

Fabià Santcovsky

CONCIERTO DE LOS ELEMENTOS:

I & II

(Violinkonzert n.1)

for solo violin and large orchestra

concierto de los elementos: i & ii
for solo violin and large orchestra

(2023)

total duration : approx. 22 min

Instruments

2 Flutes
Alto flute
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
3 Bassoons

4 Horns
3 Trumpets
3 Tenor Trombones
Tuba

Timpani
Percussion 1
Tam-tam (large)
Percussion 2
Tam-tam (medium)

Harp
Celesta
Strings*

*originally scored for [16,14,12,10,8]

Notas a la interpretación / Notes to the performance

General

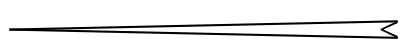
La partitura está escrita con transposición en los instrumentos que la requieren (no en sonidos reales). También se incluyen las claves de octava baja en aquellos instrumentos que suenan una octava más grave que lo escrito.

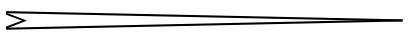
The general score is transposed as well for those instruments that require transposition (score not in concert pitch). The clefs of lower octave are used for those instruments which sound one octave lower than written.




Las alteraciones se mantienen hasta el final de cada compás - pero siempre solamente en la octava en la que aparecen. Pueden aparecer alteraciones redundantes, de recordatorio o de aclaración en aquellos casos en los que se ha considerado conveniente.

Accidentals stay valid until the end of each measure - but only for the octave where they appear. Redundant, reminding or clarifying accidentals may appear where it has been considered convenient.

		
1/4, 3/4 sostenido 1/4, 3/4 sharp	1/4, 3/4 bemol 1/4, 3/4 flat	flecha=microalteración (1/8 tono aprox.) arrow=microaccidental (1/8 tone circa)

 *Crescendo y diminuendo "marcato": usados cuando el cambio dinámico es un parámetro central de la figura musical o cuando se necesita exagerar la diferencia dinámica escrita.*

 *"Marcato" crescendo and diminuendo: used when the dynamic change is a central parameter of the musical figure or when the dynamic difference written along is meant to be exaggerated.*

 dejar resonar / let vibrate  ensordecir (tapar) / mute  tapar parcialmente / mute partially

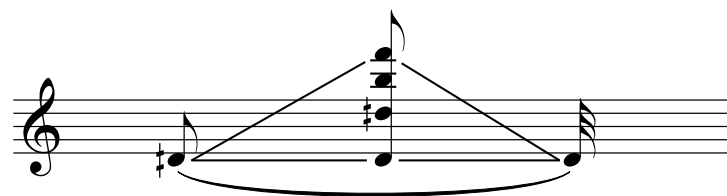


Maderas / Woodwinds

Las digitaciones específicas de cuartos de tono o multifónicas se detallan directamente en cada respectiva parte individual.

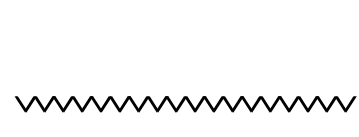
Specific fingerings for quarter tones or multiphonics are directly notated in each individual part respectively.

Todas las maderas / All woodwinds



Progresivamente de nota a multifónico. Notación del multifónico simplificada.

Progressively from note to multiphonic. Notation of the multiphonic simplified.



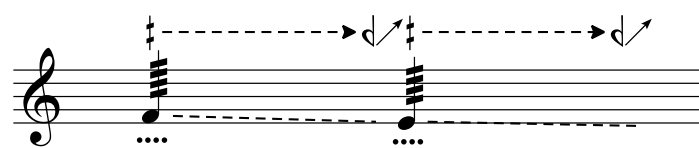
Notación de batimientos en caso de ser característicos o remarcables en la sonoridad del multifónico. Modificación progresiva de intensidad y rapidez de los batimientos, en algunos casos que resulta posible (línea inferior).

Notation for the beatings if resulting characteristic or remarkable within the multiphonic's sonority. Progressive alteration of the intensity and the velocity of the beatings, in some cases where this is possible (second line).

Flautas / Flutes

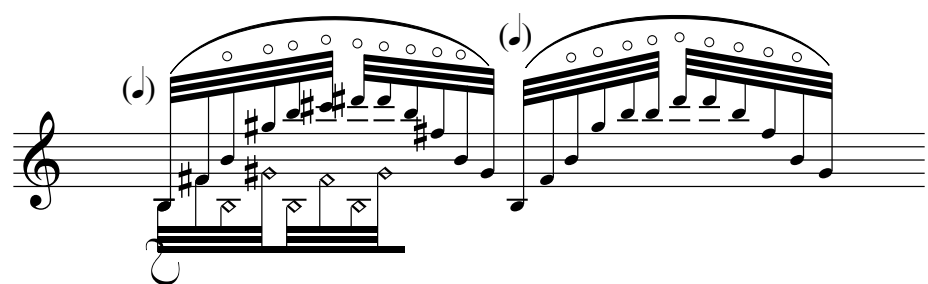
Flauta I y II deben incluir pata de Si. La posición de Flauta III siempre usa Flauta Alto en Sol.

Flute I and II must include the B extension. The position of Flute III always use Alto Flute in G.



Las alteraciones de cuarto de tono escritas en los extremos de la línea discontinua indican posiciones extremas de la embocadura en las que la entonación resulta "crescente" (posición "hacia afuera") o "calante" (posición "hacia adentro"), siendo la línea discontinua el señal para una progresión continua (movimiento continuo de rotación de la flauta) entre ambas. El resultado debe ser un glissando perfectamente continuo a lo largo de todos los cambios de digitación marcados por las notas en cada tiempo del compás.

The quarter-tone accidentals written at the edges of the dashed line above the staff indicate extreme positions of the embouchure, in which the intonation results as "crescente" (position "outwards") or "calante" (position "inwards"), being the dashed line the sign for the obtention of a continuous progression between both (resulting into a sort of rotation of the flute). The result must be a perfectly continuous glissando along all the fingering changes marked by the notes written in each beat of the measure.



En estas figuras se anota, como voz inferior, una constante y rápida repetición de unas digitaciones determinadas. Desde ahí se debe realizar una progresión continua de incremento y disminución de la presión y de la focalización del aire para dibujar una curva de armónicos similar a la que está escrita en la voz superior. No hace falta prestar atención a los ritmos de las notas, sino a la forma de la curva de armónicos y a la duración global marcada para cada ligadura.

In these figures, the constant and fast repetition of a fingering change is notated in the lower voice. From there, a progression of a continuous increasing and decreasing of the air pressure and air focus must be performed to draw a harmonic curve approximately similar to that written as the upper voice. Do not pay close attention to the rhythms of the notes, but to the shapes and global durations for each slur.

