

# Sedam stavaka za simfonijski orkestar

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Šimun Matišić

Sedam stavaka  
*za simfonijski orkestar*

2024.

## Instruments:

3 Flutes (changing to 3 piccolo flutes)  
 3 Oboes  
 3 Clarinets in Bb (3rd changes to Eb Clarinet)  
 1 Bass clarinet  
 2 Bassoons  
 1 Contrabassoon

6 French horns in F (modern transposition)  
 3 Trumpets in Bb  
 2 Trombones  
 1 Bass trombone  
 1 Bb Tuba

Percussion - 5 players

Celesta  
 2 Harps

14 1st Violins  
 12 2nd Violins  
 10 Violas  
 8 Violoncellos  
 6 Contrabasses

## Percussion set-up

Behind the orchestra, from left to right

Percussion 1	Percussion 2	Percussion 3	Percussion 4	Percussion 5
Bass drum I. Suspended cymbal I.* Claves I. T.-T. I.	Vibraphone (with motor)**	Snare drum Suspended cymbal II. (with sizzles)	Glockenspiel Crotales	Bass drum II. Suspended cymbal III. Claves II. T.-T. II.

\* Suspended cymbals should be at least 20" (ideally 20" - 21" - 22")

\*\* Speed of vibraphone motor is determined with numbers from 1 - 10, 1 being the slowest, and 10 the fastest

# Sedam stavaka

za simfonijski orkestar

Posvećeno mojim roditeljima

## I.

Šimun Matišić

**1**  
♩ = 52

Trumpet in B♭ I. *solo con sordino*  
*mf* *pp* *mf* *pp*

Cym. sus. I. (Percussion 1) *soft mallets (let ring)*  
*pp* *mp* *p* *mp* *p* *mp* *p*

Cym. sus. II. (Percussion 3) *soft mallets (let ring)*  
*pp* *p* *pp*



8

Tpt. Bb, I. *p* *f* *f* *mp* *p* *p*

Cym. sus. I. (Perc. 1) *mf* *p* *mf* *pp*

Cym. sus. II. (Perc. 3) *mf* *pp* *mp* *p*

Cym. sus. III. (Perc. 5) *soft mallets (let ring)*  
*pp* *mp*

Vla. *tremolo sempre*  
*div.* *pp*

13

Tpt. Bb. I. *f* *pp* *mp*

Cym. sus. I. (Perc. 1) *mp* *p* *pp*

Cym. sus. II. (Perc. 3) *mf* *sub pp* *mf* *p*

Cym. sus. III. (Perc. 5) *p* *mp* *pp* *p* *mp* *p*

Vc. *pp* *mf* *pp*

tremolo sempre

div.



17

Tpt. Bb. I. *ff* *p*

Cym. sus. I. (Perc. 1) *mp* *pp* *mf* *p*

Cym. sus. II. (Perc. 3) *mf* *p* *pp* *mf* *p*

Cym. sus. III. (Perc. 5) *mf* *p* *mf* *p*

Vln. I. *pp* *mf* *pp* *p*

Vln. II. *pp* *mf* *pp* *p*

Vla. *p* *mf* *pp*

Vc. *p* *mf* *pp*

tremolo sempre

div.

21

Tpt. Bb. I. *mp* *f*

Tpt. Bb. III. (senza sord.) *ff*

Cym. sus. I. (Perc. 1) *mf* *p* *f* *p* *mp* *f*

Cym. sus. II. (Perc. 3) *f* *p* *f* *mp*

Cym. sus. III. (Perc. 5) *pp* *mf* *p* *sub f* *p* *f*

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

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

Vla. *p* *mf* *p*

Vc. *pp* *f* *p*



25

Tpt. Bb. I. *p* *pp*

Tpt. Bb. III.

Cym. sus. I. (Perc. 1) *mf* *p* *mf* *f* *ff* (damp)

Cym. sus. II. (Perc. 3) *p* *mf* *p* *mf* *ff*

Cym. sus. III. (Perc. 5) *p* *f* *p* *ff*

Vln. I div. a 3 *p* *p*

Vln. II div. a 3 *p*

2

♩ = ♩

**Hn. F. I., II.** *I. con sord.* *p* *mf* *mp* *p*

**Hn. F. III., IV.** *III. con sord.* *p*

**Cym. sus. I. (Perc. 1)** (let ring) *ppp* *p*

**Cym. sus. II. (Perc. 3)** (damp) +

**Cym. sus. III. (Perc. 5)** (damp) + *ppp*

**Vln. I div. a 3**

**Vln. II div. a 3**

Detailed description: This page of a musical score, numbered 6, contains measures 29 through 34. It features five staves: Horns I & II, Horns III & IV, three Cymbal Suspended (Cym. sus.) parts, Violin I (div. a 3), and Violin II (div. a 3). The Horns I & II part begins at measure 29 with a dynamic of *p* and includes three triplet markings. The Horns III & IV part enters at measure 34 with a dynamic of *p* and is marked *III. con sord.* The Cymbal parts include dynamic markings of *ppp* and *p*, along with performance instructions like "(let ring)" and "(damp)". The Violin parts consist of six staves (three for each section) with complex rhythmic patterns and slurs. A tempo or performance instruction "♩ = ♩" is located at the top left, and a boxed number "2" is in the upper left corner.

35

Picc. I. *pp*

Fl. I., II. *pp*

Hn. F. I., II. *mf* *p*

Hn. F. III., IV. *mf* *p*

Tbn. I. *mf* *f*

Tbn. II. *mp* *con sord.*

B. Tbn. *mf* *(senza sord.)* *(b)*

Cym. sus. I. (Perc. 1) *p* *pp* *p*

Cym. sus. II. (Perc. 3) *pp* *p*

Cym. sus. III. (Perc. 5) *p* *pp*

Vln. I div. a 3 *mp* *p* *mp*

Vln. II div. a 3 *mp* *p* *mp*

Vla. div. a 3 *p* *mp > p* *p* *mp > p* *3* *p < mp > p*

Instructions: *senza sord.*, *con sord.*, *(senza sord.)*, *(b)*





This page of a musical score includes the following parts and markings:

- Picc. I:** *mf*
- Fl. I, II:** *mf*
- Cl. Bb, I, II, III:** *mf*
- Hn. F, I, II:** *mp*, *mf*, *p*
- Hn. F, III, IV:** *f*, *a2 con sord.*, *mp*, *mf*
- Tbn. I:** *f*, *mp*
- Tbn. II:** *mf*, *p*
- B. Tbn.:** *f*, *mp*
- Cym. sus. I (Perc. 1):** *mp*, *mf*
- Cym. sus. II (Perc. 3):** *mf*, *p*
- Cym. sus. III (Perc. 5):** *mf*, *p*
- Vln. I div. a 3:** *f*
- Vln. II div. a 3:** *f*
- Vla. div. a 3:** *mf*, *p*, *mf*, *mp*
- Vc. div. a 3:** *mp*, *p*

musica score page 10

Instrument parts and dynamics:

- Picc. I: *p*
- Fl. I, II: *p*
- Ob. I, II, III: *mf*
- Cl. Bb. I, II, III: *p*, *mf*
- Hn. F. I, II: *mf*, *f*
- Hn. F. III, IV: *p*, *mf*, *f*, *f* (a2)
- Tpt. Bb. I: *f*, *ff*, *ff*, *mf* (I. senza sord.)
- Tpt. Bb. II: *f*
- Tpt. Bb. III: *ff*, *mf*
- Cym. sus. I (Perc. 1): *p*, *mf*
- Cym. sus. II (Perc. 3): *mp*, *mf*, *mp*
- Cym. sus. III (Perc. 5): *mf*, *fp*
- Vln. I div. a 3: *mf*
- Vln. II div. a 3: *mf*, *f*
- Vla. div. a 3: *mf*, *f*
- Vc. div. a 3: *mf*, *f*, *mf*, *p*

Ob. I, II, III. *p*

Hn. F. I, II. *a2 senza sord.* *mp* *f* *p*

Hn. F. III, IV. *mp* *p* *f* *mp*

Hn. F. V, VI. *a2* *f* *p*

Tpt. Bb. I. *p*

Tpt. Bb. II. *mf* *p*

Tpt. Bb. III. *mp*

Tbn. I. *f* *mp* *(con sord.)* *f* *mp* *(senza sord.)* *mp* *(senza sord.)* *con sord.* *f*

Tbn. II. *f* *mp* *(senza sord.)* *mp* *(senza sord.)* *mp*

B. Tbn. *f* *mp* *(senza sord.)* *mp* *(senza sord.)* *mp*

Tba. *mp* *p*

Cym. sus. I (Perc. 1) *fp* *mf* *p*

Cym. sus. II (Perc. 3) *fp*

Cym. sus. III (Perc. 5) *mf* *p* *fp*

Vln. I div. a 3 *f* *mf* *f* *mf*

Vln. II div. a 3 *mf* *mf* *mf*

Vla. div. a 3 *mf* *p* *p* *f* *mf* *p* *f* *mf*

Vc. div. a 3 *p* *mf* *p*

Cb. *mf* *p*

Fl. I, II, III  
Ob. I, II, III  
Cl. Bb. I, II, III  
Hn. F. I, II  
Hn. F. III, IV  
Tpt. Bb. I  
Tpt. Bb. III  
Tbn. I  
Tbn. II  
B. Tbn.  
Tba.  
Cym. sus. I (Perc. 1)  
Cym. sus. II (Perc. 3)  
Cym. sus. III (Perc. 5)  
Vln. I div. a 3  
Vln. II div. a 3  
Vla. div. a 3  
Vc.  
Cb.

*mf* *p*  
*mf* *p*  
*mf* *p*  
*mp* *mf* *f* *mf* *f*  
*mf* *f* *mf* *f*  
*mf*  
*mf*  
*f*  
*mf*  
*fp* *f*  
*f*  
*f*  
*ff* *p* *mf*  
*ff* *p* *mf*  
*ff* *p* *mf*  
*p* *p* *p*  
*p* *p* *p*  
*ff* *div.* *ff*  
*mf*

*a2 con sord.*

Fl. III. muta in Picc. I.

