

The background is a vibrant watercolor wash. It features a mix of bright blue, deep red, and sunny yellow, all set against a pale, creamy white base. The colors are applied in soft, overlapping strokes and splatters, creating a dreamy, ethereal atmosphere. The overall effect is one of light and movement, with the colors bleeding into each other and leaving soft, hazy edges.

Breath

CAROLINE BORDIGNON

BREATH for Orchestra

RNCM Brand New Days Orchestra Concert
January 31, 7:30pm, RNCM Concert Hall

Instrumentation:

3 Flutes (doubling as piccolo)

3 Oboes

3 Clarinets

3 Bassoons

4 Horns

3 Trumpets in B \flat

2 Trombones

Bass Trombone

Tuba

Timpani

5 Percussion, 3 players (including bas drum, tam tam,
suspended cymbals, bowed crotales, bowed vibraphone)

Harp

Full String Forces

Duration: 10'30"

Offstage solo string players:

solo violin 1

solo violin 2

solo viola

solo violincello

Performance Notes:


1. Off stage string players should be placed in a semi-circle formation behind the audience with as much space between each performer as possible.

solo violin 1	- center R
solo violincello	- center L
solo violin 2	- left
solo viola	- right

2. Solo string performers within the orchestra are always given to the first seat of each section unless otherwise stated.

3. Solo string parts should always be heard as much as possible, dynamics may be adjusted at the discretion of the conductor and depending on the acoustic of the venue and overall sound.

4. Harp strings are open besides C and F natural



- round glissandi; each gesture should overlap with consecutive motions
- length and placement of line indicates direction and approximate range of notes covered
- performers may incorporate more than one gesture per line if needed to keep a continual flow with no pauses

Programme Note:

This piece was written with the intention of exploring spacial aspects of sound and the orchestra. The work opens with off-stage soloists that connect with on-stage soloists and orchestral sections.

This technique is used throughout to create a sense of sound moving from back to front, over and throughout the audience. A sense of breath, wind and movement is felt physically and sonically.

BREATH

for Orchestra

4
4 ♩ = 96

The score is arranged in systems. The first system includes:

- 1st Flute (dbl. Piccolo)
- 2 Flutes
- 3 Oboes
- 3 Clarinet in Bb
- 3 Bassoons
- Horns in F 1.2
- Horns in F 3.4
- 3 Trumpets in Bb
- 2 Trombones
- Bass Trombone
- Tuba
- Timpani
- Percussion 1, 2, 3
- Harp

The second system includes:

- Solo Violin 1 (with dynamics *ppp*, *mf*, *ppp*)
- Solo Violin 2
- Solo Viola
- Solo Violoncello

The third system includes:

- Violin 1 (with dynamics *ppp*, *mf*, *ppp*)
- Violin 2
- Viola (with dynamics *ppp*, *mf*, *p*)
- Violoncello
- Contrabass

Dynamic markings include *ppp*, *mf*, and *p*. Performance instructions include "solo" and "gli altri div a4".

Musical score for measures 6-11. The score includes staves for Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *ppp*, *mf*, and *p*. Performance instructions include "solo" and "gli altri div a4".



Musical score for measures 12-16. The score includes staves for Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *ppp*, *mf*, and *p*. Performance instructions include "div a2" and "div".



Musical score for measures 17-20. The score includes staves for Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *ppp*, *mf*, and *p*. Performance instructions include "solo" and "gli altri div a2". A section marker 'A' is present above measure 17.

Musical score for measures 21-25. The score includes parts for Flutes 1, 2, and 3; Harp; Violins 1 and 2; Viola; Violoncello; and Contrabass. Dynamics range from *ppp* to *mf*. Performance instructions include *let ring* for the harp and *gli altri div a4* for the violins. The first violin part features a *solo* section with *ppp* dynamics.



Musical score for measures 26-30. The score includes parts for Flutes 1, 2, and 3; Harp; Violins 1 and 2; Viola; Violoncello; and Contrabass. Dynamics range from *ppp* to *mf*. Performance instructions include *solo* for the cello and *div a4* for the violins. The first violin part features a *solo* section with *ppp* dynamics.

31

Picc.

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsns 1.2.3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

B. D.
Bass Drum
soft sticks
ppp

2.
Tam-tam
soft sticks
ppp

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

div a5
Vla.
ppp

Vc.
tutti
ppp

Cb.

Detailed description of the musical score for page 4, measures 31-35. The score is for a full orchestra and includes the following parts and dynamics:

- Picc.**: Rest throughout.
- Fl. 2**: Rest throughout.
- Fl. 3**: *ppp* (measures 31-32), *p* (measures 33-35).
- Ob. 1.2.3**: Rest throughout.
- Cl. 1, 2, 3**: Rest throughout.
- Bsns 1.2.3**: Rest throughout.
- Hn. 1.2, 3.4**: Rest throughout.
- Tpt. 1.2.3**: Rest throughout.
- B. D.**: *ppp* (measures 31-35), with performance instruction "Bass Drum soft sticks".
- 2.**: *ppp* (measures 31-32), *mf* (measures 33-35), with performance instruction "Tam-tam soft sticks".
- Hp.**: *f* (measure 31), *ff* (measure 33).
- Vn1 (solo)**: *ppp* (measures 31-32), *f* (measures 33-35).
- Vn2 (solo)**: Rest throughout.
- Va (solo)**: Rest throughout.
- Vc (solo)**: Rest throughout.
- Vln. 1**: *ff* (measures 31-35).
- Vln. 2**: *f* (measures 31-35).
- Vla.**: *ppp* (measures 31-35).
- Vc.**: *ppp* (measures 31-32), *f* (measures 33-35), with performance instruction "tutti".
- Cb.**: Rest throughout.

B With Motion

Picc. *ppp* *mf* *ppp*

Fl. 2 *pp* *mf* *pp*

Fl. 3 *pp* *f* *pp*

Ob. 1.2.3 *mf* *f* *mf*

Cl. 1 *pp* *f* *pp*

Cl. 2 *pp* *f* *pp*

Cl. 3 *pp* *f* *pp*

Bsns 1.2.3

Hn. 1.2 *fp* *f*

Hn. 3.4 *fp* *f*

Tpt. 1.2.3 *p* *f* *p*

B. D. *f*

T.-t.

Hp. *p* *mf* *p* *f* *p*

Vn1 (solo) *ppp* *f* *ppp*

Vn2 (solo) *ppp* *f* *ppp*

Va (solo) *ppp* *f* *ppp*

Vc (solo) *ppp* *f* *ppp*

Vln. 1 *ppp* *f* *ppp*

Vln. 2 *ppp* *f* *ppp*

Vla. *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp*

Cb. *ppp* *f* *ppp*

This page of a musical score, page 6, covers measures 39, 40, and 41. The score is for a symphony orchestra and includes parts for Piccolo (Picc.), Flutes 1, 2, and 3 (Fl. 1, 2, 3), Oboes 1, 2, and 3 (Ob. 1, 2, 3), Clarinets 1, 2, and 3 (Cl. 1, 2, 3), Bassoons 1, 2, and 3 (Bsns 1, 2, 3), Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Bass Drum (B. D.), Tom-tom (T. t.), Harp (Hp.), Violins 1 and 2 (Vn. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 39 begins with the Piccolo playing a melodic line marked *mf* and *ppp*. The Flutes 1, 2, and 3 play a rhythmic pattern of eighth notes, with Flute 3 marked *p* and *f*. The Oboes 1, 2, and 3 play a melodic line marked *f*. The Clarinets 1, 2, and 3 play a rhythmic pattern of eighth notes, with Clarinet 1 marked *f* and *pp*. The Bassoons 1, 2, and 3 play a rhythmic pattern of eighth notes, with Bassoon 1 marked *p* and *f*. The Harp plays a glissando marked *p*, *mf*, *p*, *f*, and *p*. The Violins 1 and 2 play a melodic line marked *ppp*. The Viola, Violoncello, and Contrabass play a melodic line marked *ppp*.

Measure 40 continues with the Piccolo playing a melodic line marked *ppp*. The Flutes 1, 2, and 3 play a rhythmic pattern of eighth notes, with Flute 3 marked *p* and *mf*. The Oboes 1, 2, and 3 play a melodic line marked *f*. The Clarinets 1, 2, and 3 play a rhythmic pattern of eighth notes, with Clarinet 1 marked *f* and *pp*. The Bassoons 1, 2, and 3 play a rhythmic pattern of eighth notes, with Bassoon 1 marked *p* and *f*. The Harp plays a glissando marked *p*, *mf*, *p*, *f*, and *p*. The Violins 1 and 2 play a melodic line marked *ppp*. The Viola, Violoncello, and Contrabass play a melodic line marked *ppp*.

Measure 41 concludes with the Piccolo playing a melodic line marked *mf* and *ppp*. The Flutes 1, 2, and 3 play a rhythmic pattern of eighth notes, with Flute 3 marked *p* and *f*. The Oboes 1, 2, and 3 play a melodic line marked *f*. The Clarinets 1, 2, and 3 play a rhythmic pattern of eighth notes, with Clarinet 1 marked *f* and *pp*. The Bassoons 1, 2, and 3 play a rhythmic pattern of eighth notes, with Bassoon 1 marked *p*. The Harp plays a glissando marked *p*. The Violins 1 and 2 play a melodic line marked *f* and *ppp*. The Viola, Violoncello, and Contrabass play a melodic line marked *f* and *ppp*. The Viola part includes the instruction "tutti div a4".

42

Picc. *mf* *ppp* *f* *ppp*

Fl. 2 *pp* *mf* *pp* *p* *f* *pp*

Fl. 3 *p* *f* *p*

Ob. 1, 2, 3 *mf* *p* *f* *p* *f*

Cl. 1 *pp* *f* *pp* *f*

Cl. 2 *pp* *f* *pp* *f*

Cl. 3 *pp* *f* *pp* *f*

Bsns 1, 2, 3 *pp* *pp* *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2, 3

B. D.

T.-t.

Hp. *mf* *p* *f* *p*

Vn1 (solo) *ppp* *f* *ppp*

Vn2 (solo) *f* *ppp*

Va (solo)

Vc (solo)

Vln. 1 *f* *ppp* *f* *ppp* *f* *ppp*

Vln. 2 *ppp* *f* *ppp* *f* *ppp*

Vla. *ppp* *f* *ppp* *f* *ppp*

Vc. *f* *ppp*

Cb. *f* *ppp*

tutti div a4

45

Picc. *mf* *ppp*

Fl. 2 *p* *f* *pp*

Fl. 3 *pp* *mf* *pp*

Ob. 1.2.3 *mf*³ *mf*

Cl. 1 *pp* *f* *pp*

Cl. 2 *pp* *f* *pp*

Cl. 3 *pp* *f* *pp*

Bsns 1.2.3 *p*

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

B. D.

T.-t.

Hp. *p* *mf* *p* *mf*

gliss.

8^{va}

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

tutti
div a4

Vln. 1 *ppp* *ppp*

Vln. 2 *f* *ppp*

Vla. *ppp* *f* *ppp*

Vc. *f* *ppp* *f*

Cb. *f* *ppp* *f*

48 **3/4** **4/4** **C**

Fl. 1.1 *pp* *mf* *pp* *f* *pp*

Fl. 1.2 *pp* *mf* *pp* *pp* *mf*

Fl. 3

Ob. 1.2.3 *mf* *mf* *mf*

Cl. 1.1 *pp* *p* *pp*

Cl. 1.2 *pp* *p* *pp*

Cl. 1.3 *pp* *p* *pp*

Bsns 1.2.3

Hn. 1.2

Hn. 3.4

Tbn. 1.2 *p* *mp*

B. Tbn. *p* *mp*

Tba.

