

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 32. It features five staves: Horns I & II, Horns III & IV, three Cymbal Suspensions (Percussion 1, 3, and 5), Violin I (divided into three parts), and Violin II (divided into three parts). The Horns I & II part begins with a dynamic of *p* and features three triplet markings over the first three measures, with dynamics increasing to *mf* and *mp*. The Horns III & IV part enters in the fourth measure with a dynamic of *p*. The Cymbal Suspensions are marked with *ppp* and include performance instructions like "(let ring)" and "(damp)". The Violin parts consist of sustained, arched notes across the measures.

35

Picc. I.

Fl. I., II.

Hn. F. I., II.

Hn. F. III., IV.

Tbn. I.

Tbn. II.

B. Tbn.

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

3 *pp*

3 *pp*

3 *mf* *p*

3 *mf* *p*

con sord. *mp*

(senza sord.) *mf* *f*

(senza sord.) *mf*

p *pp* *p*

mp *p*

mp *p*

mp *p*

mp *p*

p *mp > p*

p *mp > p*

3 *p* *mp > p*

40

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

Hn. F, I, II. (I.) *mf* *f* *mp* *f* a2 con sord.

Hn. F, III, IV. (III.) *mp* *mf* *f* *mp*

Tbn. I. *mp*

Tbn. II. (con sord.) *mf*

B. Tbn. *p*

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

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

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

Vln. I div. a 3 *mf*

Vln. II div. a 3 *mf*

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

Detailed description: This page of a musical score covers measures 40 to 43. It features a variety of instruments including Clarinet in B-flat (I, II, III), Horns in F (I, II, III, IV), Trombones (I, II, Bass), Cymbals (suspended, I, II, III), Violins (I and II, divided into three parts), and Viola (divided into three parts). The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte), along with performance instructions like 'con sord.' (with mutes) and 'a2 con sord.' (second horn with mutes). Measure 40 shows the Clarinet and Horns III/IV playing a triplet of notes. Horns I and II play a triplet of notes, with Horn I marked *mf* and Horn II marked *f*. Horn I also has a first ending bracket. Trombone I plays a half note *mp*. Trombone II plays a triplet of notes *mf* with mutes. Bass Trombone plays a half note *p*. Cymbals I, II, and III play sustained notes with varying dynamics. Violins I and II play sustained notes with *mf* dynamics. Viola plays a triplet of notes *p*, *mf*, and *p*.

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, featuring various instruments and dynamic markings.

Instrumentation and Dynamics:

- Picc. I:** *p*
- Fl. I, II:** *p*
- Ob. I, II, III:** *mf* (triplets)
- Cl. Bb. I, II, III:** *p* (triplets), *mf* (triplets)
- Hn. F. I, II:** *mf* (triplets), *f* (triplets)
- Hn. F. III, IV:** *p* (triplets), *mf* (triplets), *f* (triplets), *f* (a2)
- Tpt. Bb. I:** *f* (triplets), *ff* (triplets), *ff* (triplets), *mf* (triplets)
- Tpt. Bb. II:** *f* (triplets)
- Tpt. Bb. III:** *ff* (triplets), *mf* (triplets)
- 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*, *mf*
- Vln. II div. a 3:** *mf*, *f*, *f*, *f*
- Vla. div. a 3:** *mf*, *mf*, *f*, *f*
- Vc. div. a 3:** *mf*, *f*, *mf*, *p*

Performance Instructions:

- Fl. I, III:** *muta in Fl. III.*
- Tpt. Bb. I:** *I. senza sord.*

Ob. I, II, III. *p*

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

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

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

Tpt. Bb. I. *p*

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

Tpt. Bb. III. *mp*

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

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

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

Tba. *(senza sord.)* *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*

Vln. II div. a 3 *mf*

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

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

Cb. *mf* *p*

3

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.

Rehearsal mark 3. Dynamics include *mf*, *p*, *mp*, *f*, *ff*, *fz*, and *div.*. Performance instructions include *a2 con sord.* and *3* (triplets). The score is written in a key with one flat and a 4/4 time signature.

