Leo Geyer

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Man with a Movie Camera

for live cinema orchestra

Prologue & Parts 1-3

FULL SCORE

Man with a Movie Camera

for

live cinema orchestra

Commissioned by Richard Bossons and first performed at The Philharmonie Luxembourg on 23rd November 2024 by Kammerata Luxembourg conducted by Leo Geyer.

Duration
67'23"

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To find out more about Leo Geyer including a full list of works and performance dates, please visit www.leogeyer.co.uk

Scoring

Flute (doubling piccolo)
Oboe (doubling cor anglais)
Clarinet in Bb
Bassoon
-
Horns in F
Trumpet in Bb
Trombone
-
Percussion*
-
Single Strings

* Timpani, tambourine, triangle, castanets, snare drum, crash cymbals, suspended cymbals, tubular bells

Programme Note

Dziga Vertov's 1929 silent film masterpiece Man with a Movie Camera is widely regarded as one of the most influential films ever made. Produced by the Ukrainian VUFKU film studio and filmed mostly in Kyiv, Odesa, and Moscow, it is superficially about a cameraman's journey around an unnamed Soviet city recording its life during one day. However, it is not a conventional documentary film on city life, a popular theme at that time. The pioneering special effects and rapid montage sequences (where short pieces of film on different subjects are joined together to create a narrative), the extensive use of different locations edited together to portray a single place, the idea of showing the process of film-making, the beautiful cinematography, and its portrayal of humanity, raise the film beyond observational documentary to the level of great art. Man with a Movie Camera presents us with a kind of philosophy of the city rather than a simple record of its daily life.

Though a silent film the visual rhythm is often akin to a musical composition, Vertov using the frames of the film and the intervals between them in a similar way to notes on a score. The film is structured so that its tempo gradually increases to reach an extraordinary climax at the end, a thrilling montage of chaotic images created by the film's editor, Elizaveta Svilova. The Soviet film scholar Professor Yuri Tsivian wrote that 'Man with a Movie Camera invades the territory of sound cinema as far as a silent film can reach.' Silent films, though, were seldom watched in silence. From the earliest days there was a musical accompaniment, either by a live orchestra in the large glamorous cinemas, or a pianist or gramophone in the less prosperous ones. Only three weeks before the Moscow premiere VUFKU had failed to provide an accompaniment for his film and Dziga Vertov had to organise one himself with the help of three musicians, two of whom were well-known cinema orchestra conductors.

In 1995 Professor Tsivian published, in Griffithiana No. 54 (October), his translation of two documents that he discovered the previous year in the Vertov archive in the Russian State Archive of Literature and Art, Moscow. Document 1 consists of handwritten notes by Dziga Vertov of a 'Music Scenario' describing the type of music and sounds he thought appropriate for each film sequence. The second document comprises typewritten cue notes for cinema orchestras loosely based on Vertov's notes. The state film organisation Sovkino approved this 'Musical Conspectus' a week before the first screening of the film in Moscow so it was clearly intended for the orchestras in the two cinemas used for the premiere on April 9th 1929, and during the week the film was shown in the city. One of the compilers of the cue notes was a conductor on the opening night.

The 'Musical Conspectus' consists of recommendations for excerpts from mostly late 19th and early 20th Century compositions with exact timings and 'mood' suggestions for the film sequences. These cue notes, common during the silent film period, would have been used by the cinema orchestra conductors to arrange each excerpt to suit the sequence. Despite the traditional choice of music, and the haste with which the cue notes were compiled, the suggested excerpts generally work well with this experimental film. Most of the composers of mainly ballet music and overtures are still familiar, but several are little known today and extensive research was needed to find their suggested pieces. This may be the first time in decades that music by Isaac Snoek, Giulio de Micheli, and Édouard Trémisot will be heard.

In many cases the suggested music was longer than the related film sequence so some judgement was necessary to select an appropriate excerpt. Some of the compositions were too short and additional music had to be composed in the style of the original. All the music needed arranging to suit the exact timing of the film sequences and the orchestration (based on the small orchestra seen at the beginning of the film). This interpretation of the Conspectus is therefore as close as possible to what might have been heard by the audiences at the Moscow screenings given that there is no record of the particular excerpts from the suggested music that were played or how they were orchestrated.

There have been many attempts to provide a score for Man with a Movie Camera but this is the only documented contemporary accompaniment to the film. The composer Leo Geyer and film historian Richard Bossons have collaborated on an 18-month project to turn the cue notes into a score to accompany a new print of the film by Eye Filmmuseum, Amsterdam, based on Vertov's own copy acquired by the Filmliga film club in the city during his 1931 tour of Europe.

Score in C

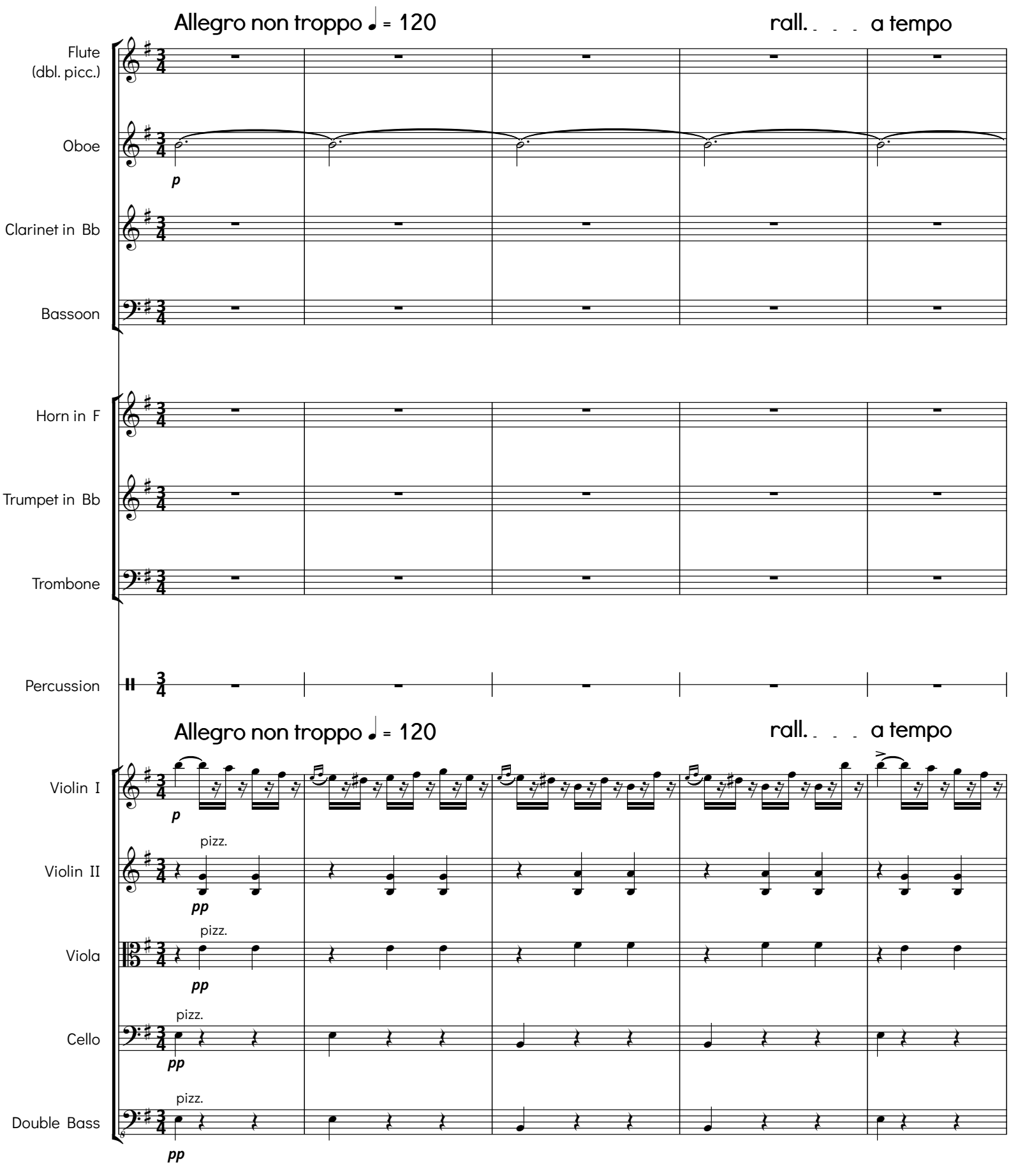
Man with a Movie Camera

PROLOGUE

Music rescored by
Leo Geyer
b. 1992

click track =
2-bar count-in 0:21

Overture from "Giralda" (Excerpt)
ADOLPHE ADAM (1803-1856)



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6

PICCOLO

Picc. *pp*

Ob. *pp*

Cl. in Bb *pp*

Bsn. *p* *pp*

Hn. in F *pp*

Tpt. in Bb *p*

Tbn. *pp*

TRIANGLE

Tri.

6

ricochet sim.

Vln. I *p* 6 6

arco, ricochet sim.

Vln. II *p* 6 6

arco, ricochet sim.

Vla. 6 6 *p*

Vc.

