

**BALÁZS HORVÁTH**  
**Gabrieli kommentárok**

per orchestra

2003/2005

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**Orchestra**

3 Flauti (2. anche Flauto piccolo)	3 Fl. (2. anche Fl. picc.)
2 Oboi	2 Ob.
Corno Inglese	Cor. Ing.
2 Clarinetti: 1. in Sib, 2. in Sib (2. anche Clarinetto piccolo in Mib)	2 Cl. (2. anche Cl. picc.)
Clarinetto basso in Sib (anche Clarinetto contrabbasso in Sib)	Cl. b. (anche Cl. cb.)
Sassofono alto in Mib	Alt Sax.
Sassofono tenore in Sib	Ten. Sax.
3 Fagotti (3. anche Contrafagotto)	3 Fg. (3. anche Cfg.)
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
Percussioni (4 esecutori)	Perc. (4 esec.)
Arpa	Hf.
Violino 1.	Vi. 1.
Violino 2.	Vi. 2.
Viola	Vla.
Violoncello	Vlc.
Contrabbasso	Cb.

Partitura in C / Tutti strumenti suoni reali / All instruments are written in C (concert pitch)

Durata: ca. 23 min. (8' + 15')

A különböző szükséges sordinok trombitákhoz és harsonákhoz: /

Different mutes needed for the trumpets and the trombones:

straight: 3 Tr., 3 Trb.; wa-wa: 3 Tr.; harmon (wa-wa without tube): Tr. 3., Trb. 1., Trb. 3.

Az I. tételben a négy ütőhangszeres az oldalsó felső erkélyeken helyezkedik el, a terem négy sarkában (ld. az ábrán). Mindegyikük ugyanolyan típusú hangszereken játszik, melyek (lehetőleg) különböző hangmagasságúak legyenek. Az I. tétel után a hangszeresek lemennek az erkélyről és elfoglalják helyüket a színpadon a II. tételhez. A II. tétel kezdéséig annyi szünetre van szükség, míg az ütősök leérnek. (A II. tételhez szükséges előkészületeket az ütősöknek már a darab eljátszása előtt meg kell tenni, és csak ezután menjenek fel az erkélyre az I. tételhez.) / The 4 percussion players are placed on the side balconies above the audience in the 1st movement (see the figure). Each of them plays the same kind of instruments that are (possibly) tuned on different pitches. After the 1st movement has been played the percussionists should go down to the orchestra and take their place there. There must be such a long rest between the two movements that these players can come down. (The preparations for the setup of the percussion instruments for the 2nd movement must be done before the whole piece and only after this can they go up to the balconies to set up those instruments.)

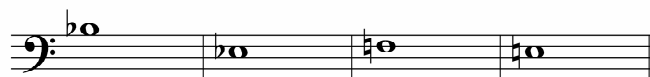
## Percussioni

### I. tétel / 1st movement

#### Perc. 1-4.

1-1 claves (4 különböző / 4 different ones), 1-1 wood-block (4 különböző / 4 different ones), 1-1 Tamburo piccolo (senza corde; lehetőleg 4 különböző / possibly 4 different ones), 1-1 Tom (4 különböző, lehetőleg nagyobb fajta / 4 different, possibly bigger ones), 1-1 Gong (4 különböző / 4 different ones)\*, 1-1 Tam-tam (4 különböző / 4 different ones), 1-1 Piatto sospeso (4 különböző, közepestől a nagyig / 4 different ones from medium size to big), 1-1 Triangolo (4 különböző / 4 different ones).

\*e.g.: 1. 2. 3. 4.



#### Notáció / Notation:



Clav.	W-bl.	T. picc. orlo / perem / frame	T. picc. ord.	Tom	Gong	T-t.	Ptto. sosp.	Trgl.
<i>hard mallet</i>	<i>bacch. di legno</i>	<i>bacch. di legno</i>	<i>hard mallet / soft mallet</i>	<i>bacch. di spugna</i>	<i>bacch. di spugna</i>	<i>hard mallet / bacch. di legno</i>	<i>bacch. di metallo</i>	

### II. tétel / 2nd movement

#### Perc. 1.

Campani tubolari, Glockenspiel, Crotals:



#### Perc. 2.

Vibraphone

#### Perc. 3.

Marimba

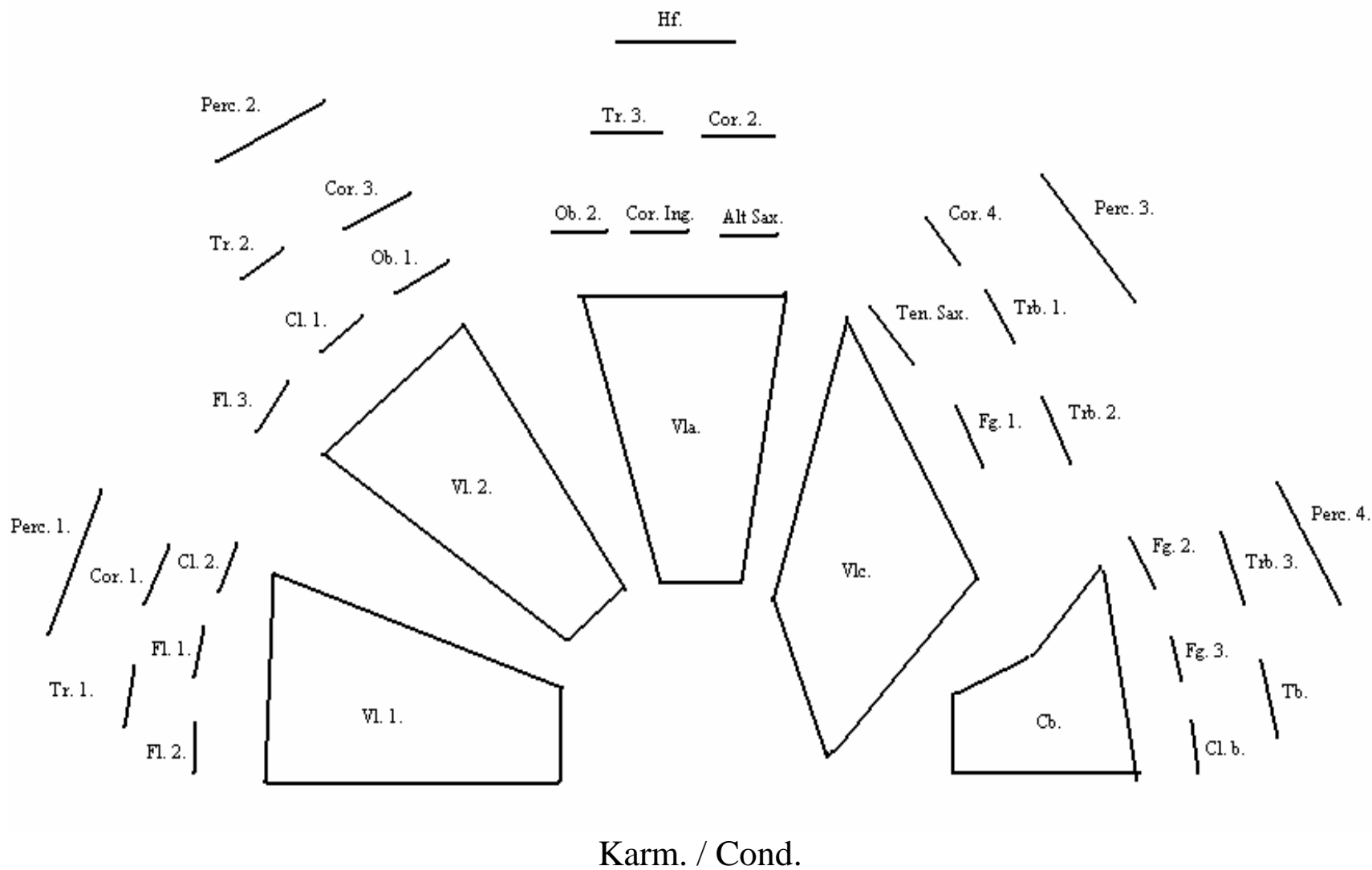
#### Perc. 4.

Timpani (G, C, Fis / G-natural, C-natural, F-sharp), Guiro

Szükséges verők: / Sticks needed:

*hard mallet, soft mallet, bacchetta di legno, bacchetta di spugna, bacchetta di metallo, bacchetta dura, bacchetta di „rubber”, soft rubber, arco, bacchetta di G. C., 2 hammers*

## A zenekar elhelyezkedése: / The setup of the orchestra:



Perc. 4.	Közönség / Audience	Perc. 1.
Bal erkély		Jobb erkély
Left balcony		Right balcony
Perc. 3.		Perc. 2.

