

# FREDERICK DELIUS

## Orchesterwerke

PARIS. Ein Nachtstück.

THE SONG OF A GREAT CITY

PARTITUR NETTO M. 1.00

ORCHESTERSTIMMEN NETTO M. 1.50

BRIGG FAIR. AN ENGLISH RHAPSODY

PARTITUR NETTO M. 1.00

ORCHESTERSTIMMEN NETTO M. 1.50

A DANCE RHAPSODY

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AUFFÜHRUNGSRECHT VORBEHALTEN.  
EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER.

LEIPZIG

**UNIVERSAL-EDITION**

K. K. OESTERREICH

GOLDENE MEDAILLE FÜR WISSENSCHAFT UND KUNST

KGL. SACHSISCHE STAATSMEDAILLE

LITH. ANST. V. C. G. ROEDER, G. M. B. H. LEIPZIG

# BRIGG FAIR.

Folk song. — Englisches Volkslied.

It was on the fift' of august  
The weather fine and fair  
Unto Brigg Fair I did repair  
For Love I was inclined.

I rose up with the lark in the morning  
With my heart so full of glee,  
Of thinking there to meet my dear  
Long time I wished to see.

I looked over my left shoulder  
To see whom I could see,  
And there I spied my own true love  
Come tripping down to me.

I took hold of her lily white hand  
And merrily was her heart,  
And now we're met together  
I hope we ne'er shall part.

For it's meeting is a pleasure  
And parting is a grief,  
But an unconstant lover  
Is worse than a thief.

The green leaves they shall wither  
And the branches they shall die  
If ever I prove false to her,  
To the girl that loves me.

Es war wohl mitten im Sommer  
Das Wetter schön und klar,  
Nach Brigg Fair wollt' ich zur Kirchweih,  
Sehnsüchtig mein Herze war.

Ich stand früh auf mit der Lerche,  
Gar eigen bewegt mir die Brust,  
Ich dachte: dein holdes Liebchen  
Du endlich dort finden muß.

Schaut' über die linke Schulter,  
Wen mocht' ich da wohl sehn?  
Ich erblickte mein liebes Schätzchen  
Mir lächelnd entgegen gehn.

Ich ergriff ihre weißen Hände,  
Ihr Herze schlug so sehr!  
Und nun wir uns endlich begegnet  
Nun scheiden wir nimmermehr.

Sich finden ist lauter Wonne,  
Und scheiden macht betrübt;  
Doch wer in Liebe treulos ist,  
Ist schlimmer als ein Dieb.

Alle Blätter sollen verwelken  
Mitten in Sommers Grün  
Wenn ich ihr, die mich so innig liebt,  
Meiner Liebsten treulos bin.

(Übersetzt von Jelka - Rosen.)

# ORCHESTER.

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16 I. Violinen, 16 II. Violinen, 12 Violas, 12 Violoncelle, 12 Kontrabässe

3 Flöten, 2 Oboen, 1 Englisch Horn, 3 B Klarinetten, 1 Baß-Klarinette,

3 Fagotte, 1 Kontrafagott

6 Hörner in F, 3 Trompeten in C, 3 Tenor-Posaunen, Baßtuba

1 Harfe (oder mehrere)

3 Pauken, Große Trommel, Triangel,

3 Röhrenglocken in B, C und D (Tubular Bells)

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Aufführungsrecht vorbehalten.

# Brigg Fair.

Slow - Pastoral.

Frederick Delius. 1907

3 Flutes. I. *pp*

II. III.

2 Oboes. I. II.

English Horn.

3 B $\flat$  Clarinets. I. *pp*

II. III.

Bass Clarinet.

3 Bassoons. I. II. III.

Double Bassoon.

6 Horns in F. I. II. III. IV. V. VI.

3 Trumpets in C. I. II. III.

3 Tenor Trombones. I. II. III.

Bass Tuba.

3 Kettle drums.

Big drum.

3 Tubular Bells in B $\flat$ , C & D.

Triangle.

1 Harp. *pp*  
*very lightly*

Violins I. divided with mutes

Violins II. divided with mutes

Violas. divided with mutes

Violoncellos. divided with mutes

Basses. divided with mutes

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Fl. I. *pp*

Fl. II.

