

Matthew Fairclough

# Radically Impure

for solo flute and large ensemble

FULL SCORE

September 2019

## **Radically Impure (2019)**

This piece has been specially composed for the composer and jazz flautist Richard Worth. To create an improvising framework for Richard to work with, the piece uses modal scales, but in no systematic way. The various sections, melodies and chords are built from specified modes, but these interchange freely to give a sense of modulation, although the piece has a relatively restricted range of tonal centres. Whilst writing the piece, I took inspiration from the Ferdinand Léger exhibition at Tate Liverpool. Richard and I performed an improvised set there in early March 2019, taking cues from the exhibition to suggest sound material and provide inspiration. I was particularly interested in the pieces that featured scenes of construction workers on skyscrapers.

I had these images in mind when composing this piece, along with archive footage and photographs of the Empire State Building construction site. The piece wasn't going to be *about* anything specifically, but rather I used Léger's work and the Liverpool exhibition to help create an atmosphere for the piece. Ultimately though, the association became strong and I feel the piece has become a celebration the bravery and danger those early construction workers faced – and this has some parallels with performing improvised music. Studying his work further, as someone who has not strived to establish a consistent style, possibly due to a love for popular, classical and modern experimental music, I began to feel an affinity with Léger, especially on reading Anna Vallye's discussion of his famous painting *La Ville*, where she described him as “an artist of radical impurity”.

# Radically Impure

Composed for Richard Worth

1'30" of Video with Solo Flute at start

Matthew Fairclough

$\text{♩} = 140$

Flute Solo *mp* *tr wt* (all whole tone trills) *tr* *tr* *tr* *tr* *tr* *tr* *mp*

Flute *mp* (all whole tone trills) *tr* *tr* *tr* *tr* *tr* *tr* *mp*

Clarinet in Bb

Bassoon

Horn in F

Trumpet

Trombone

Vibraphone

Violin 1 *mp* *tr wt* (all whole tone trills) *tr*

Violin 2 (all whole tone trills) *tr wt* *mp*

Viola

Cello

Bass



20 *tr* *tr* *tr* **A** solo not too busy

Fl. Solo *mf* *mf < f*

Fl. *tr* *tr* *tr* *mf < f* *mf*

Cl. *mf*

Bsn. *mf*

Hn. **A** *sf > mf*

C Tpt. Harmon mute *sf > mf*

Tbn. *sf > mf*

Vib. roll *mf < f* *sf*

Vln. 1 *tr* *tr* *tr* *mf* *mf < f*

Vln. 2 *tr* *tr* *tr* *tr* *mf* *mf < f* *mf*

Vla. *tr* *tr* *tr* *tr* *tr* *mf* *mf < f* *mf*

Vc. *tr* *tr* *tr* *tr* *tr* *mf* *mf < f* *mf* *8va*

bass *sf > mf* *mf*



35

Fl. Solo *mf cresc. poco a poco* *tr*

Fl. *mf cresc. poco a poco* *tr*

Cl. *mf cresc. poco a poco* *tr-wt* (always whole tone trills)

Bsn. *mf cresc. poco a poco* *tr-wt* (all whole tone trills)