A darab a Magyar Rádió Rt. megrendelésére készült a Magyar Rádió Szimfonikus Zenekara részére, a Nemzeti Kulturális Alapprogram és a Magyar Alkotóművészek Országos Egyesülete támogatásával.

Commissioned by the Hungarian Radio for the Symphony Orchestra of the Hungarian Radio with the financial help of the National Cultural Fund and the Association of Hungarian Creative Artists

Az első verzió (2003) bemutatója: Olasz Intézet, Budapest, 2004. február 5.

Magyar Rádió Szimfonikus Zenekara, karmester: Kovács László

First performance of the first version (2003): Italian Institut, Budapest, 5 February 2004

Symphony Orchestra of the Hungarian Radio, conductor: László Kovács

A második verzió (2005) bemutatója: Művészetek Palotája, Fesztivál Színház, Budapest, 2005. október 17.

Magyar Rádió Szimfonikus Zenekara, karmester: Vajda Gergely

First performance of the second version (2005): Palace of Arts, Festival Theatre, Budapest, 17 October 2005

Symphony Orchestra of the Hungarian Radio, conductor: Gergely Vajda

A Magyar Rádió Szimfonikus Zenekara megrendelésére  
**GABRIELI KOMMENTÁROK**

Partitura in C

per orchestra  
I.

HORVÁTH Balázs

♩ = 72

♩ = 108

4/4

4/4

2 Flauto piccolo

Flauti 1-3

Oboi 1-2

Corno Inglese

2 Clarinetto piccolo

Clarinetto 1-2 in Si

Clarinetto contrabbasso

Clarinetto basso in Si / contrabbasso in Si

Sassofono alto in Mi

Sassofono tenore in Si

3 Contrafagotto

Fagotto 1-3

Corno 1-2 in Fa

Corno 3-4 in Fa

Tromba 1-3 in Do

Trombone 1

Trombone 2

Trombone 3

Tuba

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Arpa

mf

D♭ C♭ B♭  
E♭ F♭ G♭ A♭

B♭

B♭

4/4

2 soli

gli altri

mf

pizz.

pp

2 soli

gli altri

mf

pizz.

pp

2 sole

le altre

mf

pizz.

pp

2 soli

gli altri

mf

pizz.

pp

1

$\text{♩} = 72$

$\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

12

Fl. 1. *mf*

Fl. 3. *mf*

Cor. Ing. *mp*

Cl. 1. *mp*

Cl. picc. 2. *mp* *mf*

Cl. b. *mp*

Alt. Sax. *mp*

Ten. Sax. *mp*

Fig. 1. *mp*

Fig. 2. *mp*

Fig. 3. *mp*

HF

F# F# Bb Bb Bb

$\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

VI. 1. (2 soli)

VI. 1. (gli altri)

VI. 2. (2 soli)

VI. 2. (gli altri)

Vla. (2 sole)

Vla. (le altre)

Vlc. (2 soli)

Vlc. (gli altri)

2

4/4

28

Fl. 1. *p < mp* *mp* *mf*

Picc. 2. *mp* *mf* *mf*

Fl. 3. *p* *mp* *pp* *mf*

Ob. 1. *mf* *f* *mf* *f*

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

Cor. Ing. *mp* *mf* *mf* *mf*

Cl. 1. *pp* *mf* *mf*

Cl. picc. 2. *p < mf* *mf*

Cl. b. *mp* *mf*

Alt. Sax. *p < mf* *mf* *mf*

Ten. Sax. *p < mp* *mf* *pp* *mf*

Fg. 1. *mp* *mf*

Fg. 2. *pp* *mf*

Cfg. 3.

4/4

Cor. 1. *p < mf* *pp* *mf* *mf* *con sord.*

Cor. 2. *p < mp* *f* *pp* *senza sord.*

Cor. 3. *con sord.* *pp*

Cor. 4. *p < mf* *f* *pp*

Ti. 1. *con sord. wa-wa* *p* *mf* *mp* *mf*

Ti. 2. *con sord. wa-wa* *f* *mp* *mf*

Ti. 3. *con sord. wa-wa* *mp* *mf*

Trb. 1. *con sord. straight* *p* *mp* *mf*

Trb. 2. *f* *con sord. straight* *mf*

Trb. 3. *p < mf* *mf* *con sord. straight* *mf*

Tb. *p < mp* *mf*

4/4

Hr. *mf* *mf*

B $\flat$  B $\flat$  E $\flat$  E $\flat$  E $\flat$  E $\flat$

VI. 1. *1 solo* *f* *arco* *mf* *sul pont.* *f*

VI. 1. (gli altri) *pizz.* *mp* *div.* *arco* *mf* *sul pont.* *f*

VI. 2. (Tutti) *div.* *pizz.* *mp* *arco* *mf* *sul pont.* *f*

Vla. *pizz.* *mp* *arco* *con sord.* *pp* *arco* *mf* *sul pont.* *f*

Vla. *Tutti* *div.* *pizz.* *mp* *arco* *con sord.* *pp* *arco* *mf* *sul pont.* *f*

Vlc. *1 solo* *f* *arco* *mf*

Vlc. (gli altri) *div.* *pizz.* *mp* *arco* *mf* *sul pont.* *f*

Vlc. (Tutti) *pizz.* *mp* *arco* *mf*

Cb. *mp* *arco* *f*

♩ = 48

3

♩ = 64

39

Fl. 1. *mf* *f* *dim.*  
 Picc. 2. *mf* *f* *dim.*  
 Fl. 3. *mp* *mf* *f* *dim.*  
 Ob. 1. *mf* *f* *dim.*  
 Ob. 2. *f* *dim.*  
 Cor. Ing. *f* *dim.*  
 Cl. 1. *mf* *f* *dim.* *mp*  
 Cl. picc. 2. *mf* *f* *dim.*  
 Cl. b. *f* *dim.*  
 Alt. Sax. *f* *dim.*  
 Ten. Sax. *mf* *f* *dim.*  
 Fg. 1. *mf* *f* *dim.*  
 Fg. 2. *mf* *f* *dim.*  
 Cfg. 3. *f* *dim.*  
 Cor. 1. *mp* *f* *dim.* *mf* *mp*  
 Cor. 2. *mp* *f* *dim.* *mf* *mp*  
 Cor. 3. *mp* *f* *dim.* *mf* *mp*  
 Cor. 4. *mp* *f* *dim.* *mf* *mp*  
 Tr. 1. *f* *dim.* *mp*  
 Tr. 2. *f* *dim.* *mp*  
 Tr. 3. *f* *dim.* *mp*  
 Trb. 1. *mp* *f* *dim.*  
 Trb. 2. *mp* *f* *dim.*  
 Trb. 3. *mp* *f* *dim.*  
 Trb. *mp* *f* *dim.*  
 Perc. 1. Claves *quasi mf* sempre  
 Perc. 2. Claves *quasi mf* sempre  
 Perc. 3. Claves *quasi mf* sempre  
 Perc. 4. Claves *quasi mf* sempre  
 Hr. *ff* *dim.* *pp*  
 VI. 1. (Tutti) *mf* *gliss.* *ord.* *non div.* *f* *dim.*  
 VI. 1. (Tutti) *mf* *gliss.* *div.* *ord.* *non div.* *f* *dim.*  
 VI. 2. (Tutti) *mf* *gliss.* *ord.* *non div.* *f* *dim.*  
 VI. 2. (Tutti) *mf* *gliss.* *div.* *ord.* *non div.* *f* *dim.*  
 Vla. (Tutti) *gliss.* *senza sord.* *div.* *ord.* *non div.* *f* *dim.*  
 Vla. (Tutti) *gliss.* *senza sord.* *div.* *ord.* *non div.* *f* *dim.*  
 Vlc. (Tutti) *gliss.* *senza sord.* *div.* *ord.* *non div.* *f* *dim.*  
 Vlc. (Tutti) *gliss.* *senza sord.* *div.* *ord.* *non div.* *f* *dim.*  
 Cb. (Tutti) *gliss.* *senza sord.* *div.* *ord.* *non div.* *f* *dim.* *mf* *ppizz.* *arco* *mf* *f* *dim.* *mp*

$\text{♩} = 85,33$

4

50

Fl. 1. 2/4 4/4 5/4 4/4 3/4

Picc. 2. p p mp

Fl. 3. mp

Ob. 1. p p mp

Ob. 2. mp mf mp mf mp mf

Cor. Ing. mp mf mp mf mp mf

Cl. 1. mp mf

Cl. picc. 2. mp

Cl. b. mf

All. Sax. f mp

Ten. Sax. p mp

Fg. 1. mf

Fg. 2. mf

Cfg. 3. mf vibr. molto e leno

Cor. 1. p fr ord pp f

Cor. 2. p f

Cor. 3. p f

Cor. 4. p f

Tr. 1. mp p

Tr. 2.

