

Chwedl y Llyn

Rhagarweiniad

Legend of the Lake

Prologue

Lento comodo (♩ = 76-92)

GARETH GLYN

Musical score for the Prologue of 'Legend of the Lake'. The score is written for a full orchestra and includes the following parts:

- 1st Flute
- 2nd Flute / picc.
- 1st Oboe
- 2nd Oboe
- 1st Clarinet in B♭
- 2nd Clarinet in B♭
- 1st Bassoon
- 2nd Bassoon
- 1st Horn in F
- 2nd Horn in F
- 1st Trumpet in B♭ (with *offstage* marking)
- 2nd Trumpet in B♭
- Tenor Trombone
- Timpani
- Percussion
- Harp (optional)
- Violin I
- Violin II
- Viola
- Cellos
- Double Bases

The score is in 4/4 time and the key signature is three flats (B♭, E♭, A♭). The tempo is marked *Lento comodo* with a metronome marking of ♩ = 76-92. The 1st Trumpet part includes specific performance instructions: *offstage*, *rubato mf*, a triplet of eighth notes, *simile*, another triplet of eighth notes, *mp*, and *mf*.

10

Tpt. 1 *poco f* *dim. poco a poco* **attacca**

Db. **attacca**

Ffoi Gefn Nos

Night Flight

Presto scherzoso (♩. = 160)

1st Oboe *poco f*

2nd Oboe *poco f*

1st Clarinet in B♭ *poco f*

2nd Clarinet in B♭ *poco f*

1st Bassoon *sfz - mp*

2nd Bassoon *sfz - mp*

1st Horn in F *sfz - mp* *poco f*

2nd Horn in F *sfz - mp* *poco f*

1st Trumpet in B♭ *poco f*

Harp (optional) *f* *nat.*

Presto scherzoso (♩. = 160)

Violin I *f* *pizz.*

Violin II *f* *pizz.*

Viola *f* *pizz.*

Cellos *mf* *pizz.*

20

Fl. 1 *mf*

Fl. 2

Ob. 1 *mp*

Ob. 2

Cl. 1 *f giocoso*

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2

Timp. *mf*

Perc.

Hp.

Vln. I *p mezza voce* *mf* pizz.

Vln. II *p mezza voce* *mf* pizz.

Vla. *p mezza voce* *mf* pizz.

Vc. *arco* *mf* pizz.

Db. *mf*

Detailed description: This is a page of a musical score, page 5, starting at measure 20. The score is for a full orchestra and strings. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The keyboard section includes Harp and Percussion. The score is in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. Measure 20 features a variety of dynamics and articulations. Flute 1 and Bassoon 1 play a melodic line starting on a whole note, marked *mf*. Flute 2 and Bassoon 2 have rests. Clarinet 1 plays a rhythmic eighth-note pattern, marked *f giocoso*. Horns 1 and 2 play a rhythmic eighth-note pattern, marked *mf*. Timpani plays a rhythmic eighth-note pattern, marked *mf*. Percussion plays a rhythmic eighth-note pattern. Harp has rests. Violins I and II play a melodic line starting on a whole note, marked *p mezza voce*. Viola plays a melodic line starting on a whole note, marked *p mezza voce*. Violoncello plays a melodic line starting on a whole note, marked *arco* and *mf*. Double Bass plays a melodic line starting on a whole note, marked *mf*. Measures 21 and 22 continue the melodic lines for Flute 1, Bassoon 1, Clarinet 1, Horns 1 and 2, and Violins I and II. Measure 23 features a variety of dynamics and articulations. Flute 1 and Bassoon 1 play a melodic line starting on a whole note, marked *mf*. Flute 2 and Bassoon 2 have rests. Clarinet 1 plays a rhythmic eighth-note pattern, marked *f giocoso*. Horns 1 and 2 play a rhythmic eighth-note pattern, marked *mf*. Timpani plays a rhythmic eighth-note pattern, marked *mf*. Percussion plays a rhythmic eighth-note pattern. Harp has rests. Violins I and II play a melodic line starting on a whole note, marked *mf* and *pizz.*. Viola plays a melodic line starting on a whole note, marked *mf* and *pizz.*. Violoncello plays a melodic line starting on a whole note, marked *mf* and *pizz.*. Double Bass plays a melodic line starting on a whole note, marked *mf* and *pizz.*.