D.B.

11

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

11

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

Picc.

Ob.

Cl. in Bb

Bsn.

p

Hn. in F

p

Tpt. in Bb

Tbn.

Tri.

15

Vln. I

6

p *mp*

Vln. II

6 6

pizz.

p

Vla.

6 6

pizz.

p

Vc.

p

D.B.

p

23 rall. poco meno ♩ = 112

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *pp* *ppp* *mp*

rall. . . . A poco piu ♩ = 124

29

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

rall. . . . A poco piu ♩ = 124

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

35

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.

35

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco

42

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.

42

Vln. I
Vln. II
Vla.
Vc.
D.B.

49

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

rall. Tempo I ♩ = 112

rall.

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

55

rall. Tempo I ♩ = 112

rall.

Vln. I

p

Vln. II

pp

Vla.

pp

Vc.

pp

D.B.

pp

61 a tempo rall. poco piu ♩ = 120

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *pp*

67

rall.

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

67

rall.

Vln. I

p

Vln. II

Vla.

Vc.

D.B.

B a tempo (♩ = 120)

73

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

2 CASTANETS

Cast.

B a tempo (♩ = 120)

73

Vln. I

Vln. II

arco

Vla.

arco

Vc.

arco

D.B.

arco

78

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Cast.

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

83

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Cast.

83

Vln. I

Vln. II

pizz.

pp

Vla.

pizz.

pp

Vc.

D.B.

89 poco piu ♩ = 124

Picc. *p*

Ob. *p*

Cl. in Bb *p*

Bsn.

Hn. in F *pp*

Tpt. in Bb *p*

Tbn.

TRIANGLE

Tri. *p* 6 6

89 poco piu ♩ = 124

Vln. I *p*

Vln. II

Vla.

pizz.

Vc. *pp*

pizz.

D.B. *pp*

96

Picc.

Ob.

Cl. in Bb

Bsn.

pp

Hn. in F

Tpt. in Bb

Tbn.

pp

Tri.

6

6

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

103

Vln. I

p

Vln. II

Vla.

arco

Vc.

p

D.B.

112

C

accel.

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

6

112

C

accel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

119 poco piu ♩ = 130 rall.

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *pp* *mf*

3:33

Ticking of clock depicted by wooden blocks

immediate

2-beat count-in

127 Clock ♩ = 60

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

WOOD BLOCK

W.B.

127 Clock ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

D.B.

(2-beat count-in)

4:07

Overture from "Giralda" (end)
ADOLPHE ADAM (1803-1856)

D **Allegro non troppo** ♩ = 124

136

Picc. *ff*

Ob. *ff*

Cl. in Bb *ff*

Bsn. *ff*

Hn. in F *ff*

Tpt. in Bb *ff*

Tbn. *ff*

TIMPANI

Timp. *ff*

D **Allegro non troppo** ♩ = 124

136

Vln. I *ff*

Vln. II arco *ff*

Vla. arco *ff*

Vc. *ff*

D.B. arco *ff*

CUE: End with on-screen conductor

143

rit.

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff

PART 1

1-bar count-in

4:26

Nocturne from "Coppelia" (Excerpt)
LÉO DELIBES (1836-1891)

Andantino con moto ♪ = 129

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp
p molto legg.
p
pizz.

7

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

12

Vln. I

molto legg.

Vln. II

Vla.

Vc.

D.B.

17

rall.

Picc.

Ob.

Cl. in Bb

Bsn.

p

p

pp

Hn. in F

Tpt. in Bb

Tbn.

Tri.

17

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3 3

3 3

pizz.

pizz.

22

half-bar count-in

a tempo

rall.

A

half-bar count-in

a tempo

rall.

a tempo

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

pp

Tpt. in Bb

Tbn.

pp

Tri.

22 a tempo rall. A a tempo rall. a tempo

Vln. I

3 3

mp

p

Vln. II

arco

p

Vla.

arco

p

Vc.

pp

D.B.

pp

27

Picc.

Ob.

pp

Cl. in Bb

pp

Bsn.

pp

Hn. in F

Tpt. in Bb

pp

Tbn.

Tri.

27

Vln. I

3 3 3 3

Vln. II

Vla.

Vc.

arco

D.B.

32

rall. . . . . a tempo

Picc.

pp

mf

Ob.

mf

Cl. in Bb

mf

Bsn.

Hn. in F

mf

Tpt. in Bb

Tbn.

Tri.

32

rall. . . . . a tempo

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

pizz.

D.B.

37

rall. B a tempo

Picc.

Ob.

Cl. in Bb

mf

Bsn.

mf

Hn. in F

Tpt. in Bb

Tbn.

pp

Tri.

37

rall. B a tempo

Vln. I

3

p

3

Vln. II

pp

Vla.

pp

Vc.

arco

mf

pp

pizz.

D.B.

arco

mf

pp

pizz.

45

Picc.

Ob.

pp

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

arco

59 rall. - - - - - - - - - - a tempo

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

59 rall. - - - - - - - - - - a tempo

Vln. I

Vln. II

Vla.

pizz.

Vc.

D.B.

new click tempo starts on the barline

8:10

"La Boutique Fantasque" (Excerpt)
GIOACHINO ROSSINI (1792-1868) /
OTTORINO RESPIGHI (1879-1936)

65 rall. C Vivo ♩ = 176

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.

73

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

new click tempo starts on the barline

81

FLUTE

poco meno ♩ = 160

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

89

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f* *sfz* *tr* pizz. arco

97

D

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

97

D

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

105

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

105

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco

113

To Picc.

E

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

TIMPANI

Timp.

113

E

Vln. I

Vln. II

Vla.

Vc.

arco

D.B.

121

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

129

G.P

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

129

G.P

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *fff*

F Tempo I ♩ = 176

138

PICCOLO

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

con sord. - straight

Tpt. in Bb

con sord. - straight

Tbn.

con sord. - straight

TAMBOURINE

Tamb.

F Tempo I ♩ = 176

138

Vln. I

Vln. II

Vla.

Vc.

D.B.

146

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tamb.

146

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

154

G

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tamb.

154

G

Vln. I

Vln. II

Vla.

Vc.

D.B.

162

Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tamb.
Vln. I
Vln. II
Vla.
Vc.
D.B.

170

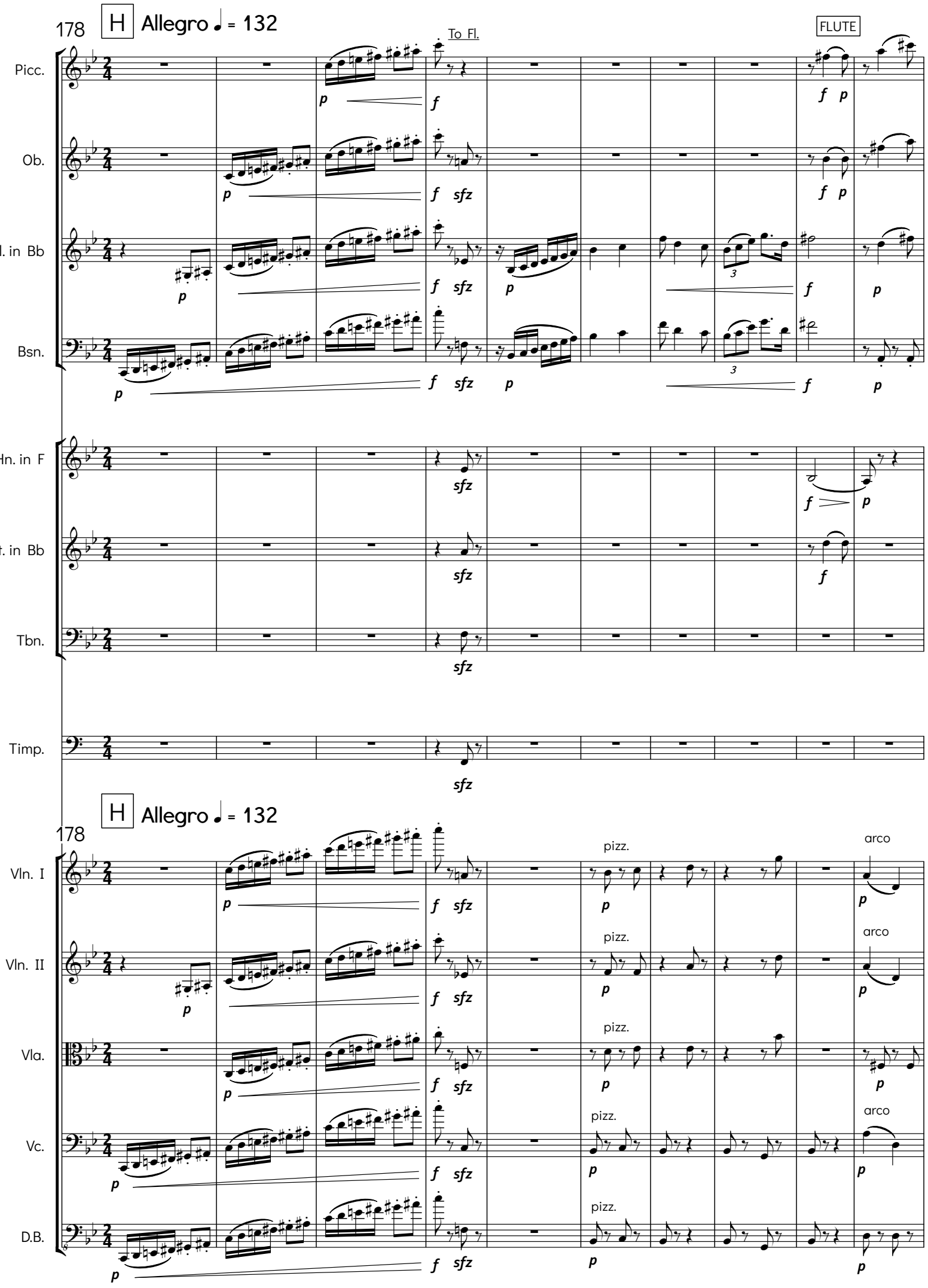
Picc.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
TIMPANI
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff p f

immediate 1-bar count-in

9:50

The First Little Suite - Part 1 (Excerpt)
GIULIO DE MICHELI (1889-1940)



188

Fl.

