

The Iron Horse

Robert Debbaut

for FULL ORCHESTRA

Full Score

Instrumentation

1 Full Score	1 F Horn 1	1 Timpani
1 Flute	1 F Horn 2	1 Snare Drum
1 Piccolo	1 B, Trumpet 1	1 Tenor Drum
1 Oboe 1	1 B, Trumpet 2	9 Violin 1
1 Oboe 2	1 Trombone 1	8 Violin 2
1 B, Clarinet 1	1 Trombone 2	7 Viola
1 B, Clarinet 2	1 Trombone 3	6 Violoncello
1 Bassoon 1	1 Tuba	5 Double Bass
1 Bassoon 2		

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ABOUT THE COMPOSER

Critics have called **Robert Debbaut** "a world-class conductor" (*Salt Lake Tribune*) possessing "an incisiveness verging on the dance" (*Kansas City Star*) and as "a conductor with the force of emotions in his direction." (*Prensa Libre Guatemala*). Debbaut has led orchestras and opera companies in the United States as well as in Central and North America, Asia and Europe.

Throughout his career Robert Debbaut has been an arranger and composer. His only composition teacher was the legendary wind composer Claude T. Smith. Dr. Debbaut's compositions include works for string orchestra, full orchestra, chorus, and concertante pieces. He has also produced arrangements of the works of Afro-Caribbean violinist/composers Joseph Bologne, Chevalier de Saint-Georges, and Joseph White; Afro-English composer Samuel Coleridge-Taylor; Viktor

Kosenko, a pioneer for music education in the USSR; and the music of his beloved Mozart, having created a concert ending to the overture to his 1777 opera *Il re pastore* (**The Shepherd King**).

Robert Debbaut holds the degree Doctor of Musical Arts in Conducting from the University of Michigan where he was the first American conductor to be Fellow in Conducting. In addition, he studied at the David Oistrakh Festival in Estonia (Prize and Diploma), the International Conducting Workshop in Prague, the Oregon Bach Festival and the Tanglewood Music Center where he was the first recipient of the Maurice Abravanel Award and in the last conducting class of Leonard Bernstein. His teachers and mentors include Maurice Abravanel, Neeme Järvi, Helmuth Rilling and his principal teacher Gustav Meier.

PROGRAM NOTES

The relationship between what was called "Manifest Destiny," the continental expansion of the territory United States within North America, and the importance of the invention and implementation of the steam locomotive cannot be denied. Within this technological progress there is also a corollary relationship between the decline of North America's indigenous population and the arrival of what they called "The Iron Horse" and this new technology's negative impact on their prime resource, the buffalo. This musical work began life as a four-note motive *Re Do Sola* (in Latin: "I only Give . . ."). This four-note germ and its variants permeate the entire work, both melodically and harmonically. While the work is not strictly programmatic, it does reflect the pentatonism, both melodically and

harmonically, which are the typical musical fabric of Native American folk themes. Coupled with this is a juxtaposition of the driving rhythms of war drums played in contrast and counterpoint to the relentless, repetitious motifs of the thundering trains. Our four-note motif is also contained in the major sixth chords blasted by the engine's steam whistles, which are used both to warn of the approach and acclaim the arrival of these powerful machines. Ultimately, in the coda of this musical portrait, a statement of two harmonically clashing whistles announce to the audience, not only the engine's arrival in the present, but forebodes its departure into the future, as our Iron Horse roars onward into the annals of American History.

The Iron Horse

Robert Debbaut

Allegro con brio $\text{♩} = 132$

The musical score for 'The Iron Horse' by Robert Debbaut, page 3, features a variety of instruments. The woodwinds (Flute, Piccolo, Oboe, B♭ Clarinet, Bassoon) and brass (F Horn, B♭ Trumpet, Trombone, Tuba) sections play rhythmic patterns, often with accents and dynamic markings like *f* and *ff*. The strings (Violin, Viola, Violoncello, Double Bass) provide a steady accompaniment with consistent rhythmic figures. The percussion (Timpani, Snare Drum, Tenor Drum) adds to the rhythmic texture. The score is marked 'Allegro con brio' with a tempo of 132 bpm. A large watermark 'SAMPLE' is overlaid on the page.

7 9

Fl. *f*

Picc. *f*

Ob. 1/2 *f*

B♭ Cl. 1/2 *f* *a2*

Bsn. 1/2 *f*

Hn. 1/2 *f*

Tpt. 1/2

Tbn. 1 2 3

Tba.