This page of a musical score contains the following parts and dynamics:

- Fl. I, II, III:** *mp* to *ff*
- Ob. I, II, III:** *f* to *mf*
- E♭ Cl.:** *mp* to *f*
- Cl. B♭, I, II:** *mp* to *f*
- Hn. F. I, II:** *f* to *mp*
- Hn. F. III, IV:** *f* to *mp*
- Tpt. B♭, I:** *ff* to *mf*
- Tpt. B♭, II:** *f* to *mf* to *p*
- Tpt. B♭, III:** *ff* to *f* to *mf* to *p*
- Tbn. I:** *f* to *p* to *f*
- Tbn. II:** *f* to *p* to *f*
- B. Tbn.:** *f* to *p* to *f*
- Tba.:** *f* to *f*
- Vln. I div. a 3:** *f* to *ff*
- Vln. II div. a 3:** *f* to *ff*
- Vla. div. a 3:** *mf* to *f*
- Vc.:** *f* to *f*
- Cb.:** *ff*

Picc. I. *p* *ff* *mp* *ff*

Fl. I., II. *p* *ff* *mp* *ff*

Ob. I., II., III. *ff* *ff*

Cl. Bb, I., II. *p* *ff* *mp* *ff*

Bsn. I., II. *ff*

Cbsn. *ff*

Hn. F, I., II. *ff* a2 senza sord.

Hn. F, III., IV. *ff* a2 senza sord.

Hn. F, V., VI. *ff* a2 senza sord.

Tbn. I. *mf* *ff*

Tbn. II. *ff*

B. Tbn. *ff*

Tba. *ff*

Vln. I div. a 3 *p* *ff* *mf* *fff*

Vln. II div. a 3 *p* *ff* *mf* *fff*

Vla. div. a 3 *ff* *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score, numbered 15, contains the following parts and markings:

- Picc. I:** Piccolo I, starting with a *ff* dynamic and a *5* fingering.
- Fl. I., II:** Flutes I and II, starting with a *ff* dynamic and a *5* fingering.
- Ob. I., II., III:** Oboe I, II, and III, starting with a *ff* dynamic and a *5* fingering.
- E♭ Cl.:** E-flat Clarinet, starting with a *ff* dynamic and a *5* fingering.
- Cl. B♭, I., II:** Clarinet B-flat I and II, starting with a *ff* dynamic and a *5* fingering.
- Bsn. I., II:** Bassoon I and II, featuring triplets and a *f* dynamic.
- Cbsn.:** Contrabassoon, featuring a triplet and a *f* dynamic.
- Hn. F. I., II:** Horn F I and II, featuring triplets and a *f* dynamic.
- Hn. F. III., IV:** Horn F III and IV, featuring triplets and a *f* dynamic.
- Hn. F. V., VI:** Horn F V and VI, featuring triplets and a *f* dynamic.
- Tbn. I.:** Trumpet I.
- Tbn. II.:** Trumpet II.
- B. Tbn.:** Baritone Trombone.
- Tba.:** Tuba, featuring a triplet.
- T-t. II (Perc. 5):** Tom-tom II (Percussion 5), starting with a *f* dynamic.
- Vln. I div. a 3:** Violin I, divided into three parts, starting with a *ff* dynamic and a *5* fingering.
- Vln. II div. a 3:** Violin II, divided into three parts, starting with a *ff* dynamic and a *5* fingering.
- Vla.:** Viola, starting with a *ff* dynamic and a *5* fingering, with a *(tutti)* marking.
- Vc.:** Violoncello, starting with a *ff* dynamic and a *5* fingering, with a *div.* marking.
- Cb. div. a 3:** Contrabass, divided into three parts, starting with a *ff* dynamic and a *5* fingering.



This page of a musical score, numbered 16, contains the following parts and dynamics:

- Picc. I:** *ff* (first measure), *f* (second measure), *mf* (third measure)
- Fl. I, II:** *ff* (first measure), *f* (second measure), *mf* (third measure)
- Ob. I:** *ff* (first measure), *f* (second measure), *mf* (third measure)
- Ob. I, II:** *ff* (first measure), *f* (second measure), *mf* (third measure)
- Cl. Bb. I:** *ff* (first measure), *f* (second measure), *mf* (third measure), *mf* (fourth measure), *p* (fifth measure)
- Cl. Bb. II, III:** *ff* (first measure), *f* (second measure), *mf* (third measure), *mf* (fourth measure), *p* (fifth measure)
- Bsn. I, II:** *mf* (first measure), *mf* (fourth measure), *p* (fifth measure)
- Cbsn.:** *p* (first measure)
- Hn. F. I, II:** *mf* (fourth measure), *p* (fifth measure)
- Hn. F. III, IV:** *mf* (fourth measure), *p* (fifth measure)
- Hn. F. V, VI:** *mf* (fourth measure), *p* (fifth measure)
- B. Tbn.:** *p* (first measure)
- T.-t. I (Perc. 1):** *mf* (fourth measure)
- Vln. II, div. a 2:** *f* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure), *p* (fifth measure)
- Vla. div. a 2:** *p* (first measure), *f* (second measure), *mf* (third measure), *mf* (fourth measure), *p* (fifth measure)
- Vc. div. a 2:** *p* (first measure), *p* (second measure), *mf* (third measure), *mf* (fourth measure), *p* (fifth measure)
- Cb. div. a 6:** *p* (first measure)

5

76

T.-t. I.  
(Perc. 1)

*p*

T.-t. II.  
(Perc. 5)

*p*

Vla.  
div. a 2

*p*

Vc.  
div. a 3

*p* *ppp* *mp* *pp* *p*

Cb.  
div. a 6

*mp*

84

E♭ Cl. *p* 3 solo

T-t. I. (Perc. 1)

T-t. II. (Perc. 5)

Vib. (Perc. 2) motor on, speed: 3 *mp* 3 Ped.

Vc. div. a 3 *mp* *p* *p* *mp* *p* *pp* *mp* *pp*

Cb. div. a 6

6

91

Picc. I. *p* *mp* *p* *mp* *mf* *p* *mp*

Fl. I. *p* *mf* *p*

E♭ Cl. *mp* *p* *mf* *p* *mp*<sup>3</sup>

T.-t. I. (Perc. 1)

T.-t. II. (Perc. 5)

Crot. (Perc. 4) arco *pp* *mp*

Glock. (Perc. 3) *pp*

Vib. (Perc. 2) \* *p*<sup>3</sup> Led.

Cb. div. a 6 *p*

97

Picc. I. *p* *pp* *mp* *pp*

Fl. I. *mp* *p* *mp*

E♭ Cl. *pp* *mp* *pp* *mp* *pp* *mf* *p*

T.-t. I. (Perc. 1)

T.-t. II. (Perc. 5)

Crot. (Perc. 4) *p* *mp* (arco)

Glock. (Perc. 3) *pp*

Vib. (Perc. 2) *p* *pp* \* *pp* \* *pp*

Cb. div. a 6 *f* *p*

103

Picc. I.

Fl. I.

E♭ Cl.

Hn. F, I., II.

Hn. F, III., IV.

Hn. F, V., VI.

Tpt. B♭, I.

Tbn. I.

Tbn. II.

B. Tbn.

T.-t. II.  
(Perc. 5)

Glock.  
(Perc. 3)

Vib.  
(Perc. 2)

Cb.  
div. a 6

*pp*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *pp*, *mp*, *p*, *p*, *mp*, *mf*, *mf*, *mf*, *mf*, *mp*, *mp*, *mp*, *mp*, *mf*, *mp*

*I. con sord.*, *III. con sord.*, *V. con sord.*, *con sord.*

*motor speed: 5*

*mp*  
*Led.*

*3*, *3*, *3*, *3*, *3*

103 104 105 106

1/8

Picc. I.

Fl. I.

E♭ Cl.

B. Cl.

Cbsn.

Hn. F. I., II.

Hn. F. III., IV.

Hn. F. V., VI.

Tpt. Bb. I.

Tpt. Bb. II.

Tbn. I.

Tbn. II.

B. Tbn.

Tba.

Crot.  
(Perc. 4)

Glock.  
(Perc. 3)

Vib.  
(Perc. 2)

Vc.  
div. a 3

Cb.  
div. a 6

*mf* *p* *p* *mf* *mf* *p* *mf* *p* *mf* *mf* *p*

III. senza sord.

a2 con sord.

V. senza sord.

I. senza sord.

con sord.

con sord.

(arco)

*mp* *p* *mp* *mf* *p* *mf* *mf* *mf* *mf* *mf*

Red.

\*

Detailed description of the musical score page 22: The page contains 24 staves of music. The instruments are listed on the left: Piccolo I, Flute I, E-flat Clarinet, Bass Clarinet, Bassoon, Horns (F) I & II, III & IV, V & VI, Trumpets (Bb) I & II, Trombones I & II, Bass Trombone, Tuba, Crotales (Percussion 4), Glockenspiel (Percussion 3), Vibraphone (Percussion 2), Violins (divided into three groups), and Cellos/Double Basses (divided into six groups). The score is written in a single system with four measures. Dynamics include *mf*, *p*, *mp*, and *mf*. Performance instructions include 'I. senza sord.', 'III. senza sord.', 'a2 con sord.', 'V. senza sord.', 'con sord.', and '(arco)'. There are triplet markings (3) and a fermata over the final measure. A rehearsal mark (\*) is placed above the string staves in the second measure.

This page of a musical score contains the following parts and markings:

- Picc. I:** *mp*, *f*, *p*
- Fl. I:** *mf*, *p*, *mf*, *f*, *mf*
- Cl. Eb:** *mf*, *p*, *mf*, *f*, *mf*
- Cl. Bb:** *p*, *mf*, *mp*, *p*
- Bsn. I, II:** *p*, *mf*, *mp*, *p* (I.)
- Cbsn.:** *p*, *mf*, *mp*, *p*
- Hn. F. I, II:** *mf*, *f*, *mf*, *p*, *mf* (I.)
- Hn. F. III, IV:** *mf*, *f*, *mf*, *p*, *mf* (III.)
- Tpt. Bb. I:** *p*, *mf*, *f*, *mf* (senza sord.), *f*
- Tpt. Bb. II:** *p*
- Tbn. I:** *p*, *mf* (senza sord.), *p*
- Tbn. II:** *mf*, *p*
- B. Tbn.:** *mf*, *p*
- Tba.:** *p*, *mf*, *mp*
- Crot. (Perc. 4):** *mf* (arco)
- Vib. (Perc. 2):** \*
- Vc. div. a 3:** *mp*
- Cb. div. a 6:** *mf*



Fl. I. *p* *mf* *f* *mf*

E♭ Cl. *p* *mf* *f* *mf*

B. Cl. *mf* *p*

Bsn. I, II. *mf* *p*

Cbsn. *mf* *p*

Hn. F. I, II. (I.) *p*

Hn. F. III, IV. (III.) *p*

Tpt. Bb. I. *mf* *p* *mf* *f*

Tpt. Bb. II. senza sord. *mf* *p* *mf*

Tpt. Bb. III. senza sord. *mf* *f* *mf* *p*

Tbn. I. *mf*

B. Tbn. con sord. *mf* *p*

Crot. (Perc. 4) *p* *mf*

Vc. div. a 3 *mf* *f* *mf*

Cb. div. a 6 *f*

Detailed description: This page of a musical score contains 18 staves for various instruments. The top staves are for woodwinds: Flute I, E-flat Clarinet, Bass Clarinet, Bassoon I/II, and Contrabassoon. The middle section includes Horns in F (I, II, III, IV) and three Trombones in B-flat. The bottom section features Percussion (Crotales), Violins divided into three parts, and Cellos divided into six parts. The score is written in a single system with four measures. Dynamics range from piano (*p*) to fortissimo (*f*). There are several trills and triplets indicated with '3' and slurs. Performance instructions like 'senza sord.' and 'con sord.' are present for the trombones. The key signature has one sharp (F#) and the time signature is 3/4.