Oboes

La posición de Oboe III siempre usa Corno Inglés.

The position of Oboe III always uses English Horn.

"unterblasen"

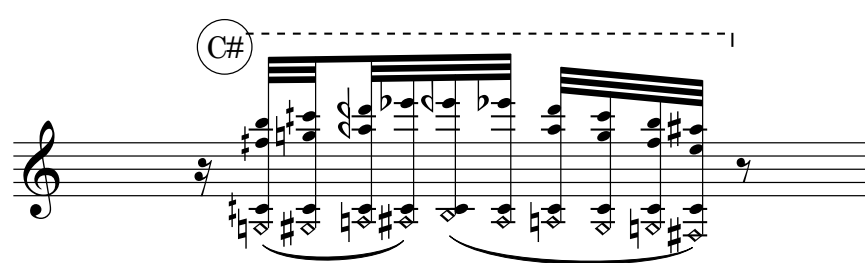
Este neologismo técnico en lengua alemana, que significa literalmente "infrasoplar", se usa en el contexto de ciertas digitaciones que permiten la emisión de tonos con dinámicas remarcablemente bajas en relación a la normalidad del oboe. Se requiere soplar con muy poca presión. Dichas notas siempre resultan ser puntos de partida para la aparición de multifónicos si a partir de dichas digitaciones se aplica un incremento de la presión de aire.

This technical neologism from the German, which means "underblowing", is used in the context of certain fingerings that allow the emission of tones of remarkably low dynamics in comparison to the normal range of the oboe. It is required to blow with very low pressure. These notes always become departing tones for the obtention of multiphonics when a higher pressure of air is applied.

Clarinetes / Clarinets

La posición de Clarinete III siempre usa Clarinete bajo en Si bemol.

The position of Clarinet III always uses Bass Clarinet in B flat.



Esta figura es una cadena de multifónicos realizado mediante una base de digitaciones normales de notas graves a las que se añade el uso de una llave auxiliar para alterar la columna de aire. La línea de extensión marca qué llave debe añadirse (en el ejemplo, la de C# de la mano izquierda), mientras que las notas más graves con cabeza de rombo refieren a las digitaciones base. El resto de notas son los sonidos resultantes de cada multifónico.

This figure consists in a sequence of multiphonics obtained as a result of adding an additional key to some standard fingerings for the lowest notes. The extension line indicates what key must be added (a C# from the left hand in the example), while the lowest notes with a diamond notehead refer to the base fingerings. The rest of notes are the resulting sounds for each multiphonic.

Fagots / Bassoons

Todos los multifónicos están escritos contemplando el uso de un fagot de sistema Heckel. Preferiblemente evitar usar un instrumento con otro sistema, y en tal excepción debe garantizarse la correcta resolución de los sonidos deseados mediante los ajustes de digitación necesarios y adaptaciones técnicas por parte del fagotista.

All multiphonics are written considering the use of a bassoon of Heckel system. Preferably avoid using an instrument of another system, and in such exception every correct resolution of the required sounds must be guaranteed through all necessary fingering adjustments and technical adaptations from the bassoonist.



Usando las digitaciones usuales para las notas del registro agudo se pueden obtener multifónicos disminuyendo las presiones de labio y de aire. Las cabezas blancas marcan las notas agudas a partir de las cuales se debe producir el multifónico.

The fingerings given for these figures produce normal notes from the high register. Multiphonics can be obtained from them by diminishing both air and lip pressures. The white noteheads denote the high notes from which multiphonics must be produced.



Notación de batimientos en caso de ser característicos o remarcables en la sonoridad del multifónico. Modificación progresiva de intensidad y rapidez de los batimientos, en algunos casos que resulta posible (línea inferior).

Notation for the beatings if resulting characteristic or remarkable within the multiphonic's sonority. Progressive alteration of the intensity and the velocity of the beatings, in some cases where this is possible (second line).

Metales / Brass

air sound (through instrument)



soplar normalmente sin producir tono, sólo aire
blow normally without producing tone, just air

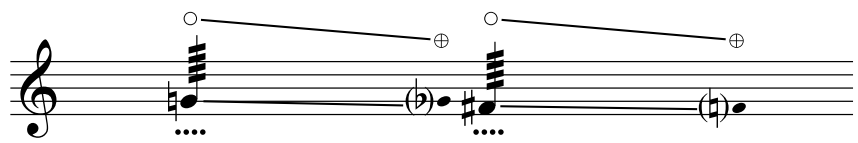
air sound (reversed mouthpiece)



colocar la boquilla al revés, apoyando la parte de la embocadura en el tubo del instrumento y en un ángulo oblicuo (permitirá "cortar" el flujo de aire, que es lo que produce un sonido distinto al soplo normal dentro del instrumento) soplar directamente en la parte del cuello de la embocadura que queda orientada hacia los labios.

put the mouthpiece backwards, sitting the part of the embouchure at the side of the instrument's tube and at an oblique angle (this will allow the air to "get cut", which produces a distinct sound to the usual air sound blown through the instrument) - blow directly inside the neck of the embouchure, which now is facing the lips

Trompas / Horns



abierta ○ *open*
cuasi tapada ◻ *almost closed*

En estas figuras se indica el cambio progresivo de apertura de la campana para poder modificar hasta prácticamente medio tono la entonación de la digitación usada, con la finalidad de aproximarse el máximo posible a la altura de la siguiente digitación, para la cual debe cambiarse la posición de apertura súbitamente y continuar con la misma mecánica y siguiendo las indicaciones a lo largo de toda la extensión del pasaje. El resultado deseado es la obtención de un glissando ininterrumpido y perfectamente continuo.

In these figures, the progressive modification of the bell's opening is indicated, in order to alter the intonation in almost half tone from the original pitch of the used fingering, and with the goal of approaching at its most the pitch of the following fingering, in which the opening's position must be re-adjusted suddenly and keep going similarly along the whole passage written. The desired result is the obtention of an interrupted glissando and perfectly continuous.