Ob.

Cl. in Bb

p

Bsn.

p

Hn. in F

mf

f

Tpt. in Bb

mf

f

Tbn.

mf

f

Timp.

188

Vln. I

pizz.

p

Vln. II

pizz.

p

Vla.

p

Vc.

pizz.

p

D.B.

p

198

I

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

198

I

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

pizz.

207

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

207

Vln. I

Vln. II

Vla.

Vc.

D.B.

218

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff sempre
ff
mf

227 J ♩ = 60

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *ff* *arco*

immediate
1-bar count-in

233

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

233

Vln. I
Vln. II
Vla.
Vc.
D.B.

(1-bar count-in)

K Allegro ♩ = 132

239

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

K Allegro ♩ = 132

239

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

249

Fl.

Ob.

Cl. in Bb

p

Bsn.

p

Hn. in F

mf

f

Tpt. in Bb

mf

f

Tbn.

mf

f

Timp.

249

Vln. I

pizz.

p

Vln. II

pizz.

p

Vla.

p

Vc.

pizz.

p

D.B.

p

259

L

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

259

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

pizz.

268

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

ff

Tbn.

Timp.

268

Vln. I

Vln. II

Vla.

Vc.

D.B.

278

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

278

Vln. I

Vln. II

Vla.

Vc.

D.B.

M

288

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

M

288

Vln. I

Vln. II

pizz. arco

Vla.

pizz. arco

Vc.

arco pizz. arco

D.B.

arco pizz. arco

296

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p f ff ff

PART 2

3" gap before

1-bar count-in

12:25

"Scènes pittoresques" (Part 1 - "Marche")
JULES MASSENET (1842-1912)

Allegro moderato ♩ = 120 poco rit. ♩ = 112

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

leggiero, ma ben accentuare

p mf p mf p

f p

pizz. arco

p legg.

8

Tempo I ♩ = 120

poco rit.

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Tempo I ♩ = 120

poco rit.

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

15

♩ = 112

A

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

15

♩ = 112

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

p legg.

mp

p

f

21

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

26

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
arco

31

B

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

B

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

41

Fl.

Ob.

leggiero, ma ben accentuare

pp p mf p mf

Cl. in Bb

leggiero, ma ben accentuare

pp p pp p mf p mf

Bsn.

leggiero, ma ben accentuare

pp p pp p mf p mf

Hn. in F

leggiero, ma ben accentuare

pp p mf p mf

Tpt. in Bb

leggiero, ma ben accentuare

p mf p mf

Tbn.

Timp.

p

41

Vln. I

p p

Vln. II

p mp p mp

Vla.

pizz. arco pizz. arco

p p mp p mp

Vc.

pizz. arco pizz. arco

p p mp p mp

D.B.

pizz.

p p

46

C Tempo I ♩ = 120

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p mf f p legg. mp pizz. arco

51

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

51

Vln. I

dolce sost.

ben cantando

mp ***p*** ***pp***

Vln. II

dolce sost.

mp ***p*** ***pp***

Vla.

dolce sost.

mp ***p*** ***pp***

Vc.

dolce sost.

arco

p

mp ***p*** ***pp***

D.B.

58

Fl.

Ob.

mf f

Cl. in Bb

mf f

Bsn.

mf f

Hn. in F

mf f

Tpt. in Bb

mf f p

Tbn.

mf f

Timp.

mf f

58

ben cantando

Vln. I

mf f p

dolce sost.

mp p

Vln. II

mf f p

dolce sost.

mp p

Vla.

mf f p

dolce sost.

mp p

arco

Vc.

p

dolce sost.

mp p

D.B.

65

D

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f molto marcato
p
pp
f
pizz.
arco
//

a tempo ♩ = 120

70

Fl. *f molto marcato* *p*

Ob. *f molto marcato* *p*

Cl. in Bb *f molto marcato* *p*

Bsn. *f molto marcato* *p*

Hn. in F *f molto marcato* *p*

Tpt. in Bb *f molto marcato* *pp*

Tbn. *f molto marcato* *pp* *p*

Timp. *pp*

a tempo ♩ = 120

70

Vln. I arco *f* pizz. *p*

Vln. II arco *f* pizz. *p*

Vla. arco *f* pizz. *p* arco

Vc. arco *f* pizz. *p* arco

D.B. arco *f* pizz. *p*

74

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mf* *p* *mf*

arco

mp leggiero

pizz.

78

E

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p
p legg.
mp
f molto marcato
f
pizz.
arco

♩ = 112

83

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

83

♩ = 112

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

88

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
arco
dolce sost.

93

F Tempo I ♩ = 120

Fl.

Ob. *p* *mf* *p*

Cl. in Bb *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. in F *p* *mf* *p*

Tpt. in Bb *p* *mf* *p*

Tbn.

Timp. *p* *mf* *p*

93

F Tempo I ♩ = 120

ben cantando

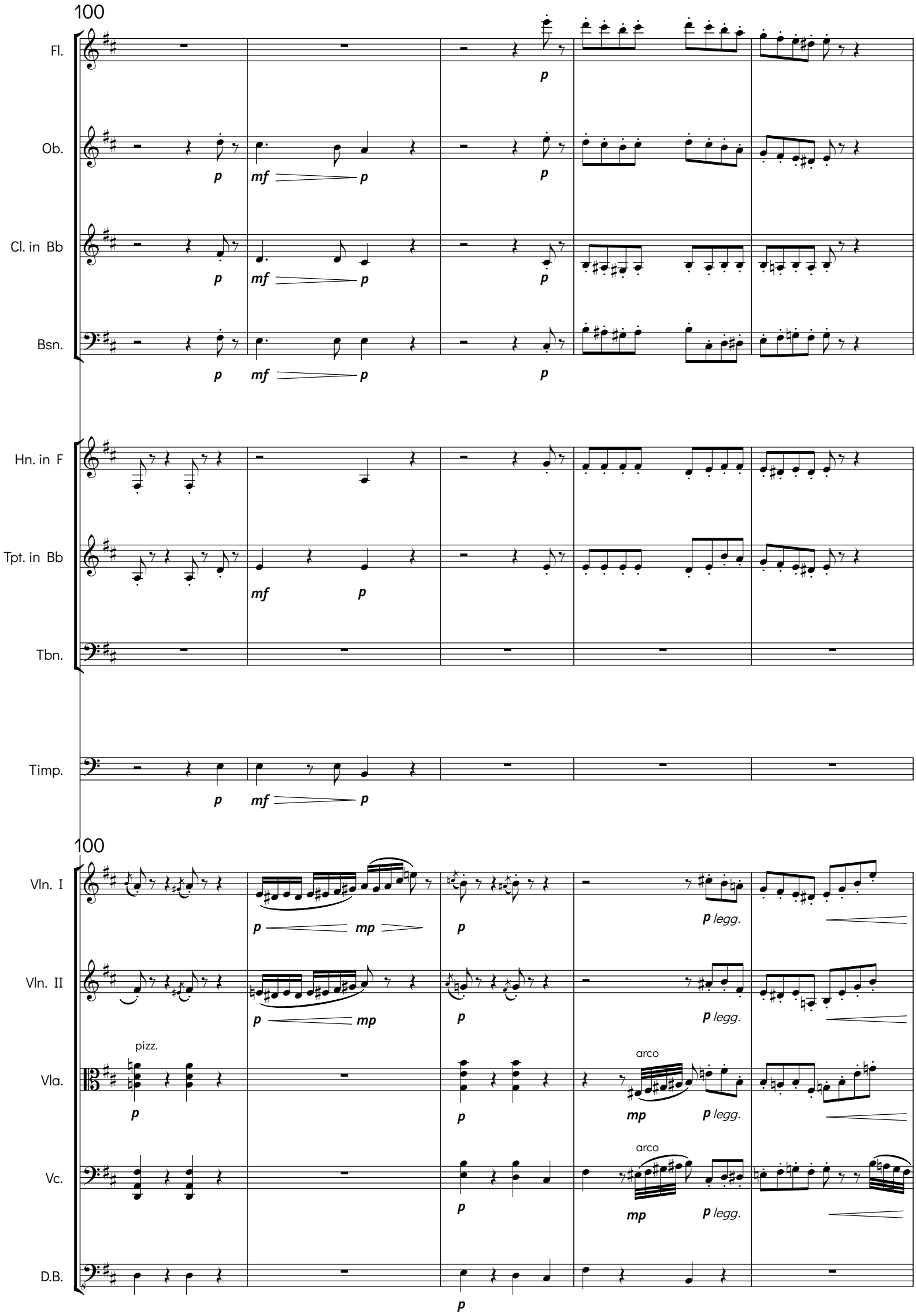
Vln. I *mp* *p* *pp* *p*

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

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

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

D.B. *p*


100
Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
100
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
arco
p legg.
p legg.
p legg.
p legg.

