Romeo & Juliet Fantasy Overture

Introduction

Tchaikovsky

steady or walking pace not so much like moderate

piccolo — Flauto picc.
2 flutes — 2 Flauti

2 Oboes — 2 Oboi

2 Clarinetti in A
2 Clarinets in A

Corno inglese
Cor Anglais (C.i.)
(English Horn)

2 Fagotti
2 Bassoons (fg)

I II
4 Corni in F
III IV
4 Horns (Cor)

2 Trombe in E
2 Trumpets (Tr)

2 Tromboni tenori
2 Tenor Trombones (Tbn)

Trombone Basso e Tuba
1 Bass Trombone
1 Tuba (Tba)

Timpani in E-H-Fis
F#

Piatti
Cymbals (Ptti)

Gran Cassa
Bass Drum (Gr C)

Arpa
Harp

Violino I
Violin I

Violino II
Violin II

Viola
Viola (Vla.)

Violoncello e Contrabasso
'Cello (Vc) & Double Bass (Cb)

Andante non tanto quasi Moderato

F# minor

Friar Lawrence Theme (F.L)

p — poco più f — p — poco più f — p

a little more loud

iioc----V

1st Clarinet, acc. Clar II & Bassoons
- Homophonic Texture
- Low register
- Hymn like quality

Andante non tanto quasi Moderato

10

20

Cl. (A)

Fg.

1. 2.

Cor. (F)

p

Sustained chords; beginning on low strings; horn added

Vl.

p

Vla.

p

enharmonic change - C sha
becomes Db in next bar.

Vc. e Cb.

Bassi *p*

sf

Key change down a semitone to F minor

Fl.

pp poco a poco cresc.

Cl. (A)

p poco a poco cresc.

gradually getting louder bit by bit

poco a poco cresc.

Vla.

pp

Descending 4 note idea in 3rds

Vc.

dolce sweetly

poco a poco cresc.

Cb.

pp

Db pedal note Double Basses & Viola

Repeated Dialogue between Flute & Harp

Question

30

piano pianissimo - very very so

Answer

Fl.
Cl. (A)
C.i.
Fg.
Cor. (F)
A.
Vla.
Vc.
Cb.

Friar Lawrence & Transition
(Fmin- Emin)

A

40

Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
A.
Vl.I
Vla.
Vc. e Cb.

p marc.

Compare & Contrast with b. 1-11
- Contrapuntal Texture
-Descending 3 note idea on strings
-Pizz. strings (plucked)
-High pitch F.L theme
-scale movement on strings b.44

Descending 3 note idea on Pizz. Strings

pizz.

Vcllo.pizz.

mf

cresc.

Bassi

scale movement on strings

Transition - repeat of bar 11 but in F minor, modulating to E minor

50

Fl.
Ob.
Cl. (A)
C.I.

Imperfect Cadence

1.2.

Cor. (F)
Vl.
Vla.
Vc. e Cb.

p
arco
pizz.
arco
arco
arco

B

repeat of bar 21 but in E minor (other changes noted)

60

Ob.
Fg.
Cor. (F)
Vl.
Vla.
Vc. e Cb.

p poco a poco cresc.
Descending 4 note idea in 3rds
Violas, bassoons & Oboes an Octave higher now
div. dolce e legato
pp
gf

Divisi - groups of instruments divide so one group plays top notes, the other plays the bottom ones.

Pedal C on 'Cellos & Basses

Fl.

Ob.

Cl. (A)

C.i.

Fg.

Cor. (F)

A.

Vl.

Vla.

Vc. e Cb.

70

3. 4.

unis.

unis.

unis.

Double Sharp - raises the note 2 semitones

rising harp chords now in E minor

Dialogue is now between Violins and Harp

Link and Varied Friar Lawrence

E min - B min

little by little increase the speed (stringendo, acceleran

poco a poco string. accel.

80

Fl.
Ob.
Cl. (A)
C. I.
Fg.
Cor. (F)
Timp.
A.
Vl.
Vla.
Vc. e Cb.

Timpani Rolls increase tension

Tremolo - rapidly hitting with one stick then the other

Vcllo.

