

PETER MAXWELL DAVIES
A MIRROR OF WHITENING LIGHT
SPECULUM LUMINIS DEALBENSIS

BOOSEY & HAWKES

HPS 908

PETER MAXWELL DAVIES
A MIRROR OF WHITENING LIGHT
SPECULUM LUMINIS DEALBENSIS

FOR CHAMBER ORCHESTRA

BOOSEY & HAWKES

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Composer's Note

The title "Speculum Luminis Dealbensis" is alchemical, referring to the purification or "whitening" process by which a base metal may be transformed into gold and, by extension, to the purification of the human soul. It also refers to the Spirit Mercurius, or Quicksilver, the agent or generator of this transformation process.

Fancifully perhaps, I often see the great cliff-bound bay before my window where the Atlantic and the North Sea meet as a huge alchemical crucible, rich in speculative connotations, and at all times a miracle of ever-changing reflected light, and it is this which is the physical Mirror of the title.

P.M.D.

Anmerkung des Komponisten

Der Titel "Speculum Luminis Dealbensis" ist alchemistisch und bezieht sich auf den Reinigungs- oder Bleichungsprozess durch den ein Grundmetall in Gold verwandelt werden kann und darüberhinaus auf die Reinigung der menschlichen Seele. Er bezieht sich auch auf den Geist Mercurius oder Quecksilber, den Stoff oder Vermittler dieses Verwandlungsprozesses.

Vielleicht etwas zu romantisch sehe ich oft vor meinem Fenster die grosse klippenumsäumte Bucht wo der Atlantik und die Nordsee wie in einem grossen alchimistischen Schmelztiegel zusammenfliessen, reich an spekulativen Nebenbedeutungen und immer ein Wunder der sich ständig wandelnden Lichtspiegelungen, und dies ist der physische "Spiegel" des Titels.

P.M.D.



Instrumentation

Flute (doubling Piccolo)
Oboe (doubling English Horn)
Clarinet in A
Bassoon
Horn in F
Trumpet in C
Trombone
*Percussion
Celesta
2 Violins
Viola
Cello
Double Bass

*Crotales, Glockenspiel, Marimba

Note: Transposing instruments written in C in the score.

Duration: 22 minutes



for Roger Sessions on his 80th Birthday
A Mirror of Whitening Light

Speculum Luminis Dealbensis

PETER MAXWELL DAVIES

1976-77

Presto ♩ = 180

fermata lunga

Flute *pp* *ff*

Oboe

Clarinet *pp* *ff*

Bassoon

Horn *con sord.*

Trumpet *pp* *ff*

Trombone

Crotales *ff* *lasciare vibrare*

Celesta *ff*

Presto ♩ = 180

fermata lunga

Violin 1 *pp*

Violin 2 *pp*

Viola *pp*

Violoncello *pp*

Doublebass *f* *p*

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Fl. *f* \rightarrow *p*

Ob. *mf* *p*

Cl. *p* *p*

Bsn. *p*

Hn. *sfz*

Tr. *sfz*

Tbn. *sfz*

Crot. *sfz*

Cel. *sfz*

VI. 1

VI. 2

Vla.

Vc.

Db.

C fermate lunghe

Fl. *poco sf pp mp*

Ob. *p f pp poco sf pp mp*

Cl. *poco sf pp mp*

Bsn.

Hn.

Tr.

Tbn.

Crot. *sfz sfz* to Marimba

Cel.

C fermate lunghe

VI. 1

VI. 2

Vla.

Vc. *sul pont. scorrevole*

Db. *sul pont. scorrevole cresc. pp cresc.*

C

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Fl. *poco sf:pp* *mf* *poco sf:pp* *f*

Ob. *poco sf:pp* *mf* *poco sf:pp* *f*

Cl. *poco sf:pp* *mf* *poco sf:pp* *f*

Bsn. *poco sf:pp* *mf* *poco sf:pp* *f*

Hn. *poco sf:pp* *mf* *poco sf:pp* *f*

Tr. *poco sf:pp* *mf* *poco sf:pp* *f*

Tbn. *poco sf:pp* *mf* *poco sf:pp* *f*

Mar. *poco sf:pp* *mf* *poco sf:pp* *f*

Cel. *poco sf:pp* *mf* *poco sf:pp* *f*

VI. 1 *poco sf:pp* *mf* *poco sf:pp* *f*

VI. 2 *poco sf:pp* *mf* *poco sf:pp* *f*

Vla. *poco sf:pp* *mf* *poco sf:pp* *f*

Vc. *poco sf:pp* *mf* *poco sf:pp* *f*

Db. *poco sf:pp* *mf* *poco sf:pp* *f*

sul pont. scorrevole

p cresc.

mf cresc.

D Moderato $\text{♩} = 84$

Fl. *sf: pp* *ff*

Ob. *sf: pp* *ff*

Cl. *sf: pp* *ff* *pp sempre*

Bsn. *sf: pp* *ff*

Hn. *sf: pp* *ff* *con sord.* *pp sempre*

Tr. *sf: pp* *ff* *con sord.* *pp sempre*

Tbn. *sf: pp* *ff* *con sord.* *pp sempre*

Mar. *pp* *trem.*

Cel.

Vi. 1 *sul pont. scorrevole* *f cresc.* *poco a poco ord.* *ord.* *gliss.* *pp*

Vi. 2 *ff* *ord.* *pp sempre*

Vla. *ff* *ord.* *pp sempre*

Vc. *ff* *ord.* *pp sempre*

Db. *ff* *ord.* *pp*

D

Fl.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. I

Vi. 2

Vla.

