

Eric Galluzzo

Jingle Bells Variations

for orchestra

For perusal only

Revision 3, June 2025

Instrumentation

- Piccolo
- 2 Flutes
- 3 Oboes (third doubling Cor Anglais)
- 3 Clarinets in B \flat (third doubling Bass Clarinet and Clarinet in E \flat)
- 3 Bassoons (third doubling Contrabassoon)

- 4 Horns (optionally, Horn 1 and 2 doubling Horn in B \flat basso)
- 3 Trumpets in B \flat
- 3 Trombones (2 tenor, 1 bass)
- Tuba

- 4 Timpani (32", 29", 26", 23")
- 4 Percussion:
 - Percussion 1: clash cymbals, suspended cymbal, xylophone, wood block
 - Percussion 2: snare drum, tambourine, glockenspiel
 - Percussion 3: bass drum, drum set
 - Percussion 4: chimes, triangle, clash cymbals (the same set of clash cymbals may be used as Percussion 1)

- Harp
- Keyboard (piano and optional harpsichord)

- Strings (some double basses should have C extensions)

Duration

All timings are approximate.

Full score: 11 minutes

- J.S. Bach: 40"
- Mozart: 30"
- Chopin: 1'30"
- Brahms: 1'
- Johann Strauss, Jr.: 30"
- Joplin: 30"
- Debussy: 1'30"
- Stravinsky: 50"
- Shostakovich: 1'10"
- Glass: 2'20"

Program Notes

This is a set of variations on Jingle Bells, the well-known Christmas carol by J. Pierpont. Each variation is written in the style of a different composer – but none of them directly quote any works by the composers in question. Rather, I analyzed the style of each composer, and did my best to imitate the qualities that made each composer's music sound distinctive. Each variation quotes Jingle Bells in its entirety without chromatic alterations (although sometimes with repetitions or elaborations). Jingle Bells itself is so well-known that I did not include a separate theme before the variations.

This piece was written in December 2024 as a fun diversion during the Christmas season, and it went viral when I published the different variations online. So I have published the full score in the hopes that these variations provide the same enjoyment to the performers and audience that it did to me when I wrote it! I should mention that the sixth variation in the style of Scott Joplin was written by my friend Cody Hazelle, not myself, although I wrote the orchestral accompaniment after Cody had already completed the piano part.

The score is transposed.

Performance Notes

Feel free to play some or all of the variations as your programming permits. Since the different variations have different sets of required instruments, you may be able to get away with a slightly smaller ensemble depending on which subset of variations you select. In particular, the audience may enjoy the big finish if you either omit the Glass variation or play it before the Shostakovich one.

While this piece does not use any extended techniques, there are a few variations that may require a little additional explanation. These notes do not appear in the parts, so you may need to let the relevant players know these details. Happily they are mostly informative, not vital to be able to perform the piece.

J.S. Bach

The harpsichord part is simply what a harpsichordist might improvise over a figured bass. The harpsichord player is welcome to either play the part as written, or improvise or write their own part based on the given figured bass. If a harpsichord is not available, a piano may be used. Natural trumpets in B \flat are assumed, but modern valve trumpets may be used as well.

Mozart

Natural horns in B \flat basso are assumed, but the part should be playable on modern double horns as the bottom written C is not used. Note that the parts are also written in B \flat , not in F!

Chopin

This is a piano solo, as is most of Chopin's oeuvre. The orchestral accompaniment is optional; it should work with the orchestra or without. If the orchestra is playing, the pianist may omit the melody in the middle voice in bars 5-8 and 13-15, which should make the piano part a little easier. The pianist will likely need to put the piano lid up to be heard as a soloist above the orchestra. Natural horns in F are assumed, although modern valve horns may certainly be used.

I tried to capture Chopin's style, with his typical runs and chromatic slides, but I don't think I quite managed it. I have not added any pedal markings as Chopin would have, because I am not a pianist and would undoubtedly mess it up! Although I did my best with the page turns, it's probably advisable for the pianist to have a page turner during this movement.

