. - | ♩ ♩ ♩ | *p* | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩

Pno. { ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | *p* | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩

Vln. { ♩ ♩ ♩ ♩ ♩ ♩ | *p* | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩

Vc. { ♩ ♩ ♩ ♩ ♩ ♩ | - | $\frac{3}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{3}{4}$

Let cluster continue sounding

Bring out 8^{va} - - - - -

mp 8^{vb}

173

Picc. | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩

Cl. | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩

Pno. { $\frac{3}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ | $\frac{3}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ | $\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ ♩

Vln. { $\frac{3}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{4}{4}$

Vc. { $\frac{3}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{4}{4}$

(8) - - - - -

(8) - - - - -

$\frac{3}{4}$ - - - - -

176 **Meno mosso**
Take flute

Fl.

Cl.

Pno.

Vln.

Vc.

rit.

(8) 

arco 

p



183 $\text{♩} = 55$

Fl.

Cl.

Pno.

Vln.

Vc.

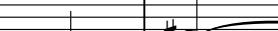
Bring out 

p 

pizz. 

3 

arco 

pp 



190 *appearing from nowhere* *disappearing*

Fl. *ppp* *mp* *p*
Cl. *(p)* *#* *senza cresc.* *3* *4* *2* *#*
Pno. *ppp* *mp* *p* *#*
Vln. *pizz.* *ppp* *mp* *3* *4* *2* *#* *p* *arco*
Vc. *ppp* *mp* *p*

195 *molto rit.* **K** $\text{J} = 50 (\text{J} = 100)$

Fl. *pp* *3* *8* *#* *2* *p*
Cl. *3* *8* *2* *#* *p* *#*
Pno. *p* *3* *8* *#* *2*
Vln. *pizz.* *3* *8* *#* *2* *p* *arco*
Vc. *3* *8* *#* *2* *p* *arco*

201 (4/4 + 1/8)

Fl. 9/8 pp

Cl. 9/8 pp

Pno. (8) (p) 3/8 3/8 2/8 2/8

Vln. 9/8 3/8 3/8 2/8 2/8

Vc. 9/8 3/8 3/8 2/8 2/8

Fl. 5/8 3/8 2/8 3/8

Cl. 5/8 3/8 2/8 3/8

Pno. 5/8 3/8 3/8 2/8 3/8

Vln. 5/8 3/8 2/8 3/8

Vc. 5/8 3/8 2/8 3/8

$\text{♩} = 55$ (poco più mosso)

214

This section contains five staves. The Flute and Clarinet staves begin with dynamic p . The Piano staff features a complex rhythmic pattern with various time signatures (3/8, 2/8, 3/8, 5/8) and dynamics (p , pp). The Violin and Cello staves also have rhythmic patterns with time signature changes.

221

This section contains five staves. The Flute and Clarinet staves begin with dynamic mp . The Piano staff has a rhythmic pattern with time signature changes (2/4, 3/4, 2/4, 3/4, 2/4). The Violin and Cello staves show alternating pizzicato and arco techniques, with dynamics p and $pizz.$.

226

Fl.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves for Flute, Clarinet, Piano, Violin, and Cello. The score is in common time (indicated by '4') throughout the measures shown. Measure 226 starts with a single eighth note for Flute, followed by a series of eighth-note patterns for Flute, Clarinet, and Piano. Measures 227-229 show continuous eighth-note patterns for all four instruments. Measure 230 begins with a sustained eighth note for Flute, followed by eighth-note patterns for Flute, Clarinet, and Piano. The Violin and Cello provide harmonic support with sustained notes and eighth-note patterns. Measure 231 concludes with a dynamic marking of 'rit.' (ritardando) over a sustained eighth note for Flute.



230

Fl.

Cl.

Pno.

Vln.

Vc.

This continuation of the musical score from measure 230 shows the instruments maintaining their sustained notes and eighth-note patterns. The Violin and Cello continue their harmonic support with sustained notes and eighth-note patterns. The overall texture remains dense and rhythmic, with the sustained notes providing a harmonic foundation for the eighth-note patterns.

234 $\text{♩} = 48$

Fl.
Cl.
Pno.
Vln.
Vc.

pizz. arco *pizz.* arco ,
pizz. arco ,
pizz. arco ,

237 $\text{♩} = 52$ (poco più mosso)

Fl.
Cl.
Pno.
Vln.
Vc.

pp *p*
pp *p*
pp -
a punta $\# \circ$ \circ . *sul pont.* $\# \circ$ \circ . *a punta* $\# \circ$ \circ . - $\# \circ$ \circ .
pp *pizz. nat.*

243 L = 56

Fl. 6/4 *mp*

Cl. 6/4 *mp*

Pno. 6/4 *mp*

Vln. 6/4 *p* *mp*

Vc. 6/4 *mp*

249 rit.

Fl. 4/4 *mf* //

Cl. 4/4 *mf* //

Pno. 4/4 *mf* //

Vln. 4/4 *mf* //

Vc. 4/4 *mf* //

252 **Tempo (♩ = 52) ♩ = 85**

Fl.

Cl.

Pno. *sub. p*

Vln. *sub. p*

Vc.

257 **♩ = 46**

Fl.

Cl.

Pno.

Vln. *p* arco

Vc. *p*

III - Pony Runs and Runs

J = 144 [Tempo I]

Picc. **p** (Clarinet in B flat) *sempre cresc.*

Cl. **p** *sempre cresc.*

Pno. **p** *sempre cresc.*

Vln. **p** *sempre cresc.*

Vc. **pizz.**

p *sempre cresc.*

5

Picc. **mp**

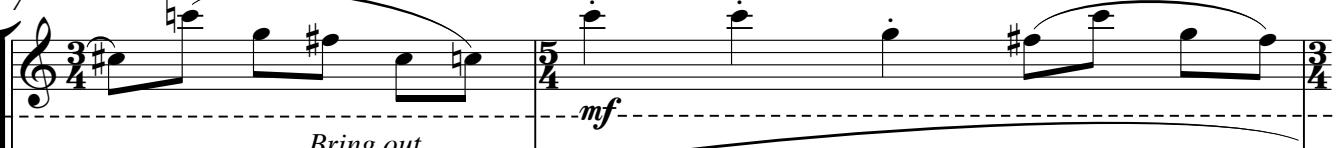
Cl. **mp**

Pno. **mp**

Vln. **mp**

Vc. **mp**

7

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 

==

9

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 

11

Picc. *sempre cresc.*

Cl. *sempre cresc.*

Pno. *sempre cresc.*

Vln. arco
sempre cresc.