Hn. *mf cresc. poco a poco*

C Tpt. *mf cresc. poco a poco*

Tbn. *mf cresc. poco a poco*

Vib. *mf cresc. poco a poco*

Vln. 1 *mf cresc. poco a poco* *tr*

Vln. 2 *mf cresc. poco a poco* *tr*

Vla. *mf cresc. poco a poco* *tr*

Vc. *mf cresc. poco a poco* *tr*

bass *mf cresc. poco a poco*





43 **B**

Fl. Solo *f dim.*

Fl. *f dim.*

Cl. *f dim.*

Bsn. *f dim.*

Hn. **B**

C Tpt. *f dim.*

Tbn. *f*

Vib. *f dim.*

Vln. 1 *f dim.*

Vln. 2 *f dim.*

Vla. *dim.*

Vc. *f*

bass *f*



53 play mostly as written to bar 108

Fl. Solo *mf* *f* *mf mp* *mf* *f* *mf*

Fl. *mf* *< f > p*

Cl. *mf* *f* *mf* *< f > p* *mp* *mf* *f* *mf*

Bsn. *tr* *mf* *f* *mf* *< f > p* *tr* *mf* *f*

Hn. *sfz* *> mf* *f*

C Tpt. *sfz* *> mf* *f*

Tbn. *sfz* *> mf* *f*

Vib. *f* *mf* *< f > p*

Vln. 1 *mf* *f* *mf* *< f > p* *mp* *mf* *f* *mf*

Vln. 2 *mf* *< f > p*

62

Fl. Solo

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Vln. 1

Vln. 2

*mf*  $\text{---}$  *f*     *mf*     *mf*  $\text{---}$  *f*     *mf*

*mf*  $\text{---}$  *f*     *sfz*

*mf*  $\text{---}$  *f*     *mf*     *mf*  $\text{---}$  *f*     *mf*

*sfz*     *tr* *mf*  $\text{---}$  *sfz*

*sfz*     *mf*  $\text{---}$  *sfz*

*sfz*     *mf*  $\text{---}$  *sfz*

*mf*  $\text{---}$  *f*     *mf*

*mf*  $\text{---}$  *f*     *mf*     *mf*  $\text{---}$  *f*     *mf*

*mf*

Musical score for Fl. Solo, Cl., Hn., Vib., Vln. 1, Vln. 2, Vla., and bass. The score is in 3/4 time and features various dynamics and articulations.

70

Fl. Solo: *mf*, *mf*, *mf*, *mf*, *mf*. Includes a *G.P.* (Grave) section and a **D** (Dynamics) box.

Cl.: *mf*, *mf*, *mf*, *mf*.

Hn.:

Vib.: *mf*, *mf*, *mf*.

Vln. 1: *mf*, *mf*.

Vln. 2: *mf*, *mf*.

Vla.: *mf*.

bass: *mf*, *pizz.*

The score includes various musical notations such as slurs, accents, and triplets. The *G.P.* section is marked with a box containing the letter **D**. The *pizz.* marking is present in the bass line.

79

Fl. Solo *mf*  $\curvearrowright$  *f* *mf* *mf*  $\curvearrowright$  *f* *subito mp* *f*

Fl. *sfz*  $\curvearrowright$  *ff* *mf* *f* flz

Cl. *mf*  $\curvearrowright$  *f* *mf* *mf*  $\curvearrowright$  *f* *sfz*  $\curvearrowright$  *ff* *f*

Bsn. *mf*  $\curvearrowright$  *f* *mf* *mf*  $\curvearrowright$  *f* *f*  $\curvearrowright$  *ff* *f* tr

Hn. *sfz*  $\curvearrowright$  *ff* *mf* *f*

C Tpt. *mf*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *f* *sfz*  $\curvearrowright$  *ff* *f*

Tbn. *sfz*  $\curvearrowright$  *ff* *mf* *f*

Vib. *subito mp*

Vln. 1 *mf*  $\curvearrowright$  *f* *sfz*  $\curvearrowright$  *ff* *f*

Vln. 2 *mf*  $\curvearrowright$  *mf* *mf*  $\curvearrowright$  *f* *sfz*  $\curvearrowright$  *ff*

Vla. *mf*  $\curvearrowright$  *mf* *mf*  $\curvearrowright$  *f*

Vc.  $\curvearrowright$

bass arco *mf*

89

Fl. Solo *sfz* *f* *sfz* *mf* *f* *f* *sfz* *mf* *mf* **E**

Fl. *sfz* *f* *ff* *sfz* *f* *sfz* *mf* *mf* *sf* *mf* *sf* flz

Cl. *f* *ff* *mf* *f* *sfz* *sf*

Bsn. *sfz* *sf*

Hn. *sfz* *f* *ff* *sfz* *f* *sfz* *mf* *mf* *sf* *sf* **E**

C Tpt. *sfz* *sfz* *mf* *f* *f* *sfz* *mf* *mf* *sf*

Tbn. *sfz* *f* *ff* *sfz* *f* *sfz* *mf* *mf* *sf*

Vib. *f* *mf* *f* *sfz* *sf*

Vln. 1 *f* *ff* *f* *sfz* *sf*

Vln. 2 *f* *ff* *f* *sfz* *sf*

Vla. *f* *ff* *f* *sfz* *sf*

Vc. *sfz* *f* *sfz* *f* *sfz* *sfz* *sf* *sf* pizz arco pizz arco

bass *sfz* *f* *ff* *sfz* *f* *sfz* *mf* *sf* *sf* *sf* pizz

98

Fl. Solo *f* *f* *mf* *f* *mf* *mf*

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

Cl. *f* *f* *mf* *f* *mf* *mf*

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

Hn. *f* *f* *mf* *f* *mf* *mf*

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

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

Vib. *f* *f* *mf* *f* *mf* *mf*

Vln. 1 *f* *f* *mf* *f* *mf* *mf*

Vln. 2 *f* *f* *mf* *f* *mf* *mf*

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

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

bass *f* *f* *mf* *f* *mf* *mf*

arco



106 *legato* *marcato* *tr* *Improvise over tutti chords sections* *with electronics only solo.*