121

Picc. I. *f* *p* *f* 5

Fl. I., II. *f* *mf* *f* 5

E♭ Cl. *f* *mf* *f* 5

Cl. Bb, I., II. *f* *mf* *f* 5

B. Cl. *mf* *f*

Bsn. I., II. *mf* *mf* *f*

Cbsn. *mf* *mf* *f*

Hn. F, I., II. *mf* a2 *f* 3

Hn. F, III., IV. *mf* a2

Hn. F, V., VI. *mf* 3 a2 *mf*

Tpt. Bb, I. *mf* *p* *f* *mf* *f* 3

Tpt. Bb, II. *f* *p*

Tpt. Bb, III. *f* 3 *p* *f*

Tbn. I. *p*

Tbn. II. *mf* *f* 3

Tba. *mf* *mf* *f*

Crot. (Perc. 4) *f*

Glock. (Perc. 3) *mf*

Vib. (Perc. 2) *f* *mf* *f* 5

Vla. *f* *ff* *ff*

Vc. div. *f* *ff* *ff*

Cb. div. a 6 *f* *ff* *ff* *ff* *ff* *ff*

senza sord.

motor speed: 10

*div.*

*ff*

*ff*

Picc. I.

Fl. I., II.

Ob. I., II., III.

E♭ Cl.

Cl. Bb, I., II.

B. Cl.

Bsn. I., II.

Cbsn.

Hn. F, I., II.

Hn. F, III., IV.

Hn. F, V., VI.

Tpt. Bb, I.

Tpt. Bb, II.

Tpt. Bb, III.

Tbn. I.

Tbn. II.

B. Tbn.

Tba.

S. D. (Perc. 3)

T.-t. I. (Perc. 1)

Vib. (Perc. 2)

Vla.

Vc. div.

Cb. div. a 6

*ff*

*f*

*sub p*

*mf*

*p*

*senza sord.*

*\**

79

Picc. I. *f*

Fl. I. *f*

Fl. II. *f*

Ob. I. *f*

Ob. II. *f*

Ob. III. *f*

E♭ Cl. *f*

Cl. B♭, I. *f*

Cl. B♭, II. *f*

Bsn. I, II. *ff* (a2)

Hn. F. I, II, III, IV, V, VI. *f* (a6)

Tpt. B♭, I, II, III. *f* (a3)

Tbn. I, II. *f* (a2)

B. Tbn. *ff*

Tba. *ff*

S. D. (Perc. 3) *sfz*

T-t. I. (Perc. 1)

B. D. I. (Perc. 1) *f*

B. D. II. (Perc. 5) *f*

Vln. I div. a 3 *f*

Vln. II div. a 3 *f*

Vc. *ff* (tutti)

Cb. *ff* (pizz.)

Picc. I.  
Fl. I.  
Fl. II.  
Ob. I.  
Ob. II.  
Ob. III.  
E♭ Cl.  
Cl. Bb. I.  
Cl. Bb. II.  
Bsn. I., II.  
Hn. F.  
I., II., III.,  
IV., V., VI.  
Tpt. Bb.  
I., II., III.  
Tbn. I., II.  
B. Tbn.  
Tba.  
S. D.  
(Perc. 3)  
B. D. I.  
(Perc. 1)  
B. D. II.  
(Perc. 5)  
Vln. I  
div. a 3  
Vln. II  
div. a 3  
Vc.  
Cb.

senza I., III.

*sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Detailed description: This page of a musical score contains staves for various instruments. The Piccolo (Picc. I.) and Flutes (Fl. I, II) play a melodic line with triplets. The Oboes (Ob. I, II, III) and Clarinets (Cl. Bb. I, II) provide harmonic support. The Bassoon (Bsn. I., II.) and Horns (Hn. F. I., II., III., IV., V., VI.) play a similar melodic line. The Trumpets (Tpt. Bb. I., II., III.) and Trombones (Tbn. I., II., B. Tbn., Tba.) play a rhythmic pattern. The Percussion (S. D., B. D. I., B. D. II.) includes a snare drum part with triplets and a bass drum part. The Violins (Vln. I, II) play a complex rhythmic pattern. The Viola (Vc.) and Cello (Cb.) play a similar rhythmic pattern. The score is in 3/4 time and features a variety of dynamics and articulations.

Picc. I.  
 Fl. I.  
 Fl. II.  
 Ob. I.  
 Ob. I., II.  
 Ob. III.  
 E♭ Cl.  
 Cl. B♭, I.  
 Cl. B♭, II.  
 Bsn. I., II.  
 Hn. F.  
 I., II., III.,  
 IV., V., VI.  
 I. con sord  
 III. con sord  
*mp* *p* *mf* *p* *mf* *p*  
 Tpt. B♭,  
 I., II., III.  
 Tbn. I., II.  
 B. Tbn.  
 Tba.  
 S. D.  
 (Perc. 3)  
*sfp* (damp) *sub p*  
 B. D. II.  
 (Perc. 5)  
*f*  
 Vln. I  
 div. a 3  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 Vln. II  
 div. a 3  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 sul pont. spiccato  
*sub pp*  
 Vln. III  
 con sord.  
*mp* *p* *mf* *mf* *p*  
 Vc.  
 Cb.  
*sub p*

Detailed description of the musical score: The score is for page 9, marked with a circled '9' at the top center and page number '29' at the top right. It features a full orchestral ensemble. The woodwinds (Piccolo, Flutes I & II, Oboes I, II, & III, Clarinets in E♭ and B♭ I & II, Bassoons I & II, Horns in F I, II, III, IV, V, VI, Trumpets in B♭ I, II, III, Trombones I, II, and Tuba) play melodic lines with various dynamics and articulations. The brass section (Trumpets, Trombones, Tuba) provides harmonic support. The percussion section (Small Drums 3 and 5, Bass Drum II) has specific rhythmic patterns. The strings (Violins I & II, Viola, Cello, Double Bass) play a complex texture of triplets and sixteenth notes. Performance instructions include 'sul pont. spiccato' for the violins and 'con sord.' for the violas. Dynamic markings range from *sub pp* to *sfp*.



147

Fl. I. *p*

Fl. II. *p*

Cl. Bb, I. *pp*

Cl. Bb, II. *pp*

Hn. F, I., II. *pp* (L.) *p* *pp* *p* *mp*

Hn. F, III., IV. *pp*

Vln. I div. a 3 *pp* *ppp*

Vla. *ppp*



150

Fl. I. *ppp* 3

Fl. II. *ppp*

Cl. Bb, I. *ppp* 3

Cl. Bb, II. *ppp*

Hn. F, I., II. (L.) *p senza decresc.*



# II.

10

♩ = 78

Claves I. (Percussion 1)  
Claves II. (Percussion 5)  
Snare Drum (Percussion 3)  
Harp I.  
Harp II.  
Clv. I. (Perc. 1)  
Clv. II. (Perc. 5)  
S. D. (Perc. 3)  
Hp. I.  
Hp. II.  
Vln. I.

staccato  
non staccato  
brushes  
p  
mp  
p  
mf  
p  
ppp

1. solo pizz.

Detailed description: This page contains the musical score for measures 10 through 13. The score is for a percussion ensemble (Claves I, Claves II, Snare Drum), two harps (Harp I, Harp II), and Violin I. The time signature is 4/8 and the tempo is marked as ♩ = 78. The percussion parts feature complex rhythmic patterns with triplets and quintuplets. The harp parts are characterized by rapid sixteenth-note passages, often with staccato or non staccato articulation. The Violin I part begins in measure 10 with a ppp dynamic and a pizzicato instruction. The score includes various dynamic markings such as p, mp, mf, and ppp, along with articulation instructions like staccato and non staccato. The percussion parts also include specific techniques like brushes for the snare drum.

Clv. I. (Perc. 1)

Clv. II. (Perc. 5)

S. D. (Perc. 3)

Hp. I.

Hp. II.

Vln. I.

Vln. II.

mp p mp p mp ppp

mp p

non staccato

staccato p non staccato

2. solo col legno battuto ppp mp pp

solo arco ppp mp



11

Fl. I.

Ob. I.

E♭ Cl.

Clv. I. (Perc. 1)

Clv. II. (Perc. 5)

S. D. (Perc. 3)

Vln. I.

Vln. II.

solo p mf mp p mf

f mf mp f

p

ppp

pp

21

Fl. I. *p mp p mf p*

Ob. I. *p f*

E♭ Cl. *p*

S. D. (Perc. 3)

Vln. I. (1. solo) *5*

Vln. I. (2. solo) *3*

Vln. II. (solo)



25

Fl. I. *pp*

Clv. I. (Perc. 1) *pp mp mf*

Clv. II. (Perc. 5) *pp mp mf*

S. D. (Perc. 3)

Hp. I. *non staccato pp mf f ff*

Hp. II. *non staccato pp mf f ff*

Vln. I. *mf f*

Vln. II. *mf ff*

30

Fl. I, II, III. *ff* *f* *mf* *p*

Ob. I, II, III. *ff* *f* *mf* *p*

E♭ Cl. *ff* *f* *mf*

Cl. B♭, I, II. *ff* *f* *mf*

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

Bsn. I, II. *ff* *f* *mf*

Cbsn. *ff* *f* *mf*

Hn. F, I, II. *ff* *f* *mf*

Hn. F, III, IV. *ff* *f* *mf*

Tbn. I, II. *ff* *f* *mf*

B. Tbn. *ff* *f* *mf* *p*

Vln. I div. a 3 (tutti) *fff* *f* *mf*

Vln. II div. a 3 (tutti) *fff* *f* *mf*

Vla. div. a 2 *fff* *f* *mf*

Vc. div. a 2 (non div.) *fff* *f* *mf*

Cb. div. a 2 (non div.) *fff* *f* *mf*

Detailed description: This page of a musical score contains measures 30 through 35. It is a full orchestral score with parts for woodwinds, brass, strings, and double basses. The woodwind section includes Flutes (I, II, III), Oboes (I, II, III), Eb Clarinet, Clarinets in Bb (I, II), Bass Clarinet, Bassoon (I, II), Contrabassoon, Horns in F (I, II, III, IV), Trumpets (I, II), and Trombones (I, II, Bass). The string section includes Violins I (divided into three parts, tutti), Violins II (divided into three parts, tutti), Violas (divided into two parts), Violoncellos (divided into two parts, non-divisi), and Double Basses (divided into two parts, non-divisi). The score features a variety of dynamic markings: fortissimo (fff), forte (f), mezzo-forte (mf), piano (p), and pianissimo (pp). The music is characterized by long, sustained notes with phrasing slurs, indicating a slow or moderate tempo. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measure numbers 30, 31, 32, 33, 34, and 35 are clearly marked at the beginning of their respective staves.