B. D. *ppp* *mf*

T.-t. *ppp* *mf*

Hp. *p* *mf* *p* *f* *gliss.*

3/4 **4/4**

Vn1 (solo) *ppp*

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1 *f* *ppp* *f* *ppp*

Vln. 2 *f* *ppp* *f* *ppp*

Vla. *f* *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp*

Cb. *ppp* *f* *ppp*

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

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 play a melodic line starting at measure 51 with a *pp* dynamic. Fl. 3 has a sixteenth-note figure with a *pp* dynamic, followed by a six-measure rest and a *p* dynamic.
- Oboe (Ob. 1, 2, 3):** Ob. 1.2.3 has a melodic line starting at measure 51 with a *mf* dynamic.
- Clarinets (Cl. 1, 2, 3):** All three parts are silent.
- Bassoons (Bsns 1, 2, 3):** All three parts are silent.
- Horns (Hn. 1.2, 3.4):** Horns 1.2 and 3.4 play sustained notes with dynamics *ppp*, *mp*, and *ppp*.
- Tubas (Tbn. 1.2, B. Tbn., Tba.):** Tbn. 1.2, B. Tbn., and Tba. play sustained notes with dynamics *ppp* and *mp*.
- Drums (B. D., T.-t.):** B. D. is silent. T.-t. has a short melodic line with dynamics *p* and *mf*.
- Percussion (Hp.):** Hp. has a tremolo effect with a *ppp* dynamic.
- Violins (Vn. 1 solo, Vn. 2 solo):** Vn. 1 solo has a tremolo effect with a *ppp* dynamic. Vn. 2 solo has a tremolo effect with a *ppp* dynamic.
- Viola (Va solo):** Va solo is silent.
- Violoncello (Vc solo):** Vc solo is silent.
- Violin 1 (Vln. 1):** Vln. 1 has a tremolo effect with a *ppp* dynamic. A *solo* marking is present above the staff. A note in the second measure is marked *f*, and a note in the third measure is marked *ppp*.
- Violin 2 (Vln. 2):** Vln. 2 has a tremolo effect with a *ppp* dynamic. Notes in the second and third measures are marked *p* and *f* respectively.
- Viola (Vla.):** Vla. has a tremolo effect with a *ppp* dynamic. A note in the second measure is marked *f*, and a note in the third measure is marked *ppp*.
- Violoncello (Vc.):** Vc. has a tremolo effect with a *ppp* dynamic. Notes in the second and third measures are marked *f* and *ppp* respectively.
- Double Bass (Cb.):** Cb. has a tremolo effect with a *ppp* dynamic. Notes in the second and third measures are marked *f* and *ppp* respectively.

54

Fl. 1
Fl. 2
Fl. 3
Ob. 1, 2, 3
Cl. 1
Cl. 2
Cl. 3
Bsns 1, 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
B. Tbn.
Tbn. 3
B. D.
T.-t.
Hp.
Vn1 (solo)
Vn2 (solo)
Va (solo)
Vc (solo)
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ppp *mp* *ppp* *ppp*
ppp *mp* *ppp*
ppp *mf* *ppp*
f *p*
f *p*
f *ppp*
ff *f* *p* *f*
f
ppp *f* *ppp*
ppp *f* *ppp*

64

57 **6/4** **4/4**

Picc. *ppp* *ff*

Fl. 2 *pp* *f* *p*

Fl. 3 *f* *p* *p* *f* *p*

Ob. 1.2.3

Cl. 1 *pp* *f* *p*

Cl. 2 *pp* *f* *p*

Cl. 3 *pp* *f* *p*

Bsns 1.2.3

Hn. 1.2 *ppp* *ff*

Tbn. 1.2 *mf* *ppp* *f*

B. Tbn. *mf* *ppp* *f*

Tba. *f* *ppp* *ff*

B. D. *ppp*

T.-t. *ppp*

3. *ppp* *f*

Hp. *p* *ff* *p* *fff*

6/4 **4/4**

Vn1 (solo) *f* *ff* *p* *ff*

Vn2 (solo) *p* *ff*

Va (solo)

Vc (solo)

Vln. 1 *ppp* *ppp* *p* *ff*

Vln. 2 *ppp* *ppp* *ff* *ff*

Vla. *ppp* *ff*

Vc. *f* *ppp* *ff*

Cb. *f* *ppp* *ff*

solo

gli altri div a2

div

Suspended Cymbals soft sticks

60 **D**

Picc.

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsns 1.2.3

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

B. D.

T.-t.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mp* *ppp* *mp* *gliss.*

p *mf* *pp* *mp* *p* *gliss.* *mp*

p *mf* *pp* *mp*

pp *mf* *pp* *mf*

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

f *ppp* *f* *ppp*

ppp *ff* *ppp* *ff* *ppp* *ff*

f *gliss.* *ff* *ppp* *gliss.* *ff* *mf* *gliss.*

f *gliss.* *ppp* *gliss.* *ff* *mf* *gliss.*

f *gliss.* *ppp* *gliss.* *ff* *mf* *gliss.*

tutti *ppp* *ff*

tutti *ppp* *ff*

div a3 *ppp* *ff* *ppp* *ff* *ppp* *ff* *unis* *ppp* *ff* *div* *ppp* *gliss.* *ff*

65

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tbn.

B. D.

T.-t.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dynamic markings: *ppp*, *f*, *ff*, *mp*, *gliss.*, *1.*

The score consists of 20 staves. Measures 65 and 66 show various woodwind and string entries with dynamic markings ranging from *ppp* to *ff*. Measure 67 features a first ending for the Oboe 1.2.3 staff. The strings play sustained notes with dynamic markings of *ppp* and *ff*. The percussion parts (B. D., T.-t., Cym.) play a single note in measure 65.

69

Picc. *pp* *ff* *pp*

Fl. 2 *ppp* *ff* *pp* *mf*

Fl. 3 *pp* *mf* *pp* *mf*

Ob. 1.2.3 *ff*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *f* *ppp*

Hn. 1.2 *ppp*

Hn. 3.4 *ppp*

Tpt. 1.2.3 *ppp*

Tbn. 1.2 *ppp* *mp* *ppp*

B. Tbn. *ppp*

Tba. *ppp*

B. D. *ppp*

T.-t.

Cym.

Vln. 2 *ppp* *ff* *p* *ff* *ppp*

Vla. *ff* *p* *ff* *ppp*

Vc. *ff* *p* *ff* *ppp*

Cb. *ff* *p* *ff* *ppp*

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

- Picc.**: Piccolo, playing a sustained note with a *fff* dynamic.
- Fl. 2**: Flute 2, playing a melodic line with dynamics *mf*, *pp*, *mf*, *pp*, *f*, *p*, *pp*, *ff*, *pp*, *ff*.
- Fl. 3**: Flute 3, playing a melodic line with dynamics *pp*, *mf*, *pp*, *f*, *p*, *ff*, *p*.
- Ob. 1.2.3**: Oboe 1, 2, and 3, playing melodic lines with dynamics *mf*, *f*, *ff*.
- Cl. 1**: Clarinet 1, playing a rhythmic pattern with dynamics *pp* and *ff*.
- Cl. 2**: Clarinet 2, playing a melodic line with dynamics *f* and *pp*, *ff*.
- Cl. 3**: Clarinet 3, playing a melodic line with dynamics *pp*, *ff*.
- Bsn. 1**: Bassoon 1, playing a rhythmic pattern with a *ff* dynamic.
- Bsn. 2**: Bassoon 2, playing a sustained note with a *fff* dynamic.
- Bsn. 3**: Bassoon 3, playing a sustained note with a *fff* dynamic.
- Hn. 1.2**: Horn 1 and 2, playing a sustained note with a *fff* dynamic.
- Hn. 3.4**: Horn 3 and 4, playing a sustained note with a *fff* dynamic.
- Tpt. 1.2.3**: Trumpet 1, 2, and 3, playing a sustained note with a *ff* dynamic.
- Tbn. 1.2**: Trombone 1 and 2, playing a sustained note with a *ff* dynamic.
- B. Tbn.**: Baritone Trombone, playing a sustained note with a *ff* dynamic.
- Tba.**: Tuba, playing a sustained note with a *fff* dynamic.
- B. D.**: Bass Drum, playing a rhythmic pattern with triplets.
- Vln. 1**: Violin 1, playing a sustained note with dynamics *ppp* and *fff*.
- Vln. 2**: Violin 2, playing a sustained note with a *fff* dynamic.
- Vla.**: Viola, playing a sustained note with a *fff* dynamic.
- Vc.**: Violoncello, playing a sustained note with a *fff* dynamic.
- Cb.**: Contrabasso, playing a sustained note with a *fff* dynamic.

E

76

Fl. 1. *pp* *f* *f* *pp*

Fl. 2. *pp* *f* *pp* *f*

Fl. 3. *f* *pp* *f*

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.2.3

Hn. 1.2. 1. *pp* *fff* 2. *pp*

Hn. 3.4

Tpt. 1.2.3. 1.3 *ppp* *f* 2.3 *ppp* *f*

Tbn. 1.2. *ppp* *ff* *ppp* *f* *gliss.* *ppp* *f*

B. Tbn. *ppp* *ff* *ppp* *f* *gliss.* *ppp* *f*

B. D. *ff*

T. t.

Cym.

Vln. 1. *fff*

Vln. 2. *ppp* *fff* *pp* *fff*

Vla. *ppp* *fff* *pp* *fff*

Vc. *ppp* *fff* *pp* *ff* *gliss.*

Cb. *ppp* *fff* *pp* *ff* *gliss.*

79

Fl. 1. 2. 3. Ob. 1. 2. 3. Cl. 1. 2. 3. Bsn. 1. 2. 3. Hn. 1. 2. Hn. 3. 4. Tpt. 1. 2. 3. Tbn. 1. 2. B. Tbn. B. D. T. - t. Cym. Vln. 1. Vln. 2. Vla. Vc. Cb.

Measures 79-81 of a musical score. The score includes parts for Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, B. Tbn.), Drums (B. D., T. - t., Cym.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 79: Flutes 1, 2, and 3 play a sixteenth-note scale starting on B4. Flute 1 has dynamics f and 6 . Flute 2 has dynamics f and 6 . Flute 3 has dynamics pp and 6 . Horn 1.2 has dynamics fff and pp . Horn 3.4 is silent. Trumpets 1.2.3 play a sixteenth-note scale starting on B3 with dynamics ppp and f . Trombone 1.2 has dynamics ppp and f . Bass Trombone has dynamics ppp and f . Violin 1 has dynamics pp and fff . Violin 2 has dynamics pp and fff . Viola has dynamics pp and fff . Cello has dynamics pp and fff . Contrabass has dynamics pp and fff .

