

# 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  $\text{♩} = 52$

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 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 triplet of eighth notes marked *p*, followed by a triplet of quarter notes marked *mf*, then another triplet of eighth notes marked *mp*, and finally a quarter note marked *p*. The instruction "I. con sord." is placed above the first triplet. The Horns III & IV part has a quarter rest in measure 29 and a quarter note marked *p* in measure 30, with the instruction "III. con sord." above it. The Cym. sus. I part has a quarter rest in measure 29 and a quarter note marked *ppp* in measure 30, with the instruction "(let ring)" above it. The Cym. sus. II part has a quarter rest in measure 29 and a quarter rest in measure 30, with the instruction "(damp) +" above it. The Cym. sus. III part has a quarter rest in measure 29 and a quarter note marked *ppp* in measure 30, with the instruction "(damp) +" above it. The Violin I and II parts (div. a 3) play a continuous eighth-note accompaniment throughout the measures, with various dynamics and articulations.

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. *con sord.* *mp*

B. Tbn. *senza sord.* *mf*

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

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

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

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*



40

Cl. Bb, I., II., III.

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

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

a2 con sord.

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

Picc. I. *p* muta in Fl. III.

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

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

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

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.

*mf* *p*  
*mf* *p*  
*mf* *p*  
*mp* *mf* *f* *mf* *f*  
*mf* *f* *mf* *f*  
*mf*  
*mf*  
*f*  
*mf*  
*ff* *f*  
*f*  
*f*  
*ff* *ff* *ff*  
*ff* *ff* *ff*  
*ff* *ff* *ff*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p*  
*ff* *div.*  
*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.:** *f* to *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. B♭, 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, featuring a triplet.
- Tbn. II.:** Trumpet II, featuring a triplet.
- B. Tbn.:** Baritone Trombone, featuring a triplet.
- Tba.:** Tuba, featuring a triplet.
- T.-t. II (Perc. 5):** Tom-tom II (Percussion 5), featuring 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* (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* (fourth measure), *p* (fifth measure)
- Cb. div. a 6:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth 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

The musical score is arranged in a vertical stack of staves. At the top, a box contains the number '6'. The score begins at measure 91. The instruments and their parts are as follows:

- Picc. I.:** Treble clef, melodic line with dynamics *p*, *mp*, *p*, *mp*, *mf*, *p*, and *mp*.
- Fl. I.:** Treble clef, melodic line with dynamics *p*, *mf*, and *p*.
- E♭ Cl.:** Treble clef, melodic line with dynamics *mp*, *p*, *mf*, *p*, and *mp* 3.
- T.-t. I. (Perc. 1):** Two-staff percussion line with a single note in the first measure.
- T.-t. II. (Perc. 5):** Two-staff percussion line with a single note in the second measure.
- Crot. (Perc. 4):** Treble clef, melodic line with dynamics *pp* and *mp*, marked *arco*.
- Glock. (Perc. 3):** Treble clef, melodic line with dynamics *pp* in the final measure.
- Vib. (Perc. 2):** Treble clef, melodic line with dynamics *p* 3 and *pp* 3.
- Cb. div. a 6:** Six bass clef staves, each with a melodic line and dynamics *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. Bb, 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*

*pp* *mp* *p*

I. con sord. *mp* *p*

III. con sord. *mp* *p*

V. con sord. *mp* *p*

con sord. *p*

*p* *mf* *mf*

*mf*

*mp*

motor speed: 5  
*mp*  
Led.

*mp*

1/8

Picc. I.

Fl. I.

Fl. II.

Ob. 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*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

I. senza sord.

III. senza sord.

a2 con sord.

V. senza sord.

con sord.

con sord.

(arco)

Red.

\*

Red.