Trompetas y Trombones / Trumpets and Trombones

Sordinas requeridas :

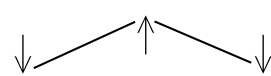
- **HARMON** : a ser usada **siempre sin stem**

- **STRAIGHT de MADERA** : lo bastante corta como para permitir cubrir por completo la campana con la sordina plunger adicionalmente

- **PLUNGER tipo STONELINED** (no de goma)

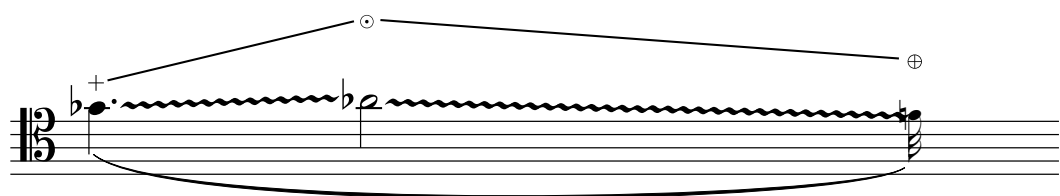


HARMON



movimiento entero de insertar (sin encajar) y retirar la sordina, con el fin de producir el cambio de timbre entero (no wah-wah)

movement of inserting (without fixing) and removing the mute, in order to produce the full change of timbre (not wah-wah)



PLUNGER

abierta ○ *open*
1/4 tapada ◻ *1/4 closed*
mitad tapada ◇ *half-closed*
3/4 tapada ◐ *3/4 closed*
tapada + *closed*

posiciones de la sordina en el movimiento usual de cubrir y descubrir la campana

positions of the mute along the usual movement of covering and uncovering the bell

Líneas de progresión entre distintos grados de cobertura de la sordina PLUNGER.

Lines of progression between different degrees of coverage of the PLUNGER mute

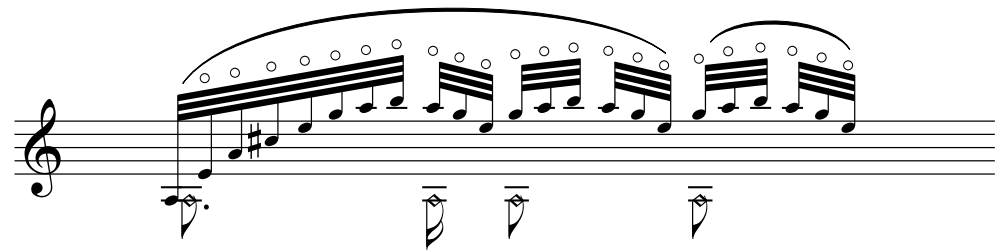
gliss+vibrato :

- trompeta : realizarlo desde los labios
- trombón : realizarlo mediante un micro-movimiento nervioso de la vara a lo largo del glissando.

gliss+vibrato :

- *trumpet : to be done with the lips*
- *trombone : to be done through a nervous micro-movement of the slide all along the glissando.*

(half-valve trill) : indicación para mantener "medio-ajetados" los pistones alternamente para facilitar el glissando continuo y el efecto de vibrato
mark for rapidly "half-pressing" changes the valves in order to ease the continuous glissando and the vibrato effect



Glissando de armónicos explícitamente escrito, se requiere estrictamente el uso de cambio de presión de aire para reseguir la curva de armónicos detallada.

Overtones' glissando explicitly written, it is required strictly the use of the air pressure change in order to achieve the curve of harmonics written.

Percusión / *Percussion*

Timbales (conjunto completo)

- Baquetas: i) cepillo grande y de dureza media
ii) 1 superbail de tamaño grande

Percusión 1:

- Tam-tam grande (a partir de 40")
- Gran Cassa

- Baquetas: i) metal muy alargado
(o en su defecto, plástico duro alargado,
tipo aguja de coser)

- ii) 4 superbails de distintos tamaños:
Ø ≈ 40mm (medio-grande)
Ø ≈ 30mm (medio)
Ø ≈ 20mm (medio-pequeño)
Ø ≈ 15mm (pequeño)

Percusión 2:

- Tam-tam mediano (entre 26" y 36")

- Baquetas: i) metal muy alargado
(o en su defecto, plástico duro alargado,
tipo aguja de coser)

- ii) 4 superbails de distintos tamaños:
Ø ≈ 40mm (medio-grande)
Ø ≈ 30mm (medio)
Ø ≈ 20mm (medio-pequeño)
Ø ≈ 15mm (pequeño)

Kettle-drums (full set)

- Mallets: i) big brush medium-hard
ii) 1 superbail, size large

Percussion 1:

- Tam-tam large (from 40" on)
- Gran Cassa

- Mallets: i) metal mallet, very long
(otherwise, hard plastic, very long as well,
resembling a long crochet hook for knitting)

- ii) 4 superbails in different sizes:
Ø ≈ 40mm (medium-large)
Ø ≈ 30mm (medium)
Ø ≈ 20mm (medium-small)
Ø ≈ 15mm (small)

Percussion 2:

- Tam-tam medium size (between 26" and 36")

- Mallets: i) metal mallet, very long
(otherwise, hard plastic, very long as well,
resembling a long crochet hook for knitting)

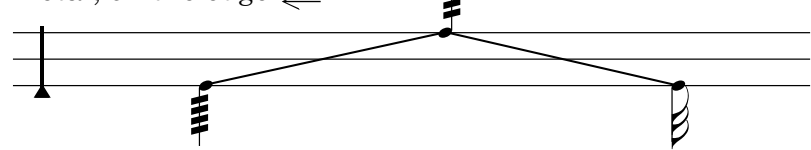
- ii) 4 superbails in different sizes:
Ø ≈ 40mm (medium-large)
Ø ≈ 30mm (medium)
Ø ≈ 20mm (medium-small)
Ø ≈ 15mm (small)

Notaciones específicas / *Specific notations*

↕ : frotado unidireccional sobre la superficie
unidirectional rubbing on the surface

(TAM)

metal, on the edge ↔



frotar "horizontalmente" el borde del instrumento indicado variando la altura (dirección "vertical", movimiento transversal al borde del instrumento) del punto de la baqueta en el que se produce el contacto

to rub "horizontally" the edge of the indicated instrument varying "the height" ("vertical" direction, movement transversal to the edge of the instrument) of the point of contact with the mallet



realizar un movimiento circular frotando la superficie del instrumento.

N.B.: la notación es sinusoidal, es decir, la amplitud de las curvas indica la amplitud del círculo dibujado, **no una posición absoluta en la superficie** del instrumento.

to rub the surface of the instrument drawing a circular movement.

N.B.: the notation is sinusoidal, so to say, the amplitude of the curves indicates the **amplitude of the circle to be drawn**, and **not an absolute position on the surface** of the instrument.