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*
- Cb.:** *ff*

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

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

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

E♭ Cl. *p* *ff* *mp* *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, marked *(tutti)*.
- Vc.:** Violoncello, starting with a *ff* dynamic and a *5* fingering, marked *(tutti)*.
- 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* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31)
- Fl. I, II:** *ff* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31)
- Ob. I:** *ff* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31)
- Ob. I, II:** *ff* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31)
- Cl. Bb. I:** *ff* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31), *mf* (measures 32-34), *p* (measures 35-37)
- Cl. Bb. II, III:** *ff* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31), *mf* (measures 32-34), *p* (measures 35-37)
- Bsn. I, II:** *mf* (measures 32-34), *mf* (measures 35-37)
- Cbsn.:** *p* (measures 23-37)
- Hn. F. I, II:** *mf* (measures 32-34), *p* (measures 35-37)
- Hn. F. III, IV:** *mf* (measures 32-34), *p* (measures 35-37)
- Hn. F. V, VI:** *mf* (measures 32-34), *p* (measures 35-37)
- B. Tbn.:** *p* (measures 23-37)
- T.-t. I (Perc. 1):** *mf* (measures 32-34)
- Vln. II, div. a 2:** *f* (measures 23-25), *mf* (measures 26-28), *mf* (measures 29-31), *mf* (measures 32-34), *p* (measures 35-37)
- Vla. div. a 2:** *p* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31), *mf* (measures 32-34), *p* (measures 35-37)
- Vc. div. a 2:** *p* (measures 23-25), *f* (measures 26-28), *mf* (measures 29-31), *mf* (measures 32-34), *p* (measures 35-37)
- Cb. div. a 6:** *p* (measures 23-37)

5

76

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

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

Vla.
div. a 2

Vc.
div. a 3

Cb.
div. a 6

The musical score for measures 76-81 is divided into five systems. The first system contains two percussion parts: T-t. I (Perc. 1) and T-t. II (Perc. 5). Both parts play a single note on the first beat of each measure, marked with a piano (*p*) dynamic. The second system features the Viola (Vla.) divided into two parts (div. a 2), which play a melodic line starting on the first beat of each measure, also marked *p*. The third system contains the Violin (Vc.) divided into three parts (div. a 3). The top two staves play a melodic line with dynamics ranging from *ppp* to *mp*, while the bottom staff provides a bass line with triplets and dynamics from *p* to *mp*. The fourth system contains the Contrabass (Cb.) divided into six parts (div. a 6), all playing a sustained, arpeggiated accompaniment marked *mp*. The fifth system continues the Cb. accompaniment with some dynamic variations and articulation marks.

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*³

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

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

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

Glock. (Perc. 3) *pp*

Vib. (Perc. 2) *p*³ *Red.*

Cb. div. a 6 *p*

* *Red.*

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. *p* *mp*

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

E♭ Cl. *pp* *mp* *p*

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

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

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

Tpt. B♭. I. con sord. *p*

Tbn. I. *p* *mf*

Tbn. II. *mf*

B. Tbn. *mf*

T-t. II. (Perc. 5)

Glock. (Perc. 3) *mp*

Vib. (Perc. 2) *mp* Led. *mf*

Cb. div. a 6 *mp*

Musical score for page 22, featuring orchestral instruments and their parts. The score includes:

- Picc. I.** Piccolo I, measure 108, dynamics *mf* and *p*.
- Fl. I.** Flute I, dynamics *mf* and *p*, includes a triplet.
- E♭ Cl.** E-flat Clarinet, dynamics *mf* and *p*, includes a triplet.
- B. Cl.** Bass Clarinet, dynamics *mp* and *p*.
- Cbsn.** Contrabassoon, dynamics *mp* and *p*.
- Hn. F. I., II.** Horns F I, II, dynamics *mp*, *mf*, and *p*, includes triplets and marking "I. senza sord."
- Hn. F. III., IV.** Horns F III, IV, dynamics *mp* and *mf*, includes triplets and marking "III. senza sord."
- Hn. F. V., VI.** Horns F V, VI, dynamics *mp* and *mf*, includes marking "a2 con sord." and "V. senza sord."
- Tpt. Bb. I.** Trumpet B-flat I, dynamics *mf* and *p*, includes triplets.
- Tpt. Bb. II.** Trumpet B-flat II, dynamics *mf* and *p*, includes marking "con sord." and triplets.
- Tbn. I.** Trombone I, dynamics *p* and *mf*, includes marking "con sord." and triplets.
- Tbn. II.** Trombone II, dynamics *p*.
- B. Tbn.** Baritone Trombone, dynamics *p*.
- Tba.** Tuba, dynamics *mp* and *p*, includes marking "con sord."
- Crot. (Perc. 4)** Crota (Percussion 4), dynamics *p* and *mp*, includes marking "(arco)".
- Glock. (Perc. 3)** Glockenspiel (Percussion 3), dynamics *mf*.
- Vib. (Perc. 2)** Vibraphone (Percussion 2), dynamics *mp* and *p*, includes marking "Red." and "Red." with an asterisk.
- Vc. div. a 3** Violins, divided into 3 parts, dynamics *mp* and *mf*.
- Cb. div. a 6** Cellos, divided into 6 parts, dynamics *mp* and *mf*.