This page of a musical score contains parts for Piccolo I, Flutes I and II, Oboe Clarinet, Bass Clarinet, Contrabassoon, Horns (F, I-II, III-IV, V-VI), Trumpets (Bb, I-II), Trombones (I-II, Bass), Tuba, Crotchet (Percussion 4), Glockenspiel (Percussion 3), Vibraphone (Percussion 2), Violins (divided into 3 parts), and Cellos (divided into 6 parts). The score is in 4/4 time, with a tempo marking of 1/8. It features complex phrasing with triplets and slurs, and a variety of dynamic markings including *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). Performance instructions such as 'I. senza sord.' (I. without mutes) and 'con sord.' (with mutes) are provided for several brass instruments. The bottom of the page includes rehearsal marks 'Red.' and an asterisk '\*'. The page number '22' is printed in the top left corner.

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), Trumpets in B-flat (I, II, III), and Trombones (I, B). The bottom section features Percussion (Crotales, Percussion 4), Violins (divided into three parts), and Cellos (divided into six parts). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). It also features performance instructions like "senza sord." (without mutes) and "con sord." (with mutes). Musical notation includes slurs, accents, and triplets (marked with a '3').

121

Picc. I

Fl. 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

Tba.

Crot. (Perc. 4)

Glock. (Perc. 3)

Vib. (Perc. 2)

Vla.

Vc. div.

Cb. div. a 6

mf, f, p, ff, a2, 3, 5, senza sord., motor speed: 10

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

Musical notation includes notes, rests, and dynamic markings: *ff*, *f*, *sub p*, *p*, *mf*.  
 Performance instructions include "senza sord." and an asterisk (\*).  
 The score is organized into three measures, with a repeat sign at the end of the first measure.

Picc. I.  
 Fl. I.  
 Fl. II.  
 Ob. I.  
 Ob. II.  
 Ob. III.  
 Eb 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) *sf*  
 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)  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
 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.

Picc. I.

Fl. I.

Fl. II.

Ob. I.

Ob. I, II.

Ob. III.

E♭ Cl.

Cl. Bb. I.

Cl. Bb. 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. Bb.  
I, II, III.

Tbn. I, II.

B. Tbn.

Tba.

S. D.  
(Perc. 3)

*sfz* *sub p*

(damp)

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*

Vln. II  
div. a 3

sul pont. spiccato

*sub pp*

sul pont. spiccato

*sub pp*

sul pont. spiccato

*sub pp*

Vla.

con sord.

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

Vc.

Cb.

*sub p*

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.

Hn. F, III., IV.

Vln. I  
div. a 3

Vla.

*pp*

*p*

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

(L.)

*pp*

*p*

*pp*

*p*

*mp*



150

Fl. I.

Fl. II.

Cl. Bb, I.

Cl. Bb, II.

Hn. F, I., II.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

(L.)

*p senza decresc.*



# 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.

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

*mp* *p*

*mp* *p*

*p* *non staccato*

*staccato* *p* *non staccato*

*ppp* *mp* *pp*

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.

*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*

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*

Vln. I div. a 4 (in ♩) *mp* ord., vibrato *p* sul tasto, senza vibrato *p* *pp* *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  $\text{♩}$ )

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* *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*  
*pp* *mp*  
sul tasto, vibrato

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

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

28

Hp. I.

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

Vln. I  
div. a 4

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

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

*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*

*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) divided into four parts, Violin II (Vln. II) divided into four parts, Viola (Vla.) divided into two parts, and Violoncello (Vc.) divided into three parts. The Harp I part begins with a dynamic of *f* and gradually decreases to *pp* over the four measures. The Violin I and II parts play complex melodic lines with frequent triplets and slurs. The Violin II parts include the instruction 'sul tasto, vibrato'. The Viola and Violoncello parts provide a harmonic accompaniment with sustained notes and some triplet patterns. Dynamic markings are carefully placed throughout the score to guide the performers.

33

Picc. I. *pp*

Cel. *f*  
Ped.