Brahms

Natural horns in $B\flat$ basso are assumed, but as with the Mozart variation, the part should be playable on modern double horns as the bottom (fundamental) written C is not used. The parts are written in $B\flat$.

Johann Strauss, Jr.

Starting with this variation, valve trumpets and valve horns (in F) are assumed.

Joplin

This variation is a piano solo, as Joplin primarily (though not exclusively) wrote ragtime for piano. I should again mention that this variation was composed by my friend Cody Hazelle, not myself. The orchestral accompaniment is optional.

Debussy

The piece is in $5/8$, in groups of $2+3$. Any tenuto markings indicate that the note should be held its entire length, not that it should be stressed. Violin I should ensure that they play mm. 34-37 using measured tremolo (two 32nd notes to each 16th note), not unmeasured tremolo.

Stravinsky

No explicit beat groups are given for the $5/8$ bars, but they may be inferred from the beat groupings of eighth notes within the measures. The gap of only two $2/4$ bars between the suspended cymbal and xylophone in Percussion 1 may be too short for some players to switch mallets. If so, the suspended cymbal may be played by the fourth percussionist, who is otherwise tacet in this movement.

Shostakovich

The four timpani in this piece must be tuned at $B\flat$, C, D, and F. The $B\flat$ may be slightly too sharp for a 32" timpano, especially if it does not have an extended collar. In that case, a second 29" timpano may be used; or a particularly skilled player may use the 26" timpano to play both $B\flat$ and D. Toward the end, the piccolo and flutes are asked to trill for longer than most players are probably able to breathe at fortissimo, emulating Shostakovich's writing style. Players may use circular breathing if they are able; otherwise, they should breathe between ties as necessary.

Glass

All $7/8$ bars are in groups of $2+2+3$. All repeats should be played twice.

Revision History

Revision 1, December 2024:

- Initial version

Revision 2, April 2025:

- Added metronome markings to all variations, even when the original composers would not have done so
- Added figured bass to the Bach variation to allow keyboard players to improvise if they so desire
- Transposed Chopin variation from $E\flat$ minor into F minor and made some slight tweaks based on input from pianist Adrián Terán
- Added optional orchestral accompaniment to Chopin and Joplin variations
- Added a piano part to the Glass variation
- Changed two chords in the Joplin variation
- Added rehearsal marks to all variations
- Made some slight engraving tweaks throughout

Revision 3, June 2025:

- Condensed the $B\flat$ horns in the full score
- Clarified some dynamics throughout
- Lengthened some timpani notes in the Stravinsky variation to avoid damping

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Jingle Bells Variations

Eric Galluzzo

1. J.S. Bach

Andante (♩ = c. 100)

Oboe 1 2
Bassoon 1
Trumpet in Bb 1 2
Timpani
Harpsichord
Violin I
Violin II
Viola
Violoncello
Double Bass

Ob. 1 2
Bsn. 1
Tpt. in Bb 1 2
Timp.
Hpsd.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Ob. 1 2

Bsn. 1

Tpt. in Bb 1 2

Timp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

D. B.

f

sf

7 6 7

7 6 5

5 4 3 4

6 5 b7

Jingle Bells Variations

2. Mozart

Menuetto (♩ = c. 120)

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

Horn in Bb 1, 2

Violin I

Violin II

Viola

Violoncello

Double Bass

A a tempo

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn in Bb 1, 2

Vln. I

Vln. II

Vla.

Vc.

D. B.

Jingle Bells Variations

3. Chopin

Risoluto (♩ = c. 50)

This musical score is for the third variation of 'Jingle Bells' by Frédéric Chopin, titled '3. Chopin'. The tempo is marked 'Risoluto' with a quarter note equal to approximately 50 beats per minute. The score is arranged for a full orchestra and piano. The orchestration includes Flute 1 & 2, Oboe 1, Cor Anglais, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part features a prominent solo in the right hand, marked '8va' and 'ff', which transitions into a 'dim.' section. The string parts are mostly silent, with some light accompaniment in the lower registers. A large watermark 'For Personal Use Only' is visible across the score.