Horns I. II. *pp*

Horns III. IV. *pp*

Harp. *pp*

Vns II.

Violas.

Cellos.

1st halves Basses. with mutes *ppp*

1

Fl. I. *pp*

Fl. II. *pp*

Cl. I. *pp*

Horns I. II. *pp*

Horns III. IV. *pp*

Harp. *pp*

Vns II. *pp* 2nd halves

Violas. *pp*

Cellos. *pp*

Basses. *pp* 1st halves

pp



2 With easy movement ♩. = 66

Fl. I. *pp*

Fl. II. *pp*

Ob. I. *pdolce*

Cl. I. *pp*

Cl. II. III. *p*

Bns I. II. *p*

B<sup>n</sup> III. *p*

Harp. *ppp*

With easy movement ♩. = 66

2nd halves vns II. *dying away* *pppp*

Violas. *pppp*

Cellos. *pppp*

1st halves Basses. *pppp*

*pizz. without mutes*

*p without mutes*

3

2

4

Fl. I. *pdolce*

Ob. I. *pdolce*

Cl. I. *pdolce*

Bns I. II. *pdolce*

B<sup>n</sup> III. *pdolce*

vns II. *arco* *p* *cresc. poco*

Violas. *arco* *p* *cresc. poco*

Cellos. *arco* *p* *cresc. poco*

3

4

5

6

Fl. I.

without mutes

vns I.

without mutes

vns II.

Violas.

Cellos.

1st halves Basses.

*mp*

5

6

Fl. II.

a 2

Cl. II.

a 2

vns I.

vns II.

Violas.

Cellos.

Basses.

*mf*

7

8



9

Fl. I. II. *f*

Ob. I. II. *f*

Eng. H. *f*

Cl. I. *f*

Cl. II. *f*

B. Cl. *f*

B♭s I. II. *f*

B♭ III. *f*

D-B♭ *f*

Horns I. II. *f*

Horns III. IV. *f*

Harp. *f*

Vns I. *f* *pizz.* *p very lightly*

Vns II. *f* *pizz.* *p very lightly*

Violas. *f* *pizz.* *mf*

Cellos. *f* *pizz.* *mf*

Basses. *f* *pizz.* *mf*

*a 2*

9



becoming gradually softer

*dim. poco a poco*

Fl. I. II. a2

Ob. I. II.

Eng. H.

Cl. I.

Cl. II. III.

B-Cl.

B<sup>♭</sup>s I. II. a 2

B<sup>♭</sup> III.

D-B<sup>♭</sup>

Horns I. II.

Horns III. IV.

Horns V. VI.

becoming gradually softer

*dim. poco a poco*

vns I.

vns II.

Violas.

Cellos.

Basses.

12

Fl. I.

Eng. H.

Cl. I.

Cl. II. III.

Bns I. II.

B $\bar{b}$  III.

Horn I.

Horn III.

Horn V.

vns I.

vns II.

Violas.

Cellos.

Basses.

12



Fl. I.

Fl. II. III.

Ob. I. II.

Cl. I.

B<sup>s</sup> I. II.

Horn I.

Horn III.

Trump<sup>s</sup>

Harp.

vns I.

vns II.

Violas

arco

Cellos.

Basses.

*f*

*mf*

*cresc.*

*1. dolce*

*dim.*

*p*

*mf*

*arco*



Fl. I. I. II. III. *f* *cresc.* *ff*  
 Ob. I. II. *f* *cresc.* *ff*  
 Cl. I. *f* *cresc.* *ff*  
 Cl. II. III. *f cresc.*  
 Bns I. II. *f cresc.*  
 Bn III. *cresc.* *ff*  
 Horns III. IV. *f cresc.*  
 Horns V. VI. VI. *f cresc.*  
 Trumps *f* *a 2*  
 Harp.  
 Vns I. *cresc.* *f* *f cresc.*  
 Vns II. *cresc.* *f* *f cresc.*  
 Violas. *cresc.* *f* *f cresc.*  
 Cellos. *cresc.* *f* *f cresc.*  
 Bases. *cresc.* *f* *f cresc.*  
 pizz. *f* *arco*  
 Bases. *pizz.* *f cresc.* *arco*

becoming slower and slower .