Vc. *sempre cresc.*

This section consists of two measures. Measure 11 starts with Picc. and Cl. playing eighth-note chords. Pno. joins in with eighth-note chords in measure 12. Vln. plays eighth-note chords with an arco bowing. Vc. enters with eighth-note chords in measure 12. Measures 11-12 are in common time (indicated by '2'). Measures 13-14 are in 2/4 time (indicated by '2/4').

13

Picc. *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vc. *f*

This section consists of three measures. Measures 13-14 are in 2/4 time (indicated by '2/4'). Picc. and Cl. play eighth-note chords. Pno. and Vln. play eighth-note chords. Vc. plays eighth-note chords. Measures 13-14 are in common time (indicated by '2'). Measures 15-16 are in 2/4 time (indicated by '2/4').

16

This musical score page shows five staves for Picc., Cl., Pno., Vln., and Vc. The key signature is A major (three sharps). Measure 16 starts with a rest followed by eighth-note patterns. Measure 17 begins with a sixteenth-note pattern in the piccolo, followed by eighth-note patterns in the other instruments.

20

This musical score page shows five staves for Picc., Cl., Pno., Vln., and Vc. The key signature changes to E major (one sharp). Measure 20 features eighth-note patterns. Measure 21 continues with eighth-note patterns, with dynamic markings like *v.* and *v.v.* indicating varying dynamics.

24

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). Measure 24 starts with a rest for Picc. and Cl. followed by eighth-note patterns. Measures 25-27 show continuous eighth-note patterns with dynamic markings like v. and .v. Measures 26 and 27 include slurs and grace notes.

28

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). Measures 28-30 feature eighth-note patterns with dynamic markings v. and .v. Measure 31 consists of rests for all instruments.

31

Picc. Cl. Pno. Vln. Vc.

arco

Measure 31: Picc. (G clef) plays a eighth note followed by a rest. Cl. (G clef) plays a eighth note followed by a sixteenth-note pattern. Pno. (C clef) plays a eighth-note pattern. Vln. (G clef) plays a eighth-note pattern. Vc. (C clef) plays a eighth-note pattern.

Measure 32: Picc. (G clef) rests. Cl. (G clef) plays a eighth-note pattern. Pno. (C clef) plays a eighth-note pattern. Vln. (G clef) rests. Vc. (C clef) rests.

33

Picc. Cl. Pno. Vln. Vc.

pizz.

Measure 33: Picc. (G clef) plays a eighth note followed by a rest. Cl. (G clef) plays a eighth-note pattern. Pno. (C clef) plays a eighth-note pattern. Vln. (G clef) plays a eighth-note pattern. Vc. (C clef) plays a eighth-note pattern.

Measure 34: Picc. (G clef) rests. Cl. (G clef) plays a eighth-note pattern. Pno. (C clef) plays a eighth-note pattern. Vln. (G clef) rests. Vc. (C clef) rests.

35

Picc.

Cl.

Pno.

Vln.

Vc. arco

37

Picc.

Cl.

Pno.

Vln. pizz.

Vc. b

39

Picc.

Cl.

Pno.

Vln.

Vc.

≡

41

Picc.

Cl.

Pno.

Vln. pizz.

Vc. arco

43

Picc.

Cl.

Pno.

Vln.

Vcl.



46

Picc.

Cl.

Pno.

Vln.

Vcl.

50

Picc. Cl. Pno. Vln. Vc.

Take flute

Vln. Vc.

pizz.
ff mf

Fl. Cl. Pno. Vln. Vc.

55

ossia 3 5 6 3

8va

f

3 3

This musical score page contains six systems of music. The first system (measures 50-54) features Picc., Cl., Pno., Vln., and Vc. The second system (measures 55-62) features Fl., Cl., Pno., Vln., and Vc. Measure 50 begins with a flute solo (Picc.) over piano chords. Measures 51-52 show piano chords and strings playing eighth-note patterns. Measures 53-54 show strings playing eighth-note patterns with dynamics ff and mf. Measures 55-58 show the flute playing eighth-note patterns (marked 'ossia' with 3, 5, 6, 3 counts), while the piano and strings provide harmonic support. Measures 59-62 show the strings playing eighth-note patterns with dynamic f, and the piano providing harmonic support. The score uses various dynamics, including ff, mf, and f, and includes performance instructions like 'Take flute' and 'pizz.'

57

Bring out

60

Take piccolo

arco

f

64

Picc. *f*

Cl. *mf*

Pno.

Vln.

Vc.

68

Picc.

Cl.

Pno.

Vln.

Vc. *f*

73

Picc.

Cl.

Pno.

Vln.

Vc.

non stacc.

f

pizz.

sub. p

sub. p

sub. p

sub. p



78

Picc.

Cl.

Pno.

Vln.

Vc.

sub. p

pizz.

sub. p

pizz.

sub. p

81

Picc. *pp*

Cl. *pp*

Pno. *pp*
non secco

Vln. *arco sul pont.*
(p)

Vc. *sul pont.* *p*

==

84

Picc.

Cl.

Pno.

Vln.

Vc.

molto

molto

molto

muta a naturale.....

molto

nat.

100

87 **M**

Picc. *f*

Cl. *f*

Pno. *f*

Vln. nat. *f*

Vc. *f*

==

91

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains two systems of music. The top system (measures 87-90) includes parts for Piccolo, Clarinet, Piano, Violin, and Cello. Measure 87 starts with a forte dynamic for Piccolo and Clarinet. Measures 88-90 show continuous eighth-note patterns with grace notes. The bottom system (measures 91-94) includes parts for Piccolo, Clarinet, Piano, Violin, and Cello. Measures 91-93 feature eighth-note patterns with grace notes, while measure 94 consists of sustained notes.

95

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). Measure 95 starts with a Picc. note. Measures 96-97 show rhythmic patterns in Cl. and Pno. Measure 98 begins a melodic line in Vln. Measure 99 starts with a Picc. note. Measures 100-101 show rhythmic patterns in Cl. and Pno. Measure 102 begins a melodic line in Vln.

99

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). Measure 99 starts with a Picc. note. Measures 100-101 show rhythmic patterns in Cl. and Pno. Measure 102 begins a melodic line in Vln. Measures 103-104 show rhythmic patterns in Cl. and Pno. Measure 105 begins a melodic line in Vln.

