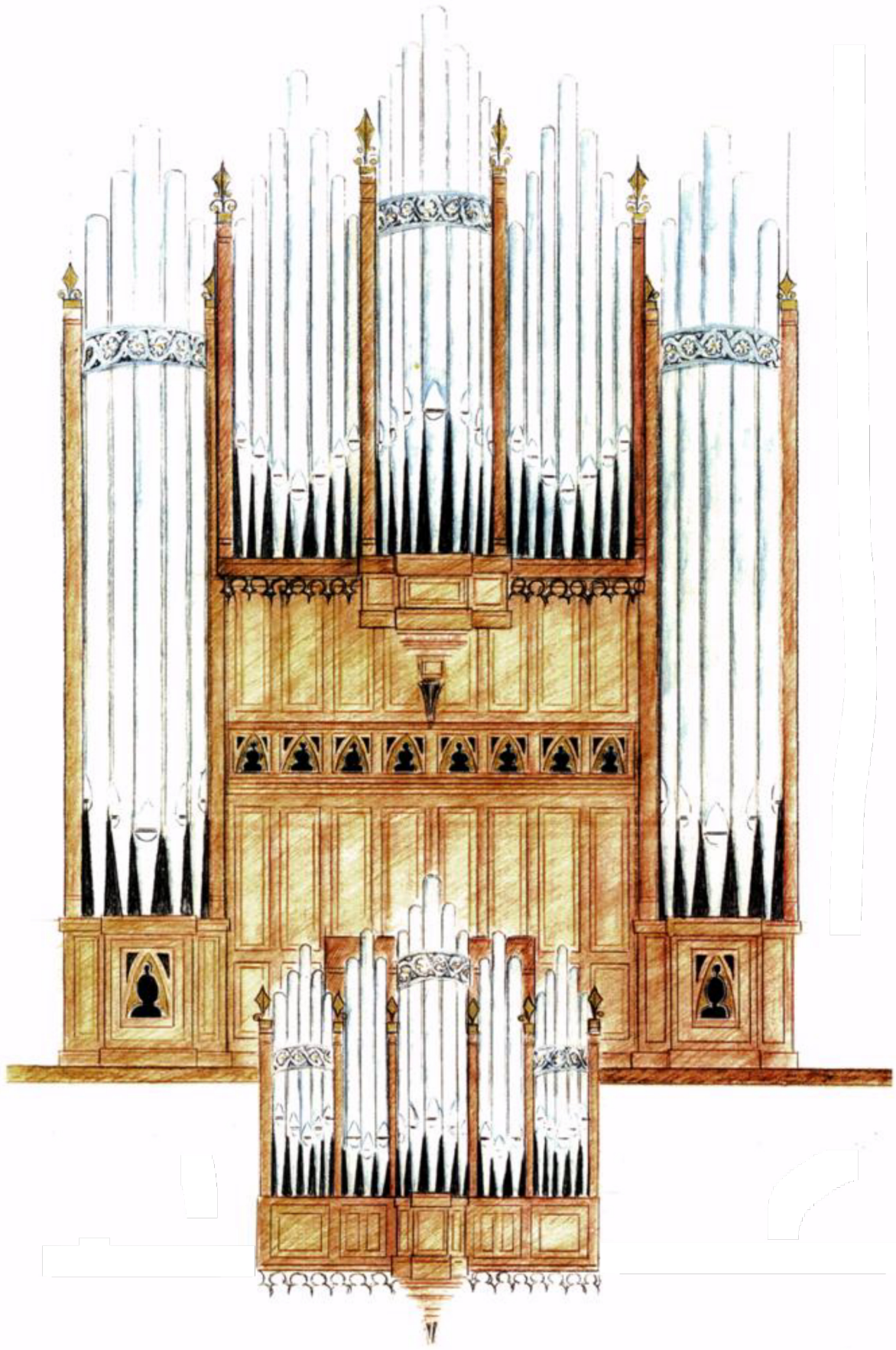

CONCERTSTÜCK

for

Organ & Orchestra

by

Benjamin J. Dale

(1902)

COVER IMAGE

Pipe Organ Drawing

Hupalo Repasky Pipe Organs

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https://paintingvalley.com/pipe-organ-drawing#pipe-organ-drawing-12.jpg

