



Malcolm Hill

(1944 -)

Altercations between Organ and Orchestra

mj165 composed 1969

www.malcolm-hill.co.uk

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Altercations between Organ and Orchestra

Altercations was composed 1968-9 for its first performance, by the composer, in 1969. Composer and concert improviser (organ), Malcolm Hill studied 1961-68 at the Royal Academy of Music, London, with extended periods in Holland and Sweden (performing and research). 1969-94 Professor, Royal Academy of Music; 1995-2000 completion of works by Gesualdo (motets) and Szymanowski (*Agawe*); Musical Director of Bath's Chandos Singers (since 2000) and Bath Chamber Opera (since 2011).

Instrumentation :

5 horns in F (in F on the score),

3 trombones

Timpani

Percussion (1 or 2 players):

Triangle, Bass Drum, Susp. Cymbal, Tom-toms, Xylophone, Tubular Bells

Solo Organ

14 First Violins

12 Second Violins

10 Violas

8 Celli

6 Cbasses

Duration : 21 minutes

Errata found in the early copies of the score :

8th cello doubles cbass for bar 155 only;

bells should read organ pedal line in bars 194-6 in treble clef, and omit this line from organ;

on the early score, horns notated in C after bar 218;

all brass were marked *con sord* rather than *senza sord* in bar 299;

xylophone should play bars 367-368, not bells.

For reduction of rehearsal time, the following bars have been re-barred in this edition :

16-24, 80-86 and 356-363.

Altercations between Organ and Orchestra

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1969 mj165

♩=76 Play in most sonorous place ♩=126 Return to orchestra

Horn in F 1 *f* *mp* *dim.*

Horn in F 2 *mp* *dim.*

Horn in F 3 *mp* *dim.*

Horn in F 4 *mp* *dim.*

Vln I 1 *mf* *dim.* *p* *8va*

Vln I 2 *mf* *dim.* *p* *dim.*

Vln I 3,4 *pp*

Vln I 5,6 *pp*

Vln I 7,8 *pp*

Vln I 9,10 *pp*

Vln I 11,12 *pp*

Vln I 13,14 *pp*

Vln II 1 *p* *mf* *dim.* *p* *dim.*

Vln II 2 *p*

Vln II 3,4 *pp*

Vln II 5,6 *pp*

Vln II 7,8 *div.* *pp*

Vln II 9,10 *pp*

Vln II 11,12 *pp*

VLA *div.* *pp*

VCel 1-4 *pp*

VCel 5-8 *pp*

Metronome marks are only for reference, and are not specifically in ratio with each other: speeds must be based on acoustics.

[illegible]

[illegible]

[illegible]

I: Prin 16'8'4'2⅔,2'

Org. 19

Organ part 19, measures 19-25. The score is in 16/16 time, with a key signature of one sharp (F#). The organ part features a complex melodic line in the right hand and a supporting bass line in the left hand. The piece is marked 'I: Prin 16'8'4'2⅔,2''.

Org. 26

Organ part 26, measures 26-32. The score is in 8/8 time, with a key signature of one sharp (F#). The organ part features a complex melodic line in the right hand and a supporting bass line in the left hand. The piece is marked '+1⅓'' and '+1''.

Vln. I 1,2

Vln. I 3,4

Vln. I 5,6

Vln. I 7,8

Vln. I 9,10

Vln. I 11,12

Vln. I 13,14

Vln. II 1,2

Vln. II 3,4

Vln. II 5,6

Vln. II 7,8

Vln. II 9,10

Vln. II 11,12

Vla. 1,2

Vla. 3,4

Vla. 5,6

Vla. 7,8

Vla. 9,10

Vc. 1-4 div.

Vc. 5-8 div.