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

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

Vln. II  
div. a 4  
*pp* *mp* *p* *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, II, III:** Piccolo parts with dynamics *pp* and *ppp*.
- E♭ Cl. and Cl.:** Clarinet parts with dynamics *pp* and *ppp*.
- Cel.:** Cello part with dynamics *pp* and *ppp*.
- Hp. I.:** Harp I part with dynamics *pp* and *ppp*.
- Vln. I div. a 4:** Violin I part with dynamics *ppp*.
- Vln. II div. a 4:** Violin II part with dynamics *ppp*.
- Vla. div. a 2:** Viola part with dynamics *pp*.
- Vc. div. a 3:** Violoncello part with dynamics *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*

79

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.) 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

18

\*\* Vibrato

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*

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

Measure 19: Cl. Bb, I. and II. play a multi-measure rest of 2 measures. Hn. F, I, II. and Tpt. Bb, I. play a multi-measure rest of 2 measures. Tbn. I. and B. Tbn. play a multi-measure rest of 2 measures. Vc. div. a 3 play a multi-measure rest of 2 measures.

Measure 20: Cl. Bb, I. and II. play a multi-measure rest of 2 measures. Hn. F, I, II. play a multi-measure rest of 2 measures. Tpt. Bb, I. play a multi-measure rest of 2 measures. Tbn. I. and B. Tbn. play a multi-measure rest of 2 measures. Vc. div. a 3 play a multi-measure rest of 2 measures.

Measure 21: Cl. Bb, I. and II. play a multi-measure rest of 2 measures. Hn. F, I, II. play a multi-measure rest of 2 measures. Tpt. Bb, I. play a multi-measure rest of 2 measures. Tbn. I. and B. Tbn. play a multi-measure rest of 2 measures. Vc. div. a 3 play a multi-measure rest of 2 measures.

Measure 22: Cl. Bb, I. and II. play a multi-measure rest of 2 measures. Hn. F, I, II. play a multi-measure rest of 2 measures. Tpt. Bb, I. play a multi-measure rest of 2 measures. Tbn. I. and B. Tbn. play a multi-measure rest of 2 measures. Vc. div. a 3 play a multi-measure rest of 2 measures.

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. 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*

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 rest followed by a triplet eighth note marked *mp*. The next three staves are for Horns F. I, II; III, IV; and V, VI, each with a melodic line starting with a forte (*f*) dynamic and moving to pianissimo (*pp*). The percussion staves (B. D. I. and B. D. II.) show 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 are marked *con sord.* and feature complex rhythmic patterns with dynamics *pp*, *ppp*, *p*, and *pp*. The Cello staff starts with a melodic line marked *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: This page of a musical score, numbered 56, begins at measure 10. It features ten staves for various instruments. The Eb Clarinet (Eb Cl.) has a melodic line with a *mf* dynamic. The Horns (Hn. F) are divided into three sections (I, II; III, IV; V, VI), each playing sustained notes with dynamics ranging from *mp* to *pp*. The Percussion (B. D. I and II) provides rhythmic accompaniment with dynamics from *mf* to *ppp*. The Violins (Vln. I and II) play melodic lines with dynamics from *mf* to *pp*. The Viola (Vla.) and Violoncello (Vc.) play complex, fast-moving passages with dynamics from *p* to *mp*. The Contrabass (Cb.) plays a melodic line with dynamics from *fp* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

*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*

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 of *sfz* and *p*. The next five staves are for woodwinds: Bassoon I/II, Horns in F I/II, Trumpets in B♭ I/II, Trombones I/II, and Trombone, all playing sustained notes with some triplets. The percussion section includes three suspended cymbals (I, II, III) with dynamic markings of *p* and *ppp*. The bottom staff is for Violin I, divided into three parts, also featuring *ppp* and *p* dynamics. 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)

Cym. sus. II. (Perc. 3)

Cym. sus. III. (Perc. 5)

Vln. I  
div a 3

*ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

*ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

*ppp* *p* *ppp* *ppp* *p* *ppp* *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, featuring a melodic line with dynamic markings *sfz*, *p*, and *sfz*, and fingering numbers 5 and 7. Below it are staves for Bsn. I., II.; Hn. F, I., II.; Tpt. Bb, I., II.; Tbn. I., II.; and Tba., all with sustained notes and some triplets. The percussion section includes three cymbal suspension parts (I, II, III) with dynamic markings *ppp* and *p*. The bottom section is for Violin I, divided into three parts, with dynamic markings *ppp* and *p*. The score is in 4/4 time.