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ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future [SM]

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.
The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:	Royal Academy of Music Library MS 3059
Score Engraving:	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Version 6.0.10.6078 *Audio Software:* Note Performer 4
Graphic Software: Affinity Photo 2 *Document Software:* Affinity Publisher 2
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

Benjamin James Dale (17 July 1885 – 30 July 1943) was an English composer and academic who had a long association with the Royal Academy of Music. Dale showed compositional talent from an early age and went on to write a small but notable corpus of works. His best-known composition is probably the large-scale Piano Sonata in D minor he started while still a student at the Royal Academy of Music, which communicates in a potent late romantic style.

Despite an indifferent record at school, by the age of 14 Dale was already an accomplished organist and had written a small collection of compositions, including a concert overture called *Horatius*. Benjamin left school at the age of 15 to enroll as a student of the Royal Academy of Music (RAM). He started at the RAM in September 1900, on the same day as Arnold Bax, another promising pianist-composer, who became a lifelong friend. There he reunited with an early playground companion, the concert pianist and composer York Bowen, who also remained an especially close friend for the rest of Dale's life. Like the others, Dale studied composition under Frederick Corder, a supporter of Wagner and biographer of Liszt who epitomised the progressive musical climate of the RAM under the direction of Alexander Mackenzie (contrasting with the more conservative Royal College of Music, where composition was Stanford's domain).

While studying at the RAM, Dale worked on several compositions, including the first movement of a piano trio, a complete organ sonata, two concert overtures (one inspired by Shakespeare's The Tempest), the Concertstück for organ and orchestra, and his first published work, the Piano Sonata in D minor.

Composed between 1902 and 1905 and dedicated to York Bowen, Dale's piano sonata is a large-scale virtuoso work in just two movements, the second of which combines slow movement, scherzo and finale in a set of variations, a form apparently influenced by Tchaikovsky's Piano Trio. Commentators have discerned various other influences and echoes within this eclectic work, including Liszt's Sonata in B Minor, Schumann's Fantasie in C, Balakirev's Islamey, Glazunov's first piano sonata and Wagner's Liebestod. In the opinion of Francis Pott, "the swirling arpeggiation and rich variety of gesture imply an attempted pianistic parallel to Wagnerian and Straussian orchestration, thus carrying the illusion of symphonic transcription to new places".

By this time, Dale had established himself as a successful composer and teacher, having been appointed Professor of Harmony at the RAM in 1909. In 1912, Henry Wood conducted Dale's Concertstück for organ and orchestra at the Proms, with Frederick Kiddle at the organ in what was probably its last performance to date. Wood was an admirer of Dale's music and described his once popular orchestral setting of Christina Rossetti's *Before the Paling of the Stars* (composed in 1912) as "a choral gem."

The outbreak of World War I caught Dale traveling to the Bayreuth Festival on one of his holiday trips to Germany. While being kept under parole in Nuremberg as an enemy alien, Dale wrote three song settings (including two part songs), his first new compositions since 1912. In November, Dale was interned in the civilian internment camp at Ruhleben, near Berlin, along with several other prominent musicians, including fellow composer and RAM professor, Frederick Keel, who was in the same barracks. In 1918, Dale was released early from Ruhleben after breaking his arm, being allowed to stay on a farm in the Netherlands for the duration.

Despite deteriorating health after the war, Dale was able to travel round the world, examining in Australia and New Zealand for the Associated Board of the Royal Schools of Music. He started composing again and became professor of harmony and later Warden at the Royal Academy of Music. He also worked for the BBC's Music Advisory Panel. In the post war period, Dale composed several chamber works for violin including a large scale Violin Sonata (1921–22). An anthem, *A Song of Praise*, followed in 1923. His last major work was the orchestral *The Flowing Tide* (1943), which has strong elements of Debussian Impressionism combined with Romanticism.

Dale died in July 1943 in London, aged 58, after collapsing during one of the final rehearsals for the première of *The Flowing Tide*.

https://en.wikipedia.org/wiki/Benjamin_Dale

Concertstück for Organ & Orchestra

1902

Benjamin J. Dale

Lento e maestoso.