Cb. 1,2

Cb. 3,4

Cb. 5,6

Violin and Viola parts, measures 26-32. The score is in 8/8 time, with a key signature of one sharp (F#). The parts are marked 'sempre p' and '8va'. The Violin I parts (1,2, 3,4, 5,6, 7,8, 9,10, 11,12, 13,14) and Violin II parts (1,2, 3,4, 5,6, 7,8, 9,10, 11,12) are marked 'sempre p'. The Viola parts (1,2, 3,4, 5,6, 7,8, 9,10) are marked 'sempre p'. The Violoncello parts (1-4 div., 5-8 div.) are marked 'sempre p'. The Contrabass parts (1,2, 3,4, 5,6) are marked 'sempre p'.

[illegible]

[illegible]

[illegible]

48 -II/I

Org.

51

Hn. 1 *f* *f* senza dim.

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Hn. 5 *f*

Tbn. 1 *f* *p* cresc. *mp*

Tbn. 2 *f* *p* cresc. *mp*

B. Tbn. *f* *p* cresc. *mp*

Xylo *ff*³

Org. Ø I, + Flute 8' III : Prin 8' + Sesquialtera

Vln. 1 1-8 *ff* *dim.* (*mp*) (*p*) *sf*

Vln. 1 9-14 *ff* *dim.* (*mp*) (*p*) *sf*

Vln. II 1-6 *ff* *dim.* (*mp*) (*p*) *sf*

Vln. II 7-12 *ff* *dim.* (*mp*) (*p*) *sf*

Vla. 1-6 *ff* *dim.* (*mp*) (*p*) *sf*

Vla. 7-10 *ff* *dim.* (*mp*) (*p*) *sf*

Vc. 1-4 *ff* *dim.* (*mp*) (*p*) *sf*

Vc. 5-8 *ff* *dim.* (*mp*) (*p*) *sf*

55 **poco a poco accel.**

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Hn. 5 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp* **poco a poco accel.**

Timp. *ff*

Tom-t. *mp*

Org. $1 + 2, 1\frac{1}{2}$ III/I

Vln. 1 1-8 *8va* **poco a poco accel.**

Vln. 1 9-14

Vln. II 1-6 *8va*

Vln. II 7-12

Vla. 1-6 *dim.*

Vla. 7-10 *dim.*

Vc. 1-4 *dim.*

Vc. 5-8 *dim.*

Cb. 1,3,4 *f dim.*

Cb. 2,5,6 *f dim.*

57

♩=76

Timp.

Tom-t.

Org.

I: Small reed 16', Prin 8' III: -Sesquialtera, + Small reed 8'

VLN 1

VLN 2

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

p

mp

p

pp

ff

mf

dim.

ff

mf

dim.

mf

dim.

mf

dim.

mf

dim.



61

Timp.

Org.

VLN 1

VLN 2

VLA

mp

ff

ff

ff

75

Timp. *pp* *sempre*

Org. I-16', -1½' III

Ped. (f) Ped: 16'

VLN 1 *mf* *sempre* 8^{va} 5

VLN 2 *mf* *sempre* 5 5 8^{va}

VLA *mp* *sempre* 3 3 8^{va} *mf* 3 3 3

79

Xylo

Org.

Ped.

VLN 1

VLN 2

VLA

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

ppp *sempre*

dim.

sempre legato

ff

III

I

(d)

[illegible]

[illegible]

92

$\text{♩} = 60$

Tbn. 1

$\text{♩} = 60$

p *dim.*

5

Tbn. 2

p *dim.*

5

Susp.
Cym.

$\text{♩} = 60$

pp *dim.*

Tub.
Bells

p

3

7

3

Org.

Ø II, + Flute 8'

II

3

3

3

II: Prin 8', 4', 2', 1½', 1', Cymbaal

VLN I

$\text{♩} = 60$

div.

pp

sempre pp

unis.

mf

3

3

Vln. II
1-6

pp

sempre pp

mf

3

3

Vln. II
7-12

pp

sempre pp

mf

Vla.
1-6

ppp

sempre ppp

mf

3

Vla.
7-10

ppp

sempre ppp

mf

3

Vc.
1-4

pp

sempre pp

mf

3

Vc.
5-8

pp

sempre pp

mf

3

Cb.
1,3,4

pp

sempre pp

mf

3

Cb.
2,5,6

pp

sempre pp

mf

3

This page contains measures 96 through 100 of the musical score. The instruments are arranged as follows from top to bottom:

- Org.**: Organ, featuring complex textures with triplets and a 7-measure rest in measure 98.
- Vln. I**: Violin I, playing a melodic line with a triplet in measure 96.
- Vln. II 1-6**: Violin II (first section), mirroring the Vln. I part.
- Vln. II 7-12**: Violin II (second section), also mirroring the Vln. I part.
- Vla. 1-6**: Viola (first section), providing harmonic support.
- Vla. 7-10**: Viola (second section), providing harmonic support.
- Vc. 1-4**: Violoncello (first section), providing harmonic support.
- Vc. 5-8**: Violoncello (second section), providing harmonic support.
- Cb. 1,3,4**: Contrabass (first section), providing harmonic support.
- Cb. 2,5,6**: Contrabass (second section), providing harmonic support.

The key signature has one sharp (F#) and the time signature changes from 3/4 to 2/4 at measure 97, remaining there until measure 100. Measure numbers 96, 97, 98, 99, and 100 are indicated at the end of each staff.

101

Hn. 1

mf

3 3

Org.

Prepare III: + Small reeds 16', 8', Prin 8', 2', Mixture

II 3

Vln. I 1-8

f

3 3

5 3

Vln. I 9-14

f

3 3

3 3

Vln. II 1-6

f

3 3

3 3

Vln. II 7-12

f

Vla. 1-6

f

3

3

Vla. 7-10

f

3

Vc. 1-4

f

ff *f* *ff*

Vc. 5-8

f

3

ff *f* *ff*

Cb. 1,3,4

f

3

div.

Cb. 2,5,6

f

3

105

109

Ø I, + Prin 16', 8', 4', 2½, 2', Mixture

Org.

Ped.

Vln. I
1,2

Vln. 1
3,4

Vln. 1
5,6

Vln. 1
7,8

Vln. 1
9,10

Vln. 1
11,12

Vln. 1
13,14

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1

Vln. II
2

Vln. II
3,4

Vln. II
5,6

Vln. II
7,8

Vln. II
9,10

Vln. II
11,12

Vla.
7,8

Vla.
9,10

Vla.
1-6

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

112

Vln. I
1,2

Vln. I
3,4

Vln. I
5,6

Vln. I
7,8

Vln. I
9,10

Vln. I
11,12

Vln. I
13,14

Vln. II
1

Vln. II
2

Vln. II
3,4

Vln. II
5,6

Vln. II
7,8

Vln. II
9,10

Vln. II
11,12

Vla.
7,8

Vla.
9,10

Vla.
1-6

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

113

114

115

poco a poco accel.

173

Timp.

Tub.
Bells

Org.

Ped.

Vln. I
1,2

Vln. 1
3,4

Vln. 1
5,6

Vln. 1
7,8

Vln. 1
9,10

Vln. 1
11,12

Vln. 1
13,14

Vln.II
1

Vln.II
2

Vln.II
3,4

Vln.II
5,6

Vln.II
7,8

Vln.II
9,10

Vln.II
11,12

Vla.
7,8

Vla.
9,10

Vla.
1-6

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

174

175

176

177

178

179

180

181

182

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184

185

186

187

188

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625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

116

♩=72

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 2

B. Tbn.

Timp.

Xylo

Org.

Ped.

Vla. 1-6

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

rubato
during the rubato bars, do not coincide with orchestral pulse.

121

Timp.

Tri.

Tom-t.

Xylo

Org.

Ped.

Vln. I

1

mp

dim.

cresc. molto

f

mp

pp

ff

mp

f

tr

mp sempre

126

Hn. 1

mp

-II/I

Ø II, + Reed 8' *mf*

II

mf

$\text{♩} = 108$

Vln. I

1

Vln. I

2

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vln. I

3,4

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vln. I

5,6

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vln. I

7,8

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vln. I

9-14

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vln. II

1-6

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vln. II

7-12

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vla.

1-6

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vla.