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 woodwinds (Flutes, Clarinets, Saxophones, Horns) and brass (Trumpets, Trombones) parts feature melodic lines with dynamic markings ranging from *p* to *f*. The percussion part (Crotale) has a simple rhythmic pattern. The string parts (Violins and Cellos) provide harmonic support with sustained chords and triplets. The score includes performance instructions such as 'senza sord.' and 'con sord.' for the brass instruments, and dynamic markings like *mf*, *f*, and *p* throughout.

121

Picc. I.

Fl. I., II.

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.

Tba.

Crot. (Perc. 4)

Glock. (Perc. 3)

Vib. (Perc. 2)

Vla.

Vc. div.

Cb. div. a 6

f, *mf*, *p*, *f*, *5*

f, *mf*, *f*

f, *mf*

f, *mf*, *f*, *f*

mf, *mf*, *f*

mf, *f*, *mf*, *f*, *f*

f, *p*, *f*

f, *p*

f, *f*

f, *f*, *f*, *f*

f, *f*, *f*, *f*, *f*, *f*, *f*

f, *f*, *f*, *f*, *f*, *f*, *f*, *f*

senza sord.

motor speed: 10

div.

mf, *f*, *f*

f, *f*, *f*, *f*, *f*, *f*, *f*, *f*

25

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

ff

mf

p

f

senza sord.

sub p

ff

f

ff

p

mf

ff

79

Score for Percussion 3 (S. D.), Percussion 1 (T.-t. I), Percussion 5 (B. D. I, B. D. II), Violins I (Vln. I div. a 3), Violins II (Vln. II div. a 3), Viola (Vc.), and Cello (Cb.).

Musical score for Percussion 3 (S. D.), Percussion 1 (T.-t. I), Percussion 5 (B. D. I, B. D. II), Violins I (Vln. I div. a 3), Violins II (Vln. II div. a 3), Viola (Vc.), and Cello (Cb.).

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*

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.
 Tpt. B♭,
 I., II., III.
 Tbn. I., II.
 B. Tbn.
 Tba.
 S. D.
 (Perc. 3)
 B. D. II.
 (Perc. 5)
 Vln. I
 div. a 3
 Vln. II
 div. a 3
 Vla.
 Vc.
 Cb.

mp *p* *mf* *p* *mf* *p*
sfp (damp) *sub p* *f*
 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*
 con sord. *mp* *p* *mf* *mf* *p*
sub p

I. con sord
 III. con sord

143

Fl. I. *p*

Fl. II. *p*

Cl. Bb. I. *pp*

Cl. Bb. II. *pp*

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

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

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

Vln. I div. a 3 *ppp*

Vla. *mp* *p* *pp* *mp*

Cb. *ppp*

147

Fl. I.

Fl. II.

Cl. Bb, I.

Cl. Bb, II.

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

Hn. F, III., IV.

Vln. I div. a 3

Vla.



150

Fl. I.

Fl. II.

Cl. Bb, I.

Cl. Bb, II.

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

II.

10

$\text{♩} = 78$

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.



Clv. I. (Perc. 1)
Clv. II. (Perc. 5)
S. D. (Perc. 3)
Hp. I.
Hp. II.
Vln. I.

1. solo pizz.
ppp

Clv. I. (Perc. 1)

Clv. II. (Perc. 5)

S. D. (Perc. 3)

Hp. I.

Hp. II.

Vln. I.

Vln. II.

2. solo col legno battuto

solo arco

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

mp *p*

p *non staccato*

staccato *p* *non staccato*

mp *pp*

ppp *mp* *pp*

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.