104

Picc.

Cl.

Pno.

Vln.

Vc.

108

Picc.

Cl.

Pno.

Vln.

Vc.

pizz.

arco

arco

112

Picc. Cl. Pno. Vln. Vc.

3 3 3 3

115

Picc. Cl. Pno. Vln. Vc.

marcato

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

pizz. arco

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

118

Picc.

Cl.

Pno. *ord.*
v. *mp*

Vln. (8) pizz.

Vc. *sfz* *mp* *mf* arco



120

Picc.

Cl.

Pno. *f*

Vln. v. v.

Vc. *f*

122

Picc. *f*

Cl. *f*

Pno. *f*

Vln. pizz. *ff*

Vc. *f*

124

Picc.

Cl. *ff*

Pno.

Vln. *ff*

Vc.

[or γ]

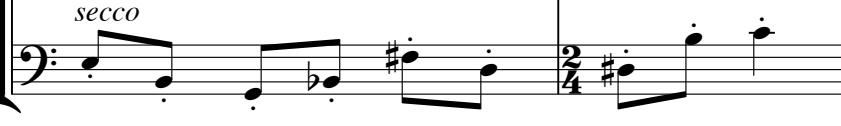
126

Picc. 

Cl. 

Pno. 

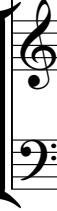
Vln. 

Vc. 

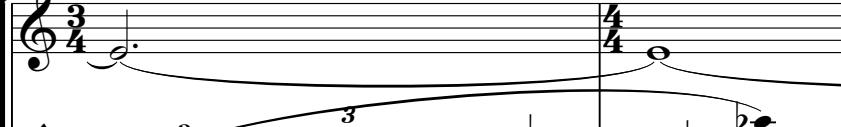
Senza (poco) Leg.

secco

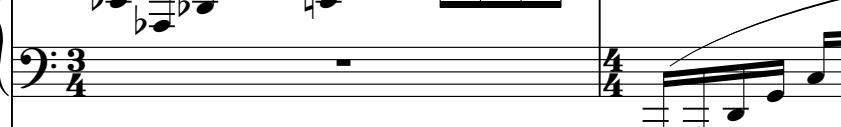
ord.

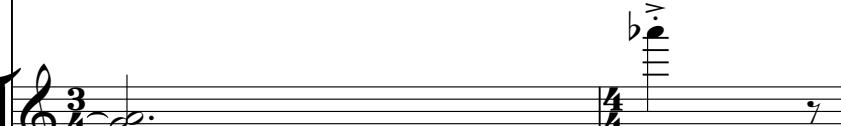


129 (tr)

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 



131 (tr) ~~~~~~

Picc.

Cl.

Pno.

Vln.

Vc.

135

Picc.

Cl.

Pno.

Vln.

Vc.

138

Picc.

Cl.

Pno.

Vln.

Vc.

140

Picc.

Cl.

Pno.

Vln.

Vc.

pizz.
(ff)
pizz.
(ff)

143

Picc. Cl. Pno. Vln. Vc.

pp

mp

p

p

p

146

Picc. Cl. Pno. Vln. Vc.

p

(8)

pp

p

150 *Take flute*

Fl.

Cl.

Pno.

Vln.

Vc. *p*

arco

pizz.

154 **N** *Secondary melody*

Fl.

Cl.

Pno.

Vln.

Vc.

mp

mp

mp arco

3

3

158

This musical score page contains five staves representing different instruments. The top staff is for the Flute (Fl.), followed by the Clarinet (Cl.). The third staff from the top is for the Piano (Pno.), with both treble and bass staves shown. The bottom two staves are for the Violin (Vln.) and Cello (Vc.) respectively. Measure 158 begins with a melodic line in the Flute, which is later joined by the Clarinet. The Piano provides harmonic support with sustained notes. Measures 159 and 160 show the continuation of this harmonic and melodic interaction. Measure 161 introduces a new melodic line in the Flute, labeled "Secondary melody—". Measure 162 concludes the section.

161

Secondary melody—

This page continues the musical score from the previous page. The instrumentation remains the same: Flute, Clarinet, Piano, Violin, and Cello. The score shows the progression from measure 161 to 162. In measure 161, the Flute begins a new melodic line, identified as the "Secondary melody—". This line is supported by the other instruments. Measure 162 completes the section, maintaining the established harmonic and melodic patterns.

165

This musical score excerpt shows five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The piano part features a bass line with sustained notes and chords. Measures 165-166 show the flute and clarinet playing eighth-note patterns. Measure 167 begins with a dynamic change indicated by a '3' above the flute's first measure. Measures 168-169 show the flute and clarinet continuing their patterns, with the piano providing harmonic support.

169

legato

This musical score excerpt continues from the previous one. The flute and clarinet maintain their eighth-note patterns. The piano part includes a dynamic instruction 'legato' over its notes. Measures 169-170 show the flute and clarinet continuing their patterns, with the piano providing harmonic support. The violin and cello are mostly silent or provide harmonic support in these measures.

172

Fl.

Cl.

Pno.

Vln.

Vc.

pizz.

This musical score page shows five staves for Flute, Clarinet, Piano, Violin, and Cello. The key signature is A major (two sharps). Measure 172 starts with a dynamic of f . The Flute has a sixteenth-note pattern. The Clarinet has eighth-note pairs. The Piano has sustained chords. The Violin and Cello provide harmonic support. The Violin has a melodic line with slurs and grace notes. The Cello uses pizzicato technique, indicated by the word "pizz." in its staff. Measures 173 and 174 continue the musical line with similar patterns and dynamics.



175 *Take piccolo*

Fl.

Cl.

Pno.

Vln.

Vc.

pp

p

p

p

This musical score page shows the same five instruments. Measure 175 begins with a dynamic of *pp*. The Clarinet has a sixteenth-note pattern. The Piano has sustained chords. The Violin and Cello provide harmonic support. The Violin has a melodic line with slurs and grace notes. The Cello uses pizzicato technique. Measures 176 and 177 continue the musical line with similar patterns and dynamics, including dynamics *pp*, *p*, and *p*.

177

Picc. *mp*

Cl. *mp*

Pno. *mp*

Vln.

Vc.



179

Fl.

Cl.

Pno.

Vln.

Vc. *mf* arco

pizz.

181

Picc.

Cl.

Pno.

Vln.