Trb. 1. p vibr.

Trb. 3. p

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hr. mf secco mp ord. sempre mp

VI. 1. unli sul G mf vibr. f

VI. 2. unli mf vibr. f

Vla. unite f 4 sole div. sul tasto p

Vlc.

Cb. p

Tempo: ♩ = 128

Tempo: ♩ = 96

62  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1. *mp* *mp* *mp* *mp* *mf* *pp*

Picc. 2. *mp* *mp* *mp* *mp* *mf* *pp*

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

Ob. 2. *mf marcato*

Cor. Ing. *mf marcato*

Cl. 1. *p* *mp* *p* *mf* *mp* *f* *mp* *ppp*

Cl. b. *mf* *p* *ppp*

Alt. Sax. *mf marcato*

Ten. Sax. *mf marcato*

Cor. 1. *gestopf.* *ord.* *mf marcato*

Cor. 2. *gestopf.* *ord.* *mf marcato*

Cor. 3. *gestopf.* *ord.* *mf marcato*

Cor. 4. *gestopf.* *ord.* *mf marcato*

Tr. 1. *con sord. wa-wa* *pp* *mp marcato*

Tr. 2. *con sord. wa-wa* *pp* *mp marcato*

Tr. 3. *con sord. wa-wa* *pp* *mp marcato*

Trb. 1. *mf marcato*

Trb. 2. *mf marcato*

Trb. 3. *mf marcato*

Tb. *mf marcato*

Perc. 1. Wood-block *hard mallet* *mf* (Claves) *mf* (Claves) *mf*

Perc. 2. Wood-block *hard mallet* *mf* (Claves) *mf*

Perc. 3. (Claves) *mf* Wood-block *hard mallet* (Claves) *mf*

Perc. 4. (Claves) *mf* Wood-block *hard mallet* *mf*

Hr. *pp* *p*  $D\sharp E\# G\# A\flat$

VI. 1. *pp*

VI. 2. *pp* *sul tasto*

Vla. (4 sole) *ppp* *Tutte div.* *sul pont.* *gliss.*

Vlc. *4 soli div.* *sul tasto* *mp* *poco sul pont.*

Cb. *mp*



80  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. 1. *p* *mf* *p* *mp* *f* *mf*

Picc. 2. *p* *mf* *p* *mp* *f* *mf*

Fl. 3. *p* *mf* *p* *mp* *f* *mf*

Ob. 1. *p* *mf* *p* *mp* *f* *mf*

Ob. 2. *p* *mf* *p* *mp* *f* *mf*

Cor. Ing. *p* *mf* *p* *mp* *f* *mf*

Cl. 1. *p* *mf* *p* *mp* *f* *mf*

Cl. picc. 2. *p* *mf* *p* *mp* *f* *mf*

Cl. b. *p* *mf* *p* *mp* *f* *mf*

Alt. Sax. *f secco* *p* *mf* *p* *mp* *f* *mf*

Ten. Sax. *p* *mf* *p* *mp* *f* *mf*

Fig. 1. *p* *mf* *p* *mp* *f* *mf*

Fig. 2. *mf* *mf* *mf* *mf* *mf* *mf*

Fig. 3. *mf* *mf* *mf* *mf* *mf* *mf*

Cor. 1. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Cor. 2. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Cor. 3. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Cor. 4. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Tr. 1. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Tr. 2. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Tr. 3. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Trb. 1. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Trb. 2. *senza sord.* *p* *mf* *p* *mp* *f* *mf*

Trb. 3. *mf* *mf* *mf* *mf* *mf* *mf*

Tb. *mf* *f* *mf* *mf* *mf* *mf*

Perc. 1. *mp* *ppp* *mf* *mf* *mf* *mf*

Perc. 2. *pppp* *mf* *mf* *mf* *mf* *mf*

Perc. 3. *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 4. *mp* *pp* *mf* *mf* *mf* *mf*

Hr. *mf* *mf* *mf* *mf* *mf* *mf*

VI. 1. *pp* *pp* *pp* *pp* *pp* *pp*

VI. 2. *pp* *pp* *pp* *pp* *pp* *pp*

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

Vlc. *pp* *pp* *pp* *pp* *pp* *pp*

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

*fr.* *mf* *mp* *f* *mf* *mf*

*vibr.* *mf* *mp* *f* *mf* *mf*

*bisbigli.* *mf* *mp* *f* *mf* *mf*

*ord.* *mf* *mp* *f* *mf* *mf*

*con sord. wa-wa* *mf* *mp* *f* *mf* *mf*

*con sord. straight* *mp* *mf* *mf* *mf* *mf*

*con sord. straight* *mf* *mp* *f* *mf* *mf*

*div.* *pp* *pp* *pp* *pp* *pp* *pp*

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

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

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

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

The score is arranged in systems. The top system includes Flutes (Fl. 1, Fl. 2, Fl. 3), Oboes (Ob. 1, Ob. 2), Cor Anglais, Clarinets (Cl. 1, Cl. picc. 2, Cl. b.), Saxophones (Alto Sax., Tenor Sax.), and Bassoons (Fg. 1, Fg. 2, Cfg. 3). The second system includes Cor Anglais (Cor. 1, Cor. 2, Cor. 3, Cor. 4), Trumpets (Tr. 1, Tr. 2, Tr. 3), Trombones (Trb. 1, Trb. 2, Trb. 3, Tb.), and Percussion (Perc. 1-4). The bottom system includes Horns (Hr.), Violins (VI. 1, VI. 2), Violas (Vla. 1, Vla. 2), Violoncellos (Vlc. 1, Vlc. 2), and Contrabass (Cb.).

Time signatures are indicated at the top of each system: 3/4, 7/8, 4/4, 3/4, 2/4, 4/4, and 3/4.

Dynamic markings include *pp*, *mf*, *f*, and *ff*. Performance instructions include *con sord. straight*, *vibr.*, *ord.*, *div.*, *gliss.*, *marcato*, *stacc. sulla cords*, and *con forza*.



8

♩ = 144 (♩ = 72)

♩ = 108

Fl. 1. *p* *poco fr.* *p secco* *pp* *mp* *mf*

Picc. 2. *p secco* *pp* *mp* *mf*

Ob. 2.

Cl. picc. 2. *p secco* *poco fr.* *pp* *mp* *mf*

Alt. Sax.

Fg. 1.

Cor. 1. *p* *gestopf., sim.* *poco fr.* *poco fr.* *pp* *mp* *mf* *ord.* *mf* *p*

Cor. 2.

Tr. 1. *p* *poco fr.* *p secco* *poco fr.* *poco fr.* *pp* *mp* *mf* *p*

Tr. 3.

Trb. 1. *mf* *senza sord.*

Perc. 1. (Tom) *soft mallet pppp* (quasi cresc.) *pp* *p* *mp* *soft mallet sim.*  
*hard mallet mf* (quasi dim.) *p* *pp* *ppp* *mf*

Perc. 2. (Tom) *soft mallet pppp* (quasi cresc.) *ppp* *pp* *p* *mf* *soft mallet sim.*  
*hard mallet mf* (quasi dim.) *mp* *p* *pp* *pppp* *mf*

Perc. 3. (Tom) *soft mallet pppp* (quasi cresc.) *ppp* *pp* *mp* *mf* *soft mallet sim.*  
*hard mallet mf* (quasi dim.) *mp* *p* *ppp* *pppp* *mf*

Perc. 4. (Tom) *soft mallet pppp* (quasi cresc.) *ppp* *p* *mp* *mf* *soft mallet sim.*  
*hard mallet mf* (quasi dim.) *mp* *pp* *ppp* *pppp* *mf*

Hr. *mp dolce* *mikeyyag plectrinnal/ with plastic plectrum* *ord.* *secco* *mikeyyag plectrinnal/ with plastic plectrum*  
C♯ D♯  
E♭ F♯ G♯ A♯

VI. 1. *2 soli* *pizz.* *p secco* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *sul pont.* *mf* *mf* *p*

VI. 2.

Vla.