35

Fl. I., II., III. *mp* *p* *pp* muta in 3 picc.

Cl. Bb. I., II., III. *mp* *p* *pp*

Bsn. I., II. *mp*

Hn. F. I., II. *mp* con sord. *p* *pp*

Hn. F. III., IV. *mp* con sord. *p* *pp*

Hn. F. V., VI. *mp* con sord. *p* *pp*

B. Tbn. *mp*

S. D. (Perc. 3) *p*

Vln. I div. a 3 (tutti) *mp* *p* *pp*

Vln. II div. a 3 (tutti) *mp* *p* *pp*

Vla. div. a 2 *mp* *p* *pp*

Vc. div. a 2 *mp* *p* *pp*

38

S. D.  
(Perc. 3)

Vln. I  
div. a 3  
(tutti)

Vln. II  
div. a 3  
(tutti)

Vla.  
div. a 3

Vc.  
div. a 3

sul tasto

*ppp*  
sul tasto  
sul Re

*ppp*  
sul tasto  
sul Sol

*ppp*  
sul tasto

*ppp*  
sul tasto

*ppp*  
sul tasto  
sul Do

*ppp*  
sul tasto

*ppp*  
sul tasto

*ppp*

*attacca*

# III.

13

♩ = 78 (in ♩)

(in ♩)

(in ♩)

Piccolo I. *f* *ff*

Piccolo II. *f* *ff*

Piccolo III. *f* *ff*

Clarinet in E♭ *f* *ff*

Crotales (Percussion 4) *f*

Harp I. *pp*

Violin I. *p* *pp* *ppp*

solo senza vibrato



(in ♩)

Picc. I. *f*

Picc. II. *f*

Picc. III. *f*

E♭ Cl. *f*

Crot. (Perc. 4) *f*

Hp. I. *mp* *p*

Vln. I div. a 4. *mp* *p* *pp*

sul tasto, senza vibrato

ord., vibrato

*p* *pp* *ppp*

Vc. div. a 3. *p*

(in *♩*)

14

Picc. I.

Picc. II.

Picc. III.

E♭ Cl.

Hp. I.

Vln. I  
div. a 4

Vc.  
div. a 3

*f*

*pp*

*ppp*

*ppp*

*ppp*



(in  $\text{♩}$ )

Picc. I. *ffp*

Picc. II. *ffp*

Picc. III. *ffp*

E♭ Cl. *ffp*

Crot. (Perc. 4) *mf*

Hp. I. *p* — *mf* — *dim.* — *p*

Vln. I div. a 4

(ord, vibrato) *p* — *mf* — *mp* — *p*

sul tasto, vibrato *pp* — *mp* — *p* — *pp*

sul tasto, vibrato *pp* — *mp* — *p* — *pp*

sul tasto, vibrato *pp* — *mp* — *p* — *pp*

sul tasto, senza vibrato *pp* — *mp* — *p* — *pp*

sul tasto, senza vibrato *pp* — *mp* — *p* — *pp*

sul tasto, senza vibrato *pp* — *mp* — *p* — *pp*

sul tasto, senza vibrato *pp* — *mp* — *p* — *pp*

Vln. II div. a 4

Vla. div. a 2 *p*

Vc. div. a 3 *p*

23

Hp. I. *cresc.* *mp* *mf*

Vln. I  
div. a 4 *mp* *mf* *mf*  
*p* *mp* *mp*  
*p* *mp* *mp*  
*p* *mp* *mp*  
ord, vibrato  
ord, vibrato  
ord, vibrato

Vln. II  
div. a 4 *mp* *mp* *mp*  
*pp* *mp* *mp*  
*pp* *pp* *mp*

Vla.  
div. a 2 *mp* *mp*

Vc.  
div. a 3 *mp* *mp* *mp*  
*mp*

sul tasto, vibrato

28

Hp. I.

*f* *mf* *mp* *p*

Vln. I  
div. a 4

*f* *mf* *mp* *p* *pp*

*mf* *mp* *p* *pp*

Vln. II  
div. a 4

sul tasto, vibrato *mf* *mp* *p* *pp*

*mp* *mf* *mp* *p*

sul tasto, vibrato *mp* *mf* *mp* *p*

sul tasto, vibrato *mp* *mf* *mp* *p*

Vla.  
div. a 2

*p* *p*

Vc.  
div. a 3

*p* *p*

*p*

Detailed description: This page of a musical score, numbered 42, covers measures 28 through 31. It features five main instrumental parts: Harp I (Hp. I.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Hp. I. part begins at measure 28 with a dynamic of *f* and gradually decreases to *pp* by measure 31. The Vln. I and Vln. II parts are divided into four parts each (div. a 4). Vln. I parts feature triplets and dynamics ranging from *f* to *pp*. Vln. II parts include the instruction "sul tasto, vibrato" and dynamics from *mp* to *pp*. The Vla. and Vc. parts are divided into two and three parts respectively (div. a 2 and div. a 3), both playing sustained chords at a dynamic of *p*. The score is written in a key with one flat and a common time signature.

33

Picc. I.

Cel.

Hp. I.

Vln. I  
div. a 4

Vln. II  
div. a 4

Vla.  
div. a 2

Vc.  
div. a 3

The musical score for page 43 is arranged in a standard orchestral format. It begins with a measure number of 33. The Piccolo I part has a rest for the first four measures, followed by a single eighth note marked *pp*. The Cymbal part also has a rest for the first four measures, followed by a single eighth note marked *f* with the instruction "Led." below it. The Harp I part starts with a *cresc.* marking and plays a series of notes with dynamics *mf*, *mp*, and *p*. The Violin I and II parts are divided into four staves each, featuring complex melodic lines with triplets and dynamics ranging from *pp* to *mf*. The Viola and Violoncello parts consist of sustained notes with dynamic markings.

38

Picc. I.

Picc. II.

Picc. III.

E♭ Cl.

Cl.

Cel.

Hp. I.

Vln. I  
div. a 4

Vln. II  
div. a 4

Vla.  
div. a 2

Vc.  
div. a 3

The musical score for page 44, measures 38-41, features the following instruments and dynamics:

- Picc. I, II, III:** Piccolo parts with dynamics *pp* and *ppp*.
- E♭ Cl.:** Eb Clarinet part with dynamic *pp*.
- Cl.:** Clarinet part with dynamic *pp*.
- Cel.:** Cello part.
- Hp. I.:** Harp I part.
- Vln. I div. a 4:** Violin I (4 parts) with dynamics *pp* and *ppp*, including triplets.
- Vln. II div. a 4:** Violin II (4 parts) with dynamics *ppp*, including triplets.
- Vla. div. a 2:** Viola (2 parts) with dynamic *pp*.
- Vc. div. a 3:** Violoncello (3 parts) with dynamic *pp*.

♩ = 52

43

Picc. I. *ppp*

Picc. II. *ppp*

Picc. III. *ppp*

E♭ Cl. *ppp*

Cl. *ppp*

Cel. *mf*

Vla. solo *ppp* *p* *mf*<sup>3</sup>

*sempre libero, con alcuna licenza*

50

Tbn. I. *pp* con sord.

B. Tbn. *pp* con sord.

Tba. *pp*

Cel. *mf*

Vla. solo *mp* *p* *mp* *mf*<sup>3</sup> *mp* *mf* *mp* *p*

56

Tbn. I.

B. Tbn.

Tba.

Cel. *mf*

Vla. solo *pp* *mf* *p* *p* *pp* *mf*<sup>3</sup>

63

Tbn. I.

B. Tbn.

Tba.

Cel.

Vla. solo

*mp* *p* *mp* *p* *pp*

Red.

68

Tbn. I.

B. Tbn.

Tba.

Cel.

Vla. solo

*mf* *f* *p* *f* *mp* *mf* *mp* *p* *f*

Red.

74

Tbn. I.

B. Tbn.

Tba.

Vla. solo

*mp* *mf* *f* *mf* *f* *mf*

Vla. solo

*ff* *fff* *sub p* *fff*

83

Vla. solo

*mf* *mp* *pp* *p* *pp*

16

91

Picc. I. *mp*

Picc. II. *mp*

Picc. III. *mp*

Tbn. I.

B. Tbn.

Tba.

Cel. *(mf)*  
*Red.*

Vla. solo *ppp*



97

Picc. I. *mp*

Picc. II. *mp*

Picc. III. *mp*

Tbn. I.

B. Tbn.

Tba.

Cel. *p*



# IV.

17

♩ = 52

Piccolo I. *(pizz.)* *mp*

Flute I. (key clicks) *mp*

Flute II. (key clicks) *mp*

Snare Drum (Percussion 3) brushes (swipe) *p*

Viola solo (knock on the body of instrument) *p*



Picc. I. *mf* *p*

Fl. I.

Fl. II.

Hn. F, I, II. I. (play only on mouthpiece) \* Approximate pitch

S. D. (Perc. 3)

Vla. solo (knock on the body of instrument) *p*

Vc. solo (knock on the body of instrument) *p*

Cb. solo (knock on the body of instrument) *p*

\*\* Vibrato

18

8

Take bocal out, play on bocal

Bsn. I.

Bsn. II.

S. D. (Perc. 3)

col legno battuto

pp

Vln. I div. a 3

col legno battuto

pp

col legno battuto

pp

Vln. II div. a 3

col legno battuto

pp

col legno battuto

pp

col legno battuto

pp

11

Bsn. I.

Bsn. II.

Vln. I div. a 3

Vln. II div. a 3

14

Bsn. I.

Bsn. II.

Cbsn. (multiphone) *p* (sempre simile)

Vln. I div. a 3 *mf* *pp*

Vln. II div. a 3 *mf* *pp*

Vla. div. a 3 *pp* col legno battuto

Vc. div. a 3 *pp* col legno battuto

17

Picc. I.