Fl. I. *mf*  
Fl. II. III. *mf*  
Ob. *dim.*  
Eng. H. *mf*  
Cl. I. *mf*  
Cl. II. III. *dim.*  
Bsn. I. II. *mf*  
Bsn. III. *dim.*  
D. Bsn. *dim.*  
Horn I. *f cresc.* *ff* *dim.*  
Horns III. IV. *pp*  
Horns V. VI. *dim.*  
Trump. a 2 *mf*  
K drums. *dim.*

Harp. *f* *dim.*

becoming slower and slower .

Vns I. *ff* *dim.*  
Vns II. *ff* *dim.*  
Violas. *ff* *dim.*  
Cellos. *ff* *dim.*  
Basses. *ff* *dim.*



Slow and very quietly.

Fl. I. *pp*

Cl. I. *p*

Cl. II. *p*

Horn I.

K. drum. *pp*

Harp. *pp*

Slow and very quietly.

Vns I. with mutes *f espress.* (singing) 3

Vns II. *p* with mutes

Violas. *pp*

Cellos. *pp* *p* with mutes

Basses. *pp*



Cl. I.

Cl. E.

B.-Cl.

Horn II.

K. drums.

Harp.

Vns I.

Vns II.

Violas.

Cellos.

Basses.

with mutes

pizz.

Fl. I. *p*

Cl. I.

Cl. II. III.

B.-Cl. *p*

Vns I. *mf*

Vns II. *mp*

Violas. *mp*

Cellos. *mp*

Basses.

Fl. I.

Fl. II.

Eng. H.

Cl. I.

Cl. II. III.

B. Cl.

Horns I. II.

H.

Horns III. IV.

K. drums.

Harp.

Vns I.

Vns II.

Violas.

Cellos.

Basses.

*p*

*mp*

*pp*

*dim.*

*mp dolce*

*arco*

*with mutes*



18

19

Cl. I.

Cl. II.

B-Cl.

Horns I. II.

Horns III. IV.

*p dolce*

Vns I.

Vns II.

Violas.

Cellos.

Basses.

*mp*

*p*

*pp*

18

19

pp

rather quicker but not hurried

FL.

Fl. II. III.

Eng. H.

Cl. I.

Cl. II. III.

B-Cl.

B♭ I.

Horn I. Echo.

Horn III.

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*ppp*

*pppp*

*p*

*p*

dying away

dying away

rather quicker but not hurried

Vns I

Vns II

Violas

Cellos.

Basses.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

take off mutes

take off mutes

take off mutes

take off mutes

take off mutes

take off mutes

take off mutes

take off mutes

take off mutes

dying away

*pppp*

20

take off mutes



Fl. I.

Fl. II. III.

Cl. I.

Cl. II. III.

B.-Cl.

Bsn I. II.

Bsn III.

D-Bn.

Horns I. II.

Horn III.

Horn V.

K. drums.

Bells.

Harp.

Vns I.

Vns II.

Violas.

Cellos.

Basses.

*p*

*mp*

*f*

*mf*

*dim.*

*pizz.*

*arco*

Detailed description of the musical score: This page contains a full orchestral score for 21 measures. The woodwind section includes Flutes I, II, and III; Clarinets I, II, and III; Bass Clarinet; Bassoons I, II, and III; and Contrabassoon. The brass section includes Horns I, II, III, and V. Percussion includes K. drums and Bells. The string section includes Violins I and II, Violas, Cellos, and Basses. The Harp is also present. The score features various dynamics such as *p*, *mp*, *f*, *mf*, and *dim.*. Performance instructions like *pizz.* and *arco* are used for the basses. The music is written in a common time signature and includes complex rhythmic patterns and phrasing.