Measure 80: Flutes 1, 2, and 3 play a sixteenth-note scale starting on B4. Flute 1 has dynamics f and 6 . Flute 2 has dynamics pp and 6 . Flute 3 has dynamics pp and 6 . Horn 1.2 has dynamics fff and pp . Horn 3.4 is silent. Trumpets 1.2.3 play a sixteenth-note scale starting on B3 with dynamics ppp and f . Trombone 1.2 has dynamics ppp and ff . Bass Trombone has dynamics ppp and ff . Violin 1 has dynamics fff and pp . Violin 2 has dynamics fff and pp . Viola has dynamics fff and pp . Cello has dynamics fff and pp . Contrabass has dynamics fff and pp .

Measure 81: Flutes 1, 2, and 3 play a sixteenth-note scale starting on B4. Flute 1 has dynamics f and 6 . Flute 2 has dynamics f and 6 . Flute 3 has dynamics pp and 6 . Horn 1.2 has dynamics fff and pp . Horn 3.4 is silent. Trumpets 1.2.3 play a sixteenth-note scale starting on B3 with dynamics pp and f . Trombone 1.2 has dynamics ppp and ff . Bass Trombone has dynamics ppp and ff . Violin 1 has dynamics pp and fff . Violin 2 has dynamics pp and fff . Viola has dynamics pp and fff . Cello has dynamics pp and fff . Contrabass has dynamics pp and fff .

This page of a musical score, numbered 19, contains staves for various instruments. The woodwind section includes Flutes 1, 2, and 3, Oboes 1, 2, and 3, Clarinets 1, 2, and 3, Bassoons 1, 2, and 3, Horns 1, 2 and 3, 4, Trumpets 1, 2, 3, and 4, and Trombones 1 and 2. The brass section includes Baritone and Drums (B. D.), Tenor Trombone (T. t.), and Cymbals (Cym.). The string section includes Violins 1 and 2, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs and triplets, and dynamic markings such as *pp*, *f*, *fff*, *mf*, and *p*. Performance techniques like glissandos and divisi are indicated. The page number 82 is visible at the top left of the first staff.

86

Fl. 1 *f* 6 *pp* 6 *f* *pp* 6 *f*

Fl. 2 *f* 6 *f* 6 *pp* 6 *f*

Fl. 3 *pp* 6 *f* *pp* 6 *f* *pp* 6 *f*

Ob. 1, 2, 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2, 3 *f* 3 *fff*

Hn. 1, 2 *ppp* *gliss.* *gliss.* *f* *ppp* *f*

Hn. 3, 4

Tpt. 1, 2, 3 *pp* 2, 3 *f* 1, 3 *p* *mf* 2, 3 *p* *f*

Tbn. 1, 2 *ppp* *gliss.* *gliss.* *mf* *ppp* *gliss.* *gliss.*

B. Tbn. *ppp* *gliss.* *gliss.* *mf* *ppp* *gliss.* *gliss.*

B. D.

T. -t. *ppp* *mf*

Cym.

Vln. 1 *pp* *gliss.* *gliss.*

Vln. 2 *pp* *gliss.* *fff*

Vla. *pp* *gliss.* *fff*

Vc. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

89 **F**

Picc. *f* *fff*

Fl. 2 *f* *fff* *f*

Fl. 3 *f* *fff* *f*

Ob. 1.2.3 *fff*^{1.} *fff*^{2.} *fff*^{3.}

Cl. 1 *p*⁶ *fff* *p*

Cl. 2 *p*⁶ *fff* *p*

Cl. 3 *p*⁶ *fff* *p*

Bsn. 1.2.3 *f*^{2.3}

Hn. 1.2 *fp* *fff*

Hn. 3.4 *ppp* *fff* *ppp*^{3.} *fff*

Tpt. 1.2.3 *ff* *mf* *ff*

Tbn. 1.2 *ff* *ppp* *mf* *mf*

B. Tbn. *ff* *ppp* *mf* *mf*

B. D. *pp* *fff*

T. t.

Cym.

Hp. *p* *fff*

Vln. 1 *fff*

Vln. 2 *pp* *fff*

Vla. *pp* *fff*

Vc. *fff* *pp* *fff*

Cb. *fff* *pp* *ff*

This page of a musical score, numbered 22, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 play a melodic line starting at measure 92 with dynamics *f*, *fff*, and *f*. Fl. 3 is silent.
- Oboes (Ob. 1, 2, 3):** Ob. 1, 2, and 3 play a melodic line with dynamics *fff*, *p*, and *fff*. Ob. 1 includes first and second endings.
- Clarinets (Cl. 1, 2, 3):** Cl. 1, 2, and 3 play a melodic line with dynamics *ff* and *p*. Cl. 1 and 2 include sixteenth-note passages.
- Bassoons (Bsn. 1, 2, 3):** Bsn. 1, 2, and 3 play a rhythmic accompaniment with dynamics *fff*.
- Horn 1 (Hn. 1.2):** Horn 1 plays a melodic line with dynamics *p*, *fff*, *fp*, and *fff*. It includes first and second endings.
- Horn 3 (Hn. 3.4):** Horn 3 plays a melodic line with dynamics *p*, *fff*, *fp*, *fff*, and *ppp*. It includes first and second endings.
- Trumpets (Tpt. 1, 2, 3):** Trumpets 1, 2, and 3 play a melodic line with dynamics *pp*, *ff*, *mfp*, and *ff*. It includes first and second endings.
- Tuba (Tbn. 1.2):** Tuba 1, 2 plays a rhythmic accompaniment with dynamics *pp*, *ff*, *mfp*, *ff*, and *ppp*. It includes a triplet.
- Bass Trombone (B. Tbn.):** Bass Trombone plays a rhythmic accompaniment with dynamics *pp* and *ff*.
- Drum (B. D.):** Bass Drum is silent.
- Tom-tom (T.-t.):** Tom-tom plays a melodic line with dynamics *pp* and *mf*.
- Cymbal (Cym.):** Cymbal is silent.
- Harpsichord (Hp.):** Harpsichord plays a rhythmic accompaniment with dynamics *p* and *ff*.
- Violins (Vln. 1, 2):** Violins 1 and 2 play a melodic line with dynamics *fff*.
- Viola (Vla.):** Viola is silent.
- Violoncello (Vc.):** Violoncello is silent.
- Double Bass (Cb.):** Double Bass is silent.

95

Picc. *fff*

Fl. 2 *f* *fff* *f* *p* *6* *fff* *p*

Fl. 3 *mf* *6* *ff* *mf*

Ob. 1.2.3 *fff* *3* *1. fff* *2.3* *7* *1. ff* *p* *3* *ff* *p* *3* *ff*

Cl. 1 *p* *6* *fff* *p* *6* *ff* *pp* *f* *pp*

Cl. 2 *p* *6* *fff* *p* *6* *ff* *pp* *f* *pp*

Cl. 3 *p* *6* *fff* *p* *6* *ff* *pp* *f* *pp*

Bsn. 1.2.3

Hn. 1.2 *fp* *1.* *fff* *2.* *p* *1.* *3* *f* *p*

Hn. 3.4 *fp* *fff* *p* *3.* *3* *f* *p*

Tpt. 1.2.3 *mfp* *ppp* *ff* *pp* *3* *mf* *pp*

Tbn. 1.2 *mf* *gliss.* *gliss.* *ff* *pp* *gliss.* *mf*

B. Tbn. *mf* *gliss.* *gliss.* *ff* *gliss.* *gliss.* *pp* *mf*

B. D.

T.-t.

Cym.

Hp. *p* *ff* *p* *ff* *p* *f*

Vln. 1 *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *fff* *6* *f* *fff* *6* *fff*

Vc. *fff* *6* *f* *fff* *6* *fff*

Cb. *f* *gliss.* *gliss.* *gliss.* *gliss.* *fff*

98 $\text{b}\flat$ G

Woodwinds:
Picc.: $\text{b}\flat$ (measures 98-102)
Fl. 2: $\text{b}\flat$ (measures 98-102)
Fl. 3: $\text{b}\flat$ (measures 98-102)
Ob. 1: $\text{b}\flat$ (measures 98-102)
Ob. 2: $\text{b}\flat$ (measures 98-102)
Ob. 3: $\text{b}\flat$ (measures 98-102)
Cl. 1: $\text{b}\flat$ (measures 98-102)
Cl. 2: $\text{b}\flat$ (measures 98-102)
Cl. 3: $\text{b}\flat$ (measures 98-102)
Bsn. 1, 2, 3: $\text{b}\flat$ (measures 98-102)

Brass:
Hn. 1, 2: $\text{b}\flat$ (measures 98-102)
Hn. 3, 4: $\text{b}\flat$ (measures 98-102)
Tpt. 1, 2, 3: $\text{b}\flat$ (measures 98-102)
Tbn. 1, 2: $\text{b}\flat$ (measures 98-102)
B. Tbn.: $\text{b}\flat$ (measures 98-102)

Percussion:
B. D.: $\text{b}\flat$ (measures 98-102)
T.-t.: (measures 98-102)
Cym.: (measures 98-102)

Keyboard:
Hp.: $\text{b}\flat$ (measures 98-102)

Strings:
Vln. 1: $\text{b}\flat$ (measures 98-102)
Vln. 2: $\text{b}\flat$ (measures 98-102)
Vla.: $\text{b}\flat$ (measures 98-102)
Vc.: $\text{b}\flat$ (measures 98-102)
Cb.: $\text{b}\flat$ (measures 98-102)

Dynamic Markings:
Woodwinds: p , ff , f , pp
Brass: fp , fff , mfp
Percussion: p , fff
Keyboard: fff
Strings: p , fff , $gliss.$, pp

103

Picc. *fff*

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.2.3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

B. D.

T.-t.

Cym.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *p* *fff* *p* *fff* *p* *fff* *gliss.*

Vc. *f* *fff*

Cb. *f* *fff*

108 **H**

Fl. 1 *fff*

Fl. 2 *fff*

Fl. 3 *fff*

Ob. 1.2.3

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

Bsn. 1.2.3

Hn. 1.2 *p* *f* *p* *f* *p* *f*

Hn. 3.4 *p* *f* *p* *f* *p* *f*

Tpt. 1.2.3 *mf* *ff* *mf* *ff*

Tbn. 1.2

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

Timp. *fff*

B. D.

T.-t.