25

Fl. 1 *f* *cresc.*

Fl. 2 *f* *cresc.*

Ob. 1 *mf* *cresc.*

Ob. 2 *mf* *cresc.*

Cl. 1 *cresc.*

Cl. 2 *f giocososo* *cresc.*

Bsn. 1 *mp* *cresc.*

Bsn. 2 *mp* *cresc.*

Hn. 1 *f cresc.*

Hn. 2 *f cresc.*

Perc. *tria.* *mp*

Vln. I *arco* *pizz.* *arco* *f cresc.*

Vln. II *arco* *pizz.* *arco* *f cresc.*

Vla. *arco* *pizz.* *arco* *f cresc.*

Vc. *arco* *pizz.* *arco* *f cresc.*

Db. *f cresc.*

30

Fl. 1 *ff* *dim.*

Fl. 2 *ff* *dim.*

Ob. 1 *ff* *dim.*

Ob. 2 *ff* *dim.*

Cl. 1 *ff* *dim.*

Cl. 2 *ff* *dim.*

Bsn. 1 *ff* *dim.*

Bsn. 2 *ff* *dim.*

Hn. 1 *ff* *dim.*

Hn. 2 *ff* *dim.*

Perc. *f*

glock.

Hp. *f*

Vln. I *ff* *pizz.* *dim.*

Vln. II *ff* *pizz.* *dim.*

Vla. *ff* *pizz.* *dim.*

Vc. *ff* *pizz.* *dim.*

Db. *arco* *ff* *pizz.* *dim.*

35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc. S.D. senza corde
mp

Vln. I arco
p. senza vib.

Vln. II arco
p. senza vib.

Vla. arco
p. senza vib.

Vc. arco
p



41

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Hn. 1

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

47

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

mp

mp

pizz.

Detailed description of the musical score: The score is for measures 47-50 of a symphony. It is in 4/4 time. The key signature has one sharp (F#). The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) play melodic lines with various articulations like accents and slurs. The strings (Violins, Viola, Cello) provide harmonic support with patterns like sixteenth-note runs and pizzicato. Dynamics range from *mf* (mezzo-forte) to *p* (piano) and *mp* (mezzo-piano). Measure 47 starts with a rest for the woodwinds. Measure 48 begins with a *mf* dynamic for the Oboe 1 and Clarinet 1. Measure 49 features a *p* dynamic for the Clarinet 2 and Bassoon 1. Measure 50 includes a *mp* dynamic for the Violin I and Violin II, and a *pizz.* marking for the Cello.

52

Fl. 1 *p* *mf cresc.*

Fl. 2 *p* *mf cresc.*

Ob. 1 *p* *mf cresc.*

Ob. 2 *p* *mf cresc.*

Cl. 1 *p* *mf cresc.*

Cl. 2 *p* *mf cresc.*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf cresc.*

Hn. 2 *p* *mf cresc.*

Vln. I *mf* *mf* *mf*

Vln. II *mf* *mf* *mf*

Vla. *mf* *mf*

Vc. *arco*

58

Fl. 1 *f* *mp cresc.*

Fl. 2 *f* *mp cresc.*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Perc. *tamb. (with the thumb)*
mp < mf

Hp. *f*

Vln. I *a punta d'arco*
pp

Vln. II *a punta d'arco*
pp

Vla. *pizz.*

Vc. *poco f*

68

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *mp* *f*

Ob. 2 *f* *mp* *f* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp*

Bsn. 1 *mp* *f* *p*

Bsn. 2 *mp* *f*

Hn. 1 *f* *p*

Hn. 2 *f*

Timp. *f*

Perc. *mf* tria.

Hp. *p*

Vln. I *p* *f* *f* *unis.*

Vln. II *p* *f* *f*

Vla. *f* *div.*

Vc. *f* *div.*

74

Fl. 1 *mf* *cresc.* *ff*

Fl. 2 *mf* *cresc.* *ff*

Ob. 1 *mf* *cresc.* *ff*

Ob. 2 *mf* *cresc.* *ff*

Cl. 1 *mf* *cresc.* *ff*

Cl. 2 *mf* *cresc.* *ff*

Bsn. 1 *mf* *cresc.* *ff*

Bsn. 2 *mf* *cresc.* *ff*

Hn. 1 *mf* *cresc.* *ff*

Hn. 2 *mf* *cresc.* *ff*

Perc. *ff* glock.

Hp. *ff*

Vln. I *mf* *cresc.* *ff* arco pizz.

Vln. II *mf* *cresc.* *ff* arco unis. pizz.

Vla. *mf* *cresc.* *ff* arco unis. pizz.

Vc. *mf* *cresc.* *ff* arco unis. pizz.