Fl. Theme on ww in Unison or 8ves

C

90 Allegro *Lively*

a2 - not divisi anymore

Piccolo enters

Picc.
Fl.
Ob.
Cl. (A)
C. 1.
Fg.
Cor. (F)
Tbne. B.
Tbne.B.
Timp.
Vl.
Vla.
Vc.
Cb.

a 2
play it out
3.
3.4.a 2
Allegro

2 bar motif from Fl. Theme on wind with Horns and Violas imitating at the 4th a bar later (sounds like dialogue)

Tremolos - rapidly bring the bow over and back across the string to produce a quivering effect.

much less movement

Molto meno mosso

Picc.
Fl.
Ob.
Cl. (A)
C. i.
Fg.
Cor. (F)
Tbne.B.
Timp.
Vl.
Vla.
Vc. e Cb.
Bassi

f p

Molto meno mosso

p

p

Whole orchestra stops on F# note
- the dominant of B minor

Exposition

B minor

Strife Theme

lively and strict

Allegro giusto

100

110

Fl.

Ob.

Cl. (A)

C.1.

Fg.

Cor (F)

Timp.

Vl.

Vla.

Vc. e Cb.

string. al - - - - -

a 2

pp cresc.

f

Syncopated rhythm

B minor chord, 1st inv. in dialgogue between wind and strings

Quickening tempo, increasing dynamics

string. al - - - - - Allegro giusto

cresc.

p

syncopated rhythm

Strife Theme: (Subject 1)
Flutes & Violin I in 8ves
acc. wind, horns, timpani & strings

homophonic texture
Syncopated rhythm
Dotted rhythm

repeated motif

Transition

Dotted rhythm

Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Timp.
Vl.
Vla.
Vc. e Cb.

repeated motif

semiquaver scale passages on strings

descending chromatic scales

2 bar sequence built on
repeated semitone motif

strife idea

a 2

120

Fl.

Ob.

Cl.
(A)

C. I.

Fg.

Cor.
(F)

Timp.

Vl.

Vla.

Vc.
e Cb.

dialogue: Violin - Piccolo, Flutes, Clarinets

D

Picc.

Fl.

a 2

Ob.

Cl. (A)

a 2

C. 1.

Fg.

off-beat crotchet acc.

Cor. (F)

Timp.

Vl.

Vla.

Vc.

Cb.

off beat 3 note idea (typical folk rhythm)

altered S1- Strife in Canon

D minor

off-beat crotchet acc.

off-beat crotchet acc.

imitation at the 8ve and double 8ve. minim distance polyphonic texture

Piec.
Fl.
Ob.
Cl. (A)
Cor. (F)
Vl.
Vla.
Vc.
Cb.
Picc.
Fl.
Ob.
Vl.
Vc. e Cb
Bassi

G minor

130

Picc.

Fl.

a 2

Cl. (A)

a 2

f

Vl.

Vc. e Cb.

Transition - Dialogue btwn ww & strings

Picc.

Fl.

f

Ob.

Cl. (A)

Cor. (F)

mf

Vl.

Vla.

Vc.

Cb.

Picc

Fl.

8

Ob

Cl.
(A)

Cor.
(F)

Vl.

Vla.

Vc.