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. I. *mf ff*

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* *p*

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*

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* solo senza vibrato *pp* *ppp*

(in ♩)

Picc. I. *f*

Picc. II. *f*

Picc. III. *f*

E♭ Cl. *f*

Crot. (Perc. 4) *f*

Hp. I. *mp* *p*

(in ♩)

Vln. I div. a 4 *mp* ord., vibrato *p* sul tasto, senza vibrato *p* *pp*

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

(in *♩*)

14

Picc. I.

Picc. II.

Picc. III.

E♭ Cl.

Hp. I.

Vln. I
div. a 4

Vc.
div. a 3

(in ♩)

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*

Vln. II div. a 4

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*

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

Vc. div. a 3 *p* *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*

Vln. II
div. a 4

sul tasto, vibrato

mp *mf* *mp* *p*

Vla.
div. a 2

p

Vc.
div. a 3

p

Detailed description: This page of a musical score, numbered 42, contains five systems of staves. The first system is for the Harp (Hp. I.), starting at measure 28, with dynamics *f*, *mf*, *mp*, and *p*. The second system is for Violin I (Vln. I), divided into four parts (div. a 4), with dynamics *f*, *mf*, *mp*, *p*, and *pp*. The third system is for Violin II (Vln. II), also divided into four parts (div. a 4), with dynamics *mp*, *mf*, *mp*, and *p*, and the instruction "sul tasto, vibrato". The fourth system is for Viola (Vla.), divided into two parts (div. a 2), with dynamics *p*. The fifth system is for Violoncello (Vc.), divided into three parts (div. a 3), with dynamics *p*. The score features various musical notations including slurs, accents, and triplets.

33

Picc. I. *pp*

Cel. *f*
Ped.

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

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

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

Vla. div. a 2

Vc. div. a 3

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:** Treble clef, starting with a half note G4, tied to the next measure.
- Picc. II:** Treble clef, starting with a half rest, then a half note G4 with *pp* dynamic.
- Picc. III:** Treble clef, starting with a half rest, then a half note G4 with *pp* dynamic.
- E♭ Cl.:** Treble clef, starting with a half rest, then a half note G4 with *pp* dynamic.
- Cl.:** Treble clef, starting with a half note G4 with *pp* dynamic.
- Cel.:** Bass clef, playing a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
- Hp. I:** Treble clef, playing a sustained chord of G4, B4, D5.
- Vln. I (4 parts):** Treble clef, playing a melodic line with triplets and *ppp* dynamics.
- Vln. II (4 parts):** Treble clef, playing a melodic line with triplets and *ppp* dynamics.
- Vla. (2 parts):** Bass clef, playing a sustained chord of G2, B2, D3 with *pp* dynamics.
- Vc. (3 parts):** Bass clef, playing a sustained chord of G2, B2, D3 with *pp* dynamics.

♩ = 52

43

Picc. I. *ppp*

Picc. II. *ppp*

Picc. III. *ppp*

E♭ Cl. *ppp*

Cl. *ppp*

Cel. *mf*

Vla. solo *ppp* *p* *mf*³

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*³ *mp* *mf* *mp* *p*

56

Tbn. I.

B. Tbn.

Tba.

Cel. *mf*

Vla. solo *pp* *mf* *p* *p* *pp* *mf*³

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*

79

Vla. solo

ff *fff* *sub p* *fff*

83

Vla. solo

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

16

91

Picc. I.

Picc. II.

Picc. III.

Tbn. I.

B. Tbn.

Tba.

Cel.

Vla. solo

mp

mp

mp

(mf)

ppp



97

Picc. I.

Picc. II.

Picc. III.

Tbn. I.

B. Tbn.

Tba.

Cel.

mp

mp

mp

p

IV.

17

♩ = 52

Piccolo I. (pizz.) 5 mp

Flute I. (key clicks) 3 mp

Flute II. (key clicks) mp

Snare Drum (Percussion 3) brushes (swipe) p

Viola solo (knock on the body of instrument) p

Picc. I. 4 5 mf p

Fl. I.

Fl. II. 3 3

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

S. D. (Perc. 3)

Vla.

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

11

Bsn. I.

Bsn. II.

Vln. I
div. a 3

Vln. II
div. a 3

14

Bsn. I.

Bsn. II.