Fl. I.

Fl. II.

Cbsn.

Cym. sus. I.  
(Perc. 1)

S. D.  
(Perc. 3)

Vln. I

Vla. div. a 3

Vc. div. a 3

Cb.

*mf* *p* *mp*

*mp*

*mp*

*f* arco

solo *p*

*mp* *pp* *pp*

*mp* *pp* *pp*

*mp* *pp* *pp*

solo *p*

19

Musical score for measures 19-22, featuring Cl. Bb, Hn. F, Tpt. Bb, Tbn, B. Tbn, and Vc. div. a 3.

**Cl. Bb, I.** (multiphone) *p*

**Cl. Bb, II.** (multiphone) *p*

**Hn. F, I, II.** 1. only air

**Tpt. Bb, I.** only air

**Tbn. I.** I. ----- VII. ----- I. VII. ----- I. I. -----

**B. Tbn.** only air \* slide positions I. ----- VII. ----- I. I. -----

**Vc. div. a 3** play with bow on the tailpiece

Additional annotations include fingerings and breath marks for the woodwinds and brass, and specific bowing techniques for the strings.

27 *i*

Picc. I *mf p mp*

Cl. Bb. I *pp ppp*

Cl. Bb. II *pp ppp*

Hn. F. I, II (1.)

Tpt. Bb. I *3*

Tbn. I *VII. I. VII. VII.*

B. Tbn. *VII. I. I. VII. I. 3*

Cym. sus. III. (Perc. 5) *arco 3 f*

S. D. (Perc. 3)

Vc. div. a 3 *3*

*attacca*

# V.

20

$\text{♩} = 104$

*a*

Horn in F, I., II. *pp*

Horn in F, III., IV. *pp*  
V., VI.

Horn in F, V., VI. *pp*

Bass Drum I. (Percussion 1) *ppp* *p* *ppp* *pp* *mp* *pp*

Bass Drum II. (Percussion 5) *ppp* *mp* *ppp*

Violin I div. a 2 *mp* *pp* *mp* *sul Sol*

Violin II *mp* *pp* *mp* *1/2 sul Sol*

Contrabass *p*

Detailed description: This page of a musical score covers measures 20 to 23. It features a 4/4 time signature and a tempo of 104 beats per minute. The score is divided into several staves: three Horns in F (I, II, III, IV, V, VI), two Bass Drums (I and II), Violin I (divided into two parts), Violin II, and Contrabass. The Horns play a melodic line with slurs and accents, starting at a pianissimo (*pp*) dynamic. The Bass Drums provide a rhythmic accompaniment with various dynamics including *ppp*, *p*, *mp*, and *pp*. The Violins and Contrabass enter in measure 21, with the Violins playing a melodic line and the Contrabass providing a bass line. The Violin I part includes a *sul Sol* instruction in measure 21. The Violin II part includes a *1/2 sul Sol* instruction in measure 21. The Contrabass part starts with a *p* dynamic in measure 20.

6

E♭ Cl. *mp*

Hn. F. I., II. *f* *pp*

Hn. F. III., IV. *f* *pp*

Hn. F. V., VI. *f* *pp*

B. D. I. (Perc. 1) *mp* *pp*

B. D. II. (Perc. 5) *mp* *pp* *mp* *p*

Vln. I div. a 2 *pp* *p* *mp* *pp*

Vln. II *pp* *p* *mp* *pp*

Vla. div. a 2 *con sord.* *pp* *p* *pp*

Vc. div. a 2 *con sord.* *pp* *ppp* *pp* *p* *pp*

Cb. *mf* *pp* *p*

Detailed description: This page of a musical score contains ten staves. The top staff is for E♭ Clarinet, starting at measure 6 with a triplet of eighth notes marked *mp*. The next three staves are for Horns F. I, II; III, IV; and V, VI, each with a melodic line starting at *f* and moving to *pp*. The percussion staves (B. D. I and II) feature rhythmic patterns with dynamics *mp*, *pp*, *mp*, and *p*. The Violin I and II staves have melodic lines with dynamics *pp*, *p*, *mp*, and *pp*, including triplet markings. The Viola and Violoncello staves (div. a 2) play complex textures with *con sord.* markings and dynamics *pp*, *ppp*, *p*, and *pp*. The Cello staff has a melodic line with dynamics *mf*, *pp*, and *p*.



10

*E♭ Cl.* *mf*

*Hn. F, I, II.* *mp* *pp* *mp* *pp*

*Hn. F, III, IV.* *mp* *pp* *mp* *pp*

*Hn. F, V, VI.* *mp* *pp* *mp* *pp*

*B. D. I. (Perc. 1)* *mf* *pp*

*B. D. II. (Perc. 5)* *ppp* *mp* *ppp*

*Vln. I div. a 2* *mf* *pp* *mp*

*Vln. II* *mf* *pp* *mp*

*Vla. div. a 2* *mp* *pp* *mp subpp* *mp* *pp* *mp* *pp*

*Vc. div. a 2* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp*

*Cb.* *fp* *pp* *mf* *pp*

Detailed description of the musical score: This page contains a full orchestral score for measures 10 through 13. The instruments are arranged in a standard symphonic layout. The Eb Clarinet has a melodic line with triplets and dynamic markings of *mf*. The Horns (F, I, II; F, III, IV; F, V, VI) play sustained chords with dynamics ranging from *mp* to *pp*. The Percussion (B.D. I and II) provides rhythmic support with *mf*, *ppp*, and *mp* dynamics. The Violins (I and II) play melodic lines with triplets and dynamics of *mf*, *pp*, and *mp*. The Viola, Violoncello, and Contrabass play more complex, textured parts with various dynamics including *mp*, *pp*, *p*, *sub mp*, *mp*, and *fp*. The score includes numerous slurs, accents, and dynamic hairpins throughout.

14

*f* *mp* *mf* *f* *mp* *f*

Hn. F. I., II. *fp* *f*

Hn. F. III., IV. *fp* *f*

Hn. F. V., VI. *fp* *f*

B. D. I. (Perc. 1) *mp* *pp*

B. D. II. (Perc. 5) *ppp* *mp*

Vln. I div. a 2 *pp* *mf* *p* *pp* *mp* *fp* *mf* *f*

Vln. II *pp* *mf* *p* *pp* *mp* *f* *mp* *f*

Vla. div. a 2 *mp* *pp* *mf* *p* *pp* *mp* *f*

Vc. div. a 2 *pp* *mf* *p* *mp* *sub pp* *mp* *mf* *f*

Cb. *p* *pp* *mp* *f*

18

*libero*

*fff*

*con sord.*

*p*

*f* *mp* *pp* *fp*

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

*f* *mp* *pp* *fp*

Vln. I div. a 2

*mp* *pp* *ppp*

Vln. II

*mp* *pp* *ppp*

*senza sord.*

*f* *mf* *p* *ppp*

Vla. div. a 2

*f* *mf* *p* *ppp*

*senza sord.*

*f* *mf* *p* *ppp*

Vc. div. a 2

*f* *mf* *mp* *ppp*

*senza sord.*

*f* *mf* *mp* *ppp*

Cb.

*p* *ppp*

24

*come una cadenza*

*p* *p < mp > pp < f* *pp* *sub ff* *pp* *mp* *pp* *ppp*

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

30

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

E♭ Cl.

22

$\text{♩} = 52$   
*a tempo*

36

E♭ Cl. *pp* *mp* *pp* *sfz* *p* *sfz* *p* *mp* *sfz* *p*

Bsn. I, II. *a2 only air*

Hn. F, I, II. *a2 only air*

Tbn. I, II. I. VII. I.

B. D. I. (Perc. 1) *pp* brushes

B. D. II. (Perc. 5) *pp* brushes

$\text{♩} = 104$

*rit.*

40

E♭ Cl. *sfz* *p* *mf* *p* *f* *ff* *mp*

Bsn. I, II.

Hn. F, I, II.

Tpt. Bb, I, II. I, II. only air

Tbn. I, II. VII. I. VII. I. VII.

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

44

E♭ Cl. *pp* *sub f* *ff* *pp* *mf*

*piu libero*

47

E♭ Cl. *p* *sfz* *p* *mf* *pp* *mf* *ff* *pp*

23

$\text{♩} = 52$

50

*p* *sfz* *sfz* *p* *sfz* *p*

a2 only air

a2 only air

a2 only air

a2 only air

only air

*pp* *pp* *ppp* *p*

*mp* *pp* *ppp*

*mp* *pp* *ppp*

*mp* *pp* *ppp*

*ppp* *ppp* *ppp*

*ppp* *ppp* *ppp*

*ppp* *ppp* *ppp*

*ppp* *ppp* *ppp*

54

**E♭ Cl.** *sfz p* *sfz p* *sfz sfz p*

**Bsn. I,II.** *3*

**Hn. F, I,II.** *3*

**Tpt. Bb, I,II.** *3*

**Tbn. I,II.** VII. VII. I.

**Tba.** *3*

**Cym. sus. I. (Perc. 1)** *p* *ppp* *ppp*

**Cym. sus. II. (Perc. 3)** *p* *ppp* *p* *ppp*

**Cym. sus. III. (Perc. 5)** *ppp* *p* *ppp*

**Vln. I div a 3** *ppp* *p* *ppp* *p* *ppp* *p*

Detailed description: This page of a musical score, numbered 54, features ten staves. The top staff is for E♭ Clarinet, showing a melodic line with dynamic markings *sfz p*, *sfz p*, and *sfz sfz p*. The next five staves are for woodwinds: Bassoon I/II, Horn F I/II, Trumpet B♭ I/II, Trombone I/II, and Tuba. The Trombone and Tuba parts include a section labeled 'VII.' and 'I.' with a *3* marking. The percussion section consists of three suspended cymbal parts (I, II, III) with dynamic markings *p*, *ppp*, and *p*. The bottom staff is for Violin I, divided into three parts, with dynamic markings *ppp*, *p*, *ppp*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

58

*sfz* *p* *sfz* *sfz* *p* *sfz* *p* *sfz* *sfz* *p* *sfz* *p* *sfz*

Bsn. I., II.

Hn. F, I., II.

Tpt. Bb, I., II.

Tbn. I., II.

Tba.