Vlc.

Cb.

127

Fl. 1.  $p$   $mf$   $p$

Picc. 2.  $p$   $mf$   $p$   $mf$

Fl. 3.  $mf$

Ob. 1.  $p$

Ob. 2.  $mf$   $pp$   $mp$   $pp$

Cor. Ing.  $p$   $pp$

Cl. 1.  $p$

Cl. picc. 2.  $p$

Cl. b.  $p$   $pp$   $pp$

Alt. Sax.  $mf$   $pp$

Ten. Sax.  $mp$   $mp$

Fg. 1.  $pp$

Fg. 2.  $p$   $mf$   $p$   $pp$   $pp$

Cfg. 3.  $p$   $pp$   $pp$   $pp$

Cor. 1.  $p$   $con sord.$

Cor. 2.  $pp$   $con sord.$

Cor. 3.  $p$   $con sord.$

Cor. 4.  $mf$   $pp$   $mp$   $pp$

Tr. 1.  $p$

Tr. 3.  $mf$   $p$   $mp$

Trb. 1.  $mp$   $con sord. straight$   $pp$

Trb. 2.  $mf$   $con sord. straight$   $pp$

Trb. 3.  $mf$   $con sord. straight$   $mp$   $pp$

Tb.  $con sord.$   $mp$   $pp$

Perc. 1.  $ppp$   $l.v.$   $(quasi cresc.)$   $p$   $mf$   $pppp$

Perc. 2.  $pppp$   $l.v.$   $(quasi cresc.)$   $ppp$   $p$   $mf$   $pppp$

Perc. 3.  $pppp$   $l.v.$   $(quasi cresc.)$   $pp$   $mp$   $ppp$   $mf$   $poco a poco cresc.$

Perc. 4.  $pppp$   $l.v.$   $(quasi cresc.)$   $pp$   $mp$   $ppp$

Vi. 1.  $ord.$   $2 soli$   $p$

Vi. 2.  $ord.$   $2 soli$   $mf$   $p$

Vla.  $2 soli$   $sul G$   $p$   $sul D$   $pp$

Vlc.  $2 soli$   $pp$

Cb.  $1 solo$   $arco$   $mp$   $p$   $2 soli$   $f$



$\text{♩} = 72$

153  $\frac{3}{4}$

Fl. 1. *mf* *ff* *mf* *ff* *ff* *fr*

Picc. 2. *ff* *mf* *ff* *ff* *f* *fr*

Fl. 3. *mf* *ff* *ff* *f* *fr*

Ob. 1. *ff* *mf* *ff* *f* *fr*

Ob. 2. *mf* *ff* *ff* *f* *fr*

Cor. Ing. *ff* *mf* *ff* *ff* *f* *fr*

Cl. 1. *mf* *ff* *mf* *ff* *f* *gliss.*

Cl. picc. 2. *mf* *ff* *mf* *ff* *f* *fr*

Cl. b. *ff* *ff* *ff* *ff* *f* *fr*

Alt. Sax. *ff* *ff* *ff* *ff* *f* *fr*

Ten. Sax. *mf* *ff* *mf* *ff* *f* *fr*

Fig. 1. *mf* *ff* *ff* *ff* *f* *fr*

Fig. 2. *ff* *ff* *ff* *ff* *f* *fr*

Fig. 3. *ff* *ff* *ff* *ff* *f* *fr*

$\frac{3}{4}$

Cor. 1. *mf* *piu f* *mf* *ff* *f* *fr*

Cor. 2. *mf* *ff* *ff* *ff* *f* *fr*

Cor. 3. *mf* *ff* *ff* *ff* *f* *fr*

Cor. 4. *mf* *ff* *ff* *ff* *f* *fr*

Ti. 1. *mf* *piu f* *mf* *ff* *f* *fr*

Ti. 2. *senza sord.* *piu f* *mf* *ff* *f* *fr*

Ti. 3. *senza sord.* *mf* *ff* *ff* *f* *fr*

Tri. 1. *senza sord.* *ff* *mf* *ff* *ff* *f* *fr*

Tri. 2. *mf* *ff* *ff* *ff* *f* *fr*

Tri. 3. *ff* *ff* *ff* *ff* *f* *fr*

Tb. *ff* *ff* *ff* *ff* *f* *fr*

Perc. 1. *f* *ff* *ff* *ff* *f* *fr*

Perc. 2. *mf* *ff* *ff* *ff* *f* *fr*

Perc. 3. *ff* *mf* *ff* *ff* *f* *fr*

Perc. 4. *ff* *ff* *ff* *ff* *f* *fr*

HR. *ff* *ff* *ff* *ff* *f* *fr*

VI. 1. *mf* *ff* *ff* *ff* *f* *fr*

VI. 2. *mf* *ff* *ff* *ff* *f* *fr*

Vla. *ff* *mf* *ff* *ff* *f* *fr*

Vlc. *mf* *ff* *ff* *ff* *f* *fr*

Cb. *p* *mf* *mf* *ff* *f* *fr*

Fl. 1. Picc. 2. Fl. 3. Ob. 1. Ob. 2. Cor. Ing. Cl. 1. Cl. Picc. 2. Cl. b. Alt. Sax. Ten. Sax. Fg. 1. Fg. 2. Cfg. 3. Cor. 1. Cor. 2. Cor. 3. Cor. 4. Tr. 1. Tr. 2. Tr. 3. Trb. 1. Trb. 2. Trb. 3. Trb. Perc. 1. Perc. 2. Perc. 3. Perc. 4. Hf. Vl. 1. Vl. 2. Vla. Vlc. Cb.

*ff*, *in rilievo*, *f*, *mp*, *mf*, *f*, *dim.*, *vibr.*, *gliss.*, *ptto. sosp.*, *hard mallet*, *quasi dim.*, *quasi cresc.*, *mf*, *p*, *f*, *mp*, *ff*, *gliss.*, *sul D sempre vibr.*, *sul pont.*, *fp*, *ff*, *mf*, *f*, *ff*, *f*, *ff*



189

Fl. 1. *mf*

Picc. 2. *mf*

Fl. 3. *mf*

Ob. 2. *mf*

Cor. Ing. *mf*

Cl. 1. *mf* *dim.*

Cl. picc. 2. *mf sempre*

Cl. b. *mf*

Alti Sax. *mp* *f*

Ten. Sax. *mp*

Fl. 1. *mf*

Fl. 2. *mf*

Cl. b. *mf*

Cor. 1. *mf*

Cor. 2. *mf* *gestopf. sim*

Cor. 3. *mp* *p*

Cor. 4. *mp*

Tr. 2. *mf* *con sord. straight*

Tr. 3. *f* *con sord. wa-wa*

Trb. 1. *mf*

Trb. 2. *mf* *p*

Trb. 3. *mf*

Tb. *mf* *dim.*

Perc. 1. *f* *bacch. di legno sim.* *poco a poco sull' orlo* *(quasi dim.)*

Perc. 2. *f* *bacch. di legno sim.* *poco a poco sull' orlo*

Perc. 3. *f* *bacch. di legno sim.* *poco a poco sull' orlo* *[Tgl. bacch. di metallo pp]* *(Pito. sosp.) f*

Perc. 4. *f* *bacch. di legno sim.* *poco a poco sull' orlo* *(quasi dim.)*

VI. 1. *mf* *(6 soli)* *mp* *4 soli* *mp*

VI. 2. *mf* *mp* *4 soli* *mp*

Vla. *mf* *sul pont.* *6 sole* *sul pont. sim.*

Vlc. *f* *sul pont.* *ord.* *f* *vibr.*

Cb. *mp* *mf*

200

Musical score for measures 200-210. The score includes parts for Piccolo 2, Flute 3, Oboe 1 and 2, Clarinet in B-flat 2, Bassoon 2 and 3, Cor Anglais, Trumpet 3, Trombone 1, 2, 3, and Tuba, Percussion 1-4, Violin 1 and 2, Viola, Violoncello, and Contrabasso. The percussion parts are specifically marked with 'bacc. di metallo' and 'Pit. sosp.'. Dynamics range from *mf* to *pp*. Performance instructions include 'ord.', 'quasi cresc.', 'quasi dim.', and 'et.'. A double bar line is present at the end of measure 210.

accel. al Fine ..... (♩=192)

210

Musical score for measures 210-215. The score includes parts for Piccolo 2, Clarinet in B-flat 2, Bassoon 2 and 3, and Percussion 1-4. The percussion parts are marked with 'poco a poco cresc.' and 'poco a poco più secco'. Dynamics include *mf* and *molto secco*. Performance instructions include 'ord.', 'et.', and 'sempre et.'. The score concludes with a double bar line.