Db. *mf* *cresc.* *ff* arco

82

Fl. 1 *f* *p scherz.*

Fl. 2 *f* *p scherz.*

Ob. 1 *f* *mf scherz.*

Ob. 2 *f* *mf scherz.*

Cl. 1 *f* *mp scherz.*

Cl. 2 *f* *mp scherz.*

Bsn. 1 *f* *f scherz.*

Bsn. 2 *f* *f scherz.*

Hn. 1 *f*

Hn. 2 *f*

Timp. *p*

Perc. *p* tamb.

Hp. *p*

Vln. I *f* *arco* *mf* *pizz.*

Vln. II *f* *arco* *mf* *pizz.*

Vla. *f* *arco* *f* *mf* *pizz.*

Vc. *f* *arco* *pp* *pizz.* *p*

Db. *p*

Atgof

Remembrance

Andante (♩ = 72)

1st Oboe
mf molto espr.

1st Clarinet in B♭
p

2nd Clarinet in B♭
p

1st Horn in F
p

Harp (optional)
p

Violin I
Andante (♩ = 72)
con sord.
p

Violin II
con sord.
p

Viola
con sord.
p

Cellos
pizz.
p

Double Basses
pizz.
p

The score is written for a symphony orchestra. The top section includes woodwinds and brass, while the bottom section includes strings and harp. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds play a melodic line with triplets and slurs, while the strings play a rhythmic accompaniment of eighth notes. The harp provides a harmonic accompaniment with sustained chords.

11 piccolo

Fl. 2 *p*

Ob. 1

Cl. 1 *p* *sim.*

Cl. 2 *p* *sim.*

Bsn. 1 *p* *sim.*

Hn. 1

Hn. 2 *p*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score for an orchestra, starting at measure 11. The instruments listed on the left are Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Flute 2 and Oboe 1 play a melodic line with triplets and slurs, starting with a *p* dynamic. Clarinet 1 and 2 play a rhythmic pattern with slurs and accents, also starting with *p* and *sim.* dynamics. Bassoon 1 plays a similar rhythmic pattern with *p* and *sim.* dynamics. Horn 1 and 2 play sustained notes, with Horn 2 starting with *p*. The Harp part consists of sustained chords. Violin I and II play a rhythmic pattern with slurs. Viola, Violoncello, and Double Bass play sustained notes.

20

Fl. 1 *mf*

Fl. 2 take fl.

Ob. 1 *f piangendo* *dim.*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf* *dim.*

Hn. 1 *mf*

Hn. 2

Perc. glock. *p*

Hp.

Vln. I arco, senza sord.

Vln. II arco, senza sord.

Vla. arco, senza sord.

Vc. arco

Db. *mf* arco

Detailed description: This is a page of a musical score for a symphony orchestra, page 20. The score is written for various instruments. The woodwinds include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section includes Horn 1 (Hn. 1) and Horn 2 (Hn. 2). The percussion (Perc.) part features a Glockenspiel (glock.) playing a single note. The harp (Hp.) has a simple accompaniment. The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo). Performance instructions like "take fl." and "arco, senza sord." are present. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The page number "20" is at the top left.

30

Fl. 1 *mp*

Fl. 2 *mp* flute

Ob. 1 *f*

Ob. 2 *mp* *f*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *mf* *mp*

Hp. *mp*

Vln. I *mf*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

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

Db. *pizz.*

Detailed description: This page of a musical score, numbered 20, covers measures 30 through 37. It features a full orchestral ensemble. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2) and strings (Violins I & II, Viola, Violoncello, Double Bass) are all present. The Harp (Hp.) is also included. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature. Dynamics range from *mp* (mezzo-piano) to *f* (forte). Performance techniques such as *pizz.* (pizzicato) and *arco* (arco) are indicated. The woodwinds play melodic lines with triplets and slurs. The strings provide a rhythmic accompaniment with various articulations. The Harp plays a simple accompaniment pattern.

39

Fl. 1 *f* 3

Fl. 2 *f* 3

Ob. 1 3 *f molto*

Ob. 2 3

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mf* 3 *f*

Hn. 2 *mf* 3 *f*

Tpt. 1 (in the orchestra) *mf* 3 *f*

Tpt. 2 *mf* 3 *f*

Tbn. *mf* 3 *f*

Timp. *mf*

Hp. *mf* G gliss. Gb *f* 3 3 3 3 3

Vln. I *f* 3 *f molto*

Vln. II arco 3 *f molto*

Vla. arco, div. *f* 3 3 3 3 3

Vc. 3

Db. pizz. arco

47

Fl. 1 *dim.*

Fl. 2 *dim.* take picc.