24

♩ = 104

Ob. I. *pp* *mp* *p* *mf* *p* solo 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 *pp* *mp* *pp* 1. solo, con sord., sul tasto 2. solo, con sord., sul tasto solo, con sord., sul tasto

Vln. II *pp*

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

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



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*  
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 *p*, *mf*, *p*, *mf*, and *f*, including *smorzato* markings and *bisbigliando* in C# major. Percussion I and II play specific rhythmic patterns. The Violin I part has a first solo with a *mp* dynamic. The Violin II part has a *pp* dynamic. The Viola part has a sustained chord. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes with sixths and fifths.

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 dynamics ranging from mezzo-forte (mf) to fortissimo (ff), including accents and slurs. The Horns (F, I, II and F, III, IV) and Trombones (I, II, B) play sustained notes with dynamics from piano (p) to fortissimo (fp). The Tuba (Tba.) also plays sustained notes with dynamics from p to fp. The Violins (I and II) play sustained notes with dynamics from p to mp. The Viola (div. a 2) and Violoncello (div. a 2) play more active lines with dynamics from p to mp, featuring triplets and sixteenth-note patterns. The Contrabass (Cb.) plays sustained notes with dynamics from mp to p.

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*

This page of a musical score, numbered 71, contains the following parts and dynamics:

- E♭ Cl.:** Dynamics include *mf*, *f*, *ff*, *mf*, *f*, *mf*, *ff*, and *fff*. It features complex rhythmic patterns with triplets and sixteenth notes.
- Hn. F. I., II.:** Dynamics include *fp* (III.), *p*, and *f*. It consists of sustained notes with some triplet markings.
- Hn. F. III., IV.:** Dynamics include *fp*, *p*, and *f*. It consists of sustained notes.
- Tbn. I., II., B. Tbn.:** Dynamics include *p*, *pp*, and *ff*. These parts are primarily sustained notes.
- Tba.:** Dynamics include *p* and *ff*. It consists of sustained notes.
- B. D. I. (Perc. 1) and B. D. II. (Perc. 5):** Dynamics include *pp*. They use soft mallets.
- Vln. I. div. a 2 and Vln. II.:** Dynamics include *p*, *f*, *mp*, and *ff*. They play sustained notes with some triplet markings.
- Vla. div. a 2:** Dynamics include *mf*, *mp*, *p*, *mf*, and *f*. It features intricate sixteenth-note patterns with triplet and sixteenth-note groupings.
- Vc. div. a 2:** Dynamics include *p*, *mf*, *mp*, *mf*, and *f*. It features intricate sixteenth-note patterns with triplet and sixteenth-note groupings.
- Cb.:** Dynamics include *mp*, *mf*, *f*, and *ffp*. It consists of sustained notes.



26

**E♭ Cl.** *f* *mf* *mp* *p* *mf* *f* *mp*  
5 5 3 3 5 5 *bisbigliando* 3 3

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

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

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

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

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

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

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

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

**Vla. div. a 2** *mf* *p* *pp*  
5 3 3

**Vc. div. a 2** *mf* *pp*  
5 3

**Cb.**

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. <sup>8</sup>

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. <sup>15</sup> *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 includes parts for Cl. Bb. I, Cl. Bb. II, B. Cl., Hp. I, and Hp. II. Measures 20-24 show a melodic line in the woodwinds with triplets and a piano (*p*) dynamic. The harp parts provide harmonic support with *mp* dynamics.



Musical score for measures 25-30. The woodwind parts continue with melodic lines and triplets, with dynamics increasing to *mp*. The harp parts feature *mf* dynamics.



Musical score for measures 31-35. The woodwind parts feature *mf* dynamics and complex melodic patterns with triplets. The harp parts continue with *mf* dynamics.

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.* *mp* *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

♩ = 78

Tam-tam II. (Percussion 5)

Crotales (Percussion 4)

Glockenspiel (Percussion 3)

Celesta

Harp I.

Violin I

Violin II



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

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*

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. *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. *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. 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.