Fl. I. *f* *dim.* *p* *mf*

Fl. II. III. *a 2* *f* *dim.* *p* *mf*

Ob. I. II. *a 2* *f* *dim.* *p* *mf*

Eng. H. *f* *dim.* *p* *mf*

Cl. I. *f* *dim.* *p* *mf*

Cl. II. III. *a 2* *f* *dim.* *p* *mf*

B♭ I. II. *f* *dim.* *p* *mf*

B♭ III. *f* *dim.* *p* *mf*

Horns I. II. *f* *dim.* *p* *mf*

Horn III. *f* *dim.* *p* *mf*

K. drums *mf* *p*

Bells *mf* *p*

*mf dim.* *p*

Harp *mf*

Vns I. *dim.* *f* *dim.* *p* *mf*

Vns II. *dim.* *f* *dim.* *p* *mf*

Violas *dim.* *f* *dim.* *p* *mf*

Cellos *dim.* *f* *dim.* *p* *mf*

Basses *dim.* *f* *dim.* *p* *mf* *pizz.* *not div.* *pizz.*

*mf dim.* *p*

rather quicker  
rubato

23

becoming rather slower  
rallentando poco a poco

Fl. I. *cresc.*

Fl. II. III. *f cresc.* *ff*

Ob. I. II. *cresc.* *f cresc.* *ff*

Eng. H. *cresc.* *f cresc.* *ff*

Cl. I. *cresc.* *f cresc.* *ff*

Cl. II. III. *cresc.* *f cresc.* *ff*

B-Cl. *cresc.* *f cresc.* *ff*

B♭ I. II. *mf* *f*

B♭ III. *mf* *f*

D-B♭ *mf cresc.* *ff*

Horns I. II. *mf* *f*

Horns III. IV. *mf* *f*

Horns V. VI. *mf* *f*

Trumpets I. II. *mf* *f*

Trombones I. II. *mf* *f*

Trombone III. *cresc.* *f*

B-Tuba *f*

K. drums *f*

rather quicker  
rubato

23

becoming rather slower  
rallentando poco a poco

Violins *cresc.* *f*

Violas *cresc.* *f*

Cellos *cresc.* *f*

Basses *cresc.* *f*

*f* *arco*



in tempo  
a tempo

24

Fl. I. *dim.*

Fl. II, III. a 2 *dim.*

Ob. I, II. a 2 *dim.*

Eng. H. *dim.*

Cl. I. *dim.*

Cl. II, III. *dim.*

B-Cl. *dim.*

Bsn I, II. *dim.*

Bsn III. *dim.*

D-Bsn *dim.*

Horns I, II. *dim.*

Horns III, IV. *dim.*

Horns V, VI. *dim.*

Trumpets I, II. *dim.*

Trombones I, II. *dim.*

Trombone III. *dim.*

B-Tuba *dim.*

K. drums *dim.*

*mf* *p* *mf* *cresc.* *f*

in tempo  
a tempo

Vns *dim.*

Violas *dim.*

Cellos *dim.*

Basses *dim.*

*mf* *cresc.* *f*

24



rather quicker  
rubato

becoming again rather slower  
rallentando poco a poco

25

Fl. I.  
Fl. II. III.  
Ob. I. II.  
Eng. H.  
Cl. I.  
Cl. II. III.  
B-Cl.  
Bns I. II.  
Bn III.  
D-Bn  
Horns I. II.  
Horns III. IV.  
Horns V. VI.  
Trump III.  
Trump III.  
Tromb III.  
Tromb III.  
B-Tuba  
K. drums

Harp

rather quicker  
rubato

becoming again rather slower  
rallentando poco a poco

25

vns  
Violas  
Cellos  
Basses



Very quietly.  
*molto tranquillo*

Fl. I. *pp*

Fl. II. III. *pp*

Ob. I. II. *a 2.*

Eng. H. *mp*

Cl. I. *mp*

Cl. II. III. *mp* *a 2.* *p* *pp* *pp*

B-Cl. *mp* *p* *pp* *pp*

Bns I. II. *mp* *p* *pp* *pp*

B<sup>♭</sup> III. *mf* *p*

D-B<sup>♭</sup> *mp* *p* *pp* *pp*

Horns I. II. *mp* *p* *pp*

Horns III. IV. *mp* *p* *pp*

Horns V. VI. *mp* *p* *pp*

Trump. *mp*

Tromb. *mp*

K. drums *mp* *tr* *pp*

*Very quietly. molto tranquillo*

Vns *mp* *p*

Violas *mp* *p*

Cellos *mp* *p*

Basses *mp* *p*

26

Slow.

cl. I. With solemnity.