Ob. 1 *dim.*

Ob. 2 *dim.*

Cl. 1 *dim.* *mf*

Cl. 2 *dim.*

Bsn. 1 *dim.*

Bsn. 2 *dim.*

Hn. 1 *dim.* *mf*

Hn. 2 *dim.*

Tpt. 1 *dim.*

Tpt. 2 *dim.*

Tbn. *dim.*

Timp. *dim.*

Perc. glock. *p*

Hp. *dim.*

Vln. I *dim.*

Vln. II *dim.* div.

Vla. *dim.* unis.

Vc. *dim.*

Db. *dim.*

Poco più mosso (♩ = 76)

55

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *espr. molto*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *espr. molto*

Timp. *p*

Hp. *p*

Poco più mosso (♩ = 76)

Vln. I *p* trem.

Vln. II *p* trem.

Vla. *p* trem.

Vc. *mf espr. molto*

Db. *pizz.* *mp*

88 *rall.* *Tempo I*

Ob. 1 *mf* 5 3 5

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *mp*

Timp. *p*

Vln. I *pp* *rall.* *Tempo I*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *nat.*

Db. *(actual sound)* *pizz. nat.*

Fl. 1 *pp*

Ob. 1 *mf* *f* 3 5 3 7

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Vln. I *mf* *f* 3

Vln. II *mf* *f* 3

Vla. *mf* *f*

Vc. *con sord.* *senza sord.* *mf* *f*

Db. *p dolciss.* *arco* *pizz.* *mf* *f*

p dolciss. *mf*

106

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

mf cresc.

p cresc.

mf

arco

div.

Ymlid

Manhunt

Allegro primitivo (♩ = 80)

1st Horn in F

Tenor Trombone

Timpani

Percussion

Cellos

Double Bases

f non legato, ruvido

f ruvido e molto marcato

coperti

B.D., coperto

mf

Allegro primitivo (♩ = 80)
au talon

f ruvido

sim.

f ruvido



Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc.

Vc.

Db.

f non legato, ruvido

6

6

6

6

6

10

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc.

Vc.

Db.

ff ruvido

f 6

f 6

f 6

f 6

sim.

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc.

Vc.

Db.

ff 6 *sfp cresc.*

ff 6 *sfp cresc.*

ff 6 *sfp cresc.*

ff 6 *sfp cresc.*

sfp cresc.

sfp cresc.

sfp cresc.

sfp cresc.

sfp cresc.

sfp cresc.

19

Fl. 1 *sfp cresc.*

Fl. 2 *sfp cresc.*

Ob. 1 *sfp cresc.*

Ob. 2 *sfp cresc.*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *sfp cresc.*

Tpt. 2 *sfp cresc.*

Tbn. *sfp cresc.*

Timp.

Perc.

Vln. I *f legato*

Vln. II *f legato*

Vla. *f legato*

Vc.

Db.

27

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *mf non dolce*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. *fff*

Timp. *fff*

Perc. *fff*

Hp. *fff*

Vln. I *fff*

Vln. II *pp subito*

Vla. *fff*

Vc. *fff*

Db. *fff*

32

Ob. 1 *mf cresc.* *sfz*

Ob. 2 *mf cresc.* *sfz*

Cl. 1 *mf* *sfz*

Cl. 2 *mf* *sfz*

Bsn. 1 *mf non dolce* *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *6* *p* *f* *con sord.*

Timp. *senza coperti*

Perc. *senza coperto* *f* *S.D.*

Hp. *sfz* *f plaqué*

Vln. I *pizz.* *sfz* *arco* *p cresc.* *sfz*

Vln. II *pizz.* *sfz* *arco* *p* *p cresc.* *sfz*

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

Vc. *f*

Db. *f* *pizz.* *arco*

38

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Hp.

Vla.

Vc.

Db.

f

f

mf

mf

mf

mf con malizia

mf con malizia

con sord.

con sord.

mf con malizia

mf con malizia

près de la table



41

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Hp.

Vla.

Vc.

Db.

mf

mf

mf

mf

45

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *chiuso* *mf*

Hn. 2 *chiuso* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

49

Tpt. 1 *ff*

Tpt. 2 *ff*

Timp. *ff* hardest sticks

Perc. *f molto*

Hp. *f* (p.d.l.t. sempre)

Vln. I *ff* stacc., marc. au talon

Vln. II *ff* stacc., marc. au talon

Vla. *ff* stacc., marc. au talon

57

Fl. 1 *ff marcatis.*

Fl. 2 *ff marcatis.*

Ob. 1 *ff marcatis.*

Ob. 2 *ff marcatis.*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *nat.*

Hn. 2 *nat.*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Timp. *senza coperti*

Perc.

