

$\text{♩} = 36$

$\text{♩} = 81 \text{ accel.} \dots \text{♩} = 108$

$\text{♩} = 108$

N

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. II (Gran Cassa), Perc. III (Gong), Hp., Solo Tpt. in C

$\text{♩} = 36$

$\text{♩} = 81 \text{ accel.} \dots \text{♩} = 108$

$\text{♩} = 108$

N

Vln. I, Vln. II, Vla., Vcl., D.B., D.B.

U

a tempo 91
♩ = 60

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. II (Gran Cassa)
Perc. III (Gong)
Hp.

Solo Tpt. in C

After cutting off most of the orchestra on beat 1, the conductor cuts off the remaining instruments in the following order: (1) Horn 1+3, (2) VI 1, (3) VI 2, (4) trombone 1 and (5) clarinet 1.
 After a surprised glance at the principal cellist, who took advantage of the sudden silence by playing a little solo, the conductor, annoyed, stops both the cellist and double bass player on beat 4 (6).
 (7) The trumpet begins - without a cue - on beat 4. The conductor, surprised, looks at the trumpet player and then makes a relieved gesture (e.g. wipes their brow).
 When the trumpet player plays the first beat of the next measure, the conductor nods approvingly (8). The conductor's nod is accompanied by the glissando of the trumpet.
 This whole bar should not be conducted.
 (9) The conductor graciously listens to the C Major triad of the trumpet player.
 (10) The conductor jumps with fright upon hearing the chord (Db7) and quickly cuts off the violins (11).
 Upon hearing the phrase (12) that indicates the end of the cadenza, the conductor lets out a sigh of relief.

a tempo 91
♩ = 60

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
D.B.