(TIMPANI)

superball, rubbing ○

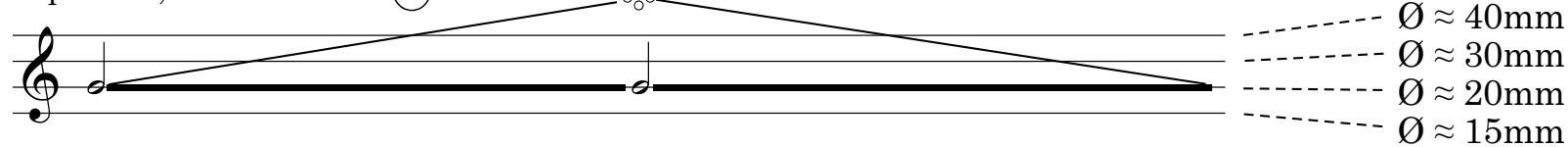


Se indica de modo explícito el aumento de armónicos a medida que el frotado de la superbail se realiza con mayor y creciente intensidad y dinámica. Esta notación no refiere tanto a la percepción concreta de cada componente armónico como a la calidad más brillante y rica del timbre, que puede focalizarse en la percepción de una altura concreta con timbre rico, o contrastar con la nota fundamental del timbal, grave, y de calidad tímbrica más apagada.

In this figure it is indicated explicitly the increment of harmonics produced by the rubbing of the superbail with a higher intensity and dynamics. This notation doesn't intend to mean a concrete perception of each overtone written, but to the rather more brilliant and richer quality of the timbre, which may be perceived actually as a focused pitch of a rich timbre, or otherwise as the fundamental tone, of a rather muffled timbral quality, from the kettle-drum.

(TAM)

super ball, on the surface ○



(superballs)

- Ø ≈ 40mm
Ø ≈ 30mm
Ø ≈ 20mm
Ø ≈ 15mm

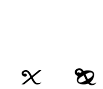
La clave de sol se usa para poder indicar simbólicamente distintos resultados de registro. Se requiere el uso de 4 superbails de distintos tamaños para conseguir dichas diferencias, y cada línea del tetragrama refiere consecuentemente a una de las 4 superbails, ordenadas de más grave a más agudo (de más grande a más pequeña). Las líneas y el símbolo de clúster de armónicos indica la aparición y desaparición de una resonancia más rica en armónicos.

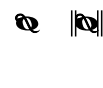
The treble clef is used in order to mark symbolically some different results regarding pitch-band register. It is required to use 4 superbails of different sizes in order to achieve those register differences, and each line of the tetragrama refers consequently to each one of the 4 superbails, ordered from lowest to highest (namely, from largest to smallest). The lines and the overtone-cluster symbol indicates the apparition and vanishing of a harmonically richer resonance.


Cuerdas / Strings

Los contrabajos suenan una octava más grave de lo escrito (uso de clave de fa con octava baja). Contrabajos 4.5.6. son de cinco cuerdas, con la cuerda V afinada en Si \flat .


The double-basses sound one octave lower than written (use of the bass clef in octava bassa). Double-basses 4.5.6. should have five strings, and the V-string is tuned down to B \flat .

×  Cabezas de notas "suono vento": la mano izquierda debe apretar ligeramente la cuerda con una presión suave, similar a la usada cuando se pretende tapar ("mutear") la cuerda; realizar esto en la altura donde se escribe la nota (siempre requerido conjuntamente al uso del *legno* para frotar la cuerda). El sonido producido se puede pensar como el resultado de aplicar un filtro pasa-banda (estrecho y centrado en la frecuencia de la altura indicada) sobre ruido blanco.

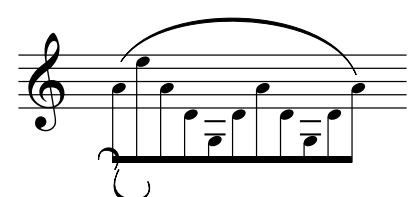
 "Suono vento" noteheads: the left hand should depress slightly the string with a soft pressure, similar to that used when muting the string; do this in the pitch of the written note - this is always required together with the use of the *legno* to rub the string. The produced sound can be thought as the result of applying a band-pass filter (thin and centered on the frequency of the indicated pitch) on white noise.

◊  Cabeza de nota para presión de armónico de mano izquierda.

Notehead for left hand harmonic pressure.

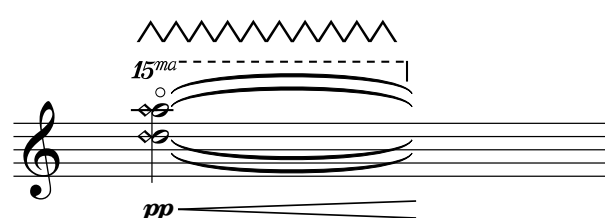
 "Glissandovibrato": realizado con un rápido vibrato amplio y nervioso a lo largo de un glissando.


"Glissandovibrato": obtained by performing a wide and nervous fast vibrato all along a glissando.



Los grupos de número no especificado de notas y adornados deben tocarse lo más rápido posible dentro de la duración señalizada.

The ornamented groups of not specified number of notes must be played as fast as possible within the marked duration.



 =
sobrepresión: realizar presión extrema en la cuerda para producir un sonido distorsionado
overpressure: perform extreme pressure on the string in order to obtain a distorted sound

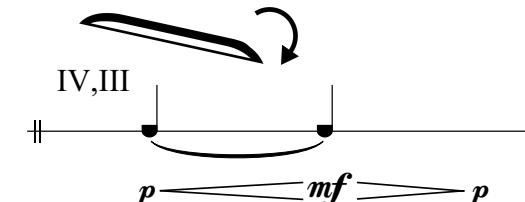
en el entorchado / "chicharra"



Tocar detrás del puente en la cuerda asociada a la nota escrita, en la zona donde empieza el entorchado que recubre la cuerda. Produce un sonido rugoso que puede recordar al de una chicharra (técnica del tango argentino).

Play behind the bridge on the string connoted by the written note, in the part of the string where the braid begins. It produces a rough sound that may remind to a cicada sound (technique from Argentinian tango).

"scricchiolando" (scricch.)

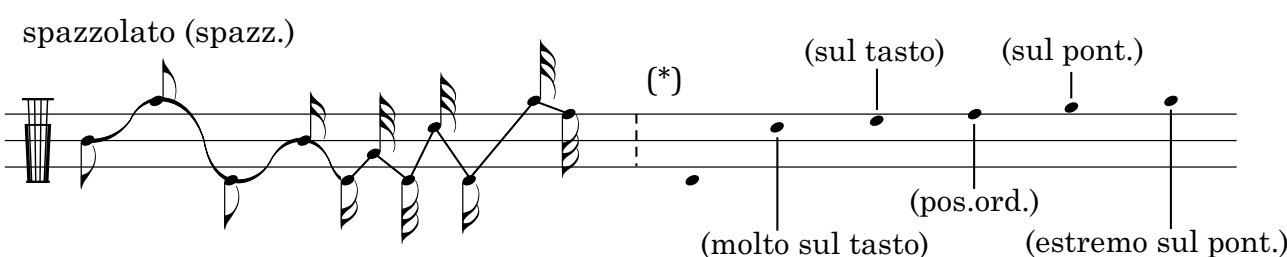


Aplicar presión y rotación con la crin del arco sobre las cuerdas indicadas para crear un sonido parecido al del crujir de la madera.