Fl. Solo *mf* *mp* *mf* *mf* *f*

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

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

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

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

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

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

Vib. *mf* *mp* *mp* *mf* *f*

Vln. 1 *mf* *mp* *mp* *mf* *f*

Vln. 2 *mf* *mp* *mp* *mf* *f*

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

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

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



126

Fl. Solo

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

bass

solo

*mf*

*f*

134 (as written) marcato solo **G** marcato solo

Fl. Solo *sf* *mf* *mp* *f* *sf* *mf* *f* *mf*

Fl. *sf* *mf* *mp* *sf* *mf* *f* *mf*

Cl. *sf* *mf* *mp* *sf* *mf* *f* *mf*

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

Hn. *sf* *mf* *mp* *sf* *mf* *f* *mf*

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

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

Vib. *sf* *mf* *mp* *sf* *mf* *f* *mf*

Vln. 1 *sf* *mf* *mp* *sf* *mf* *f* *mf*

Vln. 2 *sf* *mf* *mp* *sf* *mf* *f* *mf*

Vla. *sf* *mf* *mp* *sf* *mf* *f* *mf*

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

bass *sf* *mf* *mp* *sf* *mf* *f* *mf*

**H** (as written cue!)

(as written)

143

Fl. Solo *mf* *f* *mf cresc.* *marcato*

Fl. *sf* *f* *mf cresc.* *marcato*

Cl. *f* *sf* *f* *mf* *marcato* *f*

Bsn. *f* *sf* *f* *mf cresc.* *marcato*

**H**

Hn. *sf* *f* *mf cresc.* *marcato* *f*

C Tpt. *sf* *f* *mf* *f*

Tbn. *f* *sf* *f* *mf cresc.* *marcato*

Vib. *sf* *f* *mf cresc.* *marcato*

Vln. 1 *f* *sf* *f* *mf* *marcato* *f*

Vln. 2 *f* *sf* *f* *mf cresc.* *marcato*

Vla. *f* *sf* *f* *mf cresc.* *marcato*

Vc. *f* *sf* *f* *mf cresc.* *marcato* *f*

bass *f* *sf* *f* *mf cresc.* *marcato*

(as written)  
marcato

I

150

Fl. Solo *f mp mp < mf mp cresc. mf*

Fl. *f mp mp < mf mp cresc.* marcato

Cl. *ff mp mp cresc.* marcato

Bsn. *ff mp mp < mf mp cresc.* marcato

Hn. *ff mp mp cresc.* marcato

C Tpt. *ff mp mp cresc.* marcato

Tbn. *ff mp mp < mf mp cresc.* marcato

Vib. *ff mp mp < mf mp cresc.* marcato

Vln. 1 *ff mp mp cresc.* marcato

Vln. 2 *ff mp mp < mf mp cresc.* marcato

Vla. *ff mp mp < mf mp cresc.* marcato

Vc. *ff mp mp cresc.* marcato

bass *ff mp mp < mf mp cresc.* marcato

with electronics  
solo

J

158

This page contains the musical score for measures 158 through 163. It features a Fl. Solo part and a woodwind section with parts for Fl., Cl., Bsn., Hn., C Tpt., Tbn., Vib., Vln. 1, Vln. 2, Vla., Vc., and bass. The Fl. Solo part begins with a dynamic of *f* and includes a triplet of eighth notes. The woodwind section starts with *f* dynamics and includes *marcato* markings. A *mf* dynamic is introduced in measure 161. A boxed letter 'J' appears above the Fl. Solo staff in measure 161 and above the Hn. staff in measure 162. A '6' is written above the Fl. Solo staff in measure 162. The score includes various articulations such as *marcato*, *f*, *ff*, and *mf*, as well as triplets and a sextuplet in the Fl. Solo part.

**K**

G.P Flute cues letter L  
at end of Solo

166 (solo bar) marcato solo

Fl. Solo  
Fl.  
Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Vib.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
bass

**L**

179 solo (with violin and electronics) (with flute and electronics)

Fl. Solo  
Vln. 1

**L**

194

Fl. Solo  
Vln. 1



209

Fl. Solo

Vln. 1

Vln. 2

M

mf

222

Fl. Solo

Cl.

Vln. 1

Vln. 2

Vc.

N

N

mf

mf

mf < f

mf

mf

mf < f

mf

mf

mf < f

mf

233

Fl. Solo

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vc.

O

O

mf

f

f

mf

f

mf

mf

mf

mf

f

mf

f

mf

f

f

244

**P**

Fl. Solo *mf*

Fl.