Vc.

pizz.

areo

f

183

Picc.

Cl.

Pno.

Vln.

Vc.

(h)

185

Picc.

Cl.

Pno.

Vln.

Vc.

arco
tr.

187

Picc.

Cl.

Pno.

Vln.

Vc.

arco
(tr.)

189

Picc.

Cl.

Pno.

Vln.

Vc.

[Piano: Bring out 3/8 pattern]

pizz. 3 3

pizz. 3 3

191

Picc.

Cl.

Pno.

Vln.

Vc.

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

193

Picc.

Cl.

Pno.

Vln.

Vc.

Bring out pizz. melody to m. 199

arco



195

Picc.

Cl.

Pno.

Vln.

Vc.

3 *3* *3* *3*

3 *3* *3* *3*

3 *3* *3* *3*

3

198

Picc.

Cl.

Pno.

Vln.

Vc.

arco

tr

202

non stacc.

O

Picc.

Cl.

Pno.

Vln.

Vc.

non stacc.

non stacc.

non stacc.

pizz.

120

207

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The tempo is marked 120. Measure 207 starts with a rest followed by eighth-note patterns in the woodwind and piano staves. Measures 208-210 show continuous eighth-note patterns with dynamic markings like >v. Measures 211-212 show eighth-note patterns with dynamic markings like >v. Measure 213 shows eighth-note patterns with dynamic markings like >v.

=

211

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The tempo is marked 120. Measures 211-212 show eighth-note patterns with dynamic markings like >v. Measures 213-214 show eighth-note patterns with dynamic markings like >v. Measures 215-216 show eighth-note patterns with dynamic markings like >v.

215

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). Measure 215 starts with a single note in Picc. followed by eighth-note patterns in Cl. and Pno. Measures 216-217 show continuous eighth-note patterns across all instruments. Measure 218 concludes with eighth-note patterns in Cl., Pno., and Vln., while Picc. and Vc. remain silent.

219

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). Measures 219-222 feature eighth-note patterns in Cl. and Pno. Measure 220 includes a dynamic instruction "v." above the piano staff. Measures 221-222 show eighth-note patterns in Cl., Pno., and Vln., while Picc. and Vc. remain silent.

223

Picc.

Cl.

Pno.

Vln.

Vc.

=

227

Picc.

Cl.

Pno.

Vln.

Vc.

pizz.

arco

arco

231

Picc.

Cl.

Pno.

Vln.

Vc.

234

Picc.

Cl.

Pno.

Vln.

Vc.

124

P

238

Picc.

Cl.

Pno.

Vln.

Vc.

==

242

Picc.

Cl.

Pno.

Vln.

Vc.

246

This musical score page contains five staves representing different instruments: Picc. (Piccolo), Cl. (Clarinet), Pno. (Piano), Vln. (Violin), and Vc. (Cello/Bass). The music is in common time. Measure 246 starts with a rest for the Picc. and Cl. followed by eighth-note patterns. The Pno. part features sustained chords with bass notes. Measures 247-250 show continuous eighth-note patterns for all instruments, with the Vc. and Vln. providing harmonic support through sustained notes and chords.



250

This musical score page continues the sequence from measure 246. The instrumentation remains the same: Picc., Cl., Pno., Vln., and Vc. The music consists of four measures (250-253) of eighth-note patterns, similar to the previous section but with slight variations in the rhythmic grouping and harmonic underpinning provided by the piano and strings.

254

Picc.

Cl.

Pno.

Vln.

Vc.



Tutti: Down under violin harmonics to m. 271

258

Picc.

Cl.

Pno.

Vln.

Vc.

Bring out

263

This musical score page contains five staves representing different instruments. The first staff is for Picc. (Piccolo), the second for Cl. (Clarinet), the third for Pno. (Piano), the fourth for Vln. (Violin), and the fifth for Vc. (Cello). The music is in common time. Measure 263 begins with a dynamic instruction 'p' (pianissimo) followed by a measure of eighth-note patterns. Measure 264 continues with similar eighth-note patterns, with the piano part featuring sustained chords. Measures 265-266 show the strings playing eighth-note patterns, while the piano provides harmonic support with sustained chords.

267

This musical score page contains five staves representing different instruments. The first staff is for Picc. (Piccolo), the second for Cl. (Clarinet), the third for Pno. (Piano), the fourth for Vln. (Violin), and the fifth for Vc. (Cello). The music is in common time. Measure 267 begins with a dynamic instruction 'p' (pianissimo) followed by a measure of eighth-note patterns. Measure 268 continues with similar eighth-note patterns, with the piano part featuring sustained chords. A performance instruction 'Bring out' is placed above the violin staff in measure 268. Measures 269-270 show the strings playing eighth-note patterns, while the piano provides harmonic support with sustained chords.

Picc.: bring out, dolce (to m. 283)

270

Picc. *(mp)*

Cl. *Dolce*

Pno. *Dolce*

Vln. *Dolce* *pizz.*
(mp)

Vc. *arco* *8va-Dolce.*

(back up)

273

Picc.

Cl.

Pno.

Vln.

Vc. *(8)*

277

Picc.

Cl.

Pno.

Vln.

Vc.

281

Picc.

Cl.

Pno.

Vln.

Vc.

sub. p, cresc.

sub. p, cresc.

sub. p, cresc.

arco sul pont.

sub. p, cresc.

sul pont.

tr.

sub. p, cresc.

284

Picc.

Cl.

(8)

Pno.

Vln.

Vc.

286

Picc.

Cl.

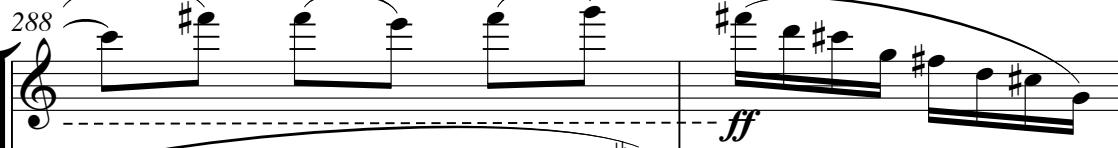
(8)

Pno.

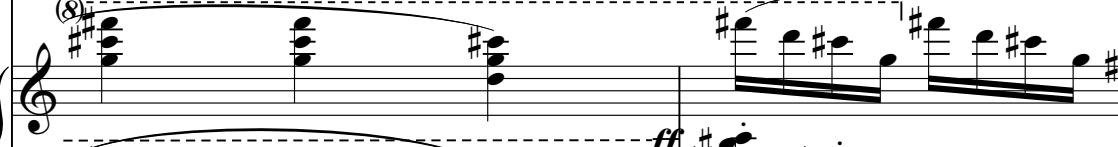
Vln.