Cbsn.

(multiphone)

(sempre simile)

p

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div. a 3

Vc.
div. a 3

mf

pp

col legno battuto

Detailed description of the musical score: The score is for measures 14, 15, and 16. It includes parts for Bsn. I, Bsn. II, Cbsn., Vln. I (div. a 3), Vln. II (div. a 3), Vla. (div. a 3), and Vc. (div. a 3). The woodwinds play melodic lines with slurs and accents. The strings play rhythmic patterns, often with sixteenth-note groupings and slurs. The double basses play a steady eighth-note accompaniment. Dynamics range from *p* to *pp*. The Cbsn. part includes a 'multiphone' effect in measure 14 and 'sempre simile' markings in measures 15 and 16. The strings and double basses use 'col legno battuto' (col legno battuto) in measures 15 and 16. The score is written in a common time signature.

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* *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. only air * slide positions 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

Measure 19 includes a multi-measure rest for measures 19-22. Measure 21 includes a multi-measure rest for measures 21-22. Measure 22 includes a multi-measure rest for measures 22-23.

27 i

Picc. I

Cl. Bb. I

Cl. Bb. II

Hn. F. I, II

Tpt. Bb. I

Tbn. I

B. Tbn.

Cym. sus. III (Perc. 5)

S. D. (Perc. 3)

Vc. div. a 3

mf *p* *mp*

pp *ppp*

(1.)

arco *f*

VII. I. VII. VII. I.

3

3

3

attacca

V.

20

♩ = 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*

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*

10

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* *pp* *p* *mp*

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

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*

f *mp* *pp* *fp*

mp *pp* *ppp*

mp *pp* *ppp*

senza sord.

f *mf* *p* *ppp*

f *mf* *p* *ppp*

senza sord.

f *mf* *mp* *ppp*

senza sord.

f *mf* *mp* *ppp*

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*

Eb 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

piu libero

E♭ Cl. *pp* *sub f* *ff* *pp* *mf*

47

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

23

$\text{♩} = 52$

50

E♭ Cl. *p* *sfz* *sfz* *p* *sfz* *p*

Bsn. I., II. *a2 only air*

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

Tpt. B♭, I., II. *a2 only air*

Tbn. I., II. *a2 only air*

Tba. *only air*

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

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

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

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

Detailed description of the musical score: The score is for measures 50-53 in 3/2 time. The Eb Clarinet part (measure 50) features a melodic line with dynamics *p*, *sfz*, *sfz*, *p*, *sfz*, and *p*. The woodwind parts (Bsn., Hn., Tpt., Tbn., Tba.) are marked "a2 only air" or "only air", indicating a specific playing style. The percussion parts (Cym. sus. I, II, III) play sustained chords with dynamics *pp*, *ppp*, and *p*. The Violin I part (div a 3) consists of three staves playing sustained chords with dynamics *mp*, *pp*, and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

54

sfz p *sfz p* *sfz sfz p*

Bsn. I,II.

Hn. F, I,II.

Tpt. Bb, I,II.

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

Tba.

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 61, contains measures 54 through 57. The score is for a large ensemble. The Eb Clarinet (Eb Cl.) has a melodic line with dynamic markings of *sfz* and *p*. The woodwinds (Bassoon, Horns, Trumpets, Trombones, and Tuba) play sustained chords with some triplet markings. The percussion section (Cymbals) features a rhythmic pattern with dynamic markings of *p* and *ppp*. The Violin I section (divided into three parts) plays sustained chords with *ppp* and *p* dynamics. A section change is indicated by a dashed line labeled 'VII.' and 'I.' between measures 55 and 56.

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*

The musical score is for a 4/4 time signature. The Eb Clarinet part features a melodic line with dynamic markings of *sfz* and *p*, and includes fingering numbers 5 and 7. The woodwind parts (Bsn., Hn., Tpt., Tbn., Tba.) consist of sustained notes with triplets and slurs. The percussion parts (Cym. sus. I, II, III) play sustained chords with dynamic markings of *ppp* and *p*. The Violin I part is divided into three staves, playing sustained chords with dynamic markings of *ppp* and *p*.