Vc.

Db.

3/4

2/4

3/4

2/4

3/4

2/4

con sord.

vib. molto espr.

mf

p

pp

f

pp

mf

pp

Fl.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

f *p* *pp* *f* *ppp*

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

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

to Crot.

4/4 3/4 2/4 4/4

4/4 3/4 2/4 4/4

4/4 3/4 2/4 4/4

4/4 3/4 2/4 4/4

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E Lento, poco a poco accel. — — — — —

Fl. $\text{♩} = 48$

Ob. pp f

Cl. pp f

Bsn.

Hn. $\frac{4}{4}$ (con sord.) pp f

Tr. (con sord.) pp f

Tbn. (con sord.) pp f pp f

Crot. $\frac{4}{4}$ ff ff

Cel. pp $trem.$ $poco a poco cresc.$

Vi. 1 $\frac{4}{4}$ $\text{♩} = 48$

Vi. 2

Vla. pp $cresc.$ 3

Vc. pp $cresc.$ 3

Db. ppp $cresc.$

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presto
fermata lunga

Fl.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Crot.

Cel.

senza sord.
p cresc.

VI. 1

VI. 2

Vla.

Vc.

Db.

presto
fermata lunga

F Andante $\text{♩} = c. 60 \pm$

Cl. *ppp* *pp* *ppp*

Bsn. *pp* *p* *pp*

Mar. $\frac{2}{4}$ *trem.* *pp*

Vi. 1 $\frac{2}{4}$ *con sord.* *ppp* *niente*

Vi. 2 *con sord.* *ppp*

Vc. *con sord. pizz.* *mp*

F

E. Hn. *pp*

Cl. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Bsn. *p* *pp*

Mar. *f* *loco* *pp* *pp*

Vi. 1 *ppp* *niente* *ppp*

Vi. 2 *(senza sord.) pizz.* *niente* *ppp*

Vla. *p* *pp* *p*

Vc. *mf* *p*

E. Hn. *pp* *pp* *p*

Cl. *p* *ppp* *ppp* *pp*

Bsn. *pp* *p* *pp*

Mar. *f* *pp* *pp*

Vl. 1 *mf* *p*

Vl. 2 *mf* *p*

Vla. *mf* *p*

G

E. Hn. *pp* *p* *pp*

Cl. *ppp* *pp* *ppp* *pp* *ppp*

Bsn. *pp*

Mar. *f* *pp*

Vla. *mf* *p*

Vc. *ppp*

Db. *ppp* con sord.

Fl.

E. Hn.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

VI. 1

VI. 2

Vla.

Vc.

Db.

p *ppp* *pp* *ppp* *pp* *ppp* *ppp* *p*

pp *f*

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

Detailed description: This page of a musical score contains staves for various instruments. The Flute (Fl.) and Horns (Hn.) are mostly silent. The Clarinet (Cl.) plays a melodic line with triplets and quintuplets, marked with *p*, *ppp*, and *pp*. The Bassoon (Bsn.) plays a sustained note marked *p*. The Maracas (Mar.) play a rhythmic pattern marked *pp* and *f*. The Cello (Cel.) is silent. The Violins (VI. 1, VI. 2) play sustained notes marked *ppp*. The Viola (Vla.) plays a melodic line marked *p* and *mf*. The Violoncello (Vc.) and Double Bass (Db.) play sustained notes marked *ppp*.

H

Fl.

E. Hn.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

5:4

VI. 1

VI. 2

Vla.

Vc.

Db.

pp

ppp

pp

p

ppp

H

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Fl. *ppp* *pp* *ppp*

E. Hn. *p* *ppp*

Cl. *ppp* *pp*

Bsn. *p*

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla. *mf* *p*

Vc. *ppp*

Db. *ppp* *ppp*

Detailed description: This page of a musical score contains staves for various instruments. The Flute (Fl.) and English Horn (E. Hn.) parts feature melodic lines with dynamic markings of *ppp* and *pp*. The Clarinet (Cl.) and Bassoon (Bsn.) parts have more complex, flowing lines with *ppp* and *p* dynamics. The Horns (Hn.), Trumpets (Tr.), and Trombones (Tbn.) are currently silent. The Maracas (Mar.) and Cello (Cel.) provide rhythmic accompaniment. The Violins (Vi. 1, 2) are silent. The Viola (Vla.) has a melodic line with *mf* and *p* dynamics. The Violoncello (Vc.) and Double Bass (Db.) parts feature sustained chords and melodic fragments with *ppp* dynamics. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Fl. *pp* *ppp* *pp* *pp* *p*

E. Hn. *p* *pp*

Cl. *ppp* *pp*

Bsn. *p* *pp* *p* *pp*

Hn.

Tr.

Tbn.

Mar. *pp* *f*

Cel. *ppp*

Vi. 1 *ppp*

Vi. 2 *ppp*

Vla. *p* *mf*

Vc.

Db.



Fl. *ppp*

E. Hn. *p* *pp*

Cl. *ppp* *pp*

Bsn. *p* *pp*

Hn.

Tr.

Tbn.

Mar. *pp*

Cel. *p*

Vi. 1

Vi. 2

Vla. *p*

Vc.

Db. *ppp*

I

Fl. *ppp*

E. Hn. *pp* *p* *pp*

Cl. *ppp* *pp* *p* *pp* *p*

Bsn. *p* *pp*

Hn.

Tr.

Tbn.