7 8 9 10 11 12 13

Timp. *f*

S. D. *ff*

T. D.

Vln. 1 2

Vla.

Vcl.

D. B. *div.* *f*

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

21 22 23 24 25 26 27

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

f

a2

f

div.

div.

div.

div.

Detailed description of the musical score: This page contains measures 21 through 27 of a symphonic score. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The brass section includes Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The percussion section includes Snare Drum (S. D.) and Tom Drum (T. D.). The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score features various dynamics such as *f* (forte) and *a2* (second octave), and articulation like accents and slurs. The string parts include *div.* (divisi) markings. A large watermark 'SAMPLE' is overlaid diagonally across the page.

30

Fl. *ff* *fff*

Picc. *ff* *fff*

Ob. 1/2 *ff*

B♭ Cl. 1/2 *a2* *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff* *a2* *fffz* *p* *fffz*

Tpt. 1/2 *a2* *ff* *a2*

Tbn. 1 *f* *f* *ff* *fffz* *p* *fffz*

2/3 *f* *f* *ff* *fffz* *p* *fffz*

Tba. *a2*

28 29 *f* 30 *ff* 31 32 33 34

Timp. *ff* *f*

S. D. *ff*

T. D.

Vln. 1 *fff* *div.*

2 *div.* *fff*

Vla. *div.* *fff* *ff* *f*

Vcl. *div.* *fff* *ff* *f*

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

8 Fl. *p*

Picc. *p*

Ob. 1 2 *p*

B^b Cl. 1 2 *p*

Bsn. 1 2 *p sfz*

Hn. 1 2 *p sfz*

Tpt. 1 2

Tbn. 1 *p*
2 3 *p sfz*

Tba.

35 36 37 38 39 40 41

Timp. *mf p*

S. D. *f mf*

T. D.

Vln. 1 *mf p*

Vln. 2 *mf p*

Vla. *mf p f mf*

Vcl. *mf p f mf*

D. B. *mf p f mf*

42

Fl. *p* *sfzp* *sfzp* *sfp* *p*

Picc. *p* *sfzp* *sfzp* *sfp* *p*

Ob. 1/2 *a2* *p* *sfzp* *sfzp* *sfp* *a2* *p*

B^b Cl. 1/2 *p* *sfzp* *sfzp* *sfp* *p*

Bsn. 1/2 *a2* *p* *sfzp* *sfzp* *sfp* *a2* *p*

Hn. 1/2 *sfzp* *sfzp* *sfp*

Tpt. 1/2

Tbn. 1 *sfz*

2/3 *sfz*

Tba.

42 43 44 45 46 47 48

Timp.

S. D. *f*

T. D.

Vln. 1 *pp* *sfzp* *sfzp* *sfzp* *sfzp* *sfp* *sfp*

2 *pp* *sfzp* *sfzp* *sfzp* *sfzp* *sfp* *sfp*

Vla. *sf* *sf* *sf* *sf*

Vcl. *sf* *sf* *sf* *sf* *sf* *f* *mf*

D. B. *sf* *sf* *sf* *sf* *sf* *f* *mf*

49

Fl. *sfzp sfzp sfp*

Picc. *sfzp sfzp sfp*

Ob. 1/2 *sfzp sfzp sfp*

B^b Cl. 1/2 *sfzp sfzp sfp*

Bsn. 1/2 *sfzp sfzp sfp*

Hn. 1/2 *sfzp sfzp sfp* *ffz* *ffz*

Tpt. 1/2 *ffz* *ffz*

Tbn. 1/2/3

Tba.

49

50 51 52 53 54 55

Timp.

S. D. *sfzp sfzp sfzp sfzp sfzp sfzp sfzp*

T. D.

Vln. 1 *sfp sfzp sfzp sfzp sfzp sfzp sfzp*

Vln. 2 *sfp sfzp sfzp sfzp sfzp sfzp sfzp*

Vla.

Vcl. *ff* *f*

D. B. *ff* *f*

56

Fl. *p* *sfzp* *sfzp*

Picc. *p* *sfzp* *sfzp*

Ob. 1 2 *a2* *p* *sfzp* *sfzp* 8

B^b Cl. 1 2 *p* *sfzp* *sfzp* *a2*

Bsn. 1 2 *a2* *p* *sfzp* *sfzp* *a2* *p* *mp* *mf*

Hn. 1 2 *sfzp* *sfzp* *sfzp* *ffz*

Tpt. 1 2 *ffz*

Tbn. 1 2 3

Tba.