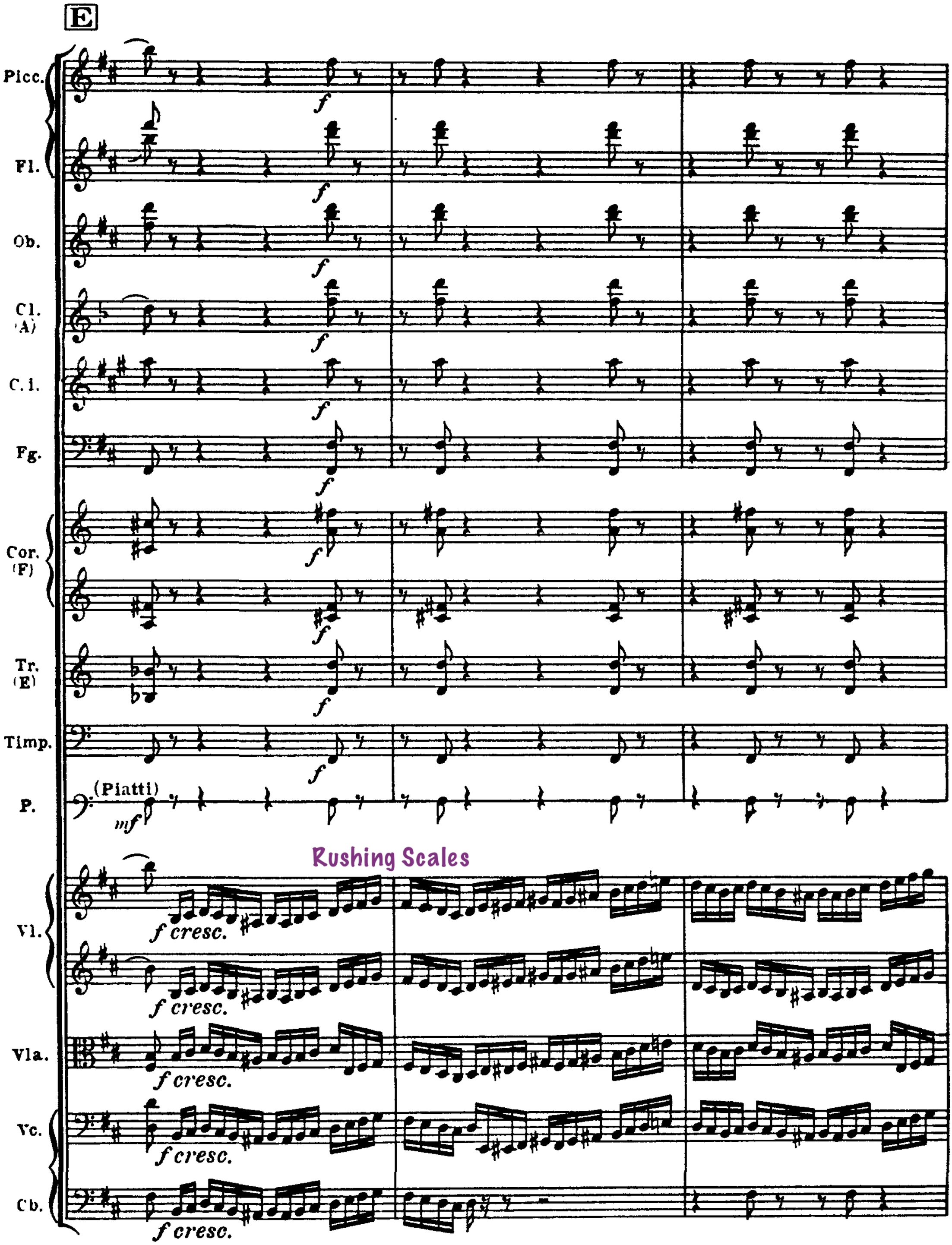
Cb.

Picc.
Fl.
Ob.
Cl. (A)
C.i.
Fg.
Cor. (F)
Tr. (E)
Timp.
Vl.
Vla.
Vc.
Cb.

a 2

off-beat crotchet acc.

irregular, off-beat repeated stabbing block chords
B minor 2nd inv.



Rushing Scales

Picc.
Fl.
Ob.
Cl. (A)
C. I.
Fg.
Cor. (F)
Tr. (E)
Timp.
P.
Vl.
Vla.
Vc.
Cb.

ff

Strife Theme & Transition

B minor

150

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Gr. C.
Vl.
Vla.
Vc.
Cb.

a 2

cymbals play on bt 3 when all others rest

fuller orch.
louder dynamic
trumpet joins playing theme
Timpani more involved

Picc.

Fl.

Ob.

Cl. (A)

C. I.

Fg.

Cor. (F)

Tr. (E)

Tbni. e Tba.

Timp.

P.

Gr. C.

Vl.

Vla.

Vc. e Cb.

Bassi

scale passage

ff

ff

ff

scale passage

Picc.
Fl.
Ob.
Cl. (A)
C.i.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
Vl.
Vla.
Vc. e Cb.

semitone motif, in sequence

a 2

descending chromatic scales

scale passage

repeated notes (high pitch)

2 bar strife - fuller orch.

F

160

Picc.

Fl.

Ob.

Cl. (A)

C. l.

Fg.

Cor. (F)

Tr. (E)

Tbni. e Tba.

Timp.

Gr. C.

Vl.

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. (A)

C.I.

Fg.

a 2

Cor. (F)

Tr. (E)

Tbni. e Tba.

Timp.

Vl.

Vla.

Vc.

Cb.

transition

3 note motif in dialogue & sequences

Fl.
Ob.
Cl. (A)
Fg.
Vc. e Cb.
a 2
Bassi

170

Cl. (A)
Fg.
Vc.
Cb.