Cym.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *p* *fff* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

6
4

4
4

Picc. *ppp* *ff*
 Fl. 2 *p* *ff*
 Fl. 3 *p* *ff*
 Ob. 1.2.3
 Cl. 1 *p* *ff*
 Cl. 2
 Cl. 3
 Bsn. 1.2.3
 Hn. 1.2 *p* *f* *p* *ff* *p* *ff*
 Hn. 3.4 *p* *f* *p* *ff* *p* *ff*
 Tpt. 1.2.3 *f*
 Tbn. 1.2 *pp* *mp* *pp* *mf* *pp* *f*
 B. Tbn. *pp* *mf* *pp* *f*
 Tba.
 Timp. *ppp* *ff*
 B. D. *ppp* *ff*
 T.-t. *ppp* *ff*
 Cym. *ppp* *ff*
 Vn1 (solo) *gliss.* *fff* as possible
 Vn2 (solo) *gliss.* *fff* as possible
 Va (solo) *gliss.* *fff* as possible
 Vc (solo) *gliss.* *fff* as possible
 Vln. 1 *pp* *fff* *ppp* *fff*
 Vln. 2 *pp* *fff* *ppp* *fff*
 Vla. *fff* *ppp* *fff*
 Vc. *fff* *ppp* *fff*
 Cb. *fff* *ppp* *fff*

I

114 **4/4**

Picc. *fff* 3 *mf* *fff*

Fl. 2 *fff* 3 *mf* *fff*

Fl. 3 *fff* 6 *mf*

Ob. 1 *fff* 6 *mf* *fff*

Ob. 2 *fff* 6 *p*

Ob. 3 *fff* *mf* *p* *ff*

Cl. 1 *fff* 6 *p*

Cl. 2 *fff* 6 *p*

Cl. 3 *fff* 6 *p* *ff*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2 *fff* *mf* *fff*

Hn. 3.4 *fff* *mf* *ff*

Tpt. 1.2.3 *ff* *majestically* 3

Tbn. 1.2 *ff* *mf* *ff* *mf*

B. Tbn. *ff* *mf* *ff* *mf*

Tba. *fff* *mf* *fff*

Timp. *ff* *majestically* 3

B. D. *ff* *majestically*

T.-t. *ff* *f* *ff*

Cym. *f*

4/4

Vn1 (solo) *gliss.*

Vn2 (solo) *gliss.*

Va (solo) *gliss.*

Vc (solo) *gliss.*

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

117

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

Cym.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dynamic markings: *ppp*, *pp*, *p*, *mf*, *f*, *ff*, *fff*

Performance instructions: *gliss.*, *div*, *3*, *6*

120

Picc. *pp* *fff* *ppp*

Fl. 2 *p* *mf* *p*

Fl. 3 *p* *mf* *p*

Ob. 1 *p* *mf* *p*

Ob. 2 *p* *mf* *p*

Ob. 3

Cl. 1 *p* *mf* *p*

Cl. 2

Cl. 3 *p* *mf* *p*

Bsn. 1.2.3

Hn. 1.2 *fff* *ff*

Hn. 3.4 *ff*

Tpt. 1.2.3 *f* *fff*

Tbn. 1.2 *f*

B. Tbn. *f* *fff*

Tba.

Timp. *f* *fff*

B. D. *f* *fff*

T.-t.

Cym.

Vn1 (solo) *ff*

Vn2 (solo) *ff*

Va (solo) *ff*

Vc (solo) *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

J

Mysterious $\text{♩} = 84$

3/4 4/4 3/4 4/4

Vn1 (solo) *pp*

Vn2 (solo) *pp*

Va (solo) *pp*

Vc (solo) *ppp* *pp* *espress.* *mf*

128

Perc. 1 Crotales *pp* *p* *ppp* *p*

Perc. 2,3 Vibraphone *ppp* *p* *ppp* *p*

2. *ppp* *p*

3. *ppp* *p*

bowed let ring *pp*

4/4 2/4 4/4

Vn1 (solo) *pp* *mf* *pp* *mf*

Vn2 (solo)

Va (solo)

Vc (solo) *pp* *mf*

4/4 2/4 4/4

133

Crot. *p*

Vib. *ppp* *p* *ppp* *p* *ppp* *p*

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

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

K

138

Fl. 1 *ppp* *mf* *ppp*

Fl. 2 *ppp* *mf* *ppp*

Crot. *p* *mf* *ppp* *f* *ppp* *mf*

Vib. *ppp* *f*

Vn1 (solo) *p*

Vn2 (solo) *p*

Va (solo) *p*

Vc (solo) *f* *mf*

Vln. 1 *ppp* *mp* *ppp*

Vln. 2 *ppp* *mp* *ppp*

Vc. *ppp* *espress.* *mf*

gli altri *ppp* *mp* *ppp*

solo *ppp* *mf* *ppp*

143

Fl. 1: *ppp* *mf* *ppp*
Fl. 2: *ppp* *mf* *ppp*
Crot.: *mf*
Vib.: *ppp* *mp* *ppp* *mf*
Vn1 (solo): *ppp*
Vn2 (solo): *ppp*
Va (solo): *ppp* *p* *3* *ppp*
Vc (solo): *f* *3* *p* *mf*
Vln. 1: *pp* *mp* *ppp*
Vln. 2: *ppp* *mf* *ppp*
Vla.: *ppp* *p* *3* *ppp*
Vc.: *f* *3* *p* *mf*
Cb.: *f* *3* *p* *mf*



148

Fl. 1: *ppp* *mf* *ppp* *L*
Fl. 2: *ppp* *mf*
Crot.: *mf*
Vib.: *ppp* *mf* *ppp* *mf*
Vn1 (solo): *ppp* *mf*
Vn2 (solo): *ppp* *mf*
Va (solo): *f*
Vc (solo): *p*
Vln. 1: *ppp* *mf* *ppp* *solo* *f* *solo 5.* *ppp*
Vln. 2: *ppp* *mf* *ppp* *gli altri* *f* *soli 1.6* *p*
Vla.: *ppp* *mf* *ppp* *gli altri* *ppp*
Vc.: *soli 1.2*
Cb.: *ppp* *p* *gliss.* *ppp*

153

Fl.1
Fl.2
Ob.1.2.3
Cl.1
Cl.2
Cl.3
Bsn.1
Bsn.2
Bsn.3
Hn.1.2
Hn.3.4
Tpt.1.2.3
B. Tbn.
B. D.
T.-t.
Cym.
Crot.
Vib.
Vn1 (solo)
Vn2 (solo)
Va (solo)
Vc (solo)
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ppp mf ppp
ppp mf ppp
mf pp mf pp
ppp mf ppp ppp
ppp f ppp mf
ppp mf ppp mf
solo 6. mf ppp p
ppp p solo 1.3 p solo 9. ppp mf ppp
p mf ppp p p p³ mf
solo 6. p solo 1.10 ppp solo 3. p mf
gli altri div a2 ppp mf ppp ppp ppp
pp mf pp mf ppp solo mf solo 7. ppp mf ppp
mf solo mf ppp

M

167

Fl. 1.1 *f* *6* *ff* *f*

Fl. 1.2 *f* *6* *ff* *f*

Fl. 1.3

Ob. 1.2.3 *fff* *3* *f* *2.*

Cl. 1.1 *p* *6* *f* *p*

Cl. 1.2 *p* *6* *f* *p*

Cl. 1.3 *p* *6* *f* *p*

Bsn. 1 *fff*

Bsn. 2 *fff*

Bsn. 3 *fff*

Hn. 1.2 *fff*

Hn. 3.4 *fff*

Tpt. 1.2.3 *ff* *3* *3*

Tbn. 1.2 *ff*

B. Tbn. *fff*

B. D. *fff*

T.-t. *f* *fff*

Vn1 (solo) *fff* *as possible*

Vn2 (solo) *fff* *as possible*

Va (solo) *fff* *as possible*

Vc (solo) *fff* *as possible*

Vln. 1 *fff* *tutti* *div a2*

Vln. 2 *fff* *div a4*

Vla. *fff* *div a3*

Vc. *fff* *tutti*

Cb.

3/4

169 **3/4** *f* *6* *ff* **4/4** *f* *6*

Fl. 1
Fl. 2
Fl. 3
Ob. 1, 2, 3 *f* *3* *3* *f* *1.*

Cl. 1
Cl. 2
Cl. 3 *f* *6* *f* *f*

Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 2
Hn. 3, 4

Tpt. 1, 2, 3 *f* *3* *f* *3*

Tbn. 1, 2 *f*
B. Tbn. *f*

T.-t.
Cym.

3/4 **4/4**

Vn1 (solo)
Vn2 (solo)
Va (solo)
Vc (solo)

Vln. 1 *ff*
Vln. 2 *ff*
Vla. *ff*
Vc. *ff*

Cb. *f* *gliss* *fff* *ppp*
f *gliss* *fff* *ppp*

Musical score for page 37, measures 171-172. The score includes parts for Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1 and 2; Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and Bass; Timpani; Bass Drum; Violins 1 and 2; Viola; and Violoncello. The score features various dynamics such as *ff*, *f*, *p*, and *fff*, and includes articulations like slurs and accents.

Measures 171-172. Dynamics include *ff*, *f*, *p*, and *fff*. Articulations include slurs and accents.

171

Fl. 1

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Timp.

B. D.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

173

Fl.1 *fff* *f*

Fl.2 *f* *fff* *f*

Fl.3 *f*

Ob.1,2,3 *ff* 3 *ff* 2.

Cl.1 *f* *p*

Cl.2 *f* *p*

Cl.3 *f* *p*

Bsn.1

Bsn.2

Bsn.3

Hn.1,2 2.

Hn.3,4

Tpt.1,2,3 3 3 3

Tbn.1,2

B. Tbn. *pp* *ff*

T-t.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 38, contains measures 173 and 174. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes three flutes (Fl.1, Fl.2, Fl.3), three oboes (Ob.1,2,3), three clarinets (Cl.1, Cl.2, Cl.3), three bassoons (Bsn.1, Bsn.2, Bsn.3), two horns (Hn.1,2, Hn.3,4), three trumpets (Tpt.1,2,3), two trombones (Tbn.1,2), and a tuba (B. Tbn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance markings include first and second endings for the oboes and sixteenth-note groupings for the flutes and clarinets. The woodwinds and brass play active parts, while the strings provide a sustained harmonic background.

175

Fl. 1 *f* *ff* *f*

Fl. 2 *f*

Fl. 3 *ff* *f*

Ob. 1.2.3 *f* *f*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Cl. 3 *f* *p*

Bsn. 2

Hn. 1.2 *ff*

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2 *f*

Timp. *pp* *f*

B. D. *f*

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

179

Fl. 1 *fff* *f* **N**

Fl. 2 *fff*

Fl. 3

Ob. 1.2.3 *ff* 3

Cl. 1 *p*

Cl. 2 *p* 6 *f*

Cl. 3 *p*

Bsn.

Hn. 1.2 *f*

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tba.

Timp. *fff*

B. D. *fff*

T.-t. *fff*

Hp. *p* *fff* *p* *fff*

Vn1 (solo) *ppp*

Vn2 (solo) *ppp*

Va (solo) *ppp*

Vc (solo) *ppp*

Vln. 1 *fff* div a3

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *tutti* *p* *fff*

181

Picc. *pp* *fff*

Fl. 2 *fff*

Fl. 3 *ff*

Cl. 1 *ppp* *fff*

Cl. 2 *p* *f*

Cl. 3 *f* *p*

Hn. 1.2 *ff*

Hn. 3.4 *f*

B. D. *ppp* *fff* *ppp*

T.-t. *ppp* *ff*

Hp. *p* *ff* *p* *ff*

Vn1 (solo)

Vn2 (solo)

Vc (solo) *ppp* *fff* as possible

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

183

Picc. *ppp*

Fl. 2

Fl. 3 *ff*

Cl. 1 *ppp*

Cl. 2 *p* *f*

Cl. 3 *f* *p*

Hn. 1.2 *mf*

B. D. *f* *ppp*

T.-t.

Hp. *p* *ff*

Vn1 (solo) *ppp*

Vn2 (solo) *pp* *ff as possible*

Va (solo)

Vc (solo) *ppp*

Vln. 1 *div a2*

Vln. 2

Vla.

Vc.