56 57 58 59 60 61 62

Timp. *f*

S. D.

T. D.

Vln. 1 *sfzp* *sfzp* *p*

Vln. 2 *sfzp* *sfzp* *p*

Vla. *p* *mp* *mf*

Vcl. *ff* *p* *mp* *mf*

D. B. *ff* *p* *mp* *mf*

70

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

70 71 72 73 74 75

Timp.

S. D. snares off

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

fff

ff

f

f

ff

f

ff

f

ff

f

ff

76 77

Fl. *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Picc. *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Ob. 1 2 *a2* *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

B♭ Cl. 1 2 *a2* *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Bsn. 1 2 *a2* *mf* *mf* *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Hn. 1 2 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Tpt. 1 2

Tbn. 1 2 3

Tba.

76 77 78 79 80 81 82

Timp. *mf*

S. D.

T. D. *f*

Vln. 1 2

Vla.

Vcl. *pizz. div.* *mf* *pizz. div.*

D. B. *mf*

83

Fl.

Picc.

Ob. 1/2

B^b Cl. 1/2

Bsn. 1/2

Hn. 1/2

Tpt. 1/2

Tbn. 1/2/3

Tba.

83

84 85 86 87 88 89

Timp.

S. D.

T. D.

Vln. 1/2

Vla.

Vcl.

D. B.

90

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

90

91

92

93

94

95

96

Timp.

S. D.

T. D.

Vln. 1
2

Vla. senza sord. pizz.

Vcl.

D. B.

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

97 98 99 100 101 102 103

f

f

f

open

open

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

mp

mf

mf

pp

pp

pp

pp

104

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

ff *pp* *f* *mf* *p*

104 105 106 107 108 109 110

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

mf

111

118

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

111

112

113

114

115

116

117

118

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

119 120 121 122 123 124 125

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

119 120 121 122 123 124 125

126

Fl.

Picc.

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2 3

Tba.

126 *mf* 127 128 129 130 *mf* 131 132

Timp.

S. D.

T. D.

Vln. 1 2

Vla.

Vcl.

D. B.

133

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

sfp *f*

ff *sfp* *f*

ff *f* 2. 1. *f*

sfp

sfp

a2

133 134 135 136 137 138 139

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

ff

snare on *ff*

ff

ff

ff

ff

147

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

f

ff

a2

arco

147 148 149 150 151 152 153

154

Fl. *ff*

Picc. *ff*

Ob. 1/2 *ff*

B♭ Cl. 1/2 *sfp*

Bsn. 1/2 *ff*

Hn. 1/2 *ff* *sfp* *sfp*

Tpt. 1/2 *ff* *sfp* *sfp*

Tbn. 1 *ff* *sfp* *sfp*

2/3 *ff* *sfp* *sfp*

Tba. *ff* *sfp* *sfp*

154 *ff* 155 156 157 158 *sfp* 159 160 *sfp*

Timp. *ff* *f*

S. D.

T. D.

Vln. 1 *ff* *div.*

2 *ff* *div.*

Vla. *ff*

Vcl. *ff* *sfp* *sfp*

D. B. *ff* *sfp* *sfp*

Fl.

161

Musical staff for Flute (Fl.) showing notes and dynamics for measures 161-167.

Picc.

Musical staff for Piccolo (Picc.) showing notes and dynamics for measures 161-167.

Ob. 1/2

Musical staff for Oboe (Ob.) showing notes and dynamics for measures 161-167.

B♭ Cl. 1/2

Musical staff for Bass Clarinet (B♭ Cl.) showing notes and dynamics for measures 161-167.

Bsn. 1/2

Musical staff for Bassoon (Bsn.) showing notes and dynamics for measures 161-167.

Hn. 1/2

Musical staff for Horn (Hn.) showing notes and dynamics for measures 161-167.

Tpt. 1/2

Musical staff for Trumpet (Tpt.) showing notes and dynamics for measures 161-167.

Tbn. 1

Musical staff for Trombone (Tbn.) showing notes and dynamics for measures 161-167.

2/3

Musical staff for Trombone (Tbn.) showing notes and dynamics for measures 161-167.

Tba.

Musical staff for Tuba (Tba.) showing notes and dynamics for measures 161-167.

161 162 163 164 165 166 167

Timp.

Musical staff for Timpani (Timp.) showing notes and dynamics for measures 161-167.