7-10

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vc.

1-4

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Vc.

5-8

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Cb.

1,3,4

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

Cb.

2,5,6

p *gliss.* *mf*

p *gliss.* *mf*

pp *gliss.* *mp*

$\text{♩} = 108$

[illegible]

134

Tbn. 1

Tbn. 2

B. Tbn.

Org.

Vln. I 1

Vln. 1 2

Vln. 1 3,4

Vln. 1 5,6

Vln. 1 7,8

Vln. 1 9-14

VLN 1

VLN 2

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1,2

Vc. 3,4

Vc. 5,6

Vc. 7,8

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

Cb. 1,2

Cb. 3,4

Cb. 5,6

140 Ø 1, + Prin 8' I

Org.

VLN 1

VLN 2

VLA

Vc. 1,2

Vc. 3,4

Vc. 5,6

Vc. 7,8

Cb. 1,2

Cb. 3,4

Cb. 5,6

mf cresc. f

dim.

mp

II



144

Org.

Vc. 1,2

Vc. 3,4

Vc. 5,6

Vc. 7,8

Cb. 1,2

Cb. 3,4

Cb. 5,6

cresc.

div.

dim.

trem

III

[illegible]

[illegible]

[illegible]

[illegible]

165

Hn. 1

Hn. 3

Timp.

Tub.
Bells

Org.

Ped.

VLA

Vc. 1

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

mp *p*

sf

p

Vox humana

16'+8' uncoupled

p

mf rubato

p *cresc.* *mp* *dim. molto*

p *sub.* *cresc.* *mp* *dim. molto*

p *sub.* *cresc.* *mp* *dim.* *dim. molto*

p *sub.* *cresc.* *mp* *dim.* *dim. molto*

169

Org.

Vc. 1

cresc. e accel.

p *con misura*

mp

+ Oboe 8'

172

Timp.

Org.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Cb. 3

Cb. 2,5,6

mf *pizz.* *f* *arco* *Vc accel.* *p < p < p < p < p >*

mp

p

p

p

p

[illegible]

[illegible]

[illegible]

[illegible]

196

♩=63

Tub.
Bells

Org.

Vln. I
1

Vln. II
1

Vla.
1,2

Vc.1

mp *mp* *p* *dim.*

mp *p*

mp *mf*

mp

200

(I)

II

Vln. I
1

Vln. II
1

Vla.
1,2

Vc.1

f *mf*

f *mp* *Vln II.1 accel*

f *pizz.* *sec mp*

f *mf*

[illegible]

208

Timp. *p* *p* *pp*

Org. *I + 2 2/3'; III + Trumpet 8'*

VLN 1 *tutti* *mf*

VLN 2 *tutti* *mp*

Vla. 1-6 *1.-6.* *mf*

Vla. 7-10 *mf*

Vc.1 *pizz.* *arco*

Vc.2 *3* *3* *3* *3*

Cb.1 *3* *6* *3* *3*

211

Org. *I* *I + 1 1/3', 1'* *I + 16'*

VLN 1 *5* *3* *5* *3*

VLN 2 *5* *3*

VLA *5* *3*

VCEL *tutti* *pizz.* *mp*

Cb. 1,3,4 *pizz.* *mp*

Cb. 2,5,6 *pizz.* *mp*

213

Timp.

Org.

II Flutes 8'+2' only

Vln. I 1

Vln. 1 2

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1

Vln. II 2

Vln. II 1-6

Vln. II 7-12

Vla. 3,4

Vla. 5,6

Vla. 7,8

Vla. 9,10

Vla. 1.

Vla. 2.

Vc. 1

Vc. 2

Vc. 3,4

Vc. 5,6

Vc. 7,8

Cb. 1

215 III + Prin 8',4',2',Cymbaal

Org.

Vln. I 1

Vln. 1 2

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1

Vln. II 2

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vla. 1.

Vla. 2.

Vc. 1

Vc. 2

Vc. 3,4

Vc. 5,6

Vc. 7,8

Cb. 1

ff

5

3

unis.