A pedal preparing for the Dominant

1.
180

Cor. (F)
Vc. e Cb.
Bassi

S2- Love Theme (pt.1)

Db major

190

C.i.
Solo
Fg.
homophonic texture, syncopated acc. on horns

Viola 5th lower than clarinet

Cor. (F)
Vla.
con Sord.
Vc. e Cb.
pizz.

con sord: with mute - put a mute on the instr.

we expect subject 2 to be in the dominant key - A major is the dominant of the relative major -D,. after preparing the pedal A, he moves down a semitone and we hear this subject in Db major instead.

Fg.

Cor. (F)

A.

Love atheme (pt.2)

homophonic texture
strings divided & muted
wide leaps

con Sord. div.

pp

Vl.

con Sord. div.

pp

div.

Vla.

Vc. e Cb.

repeated Db chord (like a pedal)

200

repeated & extended

Vl.

Vla.

H

a 2

Fg.

p

cresc.

Vl.

cresc.

mf

cresc.

mf

Vla.

con Sord.

cresc.

mf

Vc.

p div.

p

cresc.

mf

Cb.

p pizz.

mf

instruments added

Love Theme (pt.1)

Db Major

rising scale

210

Fl.

Ob.

Cl. (A)

C. I.

Fg.

Cor. (F)

A.

Vl.

Vla.

Vc.

Cb.

a 2

p

dolce ma sensibile

dim.

1.

swaying horn figure

p espress.

mf

broken chord figure

unis.

pp

pizz.

Fl.
Ob.
Cl. (A)
C. I.
Fg.
a 2
Cor. (F)
1
Vl.
Vla.
Vc. e Cb.
Bassi
220
cresc.
p
poco a

no percussion!

230

Love theme repeated. Clarinet joins

Codetta

J

Perfect Cadence.

240

Fl.
Ob.
Cl. (A)
C.i.
Fg.
Cor. (F)
Tbn. B.
A.
Vl.
Vla.
Vc. e Cb.

Descending Block chords on Harp

8

ppp

arco

pp

250

1.

mf espress.

Dialogue btwn Bassoon & upper strings

2.

Db Tonic Pedal 'Cello & Bass

'Cello only. Bass has rest

Dialogue btwn Cor Inglese - Bassoon & 'Cello

C.I.

Fg.

A.

Vl.

Tonic Pedal

Vla.

Vc.

pizz.

Cb.

Sustained WW over descending harp block chords

260

Cl. (A)

C.I.

Fg.

A.

Vc. e Cb.

pizz.

K **Development**

B min - F# min

270

no key sig.

dialogue btwn strings & ww

new clef (tenor) Mid. C

senza sord. without mute

F natural

Strife Rhythm

semiquaver scales based around C# major (dominant of F# minor)

Polyphonic Texture

280

Fl.
Ob.
Cl. (A)
Fg.
1.
tonic pedal
Cor. (F)
a 2
p marc.
Friar Lawrence (f#min)
Vl.
Strife idea
sequences
Vla.
Vc.
pizz.
Cb.
pizz.
pizz. tonic

Fg.
Cor. (F)
Vl.
Vla.
Vc. e Cb.
arco
Bassi

Dialogue btwn brass & wind over syncopated string acc.

Fl.
Ob.
Cl. (A)
Cor. (F)
Tr. (E)
ten. Tbni
B.
Vl.
Vla.
Vc. e Cb.

pp Semitone motif idea

1. Semitone motif idea

regular repeated off beat crotchet acc (Bb)

290

Friar Lawrence on Horns, then Flute I & Clar I

poco marc.

3. poco marc.

off-beat rhythm continues

pizz.

arco

Strife Rhythm

L

300

a 2

Fl.

Ob.

Cl. (A)

C.I.

1.

Fg.

Scales based on D (dominant of G minor)

Vl.

Vla.

Vc.

Cb.

G minor

Friar Lawrence a Semitone Higher

Strife Idea

Fg.

Cor. (F)

Tr. (E)

ten.

Tbni.

B.

Vl.

Vla.

Vc. e Cb.

arco

pp

sfz pp

sfz

310

Fl.

Ob.

Cl. (A)

Tr. (E)

ten.

Tbni.

B.

Vl.

p

Fl.
Cl. (A)
Cor. (F)
Vl.
Vc. e Cb.

mf
mf
poco marc.
p
3. poco marc.
p
pizz.
p
arco

M

320

Dialogue and overlapping ideas

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Vl.
Vla.
Vc. e Cb.

f
a 2
mf

Fl.
Ob.
Cl (A)
Fg.
Cor. (F)
Vl
Vla.
Vc. e Cb.
a 2
1.
4.
f
mf
cresc.
cresc. molto
Fl.
Ob.
Cl. (A)
Fg.
a 2
Cor. (F)
Vl.
Vla.
Vc. Cb.