Annyi szünet legyen, hogy az ütösök le tudjanak jönni az erkélyről és elfoglalják a helyüket a II. tételhez.  
 There must be as much rest between the two movements that the percussionists can take their place for the 2nd movement.



1

The musical score is arranged in systems, each corresponding to a different instrument or section. The instruments listed on the left include Fl. 1, Picc. 2, Fl. 3, Ob. 1, Ob. 2, Cor. Ing., Cl. 1, Cl. 2, Cl. b., Alt. Sax., Ten. Sax., Fg. 1, Fg. 2, Fg. 3, Cor. 1, Cor. 2, Cor. 3, Cor. 4, Tr. 1, Tr. 2, Tr. 3, Trb. 1, Trb. 2, Trb. 3, Perc. 1 (Crot.), Perc. 2 (Vibr.), Hr., Vl. 1, Vl. 1 (di.), Vl. 2, Vl. 2 (ax.), Vla., Vla., Vlc., Vlc., and Cb. The score is divided into measures by vertical bar lines. Above the staves, there are time signatures: 4/4, 3/4, 5/4, 3/4, and 4/4. Dynamic markings such as *mf*, *f*, *p*, *mp*, *ff*, and *pp* are placed throughout the score. Articulation marks like accents and slurs are also present. Performance instructions such as *poco a poco dim.*, *vibr.*, *fr.*, *mezzo*, *coll'arco*, *l.v.*, *hard mallet*, *sul pont.*, and *ord.* are included. At the bottom of the page, there are harmonic diagrams for strings:  $B\sharp A\sharp$ ,  $C\sharp G\sharp A\sharp$ , and  $D\sharp C\sharp G\sharp A\sharp$ . The page number '24' is in the top left corner, and the number '1' is in a box at the top center. The page number 'Z. 14 424' is at the bottom center.

25

2

Fl. 1, Picc. 2, Fl. 3, Ob. 1, Ob. 2, Cor. Ing., Cl. 1, Cl. 2, Cl. b, Alt. Sax., Ten. Sax., Fig. 1, Fig. 2, Fig. 3, Cor. 1, Cor. 2, Cor. 3, Cor. 4, Tr. 1, Tr. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Perc. 1, Perc. 2, Perc. 4, Hr., VI. 1, VI. 1, VI. 2, VI. 2, Vla., Vla., Vlc., Vlc., Cb.

4/4, 6/4, 4/4, 7/8, 4/4

*p*, *f*, *mf*, *mp*, *dim*, *ff*, *subf*, *con sord. straight*, *vibr.*, *non div.*

Z. 14 424

33

5/4 6/4 3/4 3/8 4/4 5/4 4/4 2/4

Fl. 1. *p* *f* *pp* *p* *mp < sf* *f > p*

Picc. 2. *p* *f* *pp* *p* *mp < sf* *f > p*

Fl. 3. *p* *f* *pp* *p* *mp < sf* *f > p*

Ob. 1. *p < f > mf > p* *pp* *sffz > mp* *mp < sf*

Ob. 2. *p < f > mf > p* *pp* *sffz > mp* *mf*

Cor. Ing. *p < f > mf > p* *f* *f > p*

Cl. 1. *pp < ff > p* *mp < mf > p < f > p < mf > p < f > p < mp > mf > p < mp > sf*

Cl. 2. *pp < ff > p* *p < sffz > mp < mf > p < f > p < mf > p < f > p < mp > mf > p*