222

The musical score for measures 222-224 features the following instruments and parts:

- Horns 1-4:** Horns 1, 2, 3, and 4. Horns 1, 2, and 3 play a melodic line starting on G4, moving to A4, B4, and C5. Horn 4 plays a similar line but with a different articulation. Dynamics: *mf*.
- Trombones 1-2:** Trombone 1 plays a melodic line starting on G3, moving to A3, B3, and C4. Trombone 2 plays a similar line but with a different articulation. Dynamics: *mf*.
- Timpani:** Timpani plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics: *ff*.
- Tom-tom:** Tom-tom plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics: *ff*.
- Organ:** Organ plays a complex melodic line starting on G2, moving to A2, B2, and C3. Dynamics: *ff*.
- Pedal:** Pedal plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics: *ff*.
- Violins 1-2:** Violins 1 and 2 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics: *mf*.
- Viola:** Viola plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics: *mf*.
- Violas 1-2:** Violas 1 and 2 play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics: *mf*.
- Cellos 1-2:** Cellos 1 and 2 play a melodic line starting on G3, moving to A3, B3, and C4. Dynamics: *mf*.
- Double Basses 1-2:** Double Basses 1 and 2 play a melodic line starting on G2, moving to A2, B2, and C3. Dynamics: *mf*.
- Contrabasses 1-2:** Contrabasses 1 and 2 play a melodic line starting on G2, moving to A2, B2, and C3. Dynamics: *mf*.

226

Timp.

Tom-t.

Org.

Ø III, + Small reed 8', Sesquialtera

III

II + Prin 8', Mixture

Ped.

231

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Org.

II

III

Ped.

234

Xylo

f 3 3 *p* *dim.*

Org.

II + Reed 8'

II + Cymbaal

II

Vln. I 1-8

fff

Vln. I 9-14

fff

Vln. II 1-6

fff

Vln. II 7-12

fff

Vla. 1-6

f

Vla. 7-10

f

Vc. 1-4

f

Vc. 5-8

f

div. 8^{va}

div. 8^{va}

div. 8^{va}

div. 8^{va}

div.

div.

div.

div.

♩=69



237

Org.

(II)

Ped.

I/Ped

240 Ø I, + Prin 16'8',4',2', Mixture II/I, III/I II + Reed 8'

Org.

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

fff *f*

6

I

I

243

Org.

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1-4

Vc. 5-8

II

I + Reed 8'

5

6

245

Org. I

Org. II, + Prin 8', Flute 4'

Ø II, + Flute 8', 2 $\frac{2}{3}$ '

Ped. Ped + Reed 16'

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc.1

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

cresc.

ff

p

solo

mf

ff



249

Vln. 1 1-8

Vln. 1 9-14

Vln. II

Vla. 1-6

Vla. 7-10

Vc.1

Cb. 1,3,4

Cb. 2,5,6

div.

unis.

mp

dim.

f

mp

p

mp

mp

255

Timp. *pp*

Org. I

Cb. 1,3,4

Cb. 2,5,6

260

Org.

262

Tbn. 1

Tbn. 2

B. Tbn.

Org.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

p sempre

267

Timp.

p

Org.

Ø I, + Flute 8'

Ø II, + Flute 8'

II/I

I

VLN 1

mf > *f* > *f* > *f* > *mp*

mp

dim.

dim. molto

Vln. II
1-6

mf > *f* > *f* > *f* > *mp*

mp

Vln. II
7-12

mf > *f* > *f* > *f* > *mp*

mp

Vla.
1,2

mf > *f* > *f* > *f* > *mp*

mp

dim. molto

Vla.
3,4

mf > *f* > *f* > *f* > *mp*

mp

dim. molto

Vla.
5,6

mf > *f* > *f* > *f* > *mp*

mp

Vla.
7-10

mf > *f* > *f* > *f* > *mp*

mp

Vc.1

(tr)

mp

mf sub.

mp

Vc.2

(tr)

mp

Vc.3

(tr)

mp

mf sub.

mp

Vc.4

(tr)

mp

mf sub.

mp

Vc.5

(tr)

mp

mf sub.

mp

Vc.6

(tr)

mp

mf sub.

mp

272

Org.