N

330

Picc.

Fl.

Ob.

Cl. (A)

C.I.

Fg.

Cor. (F)

Tr. (E)

Tbni. e Tba.

P.

Gr.C.

Vl.

Vla.

Vc. e Cb.

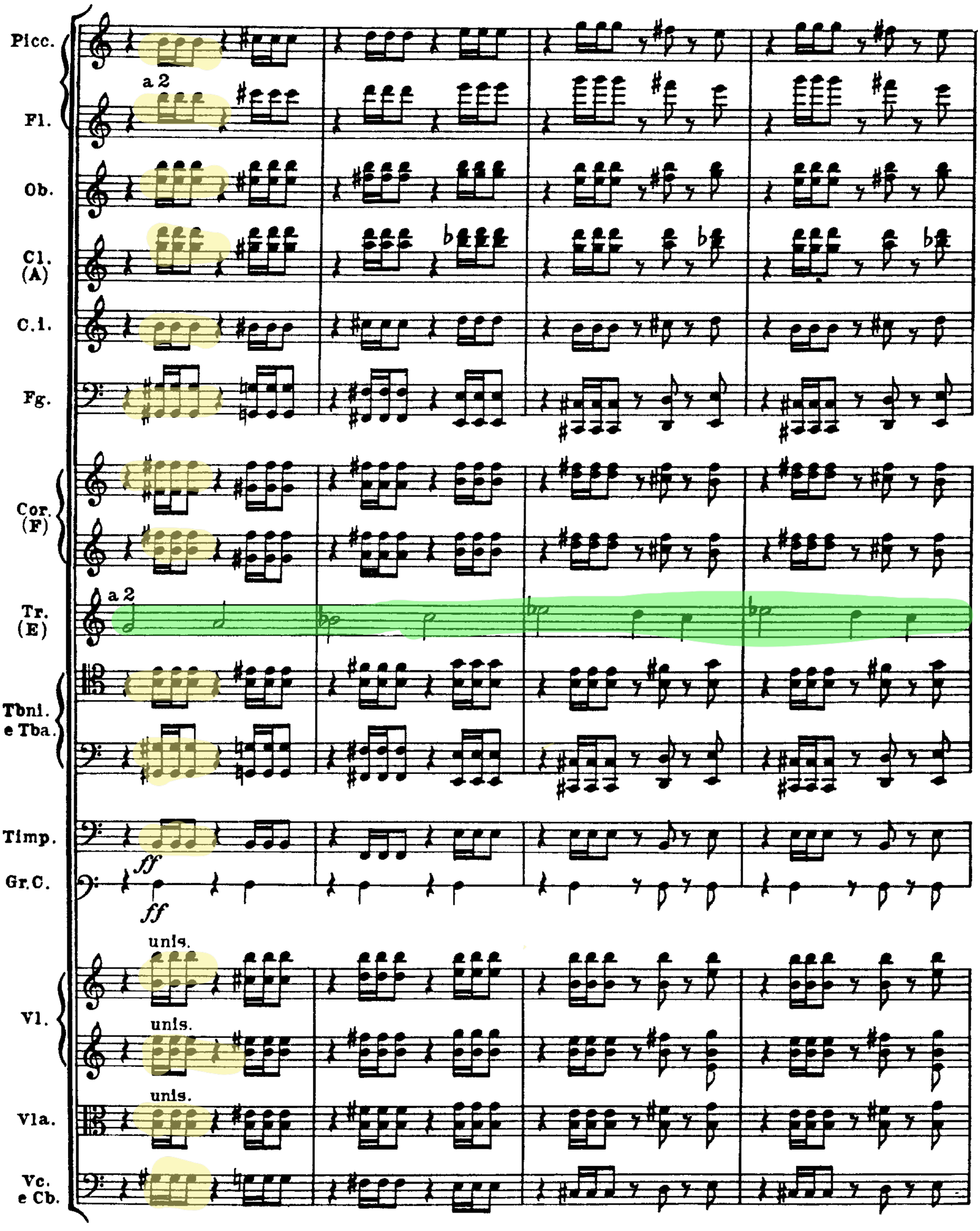
ff

a 2

unis.

div.