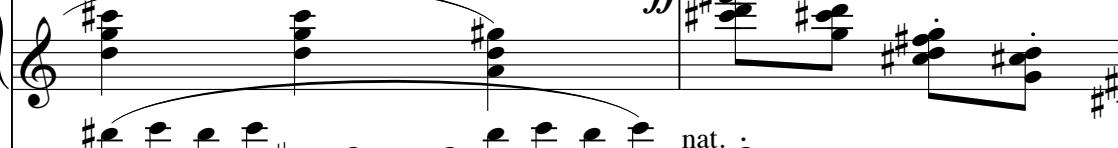
Vc.

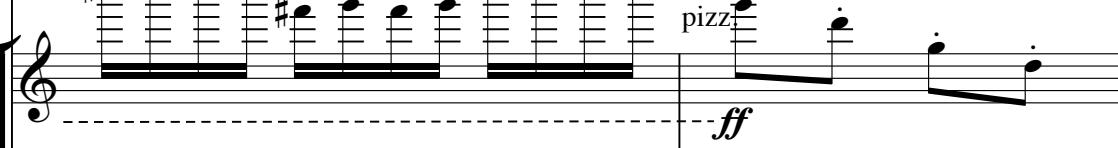
288

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 

ff



290

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 



293

Picc.

Cl.

Pno.

Vln.

Vc.

f

mf

più f

pizz.

arco

mf (match piano dynamics)

297

Picc.

Cl.

Pno.

Vln.

Vc.

v.

più f

più f

più f

301

Picc. -

Cl. *più f*

Pno. *più f*

Vln. arco *f*

Vc. *più f*

304

Picc. *ff*

Cl. *ff*

Pno. *ff* pizz.

Vln. *ff* pizz.

Vc. *ff*

306

Picc.

Cl.

Pno.

Vln.

Vc.

==

307

Picc.

Cl.

Pno.

Vln.

Vc.

308

Picc.

Cl.

Pno.

Vln. pizz.

Vc.

*Senza (poco) **p***

arco

309

Picc.

Cl.

Pno.

Vln.

Vc.

poco //

sub. *p*

poco //

sub. *p*

poco //

pizz.

poco //

sub. *p*

sub. *p*

312

Picc.

Cl.

Pno.

Vln.

Vc.

=

316

Picc.

Cl.

Pno.

Vln.

Vc.

321

Picc.

Cl.

Pno.

Vln.

Vc.

325

Picc.

Cl.

Pno.

Vln.

Vc.

138

329

Picc.

Cl.

Pno.

Vln.

Vc.

arco

mp

3

3

5

3

3

3

ossia

333

Picc.

mf

Cl.

Pno.

Vln.

Vc.

3

3

arco

337

Picc. (trill to A)

Cl.

Pno.

Vln.

Vc.

= 85

(Picc.: or, 8va, but only if non troppo forte)

339

Picc. f, non troppo

Cl. f, non troppo

Pno. f, non troppo

Vln. f, non troppo

Vc. f, non troppo

(senza rit.)

Q accel.

a

mp

3 5 //

3 3 //

pizz. quasi guittara

mp

pizz. quasi guittara

5 mp

140 ---Tempo I ($\text{♩} = 144$)

345

This section contains five staves representing different instruments. The Picc. (Piccolo) staff at the top has a treble clef and shows eighth-note patterns. The Cl. (Clarinet) staff below it has a treble clef and includes dynamics like *mp*. The Pno. (Piano) staff has a treble clef and a bass clef, with several measures of rests. The Vln. (Violin) and Vc. (Cello) staves at the bottom both have a treble clef and show eighth-note chords.

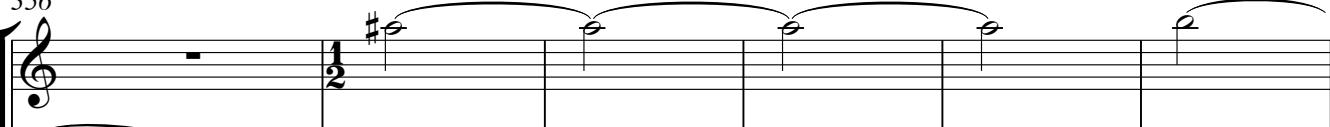


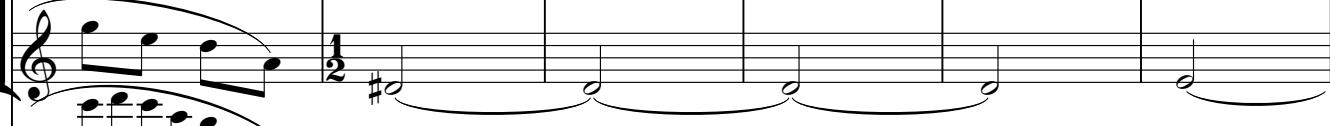
351

This section continues with five staves. The Picc. staff shows eighth-note patterns. The Cl. staff follows with eighth-note patterns. The Pno. staff features sixteenth-note patterns on the treble and bass staves. The Vln. and Vc. staves show eighth-note chords.

accel.

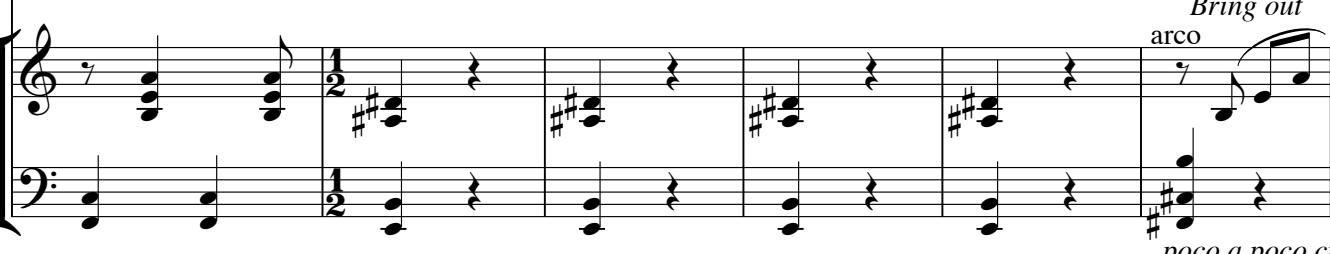
356

Picc. 