Apply pressure and rotation with the crini of the bow onto the noted strings in order to create a sound resembling creaking wood.

Clave de mástil y puente / Fretboard-bridge clef

Esta clave se usa para escribir el desplazamiento longitudinal del arco sobre la cuerda en el tramo que va desde el puente hasta la finalización de la caja del instrumento. Cuando se realiza esto con el *legno* del arco, se obtiene un silbido que va de grave a agudo a medida que se desplaza del *tasto* al *ponte*; siendo así, la orientación de la clave de mástil sigue el mismo principio de diastematía inherente de la notación de alturas sobre el pentagrama con claves tradicionales, con grave hacia abajo y agudo hacia arriba.



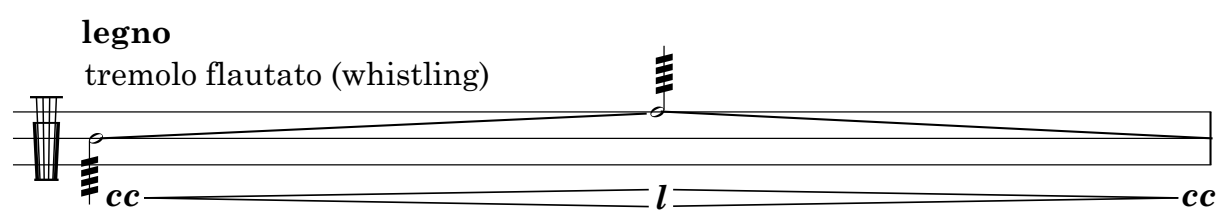
*This clef is used to notate the longitudinal movement of the bow on the string within the section going from the bridge until the end of the instrument's soundboard. When using the *legno*, a whistling sound is obtained, and it goes from low to high when going from the *tasto* to the *ponte*; thus the orientation of the fretboard clef follows the same principle of diastematy inherent in the notation of pitches in the staff with traditional clefs, having low downward and high upward.*

N.B.: la notación en esta clave, aun teniendo un aspecto fundamentalmente tabular, requiere de un atento solfeo sonoro de las curvas y zig-zags escritos en ella, ya que estos representan de modo preciso los sonidos sibilantes resultantes.

(*) Se anotan entre paréntesis las nomenclaturas tradicionales de las posiciones del arco (*molto sul tasto*, *sul pont.*, etc. - pos.ord. = *posizione ordinaria*) en aquellas ocasiones en las que la importancia se centra en la variación tímbrica de la sonoridad de las cuerdas al ser frotadas normalmente con las crines del arco.

N.B.: the notation when using this clef, although having an outlook of a tablature, requires an attentive solfège of the sound for the curves and zigzags written in it, since they represent in a precise way the resulting sibilant sounds.

(*) Between parenthesis are written the traditional nomenclatures of the bow's positions (*molto sul tasto*, *sul pont.*, etc. - pos.ord. = *posizione ordinaria*) for those situations where the focus is in the timbral variation of the sonority of the strings when regularly rubbed with the bow's crini.



Tremolo con el *legno* sobre la cuerda, "flautato" (sin presionar con el *legno*) que produce un sonido sibilante que varía en altura en función de la posición y desplazamiento del arco a lo largo del mástil. Se anotan indicaciones a modo de "dinámicas" para marcar la cantidad de arco usado (cuánto más arco se alcanzará un poco más de volumen de sonido), siendo "c" = *corto* y "l" = *lungo* ("cc" = *cortissimo* / "ll" = *lunguissimo*)

Tremolo with the legno on the string, "flautato" (no pressing of the bow) which produces a whistling sound that changes in pitch according to the position and movement of the bow along the fretboard. Some indications are used as "dynamics", to mark the amount of bow used (the use of more or less bow will produce more or less volume of sound), being "c" = corto y "l" = lungo ("cc" = cortissimo / "ll" = lunguissimo)

harmonics gliss.

Fl. 1
Fl. 2

harmonics gliss.

A. Fl.

harmonics gliss.

Cl. 1
Cl. 2

Cl. 1
Cl. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

C Tpt. 1
C Tpt. 2
C Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tba.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

pppp *pppp*
pppp *pppp* *pppp*
mp *ppp*
mp *ppp*
pppp *p* *pppp*
mf
TAM metal, rubbing at border
5

16.

22 23 24

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

Timp.
Perc.1
Perc.2

Hp.
Cel.
Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ppp mp ppp
ppp mp ppp
mp ppp
ppp p ppp
ppp ppp
mf p f p mf p f p mf
staccat. poss.
1. mf 2. mf
p ppp p ppp p ppp p ppp
mp pp mp pp
pp mf pp pp

Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, E.H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Hp., Cel., Solo, Vln. I, Vln. II, Vla., Vc., Db.

mp, p, f, pp, mf, staccat. poss., 3. (loco), 5., 9., sempre

43, 44, 45

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

52
53
54

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.

Perc.1
Perc.2

Hp.
Cel.

Solo

Vln. I

Vln. II

legno batt.
Vla.

Vc.

Db.

Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, E.H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Hp., Cel., Solo, Vln. I, Vln. II, Vla., Vc., Db.

Woodwind and brass parts include dynamic markings such as *pp*, *mf*, *f*, *ppp*, and *pp*. Some parts include performance instructions like "WOOD STRAIGHT + PLUNGER STONELINED" and "mouthpiece in".

String parts (Vln. I, Vln. II, Vla., Vc., Db.) include dynamic markings and performance instructions such as "tutti uniti", "tutti", "crine", and "pont.". The Solo part includes dynamic markings like *ff*, *p f.*, *f*, *poco*, and *f*.

At the bottom of the page, there are page numbers 58, 59, and 60, along with dynamic markings *pp* and *mf*.

Fl.1. *mf* *p*

Fl.2. *mf* *p*

A. Fl.

Ob.1

Ob.2

E.H.

Cl.1 *mf* *pppp*

Cl.2 *mf* *pppp*

B. Cl. *mf* *pppp*

Bsn.1

Bsn.2

Bsn.3

Hn.1 *mf* *pp*

Hn.2 *pp* *mp* *pp*

Hn.3 *mf* *pp*

Hn.4 *pp* *pp* *mp* *pp*

C Tpt.1

C Tpt.2

C Tpt.3

Tbn.1 *mf* *ppp*

Tbn.2 *mf* *ppp*

Tbn.3

Tba.