Friar Lawrence (B min) on Trumpets
- Strife Rhythm off-beat
- Descending line 'Cello, Bass, tuba, bassoon



Repeated music from previous page but:
-raised 3rd, 4th & 6th to give a major sound with a hint of f# minor (dominant

Picc.
Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
'bni.
Tba.
a 2
Imp.
3r.C.
Vl.
Vla.
Vc.
e Cb.

O

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Gr.C.
Vl.
Vla.
Vc. e Cb.

a2

ff

Scales on Stri ngs,
Stabbing Chords (as in Exposition)

Picc.
Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Vl.
Vla.
Vc.
Cb.

350

Picc.
Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
Tbni. eTba.
Timp.
P.
Vl.
Vla.
Vc.
Cb.

Recapitulation

B minor

Strife from b.151

Picc.
Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
Tbni.
eTba.
Timp.
P.
Gr.C.
Vl.
Vla.
Vc.
Cb.

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Gr. C.
Vl.
Vla.
Vc. e Cb.
Bassi

360

Picc.

Fl.

a 2

Ob.

Cl. (A)

C. 1.

Fg.

Cor. (F)

Tr. (E)

Tbni. e Tba.

Timp.

Gr. C.

Vl.

Vla.

Vc. e Cb.

transition to D major

P

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni
eTba
(Muta in Fis-A)
Timp.
Gr.C.
Vl.
Vla.
Vc.
Cb.

Love Theme (pt. 2)
D major

Ob.
Cl. (A)
Cor. (F)
Vl.
Vla.
Vc.
Cb.

1.
3.4.
p
pp

new motif on violins - (restless)

370
dolce espress.
D chord on horns

Ob.

Cl. (A)

8.4.

Cor. (F)

Vl.

Fl.

380

a 2

mp

Ob.

cresc.

Cl. (A)

cresc.

C. 1.

cresc.

Fg.

p

cresc.

Cor. (F)

p

cresc.

Vl.

poco a

poco

cresc.

Vc.

poco a poco

cresc.

Vc.

p

Tonic Pedal

Fl.

cresc. *mf* *cresc.*

Ob.

mf *cresc.*

Cl. (A)

mf *cresc.*

C. i.

mf *cresc.*

Fg.

mf *cresc.*

Cor. (F)

1.

mf *cresc.*

3.

mf *cresc.*

Vl.

Vc.

cresc.

Q

Picc.

Fl.

Ob.

Cl. (A)

C. 1.

Fg.

Cor. (F)

A.

Vl.

mf cresc.

mf cresc.

Vla.

Vc.

Cb.

scale of Eb in triplets over Bb double bass

piccolo sounds an octave higher than written so it's playing the same notes as Violin I

Love Theme pt.1
D major

tremolo triplets. This bar will sound the same as the previous one.

390

Picc.
Fl.
Ob.
Cl. (A)
C.i.
Fg.
Cor. (F)
Tba.
A.
Vl.
Vla.
Vc.
Cb.

a 2

swaying figure

Violins in Octaves

Bass line provided by Double Bass, Tuba & Bassoo

Picc.

Fl.

a 2

Ob.

Cl. (A)

C.1.

Fg.

Cor. (F)

Tba.

Vl.

Vla.

Vc.

Cb.

Dominant pedal note

400

Picc.

Fl.

a 2

cresc.

Ob.

cresc.

Cl. (A)

cresc.

C.i.

cresc.

Fg.

Cor. (F)

cresc.

cresc.

Tba.

cresc.

Timp.

p

Vl.

cresc.

cresc.

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

410

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
Gr. C.
Vl.
Vla.
Vc.
Cb.

cresc.
ff
a 2
1.
mf
f
(Tuba)
(Muta in A-Fis)
A' timpani retune t
ff

Picc.

Fl.

Ob.

Cl. (A)

C.1.

Fg.

Cor. (F)

a 2

a 2

Tr. (E)

Tbni. e Tbà.

Gr. C.

Vl.

Vla.

Vc.

Cb.

Altered Love Theme (pt.1) in Imitation

D Major

Cello & Bassoon Love Theme in 8ves
Flute & Oboe imitate a bar later,
wiider leap, altered ending

R

420

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tbni. e Tba.
Vl.
Vla.
Vc.
Cb.

a 2
1.
cresc.
mf
amoroso
pizz.