105

Fl.

Ob.

Cl. in Bb

Bsn.

mf

Hn. in F

mf

Tpt. in Bb

Tbn.

Timp.

p

105

Vln. I

pizz.

mp *p*

f

Vln. II

pizz.

mp *p*

f

Vla.

mp

pizz.

p

f

arco

f

Vc.

mp

arco

mf

f

D.B.

arco

mf

f

110

Fl.

Ob.

Cl. in Bb

mp

Bsn.

mf *sost.*

mp

Hn. in F

Tpt. in Bb

Tbn.

Timp.

mp

110

arco

Vln. I

mf

mp

arco

Vln. II

mp

Vla.

mf

mp

Vc.

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

D.B.

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

115

G

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf*

dolce molto legg.

arco

dolce molto legg.

arco

dolce molto legg.

120

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

120

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp mf p mf

arco

128

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

128

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.

2-bar count-in
17:13

"February" from "The Seasons" (Excerpt)
PYOTR ILYICH TCHAIKOVSKY (1840-1893)

H Più mosso ♩ = 136

136

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *ff* arco pizz.

145

Fl.

Ob.

p

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

145

pizz.

Vln. I

p

pizz.

Vln. II

p

Vla.

Vc.

D.B.

p

153

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

153

Vln. I

Vln. II

Vla.

arco

mp

mf

Vc.

arco

p

mf

D.B.

arco

p

I

161

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

SUSP. CYMBAL TAMBOURINE SUSP. CYMBAL TAMBOURINE

Perc.

damp

I

161

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

accel.

170

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

accel.

170

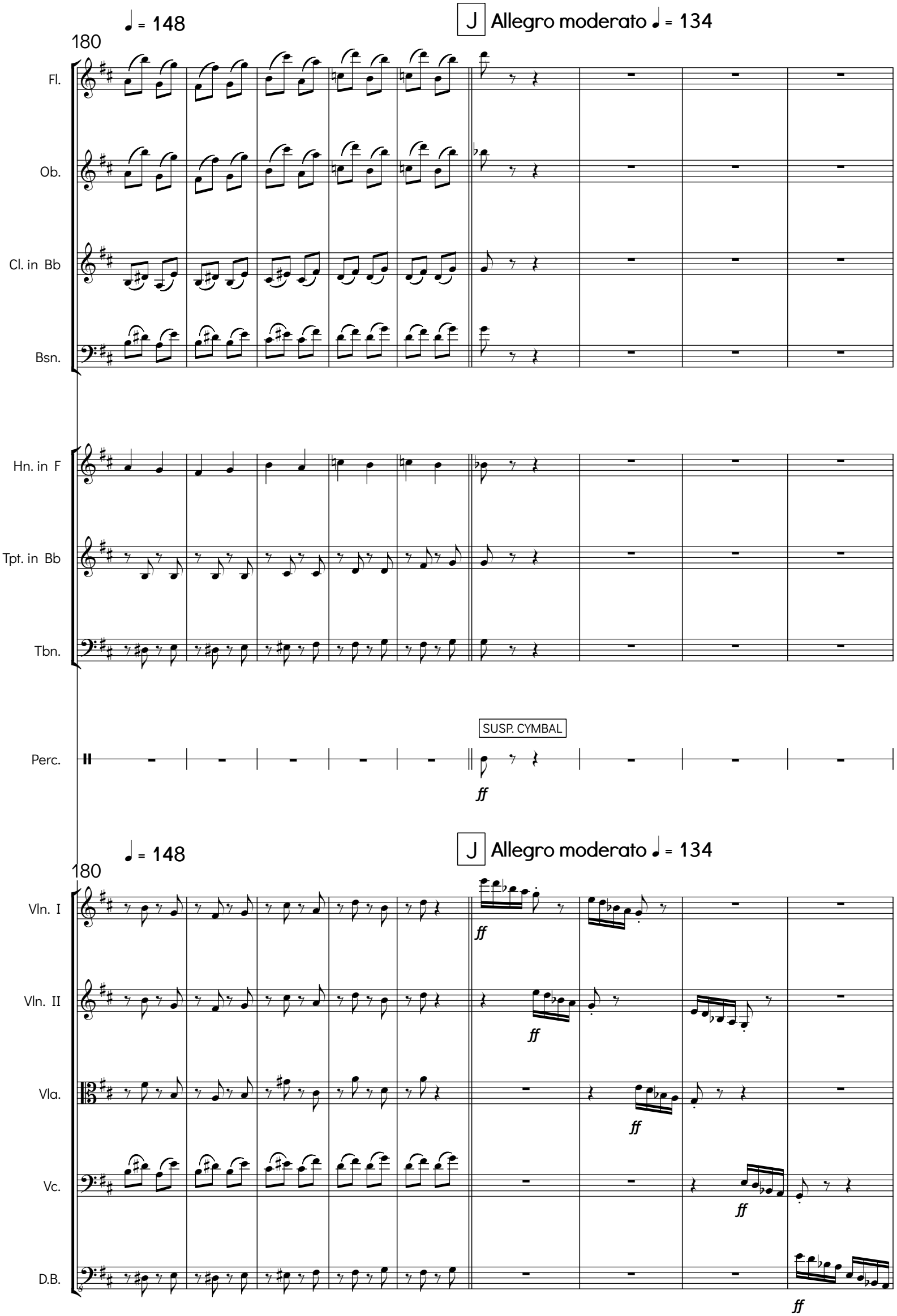
Vln. I

Vln. II

Vla.

Vc.

D.B.


♩ = 148
J Allegro moderato ♩ = 134
180
Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
SUSP. CYMBAL
Perc.
ff
♩ = 148
J Allegro moderato ♩ = 134
180
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

immediate 1-bar count-in

rall. ♩ = 98 rit. Tempo I ♩ = 136

189

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p pp f mfp mp

immediate 1-bar count-in

18:11

The Third Little Suite - Part IV (Excerpt)
GIULIO DE MICHELI (1889-1940)

K Lively ♩ = 118

202

Fl.

Ob. *p*

Cl. in Bb *p*

Bsn. *ff* *ff*

Hn. in F

Tpt. in Bb

Tbn.

TIMPANI

Timp. *ff* *ff*

K Lively ♩ = 118

202

Vln. I *p*

Vln. II *p*

Vla.

Vc. *ff* *p* *ff* *p*

D.B. *ff* *p* *ff* *p*

211

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

211

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

219

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff

f

p

228

Fl.

Ob.

Cl. in Bb

mf

Bsn.

mf

Hn. in F

f

f

Tpt. in Bb

f

Tbn.

f

Timp.

228

Vln. I

Vln. II

Vla.

Vc.

mf

D.B.

236

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff *mf*

243

L

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

243

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

pizz.

252

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

252

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

260

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

260

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

268

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
Vln. I
Vln. II
Vla.
Vc.
D.B.

TRIANGLE

pizz.
arco
p
f

275

M

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tri.

TIMPANI

275

M

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

p

ff

282

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *ff* arco

290

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

fff *mf* *f* *p*

300

N

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

308

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

308

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pizz.

317

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

317

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *mp* *p*

mp *p* *mp* *p*

f

f

arco

mf

arco

mf

326

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

326

Vln. I

Vln. II

Vla.

Vc.

D.B.

O

334

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

TRIANGLE

Tri.

O

334

Vln. I

Vln. II

Vla.

Vc.

D.B.

342

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tri.
TIMPANI
342
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

immediate
1-bar count-in

350

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

350

Vln. I
Vln. II
Vla.
Vc.
D.B.

ff

(1-bar count-in)

20:55

"Marinarella" Overture (Excerpt)
JULIUS FUČIK (1872-1916)

P **Allegro** ♩ = 136

360

(1-bar count-in) *(1-bar count-in)*

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Tamb.

P **Allegro** ♩ = 136

360

Vln. I
Vln. II
Vla.
Vc.
D.B.

374

Fl.

Ob.

mp

Cl. in Bb

3 3 3 3

mp

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

TAMBOURINE

Tamb.

p

374

Vln. I

3 3 3 3

mp

pizz.

Vln. II

mf *mf*

Vla.

mp

Vc.

mp

D.B.

mp

385

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tamb.

385

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

p

mf

395

Q

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *ff*

accel.