Cb. *ppp* *ff*

185

Picc. *pp*

Fl. 2 *fff*

Fl. 3 *p*

Cl. 1 *fff*

Cl. 2 *p* *mf*

Cl. 3 *f*

Hn. 1.2 *f*

Hn. 3.4 *ff*

B. D. *ff*

T.-t. *p* *mf* *ppp* *mf*

Harp. *p* *ff* *p* *ff*

Vn. 1 (solo) *fff* *as possible* *ppp* *mf* *ppp*

Vn. 2 (solo)

Va (solo) *pp* *fff* *as possible*

Vc (solo)

Vln. 1 *ppp*

Vln. 2

Vla.

Vc. *fff* *ppp*

Cb. *ppp*

187

Picc. *ff* *pp*

Fl. 2 *f*

Fl. 3 *mf*

Cl. 1 *ppp*

Cl. 2 *p* *mf*

Cl. 3 *mf* *p*

Hn. 1.2 *ff*

B. D. *ppp*

T.-t.

Hp. *p* *ff* *p* *ff*

Vn1 (solo) *ppp*

Vn2 (solo) *pp* *ff* *pp*

Va (solo)

Vc (solo)

Vln. 1 *mf*

Vln. 2

Vla. *ppp*

Vc. *ppp*

Cb. *ppp* *fff* *ppp*

189

Picc. *f* *ppp*

Fl. 2 *p* *mf*

Fl. 3 *p*

Cl. 1

Cl. 2 *p* 6

Cl. 3 *mf* *p*

Hn. 1.2 *ppp*

Hn. 3.4 3. *ppp*

B. D. *f* *ppp* *ppp* *f* *ppp*

T. t. *p* *mf*

Hp. *p* *f* *p* *f*

Vn1 (solo) *mf*

Vn2 (solo)

Va (solo) *pp* *fff* as possible *pp*

Vc (solo)

Vln. 1 *ppp* tutti div a2

Vln. 2 *ppp* *ppp*

Vla. *ppp*

Vc. solo *ppp* gli altri *ppp*

Cb.

191

Picc.

Fl. 2 *ppp*

Fl. 3

Cl. 1

Cl. 2 *ppp*

Cl. 3

Hn. 1.2

Hn. 3.4 *mf* *ppp*

B. D. *ff*

T.-t. *pp* *p*

Hp. *p* *f* *p* *mf*

Vn1 (solo) *ppp*

Vn2 (solo) *ppp* *mf* *ppp*

Va (solo)

Vc (solo)

Vln. 1 solo
gli altri
div a2

Vln. 2 *ppp* *f* *ppp*

Vla. div a2
ppp *f* *ppp*

Vc. *f* *ppp*

Cb.

193 **O**

Fl. 1 *mf*

Fl. 2 *ppp* *mf*

Cl. 1

Cl. 2

Cl. 3

Hn. 1.2 *p* *ppp*

Hn. 3.4 *ppp*

B. D. *ppp* *f* *ppp* *ppp*

T. t.

Hp. *p* *mf* *p* *mf*

VnI (solo) *ppp* *f*

Vc (solo) *ppp* *f*

Vln. 1

Vc. *ppp* *f* *ppp*

tutti
div a2

195

Fl.1

Cl.1

Cl.2

Cl.3

Hn.3.4

B. D.

T.-t.

Hp.

Vn1 (solo)

Vc (solo)

Vln. 1

Vla.

Vc.

Cb.

ppp

p

mf

ppp

p

mf

ppp

p

mf

ppp

p

ppp

mf

ppp

p

ppp

ppp

197

Fl.1

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *ppp*

ppp *mf* *ppp*

ppp

ppp *mf* *p*

gli altri
div a4

tutti
div a4

mf *ppp*

ppp

mf *ppp*



202

Fl.1

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vc.

Cb.

mf *ppp*

ppp

mf *ppp*

ppp

mf *ppp*

gli altri
div a4

tutti
div a4

ppp *mf* *ppp*

207

Fl. I

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. I

Vla.

Vc.

Cb.

ppp

mf

ppp

p

ppp

mf

ppp

solo

gli altri
div a4

ppp

mf

ppp

mf

p

ppp

mf

ppp



211

Fl. I

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. I

Vc.

Cb.

mf

ppp

ppp

mf

ppp

ppp

mf

ppp

Transposing Score

BREATH

for Orchestra

4
4 ♩ = 96

1st Flute (dbl. Piccolo)
2 Flutes
3 Oboes
3 Clarinet in Bb
3 Bassoons
Horns in F 1.2
Horns in F 3.4
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion 1.
Percussion 2.
Percussion 3.
Harp
Solo Violin 1
Solo Violin 2
Solo Viola
Solo Violoncello
Violin 1
Violin 2
Viola
Violoncello
Contrabass

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

solo
gli altri div a4
solo

Musical score for measures 6-11. The score includes staves for Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *ppp*, *mf*, and *p*. Performance instructions include "solo" and "gli altri div a4".



Musical score for measures 12-16. The score includes staves for Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *ppp*, *mf*, and *p*. Performance instructions include "div a2" and "div".



Musical score for measures 17-20. The score includes staves for Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *ppp*, *mf*, and *p*. Performance instructions include "solo" and "gli altri div a2". A section marker 'A' is present above measure 17.

Musical score for measures 21-25. The score includes parts for Flutes 1, 2, and 3; Harp; Violins 1 and 2; Viola; Violoncello; and Contrabass. Dynamics range from *ppp* to *mf*. Performance instructions include *let ring* for the harp and *gli altri div a4* for the violins. The first violin part features a *solo* section with *ppp* dynamics.



Musical score for measures 26-30. The score includes parts for Flutes 1, 2, and 3; Harp; Violins 1 and 2; Viola; Violoncello; and Contrabass. Dynamics range from *ppp* to *mf*. Performance instructions include *solo* for the cello and *div a4* for the violins. The first violin part features a *solo* section with *ppp* dynamics.

31

Picc.

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsns 1.2.3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

B. D.
Bass Drum
soft sticks
ppp

2.
Tam-tam
soft sticks
ppp

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

div a5
ppp

Vla.

Vc.

Cb.

ppp

p

f

ff

mf

f

ff

f

f

f

f

f

tutti
ppp

f

Detailed description: This page of a musical score (page 31) contains staves for various instruments. The woodwind section includes Piccolo, Flutes 2 and 3, Oboes 1, 2, and 3, Clarinets 1, 2, and 3, Bassoons 1, 2, and 3, Horns 1 and 2, Horns 3 and 4, and Trumpets 1, 2, and 3. The percussion section includes Bass Drum (played with soft sticks, *ppp*) and Tam-tam (played with soft sticks, *ppp*). The harp (Hp.) has two staves. The string section includes Violin 1 (solo), Violin 2 (solo), Viola (solo), Violoncello (solo), Violin 1 (ensemble), Violin 2 (ensemble), Viola (ensemble), Violoncello (ensemble), and Contrabass. Dynamics range from *ppp* to *ff*. Performance markings include 'tutti' and 'div a5'. The score is written in standard musical notation with treble and bass clefs, and various dynamic markings.

B With Motion

The musical score is organized into systems for various instruments. The top system includes Picc., Fl. 2, Fl. 3, Ob. 1.2.3, Cl. 1, Cl. 2, Cl. 3, and Bsns 1.2.3. The second system includes Hn. 1.2, Hn. 3.4, Tpt. 1.2.3, B. D., T.-t., and Hp. The third system includes Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., and Vc. The bottom system includes Vc. and Cb. The score is divided into three measures, with dynamics and performance instructions changing throughout. The Piccolo and Flute parts feature complex rhythmic patterns with slurs and accents. The Oboe parts include trills and slurs. The Clarinet and Bassoon parts have dense rhythmic textures. The Horn and Trumpet parts have sustained notes with dynamic markings. The Trombone and Tuba parts have sustained notes. The Timpani part has a rhythmic pattern. The Harp part has glissandi and dynamic markings. The Violin and Viola parts have sustained notes with dynamic markings. The Cello and Double Bass parts have sustained notes with dynamic markings.

39

Picc. *mf* *ppp* *ppp* *mf* *ppp*

Fl. 2 *p* *mf* *pp*

Fl. 3 *p* *f* *pp*

Ob. 1, 2, 3 *f* *p* *f* *f*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Cl. 3 *f* *pp*

Bsns 1, 2, 3 *p* *f* *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2, 3

B. D.

T. t.

Hp. *p* *mf* *p* *f* *p*

Vn1 (solo)

Vn2 (solo)

Va (solo) *ppp*

Vc (solo) *ppp*

Vln. 1 *ppp* *ppp* *f* *ppp*

Vln. 2 *f* *ppp* *f* *ppp*

Vla. *f* *ppp* *f* *ppp* tutti div a4

Vc. *ppp* *f* *ppp* tutti

Cb. *f* *ppp*

45

Picc. *mf* *ppp*

Fl. 2 *p* *f* *pp*

Fl. 3 *pp* *mf* *pp*

Ob. 1.2.3 *mf* *mf*

Cl. 1 *pp* *f* *pp*

Cl. 2 *pp* *f* *pp*

Cl. 3 *pp* *f* *pp*

Bsns 1.2.3 *p*

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

B. D.

T.-t.

Hp. *p* *mf* *p* *mf*

gliss.

8^{va}

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

tutti
div a4

Vln. 1 *ppp* *ppp*

Vln. 2 *f* *ppp*

Vla. *ppp* *f* *ppp*

Vc. *f* *ppp* *f*

Cb. *f* *ppp* *f*

This page of a musical score, numbered 9, contains staves for various instruments. The score is divided into two systems, each with a 3/4 and 4/4 time signature. The first system includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1, 2, and 3; Horns 1, 2, 3, and 4; Trombones 1, 2, and 3; Trumpets 1 and 2; Drums; and Timpani. The second system includes Harp; Violins 1 and 2; Viola; Violoncello; and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *pp*, *mf*, *f*, *p*, *mp*, *ppp*, and *f*. A section marked 'C' is indicated at the top. The bottom of the page shows a large, sustained chord structure for the strings, with dynamic markings ranging from *ppp* to *f*.

This page of a musical score contains measures 51, 52, and 53. The instruments listed on the left are:

- Flutes 1, 2, and 3 (Fl. 1, Fl. 2, Fl. 3)
- Oboe 1, 2, and 3 (Ob. 1.2.3)
- Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3)
- Bassoons 1, 2, and 3 (Bsns 1.2.3)
- Horn 1, 2 (Hn. 1.2)
- Horn 3, 4 (Hn. 3.4)
- Trombone 1, 2 (Tbn. 1.2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba.)
- Bass Drum (B. D.)
- Tom-tom (T.-t.)
- Harp (Hp.)
- Violin 1 solo (Vn1 (solo))
- Violin 2 solo (Vn2 (solo))
- Viola solo (Va (solo))
- Violoncello solo (Vc (solo))
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features various dynamics such as *pp*, *mf*, *ppp*, *p*, *mp*, and *f*. It includes musical notations like slurs, accents, and articulation marks. A specific instruction for the first violin is: "solo *ppp* gli altri div a2".