Piccolo

Flute 1.2

Oboe 1.2

Cor Anglais

Clarinet in B♭ 1.2

Bassoon 1.2

Contrabassoon

Horn in F 1.2

Horn in F 3.4

Trumpet in F 1.2.3

Trombone 1.2

Bass Trombone
Tuba

Timpani

Triangle

Cymbal

Side Drum

Gran Cassa

Harp

Organ

Solo

poco accel.

Lento e maestoso.

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7

A

Picc.

Fl. 1.2

mf espress.
1.
2.
mf

Ob. 1.2

p

C. A.

p

Cl. in B♭ 1.2

mf

Bsn 1.2

mf

Cbsn

mf

Hn in F 1.2

p

Hn in F 3.4

p

Tpt in F 1.2 3

Tbn. 1.2

B. Tbn. Tba

Timp.

Org.

Sw.

p espress.

sf

dim. molto

p

A

Vln I

arco

p espress.

Vln II

arco

p espress.

Vla

unis.

arco

p

Vc.

arco

p

D. B.

p

8 9 10 11 12 13 14 15

Picc.
Fl. 1 2
Ob. 1 2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Cbsn
Hn in F 1 2
Hn in F 3 4
Tpt in F 1.2 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

16 17 18 19 20 21 22

B

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in B♭ 1 2

1.

1. Solo

mf espress.

Bsn 1 2

Hn in F 1.2

ppp

Hn in F 3.4

ppp

Tpt in F 1.2 3

Tbn. 1 2

B. Tbn. Tba

Timp.

Hp

f

Org.

Sw. + trem.

mf espress.

Ch

p

B

Vln I

pizz.

f

Vln II

pizz.

f

Vla

pizz.

f

Vc.

pizz.

p

pizz.

f

D. B.

pizz.

p

pizz.

f

23 24 25 26 27 28 29

rall..... a tempo

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in B♭ 1 2

Bsn 1 2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2 3

Tbn. 1 2

B. Tbn. Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

p

f espress.

pp

add 4 ft.

f

ad lib.

arco

mf con molto espress.

mf

pizz.

30 31 32 33 34 35 36

C

Picc.
pp subito. (molto espress.)

Fl. 1.2
pp subito

Ob. 1 2
p espress.
pp sub.
pp

C. A.

Cl. in B♭ 1 2
mp

Bsn 1.2

Cbsn

Hn in F 1.2
p

Hn in F 3.4
p

Solo
p espress.
f

Tpt in F 1.2

Tpt in F 3

Tbn. 1 2
ppp

B. Tbn. Tba
Tba
B. Tbn.
ppp

Timp.
pp

Hp
mf

Org.

C

Vln I
pf
pp subito. (molto espress.)

Vln II
pp subito. (molto espress.)

Vla
pf
divisi
pp

Vc.
pizz.
arco
pizz.
divisi
pp

D. B.
pizz.
arco
pp

37 38 39 40 41

Picc.
Fl. 1.2
Ob. 1 2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

42 43 44 45 46

D

Picc.

Fl. 1.2

f

pp

Solo

Ob. 1 2

mf con molto espress.

Solo

mf

C. A.

Cl. in B♭ 1 2

Solo *pp*

pp

Bsn 1 2

pp

Cbsn

pp

Solo

p con molto espress.

Hn in F 1 2

Hn in F 3 4

Tpt in F 1.2

Tpt in F 3

Tbn. 1.2

B. Tbn. Tba

Timp.

Hp

mf

Sw.

mf con molto espress.

Org.

Ch.

ppp

D

divisi

unis. pizz.

Vln I

Vln II

Vla

Vc.

p espress.

D. B.

p espress.

mf

47 48 49 50 51

accelerando

Allegro molto.

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in B♭ 1 2

Bsn 1 2

Cbsn

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tpt in F 3

Tbn. 1.2

B. Tbn. Tba

Timp.

Org.

Full Organ

Vln I

Vln II

Vla

Vc.

D. B.

52 53 54 55 56

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2.3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
divisi
pizz.
arco
R.H.
espress.
cantabile

57 58 59 60 61

E

Picc.
Fl. 1.2
Ob. 1 2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2.3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
Solo
1.
L.H.
Sw.
Ped. 16ft. & 8ft.
divisi
arco

62 63 64 65 66

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1 2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
1.
2.
4.
dim.
cresc.
pizz.
divisi
unis.
f cantabile
f espress.
p
pf
pp
dim.