Cym. sus. I. (Perc. 1) *ppp* *p*

Cym. sus. II. (Perc. 3) *p* *ppp*

Cym. sus. III. (Perc. 5) *p* *ppp*

Vln. I div a 3 *ppp* *p* *ppp*

Detailed description: This page of a musical score, numbered 62, contains measures 58 through 61. The top staff is for Eb Clarinet (Eb Cl.), featuring a melodic line with dynamic markings of *sfz* and *p*, and fingering numbers 5 and 7. Below it are staves for Bassoon (Bsn.), Horns in F (Hn. F), Trumpets in Bb (Tpt. Bb), Trombones (Tbn.), and Tuba (Tba.). The woodwind parts have long, sustained notes with some triplet markings. The percussion section includes three suspended cymbals (Cym. sus. I, II, III) with dynamic markings of *ppp* and *p*. The Violin I part (Vln. I div a 3) consists of three staves with *ppp* dynamics. The score is in 4/4 time and ends with a double bar line.

24

♩ = 104

Ob. I. *solo* *pp* *mp* *p* *mf* *p* *bisbigliando (+C# key)*

Bsn. I, II.

Hn. F, I, II.

Tpt. Bb, I, II.

Tbn. I, II.

Tba.

Cym. sus. I. (Perc. 1) *ppp*

Cym. sus. III. (Perc. 5)

Vln. I div. a 2 *1. solo, con sord., sul tasto* *pp* *mp* *pp*

Vln. II *2. solo, con sord., sul tasto* *pp* *mp* *pp*

Vc. div. a 3 *col legno battuto* *ppp*

Cb. div. a 3 *col legno battuto* *ppp*



66

Picc. I. *mp* *f*

Picc. II. *mp* *f*

Picc. III. *mp*

Ob. I. *mf* *p* *mf* *pp* *mp* *mp* *mf*

B. D. I. (Perc. 1) *p*

B. D. II. (Perc. 5) *p*

Vln. I div. a 2 *pp* *mp* *pp* (2. solo) *mp* *pp*

Vln. II (solo) *pp* *mp* *pp* *mp*

Vla. div. a 2 *ppp* *ppp*

Vc. div. a 3 *6* *5*

Cb. div. a 3 *6* *5*

Annotations: *smorzato*, *bisbigliando (+C# key)*, *rutes on rim*, *senza sord., sul ponticello*

71

Picc. I. *mp* *mf*

Picc. II. *mp* *mf*

Picc. III. *mp* *mf*

Ob. I. *p* *mf* *p* *mf* *f*

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

Vln. I div. a 2 (1. solo) *mp*

Vln. II *pp* *mp*

Vla. div. a 2

Vc. div. a 3 *6* *5*

Cb. div. a 3 *6* *5*

musical notation including dynamics (*mp*, *mf*, *p*, *pp*, *f*), articulation (*smorzato*, *bisbigliando*), and performance instructions (*(1. solo)*, *(+C# key)*)

75

Picc. I. *p*

Picc. II. *p*

Picc. III. *p*

Ob. I. *pp* *p* *pp* bisbigliando (+D key)

E♭ Cl. *f* *fff* *mp* *f*

B. D. I. (Perc. 1) *fff* wooden mallets

B. D. II. (Perc. 5) *fff* wooden mallets

Vln. I div. a 2 *pp* *p* *pp* (1. solo)

Vln. II *mp* *pp* (2. solo)

Vla. div. a 2

Vc. div. a 3 *6* *5*

Cb. div. a 3 *5* *6* *5*

79

E♭ Cl. *fff* *f* *mp* *f* *ff* (flutter) *ff* *mf* *ff* *mf*

Hn. F, I, II. *p* con sord. *mp* *p*

Hn. F, III, IV. *p* III. con sord. *mp* *p*

Tbn. I. *f* con sord. *p* *mf* *p* *p*

Tbn. II. *f* con sord. *p* *mf* *p* *p*

B. Tbn. *f* con sord. *p* *mf* *p* *p*

Tba. *f* con sord. *p* *mf* *p* *p*

\* (play with both hands)

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

Crot. *f*

Vln. I div. a 2. *pp* tutti, sul pont. *pp* tutti, sul pont.

Vln. II. *pp* 1/2 sul pont.

Vla. div. a 2. con sord., ord. *pp* *p* *pp* *p*

Vc. div. a 2. *mf* *pp* *p* *pp* *p* *pp*

Cb. *p* *mf* *p*

82

*ff* *mf* *ff* *mp* *ff* *mf* *f* *ff*

Hn. F. I, II. *mf* *p* *mp* *p*

Hn. F. III, IV. *mf* *p* *mp* *p*

Tbn. I. *mp* *p* *mf*

Tbn. II. *mp* *p* *mf*

B. Tbn. *mp* *p* *mf*

Tba. *mp* *p* *mf*

Vln. I div. a 2 *mp* *p* *p* *mf*

Vln. II *mp* *p* *p* *mf*

Vla. div. a 2 *p* *pp* *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. div. a 2 *p* *mp* *p* *mp* *p* *mp* *p*

Cb. *f* *p* *fp*

85

*E♭ Cl.* *mf* *mp* *sub ff* *mf* *f* *mf* *f* *mf* *ff*

*Hn. F, I., II.* *mf* *p* (III.)

*Hn. F, III., IV.* *mf* *p*

*Tbn. I.* *p* *p* *fp*

*Tbn. II.* *p* *p* *fp*

*B. Tbn.* *p* *p* *fp*

*Tba.* *p* *p* *fp*

*Vln. I*  
*div. a 2* *p* *mp* *p*

*Vln. II* *p* *mp* *p*

*Vla.*  
*div. a 2* *mp* *p* *mp* *p* *mp* *p*

*Vc.*  
*div. a 2* *mp* *p* *mp* *p* *mp* *p*

*Cb.* *mp* *p*

Detailed description: This page of a musical score, numbered 85, features ten staves. The top staff is for E♭ Clarinet, showing a melodic line with various dynamics (mf, mp, sub ff, f, ff) and articulation (accents, slurs, triplets, sextuplets). The Horns (F, I, II and F, III, IV) and Trombones (I, II, B., Tba.) provide harmonic support with sustained notes and dynamic markings (p, fp). The Violins (I and II) play sustained chords with dynamics (p, mp). The Viola and Violoncello (div. a 2) play rhythmic patterns with dynamics (mp, p). The Contrabass provides a steady bass line with dynamics (mp, p). The score includes various musical notations such as slurs, accents, and fingerings.

88

*mf* *ff* *mf* *ff* *mp* *ff*

*fp* *mp* *f* *p*

*fp* *mp* *f* *p*

*pp* *f* *mp* *p* *mp*

*pp* *f* *mp* *p* *mp*

*pp* *f* *mp* *p* *mp*

*pp* *f* *mp* *p* *mp*

*p* *mf* *p* *p* *mp* *p*

*p* *mf* *p* *p* *mp* *p*

*p* *mf* *p* *p* *mp* *p*

*mp* *p* *mp* *p*

*p* *mp* *p* *mp*

*p* *mp* *p* *mp*

*f* *p*

91

*mf* *f* *ff* *mf* *f* *mf* *ff* *fff*

Hn. F. I., II.

Hn. F. III., IV.

*fp* (III.) *p* *f*

Tbn. I.

Tbn. II.

B. Tbn.

Tba.

*p* *pp* *p* *ff*

*p* *pp* *p* *ff*

*p* *pp* *p* *ff*

*p* *pp* *p* *ff*

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

soft mallets *pp*

Vln. I div. a 2

*p* *f* *mp* *f* *p* *ff*

Vln. II

*p* *f* *mp* *f* *p* *ff*

Vla. div. a 2

*mf* *mp* *p* *mf* *f*

*p* *mf* *mp* *mf* *f*

Vc. div. a 2

*p* *mf* *mp* *mf* *f*

*mp* *mf* *mp* *mf* *f*

Cb.

*mp* *mf* *f* *ffp*



26

**Score for page 26:**

- E♭ Cl.:** Starts at measure 94 with a five-measure phrase marked *f*, followed by a three-measure phrase marked *mf*, and another three-measure phrase marked *mp*. A *bisbigliando* section follows, marked *p*, then *mf*, *f*, and *mp*.
- Hn. F. I, II:** Rests until measure 94, then plays a half note marked *fp*, followed by a half note marked *mf*, and a half note marked *p*.
- Hn. F. III, IV:** Rests until measure 94, then plays a half note marked *fp*, followed by a half note marked *mf*, and a half note marked *p*.
- Tbn. I, II, B. Tbn., Tba.:** Rests until measure 94, then play a half note marked *fp*, followed by a half note marked *mf*, and a half note marked *p*.
- B. D. I (Perc. 1):** Rests until measure 94, then plays a half note marked *mf*, followed by a half note marked *pp*.
- B. D. II (Perc. 5):** Rests until measure 94, then plays a half note marked *f*, followed by a half note marked *pp*.
- Vla. div. a 2:** Rests until measure 94, then plays a five-measure phrase marked *mf*, followed by a three-measure phrase marked *p*, and a three-measure phrase marked *pp*.
- Vc. div. a 2:** Rests until measure 94, then plays a five-measure phrase marked *mf*, followed by a three-measure phrase marked *p*, and a three-measure phrase marked *pp*.
- Cb.:** Rests until measure 94, then plays a half note marked *p*, followed by a half note marked *mf*, and a half note marked *pp*.

97

Picc. I. *p*

Picc. II. *p*

Picc. III. *p*

E♭ Cl. *p* *mf* *p* *pp*

Hn. F. I., II. *pp* a2

Hn. F. III., IV. *pp* a2

Hn. F. V., VI. *pp*

Tbn. I. *pp*

Tbn. II. *pp*

B. Tbn. *pp*

Tba. *pp*

B. D. I. (Perc. 1) *pp*

B. D. II. (Perc. 5) *pp*

Vln. II. (1/2) *p* *ppp*

Vla. div. a 2 *p* *ppp*

Vc. div. a 2 *p* *ppp*

Cb. *fp* *pp* *ppp*

*attacca*

# VI.

27

♩ = 52

Bassoon I. *solo*  
*pp* *mp* *pp* *mp* *pp*

Violoncello div. a 3  
*con sord.* *p* *mp* *pp*  
*con sord.* *p* *mp* *pp*  
*con sord.* *p* *mp* *pp*

28

B. Cl. *mp* *p* *mp*

Bsn. I. *mp* *p* *mf* *mp* *p*  
 (multiphone)  
*sempre f*

Hp. I. *secco*  
*f*

Vc. div. a 3  
*mf* *pp*  
*mf* *pp*  
*mf* *pp*

B. Cl. *p* *mf* *p* *mf* *p* *mp* *mf* *mp*

Bsn. I. *sim.* *sim.* *sim.*

Hp. I. *mp* *p* *f* *p* *mf* *f* *p* *f* *mp*

29

Musical score for measures 20-24. The score is for a woodwind section consisting of two Clarinet in B-flat (Cl. Bb. I and II), Bass Clarinet (B. Cl.), and two Harp (Hp. I and II). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measures 20-24 show a melodic line in the woodwinds with triplets and slurs. Dynamics include *p* (piano) and *mp* (mezzo-piano).