24

61 $\text{♩} = 104$

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 *solo, con sord., sul tasto* *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*
smorzato bisbigliando (+C# key) bisbigliando (+C# key) bisbigliando (+C# key)

B. D. I. (Perc. 1) *p*
rutes on rim

B. D. II. (Perc. 5) *p*
rutes on rim

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

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

Vla. div. a 2 *ppp* senza sord., sul ponticello *ppp*

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

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

71

Picc. I. *mp* *mf*

Picc. II. *mp* *mf*

Picc. III. *mp* *mf*

Ob. I. *p* *mf* *p* *mf* *f*
smorzato bisbigliando (+C# key) smorzato bisbigliando (+C# key)

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*

Detailed description: This page of a musical score covers measures 71 to 74. It features seven staves: Piccolo I, II, and III; Oboe I; Percussion I and II; Violin I (div. a 2, first solo); Violin II; Viola (div. a 2); Violoncello (div. a 3); and Contrabass (div. a 3). The Piccolo parts play a rhythmic pattern of eighth notes with triplets, starting at *mp* and moving to *mf*. The Oboe I part has a melodic line with dynamics ranging from *p* to *f*, including *smorzato* and *bisbigliando* markings, and a key signature change to C# major. The Percussion parts play simple rhythmic patterns. The Violin I part has a melodic line with a *pp* dynamic. The Violin II part has a melodic line with a *pp* dynamic. The Viola part has a melodic line. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes with dynamics ranging from *pp* to *mp*.

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* *mp* *p*

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

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

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

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

Tba. *f* *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*

Detailed description: This page of a musical score, numbered 82, features a complex orchestral arrangement. The top staff is for Eb Clarinet, showing a melodic line with dynamic markings from fortissimo (ff) to piano (p). Below it are the Horns (F, I, II and F, III, IV), Trombones (I, II, and Bass), and Trumpets (I and II), all playing sustained notes with dynamic markings like mezzo-forte (mf) and piano (p). The Viola and Violin parts (div. a 2) are highly active, with the Viola featuring sixteenth-note passages and the Violins playing sustained chords. The Violoncello (Vc. div. a 2) and Contrabass (Cb.) parts provide a rhythmic and harmonic foundation, with the Cb. playing a powerful, low-frequency line. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

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 dynamic markings *mf*, *mp sub ff*, *mf*, *f*, *mf*, *f*, *mf*, and *ff*. The next two staves are for Horns (F, I, II and F, III, IV), with dynamics *mf* and *p* (III.). The three trombone staves (I, II, B.) and the tuba staff all start with *p* and have *fp* markings later. The violin staves (I and II, divided a 2) have dynamics *p*, *mp*, and *p*. The viola staff (div. a 2) has dynamics *mp*, *p*, *mp*, *p*, *mp*, and *p*. The violoncello staff (div. a 2) has dynamics *mp*, *p*, *mp*, *p*, *mp*, and *p*. The contrabass staff has dynamics *mp* and *p*. The score includes various musical notations such as slurs, accents, and fingerings (3, 5, 6).

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 rest. The melody features a five-measure phrase (marked *f*), a triplet (marked *mf*), and another five-measure phrase (marked *mp*). Dynamics range from *f* to *mp*. Includes a *bisbigliando* section with a wavy line.
- Hn. F. I, II:** Rests until measure 94, then plays a sustained note (marked *fp*), followed by a dynamic shift to *mf* and *p*.
- Hn. F. III, IV:** Similar to Hn. F. I, II, with a dynamic shift to *fp* and *p*.
- Tbn. I, II, B. Tbn., Tba.:** Rests until measure 94, then play sustained notes with dynamics *fp*, *mf*, and *p*.
- B. D. I (Perc. 1):** Sustained notes with dynamics *mf* and *pp*.
- B. D. II (Perc. 5):** Sustained notes with dynamics *f* and *pp*.
- Vla. div. a 2:** Features a five-measure phrase (marked *mf*) and a triplet (marked *p*), with dynamics ranging from *mf* to *pp*.
- Vc. div. a 2:** Features a five-measure phrase (marked *mf*) and a triplet (marked *p*), with dynamics ranging from *mf* to *pp*.
- Cb.:** Sustained notes throughout the passage.

97

Picc. I. *p*

Picc. II. *p*

Picc. III. *p* (3)

E♭ Cl. *p* (5) *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* (3)

B. D. II. (Perc. 5) *pp* (3)

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 five instruments: Cl. Bb. I, Cl. Bb. II, B. Cl., Hp. I, and Hp. II. Measures 20-24 are shown. Dynamics include *p* and *mp*. Trills are marked with a '3' and a slur. The key signature has two flats (Bb and Eb).