Cl. *mf*

Bsn. *mf*

**P**

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Vib.

Vln. 1 *mf*

Vln. 2 *mf* *f*

Vla. *f*

Vc. *mf*

bass

253

as written

**Q** as written

Fl. Solo: *mf* < *f* *f*

Fl.: *mf* < *f* *f*

Cl.: *mf* < *f* *f*

Bsn.: *mf* < *f* *f*

Hn.: *mf* < *f*

C Tpt.: *mf* < *f* *f* *mf*

Tbn.: *mf* < *f* *f* *mf*

Vib.: *mf* < *f* *f*

Vln. 1: *mf* < *f* *f*

Vln. 2: *mf* < *f* *f*

Vla.: *mf* < *f* *f* *mf*

Vc.: *mf* < *f*

bass: *mf* < *f* *f*

**R**

as written

259

Fl. Solo *mf* *mf* *mf < f* *mp cresc.*

Fl. *mp cresc.*

Cl. *mf* *mf* *mf* *mp cresc.*

Bsn. *mf* *mf* *mf* *mp cresc.*

Hn. *mf* *mf* *mf < f* *mp cresc.*

C Tpt. *mf* *mf* *mf < f* *mp cresc.*

Tbn. *mf* *mf* *mf < f* *mp cresc.*

Vib. *mf* *mf* *mf < f* *mp cresc.*

Vln. 1 *mf* *mf* *mf < f* *mp cresc.*

Vln. 2 *mf* *mf* *mp* *cresc.*

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

Vc. *mf* *mf* *mp* *cresc.*

bass *mf* *mf* *mp* *cresc.*

**S** as written with fills ad lib.  
short and punchy

Fl. Solo

Musical staff for Fl. Solo, starting at measure 265. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *mf* and *f*. The instruction "short and punchy" is present.

Fl.

Musical staff for Flute. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *f*. The instruction "short and punchy" is present.

Cl.

Musical staff for Clarinet. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *f*. The instruction "short and punchy" is present.

Bsn.

Musical staff for Bassoon. It features a series of eighth notes and quarter notes. Dynamics include *f*. The instruction "short and punchy" is present.

**S** short and punchy

Hn.

Musical staff for Horn. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *mf* and *f*. The instruction "short and punchy" is present.

C Tpt.

Musical staff for Cornet. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *f*. The instruction "short and punchy" is present.

Tbn.

Musical staff for Trombone. It features a series of eighth notes and quarter notes. Dynamics include *mf* and *f*.

Vib.

Musical staff for Vibraphone. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *mf* and *f*. The instruction "short and punchy" is present.

Vln. 1

Musical staff for Violin 1. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *mf* and *f*. The instruction "short and punchy" is present.

Vln. 2

Musical staff for Violin 2. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *mf* and *f*. The instruction "short and punchy" is present.

Vla.

Musical staff for Viola. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *f*. The instruction "short and punchy" is present.

Vc.

Musical staff for Violoncello. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. Dynamics include *f*. The instruction "short and punchy" is present.

bass

Musical staff for Bass. It features a series of eighth notes and quarter notes. Dynamics include *mf* and *f*. The instruction "short and punchy" is present.



278

G.P. **T**

Fl. Solo *ff* *mp* 3 3 3

Fl. *ff* *mp* 3 3

Cl. *ff*

Bsn. *ff*

Hn. *ff* G.P. **T**

C Tpt. *ff*

Tbn. *ff*

Vib. *ff* *mp* 3 3

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *mp*

Vc. *ff* *mp* 3 3

bass

283

Fl. Solo 6 3

Fl. 3 6 6 3

Vib. 3 3 3

Vc. 3 3

288 **U**

Fl. Solo

Fl.

Vib.

Vc.

294 **V** a little more urgently

*mf*

a little more urgently

*mf*

**V** a little more urgently

*mf*

a little more urgently

*mf*

Fl. Solo

Fl.

Vib.

Vc.