Cl. 

Pno. 

poco a poco cresc.

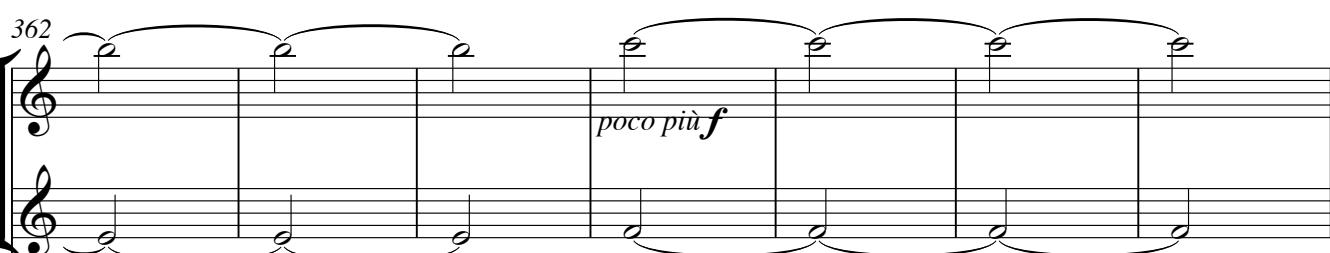
Vln. 

Bring out
arco

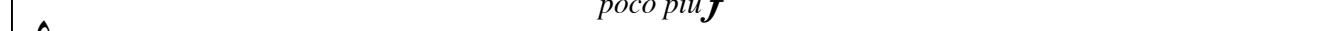
Vc. 

poco a poco cresc.

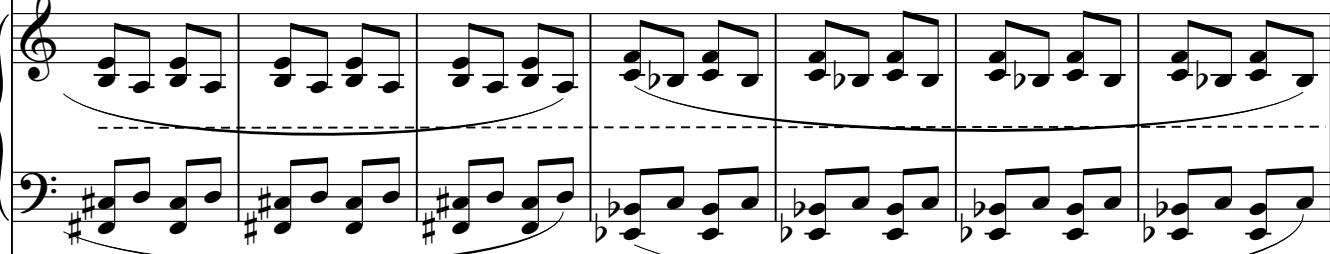
362

Picc. 

poco più f

Cl. 

poco più f

Pno. 

Vln. 

pizz.

Vc. 

mf

Tempo I ($\text{d} = \text{b}$)

369

Picc. *poco più f*

Cl. *poco più f*

Pno.

Vln. *Bring out*
arco

Vc.

pizz.

f

374

Picc.

Cl.

Pno.

Vln.

Vc.

3(6) 48

3(6) 48

3(6) 48

3(6) 48

arco

pizz.

arco

= 240*(Tempo of ascending 4ths is a little faster than in the preceding measure)*

378

Picc. Cl. Pno. Vln. Vc.

ff *Senza (poco) f* *ff* *pizz.* *ff*

arco

382

Picc. Cl. Pno. Vln. Vc.

ff *pizz.* *ff* *arco*

383

Picc. Cl. Pno. Vln. Vc.

ff *ff* *8va*

388

Picc. 

Cl. 

Pno. 

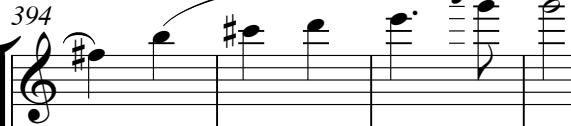
Vln. 

Vc. 

ped.  

rit.

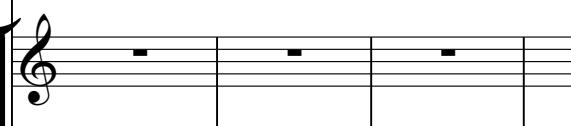
394

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 

Tempo I

401

Picc.

Cl.

Pno.

Vln.

Vc.

mp

mp

mp

403

Picc.

Cl.

Pno.

Vln.

Vc.

(p)

non troppo

non troppo

(p)

non troppo

406 R $\frac{2}{4}$ ♯.v.

Picc. f

Cl. f

Pno. f

Vln. arco f pizz.

Vc. f

==

409 $\frac{2}{4}$ ♯.v.

Picc. -

Cl. -

Pno. -

Vln. -

Vc. -

413

This section contains five staves representing different instruments. The Picc. (Piccolo) staff shows single notes. The Cl. (Clarinet) staff has sixteenth-note patterns. The Pno. (Piano) staff shows eighth-note chords. The Vln. (Violin) staff has sixteenth-note patterns. The Vc. (Cello) staff shows eighth-note chords. Measure 413 starts with a dynamic of f .

417

This section contains five staves representing different instruments. The Picc. (Piccolo) staff shows rests. The Cl. (Clarinet) staff has sixteenth-note patterns. The Pno. (Piano) staff shows eighth-note chords. The Vln. (Violin) staff has sixteenth-note patterns. The Vc. (Cello) staff shows eighth-note chords. Measures 417-419 feature grace notes above the main notes.

421

This musical score page contains two staves of music for five instruments: Picc., Cl., Pno., Vln., and Vc. The first measure (421) starts with a rest for Picc. and Cl., followed by eighth-note patterns for Pno., Vln., and Vc. The second measure (422) begins with a forte dynamic for Picc. and Cl., followed by eighth-note patterns for Pno., Vln., and Vc.

Picc.

Cl.

Pno.

Vln.

Vc.

==

424

This musical score page contains two staves of music for five instruments: Picc., Cl., Pno., Vln., and Vc. The first measure (424) starts with eighth-note patterns for Cl., Pno., and Vln., followed by a rest for Picc. The second measure (425) begins with eighth-note patterns for Cl., Pno., and Vln., followed by a rest for Picc.