Vln. I

1

Vln. 1

2

Vln. 1

3,4

Vln. 1

5,6

Vln. 1

7,8

Vln. II

1-6

Vln. II

7-12

Vla.

1,2

Vla.

3,4

Vla.

5,6

Vla.

7-10

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Cb.1

Cb.2

p sempre

p sempre

div.
p sempre

div.
p sempre

div.
p sempre

div.
p sempre

div.
mp

div.
mp

p

p

278

Hn. 1

Hn. 2

Org.

Vln. I 1

Vln. 1 2

Vln. 1 3,4

Vln. 1 5,6

Vln. 1 7,8

Vln. 1 9,10

Vln. 1 11,12

Vln. 1 13,14

Vln. II 1-6

Vln. II 7-12

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc. 7,8

Cb. 2,5,6

mp

279

Hn. 1

Hn. 2

Org.

Vln. I 1

Vln. I 2

Vln. I 3,4

Vln. I 5,6

Vln. I 7,8

Vln. I 9,10

Vln. I 11,12

Vln. I 13,14

Vln. II 1-6

Vln. II 7-12

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7,8

dim.

dim.

280

Hn. 1

1516

Hn. 2

1516

Org.

-II/I1516

Vln. I 1

6666cresc. 66mf1516

Vln. I 2

6666cresc. 66mf1516

Vln. I 3,4

6666cresc. 66mf1516

Vln. I 5,6

6666cresc. 66mf1516

Vln. I 7,8

6666cresc. 66mf1516

Vln. I 9,10

cresc. mf1516

Vln. I 11,12

cresc. mf1516

Vln. I 13,14

cresc. mf1516

Vln. II 1-6

div. #4:1516

Vln. II 7-12

div. mp#4:1516

Vla. 1-6

ppp1516

Vla. 7-10

ppp1516

Vc. 1

3333ppp1516

Vc. 2

3333ppp1516

Vc. 3

3333ppp1516

Vc. 4

3333ppp1516

Vc. 5

3333ppp1516

Vc. 6

non trem pppp1516

Vc. 7,8

non trem unis. pppp1516

Cb. 3

p arco1516

Cb. 2,5,6

p arco1516

289

Org.

Vln. I
1-8

Vln. I
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

III

1.-5.

12.-14.

9-14

div.

div.

unis

pp

pp

pp

293

♩=58

Org.

3

3

3

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1,2

Vla.
3,4

Vla.
5,6

Vla.
7-10

Vc.
1-4

Vc.
5,6

Vc.
7,8

Cb.
1,2

Cb.
3,4

Cb.
5,6

unis.

unis.

unis.

[illegible]

302

Hn. 1

mp

p

72

Timp.

pp

2' Flute only

Flutes 8',4'2',1 1/3,1'

Allegro

mp

6

6

Vln. I

p

3

72

Vla. 1-6

div.

Vla. 7-10

div.

Vc. 1,2

unis.

Vc. 3,4

div.

Vc. 5,6

div.

Vc. 7,8

div.

Cb. 1,2

div.

Cb. 3,4

div.

Cb. 5,6

div.



309

Hn. 1

p

Hn. 2

p

Org.

6

5

5

6

6

6

3

5

5

3

6

3

3

Prin 8'

[illegible][illegible]

317

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B. D.

Tom-t.

Org.

Ø I & II, both + Prin 8',4',2 $\frac{2}{3}$, 2',1 $\frac{1}{3}$, 1', Mixture, Cymbaal; II/I

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

321

Timp. *mp*

Tom-t. *rubato*
during this rubato bar, do not coincide with orchestral pulse.
sempre cresc.

Org. I



323

Org.



325

Org.

-II/I

Vc. 1-4 *mf*

Vc. 5-8 *mf*

Cb. 1,3,4 *mf*

Cb. 2,5,6 *mf*

327

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 2

B. Tbn.

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

330

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 1

Tbn. 2

B. Tbn.

I + Prin 16'

Ped.