67 68 69 70 71

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1 2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
cresc. molto
pizz.
arco
divisi
unis.

72 73 74 75 76

F

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
Solo 1.
con sord.
divisi
meno forte
dim. molto

77 78 79 80 81 82

Picc.
Fl. 1 2
Ob. 1.2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Hn in F 1 2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

molto legato

Sw.
Gt. 8 & 4 ft.
Full Sw.
Sw. Reeds
Gt.

83 84 85 86 87

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
3.
arco
pizz.
cresc. molto

88 89 90 91 92

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1 2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

93 94 95 96 97

G

accelerando

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
molto cresc.
divisi
pizz.
arco

98 99 100 101 102 103

Picc.
Fl. 1 2
Ob. 1.2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Si. Dr.
G.C.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

Solo *ad lib.*

Sw. Voix Celeste

cresc.

divisi

104 105 106 107 108 109

rit. Più tranquillo ritard. Andante

Picc.

Fl. 1 2 — Solo 1. — ppp — [ad lib.] — 3 — f

Ob. 1.2

C. A.

Cl. in B♭ 1 2

Bsn 1 2

Cbsn — pp

Hn in F 1.2 — con sord. — pppp — pp

Hn in F 3.4 — con sord. — pppp — pp

Tpt in F 1 2

Tpt in F 3

Tbn. 1 2 — pppp

B. Tbn. Tba — pppp

Timp. — ppp

Si. Dr. — ppp

G.C. — ppp

Hp — pf

Org. — Sw. with tremolo — molto espress. — p

32 ft. only

rit. Più tranquillo ritard. Andante

Vln I — con sord. — divisi a 4 — ppp

Vln II — con sord. — divisi a 4 — ppp

Vla — con sord. — divisi a 4 — ppp

Vc. — con sord. — divisi a 4 — ppp

D. B. — con sord. — divisi — ppp

110 111 112 113 114 115

H

Picc.

Fl. 1 2

Ob. 1.2

C. A.

Solo
1.
espress.
mf

mf *sf*

Cl. in B♭ 1 2

Bsn 1 2

2.
p

Hn in F 1.2

Hn in F 3 4

senza sord.
4.
p

Tpt in F 1 2

Tpt in F 3

Tbn. 1.2

B. Tbn.
Tba

Timp.

tr
ppp

Hp

f

Sw.

Org.

sf *p*
legato
espress.

H
senza sord.
espress.
pp

Vln I

Vln II

Vla

espress.
senza sord.
pp

Vc.

D. B.

116 117 118 119 120 121 122 123

Picc.
Fl. 1 2
Ob. 1.2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Hn in F 1.2
Hn in F 3 4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

J

Sempre stringendo.

Picc.

Fl. 1 2

a 2

Ob. 1.2

C. A.

Cl. in B♭ 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tpt in F 3

Tbn. 1 2

B. Tbn. Tba

Timp.

Org.

Gt. with tremolo

Vln I

Vln II

Vla

Vc.

D. B.

molto appassionata

cresc. molto

espress.

molto espress.

pizz.

130 131 132 133 134 135

Stringendo sempre.

Picc.
Fl. 1 2
Ob. 1 2
C. A.
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

136 137 138 139 140

Picc.
Fl. 1 2
Ob. 1 2
C. A.
Cl. in B♭ 1 2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

ff sempre fff a 2 meno f molto marcato ffff ffz mf f tr Flutes with trem. ppp Sw. 32 ft. 8va loco molto dim. pp

141 142 143 144 145

rit. Poco Maestoso

Picc.

Fl. 1 2

Ob. 1.2

C. A.

Cl. in B♭ 1.2

Bsn 1.2

a 2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in F 1 2

Tpt in F 3

Tbn. 1.2

B. Tbn. Tba

Timp.

Hp

Org.

Vln I

Vln II

Vla

Vc.

D. B.

poco *f*

sf *f* *ff* *dim.* *sf*

+ trem.

4ft. 8ft. 16ft. Flutes with trem.