Più mosso

5

Fl. 1.2

Ob. 1

C. A.

Cl. in Bb 1.2

Bsn. 1
2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in Bb 1.2

Tbn. 1.2

B. Tbn.
Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

A

rit.....Tempo I

Fl. 1.2

Ob. 1

C. A.

Cl. in Bb 1.2

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in Bb 1.2

Tbn. 1.2

B. Tbn. Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

8va

6 6 10 15

crec.

f

ff

p

1.

2.

a 2

allargando..... Adagio rit.....

Fl. 1.2

Ob. 1

C. A.

Cl. in Bb 1.2

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in Bb 1.2

Tbn. 1.2

B. Tbn. Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

14

a 2

f

sf

p

1.

2.

a 2

f

sf

p

6

f

sf

p

pp

f

p

f

p

f

p

f

p

Jingle Bells Variations

4. Brahms

Lento (♩ = c. 66)

Flute 1.2 *f > p*

Oboe 1.2 *f > p*

Clarinet in B♭ 1.2 *f > p*

Bassoon 1.2 *f > p*

Horn in B♭ 1.2 *mp > p*

Trumpet in B♭ 1.2 *f > p*

Trombone 1.2 *mp > p*

Bass Trombone *mp > p*

Timpani *mp*

Violin I *f* pizz. *mp* arco

Violin II *f* pizz. *p* arco

Viola *f* *mp* pizz. *p* arco

Violoncello *f* *mp* pizz. *p* arco

Double Bass *mp* pizz. *p*

A

Fl. 1, 2

Ob. 1, 2

Cl. in Bb 1, 2

Bsn. 1, 2

Hn in Bb 1, 2

Tpt. in Bb 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

For rehearsal only

Jingle Bells Variations

5. Johann Strauss, Jr.

Tempo di valse (♩ = c. 60)

Flute 1.2 *p* *mf*

Oboe 1.2 *mf*

Clarinet in Bb 1.2 *p* *mf* *mf*

Bassoon 1.2 *p* *p* *mf* *tr*

Horn in F 1.2 *p* *mf*

Horn in F 3.4 *p* *mf* *mf*

Trumpet in Bb 1.2 *p* *mf*

Trombone 1.2 *mf*

Bass Trombone Tuba *mf*

Timpani

Snare Drum *mf*

Harp *mf*
F#
C#
A#

Violin I *p* *mf*

Violin II *p* *mf*

Viola *p* *mf* *div.* *unis.*

Violoncello *pizz.* *p* *mf* *arco* *tr*

Double Bass *pizz.* *p* *mf* *arco* *mf*

Jingle Bells Variations

6. Joplin

Marcia moderato (♩ = c. 88)

A

This musical score is for the piece 'Joplin' from the 'Jingle Bells Variations' collection. It is marked 'Marcia moderato' with a tempo of approximately 88 beats per minute. The score is for a full orchestra and piano, arranged in a 2/4 time signature. The instruments included are Piccolo, Flute 1 & 2, Oboe 1, 2, & 3, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1, 2, & 3, Trombone 1 & 2, Bass Trombone, Tuba, Wood Block, Drum Set, and Piano. The score is divided into measures, with dynamics such as *f* (forte) and *mf* (mezzo-forte) indicated throughout. A large, semi-transparent watermark 'For Personal Use Only' is overlaid diagonally across the page. A box labeled 'A' is positioned above the first measure of the Piccolo part.

B

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2.3 *f*

Cl. in Bb 1.2 *f* *a2* *mf* *f*

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

Bsn. 1.2 *f* *mf* *f*

Cbsn. *f* *mf* *f*

Hn. in F 1.2 *f* *mf* *f*

Hn. in F 3.4 *f*

Tpt. in Bb 1.2.3 *f* *a3* *f*

Tbn. 1.2 *f* *mf* *f*

B. Tbn. Tba. *f* *mf* *f*

W. Bl. *f* *mf* *f*

Dr. S. *f*

Pno.