Mar. *pp* *f* *pp*

Cel.

Vi. 1

Vi. 2

Vla. *p* *mf* *p*

Vc. *ppp*

Db.

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Fl. *pp* *ppp* *pp* *ppp* *p* *pp*

E. Hn. *p* *pp* *p*

Cl. *pp*

Bsn. *p* *pp*

Hn.

Tr.

Tbn.

Mar. *f* *pp* *pp*

Cel.

Vi. 1

Vi. 2

Vla. *p*

Vc. *ppp*

Db. *ppp*

Detailed description: This page of a musical score contains staves for various instruments. The Flute (Fl.) part features a melodic line with triplets and dynamic markings of *pp*, *ppp*, *pp*, *ppp*, *p*, and *pp*. The English Horn (E. Hn.) has a few notes with *p* and *pp* dynamics. The Clarinet (Cl.) has a triplet marked *pp*. The Bassoon (Bsn.) has notes with *p* and *pp* dynamics. The Horns (Hn.), Trumpets (Tr.), and Trombones (Tbn.) are mostly silent. The Maracas (Mar.) play a rhythmic pattern with *f* and *pp* dynamics. The Cello (Cel.) has a complex, fast-moving line. The Violins (Vi. 1, Vi. 2) are silent. The Viola (Vla.) has a few notes with *p* dynamics. The Violoncello (Vc.) and Double Bass (Db.) have sustained notes with *ppp* dynamics.

Fl. *pp* *p* *pp* *p* *pp* take Picc.

E. Hn. *pp* *p*

Cl.

Bsn. *pp* *p*

Hn.

Tr.

Tbn.

Mar. *f*

Cel.

Vi. 1 *ppp* *ppp* *ppp*

Vi. 2 *ppp*

Vla. *mf*

Vc.

Db.

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J poco a poco più animato ^{*)}

Fl.

E. Hn. take Oboe *pp*

Cl.

Bsn. *pp* *p espr.*

Hn.

Tr.

Tbn. senza sord. *pp*

Mar. *pp* *f* *pp*

Cel. 5:3

VI. 1 *pp* *ppp*

VI. 2 *ppp*

Vla. *mf*

Vc. pizz. *pp*

Db. *pp* *pizz.* senza sord. *p*

J

* a gradual sustained accelerando up to Allegro at **Q**

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First system (measures 1-4):

- Bsn.**: 3/8, 2/4, 3/8, 2/4. Dynamics: *mp*, *pp*, *mp*, *pp*, *p*. Includes "senza sord." marking.
- Hn.**: Rests in measures 1-3, then *pp* in measure 4.
- Tbn.**: 3/8, 2/4, 3/8, 2/4. Dynamics: *mp*, *p*, *mp*, *pp*.
- Mar.**: 3/8, 2/4, 3/8, 2/4. Dynamics: *pp*, *f*.
- Cel.**: Rests in measures 1-3, then *f* in measure 4.
- Db.**: 3/8, 2/4, 3/8, 2/4. Dynamics: *pp*, *p*, *pp*.

Second system (measures 5-8):

- Bsn.**: 3/8, 2/4, 3/8, 2/4. Dynamics: *mp*, *p*, *pp*, *mp*, *pp*. Includes triplets.
- Hn.**: *mp* to *pp* in measure 5, *sf* in measure 6, *p* in measure 7.
- Tbn.**: *mp* in measure 5, rests in measures 6-8.
- Mar.**: *pp* in measure 5, rests in measures 6-8.
- Cel.**: *p* in measure 7, rests in measure 8.
- Db.**: *p*, *mp*, *p*, *pp* in measures 5-8.

Score for measures 1-8, marked with a 'K' in a box. The instruments are Bsn., Hn., Tbn., Mar., Cel., and Db. The score includes various musical notations such as notes, rests, and dynamic markings.

Measure 1: Bsn. (5/8, *p*), Hn. (*mp-p*), Tbn. (*mp-p*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 2: Bsn. (*mp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*pp*), Cel. (*p*), Db. (*ppp*).
Measure 3: Bsn. (*mp*), Hn. (*mp*), Tbn. (*pp*), Mar. (*pp*), Cel. (*f*), Db. (*ppp*).
Measure 4: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 5: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 6: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 7: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 8: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).

Measure 9: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 10: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 11: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 12: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 13: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 14: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 15: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 16: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 17: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 18: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 19: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).
Measure 20: Bsn. (*pp*), Hn. (*pp*), Tbn. (*pp*), Mar. (*f*), Cel. (*f*), Db. (*ppp*).

Score for a woodwind and percussion ensemble, measures 1 through 8. The score is divided into two systems, each marked with a large 'L' in a box. The instruments are: Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Maracas (Mar.), Cello (Cel.), Viola (Vla.), and Double Bass (Db.).

System 1 (Measures 1-4):

- Cl.:** Measures 1-4. Measure 4 has a dynamic of *p*.
- Bsn.:** Measures 1-4. Measure 1 has *mp*, measure 2 has *p*, measure 3 has *pp*, and measure 4 has *mp*.
- Hn.:** Measures 1-4. Measure 1 has *poco sf poco sf*, measure 2 has *poco sf p*, measure 3 has *mp*, and measure 4 has *poco sf poco sf*.
- Tbn.:** Measures 1-4. Measure 1 has *mp*, measure 2 has *pp*, measure 3 has *mp*, and measure 4 has *f*.
- Mar.:** Measures 1-4. Measure 1 has *pp*, measure 2 has *pp*, measure 3 has *pp*, and measure 4 has *f*.
- Cel.:** Measures 1-4. Measure 1 has *p*, measure 2 has *p*, measure 3 has *p*, and measure 4 has *f*.
- Vla.:** Measures 1-4. Measure 1 has *ppp*, measure 2 has *ppp*, measure 3 has *ppp*, and measure 4 has *ppp* with the instruction "con sord. arco".
- Db.:** Measures 1-4. Measure 1 has *mp*, measure 2 has *mp*, measure 3 has *mp*, and measure 4 has *mp*.