405

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tamb.

accel.

405

Vln. I

Vln. II

Vla.

Vc.

D.B.

R Allegro ♩ = 152

415

Fl.

Ob.

Cl. in Bb

Bsn.

f *sempre marcato*

Hn. in F

Tpt. in Bb

Tbn.

mf *f* *sempre marcato*

SUSP. CYMBAL

Tamb.

ff

R Allegro ♩ = 152

415

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *sempre marcato*

424

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

S. Cym.

424

Vln. I

Vln. II

Vla.

Vc.

D.B.

435

Fl.

Ob.

Cl. in Bb

Bsn.

ff f *sempre marcato*

Hn. in F

Tpt. in Bb

Tbn.

ff f *sempre marcato*

S. Cym.

435

Vln. I

Vln. II

Vla.

Vc.

ff f *sempre marcato*

D.B.

ff f *sempre marcato*

446

S

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

S. Cym.

446

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

attacca - beat before is in tempo

22:28

457

Clock ♩ = 60

Fl.

Ob.

Cl. in Bb

Bsn.

mf

Hn. in F

Tpt. in Bb

Tbn.

mf

WOOD BLOCK

S. Cym.

f

457

Clock ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

mf

D.B.

mf

468

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

468

Vln. I

Vln. II

Vla.

Vc.

D.B.

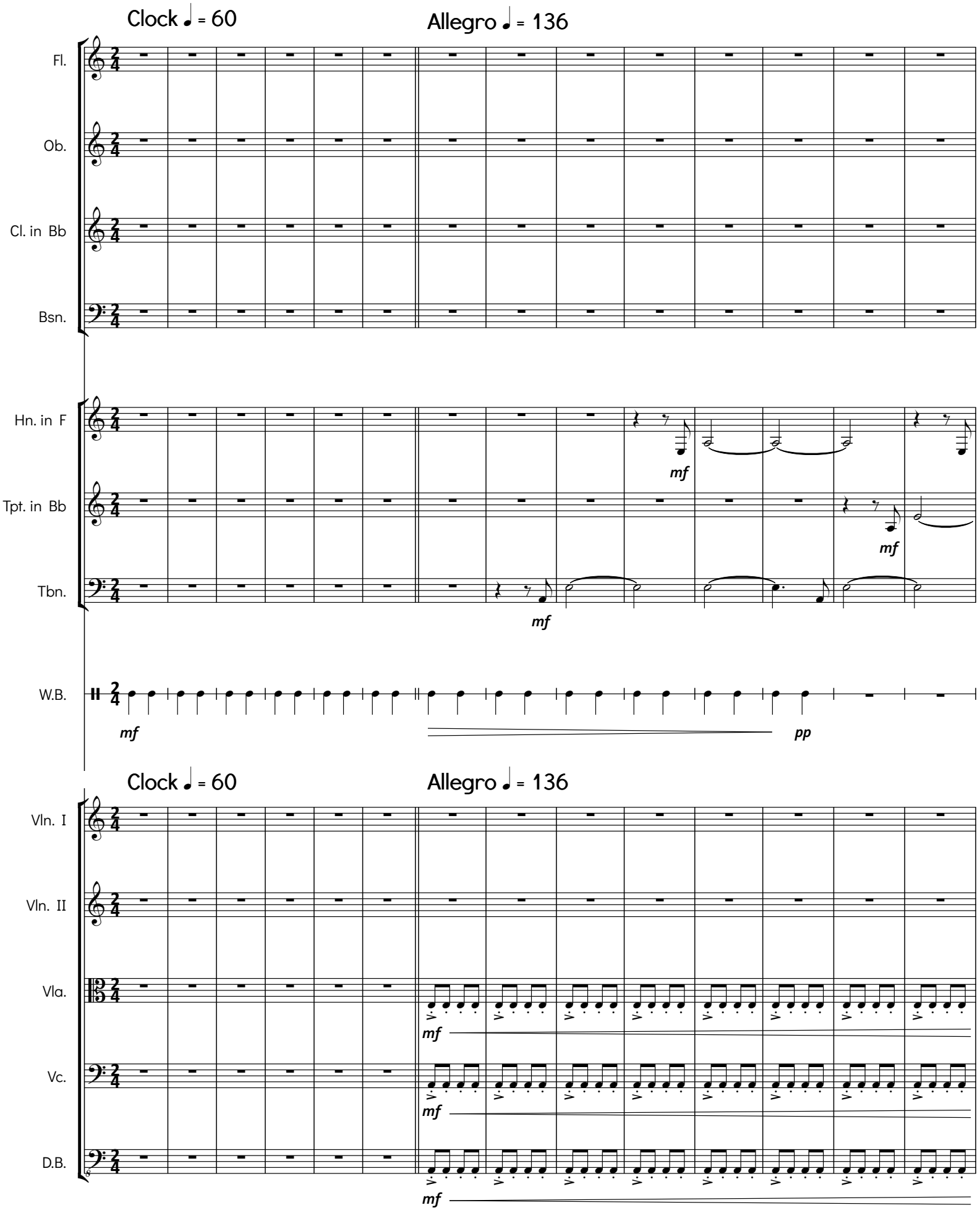
PART 3

3" gap before

1-bar count-in

23:13

"Rhythmic beats continuing, blending into Fučik



Man with a Movie Camera

23:36

"Marinarella" Overture (Excerpt)
JULIUS FUČIK (1872-1916)

(1-bar count-in) ♩ = 124 *(1-bar count-in)* a tempo ♩ = 136

15

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
W.B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

28

subito meno ♩ = 102 A Allegro ♩ = 136

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

28

subito meno ♩ = 102 A Allegro ♩ = 136

Vln. I

Vln. II

Vla.

Vc.

D.B.

p mf

(1-bar count-in)

40

♩ = 124

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

40

♩ = 124

Vln. I

Vln. II

Vla.

Vc.

D.B.

(1-bar count-in)

52 a tempo ♩ = 136

immediate 1-bar count-in

rit.

Fl.

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

p

Hn. in F *f*

Tpt. in Bb *f*

Tbn.

W.B.

52 a tempo ♩ = 136

rit.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

p

(1-bar count-in)

B Allegro ♩ = 136

66

Fl.

Ob. *mp*

Cl. in Bb 3 3 3 3 *mp*

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

B Allegro ♩ = 136

66

Vln. I *mp* 3 3 3 3

Vln. II pizz. *mf*

Vla. *mp*

Vc. *mp*

D.B. *mp*

77

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

77

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

87

C

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *ff*

accel.

97

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

W.B.

p

accel.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

D Allegro ♩ = 152

107

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
W.B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

tr

f

mf

ff

sempre marcato

116

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

S. Cym.

116

Vln. I

Vln. II

Vla.

Vc.

D.B.

127

Fl.

Ob.

Cl. in Bb

Bsn.

f *sempre marcato*

Hn. in F

Tpt. in Bb

Tbn.

f *sempre marcato*

S. Cym.

127

Vln. I

Vln. II

Vla.

Vc.

f *sempre marcato*

D.B.