54

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2, 3

Cl. 1

Cl. 2

Cl. 3

Bsns 1, 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

64

57 **6/4** **4/4**

Picc. *ppp* *ff*

Fl. 2 *pp* *f* *p*

Fl. 3 *f* *p* *p* *f* *p*

Ob. 1.2.3

Cl. 1 *pp* *f* *p*

Cl. 2 *pp* *f* *p*

Cl. 3 *pp* *f* *p*

Bsns 1.2.3

Hn. 1.2 *ppp* *ff*

Tbn. 1.2 *mf* *ppp* *f*

B. Tbn. *mf* *ppp* *f*

Tba. *f* *ppp* *ff*

B. D. *ppp*

T.-t. *ppp*

3. *ppp* *f*

Hp. *p* *ff* *p* *fff*

6/4 **4/4**

Vn1 (solo) *f* *ff* *p* *ff*

Vn2 (solo) *p* *ff*

Va (solo)

Vc (solo)

Vln. 1 *ppp* *ppp* *p* *ff*

solo
gli altri
div a2

Vln. 2 *ppp* *ppp* *ff* *ff*

Vla. *ppp* *ff*

Vc. *f* *ppp* *ff*

Cb. *f* *ppp* *ff*

Suspended Cymbals
soft sticks

60 **D**

Picc.

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsns 1.2.3

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

B. D.

T.-t.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mp* *ppp* *mp* *gliss.*

p *mf* *pp* *mp* *p* *gliss.* *mp*

p *mf* *pp* *mp*

pp *mf* *pp* *mf*

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

f *ppp* *f* *ppp*

ppp *ff* *ppp* *ff* *ppp* *ff* *ppp* *gliss.* *ff*

f *gliss.* *ff* *ppp* *gliss.* *ff* *mf* *gliss.*

f *gliss.* *ppp* *gliss.* *ff* *mf* *gliss.*

tutti *ppp* *ff*

tutti *ppp* *ff*

div a3 *ppp* *ff* *ppp* *ff* *ppp* *ff* *unis* *ppp* *ff* *div* *ppp* *gliss.* *ff*

65

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

B. D.

T.-t.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 65 includes the following parts and dynamics:

- Fl. 1:** *ppp* (measures 1-2), *ff* (measure 3), *ppp* (measure 4)
- Fl. 2:** *ppp* (measures 1-2), *f* (measure 3), *ppp* (measure 4)
- Ob. 1.2.3:** *ppp* (measure 4)
- Bsn. 1:** *ppp* (measure 2), *ff* (measure 3)
- Bsn. 2:** *ppp* (measures 3-4), *f* (measure 4), *ppp* (measure 5)
- Bsn. 3:** *ppp* (measures 3-4)
- Tbn. 1.2:** *ppp* (measures 1-2), *gliss.* (measures 1-2), *mp* (measures 3-4)
- Vln. 1:** *ppp* (measures 1-2), *f* (measure 3), *ppp* (measure 4), *ff* (measure 5), *p* (measure 6), *ff* (measure 7)
- Vln. 2:** *ppp* (measures 1-2), *gliss.* (measures 1-2), *ff* (measure 3), *ppp* (measure 4), *ff* (measure 5)
- Vla.:** *ppp* (measures 1-2), *gliss.* (measures 1-2), *ff* (measure 3), *ppp* (measure 4), *ff* (measure 5), *ppp* (measures 6-7), *ff* (measure 8), *ppp* (measure 9)
- Vc.:** *ppp* (measures 1-2), *ff* (measure 3), *ppp* (measures 4-5), *ff* (measures 6-7), *ppp* (measures 8-9)
- Cb.:** *ppp* (measures 1-2), *ff* (measure 3), *ppp* (measures 4-5), *ff* (measures 6-7), *ppp* (measures 8-9)
- B. D., T.-t., Cym.:** *mf* (measures 1-2)

69

Picc. *pp* *ff* *pp*

Fl. 2 *ppp* *ff* *pp* *mf*

Fl. 3 *pp* *mf* *pp* *mf*

Ob. 1.2.3 *ff*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *f* *ppp*

Hn. 1.2 *ppp*

Hn. 3.4 *ppp*

Tpt. 1.2.3 *ppp*

Tbn. 1.2 *ppp* *mp* *ppp*

B. Tbn. *ppp*

Tba. *ppp*

B. D. *ppp*

T.-t.

Cym.

Vln. 2 *ppp* *ff* *p* *ff* *ppp*

Vla. *ff* *p* *ff* *ppp*

Vc. *ff* *p* *ff* *ppp*

Cb. *ff* *p* *ff* *ppp*

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

- Picc.**: Piccolo, playing a sustained note with a *fff* dynamic.
- Fl. 2**: Flute 2, playing a melodic line with dynamics *mf*, *pp*, *mf*, *pp*, *f*, *p*, *pp*, *ff*, *pp*, *ff*.
- Fl. 3**: Flute 3, playing a melodic line with dynamics *pp*, *mf*, *pp*, *f*, *p*, *ff*, *p*.
- Ob. 1.2.3**: Oboe 1, 2, and 3, playing melodic lines with dynamics *mf*, *f*, *ff*.
- Cl. 1**: Clarinet 1, playing a rhythmic pattern with dynamics *pp* and *ff*.
- Cl. 2**: Clarinet 2, playing a melodic line with dynamics *f* and *pp*, *ff*.
- Cl. 3**: Clarinet 3, playing a melodic line with dynamics *pp*, *ff*.
- Bsn. 1**: Bassoon 1, playing a rhythmic pattern with a *ff* dynamic.
- Bsn. 2**: Bassoon 2, playing a sustained note with a *fff* dynamic.
- Bsn. 3**: Bassoon 3, playing a sustained note with a *fff* dynamic.
- Hn. 1.2**: Horn 1 and 2, playing a sustained note with a *fff* dynamic.
- Hn. 3.4**: Horn 3 and 4, playing a sustained note with a *fff* dynamic.
- Tpt. 1.2.3**: Trumpet 1, 2, and 3, playing a sustained note with a *ff* dynamic.
- Tbn. 1.2**: Trombone 1 and 2, playing a sustained note with a *ff* dynamic.
- B. Tbn.**: Baritone Trombone, playing a sustained note with a *ff* dynamic.
- Tba.**: Tuba, playing a sustained note with a *fff* dynamic.
- B. D.**: Bass Drum, playing a rhythmic pattern with triplets.
- Vln. 1**: Violin 1, playing a sustained note with dynamics *ppp* and *fff*.
- Vln. 2**: Violin 2, playing a sustained note with a *fff* dynamic.
- Vla.**: Viola, playing a sustained note with a *fff* dynamic.
- Vc.**: Violoncello, playing a sustained note with a *fff* dynamic.
- Cb.**: Contrabasso, playing a sustained note with a *fff* dynamic.

76 **E**

Fl. 1 *pp* $\overset{6}{\curvearrowright}$ *f* *f* $\overset{6}{\curvearrowright}$ *pp*

Fl. 2 *pp* $\overset{6}{\curvearrowright}$ *f* *pp* $\overset{6}{\curvearrowright}$ *f*

Fl. 3 *f* $\overset{6}{\curvearrowright}$ *pp* $\overset{6}{\curvearrowright}$ *f*

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.2.3

Hn. 1.2 *pp* *fff* *pp*

Hn. 3.4

Tpt. 1.2.3 *ppp* $\overset{1.3}{\curvearrowright}$ *f* *ppp* $\overset{2.3}{\curvearrowright}$ *f*

Tbn. 1.2 *ppp* *ff* *ppp* *f*

B. Tbn. *ppp* *gliss.* *ff* *ppp* *gliss.* *f*

B. D. *ff*

T. t.

Cym.

Vln. 1 *fff*

Vln. 2 *ppp* *fff* *pp* *fff*

Vla. *ppp* *fff* *pp* *fff*

Vc. *ppp* *fff* *pp* *ff*

Cb. *ppp* *gliss.* *fff* *pp* *gliss.* *ff*

79

Fl. 1. 2. 3. Ob. 1. 2. 3. Cl. 1. 2. 3. Bsn. 1. 2. 3. Hn. 1. 2. Hn. 3. 4. Tpt. 1. 2. 3. Tbn. 1. 2. B. Tbn. B. D. T. - t. Cym. Vln. 1. 2. Vla. Vc. Cb.

The score for measures 79-81 includes the following parts and dynamics:

- Flutes (Fl. 1, 2, 3):** Measure 79: Fl. 1 and 2 play f sixteenth-note runs. Fl. 3 plays pp to f sixteenth-note runs. Measures 80-81: Fl. 1 and 2 play f sixteenth-note runs. Fl. 3 plays pp to f sixteenth-note runs.
- Oboes (Ob. 1, 2, 3):** Rests in all measures.
- Clarinets (Cl. 1, 2, 3):** Rests in all measures.
- Bassoons (Bsn. 1, 2, 3):** Rests in all measures.
- Horn 1 (Hn. 1. 2.):** Measure 79: fff . Measure 80: pp (1.) and fff (2.). Measure 81: pp (1.) and fff (2.).
- Horn 3 & 4 (Hn. 3. 4.):** Rests in all measures.
- Trumpets (Tpt. 1. 2. 3.):** Measure 79: Rests. Measure 80: ppp (1. 2.) and f . Measure 81: pp (2. 3.) and f .
- Trombones (Tbn. 1. 2.):** Measure 79: ppp (gliss.) and f . Measure 80: ppp and ff . Measure 81: ppp and ff .
- Baritone Trombone (B. Tbn.):** Measure 79: ppp (gliss.) and f . Measure 80: ppp and ff . Measure 81: ppp and ff .
- Drums (B. D., T. - t., Cym.):** Rests in all measures.
- Violins (Vln. 1, 2):** Measure 79: pp . Measure 80: fff . Measure 81: pp and fff .
- Viola (Vla.):** Measure 79: pp . Measure 80: fff and pp . Measure 81: fff and pp .
- Violoncello (Vc.):** Measure 79: pp (gliss.) and ff . Measure 80: pp and fff . Measure 81: pp and fff .
- Double Bass (Cb.):** Measure 79: pp (gliss.) and ff . Measure 80: pp and fff . Measure 81: pp and fff .

82

Fl. 1 *f* 6

Fl. 2 *pp* 6 *f*

Fl. 3 *pp* 6 *f*

Ob. 1, 2, 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2, 3

Hn. 1, 2 1. *pp* *fff* 2. *pp* *fff*

Hn. 3, 4

Tpt. 1, 2, 3 1. 3 *ppp* *f* 2. 3 *pp* 1. 2 *mf* *p* *ff*

Tbn. 1, 2 *gliss.* *p* *gliss.* *ff* *pp*

B. Tbn. 1. *ppp* *ff* *ppp* *ff* *pp*

B. D.

T. t. *ppp* *f*

Cym.

Vln. 1 *pp* *fff* *pp* *fff*

Vln. 2 *pp* *fff* *pp* *fff*

Vla. *pp* *fff* *pp* *fff*

Vc. *pp* *fff* *pp* *gliss.* *gliss.* *fff* *gliss.* *gliss.*

Cb. *pp* *fff* *pp* *gliss.* *gliss.* *fff* *gliss.* *gliss.*

86

Fl. 1. *f* 6 *pp* 6 *f* *pp* 6 *f*

Fl. 2. *f* 6 *f* 6 *pp* 6 *f*

Fl. 3. *pp* 6 *f* *pp* 6 *f* *pp* 6 *f*

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.2.3 *f* 3 *fff*

Hn. 1.2 *ppp* *gliss.* *gliss.* *f* *ppp* *f*

Hn. 3.4

Tpt. 1.2.3 *pp* 2.3 *f* *p* 1.3 *mf* *p* *f* 2.3 *f*

Tbn. 1.2 *ppp* *gliss.* *mf* *ppp* *gliss.* *gliss.*

B. Tbn. *ppp* *f* *ppp* *gliss.* *gliss.* *ppp* *gliss.* *gliss.*

B. D.

T. t. *ppp* *mf*

Cym.