System 2 (Measures 5-8):

- Cl.:** Measures 5-8. Measure 5 has *p*, measure 6 has *mf*, measure 7 has *p*, and measure 8 has *mf*.
- Bsn.:** Measures 5-8. Measure 5 has *mp*, measure 6 has *p*, measure 7 has *pp*, and measure 8 has *mp*.
- Hn.:** Measures 5-8. Measure 5 has *pp*, measure 6 has *mp*, measure 7 has *pp*, and measure 8 has *mp*.
- Tbn.:** Measures 5-8. Measure 5 has *pp*, measure 6 has *mp*, measure 7 has *pp*, and measure 8 has *mp*.
- Mar.:** Measures 5-8. Measure 5 has *pp*, measure 6 has *pp*, measure 7 has *f*, and measure 8 has *pp*.
- Cel.:** Measures 5-8. Measure 5 has *p*, measure 6 has *p*, measure 7 has *f*, and measure 8 has *f*.
- Vla.:** Measures 5-8. Measure 5 has *ppp*, measure 6 has *ppp*, measure 7 has *ppp*, and measure 8 has *ppp*.
- Db.:** Measures 5-8. Measure 5 has *mp*, measure 6 has *mp*, measure 7 has *mp*, and measure 8 has *mp*.

M

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tr. 

Tbn. 

Mar. 

Cel. 

Vi. 1 

Vi. 2 

Vla. 

Vc. 

Db. 

M

Score for page 27, featuring various instruments and dynamic markings:

- Picc.**: Piccolo
- Ob.**: Oboe
- Cl.**: Clarinet
- Bsn.**: Bassoon
- Hn.**: Horn
- Tr.**: Trumpet
- Tbn.**: Trombone
- Mar.**: Maracas
- Cel.**: Cello
- VI. 1**: Violin 1
- VI. 2**: Violin 2
- Vla.**: Viola
- Vc.**: Violoncello
- Db.**: Double Bass

Dynamic markings and articulation include: *p*, *mf*, *pp*, *f*, *poco sf*, *poco sf poco sf*, *pp*, *mf*, *f*, *p*, *f*, *f*.

Time signature changes are indicated by the numbers 3/8, 2/4, 3/8, and 2/4.

N

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tr.
 Tbn.
 Mar.
 Cel.
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Db.

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

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



0

Picc.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

2/4 3/8 5/8

2/4 3/8 5/8

VI. 1

VI. 2

Vla.

Vc.

Db.

0

This page of the musical score features the following instruments and parts:

- Picc.** (Piccolo): Staff 1, mostly rests.
- Ob.** (Oboe): Staff 2, melodic line with dynamics *sf*, *p*, *f*, *mp*, *p*.
- Cl.** (Clarinet): Staff 3, melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *p*.
- Bsn.** (Bassoon): Staff 4, mostly rests.
- Hn.** (Horn): Staff 5, melodic line with dynamics *pp*, *f*.
- Tr.** (Trumpet): Staff 6, mostly rests.
- Tbn.** (Trombone): Staff 7, melodic line with dynamics *pp*, *mf*, *sf*, *pp*.
- Mar.** (Maracas): Staff 8, mostly rests.
- Cel.** (Cello): Staff 9, melodic line with dynamics *f*, *p*, *f*, *ff*.
- VI. 1** (Violin 1): Staff 10, mostly rests.
- VI. 2** (Violin 2): Staff 11, melodic line with dynamics *pp*, *f*, *pp*.
- Via.** (Viola): Staff 12, melodic line with dynamics *pp*, *f*, *pp*.
- Vc.** (Violoncello): Staff 13, melodic line with dynamics *pp*, *f*.
- Db.** (Double Bass): Staff 14, mostly rests.

The score includes time signatures **3/8** and **2/4**, and various dynamic markings such as *sf*, *p*, *f*, *mp*, *pp*, and *mf*.

This musical score page, numbered 32, contains staves for the following instruments: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Maraca (Mar.), Cello (Cel.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one flat (B-flat major or D minor). The time signature changes from 3/8 to 2/4 between measures 4 and 5. The woodwind section (Ob., Cl., Bsn.) features complex melodic lines with various articulations and dynamics, including *p*, *f*, *sf*, and *mp*. The brass section (Hn., Tr., Tbn.) provides harmonic support with sustained notes and dynamic markings like *mp*, *f*, and *sfz*. The Maraca part has a rhythmic pattern with dynamic markings *ff* and *p*. The string section (VI. 1, VI. 2, Vla., Vc., Db.) plays sustained harmonic lines with dynamics ranging from *pp* to *f*. The Cello (Cel.) part is mostly silent, indicated by whole rests.