Musical score for measures 25-30. The woodwind parts continue with melodic lines and triplets. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The harp parts provide harmonic support with chords and arpeggios.



Musical score for measures 31-35. The woodwind parts feature more complex melodic lines with triplets and slurs. Dynamics include *mf* (mezzo-forte). The harp parts continue with harmonic accompaniment.

36

Cl. Bb, I.

Cl. Bb, II.

B. Cl.

Hp. I.

Hp. II.

30

41

Cl. Bb, I.

Cl. Bb, II.

B. Cl.

Bsn. I.

Hp. I.

47

B. Cl.

Bsn. I.

Tbn. I.

Tbn. II.

B. Tbn.

53

B. Cl. *mp* *mf* *p* *mp* *p*

Bsn. I.

Tbn. I. *mf* *pp* *gliss.*

Tbn. II. *p* *mf* *pp* *gliss.*

B. Tbn. *p* *mf* *pp* *gliss.*

31

59

Bsn. I. *mp* *mf* *p* *mp* *pp* *mf* *mp* *p*

64

Bsn. I. *mf* *p* *mp* *p* *mp* *p* *pp*

68

Bsn. I. *mp* *p*

Tbn. I. *mp* *p* *gliss.*

Tbn. II. *mp* *p* *gliss.*

B. Tbn. *mp* *p* *gliss.*

72

Bsn. I. *pp* *mp* *pp*

Tbn. I. *p* *pp*

Tbn. II. *p* *pp*

B. Tbn. *p* *pp*

Hp. I. *mp*

# VII.

32

♩ = 78

Tam-tam II. (Percussion 5)

Crotales (Percussion 4)

Glockenspiel (Percussion 3)

Celesta

Harp I.

Violin I

Violin II

(let ring) *pp*

*pp*

*p con ped.*

*mp* l.v.

div. a 3

*pp*

div. a 2

*pp*



Ob. I.

Cl. Bb. I.

Hn. F, I, II.

Tpt. Bb. I.

T.-t. I. (Perc. 1)

T.-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I

Vln. II

*p*

*ppp*

*pp*

*mp*

*p*

*pp*

*mf*

*pp*

*pp*

con sord.

I.

*pp*

*mp*

*p*

12

Fl. I. *pp*

Fl. II. *pp*

Cl. Bb, I. *ppp* *pp* *ppp* *p*

Cl. Bb, II., III. *pp* *ppp*

Hn. F, I., II. senza sord. *mp* *f* I. con sord. *pp*

Hn. F, III., IV. III. senza sord. *mp* *f* III. con sord. *pp*

Tpt. Bb, I. I. con sord. *mp* (senza sord.) *mf*

Tpt. Bb, II. III. con sord. *f* *pp*

Tpt. Bb, III. *mf*

Tbn. I. senza sord. *f* *pp*

Tbn. II. senza sord. *f* *pp*

T.-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.



19

Ob. I. *pp* *mf* *p* *ppp*

Ob. II. *pp* *mf* *p* *ppp*

Cl. Bb, I. *mf* *p* *ppp*

Cl. Bb, II. *p*

Hn. F, I, II. *mf* *pp* (I.) (III.)

Hn. F, III, IV. *pp*

Tpt. Bb, I. *f* *ff* senza sord.

Tpt. Bb, II. *ff*

Tpt. Bb, III. *f* *ff* senza sord.

Tbn. I. *fp*

Tbn. II. *fp*

B. Tbn. *fp*

T.-t. I. (Perc. 1)

T.-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.

25

Fl. I, II, III. *p* *ppp*

Ob. I, II, III. *fp* *pp* *ppp*

Cl. Bb, I. *pp* *ppp*

Cl. Bb, II. *pp* *ppp*

Cl. Bb, III. *pp* *ppp*

Hn. F, I, II. I. senza sord. *mp* *mf* *p*

Hn. F, III, IV. III. senza sord. *mp* *mf* *p*

Tpt. Bb, I.

Tpt. Bb, II.

Tpt. Bb, III.

T.-t. I. (Perc. 1)

T.-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I

Vln. II

33

29

Fl. I., II., III. *pp*

Ob. I., II. *p* *ppp*

Cl. Bb, I. *p*

Cl. Bb, II. *p*

Cl. Bb, III. *p*

Bsn. I., II. *p* *ppp*

Hn. F, I., II. *pp* a2 con sord.

Hn. F, III., IV. *mf* a2 senza sord. *f*

Tpt. Bb, I. *p* *mf* *p* *f* *ff* con sord. *ff*

Tpt. Bb, II. *ff* con sord.

Tpt. Bb, III. *ff* con sord.

Tbn. I. *p* *mf* *p* *f* *ff*

Tbn. II. *p* *mf* *p* *f* *ff*

B. Tbn. *p* *mf* *p* *f* *ff*

T.-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.

34

Fl. I, II, III

Cl. Bb. I, II, III

B. Cl.

Hn. F. I, II

Hn. F. III, IV

Tpt. Bb. I

Tpt. Bb. II

Tpt. Bb. III

Tba.

T-t. I. (Perc. 1)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I

Vln. II

Vc. div. a 3

Cb. div. a 3

*pp*

*mp*

*p*

*ff*

*mf*

senza sord.

con sord.

III. con sord.

con sord.

con sord.

*p*

*mp*

*p*

*p*

*p*

*p*

39

Picc. I. *pp* *mp* *pp* *mp* *pp*

Picc. II. *pp* *pp* *mp* *pp*

Picc. III. *pp* *mp* *pp* *mp*

Cl. Bb, I, II. *pp*

B. Cl. *pp*

Bsn. I. *pp*

Bsn. II. *pp*

Hn. F, I, II. *f* *a2 senza sord.*

Hn. F, III, IV. *f* *a2 senza sord.*

Tpt. Bb, I. *f* *senza sord.* *mf*

Tbn. I. *f*

Tbn. II. *f*

B. Tbn. *f*

Tba. *p*

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.

Vc. div. a 3

Cb. div. a 3 *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp*

43 88

Picc. I. *mp* *pp* *mp* *pp*

Picc. II. *mp* *pp* *mp* *pp*

Picc. III. *pp* *mp* *pp* *mp* *pp*

Cl. Bb. I, II, III. *p* *pp*

B. Cl. *mp* *p*

Bsn. I. *pp*

Bsn. II. *pp*

Cbsn. *pp*

Hn. F. III., IV. *mp* *p*

Hn. F. V., VI. *mp* *p*

Tpt. Bb. I. *f* *p* *mf*

Tpt. Bb. II. *f* *p* *mf*

Tpt. Bb. III. *f*

Tbn. I. *p* (senza sord.) *mf*

Tbn. II. *p* (senza sord.) *mf*

B. Tbn. *mp* con sord. *p*

T-t. I. (Perc. 1)

T-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.

Vla. *pp*

Vc. non div. *pp*

Cb. *pp*

47

Picc. I. *mp* 5 *pp* 5 *mp* 5 *pp* 5 *mp* 5

Picc. II. *mp* 3 *pp* 3 *mp* 3 *pp* 3 *mp* 3 *pp* 3

Picc. III. *mp* *pp* *mp* *pp*

Ob. I., II., III. *pp*

Cl. Bb, I. *mf* 3

B. Cl. (b) 2

Bsn. I. *p* *mf* *mp* *pp*

Bsn. II. *p* *mf* *mp* *pp*

Cbsn. *p* *mf* *mp*

Hn. F, III., IV. *pp*

Hn. F, V., VI. *pp*

Tpt. Bb, I. *p* *ff* *f*

Tpt. Bb, II. *p* *ff*

Tpt. Bb, III. *ff*

Tbn. I. *p*

Tbn. II. *p*

B. Tbn. *p*

Tba. *pp*

T.-t. II. (Perc. 5) *pp*

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp. 3

Vln. I.

Vln. II.

Vla. *div. a 3* *p* *mf* *pp*

Vc. *div. a 3* *pp* *pp* *pp*

57

Picc. I. *pp* *mp* *pp* *mp*

Picc. II. *mp* *pp*

Picc. III. *mp* *pp* *mp*

Cl. Bb, I. *pp*

Cl. Bb, II. *mf* *pp*

B. Cl. *p*

Bsn. I. *pp*

Bsn. II. *pp*

Cbsn. *pp*

Hn. F, I., II. *f* (I.) con sord. *p* *mf* *p*

Hn. F, III., IV. *p* (III.) con sord. *mf* *p*

Hn. F, V., VI. *p* V. con sord.

Tpt. Bb, I. *ff*

Tpt. Bb, III. *ff*

Tbn. I. *ff*

Tbn. II. *ff*

Tba. *pp*

T.-t. I. (Perc. 1)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.

Vc. div. a 3

Cb. *pp*



55

Picc. I. *pp* *mp* *pp* *mp*

Picc. II. *mp* *pp*

Picc. III. *pp* *mp* *pp* *mp* *pp*

B. Cl. *mf*

Cbsn. *pp* *mf*

Hn. F. I, II. *fp* *pp* a2 senza sord.

Hn. F. III, IV. *fp* *pp* a2 senza sord.

Hn. F. V, VI.

Tpt. Bb. I. *pp*

Tpt. Bb. III. *pp*

Tbn. I. *pp*

Tbn. II. *pp*

B. Tbn. *mf*

Tba. *pp* *mf*

T.-t. II. (Perc. 5)

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

Vln. I.

Vln. II.

Vc. *mf* div. a 3 (tutti)

Cb. *ppp* *mf* div. a 3

59

Picc. I. *pp* *mp* *pp* *mp* *pp*

Picc. II. *mp* *pp* *mp* *pp* *mp*

Picc. III. *mp* *pp* *mp*

Ob. I., II. *pp* *p* *f*

Cl. Bb, I., II. *mp* *f*

B. Cl. *pp* *mp* *f*

Bsn. I., II. *pp* *mp* *f*

Cbsn. *pp* *mp* *f*

Hn. F, I., II. *p* *mf* *p*

Hn. F, III., IV. *p* *mf* *p*

Hn. F, V., VI. *p* *mf* *p*  
V. senza sord.

Tpt. Bb, I. *f* *mp* *f*

Tpt. Bb, III. *f* *mp*

Tbn. I. *f* *mp* *f*

Tbn. II. *f* *mp* *f*

B. Tbn. *pp* *mp* *f*  
senza sord.

Tba. *pp* *mp* *f*

T-t. I. (Perc. 1) *p* (>) (let ring)

T-t. II. (Perc. 5) *p* (>) (let ring)

Crot. (Perc. 4) (damp)

Glock. (Perc. 3) (damp)

Cel. *senza ped.* (damp)

Hp. *senza ped.* (damp)

Vln. I. *f*

Vln. II. *f*

Vc. *pp* *p* *mf* *f*  
div.