Musical score for measures 25-30. The score is for five instruments: Cl. Bb. I, Cl. Bb. II, B. Cl., Hp. I, and Hp. II. Measures 25-30 are shown. Dynamics include *mp* and *mf*. Trills are marked with a '3' and a slur. The key signature has two flats (Bb and Eb).



Musical score for measures 31-35. The score is for five instruments: Cl. Bb. I, Cl. Bb. II, B. Cl., Hp. I, and Hp. II. Measures 31-35 are shown. Dynamics include *mf* and *mp*. Trills are marked with a '3' and a slur. The key signature has two flats (Bb and Eb).

36

Cl. Bb, I.

Cl. Bb, II.

B. Cl.

Hp. I.

Hp. II.

f *pp* *f* *pp* *f* *pp*

30

41

Cl. Bb, I.

Cl. Bb, II.

B. Cl.

Bsn. I.

Hp. I.

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

p

47

B. Cl.

Bsn. I.

Tbn. I.

Tbn. II.

B. Tbn.

mf *p*

mp *p*

con sord. *gliss.* *mp* *pp* *gliss.*

con sord. *gliss.* *mp* *pp* *gliss.*

con sord. *gliss.* *pp* *gliss.*

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

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

$\text{♩} = 78$

Tam-tam II. (Percussion 5) *pp*

Crotales (Percussion 4) (let ring) *pp*

Glockenspiel (Percussion 3) *pp*

Celesta *p con ped.*

Harp I. *mp* l.v. *pp*

Violin I *pp* div. a 3

Violin II *pp* div. a 2



7

Ob. I. *p* *ppp*

Cl. Bb. I. *pp*

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

Tpt. Bb. I. con sord. *pp* *mf* *pp*

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

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

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp. *pp*

Vln. I

Vln. II

12

Fl. I. *pp*

Fl. II. *pp*

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

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

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

con sord.

senza sord.

III. con sord.

con sord.

con sord.

mp

p

con sord.

mp

p

mp

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. *pp*

Vln. I.

Vln. II.

Vla. *pp*

Vc. *pp* non div.

Cb. *pp*

47

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

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

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

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

Cl. Bb, I. *mf*

B. Cl. (b) 2

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

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

Cbsn. *p* *mf* *mp*

Hn. F, III., IV.

Hn. F, V., VI.

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

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

Tpt. Bb, III. *ff*

Tbn. I. *p*

Tbn. II. *p*

B. Tbn. (#) 2

Tba. *pp*

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

Crot. (Perc. 4)

Glock. (Perc. 3)

Cel.

Hp.

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. I. *f* (I.) con sord. *p* *mf* *p*

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

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

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. *pp*

Vln. I.

Vln. II.

Vc. *mf*
div. a 3

Cb. *ppp* *mf*
div. a 3 (tutti)

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)

Harp. *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 $\text{♩} = 78$

Eb Cl. *p* *mf* *f*
 B. D. I. (Perc. 1) (damp with hand, play with wooden mallet) *mf*
 B. D. II. (Perc. 5) (damp with hand, play with wooden mallet) *mf*
 Crot. (Perc. 4) arco *p* *f*
 Glock. (Perc. 3) *mp*
 Vib. (Perc. 2) *p* *mf* *f*
 Vla. *tutti* *p* *mp* *p* *mf* *f*
 Cb. *pizz.* *ff*



Fl. I. *mp* *mf* *p* *fp* *ff*
 Ob. I. *f* *mp* *f* *mp* *ff*
 Eb Cl. *mf* *p* *f* *mp* *f*
 B. D. I. (Perc. 1) *f*
 B. D. II. (Perc. 5) *f*
 Vla. *pp* *mp* *pp* *mf* *p* *mf* *f*
 Cb. *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