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)

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. *ff*

Bsn. II. *ff*

Cbsn. *ff*

Tbn. I. *ff*

B. Tbn. *ff*

Tba. *ff*

Vla. solo *molto espressivo*  
*p* *mf* *p* *p* *mf*



70

Bsn. I. *ff*

Bsn. II. *ff*

Cbsn. *ff*

Tbn. I. *ff*

B. Tbn. *ff*

Tba. *ff*

Cel. *p*

Vla. solo *mp* *p* *pp* *ppp*

*Red.* \*

36

G.P.

♩ = 78

75

E♭ 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. *ff* pizz.



79

Fl. I. *mp* *mf* *p* *fp* *ff*

Ob. I. *f* *mp* *f* *mp* *ff*

E♭ 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. *muta in 3 picc.*

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.

*ff* *mf* *ff*

*ff* *mf* *ff*

*ff* *mf* *ff*

*ff* *mf* *ff*

*ff*

*ff*

*ff* *fp*

*ff* *ff* *fp*

*ff* *ff*

*ff*

*ff*

*ff*

*ff*

*ff* *fp*

*ff* (let ring)

*ff* *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, numbered 94, 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, III, IV, 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
- Cb.

The score includes various dynamic markings such as *mp*, *f*, *ff*, *mf*, *fp*, and *p*. It also features performance instructions like "motor speed: 10" and "20" with a circled asterisk. The notation includes complex rhythmic patterns, triplets, and slurs 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.  
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  
Cb.



This page of a musical score, page 38, features 30 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.; 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; and Cb.

The score includes various dynamic markings such as *f*, *ff*, *mf*, *mp*, and *fp*. Performance instructions include *a2*, *(IV)*, *(III)*, *(IV)*, and *subp*. The music is written in a complex, multi-measure format with many slurs and accents.

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 a page of a musical score for a symphony, page 97.

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:** Piccolo parts with dynamics *ff* and *mf*.
- Ob. I, II, III:** Oboe parts with dynamics *ff*.
- En Cl.:** English Horn part with dynamics *f* and *mf*.
- Cl. Bb. I, II:** Clarinet in Bb parts with dynamics *f* and *mf*.
- B. Cl.:** Bass Clarinet part with dynamics *mp*, *f*, *mf*, *fp*, and *ff*.
- Bsn. I, II:** Bassoon parts with dynamics *mp*, *f*, *mf*, *fp*, and *ff*.
- Cbsn.:** Contrabassoon part with dynamics *mp*, *f*, *mf*, *fp*, and *ff*.
- Hn. F. I, II; III, IV; V, VI:** Horn parts with dynamics *ff*, *mf*, *mp*, *fp*, and *ff*. Includes markings *a2*, *(IV)*, and *(III)*.
- Tpt. Bb. I, II, III:** Trumpet parts with dynamics *f* and *mf*.
- Tbn. I, II, B. Tbn.:** Trombone parts with dynamics *f* and *ff*.
- Tba.:** Tuba part with dynamics *f* and *ff*.
- B. D. I, II (Perc. 1, 5):** Percussion parts.
- S. D. (Perc. 3):** Snare Drum part with dynamics *fp*, *f*, *p*, and *f*.
- Crot. (Perc. 4):** Crotales part with dynamics *p* and *f*.
- Glock. (Perc. 3):** Glockenspiel part with dynamics *f* and *ff*.
- Vib. (Perc. 2):** Vibraphone part with dynamics *ff*.
- Vln. I, II:** Violin parts with dynamics *mp*, *f*, *mf*, and *ff*.
- Vla. div. a 2:** Viola part with dynamics *mp*, *f*, *mf*, and *ff*.
- Vc. div. a 2:** Violoncello part with dynamics *mp*, *f*, *mf*, and *ff*.
- Cb.:** Contrabass part with dynamics *mp*, *f*, *mf*, *fp*, and *ff*.

This page of a musical score, numbered 100, features 32 staves for various instruments. The instruments listed on the left are: Picc. I, II, III; 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, 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; and Cb. The score includes musical notation with dynamics such as *mf*, *ff*, *f*, *p*, and *fp*. Performance instructions like *arco* are also present. The page is filled with complex musical notation, including notes, rests, and dynamic markings.