Ped + Prin. 32'

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

Ø II. + Trumpet 8

335 Timp rubato 3

Timp. *ff* *f* *mp* *mf* *mp*

Org. 3

Vln. I 1-8 *ff* *div.* *cresc.* *fff*

Vln. I 9-14 *ff* *cresc.* *fff*

Vln. II 1-6 *ff* *cresc.* *ff*

Vln. II 7-12 *ff* *cresc.* *ff*

Vla. 1-6 *f* *cresc.* *ff*

Vla. 7-10 *f* *cresc.* *ff*

Vc. 1-4 *f* *cresc.* *ff*

Vc. 5-8 *f* *cresc.* *ff*

Cb. 1,3,4 *f* *cresc.* *ff*

Cb. 2,5,6 *f* *cresc.* *ff*

10:13

340

Org.

Ped.

Vln. 1

1-8

Vln. 1

9-14

Vln. II

1-6

Vln. II

7-12

Vla.

1-6

Vla.

7-10

Vc.

1-4

Vc.

5-8

Cb.1

Cb.2

Cb.

3,4

Cb.

5,6

dim.

mf

dim.

mf

[illegible]

346

Hn. 1



Hn. 2



Hn. 3



Hn. 4



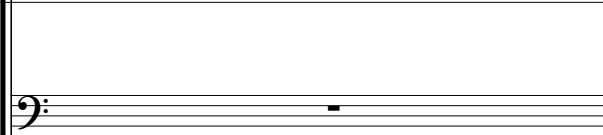
Hn. 5



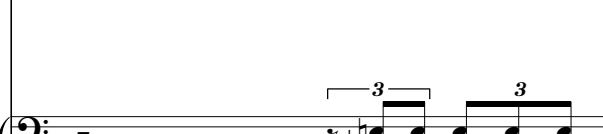
Tbn. 1



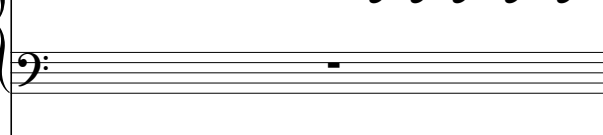
Tbn. 2



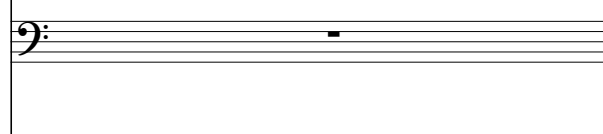
B. Tbn.



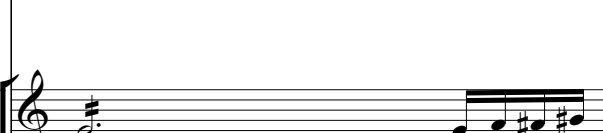
Org.



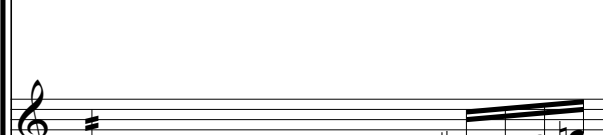
Ped.