Picc.

Cl.

Pno.

Vln.

Vc.

426

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains two staves of music. The top staff includes Picc. (Piccolo), Cl. (Clarinet), and Pno. (Piano). The bottom staff includes Vln. (Violin) and Vc. (Cello). Measure 426 begins with a dynamic of > followed by a rest. Measures 427 and 428 show continuous eighth-note patterns. Measure 428 concludes with a pizzicato instruction (pizz.) and a dynamic of >.

428

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains two staves of music. The top staff includes Picc. (Piccolo), Cl. (Clarinet), and Pno. (Piano). The bottom staff includes Vln. (Violin) and Vc. (Cello). Measure 428 continues from the previous page. Measure 429 begins with a dynamic of > followed by a rest. Measures 430 and 431 show continuous eighth-note patterns. Measure 431 concludes with an arco instruction (arco) and a dynamic of >.

150

430

Picc.

Cl.

Pno.

Vln.

Vc.

pizz.

=

432

Picc.

Cl.

Pno.

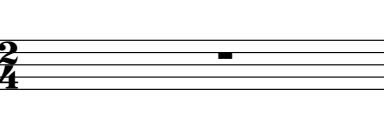
Vln.

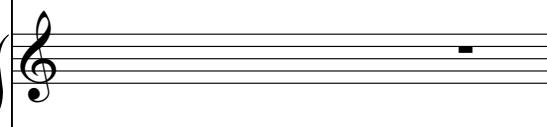
Vc.

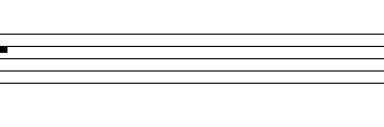
434

Picc. 

Cl. 

Pno. 

Vln. 

Vc. 

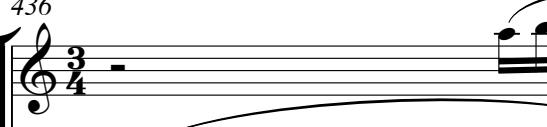
pizz. 



arco 



436

Picc. 

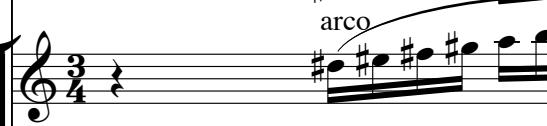
Cl. 

Pno. 

Vln. 

Vc. 



arco 



439

Picc. Cl. Pno. Vln. Vc.



443

Picc. Cl. Pno. Vln. Vc.

Take flute

pizz.

ff pizz. *mp*

448

Fl. *mf*

Cl.

Pno.

Vln.

Vc.

Fl.

Cl.

Pno.

Vln.

Vc.

ossia 3

8va - 5 6 3

f

Bring out

mf

452

Take piccolo

Fl.

Cl.

Pno.

Vln.

Vc.



457

Picc.

Cl.

Pno.

Vln.

Vc.

155

461

Picc.

Cl.

Pno.

Vln.

Vc.

f

466

Picc.

Cl.

Pno.

Vln.

Vc.

sub. p

sub. p

sub. p

pizz.

pizz.

sub. p

sub. p

471

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains three staves of music. The top staff (Picc.) has sixteenth-note patterns. The middle staff (Cl.) has eighth-note patterns. The bottom staff (Pno.) shows harmonic progression with chords in both treble and bass staves. Measures 471 and 472 end with a fermata over the piano's bass staff. Measure 473 begins with a new harmonic progression in the piano's bass staff.



474

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains four staves of music. The top two staves (Picc. and Clarinet) play eighth-note patterns. The piano part consists of sustained chords with dynamic markings: *pp* for picc. and *pp non secco* for piano. The violin part starts with eighth-note patterns and transitions to sixteenth-note patterns in measure 476. The cello part provides harmonic support with sustained notes. Measure 475 ends with a fermata over the piano's bass staff. Measure 476 concludes with sixteenth-note patterns in the violin and cello.

477

Picc. Cl. Pno. Vln. Vc.

p

mut'a naturale

480 **S**

Picc. Cl. Pno. Vln. Vc.

f

nat.

pizz. *f*

484

Picc. Cl. Pno. Vln. Vc.

488

Picc. Cl. Pno. Vln. Vc.

This musical score page contains two systems of music, each consisting of five staves. The instruments are Piccolo (Picc.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). Measure 484 starts with a rest in all parts. The Piccolo has a melodic line with grace notes. The Clarinet and Piano provide harmonic support. Measure 485 begins with a forte dynamic. The Piccolo continues its melodic line. Measures 486 and 487 show the Piccolo playing eighth-note patterns. Measures 488 and 489 continue this pattern, with the Piccolo and Clarinet leading the harmonic structure. The piano part includes sustained chords and arpeggiated patterns. The violins play eighth-note chords, and the cellos provide harmonic bass lines. Measure 489 concludes with a final forte dynamic.

492

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). Measure 492 starts with a rest followed by eighth-note patterns. Measures 493-494 show sixteenth-note patterns with grace notes. Measure 495 concludes with a single eighth note for each instrument.

496

Picc.

Cl.

Pno.

Vln.

Vc.

This section contains five staves for Picc., Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). Measures 496-497 feature eighth-note patterns with grace notes. Measures 498-499 show sixteenth-note patterns with grace notes, including a dynamic change to forte in measure 499.

500

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves for Picc., Cl., Pno., Vln., and Vc. The key signature is A major (three sharps). Measure 500 starts with a rest followed by a sixteenth-note grace note. Measures 501-502 show various rhythmic patterns including eighth-note pairs and sixteenth-note chords. Measure 503 begins with a dynamic of *v.* followed by a melodic line in the upper register. Measure 504 starts with a dynamic of *pizz.* and ends with *arco*.

504

Picc.

Cl.

Pno.

Vln.

Vc.

This musical score page continues from measure 504. The instrumentation remains the same: Picc., Cl., Pno., Vln., and Vc. The key signature changes to A minor (no sharps or flats). Measures 505-506 show eighth-note patterns. Measures 507-508 feature sustained notes with grace notes above them, followed by sustained notes with grace notes below them.

161

507

Picc.

Cl.

Pno.

Vln.

Vc.

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

509

Picc.

Cl.

Pno.

Vln.

Vc.

f

f

3/4

3/4

3/4

3/4

3/4

3/4

511

Picc.