Vln. I *p* *spicc.* (non trem.!) *ff marcatis.*

Vln. II *p* *spicc.* (non trem.!) *ff marcatis.*

Vla. *p* *spicc.* (non trem.!) *ff* *div. non stacc.* *non trem.!*

Vc. *ff*

Db. *ff*

64 $\text{♩} = 100$ subito

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf poco a poco cresc.

mf poco a poco cresc.

mf cresc. poco a poco

mf

p *resonante, cresc. poco a poco*

p $\text{♩} = 100$ subito

71

Fl. 1 *mf poco a poco cresc.* *ff*

Fl. 2 *ff* *picc.*

Ob. 1 *mf poco a poco cresc.* *ff*

Ob. 2 *f cresc. poco a poco* *ff*

Cl. 1 *ff*

Cl. 2 *f cresc. poco a poco* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *poco f sempre cresc.*

Hn. 2 *cresc. poco a poco* *poco f sempre cresc.*

Tpt. 1 *mp cresc. poco a poco*

Tpt. 2 *mp cresc. poco a poco*

Tbn. *mf* *cresc. poco a poco*

Timp.

Hp. *nat. f cresc.*

Vln. I *ff*

Vln. II *ff*

Vla. *trem. ff*

Vc. *trem. ff*

Db. *p cresc.* *sfz cresc.*

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. *tamb.*

Hp. *ff* *f* *p.d.l.t., lv.*

Vln. I *ff* *div. trem.* *dim. poco a poco*

Vln. II *ff* *div. trem.* *dim. poco a poco*

Vla. *ff* *div. trem.* *dim. poco a poco*

Vc. *ff* *div. trem.* *dim. poco a poco*

Db. *ff* *dim. poco a poco*

85

Hn. 1 *f* *dim. poco a poco* 3 3 3 3

Hn. 2 *f* *dim. poco a poco* 3 3 3

Timp. *p*

Perc. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p* unis. *p*

Vc. *p* unis. *p* div.

Db.

Allargando, con tutta forza

attacca

94

Fl. 1 *f cresc.* *fff*

Fl. 2 *f cresc.* *fff* take flute

Ob. 1 *mp cresc.* *fff*

Ob. 2 *mp cresc.* *fff*

Cl. 1 *mf cresc.* *fff*

Cl. 2 *mf cresc.* *fff*

Bsn. 1 *p cresc.* *fff*

Bsn. 2 *p cresc.* *fff*

Hn. 1 *mp cresc.* *fff*

Hn. 2 *mp cresc.* *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. *mp cresc.* *fff*

Timp. *fff solo, con tutta forza*

Perc. B.D. with large leather-headed beater *fff*

Hp. *mf cresc.* *fff*

nat. l.v.

Allargando, con tutta forza

attacca

Vln. I *fff* *div. in 3*

Vln. II *fff* *div. in 3*

Vla. *cresc.* *fff* *div. in 3*

Vc. *cresc.* *fff* *unis.*

Db. *pizz.* *p* *arco* *cresc.* *fff*

Ysbryd y Llyn

Spirit of the Lake

Con moto (♩ = 120)

1st Horn in F *p*

2nd Horn in F *p*

1st Trumpet in B♭ *mf semplice* *mf* *sim.*

Con moto (♩ = 120)

Violin I *p*

Violin II *p*

Viola *p pizz.*

Cellos *p*

Double Basses *p* (arco)

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Tpt. 1 *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

15

Fl. 1 *mf*

Fl. 2 *mf* flute

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *dim.* *mf*

Timp.

Perc. *mf* glock.

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Db. arco

22

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1 *p* *f* *ff*

Cl. 2 *p* *f* *ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 2 *f*

Tbn. *f*

Timp. *p cresc.*

Perc.

Hp. *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

35

Fl. 1 *mf* 3

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f espr.* *soli*

Hn. 2 *f espr.*

Tpt. 1 3

Tpt. 2 *mf*

Tbn. *mf*

Hp. *mf ma distinto*

Vln. I *mf* 3

Vln. II *mf*

Vla. *mf*

Vc.

Db.

45

Fl. 1 *p*

Fl. 2 *p* take picc.

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p* *p cresc.*

Bsn. 2 *p* *p cresc.*

Hn. 1 *p* *p cresc.*

Hn. 2 *p* *p cresc.*

Tpt. 1 *p*

Tpt. 2 *p* *mf cresc.*

Tbn. *p* *p cresc.*

Timp. solo *p distinto* *cresc.*

Hp. *p* *mp cresc.*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* arco *cresc.*

Db. *p* *cresc.* (unis.) *cresc.*