P

Picc.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

P

3/8 2/4 5/8

3/8 2/4 5/8



Q Allegro ♩ = 132

Picc. *ff*

Ob. *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff* (senza sord.) *2/4* *5/8* *3/8* *3/4* *5/8*

Tr. *ff*

Tbn. (ancora senza sord.) *ff* *2/4* *5/8* *3/8* *3/4* *5/8*

Mar. *ff* to Crotales

Cel. *ff*

VI. 1 *ff* *2/4* *5/8* *3/8* *3/4* *5/8* senza sord. *p* *mf*

VI. 2 *mf* *ff* senza sord. *p* *mp*

Vla. *ff*

Vc. *ff* senza sord. *pp* in rilievo *f* *sf* *p* *f* *p* *f*

Db. *ff* pizz. *f*

Q

Score for page 35, featuring various orchestral instruments and dynamic markings. The instruments listed on the left are Picc., Ob., Cl., Bsn., Hn., Tr., Tbn., Croc., Cel., Vl. 1, Vl. 2, Vla., Vc., and Db. The score includes dynamic markings such as *p*, *f*, *mf*, *sf*, *ff*, *pp*, *mp*, *p dolce sempre*, *senza sord.*, *pizz.*, and *p < sfp*. The time signatures are 5/8, 2/4, 3/4, and 3/8. The score is written for a full orchestra, including woodwinds, brass, strings, and percussion.

B. & H. 20371

R

37

Picc.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Crot.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

p, *mf*, *f*, *sfz*, *pizz.*, *arco*, *gliss.*

$\frac{3}{8}$, $\frac{5}{8}$, $\frac{3}{4}$, $\frac{5}{8}$

Score for a symphony orchestra, measures 34 through 38. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Cymbal (Crot.), Celesta (Cel.), Violin I (Vi. 1), Violin II (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 34 is marked with a box containing the letter 'S'. The tempo is 3/4. Dynamics include *p*, *mf*, *f*, *sfz*, and *fz*.

Measure 35 is marked with a box containing the letter 'S'. The tempo is 5/8. Dynamics include *p*, *mf*, *f*, *sfz*, and *fz*.

Measure 36 is marked with a box containing the letter 'S'. The tempo is 3/8. Dynamics include *p*, *mf*, *f*, *sfz*, and *fz*.

Measure 37 is marked with a box containing the letter 'S'. The tempo is 5/8. Dynamics include *p*, *mf*, *f*, *sfz*, and *fz*.

Measure 38 is marked with a box containing the letter 'S'. The tempo is 3/8. Dynamics include *p*, *mf*, *f*, *sfz*, and *fz*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The bottom of the page features the publisher's code B.& H. 20371.

Picc. *mf* *p* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *f* *f*

Tr. *f* *p* *f* *p*

Tbn. *f* *p* *f* *p*

Crot. *f* *p* *f* *p*

Cel. *f* *p* *f* *p*

Vi. 1 *f* *p* *f* *p* *mf* *p*

Vi. 2 *f* *p* *f* *p* *mf* *p*

Vla. *p* *ff* *p* *f* *p* *mf*

Vc. *ff* *p* *mf*

Db. *f* *sf*

3/8 3/8 2/4 3/8

Score for a symphony orchestra, page 40. The score includes staves for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal, Celesta, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/8 time and features various dynamics, articulations, and a key signature of one flat. A 'T' mark is present above the Piccolo staff and below the Double Bass staff.

Key features of the score include:

- Piccolo:** Starts with a 5-measure rest, then plays a melodic line with dynamics *mf*, *p*, *mf*, and *p*. It includes a 7-measure rest and a 5-measure rest.
- Oboe:** Plays a melodic line with dynamics *f* and *p*.
- Clarinet:** Plays a melodic line with dynamics *f* and *p*.
- Bassoon:** Plays a melodic line with dynamics *f* and *p*.
- Horn:** Plays a melodic line with dynamics *mf*, *sfz*, and *gliss.*.
- Trumpet:** Plays a melodic line with dynamics *sfz* and *gliss.*.
- Trombone:** Plays a melodic line with dynamics *sfz* and *gliss.*.
- Cymbal:** Plays a melodic line with dynamics *sfz* and *gliss.*.
- Celesta:** Plays a melodic line with dynamics *f* and *p*.
- Violin I:** Plays a melodic line with dynamics *p*, *f*, and *p*.
- Violin II:** Plays a melodic line with dynamics *p*, *f*, and *p*.
- Viola:** Plays a melodic line with dynamics *p*, *f*, and *p*. It includes a *pizz.* (pizzicato) marking.
- Violoncello:** Plays a melodic line with dynamics *mp*, *sfz*, and *p*.
- Double Bass:** Plays a melodic line with dynamics *f* and *p*. It includes a *arco* (arco) marking.

Picc. *mf* *p* *mf* *p*
 Ob. *f* *p* *f* *p*
 Cl. *sfz* *p*
 Bsn. *sfp* *f* *p* *sf*
 Hn. *p* *mf* *f* *gliss.*
 Tr. *p*
 Tbn. *sfp* *f*
 Crot. *f*
 Cel. *f*
 Vl. 1 *mp* *f* *p* *f* *p* *sfz* *p*
 Vl. 2 *p* *f* *f* *p* *sfz* *p*
 Vla. *pizz.* *mp* *mf* *f* *ff* *arco* *f* *p* *f* *p*
 Vc. *f* *in 2* *ff* *in 3* *sfz* *p*
 Db.

This is a page from a musical score, likely for a symphony orchestra. The page is numbered 24 in the bottom right corner. The score is written for the following instruments: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Crota (Crot.), Cello (Cel.), Double Bass (Db.), Violin I (VI. 1), Violin II (VI. 2), Viola (Via.), and Cello/Double Bass (Vc.). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *mf*, *f*, and *ff*. The page is numbered 24 in the bottom right corner.