Vln. 1 *pp* *gliss.* *gliss.*

Vln. 2 *pp* *gliss.* *fff*

Vla. *pp* *gliss.* *fff*

Vc. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

89 **F**

Picc. *f* *fff*

Fl. 2 *f* *fff* *f*

Fl. 3 *f* *fff* *f*

Ob. 1.2.3 *fff*^{1.} *fff*^{2.} *fff*^{3.}

Cl. 1 *p*⁶ *fff* *p*

Cl. 2 *p*⁶ *fff* *p*

Cl. 3 *p*⁶ *fff* *p*

Bsn. 1.2.3 *f*^{2.3}

Hn. 1.2 *fp* *fff*

Hn. 3.4 *ppp* *fff* *ppp*^{3.} *fff*

Tpt. 1.2.3 *ff* *mf* *ff*

Tbn. 1.2 *ff* *ppp* *mf* *mf*

B. Tbn. *ff* *ppp* *mf* *mf*

B. D. *pp* *fff*

T. t.

Cym.

Hp. *p* *fff*

Vln. 1 *fff*

Vln. 2 *pp* *fff*

Vla. *pp* *fff*

Vc. *fff* *pp* *fff*

Cb. *fff* *pp* *ff*

This page of a musical score, numbered 22, contains staves for various instruments. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoon 1, 2, and 3; Horns 1, 2, 3, and 4; and Trumpets 1, 2, and 3. The brass section includes Trombones 1, 2, and 3, and a Baritone. The percussion section includes a Bass Drum, Tom-tom, and Cymbals. The keyboard section includes a Harpsichord. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into three measures. The first measure shows the woodwinds and strings starting with various dynamics. The second measure features a prominent horn section with first and second endings. The third measure continues the woodwind and string parts. The harpsichord part consists of three dynamic swells. The percussion parts are mostly silent, with a specific drum roll for the Tom-tom in the third measure.

95

The musical score is arranged in a standard orchestral layout. The instruments are grouped as follows:

- Woodwinds:** Picc., Fl. 2, Fl. 3, Ob. 1, 2, 3, Cl. 1, 2, 3, Bsn. 1, 2, 3.
- Brass:** Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, B. Tbn.
- Drums and Percussion:** B. D., T.-t., Cym., Hp.
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Cb.

The score is divided into three measures. The first measure starts at measure 95. The second measure begins with a key signature change to B-flat major (one flat). The third measure continues in B-flat major. Dynamics are indicated by various markings such as *fff*, *ff*, *f*, *mf*, *pp*, *ppp*, and *gliss.* (glissando). Performance techniques like slurs, accents, and trills are also present. The Harp part features dynamic markings *p*, *ff*, and *f*. The Viola and Violoncello parts have markings *fff* and *f*. The Contrabass part includes *f*, *gliss.*, and *fff*.

98 **G**

Picc. *f*

Fl. 2 *f*

Fl. 3 *p* *ff* *p* *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *pp* *ff* *pp*

Cl. 2 *pp* *ff* *pp*

Cl. 3 *pp* *ff* *pp*

Bsn. 1,2,3

Hn. 1,2 *fp* *fff*

Hn. 3,4 *fp* *fff*

Tpt. 1,2,3 *mfp* *ff*

Tbn. 1,2 *mfp* *ff*

B. Tbn. *f* *gliss.*

B. D. *p* *fff*

T-t.

Cym.

Hp. *fff*

Vln. 1 *p* *fff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 2 *p* *fff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *fff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *fff* *pp* *fff* *gliss.*

Cb. *fff* *pp* *fff* *gliss.*

103

Picc. *fff*

Fl. 2

Fl. 3

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.2.3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

B. D.

T.-t.

Cym.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *p* *fff* *p* *fff* *p* *gliss.* *fff*

Vc. *f* *fff*

Cb. *f* *fff*

Detailed description: This page of a musical score, numbered 103, features a variety of instruments. The Piccolo part begins with a *fff* dynamic and a melodic line. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, with some activity in the Horns and Trumpets. The Horns play a *p* to *mf* dynamic. The Trumpets play a triplet figure with *pp* to *mf* dynamics. The Trombones and Bass Trombone are silent. The Percussion section includes a Bass Drum and Cymbal. The string section (Violins, Viola, Violoncello, and Contrabass) features glissando effects and dynamic markings ranging from *p* to *fff*.

108 **H**

FL. 1 *fff*

FL. 2 *fff*

FL. 3 *fff*

Ob. 1.2.3

CL. 1 *fff*

CL. 2 *fff*

CL. 3 *fff*

Bsn. 1.2.3

Hn. 1.2 *p* *f* *p* *f* *p* *f*

Hn. 3.4 *p* *f* *p* *f* *p* *f*

Tpt. 1.2.3 *mf* *ff* *mf* *ff*

Tbn. 1.2

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

Timp. *fff*

B. D.

T.-t.

Cym.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *p* *fff* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

6
4

4
4

III

Picc. *ppp* *ff*

Fl. 2 *p* *ff*

Fl. 3 *p* *ff*

Ob. 1.2.3

Cl. 1 *p* *ff*

Cl. 2

Cl. 3

Bsn. 1.2.3

Hn. 1.2 *p* *f* *p* *ff* *p* *ff*

Hn. 3.4 *p* *f* *p* *ff* *p* *ff*

Tpt. 1.2.3 *f*

Tbn. 1.2 *pp* *mp* *pp* *mf* *pp* *f*

B. Tbn. *pp* *mf* *pp* *f*

Tba.

Timp. *ppp* *ff*

B. D. *ppp* *ff*

T.-t. *ppp* *ff*

Cym. *ppp* *ff*

Vn1 (solo) *gliss.* *fff* as possible

Vn2 (solo) *gliss.* *fff* as possible

Va (solo) *gliss.* *fff* as possible

Vc (solo) *gliss.* *fff* as possible

Vln. 1 *pp* *fff* *ppp* *fff*

Vln. 2 *pp* *fff* *ppp* *fff*

Vla. *fff* *ppp* *fff*

Vc. *fff* *ppp* *fff*

Cb. *fff* *ppp* *fff*

I

114 **4/4**

Picc. *fff* 3 *mf* *fff*

Fl. 2 *fff* 3 *mf* *fff*

Fl. 3 *fff* 6 *mf*

Ob. 1 *fff* 6 *mf* *fff*

Ob. 2 *fff* 6 *p*

Ob. 3 *fff* *mf* *p* *ff*

Cl. 1 *fff* 6 *p*

Cl. 2 *fff* 6 *p*

Cl. 3 *fff* 6 *p* *ff*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2 *fff* *mf* *fff*

Hn. 3.4 *fff* *mf* *ff*

Tpt. 1.2.3 *ff* *majestically* 3

Tbn. 1.2 *ff* *mf* *ff* *mf*

B. Tbn. *ff* *mf* *ff* *mf*

Tba. *fff* *mf* *fff*

Timp. *ff* *majestically* 3

B. D. *ff* *majestically*

T.-t. *ff* *f* *ff*

Cym.

4/4

Vn1 (solo) *gliss.*

Vn2 (solo) *gliss.*

Va (solo) *gliss.*

Vc (solo) *gliss.*

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

117

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tbn.

Timp.

B. D.

T.-t.

Cym.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fff

mf

f

pp

gliss.

div

3

6

120

Picc. *pp* *fff* *ppp*

Fl. 2 *p* *mf* *p*

Fl. 3 *p* *mf* *p*

Ob. 1 *p* *mf* *p*

Ob. 2 *p* *mf* *p*

Ob. 3

Cl. 1 *p* *mf* *p*

Cl. 2

Cl. 3 *p* *mf* *p*

Bsn. 1.2.3

Hn. 1.2 *fff* *ff*

Hn. 3.4 *ff*

Tpt. 1.2.3 *f* *fff*

Tbn. 1.2 *f*

B. Tbn.

Tba.

Timp. *f* *fff*

B. D. *f* *fff*

T.-t.

Cym.

Vn1 (solo) *ff*

Vn2 (solo) *ff*

Va (solo) *ff*

Vc (solo) *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

J

Mysterious $\text{♩} = 84$

3/4 4/4 3/4 4/4

Vn1 (solo) *pp*

Vn2 (solo) *pp*

Va (solo) *pp*

Vc (solo) *ppp* *pp* *espress.* *mf*

128

Perc. 1 Crotales *pp* *p* *ppp* *p*

Perc. 2,3 Vibraphone *ppp* *p* *ppp* *p*

2. *ppp* *p*

3. *ppp* *p*

bowed let ring *pp*

4/4 2/4 4/4

Vn1 (solo) *pp* *mf* *pp* *mf*

Vn2 (solo)

Va (solo)

Vc (solo) *pp* *mf*

4/4 2/4 4/4

133

Crot. *p*

Vib. *ppp* *p* *ppp* *p* *ppp* *p*

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

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

K

138

Fl. 1 *ppp* *mf* *ppp*

Fl. 2 *ppp* *mf* *ppp*

Crot. *p* *mf* *ppp* *f* *ppp* *mf*

Vib. *ppp* *f*

Vn1 (solo) *p*

Vn2 (solo) *p*

Va (solo) *p*

Vc (solo) *f* *mf*

Vln. 1 *ppp* *mp* *ppp*

Vln. 2 *ppp* *mp* *ppp*

Vc. *ppp* *espress.* *mf*

gli altri *ppp* *mp* *ppp*

solo *ppp* *mf* *ppp*

143

Fl. 1: *ppp* *mf* *ppp*
Fl. 2: *ppp* *mf* *ppp*
Crot.: *mf*
Vib.: *ppp* *mp* *ppp* *mf*
Vn1 (solo): *ppp*
Vn2 (solo): *ppp*
Va (solo): *ppp* *p* *3* *ppp*
Vc (solo): *f* *3* *p* *mf*
Vln. 1: *pp* *mp* *ppp*
Vln. 2: *ppp* *mf* *ppp*
Vla.: *p* *3* *ppp* *mf*
Vc.: *f* *3* *p* *mf*
Cb.: *f* *3* *p* *mf*



148

Fl. 1: *ppp* *mf* *ppp* *L*
Fl. 2: *ppp* *mf*
Crot.: *mf*
Vib.: *ppp* *mf* *ppp* *mf*
Vn1 (solo): *ppp* *mf*
Vn2 (solo): *ppp* *mf*
Va (solo): *f*
Vc (solo): *p*
Vln. 1: *ppp* *mf* *ppp* *solo* *f* *solo 5.* *ppp*
Vln. 2: *ppp* *mf* *ppp* *gli altri* *ppp* *soli 1.6* *p*
Vla.: *ppp* *mf* *ppp*
Vc.: *soli 1.2*
Cb.: *ppp* *p* *gliss.* *ppp*

153

Fl. 1
ppp *mf* *ppp*

Fl. 2
ppp *mf* *ppp*

Ob. 1.2.3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

B. Tbn.

B. D.

T.-t.

Cym.