Jingle Bells Variations

7. Debussy

Vivace (♩ = 160)

This musical score is for the piece "Jingle Bells Variations 7" by Debussy. It is marked "Vivace" with a tempo of 160 beats per minute. The score is arranged for a full orchestra and strings. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet in Bb 1 & 2, Clarinet in Bb 3, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1, 2 & 3, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Suspended Cymbal, Glockenspiel, Bass Drum, and Triangle. The string section includes Violin I (1 & 2), Violin II (1 & 2), Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *pp*, *p*, *mf*, and *mp*. A large watermark "PERUSAI" is visible across the page.

17 B

Picc. *ord.*

Fl. 1 2 *ord.* *mp* *f*

Ob. 1 2 *un peu en dehors* *mf* *f*

C. A. *mf* *f*

Cl. in Bb 1 2 *mp* *f*

Cl. in Bb 3 *f*

Bsn. 1 2 *mp* *f*

Cbsn. *f*

Hn. in F 1.2 *p* *f*

Hn. in F 3.4 *p* *f*

Tpt. in Bb 1.2 3

Tbn. 1.2

B. Tbn. Tba.

Timp.

Cl. Cym.

Glock. *f*

B. Dr.

Tri.

Hp. *f* *8va*

E♭ F♯ G♭ A♭
D♯ C♯ B♭
D♭

Vln. I 1 *arco* *p* *f*

Vln. I 2 *arco* *p* *f*

Vln. II 1 *f* *div.*

Vln. II 2 *f* *div.*

Vla. *f* *div.* *arco*

Vc. *pizz.* *mp* *f*

D. B. *mp* *f*

32 D

Instrument parts and dynamics:

- Picc.: *mp* (9), *mf*
- Fl. 1 2: *p* (3), *mp* (9), *mf*, *f*
- Ob. 1 2: *mp*, *mf*
- C. A.: *mp*, *mf*
- Cl. in Bb 1 2: *p*, *mf*, *f*
- Cl. in Bb 3: *p*, *mp*, *mf*, *f*
- Bsn. 1 2: *mf*, *f*
- Cbsn.: *mf*
- Hn. in F 1 2: *mf*
- Hn. in F 3 4: *mf*
- Tpt. in Bb 1 2: *mf*
- Tpt. in Bb 3 4: *mf*
- Tbn. 1 2: *mf*
- B. Tbn. Tba.: *mf*
- Vln. I 1 2: *mp*, *mf*, *f*
- Vln. II 1 2: *mp*, *mf*, *f*
- Vla.: *mp*, *mf*
- Vc.: *mp*, *mf*
- D. B.: *p*, *mp*

58 E

Picc. *tr*

Fl. 1 2 *tr*

Ob. 1 2 *f* *tr* *f*

C. A.

Cl. in Bb 1 2

Cl. in Bb 3

Bsn. 1 2

Cbsn. *p* *mp*

Hn. in F 1 2 *f* *mp* *p*

Hn. in F 3 4 *f*

Tpt. in Bb 1 2 *f* *ff* *f* *p* *2. con sord.*

Tpt. in Bb 3

Tbn. 1 2 *p* *p* *p* *B. Tbn.*

B. Tbn. *p*

Tba. *p*

Timp. *f* *ff* *pp*

Cl. Cym. *pp*

Glock.

B. Dr.

Tri. *p*

Hp. *f*

Eb F4 Gb Ab
D4 C4 Bb

Vln. I 1 *f* *ff*

Vln. I 2 *f* *ff*

Vln. II 1 *f* *ff*

Vln. II 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *p* *pp*

D. B. *f* *ff* *p* *pp* *div. arco*

Jingle Bells Variations

8. Stravinsky

Ben ritmico (♩ = 150)

A

Piccolo

Flute 1.2

Oboe 1.2

Oboe 3

Clarinet in Bb 1.2

Clarinet in Eb

Bassoon 1.2

Contrabassoon

Horn in F 1.2

Horn in F 3.4

Trumpet in Bb 1.2.3

Trombone 1.2

Bass Trombone

Tuba

Timpani

Clash Cymbal

Snare Drum

Bass Drum

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

mp *p* *f* *ff* *pp* *pizz.* *arco*

14

Picc.