Vln. 1
1-8



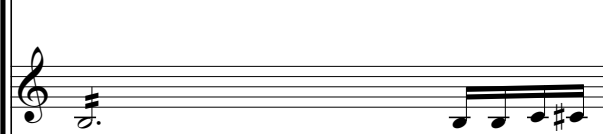
Vln. 1
9-14



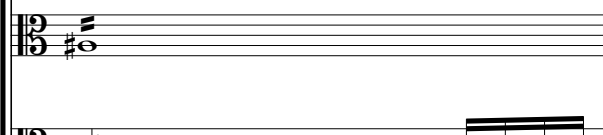
Vln. II
1-6



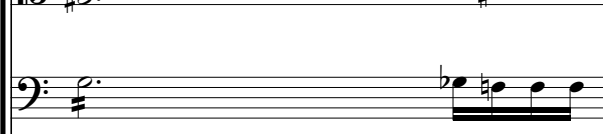
Vln. II
7-12



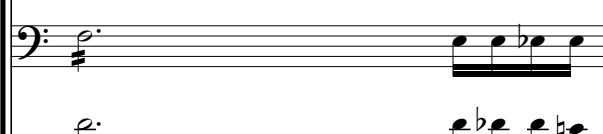
Vla.
1-6



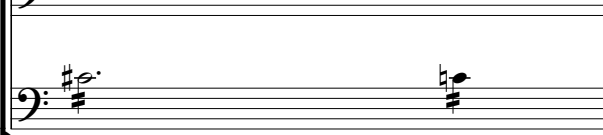
Vla.
7-10



Vc.
1-4



Vc.
5-8



Cb.
1,3,4



Cb.
2,5,6

349

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 1

Tbn. 2

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Hn. 5
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Timp.
 Org.
 Ped.
 Vln. 1
 1-8
 Vln. 1
 9-14
 Vln. II
 1-6
 Vln. II
 7-12
 Vla.
 1-6
 Vla.
 7-10
 Vc.
 1-4
 Vc.
 5-8
 Cb.
 1,3,4
 Cb.
 2,5,6

poco a poco accel.

352

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 1

Tbn. 2

B. Tbn.

poco a poco accel.

Timp.

poco a poco accel.

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

353

Timp.

Org.

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

[illegible]

355

Tbn. 1

Tbn. 2

B. Tbn.

Vln. 1
1-8

Vln. 1
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

356 $\text{♩} = 80$

Hn. 1 mp

Hn. 3 mp

Tbn. 1 fff

Tbn. 2 fff

B. Tbn. fff

Org.

$\text{♩} = 80$

Vln. 1 1-8 div.^{8va}

Vln. 1 9-14 div.

Vln. II 1-6 div.

Vln. II 7-12 div.

Vla. 1-6 div.

Vla. 7-10 div.

Vc. 1,2

Vc. 3,4

Vc. 5,6

Vc. 7,8

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

1.
2.,3.

4.
5.,6.

358

Org.

Ped.

Vln. I
1-8

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1,2

Vc.
3,4

Cb.
1,3,4

Cb.
2,5,6

[illegible]

364

Org.

Vln. I 1-8

Vln. I 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1-4

Vc. 5-8

unis.

non trem

6

5

3

5

5

5

6

3

tr

unis.

non trem

non trem

non trem

non trem



366

Org.

Vln. I 1-8

Vln. I 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1-4

Vc. 5-8

6

6

6

7:6

6

6

3

8va

3

3

3

5

5

5

tr

8

8

8

8

368

Ped Reed 32' + Prin 16', 8'

370

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Xylo

Org.

VLN 1

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

mf *mp* *f* *mp* *p*

ff *ff* *ff*

ff *cresc.* *p sempre*

f *dim.* *p sempre, all trill with a semitone only*

f *dim.* *p sempre, all trill with a semitone only*

mp *cresc.* *unis. 3*

mp *cresc.* *unis. 3*

mp *cresc.* *unis. 3*

mp *cresc.* *unis. 3*

pizz. *p* *arco* *mp* *cresc.* *div a 3* *pp* *cresc.* *mp* *div a 3*

p *mp* *cresc.* *pp* *cresc.* *mp* *3*

during these two rubato bars, do not coincide with orchestral pulse.

372

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Org.

Ped.

Vln. 1 1-8

Vln. 1 9-14

Vln. II 1-6

Vln. II 7-12

Vla. 1-6

Vla. 7-10

Vc. 1-4

Vc. 5-8

Cb. 1,3,4

Cb. 2,5,6

375

Timp.

Org.

Ped.

Vln. I
1-8

Vln. I
9-14

Vln. II
1-6

Vln. II
7-12

Vla.
1-6

Vla.
7-10

Vc.
1-4

Vc.
5-8

Cb.
1,3,4

Cb.
2,5,6

p *ff* *p*

5 3 3 6

accel