Timp. *mf* *pp*

Perc.1 *f* *pppp* *mf* *pppp* *mf*

Perc.2 *f* *pppp-pppp* *mf* *pppp*

Hp.

Cel.

Solo *f sempre* *5*

Vln. I *div.* *pp* *mf* *pp*

Vln. II *div.* *pp* *mf* *pp*

Vla. *f* *pp* *mf* *pp*

Vc. *f* *pp* *mf* *mp*

Db. *f* *pp*

"chicharra" (beyond the bridge)

uniti

"chicharra" (beyond the bridge)

"chicharra" (beyond the bridge)

"chicharra" (beyond the bridge)

"chicharra" (beyond the bridge)

64 *f* *pp* 65 66

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 2

Perc. 3

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

76

77

78

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

79 80 81

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 2

Perc. 3

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

82

83

84

This page of a musical score, page 85, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, and A. Fl. (Alto Flute)
- Oboes:** Ob. 1 and Ob. 2
- English Horn:** E.H.
- Clarinets:** Cl. 1 and Cl. 2
- Bass Clarinet:** B. Cl.
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, and C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3
- Tuba:** Tba.
- Percussion:** Timp., Perc. 2, and Perc. 3
- Piano:** Hp.
- Cello:** Cel.
- Solo:** Solo part with various dynamics and articulations.
- Violins:** Vln. I and Vln. II
- Viola:** Vla. (with "chicharra" markings)
- Violoncello:** Vc.
- Double Bass:** Db.

The score includes dynamic markings such as *p*, *f*, *mp*, *pp*, and *pppp*. Performance instructions include "chicharra" (likely referring to a specific playing technique or effect) and "locos" (likely referring to a specific playing technique or effect). The page is numbered 85 at the top left and 85 at the bottom left.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

VIA SORDINO
VIA SORDINO
VIA SORDINO

pppp
p tenuto
p tenuto

pppp
mp
pppp
p tenuto
p tenuto

p tenuto
p tenuto
p tenuto

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

(tutti sempre)

97 98 99

pppp *p* *pppp*

Detailed description: This page of a musical score, numbered 32, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Alto Flute, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1, 2, and 3, Horns 1 through 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpans, Percussion 2, Percussion 3, Harp, Cello, and Solo. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings are mostly silent, indicated by horizontal lines. The Violin I and II parts feature long, sustained notes with hairpins indicating a dynamic change from *pppp* to *p* and back to *pppp*. The Double Bass part also has a long note with a hairpin from *pppp* to *p*. The instruction "(tutti sempre)" is placed above the Violin II staff. The page is numbered 97, 98, and 99 at the bottom.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.
Solo

Vln. I
Vln. II
Vla.
Vc.
Db.

div.

div.

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

- Flutes (Fl. 1, Fl. 2, A. Fl.):** Active in the first system with *pppp* and *p lontano* markings.
- Woodwinds (Ob., E.H., Cl., B. Cl.):** Resting in the first system.
- Brass (Bsn., Hn., C Tpt., Tbn., Tba.):** Resting in the first system.
- Percussion (Timp., Perc. 2, Perc. 3):** Timp. has a *pppp* to *p* dynamic marking.
- Keyboard (Hp., Cel.):** Resting.
- Violins (Vln. I, Vln. II):** Vln. I has *pppp* and *mp poco lontano* markings. Vln. II has *pppp* markings.
- Viola (Vla.):** Resting.
- Violoncello (Vc.):** Resting.
- Double Bass (Db.):** Resting.

Page numbers 106, 107, and 108 are visible at the bottom of the page.

Fl.1
 Fl.2
 A. Fl.
 Ob.1
 Ob.2
 E.H.
 Cl.1
 Cl.2
 B. Cl.
 Bsn.1
 Bsn.2
 Bsn.3
 Hn.1
 Hn.2
 Hn.3
 Hn.4
 C Tpt.1
 C Tpt.2
 C Tpt.3
 Tbn.1
 Tbn.2
 Tbn.3
 Tba.
 Timp.
 Perc.2
 Perc.3
 Hp.
 Cel.
 Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for page 115, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *ppp*, *ppp* *lontanissimo*, *p* *lontano*, and *ppp*. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones) and strings (Violins, Violas, Cellos, Double Basses) are active, with some instruments playing sustained notes or textures. The percussion section includes Timpani and three types of Percussion. The score is divided into measures across the page, with some measures containing complex rhythmic patterns or textures.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

(non legato)
pp
mf
pp

1.3. uniti
2.4. div.
(1 tone)
pp
p lontano

1.3. uniti
2.4. div.

tutti uniti
tutti uniti
(1 tone)
6.8. div.
pp

118 p pppp 119 120

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.

air sound (through instrument, half-valve)
air sound (through instrument, half-valve)
air sound (reversed mouthpiece)
air sound (reversed mouthpiece)
HARMON
(whole mute in and out)
HARMON
(whole mute in and out)
air sound (reversed mouthpiece)

Solo

(loco) *mf.*

Vln. I
Vln. II
Vla.
Vc.
Db.

pp *p* *pppp*

5/4

4/4

G.P.
(full silence)

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

5/4

4/4

G.P.
(full silence)

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

VIA SORDINO

5/4

4/4

G.P.
(full silence)

Timp.
Perc.2
Perc.3
Hp.
Cel.

Solo

f *p non troppo*

5/4

4/4

G.P.
(full silence)

Vln. I
Vln. II
Vla.
Vc.
Db.

Cadenza

Solo *f* *ppp* *f* *p* *f*

Solo *f*

Solo *f* *mp* *f* *f*

Solo *f sempre*

Solo

Solo

Solo

Solo *ppp* *f* *ppp* *ppp*

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

Solo *ppp* *p* *ppp*

Solo *ppp* *p* *pp* *pppp*

135

Fl.1, Fl.2, A. Fl., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B. Cl., Bsn.1, Bsn.2, Bsn.3, Hn.1, Hn.2, Hn.3, Hn.4, C Tpt.1, C Tpt.2, C Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tba., Timp., Perc.2, Perc.3, Hp., Cel., Solo

L'istesso tempo (♩ ≈ 56)

Vln. I, Vln. II, legno batt., Vln. batt., legno, Vc., Db.