Fl. 1
2

Ob. 1
2

Ob. 3

Cl. in Bb 1, 2

Cl. in Eb

Bsn. 1, 2

Cbsn.

Hn. in F 1, 2

Hn. in F 3, 4

Tpt. in Bb 1, 2, 3

Tbn. 1, 2

B. Tbn.
Tbn.

Timp.

Sus. Cym.

Tamb.

B. Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

pp

pp

p

pp

p

p

1. straight mute

p

p

pp

21

B

Picc. *ff* *p*

Fl. 1 2 *pp*

Ob. 1.2 1.2 a 2

Cl. in Bb 1.2

Cl. in Eb

Bsn. 1 2

Cbsn.

Hn. in F 1.2

Hn. in F 3 4

Tpt. in Bb 1 2.5 *ff* straight mute *p*

Tbn. 1.2 *ff* 2.3

B. Tbn. Tba.

Timp. *ff* *pp*

Sus. Cym.

Tamb.

B. Dr.

Hp. *ff* *pp*

Pno.

Vln. I *ff* *pp*

Vln. II *ff* div.

Vla. *ff*

Vc.

D. B.

37 D

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. in Bb 1.2

Cl. in Eb

Bsn. 1.2

Cbsn.

Hn. in F 1.2

Hn. in F 3/4

Tpt. in Bb 1.2.3

Tbn. 1.2

B. Tbn. Tba.

Timp.

Sus. Cym.

Tamb.

B. Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

pp

p

mf

f

ff

un.

pizz.

gliss.

open

Sus. Cym.

Tamb.

Xyl.

Perc. 4 can play this if there is not enough time to switch to Xylophone afterwards

Jingle Bells Variations

9. Shostakovich

Allegro molto (♩ = 160)

Piccolo *ff*

Flute 1.2 *ff*

Oboe 1.2 *ff*

Cor Anglais *ff*

Clarinet in Bb 1.2 *ff*

Bass Clarinet *ff*

Bassoon 1.2 *ff* *f* *a2*

Contrabassoon *ff* *f*

Horn in F 1.2 *ff*

Horn in F 3.4 *ff*

Trumpet in Bb 1.2.3 *ff*

Trombone 1.2 *ff*

Bass Trombone *a2* *ff*

Tuba *ff*

Timpani *ff*

Xylophone

Snare Drum *ff*

Bass Drum *ff*

Clash Cymbal

Violin I *ff* *f*

Violin II *ff* *f*

Viola *ff* *f*

Violoncello *ff* *f*

Double Bass *ff* *f*

div.

18

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. in F 1.2

Hn. in F 3.4

Tpt. in Bb 1.2.3

Tbn. 1.2

B. Tbn. Tba.

Timp.

Xyl.

Sn. Dr.

B. Dr.

Cl. Cym.

Vln. I

Vln. II

Vla.

Vc.

D. B.

solo

mp

mp

mf

mp

mp

51 [C]

Picc. *f* *ff*

Fl. 1.2 *a2* *f* *ff*

Ob. 1.2 *f* *ff*

C. A. *f* *ff*

Cl. in Bb 1.2 *a2* *f* *ff*

B. Cl. *f* *ff*

Bsn. 1.2 *f* *ff*

Cbsn. *f* *ff*

Hn. in F 1.2 *f* *ff* *f*

Hn. in F 3.4 *f* *ff* *f*

Tpt. in Bb 1.2.3 *a3* *f* *ff* *f*

Tbn. 1.2

B. Tbn. Tba. *f* *ff*

Timp.

Xyl. *f* *ff* *f*

Sn. Dr.

B. Dr. *fp* *ff*

Cl. Cym.