f *sempre marcato*

138

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

S. Cym.

138

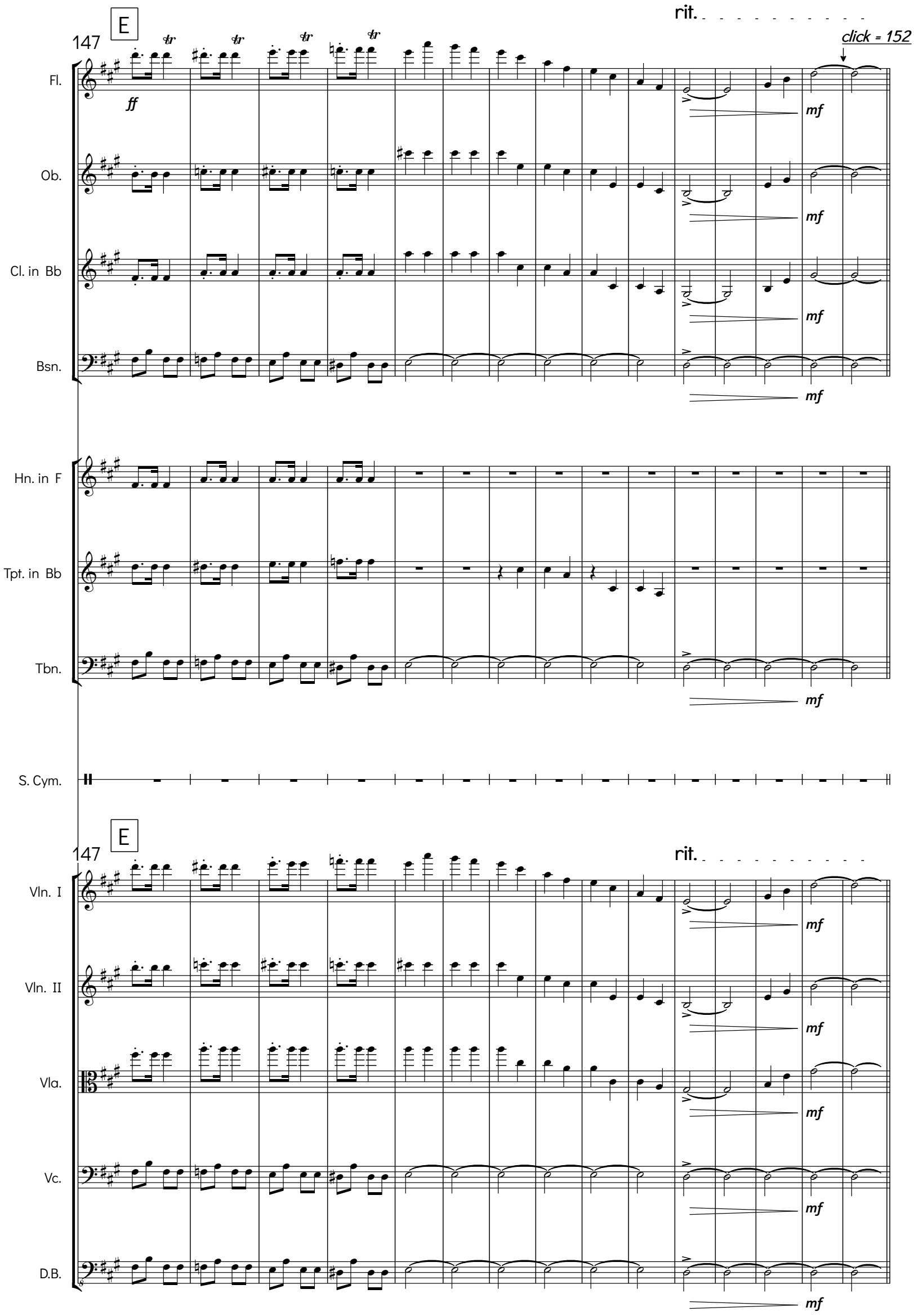
Vln. I

Vln. II

Vla.

Vc.

D.B.


E
147
rit.
click = 152
Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
S. Cym.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf

attacca / overlap 1-bar count-in

25:55

The Third Little Suite, arr. for strings (Excerpt)
GIULIO DE MICHELI (1889-1940)

162 **Allegro** ♩ = 152

F **Lively** ♩ = 118

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
S. Cym.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff* *p*

173

Vln. I
Vln. II
Vla.
Vc.
D.B.

182

Vln. I
Vln. II
Vla.
Vc.
D.B.

G

190

Vln. I
Vln. II
Vla.
Vc.
D.B.

199

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff*

H

206

Vln. I
Vln. II
Vla.
Vc.
D.B.

p pizz. *mf* *mp*

216

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco pizz. *mp* *p*

224

Vln. I
Vln. II
Vla.
Vc.
D.B.

I

233

240

247

J

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

255

265

K

274

Vln. I
Vln. II
Vla.
Vc.
D.B.

p pizz. p pizz. p pizz. p pizz. p

283

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp p mp p mf

arco arco pizz.

291

Vln. I
Vln. II
Vla.
Vc.
D.B.

p mf p mf arco mp arco mp arco mp

arco pizz. arco pizz. arco

f p f p

L

299

Vln. I
Vln. II
Vla.
Vc.
D.B.

f p f p

pizz. arco pizz.

307

Vln. I
Vln. II
Vla.
Vc.
D.B.

f p

arco pizz. arco arco arco

314

M

Vln. I
Vln. II
Vla.
Vc.
D.B.

f ff

322

Vln. I

Vln. II

Vla.

Vc.

D.B.

N

329

Vln. I

Vln. II

Vla.

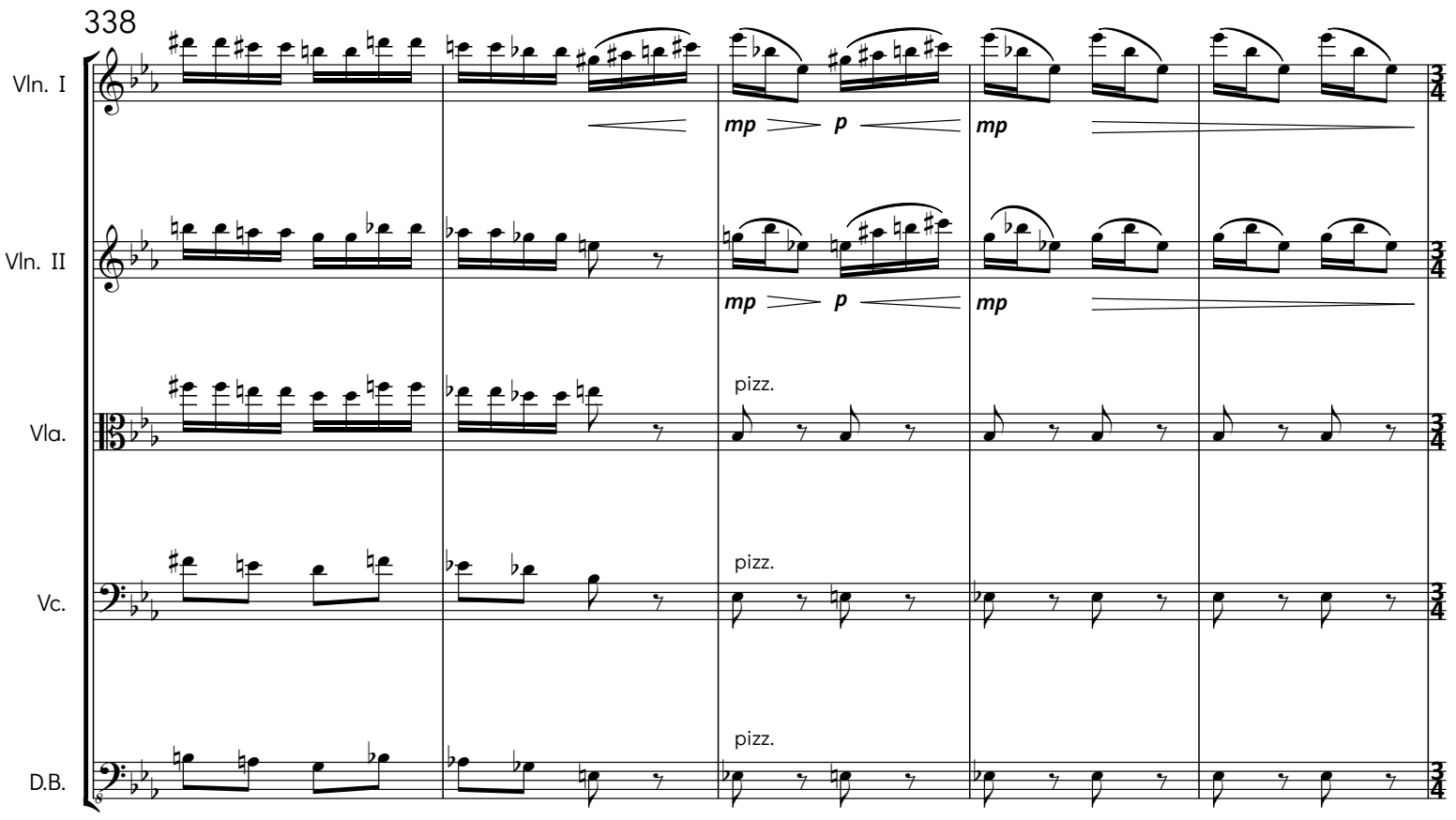
Vc.