Cl. b. *f* *pp* *mp < sf* *f > p*

Alt. Sax. *mf* *p* *f* *mp* *pp*

Ten. Sax. *p* *p*

Fg. 1. *mf* *p* *f* *mp* *pp* *f > p*

Fg. 2. *mf* *p* *p* *sffz > mp* *pp*

Cfg. 3. *mf* *p* *p* *f* *mf*

Cor. 1. *f* *pp < f > pp* *pp* *pp* *mf*

Cor. 2. *f* *pp < f > pp* *pp* *pp* *f > p*

Cor. 3. *f* *pp < f > pp* *pp* *pp* *f > p*

Cor. 4. *f* *pp < f > pp* *pp* *pp* *f > p*

Tr. 1. *p* *f* *pp* *mf* *p < f > p* *mp < sf* *f > p*

Tr. 2. *p* *f* *pp* *mf* *fr* *con sord. wa-wa* *f > p*

Tr. 3. *con sord. straight* *p* *f* *pp* *mf* *fr* *con sord. wa-wa* *f > p*

Trb. 1. *mf* *mp > p* *mf*

Trb. 2. *p* *f > p*

Trb. 3. *p* *sffz* *pp* *mp < sf*

Tb. *mp* *f* *mf*

Perc. 1. *soft mallet* *ec* *Gisp.* *bacch. di legno* *mf*

Perc. 3. *hard mallet* *f* *soft mallet* *mf*

Perc. 4. *mf* *soft mallet* *et* *bacch. di legno* *mf*

VI. 1. *mf > p* *mf > p* *p* *sffz* *mf*

VI. 1. *mf > p* *mf > p* *mp < sf* *f > p*

VI. 2. *mf > p* *mf > p* *sul G m vibre* *sul E* *p* *sffz* *pp* *mf*

VI. 2. *mf > p* *mf > p* *sul pont.* *sul D* *sul tasto* *mp < ff* *pp* *mf*

Vla. *dim.* *mf > p* *mf > p* *sffz > mp* *pp* *ord.* *mf*

Vla. *mf > p* *mf > p* *sul tasto* *pp* *ord.* *mf*

Vlc. *f* *p* *pizz.* *sul tasto* *arco sul tasto* *pp* *sul tasto*

Vlc. *f* *p* *sffz* *pp* *arco sul tasto* *pp* *sul tasto*

Cb. *f > p* *pp* *sul tasto* *sffz* *pp*



57

57

Fl. 1. *poco a poco dim.* *(mp)* *mf* *mp* *ppp*

Picc. 2. *poco a poco dim.* *(mp)* *mf* *mp* *ppp* *muta in Flauto grande*

Fl. 3. *poco a poco dim.* *(mp)* *mf* *mp* *ppp*

Ob. 1. *poco a poco dim.* *(mp)* *mf* *mp* *pp*

Ob. 2. *poco a poco dim.* *mp* *mf* *mp dim.* *pp*

Cor. Ing. *poco a poco dim.* *poco f* *mp* *mp dim.* *pp*

Cl. 1. *poco a poco dim.* *(mp)* *mf* *mp* *ppp*

Cl. 2. *p-f* *poco a poco dim.* *mp* *p* *pp*

Cl. b. *dim.* *pp* *muta in Clarinetto basso*

Alt. Sax. *f* *poco a poco dim.* *mp* *dim.* *gliss.* *f*

Ten. Sax. *p* *f* *p* *f* *poco a poco dim.* *(mp)* *mp* *dim.* *f*

Fg. 1. *f* *p* *f* *poco a poco dim.* *mp* *mf* *mp* *dim.*

Fg. 2. *f* *p* *f* *poco a poco dim.* *(mp)* *mp* *mp* *f* *mf* *pp*

Cfg. 3. *p* *f* *mp* *mf* *f* *mf dim.* *pp*

Cor. 1. *poco a poco dim.* *mp* *mf* *p* *gliss.* *mf* *pp*

Cor. 2. *poco a poco dim.* *mp* *mf* *mp dim.* *pp*

Cor. 3. *poco a poco dim.* *mp* *mp* *dim.* *pp*

Cor. 4. *poco a poco dim.* *mp* *mp* *f* *mp* *pp*

Tr. 1. *poco a poco dim.* *poco f* *p* *pp*

Tr. 2. *mf* *poco a poco dim.* *pp* *pp* *ppp*

Tr. 3. *poco a poco dim.* *mp* *mf* *pp*

Trb. 1. *f* *poco a poco dim.* *mp* *f* *mf* *pp*

Trb. 2. *poco a poco dim.* *mp* *mp* *f* *mf* *pp*

Trb. 3. *p* *f* *poco a poco dim.* *mp* *mp* *f* *pp*

Tb. *poco a poco dim.* *ff* *mf* *pp*

Perc. 2. *sim.* *ppp*

Vibr. *sim.* *ppp*

Perc. 3. *Mar.* *f*

Perc. 4. *Timp.* *f*

Harp. *ff* *arco* *D# C# B# G#*

VI. 1. *gliss.* *ff*

VI. 1. *p* *f* *p* *f* *poco a poco dim.* *(mp)* *f* *mp* *dim.*

VI. 1. *p* *f* *p* *f* *poco a poco dim.* *(mp)* *f* *mp* *dim.*

VI. 2. *f* *mp* *mp* *f* *poco a poco dim.* *(mp)* *f* *mp* *dim.*

VI. 2. *p* *f* *p* *f* *poco a poco dim.* *(mp)* *f* *mp* *dim.*

Vla. *poco a poco dim.* *(mp)* *mp* *f* *mf* *dim.*

Vla. *poco a poco dim.* *(mp)* *mp* *f* *mf* *dim.*

Vlc. *poco a poco dim.* *(mp)* *mp* *f* *mf* *dim.*

Vlc. *poco a poco dim.* *(mp)* *mp* *f* *mf* *dim.*

Cb. *poco a poco dim.* *(mp)* *collegno batti.* *mf*

Z. 14 424

poco accel.  $\text{♩} = 80$

6

69

Flauto grande

Flauto piccolo

Ob. 1.

Ob. 2.

Cor. Ing.

Cl. 1.

Cl. 2.

Cl. b.

Alt. Sax.

Ten. Sax.

Fg. 1.

Fg. 2.

Cor. 1.

Cor. 2.

Cor. 3.

Cor. 4.

Tr. 1.

Tr. 2.

Tr. 3.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Tbn.

VI. 1.

VI. 1.

VI. 2.

VI. 2.

Vla.

Vla.

Vcl.

Cb.

*p*, *f*, *pp*, *mp*, *mf*, *ppp*, *cresc.*, *div.*, *con sord.*, *senza sord.*, *ord.*

$\frac{4}{4}$ ,  $\frac{3}{8}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$

80  $\frac{3}{4}$

Fl. 1. *f* *ff* *mf* *ff* *mf* *p*

Picc. 2. Flauto piccolo

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

Ob. 1. *mf cresc.* *f* *ff* *mf* *ff* *mf* *p*

Ob. 2. *f* *ff* *mf* *ff* *mf* *p*

Cor. Ing. *f* *ff* *mf* *ff* *mf* *p*

Cl. 1. *f* *ff* *mf* *ff* *mf* *p*

Cl. 2. *f* *ff* *mf* *ff* *mf* *p*

Cl. b. *f* *ff* *mf* *ff* *mf* *p*

Alti Sax. *f* *ff* *mf* *ff* *mf* *p*

Ten. Sax. *mf cresc.* *f* *ff* *mf* *ff* *mf* *p*

Fg. 1. *f* *ff* *mf* *ff* *mf* *p*

Fg. 2. *f* *ff* *mf* *ff* *mf* *p*

Cfg. 3. *f* *ff* *mf* *ff* *mf* *p* muta in Fagoto

$\frac{3}{4}$

Cor. 1. *f* *ff* *mf* *ff* *mf* *p*

Cor. 2. *f* *ff* *mf* *ff* *mf* *p*

Cor. 3. *mf* *f* *ff* *mf* *ff* *mf* *p*

Cor. 4. *mf* *f* *ff* *mf* *ff* *mf* *p*

Tr. 1. *mp cresc.* *f* *ff* *mf* *ff* *mf* *p*

Tr. 2. *mp cresc.* *f* *ff* *mf* *ff* *mf* *p*

Tr. 3. *mf* *ff* *mf* *ff* *mf* *p*

Trb. 1. *f* *ff* *mf* *ff* *mf* *p*

Trb. 2. *mf cresc.* *f* *ff* *mf* *ff* *mf* *p*

Trb. 3. *f* *ff* *mf* *ff* *mf* *p*

Tb. *f* *ff* *mf* *ff* *mf* *p* con sord. harmon

Perc. 2. *soft mallet* *f* *ff* *dim.* *pp*

Perc. 3. *soft mallet* *mf cresc.* *ff* *dim.* *pp*

$\frac{3}{4}$

Hr. *mf* *ff* *pp* bisbigli

Ck Bk

VI. 1. *f* *ff* *pp* sul pont. vibr. molto, ma largo

VI. 2. *f* *ff* *pp* *pp*

Vla. *f* *ff* *pp* *pp* spicc.

Vcl. 1 solo *f* *ff* *pp* *mf*

Vcl. gli altri *f* *ff* *pp* *mf*

Cb. *f* *ff* *pp* *mf* batt.

88  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1

Picc. 2

Ob. 1

Cl. 1

Cl. picc. 2  
muta in Clarinetto in Mi

Cl. b.

Alt. Sax.

Ten. Sax.

Fg. 1

Fg. 2

Fg. 3  
Fagotto

Cor. 2.

Tr. 1.

Tr. 2.

Tbn. 3.  
con sord. harmon

Tb.

Perc. 1. Crot.

Perc. 2. Vib.

Perc. 3. Mar.  
hard mallet

Hr.

Vi. 1.

Vi. 2.

Vla. 1 sola

Vla. 2 gli altri

Vcl. 1 (1 solo) vib.

Vcl. 2 (gli altri)

Cb.

*pp*, *mp*, *p*, *mf*, *ppp*, *pp*, *ff*, *ord.*, *div.*

*bach. di legno*, *hard mallet*

♩=100

♩=60

9

95

Fl. 1. Fl. 2. Fl. 3. Ob. 1. Cl. 1. Cl. picc. 2. Cl. b. Alt. Sax. Ten. Sax. Fig. 1. Fig. 2. Fig. 3. Cor. 1. Cor. 2. Cor. 3. Cor. 4. Tr. 1. Tr. 2. Tr. 3. Trb. 1. Trb. 2. Trb. 3. Perc. 2. Vibr. Perc. 3. Mar. Vln. 1. Vln. 2. Vla. (1 sola). Vcl. (1 solo). Vcl. (gli altri). Cb.

Time signatures: 3/4, 4/4, 5/4.

Dynamic markings: *p*, *mp*, *mf*, *f*, *ff*.

Articulation: *senza sord.*, *gliss.*, *div.*, *non div.*, *1 solo*.

♩ = 70

102

5/4 4/4 5/4 4/4

Fl. 1. *p*

Picc. 2.

Fl. 3. *p*

Ob. 1. *vibr*

Ob. 2. *p*

Cor. Ing. *p*

Cl. 1. *mf*

Cl. picc. 2. *mf*

Cl. b. *mf*

Alt. Sax. *p*

Ten. Sax. *p*

Fig. 1. *mf*

Fig. 2.

Fig. 3. *p*

Cor. 1. *p*

Cor. 2. *mf*

Cor. 3. *mf*

Cor. 4. *mf*

Tr. 1. *mf*

Tr. 2.

Tr. 3. *p*

Trb. 1. *senza sord.* *mf*

Trb. 3. *senza sord.* *p*

Tb. *p*

Perc. 1. *mf*

Perc. 2. *p* *mf* *p* *f* *p*

Perc. 3. *mf* *p* *p* *mf* *p* *mf* *p* *f* *p*

5/4 4/4 5/4 4/4

VI. 1. (2 soli) *mp*

VI. 1. (gli alti)

VI. 2. (Tutti) *1 solo* *p*

Vla. (Tutte) *1 sola* *p*

Vlc. (1 solo) *p*

Vlc. (gli alti)

Fl. 1. *mp* *mf*

Picc. 2. *p*

Fl. 3. *p*

Ob. 1. *p* *mf*

Ob. 2. *mf*

Cor. Ing. *p* *mf*

Cl. 1. *mf* *p*

Cl. 2. *mf* *p*

Alt. Sax. *p*

Fl. 1. *mf* vibr.

Fl. 2. *mf* vibr.

Fl. 3. *mf* vibr.