58 2/4 3/4

Picc. *p p mf p sfz sfz p*

Ob. *p p f f p sfz p*

Cl. *f p f sfz ff*

Bsn. *f p sfz*

Hn. *sfz p f sfz p f*

Tr. *sfz p f*

Tbn. *sfz p sfz p*

Crot. *f*

Cel. *58 2/4 3/4*

VI. 1 *pizz. f mf p p f p*

VI. 2 *pizz. f mf p p f p*

Vla. *mf f mf p p*

Vc. *p f p f mf*

Db. *p f p f mf*

Detailed description: This is a page of a musical score, page 44, showing measures 58 through 64. The score is for a full orchestra. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are all active. The percussion section includes Cymbals and Crotales. The score features various dynamics such as piano (p), mezzo-forte (mf), forte (f), sforzando (sfz), and fortissimo (ff). There are also articulation marks like accents and slurs. The time signature changes from 5/8 to 2/4 and then to 3/4. The key signature has one sharp (F#).

Score for a full orchestra, page 45. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Cymbal (Crot.), Celesta (Cel.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into measures, with time signatures 2/4, 3/8, 5/8, and 2/4 indicated. Dynamics include *mf*, *p*, *f*, *ff*, *pp*, *sfz*, *sfz p*, *arco*, and *pizz.*. The score features various musical notations such as triplets, slurs, and accents.

A section marked with a box containing the letter 'V' is indicated at the top of the Piccolo staff and at the bottom of the Double Bass staff.

W

Pic. take Flute

Ob. take E. Hn.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Crot.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

2/4 12/16 2/8 12/16 2/8

pp sfz sfz pp sfz

to Glockenspiel

pizz.

sul pont.

ff

gradually increase interval of trill to Ab, C

arco

W

2

presto possibile

Cl. *ff*

Bsn. *f* *p* *f* *ff*

Tbn. *f* *p* *f* *pp* *mf*

Vi. 1 *nat.*

Vi. 2 *nat.* *pizz.*

Vla. *f* *sul pont.* *f* *sul pont.*

Vc. *f* *sul pont.*

Db. *f*

Bsn. *ff* *p* *f* *ff*

Tbn. *pp* *f* *pp* *f*

Vi. 1 *arco* *nat.* *f* *ff* *f* *p*

Vi. 2 *p* *mf* *p*

Vla. *mf*

Vc. *mp*

Db. *mp*



Cl. *sim.* **X**
 Bsn. *ff*
 Tbn. *pp* *mf*
 Vl. 1 *sul pont.* *p*
 Vl. 2 *pp*
 Vla. *arco* *poco a poco* *sul pont.*
 Vc. *pizz. ord.* *p*
 Db. *pp* *arco* *sul pont.* *pp*

Cl. **X**
 Tbn. *p*
 Vl. 1 *pizz. nat.* *p* *sul pont.* *f* *mp*
 Vl. 2 *sul pont.* *pp* *mf* *p* *sul pont. poco a poco nat.*
 Vla. *pp* *mf* *p*
 Vc. *sul pont.* *p* *f*
 Db. *p* *(sul pont.)* *p*

2/8 5/16 2/8 12/16 2/8
 2/8 5/16 2/8 12/16 2/8
 2/8 5/16 2/8 12/16 2/8
 2/8 12/16 2/8 5/16 6/16
 2/8 12/16 2/8 5/16 6/16
 2/8 12/16 2/8 5/16 6/16
 2/8 12/16 2/8 5/16 6/16
 2/8 12/16 2/8 5/16 6/16

Bsn. *pp* *f* *f* *f* *f*
 Tbn. *p* *f* *f* *f* *f*
 Vl. 1 *f* *f* *f* *f* *f*
 Vl. 2 *f* *f* *f* *f* *f*
 Vla. *f* *f* *f* *f* *f*
 Vc. *f* *f* *f* *f* *f*
 Db. *mf* *f* *f* *f* *f*

6/16 2/8 5/16 6/16
 6/16 2/8 5/16 6/16
 6/16 2/8 5/16 6/16
 6/16 2/8 5/16 6/16
 6/16 2/8 5/16 6/16
 6/16 2/8 5/16 6/16
 6/16 2/8 5/16 6/16

ord. *sul pont.* *arco sul pont.* *sul pont.* *sul pont.*

Cl. *f* *f* *f* *f* *f*
 Bsn. *f* *f* *f* *f* *f*
 Tbn. *f* *f* *f* *f* *f*
 Vl. 1 *f* *f* *f* *f* *f*
 Vl. 2 *f* *f* *f* *f* *f*
 Vla. *f* *f* *f* *f* *f*
 Vc. *f* *f* *f* *f* *f*
 Db. *f* *f* *f* *f* *f*

6/16 4/8 12/16 2/8 12/16 2/8
 6/16 4/8 12/16 2/8 12/16 2/8
 6/16 4/8 12/16 2/8 12/16 2/8
 6/16 4/8 12/16 2/8 12/16 2/8
 6/16 4/8 12/16 2/8 12/16 2/8
 6/16 4/8 12/16 2/8 12/16 2/8
 6/16 4/8 12/16 2/8 12/16 2/8

(sul pont.) *sul pont.* *sul pont.* *sul pont.* *sul pont.*

This musical score page contains two systems of staves for a symphony orchestra. The first system covers measures 12 through 16, and the second system covers measures 16 through 20. The instruments included are Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Violin I (Vi. 1), Violin II (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