146 147 148 149 150 151 152 153 154

K

Picc.
Fl. 1 2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
pp
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Hp
mf
Sw. Solo stop
Org.
dim.
molto ***p*** *espress.*
pp *sub.*
ppp
K
Solo
Vln I
Vln II
p *espress.*
2 Viola soli
Vla
ppp *espress.*
Vc.
pizz.
D. B.
p

155 156 157 158 159

accellerando

Picc.
Fl. 1 2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Si. Dr.
Hp
Org.
Full Sw.
Gt. to Ped.
accellerando
Vln I
Vln II
Vla
Vc.
D. B.
tutti
divisi
pizz.
arco

160 161 162 163 164 165

L Poco Marziale ♩= 100

Picc.

Fl. 1.2

Ob. 1 2 — staccato — a 2

C. A.

Cl. in B♭ 1.2 — staccato

Bsn 1 2 — staccato

Cbsn — staccato

Hn in F 1 2

Hn in F 3.4

Tpt in F 1.2 — Solo — marcato

Tpt in F 3

Tbn. 1.2

B. Tbn. Tba

Timp. — ma marcato

Si. Dr.

Org. — sempre legato — staccato — loco

L Poco Marziale ♩= 100

Vln I — pizz.

Vln II — pizz.

Vla — pizz.

Vc. — divisi — pizz.

D. B. — pizz.

166 167 168 169 170

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1 2
Hn in F 3.4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Si. Dr.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
espress.
molto espress.
Tba
B. Tbn.
Gt.
arco
divisi

171 172 173 174 175

M

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Cbsn
Hn in F 1.2
Hn in F 3 4
Tpt in F 1.2.3
Tbn. 1.2
B. Tbn. Tba
Timp.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
1.
espress.
dolce
B. Tbn.
1.2.
3.
Full Sw.
molto cresc.
arco
divisi
unis.

176 177 178 179 180 181

Picc.
Fl. 1.2
Ob. 1
Ob. 2
C. A.
Cl. in B♭ 1.2
Bsn 1
Bsn 2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Cym.
G.C.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

182 183 184 185 186 187

Stringendo sempre

Picc.
Fl. 1
Fl. 2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1 2
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

f sonore e espress. *sempre cresc.* *più f* *poco f* *mf espress.* *marcato* *mf* *pp* *poco cresc.* *p* arco pizz.

188 189 190 191 192 193 194

Più vivo e furioso

Picc.
Fl. 1
Fl. 2
Ob. 1.2
C. A.
Cl. in B♭ 1 2
Bsn 1.2
Hn in F 1 2
Hn in F 3 4
Tpt in F 1.2
Tpt in F 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Si. Dr.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

N

a 2

Solo

Full Organ

quasi recitativo

divisi

pizz.

arco

fff molto marcato

cresc. molto

195 196 197 198 199 200

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Si. Dr.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
rit.....
Sw. *dolente*
fff
p
ad lib.
+32 ft.
sfpp
arco

201 202 203 204 205 206 207

O

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in B♭ 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2.3

Tbn. 1 2

B. Tbn. Tba

Timp.

ppp

4ft.+8ft.+16ft. flutes with voix celestes & trem.

Org.

molto espress.

ppp *sf* *ppp* *sf*

molto espress.

O

Solo

p con molto espress.

Vln I

Vln II

Vla

p con molto espress.

Vc.

D. B.

208 209 210 211 212 213 214

Poco accellerando.

Picc.

Fl. 1.2

Ob. 1.2

1. *mf con molto espress.* *f*

C. A.

Cl. in B♭ 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2.3

Tbn. 1 2

B. Tbn. Tba

Timp.

Hp

mf

Org.

Sw.

ppp *sf*

marcato

Poco accellerando.

Vln I

Vln II

Vla

Vc.

D. B.

215 216 217 218 219 220

Picc.
Fl. 1.2
Ob. 1 2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Hn in F 1 2
Hn in F 3.4
Tpt in F 1.2.3
Tbn. 1 2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

p molto espress. Solo 1. *f* *p*

p molto espress. *f* *p*

p 1. Solo

pp sub.

pizz. *pp*

pizz. *pp*

221 222 223 224 225 226 227 228

cresc. e accellerando

P Allegro

Picc.