Vln. I *unis.* *ff* *f*

Vln. II *unis.* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff*

D. B. *f* *ff*

56

Picc. *f* *ff* *tr* *D* *tr*

Fl. 1.2 *f* *ff* *tr* *D* *tr*

Ob. 1.2 *f* *ff* *#8* *v* *v*

C. A. *f* *ff* *v* *v*

Cl. in Bb 1.2 *f* *ff* *#8* *v* *v*

B. Cl. *f* *ff* *v* *v*

Bsn. 1.2 *f* *ff* *#8* *v* *v*

Cbsn. *f* *ff* *v* *v*

Hn. in F 1.2 *ff* *f* *ff* *v* *v*

Hn. in F 3.4 *ff* *f* *ff* *v* *v*

Tpt. in Bb 1.2.3 *a3* *ff* *f* *ff* *v* *v*

Tbn. 1.2 *a2* *f* *ff* *v* *v*

B. Tbn. *Tba.* *f* *ff* *v* *v*

Timp. *f* *ff* *v* *v*

Xyl. *ff* *f* *ff* *v* *v*

Sn. Dr. *ff* *v* *v*

B. Dr. *fp* *ff* *ff* *v* *v*

Cl. Cym. *ff* *v* *v*

Vln. I *ff* *f* *ff* *v* *v*

Vln. II *ff* *f* *ff* *v* *v*

Vla. *ff* *f* *ff* *v* *v*

Vc. *f* *ff* *#8* *v* *v*

D. B. *f* *ff* *v* *v*

div.

B. Tbn.

Tba.

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42

Picc. *tr*

Fl. 1.2 *a2 tr*

Ob. 1.2 *a2*

C. A.

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2 *a2*

Cbsn.

Hn. in F 1.2

Hn. in F 3.4

Tpt. in Bb 1.2.3

Tbn. 1.2 *a2*

B. Tbn. Tba.

Timp. *ff*

Xyl. *fff*

Sn. Dr. *fff*

B. Dr. *ff*

Cl. Cym. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *ff* *div.*

D. B. *ff* *div.*

Jingle Bells Variations

10. Glass

$\text{♩} = 150$

Piccolo

Flute 1
2

Oboe 1.2.3

Clarinet in Bb 1.2.3

Bassoon 1
2.3

Horn in F 1.2

Horn in F 3
4

Trumpet in Bb 1.2.3

Trombone 1.2

Bass Trombone
Tuba

Timpani

Suspended Cymbal

Snare Drum

Bass Drum

Chimes

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

pp

pizz.

pp

Picc.

Fl. 1
2

Ob. 1.2.3

Cl. in Bb 1.2.3

Bsn. 1
2.3

Hn. in F 1.2

Hn. in F 3
4

Tpt. in Bb 1.2.3

Tbn. 1.2

B. Tbn.
Tba.

Timp.

Sus. Cym.

Sn. Dr.

B. Dr.

Chim.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

1.

pp

1.

1.

pp

pp

17 **A**

Picc.

Fl. 1
2

Ob. 1.2.3

Cl. in Bb 1.2.3

Bsn. 1
2.3

Hn. in F 1.2
pp

Hn. in F 3
4
pp

Tpt. in Bb 1.2.3

Tbn. 1.2

B. Tbn.
Tba.

Timp.

Sus. Cym.

Sn. Dr.

B. Dr.

Chim.

Pno.

Vln. I
p

Vln. II

Vla.
p

Vcl.
p

D. B.

25

Picc.

Fl. 1
2

Ob. 1.2.3

Cl. in Bb 1.2.3

Bsn. 1.2.3
p cresc.

Hn. in F 1.2
p cresc.

Hn. in F 3
4
p cresc.

Tpt. in Bb 1.2.3

Tbn. 1.2

B. Tbn.
Tba.

Timp.

Sus. Cym.

Sn. Dr.

B. Dr.

Chim.

Pno.

Vln. I
cresc.

Vln. II
mp cresc.

Vla.
cresc.

Vcl.
cresc.

D. B.
p cresc.
arco

mf

f

f

C

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*

Bsn. 1, 2

Cbsn.

Hn. in F 1, 2 *ff*

Hn. in F 3, 4 *ff*

Tpt. in Bb 1, 2, 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. Tba. *ff*

Timp.

Cl. Cym.

Sn. Dr.

B. Dr. *ff*

Chim. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* unis.

Vc. *ff*

D. B. *ff*