First System (Measures 12-16):

- Cl.:** Measure 12 has a *ff* dynamic. Measure 13 has a *ff* dynamic.
- Bsn.:** Measure 12 has a *ff* dynamic. Measure 13 has a *f* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *f* dynamic. Measure 16 has a *p* dynamic.
- Tbn.:** Measure 12 has a *f* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *mp* dynamic. Measure 15 has a *p* dynamic. Measure 16 has a *p* dynamic.
- Vi. 1:** Measure 12 has a *pp* dynamic. Measure 13 has a *pp* dynamic. Measure 14 has a *pp* dynamic. Measure 15 has a *pp* dynamic. Measure 16 has a *pp* dynamic.
- Vi. 2:** Measure 12 has a *pp* dynamic. Measure 13 has a *pp* dynamic. Measure 14 has a *pp* dynamic. Measure 15 has a *pp* dynamic. Measure 16 has a *pp* dynamic.
- Vla.:** Measure 12 has a *sfz* dynamic. Measure 13 has a *sfz* dynamic. Measure 14 has a *sfz* dynamic. Measure 15 has a *sfz* dynamic. Measure 16 has a *sfz* dynamic.
- Vc.:** Measure 12 has a *ff* dynamic. Measure 13 has a *ff* dynamic. Measure 14 has a *ff* dynamic. Measure 15 has a *ff* dynamic. Measure 16 has a *ff* dynamic.
- Db.:** Measure 12 has a *ff* dynamic. Measure 13 has a *ff* dynamic. Measure 14 has a *ff* dynamic. Measure 15 has a *ff* dynamic. Measure 16 has a *ff* dynamic.

Second System (Measures 16-20):

- Cl.:** Measure 16 has a *ff* dynamic. Measure 17 has a *ff* dynamic. Measure 18 has a *ff* dynamic. Measure 19 has a *ff* dynamic. Measure 20 has a *ff* dynamic.
- Bsn.:** Measure 16 has a *ff* dynamic. Measure 17 has a *ff* dynamic. Measure 18 has a *ff* dynamic. Measure 19 has a *ff* dynamic. Measure 20 has a *ff* dynamic.
- Tbn.:** Measure 16 has a *ff* dynamic. Measure 17 has a *ff* dynamic. Measure 18 has a *ff* dynamic. Measure 19 has a *ff* dynamic. Measure 20 has a *ff* dynamic.
- Vi. 1:** Measure 16 has a *pp* dynamic. Measure 17 has a *pp* dynamic. Measure 18 has a *pp* dynamic. Measure 19 has a *pp* dynamic. Measure 20 has a *pp* dynamic.
- Vi. 2:** Measure 16 has a *pp* dynamic. Measure 17 has a *pp* dynamic. Measure 18 has a *pp* dynamic. Measure 19 has a *pp* dynamic. Measure 20 has a *pp* dynamic.
- Vla.:** Measure 16 has a *mp* dynamic. Measure 17 has a *mp* dynamic. Measure 18 has a *mp* dynamic. Measure 19 has a *mp* dynamic. Measure 20 has a *mp* dynamic.
- Vc.:** Measure 16 has a *mp* dynamic. Measure 17 has a *mp* dynamic. Measure 18 has a *mp* dynamic. Measure 19 has a *mp* dynamic. Measure 20 has a *mp* dynamic.
- Db.:** Measure 16 has a *mp* dynamic. Measure 17 has a *mp* dynamic. Measure 18 has a *mp* dynamic. Measure 19 has a *mp* dynamic. Measure 20 has a *mp* dynamic.

[illegible]

Fl. *p* *f* *mp* *ff*

Tr. *f* *p* *mf* *f*

Glock. *p*

Cel. *f* *p* *in 3* *f*

Vi. 1 *f* *p* *mf* *f*

Vi. 2 *f* *p* *mf* *f*

Vla. *mf* *p* *p* *f*

Vc. *f* *p* *f*

A 1

Fl. *f* *f*

Tr. *f*

Glock. *p* *f* *p*

Cel. *p* *f* *p*

Vi. 1 *p* *f* *p*

Vi. 2 *p* *f* *p*

Vla. *p* *f* *p*

A 1

Fl. *p* *mf*

Tr. *p* *mf*

Glock. *f* *p* to Mar. (4 sticks)

Cel. *f* *p* *f* *p*

Vi. 1 *f* *sfz*

Vi. 2 *p* *f*

Fl. *p* *mp* *f*

E. Hn. *p*

Bsn. *p*

Hn. *con bravura* *mf* *f* *p*

Tr. *mf* *f*

Mar. *p* *f* *p*

Cel. *f* *p*

Vla. *p* *f* *mp* *f*

Vc. *p* *f* *p sub.*

Db. *p*

B1

Fl. *p* *mp* *f*

E. Hn.

Cl. *p* *mp*

Bsn. *p*

Hn. *mp* *ff*

Tr. *mp* *ff*

Tbn.

Mar. *p*

Cel. *p* *f*

Vi. 1

Vi. 2

Vla.

Vc.

Db. *p* *f molto* *f*

B1

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

Fl. *p* *f* *ff*

E. Hn. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

3/4

Hn. *f* *p*

Tr. *f* *p*

Tbn. *f* *p*

Mar. *ff* *p* *f* *p*

Cel. *p* *f* *f* *p* *f*

3/4

VI. 1 *mf* *p*

VI. 2 *mf* *p*

Vla. *p*

Vc. *mf* *p*

Db. *p*

Fl.