300 **W** play as written to Z

*mf cresc.*

*f*

*mf*

**W**

*mf cresc.*

*f*

*mf cresc.*

*f*

Fl. Solo

Fl.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

bass



X

308

Fl. Solo *mf*

Vln. 1 *mf* detached on quavers

Vln. 2 *mf* detached on quavers

Vla. *mf* detached on quavers

Vc. *mf* detached on quavers

bass *mf* detached on quavers



314

Fl. Solo *mp* *mf*

Vln. 1 *subito mp* *mf*

Vln. 2 *subito mp* *mf*

Vla. *subito mp* *mf*

Vc. *subito mp*

bass *subito mp* *mf*

320

Fl. Solo

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

bass

*mf*

*mf*

*mf*

Y

326

Fl. Solo *mf* *mf* *f* *f* *mf*

Fl. *mf* *sf* *f* *mf*

Cl. *mf* *mf* *mf < f* *f* *mf*

Bsn. *mf* *mf* *sf* *f* *mf*

Y

Hn. *sf* *f* *mf*

C Tpt. *mf* *sf*

Tbn. *mf* *f* *mf*

Vib. *mf* *sf* *f* *mf*

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *sf* *mf*

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

Vc. *mf* *mf < f* *mf*

bass *mf* *mf* *sf* *f* *mf*

333 solo marcato

**Z** marcato legato

Fl. Solo *mf* *mf* *mp* *mp* < *mf*

Fl. *mf* *mp*

Cl. *mf* *mp* *mp* < *mf*

Bsn. *mf* *mp* *mp* < *mf*

**Z** marcato legato

Hn. *mf*

C Tpt. *mf* *mp* *mp* < *mf*

Tbn. *mf* *mp* *mp* < *mf*

Vib. *mf* *mp* *mp* < *mf*

Vln. 1 *mf* *mp* *mp* < *mf*

Vln. 2 *mf* *mp* *mp* < *mf*

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

Vc. *mf* *mp* *mp*

bass *mf* *mp* *mp* < *mf*

AA

Fl. Solo *mf*

Musical staff for Fl. Solo, starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 6-measure rest and several 3-measure rests.

Fl. *mf*

Musical staff for Fl., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 6-measure rest and several 3-measure rests.

Cl. *mf*

Musical staff for Cl., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 6-measure rest and several 3-measure rests.

Bsn. *mf*

Musical staff for Bsn., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 6-measure rest and several 3-measure rests.

AA

Hn. *mf*

Musical staff for Hn., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 6-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 3-measure rest and several 3-measure rests.

C Tpt. *mf*

Musical staff for C Tpt., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 6-measure rest and several 3-measure rests.

Tbn. *mf*

Musical staff for Tbn., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf*. The staff includes a 6-measure rest and several 3-measure rests.

Vc. *mf* pizz.

Musical staff for Vc., starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf* and *pizz.*. The staff includes a 6-measure rest and several 3-measure rests.

bass *mf* pizz.

Musical staff for bass, starting at measure 342. The staff contains a melodic line with various rhythmic values and articulations. It begins with a 3-measure rest, followed by a series of notes including a triplet of eighth notes. The dynamics are marked *mf* and *pizz.*. The staff includes a 6-measure rest and several 3-measure rests.

**BB**

350

Fl. Solo *mf* with viola 3

Fl.

Cl.

Bsn.

**BB**

Hn.

C Tpt.

Tbn.

Vln. I *mf* 3

Vla. *mf* with flute 3

Vc. *mf* arco

bass *mf* (pizz.) 6

358 CC

Fl. Solo *f* with flute

Fl. *f* with flute

Cl. *f*

Bsn. *f*

CC

Hn. *f*

C Tpt. *f*

Tbn. *f*

Vib.

Vln. 1 *p* *f* *p* *f* *f*

Vln. 2 *p* *f* *p* *f* *f*

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

Vc. *mf* *f* pizz. *f*

bass *f* pizz. *f*

366 *with viloin 1* **DD**

Fl. Solo *mf* *mf*

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* **DD**

C Tpt. *mf* *mf*

Tbn. *mf* *mf*

Vib. *mf*

Vln. 1 *p* *f* *mf* *mp* *vib.*

Vln. 2 *mf* *mp* *vib.*

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

Vc. *arco* *mf*

bass *arco* *mf*



374

Fl. Solo

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

bass

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*



**FF**

389

Fl. Solo *mf sf mf mp marcato*

Fl. *mp marcato*

Cl. *mp marcato*

Bsn. *sf mp marcato*

Hn. *sf mp marcato*

C Tpt. *mp marcato*

Tbn. *mp marcato*

Vib. *sf mp marcato*

Vln. 1 *sf mp marcato*

Vln. 2 *sf mp marcato*

Vla. *sf mp marcato*

Vc. *sf mp marcato*

bass *sf mp marcato*

393 *tr* *tutti*

Fl. Solo *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Fl. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Cl. *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Bsn. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Hn. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

C Tpt. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Tbn. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Vib. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Vln. 1 *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Vln. 2 *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Vla. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

Vc. *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

bass *sf* *mf* *f* *mf cresc.* *f* *ff* *f* *ff*

*marcato*