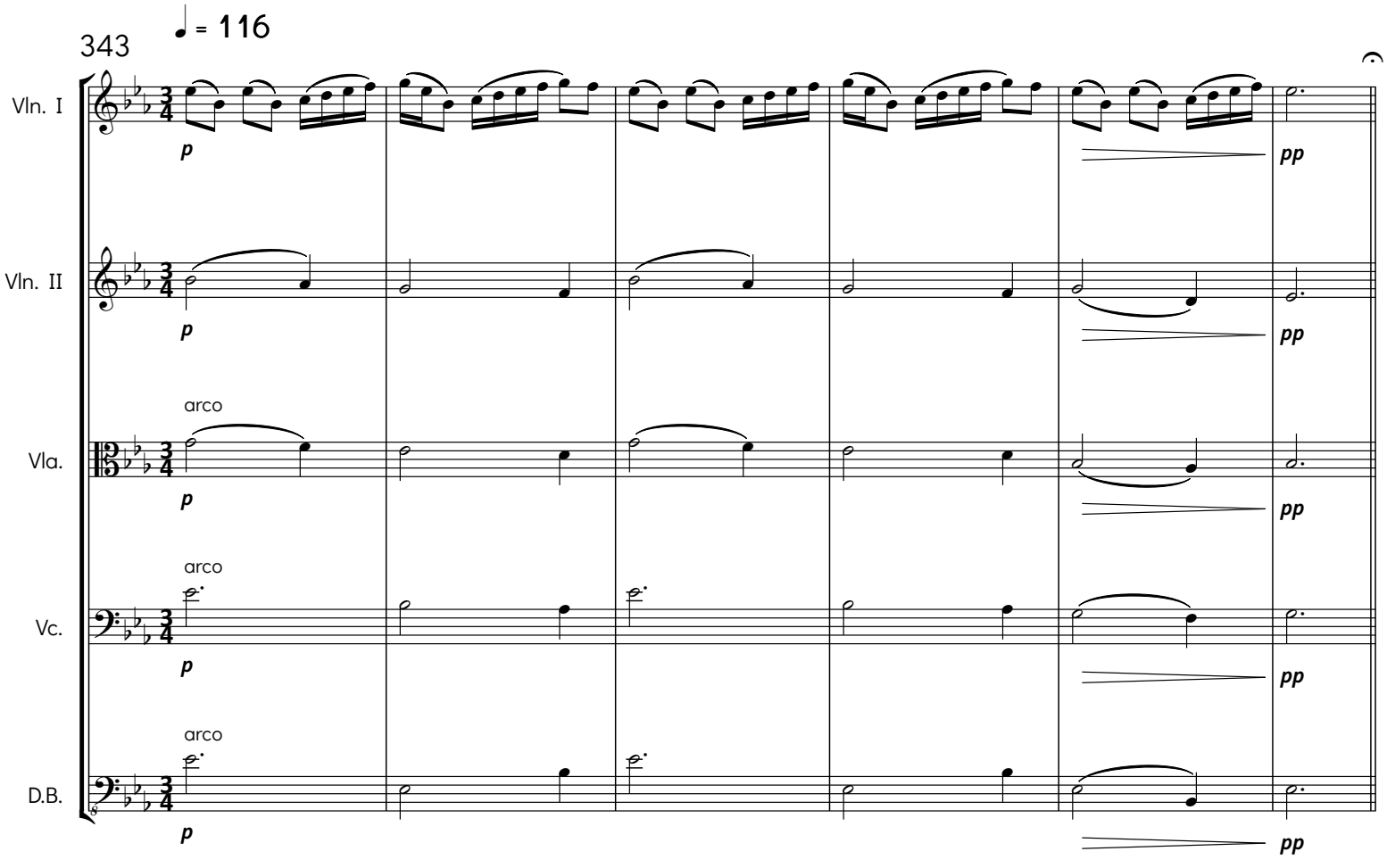
D.B.

p

pizz.

arco


338
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p
mp
pizz.
pizz.
pizz.


343
♩ = 116
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
pp
arco
arco
arco

2-minim-beats count-in

29:04

"Rivalry" Overture (Excerpt)
ISAAC SNOEK (1870-1943)

Tempo con fuoco 𝅗𝅥 = 88

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
S. D.
SIDE DRUM
Vln. I
Vln. II
Vla.
Vc.
D.B.

Tempo con fuoco 𝅗𝅥 = 88

pizz.

354

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

S. D.

354

Vln. I

Vln. II

Vla.

Vc.

D.B.

360

Fl.

mf

Ob.

mf

Cl. in Bb

Bsn.

Hn. in F

mf

Tpt. in Bb

Tbn.

S. D.

360

Vln. I

mf

Vln. II

Vla.

Vc.

D.B.

366

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
S. D.

TIMPANI

366

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco

374

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

374

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pizz.

arco

381

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mf legg.*

Tpt. in Bb *mf legg.*

Tbn. *mf legg.*

Timp.

381

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

387

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

387

Vln. I

Vln. II

Vla.

Vc.

D.B.

393

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

393

Vln. I

Vln. II

Vla.

Vc.

D.B.

399

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

399

Vln. I

Vln. II

Vla.

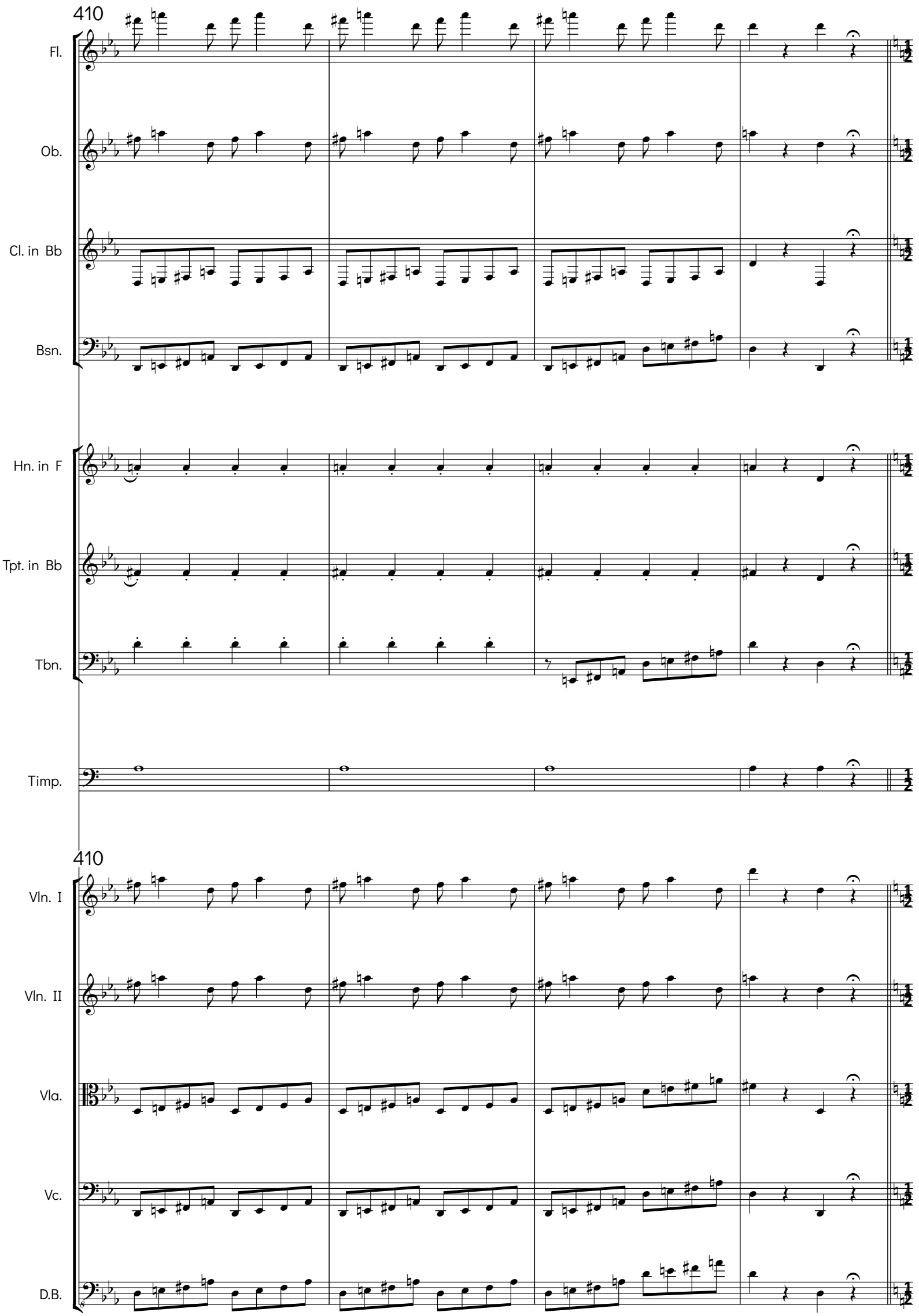
Vc.

D.B.

405

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff


410
Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
410
Vln. I
Vln. II
Vla.
Vc.
D.B.