Cor. 1. *p*

Cor. 2. *p*

Cor. 3. *p*

Tr. 1. *mf*

Tr. 2. *mf*

Tr. 3. *mf*

Tbn. 2. *mf*

Tbn. 3. *p*

Tb. *p*

Perc. 2. Vib. *p* *f* *mp* *mp* *mf* *mp*

Perc. 3. Mar. *p* *f* *mp* *mp* *mf* *mp*

VI. 1. (1 solo)

VI. 2. (1 solo)

VI. 2. Tutti *mp*

Vla. Tutte *div.* *mp*

Vlc. (Tutti) *mp* 2 soli *p*

Cb. (1 solo) *p* 1 solo *p*

116

This musical score page contains measures 116 through 122. The measures are divided into seven systems, each with a unique time signature: 5/4, 3/4, 7/8, 4/4, 5/16, 2/4, and 7/8. The instrumentation includes Flute 1, Piccolo 2, Flute 3, Oboe 1, Oboe 2, Cor Anglais, Clarinet 1, Piccolo 2, Clarinet Bass, Alto Saxophone, Bass Saxophone, Horn 1-4, Trumpet 1-3, Trombone 2, Percussion 2 and 3, Harp, Violin 1 and 2, Viola, and Cello.

Key performance instructions include *pp*, *mf*, *p*, *mp*, *f*, *hard mallet*, *con sord.*, *senza sord.*, *con sord. harmon*, *sim*, *2 soli*, and *1 solo*. The Harp part features a rhythmic pattern with chords A<sub>4</sub>, D<sub>4</sub>, G<sub>4</sub>, and C<sub>4</sub>. The Violin and Viola parts have specific dynamics and articulation markings such as *non div.* and *(1 solo)*.

124  $\frac{7}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Picc. 2

Ob. 2

Cor. Ing.

Cl. 1.

Alt. Sax.

Tim. Sax.

Fig. 1.

Fig. 2.

Cor. 1.

Cor. 2.

Cor. 3.

Cor. 4.

Tr. 2.

Tr. 3.

Trb. 1.

Trb. 3.

Perc. 2.

Vibr.

Perc. 3.

Mar.

Hr.

VI. 1.

VI. 2.

Vla.

Vcl.

Cb.

*con sord.*

*pp*

*mf*

*f*

*pp*

*mp*

*fr*

*mf*

*f*

*senza sord.*

*mf*

*gliss.*

*mf*

*p*

*1.v.*

*2.v.*

*hard mallet*

*mp*

*mf*

*f*

*mp*

*p*

*1.v.*

*2.v.*

*1 solo*

*pp*

*Tutti*

*mf*

*(1 solo)*

*(nat.)*

*p*

132  $\frac{4}{4}$

Hr. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *mf* *mf* *f* *mf*

Picc. 2 *pp*

Ob. 1 *pp* *pp*

Ob. 2 *pp*

Cor. Ing. *mf*

Cl. 1. *pp*

Cl. picc. 2 *pp*

Cl. b. *pp*

Alt. Sax. *mf*

Ten. Sax. *f* *mf* *f*

Fig. 1. *f* *mf*

Fig. 2. *f* *mf*

Fig. 3. *pp*

Cor. 1.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cor. 4. *pp*

Tr. 1. *con sord. wa-wa* *f* *mf* *mf*

Tr. 3. *mf*

Trb. 1. *f* *gliss.* *mf*

Trb. 2. *pp*

Gisp. *bacch. di legno* *rubber* *mp* *gliss.* *mf* *mp* *pp*

Perc. 2. Vibr. *pp* *mp*

Perc. 3. Mar. *p* *bacch. di legno* *hard mallet* *p*

Hr.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *com.* *com.*

Vi. 1. *4 soli* *mf* *mf* *mf* *f* *mf* *pizz.* *arco*

Vi. 2. *(1 solo)* *mf* *mf* *mf* *f* *mf* *pizz.* *arco*

Vla. *2 sole* *pp* *pizz.* *arco*

Vla. *le altre* *sul pont. senza vibr.* *mp*

Vlc. *(Tutti)* *sul pont. senza vibr.* *mp*

Cb. *(1 solo)* *pp*



147  $\frac{4}{4}$

Musical score for woodwind instruments including Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Cor Anglais (Cor. Ing.), Clarinets (Cl. 1, 2), Bass Clarinet (Cl. b.), Alto Saxophone (Alt. Sax.), and Tenor Saxophone (Ten. Sax.).

Dynamic markings include *mf*, *pp*, *f*, *mp*, *p*, and *ff*. Performance techniques such as *gliss.* and *rit.* are indicated. The score features complex melodic lines with triplets and slurs.

$\frac{4}{4}$

Musical score for brass instruments including Horns (Cor. 1, 2, 3, 4), Trumpets (Tr. 1, 2, 3), and Trombones (Trb. 1, 2).

Dynamic markings include *pp*, *mf*, *f*, and *mp*. Performance techniques include *gliss.* and *rit.* The score shows sustained notes and melodic fragments.

Musical score for percussion instruments including Percussion 1 (Perc. 1: Glsp.), Percussion 2 (Perc. 2: Vibr.), and Percussion 3 (Perc. 3: Mar.).

Notes include *bach. di legno* and *rubber*. Dynamic markings include *pp*, *mf*, and *mp*. Performance techniques include *gliss.* and *1x*.

$\frac{4}{4}$

Musical score for string instruments including Violins (VI. 1, 2), Violas (Vla.), and Cellos/Double Basses (Cb.).

Violin 1 part includes *(4 soli)* and *arco* markings. Violin 2 part includes *(1 solo)*, *gliss.*, and *div.* markings. Viola part includes *(2 sole)* and *arco* markings. Cello part includes *(1 solo)*, *pizz.*, and *arco* markings. Dynamic markings include *mf*, *f*, *pp*, *mp*, and *fp*.

154

3/4 6/4 4/4 3/4 4/4

Fl. 1. *mf*

Picc. 2. *pp*

Fl. 3. *pp*

Ob. 1. *pp*

Ob. 2. *pp*

Cor. Ing. *mf*

Cl. 1. *pp*

Cl. picc. 2. *f*

Cl. b. *pp*

Alt. Sax. *mf*

Ten. Sax. *mf*

Fg. 1. *mf*

Fg. 2. *pp*

Fg. 3. *pp*

Cor. 1. *pp*

Cor. 2. *p* *f*

Cor. 3. *p* *f*

Cor. 4. *pp*

Tr. 1. *mf*

Tr. 2. *pp*

Tr. 3. *mf*

Trb. 1. *mf*

Trb. 2. *pp*

Trb. 3. *pp*

Tb. *mp*

Perc. 2. *coll'arco*

Vibr. *f*

Hr. *sim.*

VI. 1. *pp*

VI. 1. (1 solo) *mf*

VI. 2. *pp*

VI. 2. (2 sole) *p* *f*

Vla. *pp*

Vla. *mf*

Vlc. *pp*

Vlc. *mf*

Cb. *pp*

*con sord.*

*con sord. wa-wa*

*senza sord.*

*coll'arco*

*sim.*

*gliss.*

*ord.*

*non div.*

*div.*

*Tutti sul pont.*

*ord.*

D# B# G# F# G# A# B#

D# C# B# G# A# B#

C# B# F#

sul D

ord.

sul D sul D sul C sul G

pp mp mf f



♩ = 90

168  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

Fl. 1. *f* *pp* *p* *mf* *p* *mf* *p*

Picc. 2. *pp* *p* *mf* *p* *mf* *p*

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

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

Ob. 2. *p* *f* *p* *mf* *pp* *mp* *ff*

Cor. Ing. *f* *p* *f* *p* *f* *mp* *ff*

Cl. 1. *pp* *pp* *p* *mf* *p* *mp* *ff*

Cl. picc. 2. *p* *f* *pp* *p* *mf* *p* *f*

Cl. b. *pp* *pp* *mp* *pp* *p* *mf* *f*

Alt. Sax. *p* *f* *f* *pp* *p* *mf* *f*

Ten. Sax. *p* *mf* *p* *mf* *p* *mf* *f*

Fg. 1. *mf* *f* *mf* *f* *mf* *f*

Fg. 2. *pp* *pp* *p* *mf* *p* *mf* *p*

Fg. 3. *pp* *p* *mf* *p* *mf* *p* *p*

Cor. 1. *pp* *mf* *p* *mf* *p* *p* *mf* *p*

Cor. 2. *con sord.* *mf* *p* *mf* *p* *p* *mf* *p*

Cor. 3. *con sord.* *f* *p* *mf* *p* *pp* *pp* *mf* *p*

Cor. 4. *p* *f* *pp* *p* *mf* *p* *mf* *p*

Tt. 1. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tt. 2. *p* *f* *p* *f* *p* *mf* *mp* *mf*