135

136

137

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 2

Perc. 3

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.2
Perc.3
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

mp 5
mp 5
p
p

ffff
pp
ffff
ffff
pp
ffff
ffff
pp
ffff
ffff
pp
ffff
ffff
pp
ffff
ffff
pp
ffff
ffff
pp
ffff

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

air sound (through instrument)
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

Timp.
Perc.1
Perc.2
Hp.
Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

HARMON
HARMON
HARMON

staccatissimo (*sempre simile*)
staccatissimo (*sempre simile*)
staccatissimo (*sempre simile*)
staccatissimo (*sempre simile*)
(whole mute in and out)
(whole mute in and out)
(whole mute in and out)
staccatissimo (*sempre simile*)
superball, circular rubbing ○
TAM metal, rubbing at border ≥
TAM metal, rubbing at border ≥

ord.
pont.
estremo pont.
ord.

10
11
10
9
10
11
10
9
10
11

mp.
mf.
ff.
mf.

13 14 15

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

estremo pont.
ord. 10
ord. 9
molto pont.
ord. 10
pont.

19 20 21

(sim.posizioni)

Fl.1 *f* *mf* *mf* *mp* *mp* *decesc.globale* *(sim. <>)* *pppp*

Fl.2 *f* *mf* *mf* *mp* *mp* *decesc.globale* *(sim. <>)* *pppp*

A. Fl. *f* *mf* *mf* *mp* *mp* *decesc.globale* *(sim. <>)* *pppp*

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

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

E.H. *p* *mf* *p*

Cl.1 *p* *pppp* *mp* *pppp* *mp*

Cl.2 *p* *mf* *p*

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

Bsn.1 *p* *mf* *p*

Bsn.2 *p* *mf* *p*

Bsn.3 *p* *mf* *p*

Hn.1 *pp* *mf* *pp*

Hn.2 *pp* *mf* *pp*

Hn.3 *pp* *mf* *pp*

Hn.4 *pp* *mf* *pp*

C Tpt.1 *mf*

C Tpt.2 *mf*

C Tpt.3 *mf*

Tbn.1 *p* *mf* *p*

Tbn.2 *p* *mf* *p*

Tbn.3 *p* *mf* *p*

Tba. *mf* *pp*

Timp. *p* *mf* *p*

Perc.1 *mf*

Perc.2 *mf*

Hp. *mf* *p*

Cel. *f* *loco*

Solo *(segue pont.)* *10* *11* *10* *molto pont.* *ord. 9* *estremo pont.* *10* *ord. 11* *10* *ff* *mf*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *f*

Vc. *f*

Db. *f*

Fl.1

Fl.2

A. Fl.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B. Cl.

Bsn.1

Bsn.2

Bsn.3

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

C Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timp.

Perc.1

Perc.2

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Ve.

Db.

globele: *ppp* (*sim.* < >) *mf* *ppp*

globele: *ppp* (*sim.* < >) *mf* *ppp*

globele: *ppp* (*sim.* < >) *mf* *ppp*

f *f* *mf* *f* *10*

1. solo *mp sotto voce*

Fl.1

Fl.2

A. Fl.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B. Cl.

Bsn.1

Bsn.2

Bsn.3

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

C Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timp.

Perc.1

Perc.2

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

(cambio posizioni)

Fl.1

Fl.2

A. Fl.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B. Cl.

Bsn.1

Bsn.2

Bsn.3

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

C Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timp.

Perc.1

Perc.2

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

34

35

36

This page of a musical score includes staves for woodwinds (Flutes 1-2, Alto Flute, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1-2, Harp, Cello, and Solo). The woodwinds and strings have various dynamics and articulations. The Solo part features a section labeled "estremo pont." with a tremolo effect and a section labeled "ord." with a sequence of notes. The Solo part includes dynamics such as *ff*, *mf*, and *ord.* with a sequence of notes. The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic pattern with dynamics like *p*, *mp*, and *f*. The Solo part includes dynamics such as *ff*, *mf*, and *ord.* with a sequence of notes. The Solo part includes dynamics such as *ff*, *mf*, and *ord.* with a sequence of notes.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

43 44 45

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vin. I
Vin. II
Vla.
Vc.
Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.

Perc.1
Perc.2
Hp.
Cel.

Solo
ord.
mp sotto voce

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.
Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.



Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

mf, p, mp, pp, f, fff, segue f, (fuo)... (lasciare vibrare ...)

58 59 60

This page of a musical score, numbered 69, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, and A. Fl. (Alto Flute)
- Woodwinds:** Ob. 1, Ob. 2, E.H. (English Horn), Cl. 1, Cl. 2, B. Cl. (Bass Clarinet), Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Brass:** C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba. (Tuba)
- Percussion:** Timp. (Timpani), Perc. 1, Perc. 2
- Other:** Hp. (Harp), Cel. (Cello), Solo (Solo Cello), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Db. (Double Bass)

The score features complex musical notation with various dynamics such as *mp*, *mf*, *f*, *p*, *pp*, and *ff*. It includes performance instructions like *(lasciare vibrare ...)* and *(b)*. The page is divided into three systems, with measure numbers 61, 62, and 63 indicated at the bottom.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

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

- Flutes (Fl. 1, 2, A. Fl.):** Global markings: *ppp (sim. <> >)*
- Oboes (Ob. 1, 2):** *ff* (initially), then *ppp*
- English Horn (E.H.):** *ff* (initially), then *ppp*
- Clarinets (Cl. 1, 2):** *pppp* (initially), then *f* (middle), then *pppp* (end)
- Bass Clarinet (B. Cl.):** *pppp* (initially), then *f* (middle), then *pppp* (end)
- Trumpets (Hn. 1-4):** *pp*, *mf*, *pp* (initially), then *pp*, *mf*, *pp* (middle), then *pp*, *mf*, *pp* (end)
- Trumpets (C Tpt. 1-3):** *pp*, *mf*, *pp* (initially), then *pp*, *mf*, *pp* (middle), then *pp*, *mf*, *pp* (end)
- Trombones (Tbn. 1-3):** Global markings: *ppp (sim. <> >)* and *f.*
- Tuba (Tba.):** *ppp (sim. <> >)*
- Timpani (Timp.):** *pp*, *mf*, *pp*
- Snare (Perc. 1):** *mf*, *pppp*
- Cymbal (Perc. 2):** *pppp*, *mf*, *pppp*
- Harpsichord (Hp.):** *ppp*, *mf*, *ppp*
- Celli (Cel.):** *p*, *f* (initially), then *pp*, *f*, *pp* (end)
- Solo:** *pp*, *f*, *pp*
- Violins (Vln. I, II):** *f*, *pp* (initially), then *pp*, *f*, *pp* (end)
- Viola (Vla.):** *p*, *f*, *pp*
- Violoncello (Vc.):** *p*, *f*, *pp*
- Double Bass (Db.):** *p*, *f*, *pp*

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

76 77 78

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Ve.
Db.