Distinctive semiquaver acc. on strings

Fl.
Ob.
Cl. (A)
C.i.
Fg.
Vl.
Vla.
Vc.
Cb.

echo

mf

mf

p

p

mf

cresc.

p

rising triplet quaver scale

mf

p

p

mf

mf

Fl.
Ob.
Cl. (A)
C.i.
Fg.
Vl.
Vla.
Vc.
Cb.

f

molto cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Cl. (A)

C.i.

Fg.

Cor. (F)

Tbn. B.

Vl.

Vla.

Vc.

Cb.

a 2

430

WW answer horns

arco

Fl.
Ob.
Cl. (A)
C. i.
Fg.
Cor. (F)
Tbni. e Tba.
Timp.
Vl.
Vla.
Vc.
Cb.

cresc.
cresc.
cresc.
f
f
mf
mf
mf
mf
mf

Picc.
Fl.
Ob.
Cl. (A)
C. 1.
Fg.
Cor. (F)
Tbni. e Tba.
Timp.
Vl.
Vla.
Vc.
Cb.

a 2

syncopated rhythm

B minor

5 bar link using strife rhythm

440

Picc.
Fl.
Ob.
Cl. (A)
C. 1.
Fg.
Cor. (F)
Tr. (E)
Tbni.
Tba.
Timp.
P.
Gr. C.
Vl.
Vla.
Vc.
Cb.

Strife Theme
(no cymbals)

S

Picc.
Fl.
Ob.
Cl. (A)
C. 1.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
Gr.C.
Vl.
Vla.
Vc.
Cb.

ff

Friar Lawrence theme

C minor

450

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Gr. C.
Vl.
Vla.
Vc. e Cb.

a 2

a 2

a2

Bassi

previous strife repeated up a semitone in C minor

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Gr.C.
Vl.
Vla.
Vc. e Cb.

a repeat of previous
Friar Lawrence theme
up a semitone - C sharp
minor

Picc.
Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
P.
Gr.C.
Vl.
Vla.
Vc. e Cb.

a 2

460

Picc.

Fl.

Ob.

Cl. (A)

C.I.

Fg.

Cor. (F)

Tr. (E)

Tbnl. e Tba.

Vl.

Vla.

Vc.

Cb.

T

Transition
C sharp minor - B minor

strife rhythm used
off-beat
sequences

Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Gr.C.
Vl.
Vla.
Vc.
Cb.

sempre ff

ff

falling 2 note idea

Picc.
Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
Tr. (E)
Tbni.
eTba.
unis.
Timp.
P.
Gr.C.
Vl.
Vla.
Vc.
Cb.

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Gr.C.
Vl.
Vla.
Vc.
Cb.

470

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
P.
Vl.
Vla.
Vc.
Cb.

a 2
unis
fff

repeat of previous part at a lower pitch

Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
Vl.
Vla.
Vc.
Cb.

480

Ob.

Cl. (A)

C.I.

Fg.

a 2

sf

Tr. (E)

Tbni. e Tba.

Timp.

ff p

announcing the final tragedy

Vl.

Vla.

Vc.

Cb.

sf

sf

Coda

B Major

Funeral March

emotive love mottif in unison

U

Moderato assai

Fg.

Tuba

Tba.

tonic pedal

Timp.

Vl.

Vla.

Vc.

pizz.

Cb.

march

490

Fl.

Ob.

Cl. (A)

C.I.

Fg.

Cor. (F)

Tba.

Timp.

Vl.

Vla.

Vc.

Cb.

Link

Chorale arrangement in block movement

mood of reconciliation and hope

500

Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
1. 2.

melodic line echoes Friar Lawrence

Fl.
Ob.
Cl. (A)
C.1.
Fg.
Cor. (F)
A.
Vl.
Vla.
Vc. e Cb.
Bassi
sfz
pp
mf
p
arco

rising arpeggio chords (F sharp major - dominant of B)

Love Mot

510

syncopated acc. on ww

Fl.

Ob.

Cl. (A)

Fg

2 bar ostinato on Bassoon & Double Bass
Repeated 3 times

Cor. (F)

1. 2.

A.

Vl.

Vla.

Vc. e Cb.

Off-beat B Major
chords
Full Orchestra
Refers back to Strife

520

Picc.
Fl.
Ob.
Cl. (A)
C.I.
Fg.
Cor. (F)
Tr. (E)
Tbni. e Tba.
Timp.
A.
Vl.
Vla.
Vc.
Cb.