ff *fp*

ff (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

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

- Picc. I, II, III:** Piccolo parts with dynamics *f*, *mf*, and *ff*.
- Ob. I, II, III:** Oboe parts with dynamics *mp* and *f*.
- Es Cl:** E-flat Clarinet with dynamics *mp* and *f*.
- Cl. Bb. I, II:** Clarinet in B-flat parts with dynamics *mp* and *f*.
- B. Cl:** Bass Clarinet with dynamics *f*, *mp*, and *mf*.
- Bsn. I, II:** Bassoon parts with dynamics *f*, *mp*, *f*, *mf*, and *ff*.
- Cbsn:** Contrabassoon with dynamics *f*, *mp*, *f*, *mf*, and *ff*.
- Hn. F. I, II, III, IV, V, VI:** Horn parts with dynamics *ff*, *mf*, *ff*, *fp*, and *ff* (III).
- Tpt. Bb. I, II, III:** Trumpet in B-flat parts with dynamics *ff* and *f*.
- Tbn. I, II, B. Tbn:** Trombone parts with dynamics *mf*, *f*, and *ff*.
- Tbn.:** Trombone part with dynamics *f* and *ff*.
- B. D. I, II (Perc. 1, 5), S. D. (Perc. 3), Glock. (Perc. 3), Vib. (Perc. 2):** Percussion parts with dynamics *f*, *p*, *fp*, and *ff*.
- Vin. I, II:** Violin parts with dynamics *f*, *mp*, *f*, *mf*, *p*, and *ff*.
- Vla. div. a 2:** Viola part with dynamics *f*, *mp*, *f*, *mf*, *p*, and *ff*.
- Vc. div. a 2:** Violoncello part with dynamics *f*, *mp*, *f*, *mf*, *p*, and *ff*.
- Cb:** Double Bass part with dynamics *f*, *mp*, *f*, *mf*, *p*, and *ff*.

Additional markings include motor speed: 10 and various articulation symbols such as accents and slurs.

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 musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *mp*, *fp*, *p*), articulation (accents, slurs), and performance instructions (e.g., *rit.*, *rit. a 2*). The page is densely packed with musical notation across multiple staves.

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, 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 *mf*, *f*, *ff*, *fp*, and *mp*, along with musical notations like triplets and slurs.

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*, *mf*, *f*, and *mp*, and contains musical notation with notes, rests, and articulation marks.

Picc. I. *ff*
 Picc. II. *ff*
 Picc. III. *ff*
 Ob. I, II, III. *ff*
 E♭ Cl. *ff*
 Cl. B♭, I. *ff*
 Cl. B♭, II. *ff*
 B. Cl. *mp* *f* *mf* *fp* *ff* *ff* *f*
 Bsn. I, II. *mp* *f* *mf* *fp* *ff* *ff* *f*
 Cbsn. *ff*
 Hn. F. I, II. *ff* *mf* *a2* *ff*
 Hn. F. III, IV. *mp* *f* *mp* (IV.) *fp* *ff* (III.) *ff* *f*
 Hn. F. V, VI. *mp* *f* *mp* *fp* *ff* *ff* *f*
 Tpt. B♭, I. *f* *mf* *f* *ff* *ff*
 Tpt. B♭, II. *ff*
 Tpt. B♭, III. *f* *mf* *f* *ff* *ff*
 Tbn. I. *f* *ff* *mf* *ff* *f* *ff*
 Tbn. II. *ff* *ff*
 B. Tbn. *ff* *f* *ff* *ff* *f* *ff*
 Tba. *ff*
 B. D. I. (Perc. 1) *ff*
 B. D. II. (Perc. 5) *ff*
 S. D. (Perc. 3) *fp* *f* *p* *fp* *fp* *fp* *f* *p*
 Crota. (Perc. 4) *ff*
 Glock. (Perc. 3) (Perc. 4) *ff*
 Vib. (Perc. 2) *ff*
 Vln. I. *mp* *f* *mf* *f* *ff* *f*
 Vln. II. *mp* *f* *mf* *f* *ff* *f*
 Vla. div. a 2. *mp* *f* *mf* *f* *ff* *f*
 Vc. div. a 2. *mp* *f* *mf* *f* *ff* *f*
 Cb. *ff*

This page of a musical score, numbered 100, contains 32 staves for various instruments. The instruments listed on the left are: 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., 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, Vln. II, Vla. div. a 2, Vc. div. a 2, and Cb. The score includes dynamic markings such as *mf*, *ff*, *f*, *p*, and *fp*, along with musical notations like slurs, accents, and articulation marks. The page is a complex arrangement of musical notation for a full orchestra.