S.D.

Musical staff for Snare Drum (S.D.) showing notes and dynamics for measures 161-167.

T.D.

Musical staff for Tom Drum (T.D.) showing notes and dynamics for measures 161-167.

Vln. 1

Musical staff for Violin (Vln.) showing notes and dynamics for measures 161-167.

2

Musical staff for Violin (Vln.) showing notes and dynamics for measures 161-167.

Vla.

Musical staff for Viola (Vla.) showing notes and dynamics for measures 161-167.

Vcl.

Musical staff for Violoncello (Vcl.) showing notes and dynamics for measures 161-167.

D.B.

Musical staff for Double Bass (D.B.) showing notes and dynamics for measures 161-167.

175 176

Fl. *ff*

Picc. *ff*

Ob. 1 2 *ff*

B♭ Cl. 1 2 *a2 ff*

Bsn. 1 2

Hn. 1 2 *sf ff*

Tpt. 1 2 *sf*

Tbn. 1 2 3 *sf ff*

Tba. *sf ff*

175 176 177 178 179 180 181

Timp.

S. D.

T. D.

Vln. 1 2

Vla.

Vcl. *sf ff*

D. B. *sf ff*

182

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

182 183 184 185 186 187 188

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

189

Fl.

Picc.

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hrn. 1/2

Tpt. 1/2

Tbn. 1/2/3

Tba.

189

190 191 192 193 194 195

Timp.

S. D.

T. D.

Vln. 1/2

Vla.

Vcl.

D. B.

203

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

203 204 205 206 207 208 209

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

210

213

Fl. *p sfzp sfzp sfzp*

Picc. *p sfzp sfzp sfzp*

Ob. 1/2 *a2 p sfzp sfzp sfzp*

B♭ Cl. 1/2 *p sfzp sfzp sfzp*

Bsn. 1/2 *p sfzp sfzp sfzp*

Hn. 1/2 *sfzp sfzp sfzp*

Tpt. 1/2 *sfzp*

Tbn. 1/2/3 *sfzp sfzp*

Tba. *mp*

210 211 212 213 214 215 216

Timp. *mp*

S.D.

T.D.

Vln. 1 *p mf pp sfzp sfzp sfzp*

Vln. 2 *p mf pp sfzp sfzp sfzp*

Vla. *p sfzp sfzp sfzp*

Vcl. *p f ff f*

D. B. *p f ff f*

Fl.

217

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

217 *p* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

218 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

219 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

220 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

221 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

222 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

223 *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

217 *f* *sfz* 218 219 220 221 222 223 *f* *sfz*

f *sfz* *f* *sfz*

f *sfz* *f* *sfz*

sfzp *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

sfzp *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

p *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

mf *f*

mf *f*

229

Fl. *f sfzp sfzp sfzp f sfzp*

Picc. *f sfzp sfzp sfzp sfzp*

Ob. 1 2 *a2 f sfzp sfzp sfzp f sfzp*

B♭ Cl. 1 2 *a2 f sfzp sfzp sfzp f sfzp*

Bsn. 1 2 *a2 f sfzp sfzp sfzp f sfzp*

Hn. 1 2 *sfzp f sfzp*

Tpt. 1 2 *sfzp f*

Tbn. 1 2 3 *sfzp sfzp f*

Tba. *f*

224 225 226 227 228 229 230

Timp. *f*

S. D. *snare off f*

T. D. *mf*

Vln. 1 2 *sfzp sfzp f pizz.*

Vla. *f pizz.*

Vcl. *f*

D. B. *f*

231

Fl. *sfzp sfzp sfzp*

Picc. *sfzp sfzp sfzp*

Ob. 1 2 *sfzp sfzp sfzp*

B♭ Cl. 1 2 *sfzp sfzp sfzp* *a2 ff sfzp*

Bsn. 1 2 *sfzp sfzp sfzp* *a2 ff sfzp*

Hrn. 1 2 *sfzp sfzp sfzp*

Tpt. 1 2

Tbn. 1 2 3

Tba.

231 232 233 234 235 236 237

Timp. *f*

S. D.

T. D. *p mf*

Vln. 1 2

Vla.

Vcl. *ff*

D. B. *ff*

238

Fl. *sfzp* *sfzp* *sfzp*

Picc. *sfzp* *sfzp* *sfzp*

Ob. 1/2 *sfzp* *sfzp* *sfzp*

B♭ Cl. 1/2 *sfzp* *ff* *sfzp*

Bsn. 1/2 *sfzp* *f* *ff* *sfzp*

Hn. 1/2 *f* *a2* *a2* *ff* *sfzp*

Tpt. 1/2

Tbn. 1, 2, 3

Tba.