Cl.

Pno. *più f*

Vln.

Vc.

più f

512

Picc. *f*

Cl. *più f*

Pno. *più f*

Vln. *pizz.*

Vc. *più f*

ff

514

Picc.

Cl.

Pno.

Vln.

Vc.

ff

516

Picc.

Cl.

Pno.

Vln.

Vc.

secco

Senza (poco) ped.

519 (tr)~~~~~

Picc.

Cl.

Pno.

Vln.

Vc.

521 (tr)~~~~~ (no break)

Picc.

Cl.

Pno.

Vln.

Vc.

165

523 $\text{♩} = 90 (\text{♩} = 45)$ *accel.*

T $\text{♩} = 136 (\text{♩} = 68)$ *molto accel.*

Picc. $\frac{8}{4}$ - - - -

Cl. $\frac{8}{4}$ - - - -

Pno. $\frac{8}{4}$ - - - -

Vln. $\frac{8}{4}$ *pizz.* $\frac{4}{2}$ *pizz.* $\frac{4}{2}$ *mp*

Vc. $\frac{8}{4}$ *pizz.* $\frac{4}{2}$ *mp* $\frac{4}{2}$ *mp*

(P&ord.)

525 $\frac{8}{4}$ **T**

Picc. $\frac{8}{4}$ *poco più f*

Cl. $\frac{8}{4}$ - - - -

Pno. $\frac{8}{4}$ *poco più f* $\frac{8}{4}$ *poco più f*

Vln. $\frac{8}{4}$ *poco più f* $\frac{8}{4}$ *poco più f*

Vc. $\frac{8}{4}$ *poco più f* $\frac{8}{4}$ *poco più f*

526

Picc. *poco più f*

Cl. *mf*

Pno. *poco più f*

Vln. *poco più f*

Vc. *poco più f*

$= 216$ ($\downarrow - 144$)

527

Picc. *poco più f*

Cl. *poco più f*

Pno. *poco più f*

Vln. *poco più f*

Vc. *poco più f*

531

Picc.

Cl.

Pno.

Vln.

Vc.

poco più **f**

poco più **f**

arco

poco più **f**

poco più **f**

539

Picc.

Cl.

Pno.

Vln.

Vc.

ff

ff

pizz.

ff

ff

546

Picc. *poco più f*

Cl. *poco più f*

Pno. *poco più f*

Vln. *poco più f*

Vc. *poco più f*

accel.

552 (♩ = ♩) 8va (♩ = 144)

Picc. *fff*

Cl. *fff*

Pno. *fff* *accel.*

Vln. *fff* *arco*

Vc. *fff*

ossia 8va 8va

559 8^{vb} = 120

Picc.

Cl.

Pno.

Vln.

Vc.

ff

Senza (poco) Ped.

562 **Tempo I** (*The beat is faster*)

Picc.

Cl.

Pno.

mf

f

8vb Ped.

quasi glissando

Vln.

mf

Vc.

564

Picc. Cl. Pno. Vln. Vc.

(8)

f

pizz.

V

f

566 Take flute

Picc. Cl. Pno. Vln. Vc.

crescendo-

(8)

crescendo-

567

Fl.

Cl.

Pno.

Vln.

Vc.

f cresc.

(8)

arco

≡

568

Fl.

Cl.

Pno.

Vln.

Vc.

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

U

569

Fl. *f* (no break) $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Cl. *ff* (no break) $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Pno. *ff* $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Vln. *ff* (no break) $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Vc. pizz. arco $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

ff

572

Fl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Cl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Vln. pizz. arco $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ pizz. $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

$\text{♩} = 80$

173

580

This musical score page shows five staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The key signature changes frequently, indicated by a series of time signatures: 2/4, 3/8, 3/4, 3/8, 3/4, 2/4, 2/4. The tempo is marked as $\text{♩} = 80$. Measure 580 begins with Flute and Clarinet playing eighth-note patterns. The piano provides harmonic support with sustained notes. Measures 581-582 show the instruments continuing their rhythmic patterns. Measure 583 starts with a dynamic change and includes a melodic line for the violin. Measure 584 concludes with a melodic line for the cello.



587

This musical score page continues from the previous one. The instrumentation remains the same: Flute, Clarinet, Piano, Violin, and Cello. The key signature is consistently A major (two sharps). Measure 587 starts with the flute playing a melodic line. The clarinet enters with a sustained note followed by a sixteenth-note pattern. The piano provides harmonic support with sustained notes. Measures 588-589 show the instruments continuing their rhythmic patterns. Measure 590 concludes with a melodic line for the cello.

590

Fl.

Cl.

Pno.

Vln.

Vc.

accel.

$\text{♩} = 72$ (poco meno mosso)

$\text{♩} = 62$ (poco meno mosso)

p

pizz.

pizz.

p

= 222

Fl.

Cl.

Pno.

Vln.

Vc.

ossia

mf

f

f

f

arco

arco f

arco

f

597 (♩ = 111)

This musical score page shows five staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The measures start with a common time signature. Measure 597 begins with eighth-note pairs in the Flute and Clarinet staves. The piano staff has a sustained note. Measures 598 and 599 show various rhythmic patterns including sixteenth-note chords and eighth-note pairs. Measure 600 starts with a dynamic instruction "Senza (poco)-". The Violin and Cello staves feature "pizz." (pizzicato) and "arco" (bowing) techniques. The score concludes with a measure ending in common time.

Tempo I (*The beat is faster*)

601

This section begins with a tempo change indicated by two vertical double bars and the text "Tempo I (The beat is faster)". The score consists of five staves for Flute, Clarinet, Piano, Violin, and Cello. Each staff features sixteenth-note patterns. The time signature alternates between 2/4 and 3/4 throughout the measures. The piano staff includes a bass line. Measures 601 through 606 are shown, with measure 606 ending on a repeat sign.

604

Take piccolo

Fl.

Cl.

Pno. *ff*

Vln.

Vc.

606

Picc.

Cl.

Pno. *ff*

Vln.

Vc. *ff*

609

Picc. Cl. Pno. Vln. Vc.

ossia, R. H. only to m. 616

8va

8va

3

Più mosso

612

Picc. Cl. Pno. Vln. Vc.

Tempo I (Meno mosso)

(8)

2

2

2

v.

v.

617

Picc.

Cl.

Pno.

Vln.

Vc.

620

Picc.

Cl.

Pno.

Vln.

Vc.