Cb. *pp* *mp* *f*  
div.

35

♩ = 52

64

Bsn. I.

Bsn. II.

Cbsn.

Tbn. I.

B. Tbn.

Tba.

Vla. solo

*molto espressivo*

*p* *mf* *p* *p* *mf*



70

Bsn. I.

Bsn. II.

Cbsn.

Tbn. I.

B. Tbn.

Tba.

Cel.

Vla. solo

*mp* *p* *pp* *ppp*

*p* *Red.* \*

36

G.P.

75  $\text{♩} = 78$

*p* *mf* *f*

(damp with hand, play with wooden mallet) *mf*

(damp with hand, play with wooden mallet) *mf*

arco *p* *f*

*mp*

*p* *mf* *f*

tutti *p* *mp* *p* *mf* *f*

*ff* pizz.



79

*mp* *mf* *p* *fp* *ff*

*f* *mp* *f* *mp* *ff*

*mf* *p* *f* *mp* *f*

*f*

*pp* *mp* *pp* *mf* *p* *mf* *f*

*ff*

84

Fl. I, II, III

Ob. I, II

E♭ Cl.

Cl. B♭, I, II

Bsn. I, II

Cbsn.

Hn. F, I, II

Hn. F, III, IV

Hn. F, V, VI

Tbn. I, II

B. Tbn.

Tba.

Crot. (Perc. 4)

Glock. (Perc. 3)

Vln. I div. a 3

Vln. II div. a 3

Vla.

Cb.

*muta in 3 picc.*

*ff* *mf* *ff*

*ff* *mf* *ff*

*ff* *mf* *ff*

*ff* *mf* *ff*

*ff*

*ff*

*ff* *fp*

*ff* *ff* *fp*

*ff*

*ff*

*ff*

*ff* *fp*

*ff* *fp* (let ring)

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*p* *mf* *p* *f*

*ff*

88 ♩ = 52

Bsn. I, II

Hn. F, I, II

Hn. F, III, IV

Tba.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pizz.* *ff*

*ff*

Picc. I.

Picc. II.

Picc. III.

Ob. I, II.

E♭ Cl.

Cl. B♭, I, II.

B. Cl.

Bsn. I, II.

Cbsn.

Hn. F. I, II.

Hn. F. III, IV.

Hn. F. V, VI.

Tpt. B♭, I.

Tpt. B♭, II.

Tpt. B♭, III.

Tbn. I.

Tbn. II.

B. Tbn.

Tba.

B. D. I. (Perc. 1)

B. D. II. (Perc. 5)

S. D. (Perc. 3)

Glock. (Perc. 3)

Vln. I.

Vln. II.

Vla. div. a 2

Vc. div. a 2

Cb.

*f* *ff* *mf* *mp*

(rim shot) *mp* *fp* *fp* *fp* *fp* *f* *p* *fp* *fp* *fp*

(Percussion 4 plays Glock. and Cro) without pedal

wooden mallet/damped *p* *f*

wooden mallet/damped *p* *f*

arco *ff* *f* *fp* *ff* *f* *mp*

*ff* *f* *fp* *ff* *f* *mp*

*ff* *f* *fp* *ff* *f* *mp*

Picc. I.  
 Picc. II.  
 Picc. III.  
 Ob. I.  
 Ob. II.  
 Ob. III.  
 Eb Cl.  
 Cl. Bb. I.  
 Cl. Bb. II.  
 B. Cl.  
 Bsn. I, II.  
 Cbsn.  
 Hn. F, I, II.  
 Hn. F, III, IV.  
 Hn. F, V, VI.  
 Tpt. Bb. I.  
 Tpt. Bb. II.  
 Tpt. Bb. III.  
 Tbn. I.  
 Tbn. II.  
 B. Tbn.  
 Tbn.  
 B. D. I (Perc. 1).  
 B. D. II (Perc. 5).  
 S. D. (Perc. 3).  
 Glock. (Perc. 3).  
 Vib. (Perc. 2).  
 Vin. I.  
 Vin. II.  
 Vla. div. a 2.  
 Vc. div. a 2.  
 Cb.

This page of a musical score, numbered 95, contains the following instruments and parts:

- Picc. I, II, III
- Ob. I, II, III
- Es Cl.
- Cl. Bb. I, II
- B. Cl.
- Bsn. I, II
- Cbsn.
- Hn. F. I, II
- Hn. F. III, IV
- Hn. F. V, VI
- Tpt. Bb. I, II, III
- Tbn. I, II
- B. Tbn.
- Tba.
- B. D. I (Perc. 1)
- B. D. II (Perc. 5)
- S. D. (Perc. 3)
- Crot. (Perc. 4)
- Glock. (Perc. 3)
- Vib. (Perc. 2)
- Vln. I, II
- Vla. div. a 2
- Vc. div. a 2
- Cb.

The score includes various dynamic markings such as *f*, *ff*, *mf*, *mp*, and *p*, as well as articulation and phrasing marks. The page number 95 is located in the top right corner.



Picc. I  
 Picc. II  
 Picc. III  
 Ob. I  
 Ob. II  
 Ob. III  
 Es Cl.  
 Cl. Bb. I  
 Cl. Bb. II  
 B. Cl.  
 Bsn. I, II  
 Cbsn.  
 Hn. F. I, II  
 Hn. F. III, IV  
 Hn. F. V, VI  
 Tpt. Bb. I  
 Tpt. Bb. II  
 Tpt. Bb. III  
 Tbn. I  
 Tbn. II  
 B. Tbn.  
 Tbn.  
 B. D. I (Perc. 1)  
 B. D. II (Perc. 5)  
 S. D. (Perc. 3)  
 Glock. (Perc. 3)  
 Vib. (Perc. 2)  
 Vln. I  
 Vln. II  
 Vla. div. a 2  
 Vc. div. a 2  
 Cb.

This page of a musical score, numbered 97, features 32 staves for various instruments. The instruments listed on the left are:

- Picc. I, II, III
- Ob. I, II, III
- Es. Cl.
- Cl. Bb. I, II
- B. Cl.
- Bsn. I, II
- Cbsn.
- Hn. F. I, II
- Hn. F. III, IV
- Hn. F. V, VI
- Tpt. Bb. I, II, III
- Tbn. I, II
- B. Tbn.
- Tba.
- B. D. I (Perc. 1)
- B. D. II (Perc. 5)
- S. D. (Perc. 3)
- Crot. (Perc. 4)
- Glock. (Perc. 3)
- Vib. (Perc. 2)
- Vln. I, II
- Vla. div. a 2
- Vc. div. a 2
- Cb.

The score includes dynamic markings such as *mf*, *f*, *ff*, *fp*, and *mp*. It also features musical notations like triplets, slurs, and articulation marks. The page is densely packed with musical notation, including notes, rests, and performance instructions.

This page of a musical score, numbered 98, contains 28 staves for various instruments. The instruments listed on the left are: Picc. I, II, III; Ob. I, II, III; Eb Cl.; Cl. Bb. I, II; B. Cl.; Bsn. I, II; Cbsn.; Hn. F. I, II; Hn. F. III, IV; Hn. F. V, VI; Tpt. Bb. I, II, III; Tbn. I, II, B. Tbn.; Tba.; B. D. I. (Perc. 1); B. D. II. (Perc. 5); S. D. (Perc. 3); Glock. (Perc. 3); Vib. (Perc. 2); Vln. I, II; Vla. div. a 2; Vc. div. a 2; and Cb. The score includes dynamic markings such as *ff*, *f*, *mf*, and *mp*, and contains musical notation with notes, rests, and articulation marks.

This page of the musical score, page 39 of 99, contains the following instruments and parts:

- Picc.** I, II, III
- Ob.** I, II, III
- En Cl.**
- Cl. Bb.** I, II
- B. Cl.**
- Bsn.** I, II
- Cbsn.**
- Hn. F.** I, II; III, IV; V, VI
- Tpt. Bb.** I, II, III
- Tbn.** I, II, B. Tbn., Tba.
- Perc.** B. D. I (Perc. 1), B. D. II (Perc. 5), S. D. (Perc. 3), Crotales (Perc. 4), Glockenspiel (Perc. 3), Vibraphone (Perc. 2)
- Vln.** I, II
- Vla.** div. a 2
- Vc.** div. a 2
- Cb.**

The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *f*, *mp*, *fp*, *p*), articulation (accents, slurs), and performance instructions like *a2* and *2da*.

Picc. I. *mf* *ff*

Picc. II. *ff*

Picc. III. *ff*

Ob. I. *mf* *ff*

Ob. II. *ff*

Ob. III. *ff*

Es Cl. *mf* *ff* *f* *ff*

Cl. Bb. I. *mf* *f* *ff* *f* *ff*

Cl. Bb. II. *f* *ff* *f* *ff*

B. Cl. *mf* *fp* *ff* *mf* *ff*

Bsn. I, II. *mf* *fp* *ff* *mf* *ff*

Cbsn. *f* *ff*

Hn. F, I, II. *ff* *f* *ff*

Hn. F, III, IV. *mf* (III.) *fp* *ff* *mf* *ff*

Hn. F, V, VI. *mf* *fp* *ff* *mf* *ff* *fp* *ff*

Tpt. Bb. I. *f* *ff* *ff*

Tpt. Bb. II. *f* *ff* *ff*

Tpt. Bb. III. *f* *ff* *f* *ff*

Tbn. I. *f* *ff* *f* *ff*

Tbn. II. *f* *ff* *f* *ff*

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

Tba. *f* *ff* *fp* *ff*

B. D. I. (Perc. 1) *ff* *ff*

B. D. II. (Perc. 5) *ff* *p* *ff* *p* *ff* *ff*

S. D. (Perc. 3) *fp* *fp* *fp* *fp* *f* *p* *fp* *fp* *ff*

Crot. (Perc. 4)

Glock. (Perc. 3)

Vib. (Perc. 2) *mf* *ff* *f* *ff* *ff*

Vln. I. *mf* *fp* *ff* *fp* *ff* *fp* *ff*

Vln. II. *mf* *fp* *ff* *fp* *ff* *fp* *ff*

Vla. div. a 2. *mf* *fp* *ff* *fp* *ff* *fp* *ff*

Vc. div. a 2. *mf* *fp* *ff* *fp* *ff* *fp* *ff*

Cb. *mf* *fp* *ff* *fp* *ff* *fp* *ff* *arco* *fp* *ff*