Crot.

Vib.
pp *mf* *pp*

Vn1 (solo)
ppp *ppp* *f* *ppp* *ppp* *mf* *ppp*

Vn2 (solo)
ppp *ppp* *f* *ppp* *mf*

Va (solo)
ppp *mf* *ppp* *mf*

Vc (solo)

Vln. 1
solo 6. *mf* *ppp* *p* *ppp* *p* solo 1.3 *p* solo 9. *ppp* *mf* *ppp* *p* *mf*

Vln. 2
solo 6. *p* *ppp* *mf* *ppp* *p* solo 1.10 *ppp* solo 3. *p* *mf* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

gli altri
div a2 *ppp* *mf* *ppp*

Vla.
solo *mf* *ppp*

Vc.

Cb.

160

Fl. 1, Fl. 2, Ob. 1, 2, 3, Cl. 1, 2, 3, Bsn. 1, 2, 3, Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, B. Tbn., B. D., T.-t., Cym., Croc., Vib., Vn1 (solo), Vn2 (solo), Va (solo), Vc (solo), Vln. 1, Vln. 2, Vla., Vc., Cb.

ppp, p, mf, gliss., f, solo 4, mf, p, f

Detailed description: This page of a musical score, numbered 160, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets) and brass section (Tuba, Trombones, Drums, Timpani, Cymbals) are mostly silent, indicated by horizontal lines. The string section (Violins, Viola, Violoncello, Contrabass) and percussion (Crotales, Vibraphone) are active. The Violin 1 part features a long melodic line with dynamic markings from ppp to f and glissando effects. The Violin 2 part has a rhythmic accompaniment with a triplet and dynamic markings from mf to ppp. The Viola and Violoncello parts also have long melodic lines with glissando and dynamic markings. The Vibraphone part has a simple melodic line with dynamic markings from ppp to mf. The Crotales part has a rhythmic pattern with dynamic markings from p to mf. The Tuba part has a single note with a dynamic marking of ppp. The Timpani part has a single note with a dynamic marking of p. The Drum and Cymbal parts are silent.

M

167

Fl. 1.1 *f* *6* *ff* *f*

Fl. 1.2 *f* *6* *ff* *f*

Fl. 1.3

Ob. 1.2.3 *fff* *3* *f* *2.*

Cl. 1.1 *p* *6* *f* *p*

Cl. 1.2 *p* *6* *f* *p*

Cl. 1.3 *p* *6* *f* *p*

Bsn. 1 *fff*

Bsn. 2 *fff*

Bsn. 3 *fff*

Hn. 1.2 *fff*

Hn. 3.4 *fff*

Tpt. 1.2.3 *ff* *3* *3*

Tbn. 1.2 *ff*

B. Tbn. *fff*

B. D. *fff*

T.-t. *f* *fff*

Vn1 (solo) *fff* *as possible*

Vn2 (solo) *fff* *as possible*

Va (solo) *fff* *as possible*

Vc (solo) *fff* *as possible*

Vln. 1 *fff* *tutti* *div a2*

Vln. 2 *fff* *div a4*

Vla. *fff* *div a3*

Vc. *fff* *tutti*

Cb.

3/4

169 **3/4** **4/4**

Fl. 1 *f* *ff* *f*

Fl. 2 *f*

Fl. 3

Ob. 1, 2, 3 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2, 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

T.-t.

Cym.

3/4 **4/4**

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* *gliss* *fff* *ppp*

173

Fl.1 *fff* *f*

Fl.2 *f* *fff* *f*

Fl.3 *f*

Ob.1.2.3 *ff* 3 1. 2.

Cl.1 *f* *p*

Cl.2 *f* *p*

Cl.3 *f* *p*

Bsn.1

Bsn.2

Bsn.3

Hn.1.2 2.

Hn.3.4

Tpt.1.2.3 3

Tbn.1.2

B. Tbn. *pp* *ff*

T-t.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 38, contains measures 173 and 174. The score is arranged in a standard orchestral layout. The woodwind section includes three flutes (Fl.1, Fl.2, Fl.3), three oboes (Ob.1.2.3), three clarinets (Cl.1, Cl.2, Cl.3), three bassoons (Bsn.1, Bsn.2, Bsn.3), two horns (Hn.1.2, Hn.3.4), three trumpets (Tpt.1.2.3), two trombones (Tbn.1.2), a baritone trombone (B. Tbn.), and a timpani player (T-t.). The string section includes solo violins (Vn1, Vn2), solo viola (Va), solo violoncello (Vc), first and second violins (Vln. 1, Vln. 2), viola (Vla.), violoncello (Vc.), and double bass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *fff*, *f*, *p*, *pp*, and *ff* are used throughout. Performance instructions like '1.' and '2.' are present for some instruments. The key signature has one flat, and the time signature is 3/4.

177

Fl. 1: *f* 6

Fl. 2: *ff* *f*

Fl. 3: *f* 6 *fff* *f*

Ob. 1, 2, 3: *f* 3 *ff* 3

Cl. 1, 2, 3: *f*

Hn. 3, 4: *f* *p*

Tpt. 1, 2, 3: 3

Tbn. 1, 2: *f*

B. Tbn.: *f*

Tba.: *f* *p*

Vln. 1, 2: *ff*

Vla.: *ff*

Vc.: *p*

179

Fl. 1 *fff* *f* **N**

Fl. 2 *fff*

Fl. 3

Ob. 1.2.3 *ff* 3

Cl. 1 *p*

Cl. 2 *p* 6 *f*

Cl. 3 *p*

Bsn.

Hn. 1.2 *f*

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tba.

Timp. *fff*

B. D. *fff*

T.-t. *fff*

Hp. *p* *fff* *p* *fff*

Vn1 (solo) *ppp*

Vn2 (solo) *ppp*

Va (solo) *ppp*

Vc (solo) *ppp*

Vln. 1 *fff* div a3

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *tutti* *p* *fff*

181

Picc. *pp* *fff*

Fl. 2 *fff*

Fl. 3 *ff*

Cl. 1 *ppp* *fff*

Cl. 2 *p* *f*

Cl. 3 *f* *p*

Hn. 1.2 *ff*

Hn. 3.4 *f*

B. D. *ppp* *fff* *ppp*

T.-t. *ppp* *ff*

Hp. *p* *ff* *p* *ff*

Vn1 (solo)

Vn2 (solo)

Vc (solo) *ppp* *fff* as possible

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

183

Picc. *ppp*

Fl. 2

Fl. 3 *ff*

Cl. 1 *ppp*

Cl. 2 *p* *f*

Cl. 3 *f* *p*

Hn. 1.2 *mf*

B. D. *f* *ppp*

T-t.

Hp. *p* *ff*

Vn1 (solo) *ppp*

Vn2 (solo) *pp* *ff as possible*

Va (solo)

Vc (solo) *ppp*

Vln. 1 *div a2*

Vln. 2

Vla.

Vc.

Cb. *ppp* *ff*

185

Picc. *pp*

Fl. 2 *fff*

Fl. 3 *p*

Cl. 1 *fff*

Cl. 2 *p* *mf*

Cl. 3 *f*

Hn. 1.2 *f*

Hn. 3.4 *ff*

B. D. *ff*

T.-t. *p* *mf* *ppp* *mf*

Harp. *p* *ff* *p* *ff*

Vn1 (solo) *fff* *as possible* *ppp* *mf* *ppp*

Vn2 (solo)

Va (solo) *pp* *fff* *as possible*

Vc (solo)

Vln. 1 *ppp*

Vln. 2

Vla.

Vc. *fff* *ppp*

Cb. *ppp*

187

Picc. *ff* *pp*

Fl. 2 *f*

Fl. 3 *mf*

Cl. 1 *ppp*

Cl. 2 *p* *mf*

Cl. 3 *mf* *p*

Hn. 1.2 *ff*

B. D. *ppp*

T.-t.

Hp. *p* *ff* *p* *ff*

Vn1 (solo) *ppp*

Vn2 (solo) *pp* *ff* *pp*

Va (solo)

Vc (solo)

Vln. 1 *mf*

Vln. 2

Vla. *ppp*

Vc. *ppp*

Cb. *ppp* *fff* *ppp*

189

Picc. *f* *ppp*

Fl. 2 *p* *mf*

Fl. 3 *p*

Cl. 1

Cl. 2 *p* 6

Cl. 3 *mf* *p*

Hn. 1.2 *ppp*

Hn. 3.4 3. *ppp*

B. D. *f* *ppp* *ppp* *f* *ppp*

T. t. *p* *mf*

Hp. *p* *f* *p* *f*

Vn1 (solo) *mf*

Vn2 (solo)

Va (solo) *pp* *fff* as possible *pp*

Vc (solo)

Vln. 1 *ppp* tutti div a2

Vln. 2 *ppp* *ppp*

Vla. *ppp*

Vc. solo *ppp* gli altri *ppp*

Cb.

191

Picc. -

Fl. 2 *ppp*

Fl. 3 -

Cl. 1 -

Cl. 2 *ppp*

Cl. 3 -

Hn. 1.2 -

Hn. 3.4 *mf* *ppp*

B. D. *ff*

T.-t. *pp* *p*

Hp. *p* *f* *p* *mf*

Vn1 (solo) *ppp*

Vn2 (solo) *ppp* *mf* *ppp*

Va (solo) -

Vc (solo) -

Vln. 1 solo
gli altri
div a2

Vln. 2 *ppp* *f* *ppp*

Vla. div a2
ppp *f* *ppp*

Vc. *f* *ppp*

Cb. -

193 **O**

Fl. 1 *mf*

Fl. 2 *ppp* *mf*

Cl. 1

Cl. 2

Cl. 3

Hn. 1.2 *p* *ppp*

Hn. 3.4 *ppp*

B. D. *ppp* *f* *ppp* *ppp*

T. t.

Hp. *p* *mf* *p* *mf*

Vn I (solo) *ppp* *f*

Vc (solo) *ppp* *f*

Vln. 1

Vc. *ppp* *f* *ppp*

tutti
div a2

195

Fl.1 *ppp*

Cl.1

Cl.2

Cl.3

Hn.3.4 *p* *ppp*

B. D. *mf* *ppp* *ppp* *p*

T.-t. *pp* *p*

Hp. *p* *mf* *ppp*

Vn1 (solo) *p*

Vc (solo) *ppp*

Vln. 1 *ppp*

Vla. *ppp*

Vc.

Cb.

197

Fl.1

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *ppp*

ppp *mf* *ppp*

ppp

ppp *mf* *p*

gli altri
div a4

tutti
div a4

mf *ppp*

ppp

mf *ppp*



202

Fl.1

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. 1

Vln. 2

Vc.

Cb.

mf *ppp*

ppp *mf* *ppp*

ppp

mf *ppp* *ppp*

gli altri
div a4

tutti
div a4

ppp *mf* *ppp*

207

Fl. I

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. I

Vla.

Vc.

Cb.

ppp

mf

ppp

p

ppp

mf

ppp

solo

gli altri
div a4

ppp

mf

ppp

mf

p

ppp

mf

ppp



211

Fl. I

B. D.

T.-t.

Hp.

Vn1 (solo)

Vn2 (solo)

Va (solo)

Vc (solo)

Vln. I

Vc.

Cb.

mf

ppp

ppp

mf

ppp

ppp

mf

ppp