immediate 2-minim-beats count-in

30:35

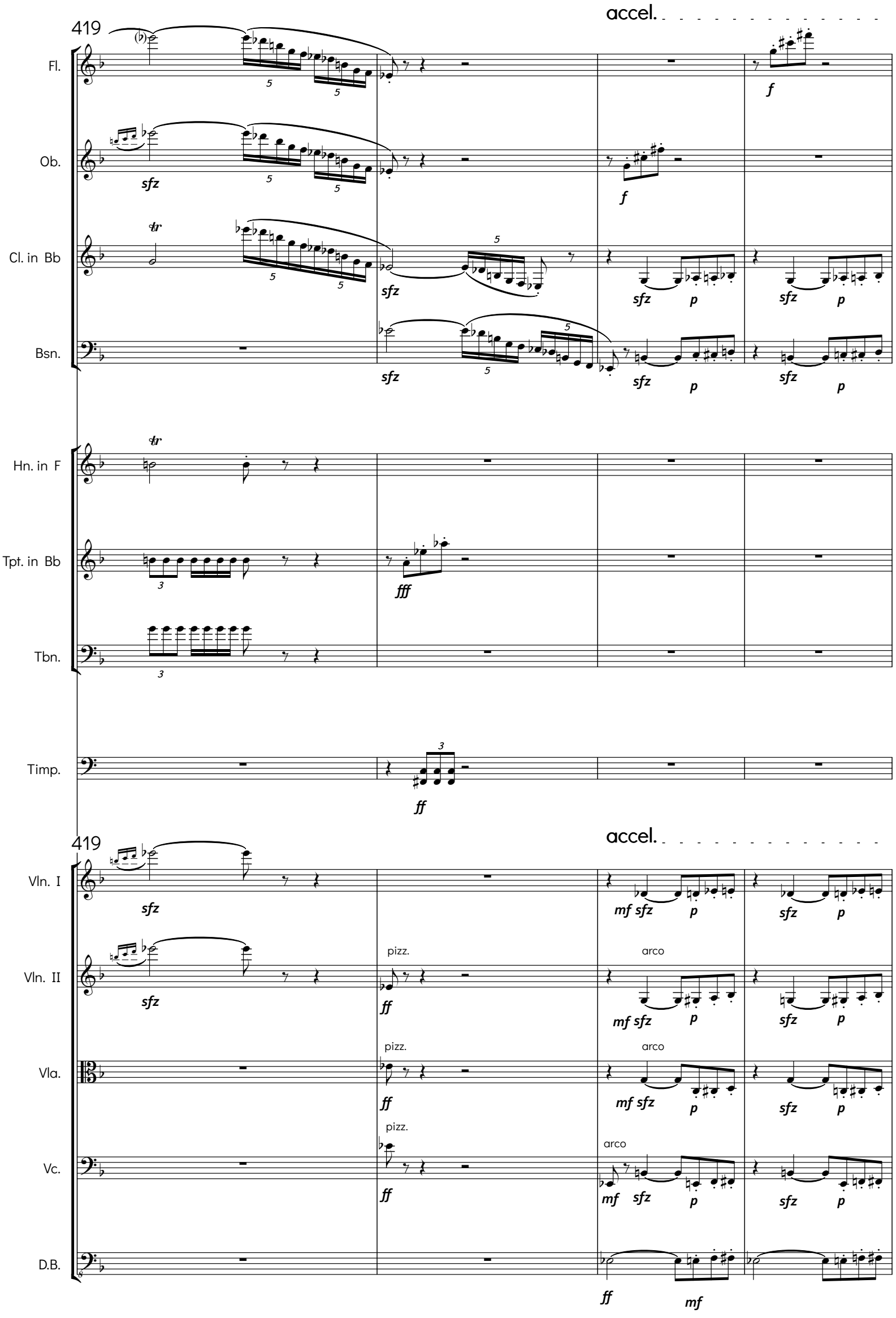
"Belfagor" Overture (Excerpt)
OTTORINO RESPIGHI (1879-1936)

414 O Vivo 𝅗𝅥 = 88

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

414 O Vivo 𝅗𝅥 = 88

Vln. I
Vln. II
Vla.
Vc.
D.B.


419
accel.
Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

423

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

sfz *p* *mf* *f*

P Vivacissimo ♩ = 100

428

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

P Vivacissimo ♩ = 100

428

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

433

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

con sord.

433

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
arco

439

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

439

Vln. I

Vln. II

Vla.

Vc.

D.B.

Q

445

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

senza sord.

Tpt. in Bb

Tbn.

Timp.

Q

445

Vln. I

Vln. II

Vla.

Vc.

D.B.

451

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

451

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.

R

457

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *f* *ff*

arco

463

Fl.

Ob.

Cl. in Bb

ff

Bsn.

ff

f

mp

Hn. in F

f

Tpt. in Bb

Tbn.

f

f

mp

Timp.

mp

463

Vln. I

Vln. II

Vla.

Vc.

ff

sfz

mp

D.B.

ff

mp

469

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

p *pp* *fpp*

Timp.

469

Vln. I

Vln. II

mp *p* *f mp*

Vla.

pizz.

f

Vc.

mp *p* *f mp*

D.B.

p *mf* *sfz* *mf*

475

S

Fl.

Ob.

Cl. in Bb

Bsn.

mp

sfz

mp

mp

Hn. in F

Tpt. in Bb

Tbn.

Timp.

mp

475

S

Vln. I

Vln. II

pizz.

Vla.

arco

mp

Vc.

mp

D.B.

pizz.

sfz

mp

481

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mp* *mf* *f* pizz.

487

T

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

487

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

493

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f sfz ff p

con sord.

pizz.

arco

tr

498

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

498

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco
pizz.
8va

504

U

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *sfz* *mf*

510

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

sfz *sfz*
sfz *sfz*
sfz *sfz*
p *sfz* *p*
p legg.
p
arco
mf
sfz *p*
sfz *sfz* *sfz* *p*

515

Fl.

Ob.

Cl. in Bb

Bsn.

sfz *f* *p* *f*

33:41 - with film

Hn. in F

ff

Tpt. in Bb

p

Tbn.

Timp.

515

Vln. I

arco

sfz

Vln. II

arco

ff *p*

Vla.

arco

ff *p*

Vc.

arco

ff *p*

arco

sfz

D.B.

pizz.

sfz *f* *p*

521

V

Fl.

p

f

Ob.

p legg.

ff

Cl. in Bb

p

f

Bsn.

p

f *sfz*

Hn. in F

ff

Tpt. in Bb

Tbn.

Timp.

521

V

Vln. I

p

pizz.

sfz *sfz*

Vln. II

pizz.

sfz *sfz*

Vla.

pizz.

sfz *sfz*

Vc.

p

pizz.

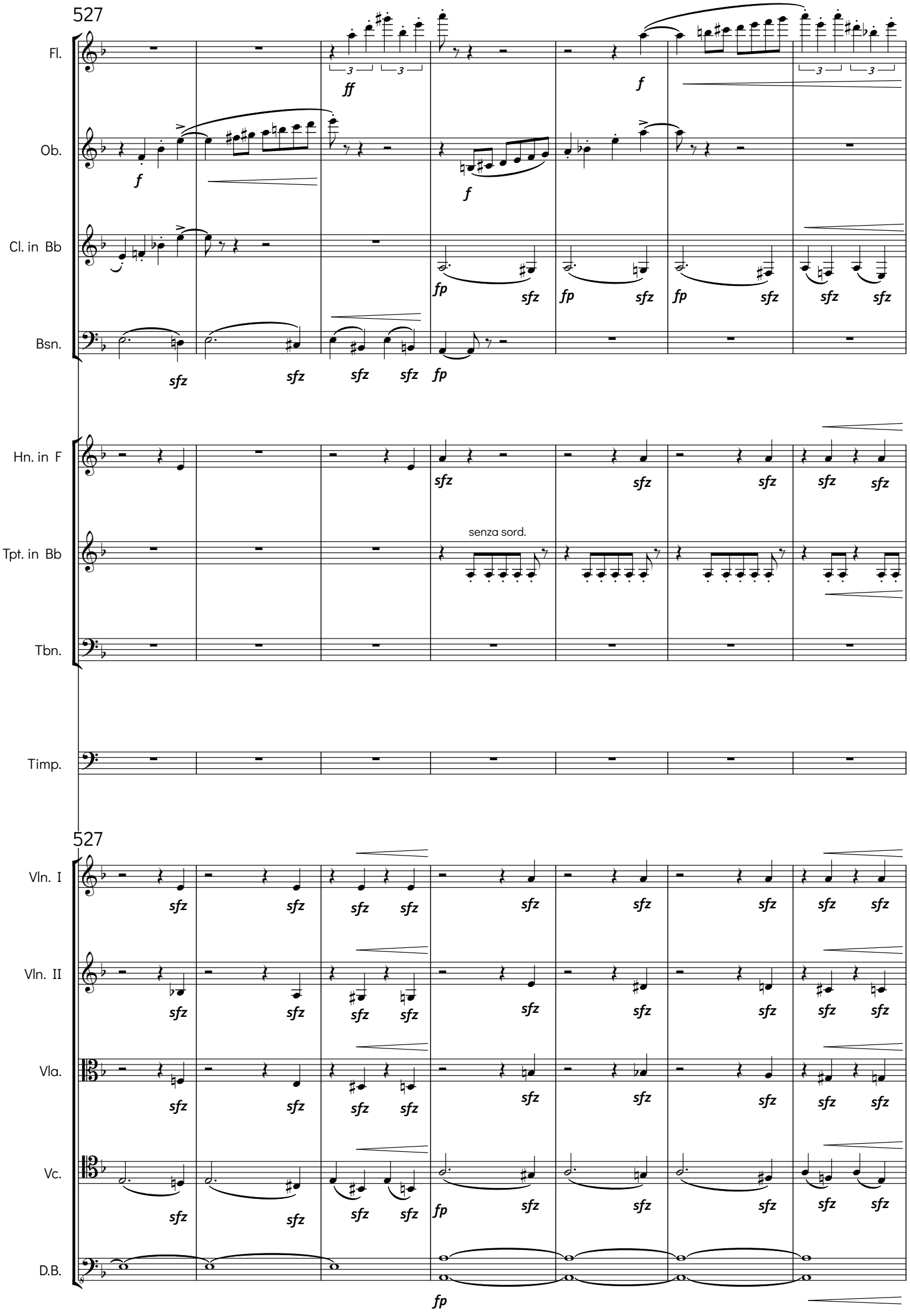
arco

sfz *sfz*

D.B.

arco

sfp


527
Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.
527
Vln. I
Vln. II
Vla.
Vc.
D.B.
senza sord.

534

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Timp.

534

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco
pizz.

537

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Timp.

537

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Leo Geyer

composer | conductor

www.constella.org.uk