9 10 11 10

pp tenuto

pppp

pppp

82

pppp

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.

Perc.1
Perc.2

Hp.
Cel.

Solo

Vln. I

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

Vln. II

Vla.

Ve.

Db.

83

84

85

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ppp mf ppp
pppp mp pppp
pp poss mp pp poss
pp poss mp pp poss
pp poss mp pp poss
p f

poco cresc. poco a poco
poco cresc. poco a poco

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

92 93 94

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

ppppp
p tenuto
ppppp
mp
p
mf
f
f
f
mf

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

pp poss *mp* *pp poss*
pp poss *mp* *pp poss*
pp poss *mp* *pp poss*

pppp

ppp *mf* *pppp*
ppp *mf* *pppp*

pont.
ppp *mp ombra sotto voce* *pppp*
pont.
ppp *mp ombra sotto voce* *pppp*

98 99 100

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

101 102 103

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

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

tasto
pppp
tasto *mf_*

tasto
pppp
tasto *mf_*

tasto
pppp
tasto *mf_*

mp sotto voce sempre

mp sotto voce sempre

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

The score for page 110 includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), percussion (Tympani, Percussion 1 & 2, Harp, Cello), strings (Violins I & II, Viola, Violoncello, Double Bass), and a Solo part. The Solo part begins with a series of sixteenth-note chords, marked with dynamics *pp*, *f*, and *pp*. It includes a section labeled "pont." with a wavy line above it, and a section labeled "ord." with a slur above it. The Solo part concludes with a *pp* dynamic. The Violin I part features a section with "tasto" markings and dynamics *pppp* and *p sotto voce*. The Violin II part has *pppp* markings. The Viola and Violoncello parts have *pppp* markings. The Double Bass part has *pppp* markings.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

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

pont. *ff* *mf*

estremo pont.

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ppp

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ppp

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

HARMON

(whole mute in and out)

p *mf* *p*

Timp.
Perc.1
Perc.2

Hp.
Cel.

Solo

ff *p* *f*

pont.
(loco)

Vln. I
Vln. II

Vla.

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

pppp

mp sotto voce sempre

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ppp

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ppp

Vc.

mp sotto voce sempre

mp sotto voce sempre

Db.

Fl.1 *mp* *mf* *mp* *pppp*

Fl.2 *mp* *mf* *mp* *pppp*

A. Fl. *mp* *mf* *mp* *pppp*

Ob.1 *mf* *mp* *pppp*

Ob.2 *mf* *mp* *pppp*

E.H. *mp* *mf* *mp* *pppp*

Cl.1 *mp* *mf* *mp* *pppp*

Cl.2 *mp* *mf* *mp* *pppp*

B. Cl. *mp* *mf* *mp* *pppp*

Bsn.1 *mf* *mp* *pppp*

Bsn.2 *mf* *mp* *pppp*

Bsn.3 *mf* *mp* *pppp*

Hn.1 -

Hn.2 -

Hn.3 -

Hn.4 -

C Tpt.1 -

C Tpt.2 -

C Tpt.3 -

Tbn.1 -

Tbn.2 -

Tbn.3 -

Tba. -

Timp. -

Perc.1 -

Perc.2 -

Hp. -

Cel. -

Solo *ord.* *p* *f* *pp* *p* *f*

Vln. I -

Vln. II -

Vla. *mp sotto voce sempre*

Vc. *mp sotto voce sempre*

Db. -

This page of a musical score contains parts for various instruments and a soloist. The instruments listed on the left are: Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, E.H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Hp., Cel., Solo, Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into three measures: 122, 123, and 124. The Solo part begins in measure 122 with a *pp* dynamic and continues through measure 124 with dynamics ranging from *p* to *ff*. The strings (Vln. I, Vln. II, Vla., Vc., Db.) have parts starting in measure 123, with dynamics of *mf* and *p*. Percussion parts (Perc. 1, Perc. 2) are also present in measures 123 and 124. The rest of the orchestral parts are mostly blank, indicating rests.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

estremo pont. (loco) ord
estremo pont. (loco) ord
ff mp f ff f pp p mf p f ma dolce

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.1, Fl.2, A. Fl., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B. Cl., Bsn.1, Bsn.2, Bsn.3

Hn.1, Hn.2, Hn.3, Hn.4, C Tpt.1, C Tpt.2, C Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tba.

Timp.

Perc.1, Perc.2

Hp.

Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1, Fl.2, A. Fl., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B. Cl., Bsn.1, Bsn.2, Bsn.3

Hn.1-4, C Tpt.1-3, Tbn.1-3, Tba., Timp.

Hp., Cel., Solo

Vln. I, Vln. II, Vla., Vc., Db.

Fl. 1.1
Fl. 1.2
A. Fl.
Ob. 1
Ob. 2
E.H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.

Solo

Vln. I

Vln. II

Vla.
Vc.
Db.

I
II
III

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

estremo pont.
I II
pp ff ppp
estremo pont.
I II
pp ff ppp
estremo pont.
II III
pp ff ppp
estremo pont.
II III
pp ff ppp
ff ppp
ff ppp
cresc.
cresc.
cresc.
I II
pp ff ppp
estremo pont.
III IV
pp ff ppp
cresc.
cresc.
cresc.
ff sempre
ff sempre
ff sempre

140 141 142

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

II

pp *f* *ff* *f* *pp*

pp *ff* *pp*

pp *ff* *pp*

pp *ff* *pp*

ff sempre

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

estremo pont.

ff *pp* *pp* *ff* *pp*

ff sempre

pp *ff* *pp* *ff* *pp*

ff sempre

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4

C Tpt.1
C Tpt.2
C Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tba.

Timp.

Perc.1
Perc.2

Hp.

Cel.

Solo

Vln. I

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

più rapido possibile, ogni strumento non sincronico cogli altri, tutto sempre legato

ff sempre

decesc. _____

Vln. II

simile a prima

ff sempre

decesc. _____

Vln. II

simile a prima

ff sempre

decesc. _____

Vc.

ff sempre

decesc. _____

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

Timp.
Perc.1
Perc.2

Hp.
Cel.

Solo

ord (loco)

Vln. I

pp sotto voce sempre

ppppp

Vln. II

pp sotto voce sempre

ppppp

Vla.

ppppp

ppppp

pp sotto voce sempre

ppppp

Vc.

ppppp

ppppp

ppppp

ppppp

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Hp.
Cel.
Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

Timp.
Perc.1
Perc.2
Hp.
Cel.

Solo *f sempre* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.1
Fl.2
A. Fl.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Bsn.3

Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
C Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

Timp.
Perc.1
Perc.2
Hp.
Cel.

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.