238 239 240 241 242 243 244

Timp.

S. D.

T. D.

Vln. 1, 2

Vla.

Vcl.

D. B. *ff* *ff*

245

247

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

f *sfzp* *f* *sfzp* *sfzp* *sfzp*

f *mf* *f* *f* *f*

mf *f*

a2 *a2* *a2*

245 246 247 248 249 250 251

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

ff *ff*

252

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

sfzp

sfzp

f

a2

mf

252 253 254 255 256 257 258

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

ff

ff

259 261

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

Picc. *f* *mf* *mp* *p*

Ob. 1 2 *f* *mf* *mp* *p*

B^b Cl. 1 2 *f* *mf* *mp* *p* *a2* *mf* *f*

Bsn. 1 2 *mf* *mp* *p* *a2* *p* *mp* *mf* *f*

Hn. 1 2 *mf* *mf* *mp* *p*

Tpt. 1 2 *mf* *mp* *p*

Tbn. 1 *mf* *f*

2 3 *mf* *p* *mp* *mf* *f* *a2*

Tba. *mf*

259 260 261 262 263 264 265

Timp. *mf* *mp* *mf* *f*

S. D.

T. D.

Vln. 1 *p*

2 *f* *arco*

Vla. *p* *arco* *mf* *f*

Vcl. *pizz.* *mf* *arco* *p* *mp* *mf* *f*

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

270

Fl. *ff* *fff*

Picc. *ff* *fff*

Ob. 1 2 *ff* *fff* *a2*

B♭ Cl. 1 2 *ff* *f* *fff* *a2*

Bsn. 1 2 *ff* *fff* *ff* *a2*

Hn. 1 2 *ff* *sfzp* *ff* *f*

Tpt. 1 2 *ff* *sfzp* *fff* *a2*

Tbn. 1 2 3 *ff* *fff* *ff* *a2*

Tba. *ff* *fff* *ff* *a2*

270

266 267 268 269 270 271 272

Timp. *ff*

S. D. *sfzp* *ff* *snare on*

T. D.

Vln. 1 *ff* *fff* *arco* *div.*

Vln. 2 *ff* *fff* *div.*

Vla. *ff* *fff* *div.*

Vcl. *ff* *fff* *ff*

D. B. *ff* *fff* *ff*

273

Fl.

Picc.

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hrn. 1/2

Tpt. 1/2

Tbn. 1/2/3

Tba.

273 274 275 276 277

Timp.

S. D.

T. D.

Vln. 1/2

Vla.

Vcl.

D. B.

This musical score page contains measures 273 through 277. The instruments are arranged as follows: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), Trombone (Tba.), Timpani (Timp.), Snare Drum (S. D.), Tom Drum (T. D.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score includes various musical notations such as notes, rests, dynamics (e.g., *a2*), and articulation marks (e.g., *v*). A large watermark is visible across the page.

278 279

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

278 279 280 281 282 283

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

284

Fl.

Picc.

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

284 285 286 287 288 289 290

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

291

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

fff *sfzp* *ff*

fff *sfzp* *ff*

fff *sfzp* *ff*

fff *sfzp* *ff*

fff *sfzp* *ff*

291 292 293 294 295 296 297

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

fff *ff*

298

Fl.

Picc.

Ob. 1
2

B^b Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2
3

Tba.

298 299 300 301 302 303 304

Timp.

S. D.

T. D.

Vln. 1
2

Vla.

Vcl.

D. B.

50200060

The image shows a page of a musical score for a symphony orchestra. The page is numbered 46 at the top left and 301 in a box at the top center. The score covers measures 298 to 304. The instruments listed on the left are: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.) 1 and 2, Bass Clarinet (B^b Cl.) 1 and 2, Bassoon (Bsn.) 1 and 2, Horn (Hn.) 1 and 2, Trumpet (Tpt.) 1 and 2, Trombone (Tbn.) 1, 2, and 3, Tuba (Tba.), Snare Drum (S. D.), Tom Drum (T. D.), Violin (Vln.) 1 and 2, Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score includes various musical notations such as notes, rests, dynamics (ff, fff), and articulation marks. A rehearsal mark is present at measure 301. The page number 50200060 is located at the bottom left.