Fl. 1.2

Ob. 1 2

C. A.

Cl. in B♭ 1.2

Bsn 1.2

Hn in F 1 2

Hn in F 3.4

Tpt in F 1.2.3

Tbn. 1 2

B. Tbn. Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Hn in F 1 2
Hn in F 3 4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Add Super Octave
Vln I
Vln II
Vla
Vc.
D. B.
divisi
pizz.
arco
cantabile

235 236 237 238 239

molto rit.. Q a tempo

Picc.
Fl. 1 2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

a 2
ff
p
f
ben sostenuto
tr
L.H.
pizz.
arco
divisi
8va

240 241 242 243 244 245

stringendo

Picc.

Fl. 1.2 — a 2

Ob. 1.2 — a 2

C. A.

Cl. in B♭ 1.2 — a 2

Bsn 1 2 — a 2

Cbsn

molto marcato

Hn in F 1.2 — ***fff*** — ***f*** *espress.*

molto marcato

Hn in F 3.4 — ***fff*** — ***f***

Tpt in F 1 2 — ***ff*** — ***f*** *espress.* — ***mf***

Tpt in F 3 — ***ff*** — ***f*** *espress.* — ***mf***

Tbn. 1 2 — ***ff*** — ***f*** — ***mf***

B. Tbn. Tba — ***f*** — ***mf***

Timp. — ***f***

Org. — ***f***

stringendo

Vln I — (8) loco — ***fff*** — ***f*** *sempre cantabile* — ***ff*** — ***f***

Vln II — (8) loco — ***fff*** — ***f*** *sempre cantabile* — ***ff*** — ***f***

Vla — loco — ***fff*** — ***f*** *sempre cantabile* — ***ff*** — ***f***

Vc. — loco — ***fff*** — ***f*** *sempre cantabile* — ***ff*** — ***f***

D. B. — ***fff*** — ***ff*** — ***f***

246 247 248 249 250 251 252 253

R

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in B♭ 1 2

Bsn 1 2

Cbsn

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tpt in F 3

Tbn. 1 2

B. Tbn. Tba

Timp.

G.C.

Hp

Org.

R

Vln I

Vln II

Vla

Vc.

D. B.

mf *espress.*

f *espress.*

mf molto espress. (poco vibrato)

ff

p *espress.*

p

f

mf molto espress. e largamente

pizz.

divisi

254 255 256

Picc.
Fl. 1 2
Ob. 1 2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Cbsn
Hn in F 1 2
Hn in F 3 4
Tpt in F 1 2
Tpt in F 3
Tbn. 1 2
B. Tbn. Tba
Timp.
Hp
Org.
Vln I
Vln II
Vla
Vc.
D. B.

(poco stringendo)
f (express. e poco stringendo)
f molto espress.
p espress.
B. Tbn.
Tba
Ped. (uncoupled)
divisi
arco
unis.
pizz.
molto f espress.
f ben marcato.

257 258 259 260 261

Picc.
Fl. 1 2
Ob. 1 2
C. A.
Cl. in B♭ 1 2
Bsn 1 2
Cbsn
Hn in F 1 2
Hn in F 3 4
Tpt in F 1 2
Tpt in F 3
Tbn. 1.2
B. Tbn. Tba
Timp.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

mf
mf
f espress.
mf
mf marcato.
pp
pp
p molto cresc.
p molto cresc.
p molto cresc.
arco
p molto cresc.
mf molto espress.
mf
divisi
f
pizz.
p

262 263 264 265 266 267

S

rit

Molto più vivo.

Picc.

Fl. 1 2

Ob. 1.2

C. A.

Cl. in B♭ 1.2

Bsn 1.2

Cbsn

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tpt in F 3

Tbn. 1 2

B. Tbn. Tba

Timp.

Tri.

Cym.

Hp

[G, B♭ , C♯ , E]

Org.

Full Organ

rit

S

Molto più vivo.

Vln I

Vln II

Vla

Vc.

D. B.

268 269 270 271 272 273

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tpt in F 3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Tri.
Si. Dr.
G.C.
Org.
Vln I
Vln II
Vla
Vc.
D. B.

fff

Solo

274 275 276 277 278 279

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