Cl. II, III.  
B-Cl.  
B♭ III.  
Trump. I. *pp*  
Tromb. I. *pp*  
Bells *pp*  
Slow. *mp*  
With solemnity.  
vns *mp*  
Violas *mp*  
Cellos *mp*  
Basses *mp*

26

27

Trump. I.  
Tromb. I, II.  
Tromb. III.  
B-Tuba  
Bells  
vns  
Violas  
Cellos  
Basses

27



Maestoso.

Musical score for woodwinds and brass instruments. The instruments listed are Fl. I., Fl. II. III., Ob. I. II., Eng. H., Cl. I., Cl. II. III. a 2, B. Cl., Bns I. II., Bn III., D-Bn, Horn II., Horn IV., Horn VI., Trump. I. II., Tromb. I. II., Tromb. III., and B. Tuba. The score includes dynamic markings such as *mp* and *f*, and a *cresc.* marking at the end of the section. The music is written in a key with one sharp (F#) and a 4/4 time signature.

Musical score for strings. The instruments listed are vns, Violas pizz., Cellos pizz., and Basses pizz. The score includes dynamic markings such as *f* *espress.* and *pizz.*, and a *cresc.* marking at the end of the section. The music is written in a key with one sharp (F#) and a 4/4 time signature.



*rit.*

Fl. I. *ff*

Fl. II, III *ff*

Ob. I, II *ff*

Eng. H. *ff*

Cl. I. *ff*

Cl. III *ff*

B-Cl. *ff*

B♭ I, II *ff*

B♭ III *ff*

D-B♭ *ff*

Horns I, II *ff*

Horns III, IV *ff*

H. VI *ff*

Trump. I, II *ff*

Trump. III *ff*

Tromb. I, II *ff*

Tromb. III *ff*

B-Tuba *ff*

K. drums *ff*

Big drum *ff*

*dim.*

*mf*

*rit.*

1. *mf*

III. *mf*

3

3

3

3

*rit.*

Vns *ff*

Violas *ff*

Cellos *ff*

Basses *ff*

*dim.*

*mf*

*mf*

*mf*

*mf*

arco on the bridge

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

arco

3

3

3

3

3

3

3

3

3

3

3

3



Fl. I.

Fl. II.

Eng. H.

Cl. II. III.

B-Cl.

B<sup>ns</sup> I. II.

B<sup>n</sup> III.

D-B<sup>n</sup>

Horns I. II.

Horns III. IV.

K. drums

vns

Violas

Cellos

Basse.

Gaily.  
Più vivo

30

Fl. I.

Cl. I.

B-Cl.

B<sup>n</sup> III.

D-B<sup>n</sup>

Horns I. II.

Horns III. IV.

Horn V.

K. drums

Triang.

Gaily.  
Più vivo

vns

div.

Violas

Cellos

Basses

30



Fl. I. 31

Fl. II.

Cl. I.

B<sup>n</sup> I. II.

B<sup>n</sup> III.

D - B<sup>n</sup>

Horns I. II.

Horns III. IV.

Horn V.

K. drums

Triang.

Harp.

Vns

Violas

Cellos

Basses

*pp*

*pizz.*

*p*

31

Fl. I. 32

Fl. II.

Horns I. II.

*p*

Desk I only *lightly*

Vns I. Desks 2.3.4.5.6.7.8. *mf*

Vn II. *mf*

Violas *mf*

Cellos *arco* *mf*

Basses *mf*

32

Fl. I.

Fl. II. III.

Ob. I. II.

Eng. H.

Cl. I.

Cl. II. III.

B. Cl.

B<sup>n</sup> I. II.

B<sup>n</sup> III.

D - B<sup>n</sup>

Horns I. II.

Horns III. IV.

K. drums

Triang.

Harp.

Desk I.

Desks 1. 2. 3. 4.

vns I.

Desks 5. 6. 7. 8.

vns II.

Violas

Cellos

Basses

*mf*

*f*

*a 2*

*3*

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

*pizz*



linger somewhat  
*rallentando*

holdback

**35** in time  
- *a tempo*

Fl. I.  
Fl. II. III.  
Ob. I. II.  
Eng. H.  
Cl. I.  
Cl. II. III.  
B-Cl.  
Rns I. II.  
Bn III.  
D-Bn  
Horns I. II.  
H. III.  
H. IV.  
H. V. VI.  
Trump. I.  
Trump. II. III.  
Tromb. I. II.  
Tromb. III.  
B-Tuba  
K. drums  
Triang.