Tt. 3. *p* *f* *p* *f* *p* *mf* *mp* *mf*

Trb. 1. *gliss.* *mf* *mf* *mf* *mf* *mf* *mf* *con sord. harmon*

Trb. 2. *p* *mf* *p* *pp* *p* *mf* *p*

Trb. 3. *p* *f* *p* *mf* *p* *mf* *p*

Tb. *p* *f* *mf* *p* *mf* *p* *mf* *p*

Perc. 1. Camp. *2 hammers*

Perc. 2. Vibr. *bacchi di legno*

Perc. 3. Mar. *bacchi di legno*

Hr. *sim* *con sord.* *mf* *p* *mf* *p* *mf* *p*

VI. 1. (2 soli) *pp* *p* *mf* *p* *mf* *p*

VI. 1. (gli altri) *p* *f* *mf* *p* *mf* *p*

VI. 2. (1 solo) *pp* *p* *mf* *p* *mf* *p*

VI. 2. (gli altri) *non div.* *vibr.* *sul pont.* *ord.* *div.*

Vla. (2 sole) *pp* *p* *mf* *p* *mf* *p*

Vla. (le altre) *p* *f* *pp* *p* *mf* *p*

Vlc. (Tutti) *sul pont.* *ord.* *div.* *sul pont.* *ord.* *div.*

Cb. Tutti *vibr.* *div.*

Z. 14 424

♩ = 60

17

176

Fl. 1.  $\frac{6}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{5}{4}$

Picc. 2. *muta in Flauto grande*

Fl. 3.

Ob. 1.

Cor. Ing.

Cl. 1.

Cl. picc. 2.

Alt. Sax.

Ten. Sax.

Fig. 1.

Fig. 2.

Fig. 3. *muta in Contrafagotto*

Cor. 1. *senza sord.*

Cor. 2. *senza sord.*

Cor. 3. *senza sord.*

Cor. 4. *senza sord.*

Tr. 1. *con sord. straight*

Tr. 2.

Tr. 3. *con sord. harmon*

Trb. 1.

Trb. 2.

Trb. 3.

Tb.

Perc. 1. Camp. *lv. al niente*

Perc. 2. Vibr. *lv. al niente*

Perc. 3. Mar.

$\frac{6}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{5}{4}$

(2 soli)

Vi. 1. *4 soli* *+3 pult* *+4 pult*

Vi. 1. *4 soli* *+3 pult* *+4 pult*

Vi. 2. *Tutti* *4 soli* *+3 pult* *+4 pult*

Vi. 2. *Tutti* *4 soli* *+3 pult* *+4 pult*

Vla. *Tutti* *4 soli* *+3 pult* *+4 pult*

Vla. *Tutti* *4 soli* *+3 pult* *+4 pult*

Vlc. *Tutti* *4 soli* *+3 pult* *+4 pult*

Vlc. *Tutti* *4 soli* *+3 pult* *+4 pult*

Cb. *Tutti*

185

Fl. 1. Fl. 2. Fl. 3. Ob. 1. Ob. 2. Cor. Ing. Cl. 1. Cl. picc. 2. Cl. b. Alt Sax. Ten. Sax. Fg. 1. Fg. 2. Cor. 1. Cor. 2. Cor. 3. Cor. 4. Tr. 1. Tr. 2. Tr. 3. Trb. 1. Trb. 2. Trb. 3. Tuba. VI. 1. VI. 1. VI. 2. VI. 2. Vla. Vla. Vlc. Vlc. Cb.

5/4 4/4 3/4 3/4 3/8 6/4 3/8 7/4 6/4

5/4 4/4 3/4 3/4 3/8 6/4 3/8 7/4 6/4

5/4 4/4 3/4 3/4 3/8 6/4 3/8 7/4 6/4

Flauto grande

f sim

poco a poco dim.

+ 5. pult.

+ gli altri

+ gli altri

+ le altre

+ gli altri

+ gli altri

+ gli altri

+ gli altri

Z. 14 424

♩ = 80

194

6/4 4/4 5/4 6/4 7/4 6/4 7/4 6/4

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cor. Ing.  
Cl. 1  
Cl. picc. 2  
Cl. b.  
Alt. Sax.  
Ten. Sax.  
Fg. 1  
Fg. 2  
Cf. 3. *Contrafagotto*

*mf*

*f*

*sim*

6/4 4/4 5/4 6/4 7/4 6/4 7/4 6/4

Cor. 1.  
Cor. 2.  
Cor. 3.  
Cor. 4.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tbn. 1.  
Tbn. 2.  
Tbn. 3.  
Tb.

*mf*

6/4 4/4 5/4 6/4 7/4 6/4 7/4 6/4

VI. 1.  
VI. 1.  
VI. 2.  
VI. 2.  
Vla.  
Vla.  
Vlc.  
Vlc.  
Cb.

*mf*

*f*

*sim*

202

6/4 7/4 2/4 6/4 4/4 6/4 4/4

G. P.

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. Ing.  
Cl. 1.  
Cl. picc. 2.  
Cl. b.  
Alt. Sax.  
Ten. Sax.  
Fg. 1.  
Fg. 2.  
Fg. 3.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Cor. 4.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tbn. 1.  
Tbn. 2.  
Tbn. 3.  
Tb.  
Perc. 4.  
Guaro

VI. 1.  
VI. 1.  
VI. 2.  
VI. 2.  
Vla.  
Vla.  
Vlc.  
Vlc.  
Cb.

*mp*, *pp*, *p*, *molto lento*, *pp*, *senza vibr*

♩ = 60

211

Fl. 1. *p pp*

Fl. 2.

Fl. 3.

Ob. 1.

Ob. 2.

Cor. Ing.

Cl. 1. *pp*

Cl. picc. 2.

Cl. b.

Alt. Sax.

Ten. Sax.

Fg. 2.

Cfg. 3.

4/4 5/4 4/4 7/8 4/4

Cor. 1.

Cor. 2.

Cor. 3.

Cor. 4.

Tr. 1.

Tr. 2.

Tr. 3.

Tbn. 2.

Tbn. 3.

Tb.

4/4 5/4 4/4 7/8 4/4

Perc. 4.  
Giaro

VI. 1. *pp* senza vib.

VI. 1.

VI. 2.

VI. 2. non div.

Vla.

Vla.

Vlc.

Vlc.

Cb.

4/4 5/4 4/4 7/8 4/4

220

4/4 3/4 4/4 5/4 7/8 3/4 5/4

Fl. 1. *poco a poco cresc.* *mp* *cresc.* *mf* *f*

Fl. 2. *poco a poco cresc.* *mp* *cresc.* *mf* *f*

Fl. 3. *poco a poco cresc.* *mp* *cresc.* *mf* *f*

Cor. Ing. *f*

Cl. 1. *poco a poco cresc.* *mp* *cresc.* *mf* *f*

Cl. picc. 2. *poco a poco cresc.* *mf* *f*

Cl. b. *poco a poco cresc.* *mp* *cresc.* *mf* *f*

Alt. Sax. *poco a poco cresc.* *mp* *cresc.* *mf* *f*

4/4 3/4 4/4 5/4 7/8 3/4 5/4

Cor. 1. *mf* *f*

Cor. 2. *poco a poco cresc.* *mp* *mf*

Cor. 3. *poco a poco cresc.* *mf* *f*

Cor. 4. *poco a poco cresc.* *mp*

Tr. 1. *con sord. wa-wa* *p* *poco a poco cresc.* *(mf)*

Tr. 2. *poco a poco cresc.* *mf* *f*

Perc. 1. *soft rubber* *pp* *1x.* *et.* *1x.* *et.*

Perc. 2. *soft mallet* *p legato* *poco* *hard mallet* *STOPSchlag* *f*

Perc. 3. *soft mallet* *p legato* *poco* *coll'arco* *p* *ff*

Perc. 4. Guaro

4/4 3/4 4/4 5/4 7/8 3/4 5/4

Hr. *bisbigli.* *p* *poco cresc.* *mf* *f*

VI. 1. *(sempre la metà)* *poco a poco cresc.* *gliss.* *sul A* *mf* *f*

VI. 2. *(sempre la metà)* *poco a poco cresc.* *gliss.* *sul A* *mf* *f*

Vla. *(sempre la metà)* *poco a poco cresc.* *gliss.* *sul D* *gliss.* *mf* *f*

Vlc. *(sempre la metà)* *poco a poco cresc.* *gliss.* *gliss.* *mf* *f*