Harp.

linger somewhat  
*rallentando*

holdback

in time  
- *a tempo*

Vns I.  
Vns II.  
Violas  
Cellos  
Basses

arco



36 37

Fl. I.  
Fl. II. III.  
Ob. I. II.  
Eng. H.  
Cl. I.  
Cl. II. III.  
B-Cl.  
Bsn I. II.  
Bsn III.  
D-Bsn  
Horns I. II.  
Horns III. IV.  
Horns V. VI.  
Trump. I.  
Trump. II. III.  
Tromb. I. II.  
Tromb. III.  
B-Tuba  
K. drums

Detailed description: This block contains the musical score for the woodwind and brass sections of an orchestra. It consists of 18 staves. The instruments listed on the left are: Flute I, Flute II/III, Oboe I/II, English Horn, Clarinet I, Clarinet II/III, Bass Clarinet, Bassoon I/II, Bassoon III, Double Bassoon, Horns I/II, Horns III/IV, Horns V/VI, Trumpet I, Trumpet II/III, Trombone I/II, Trombone III, Baritone Tuba, and K. drums. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features various musical notations including eighth notes, sixteenth notes, and rests. Measure numbers 36 and 37 are indicated at the top of the first two staves.

rather quicker  
*Poco più vivo*

Vns  
Violas  
Cellos  
Basses

36 37

Detailed description: This block contains the musical score for the string section of an orchestra. It consists of four staves for Violins, Violas, Cellos, and Basses. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features various musical notations including eighth notes, sixteenth notes, and rests. Measure numbers 36 and 37 are indicated at the bottom of the first two staves. The tempo marking 'rather quicker Poco più vivo' is repeated at the top right of this section.



*mf* = *mf* of preceding

Fl. I.

Fl. II. III.

Ob. I. II.

Eng. H.

Cl. I.

Cl. II. III.

B-Cl.

Sax I.

Sax II.

B<sup>n</sup> III.

D-B<sup>n</sup>

Horns I. II.

Horns III. IV.

Horns V. VI.

Trump. I.

Trump. II. III.

Tromb. I. II.

Tromb. III.

B-Tuba

K. drums

Bells

Triang.

*mf* = *mf* of preceding

vns

Violas

Cellos

Basses

pizz.

pizz.

rather slower  
*Maestoso, (very broadly)*

39

Fl. I.

Fl. II. III. a2

Ob. I. II. a2

Cl. I.

Cl. II. III. a2

B-CI.

Bsn. I. II. a2

Bsn. III. ff

D-Bn ff

Horns I. II. ff

Horns III. IV. ff

Horns V. VI. ff

Trump. I. ff

Trump. II. III. a2 ff

Tromb. I. II. a2 ff

Tromb. III. ff

B-Tuba

K. drums tr

Big drum

Bells ff

rather slower  
*Maestoso, (very broadly)*

Vns

Violas

Cellos arco

Basses arco

39



Becoming gradually *rallentando* **40** *poco a poco*

softer and slower

Fl. I. *a2*

Fl. II. III. *a2*

Ob. I. II.

Eng. H.

Cl. I.

Cl. II. III.

B-Cl.

Bsn. I. II.

B $\flat$  III.

D-B $\flat$

Horns I. II. III. IV.

V. VI.

Trump. I.

Trump. II. III.

Tromb. I. II.

Tromb. III.

B-Tuba

K. drums

Big drum

Bells

*ff*

*dim.*

*tr*

*mf dim.*

Becoming gradually *rallentando poco a poco*

softer and slower

Vns

Violas

Cellos

Basses

*ff*

*mf*

Fl. I. *Very quietly* 41

Ob. I. *pp dolce*

Cl. I. *p*

Horns I. II. *p*

Horns III. IV. *p*

Horns V. VI. *p*

K. drums

*Very quietly*

Vns *p*

Violas *p*

Cellos *p*

Basses *p*

41

Fl. I. *rather slower and dying away to the end*

Ob. I. *pp*

Eng. H

K drums *pp*

*rather slower and dying away to the end*

Vns *pppp*

Violas *pppp*

Cellos *pppp*

Basses *pppp*

*pppp*