E. Hn.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

VI. 1

VI. 2

Vla.

Vc.

Db.

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

4 *4* *4* *4*

Fl.

E. Hn.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

C 1

B.& H.20371



[illegible]

Fl. *f* *ff*

E. Hn.

Cl.

Bsn.

Hn. *f* *ff*

Tr. *f* *ff*

Tbn.

Mar. repeat bracketed figure *ff* *fff*

Cel. *ff* repeat prestiss.

Vi. 1 *ff*

Vi. 2 *f* *ff*

Vla. *ff*

Vc. (*mf*) *mf* *ff*

Db. *ff*

D1

Fl. *ff* *p* *rit.* take Picc.

E. Hn.

Cl.

Bsn.

Hn. *p* $\frac{3}{4}$ $\frac{4}{4}$

Tr. *p* $\frac{3}{4}$ $\frac{4}{4}$

Tbn. $\frac{3}{4}$ $\frac{4}{4}$

Mar. *ffz* $\frac{3}{4}$ $\frac{4}{4}$

Cel.

Vi. 1 *ff* *ffz* *f* *rit.* $\frac{3}{4}$ $\frac{4}{4}$

Vi. 2 *p* *ffz* $\frac{3}{4}$ $\frac{4}{4}$

Vla. (arco) *ffz* $\frac{3}{4}$ $\frac{4}{4}$

Vc. pizz *ffz* $\frac{3}{4}$ $\frac{4}{4}$

Db.

D1

(rit.) - - - - -

Bsn. $\frac{4}{4}$ *mf* *p* $\frac{5}{4}$ $\frac{4}{4}$

Hn. $\frac{4}{4}$ *mf* *p* $\frac{5}{4}$ $\frac{4}{4}$

Tr. $\frac{4}{4}$ *mf* *p* $\frac{5}{4}$ $\frac{4}{4}$

Tbn. $\frac{4}{4}$ *mf* *p* $\frac{5}{4}$ $\frac{4}{4}$

Vl. 1 $\frac{4}{4}$ *p* *f* $\frac{5}{4}$ $\frac{4}{4}$

Vl. 2 $\frac{4}{4}$ *p* *f* $\frac{5}{4}$ $\frac{4}{4}$

Vla. $\frac{4}{4}$ *f* *pizz.* $\frac{5}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ *arco* *pizz. vib.* *arco* *pizz.* $\frac{5}{4}$ $\frac{4}{4}$

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

Adagio

E 1 Allegro ♩ = 176

Bsn. *pp* **9** **12**
 Hn. *pp*
 Tr. *pp*
 Tbn. *pp* **9** **12**
 Mar. *trem. sempre* *pp* **9** **12**
 con sord. arco Solo *pp* **9** **12**
 Vla. *pp in rilievo* *f* *pp* *f* *pp* *p*
 Vc. *pizz.* *p* *mp* *p*
 Db. *p* *pp* *p* *mp* *p*

E 1 Allegro = 176

B.& H.20371

Cl. *p* *mf* *p* *p-f* 9 16

Mar. *f* *p* *f* *trem.* 9 16

Vla. *pp* *f* *p* *f* *pp* *f* *pp* *f* *f* *pp* *f* 9 16

Vc. *mf* *p* *f* *p* *mf* *mf* *p* *mf* *f*

Db. *mf* *p* *f* *mf* *mf* *f*

F 1

Cl. 9 16 *p* *f* *p* *f* *p* *f* *mp* 12 16 *p* *f*

Mar. 9 16 *p* *f* *p* *f* *p* *f* *p* *f* 12 16 *p* *f*

Vl. 1 *p* *sempre* 8 16

Vl. 2

Vla. *p* *f* *p* *pp* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. *p* *f* *mf* *f* *mf* *f* *p* *f*

Db. *p* *mp* *f* *mf* *f* *mf* *f* *p* *f*

F 1

Cl. *p* *f* *p* *f*

Mar. *p* *f* *p* *f*

8

Vi. 1 *f* *pp* *f* *pp* *f* *pp* *f*

Vi. 2 *f* *pp* *f* *pp* *f* *pp* *f*

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

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

Db. *p* *f* *p* *p* *mp* *f* *f*

G1

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

(non trem.)

Mar. *p* *f* *f* *p* *p*

8

Vi. 1 *f* *pp* *f* *pp* *f* *pp* *f*

Vi. 2 *f* *pp* *f* *pp* *f* *pp* *f*

Vla. *pp* *f* *p* *f* *f* *pp*

Vc. *p* *f* *p* *f* *f* *pp*

Db. *p* *f* *p* *f* *f* *pp*

arco

G1

Cl. H1 ($\text{♩} = \text{♩}$)
 Hn.
 Mar.
 Cel. *quasi Marimba* *use lowest register available*
 Vl. 1
 Vl. 2
 Vla. *f* *pp* *f* *sf*
 Vc. *arco* *pizz.* *(pizz.)*
 Db. *pizz.* *arco Solo* *p* H1 *mf* *f*

Ob.
 Hn.
 Cel.
 Vl. 1
 Vc.
 Db.

Musical score for a symphony orchestra, measures 1 through 16. The score includes parts for Clarinet (Cl.), Horn (Hn.), Marimba (Mar.), Cello (Cel.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Oboe (Ob.), and Horn (Hn.). The music features various dynamics (p, pp, f, sf, mf, ff) and articulations (pizz., arco, arco Solo). The time signature changes from 7/8 to 4/4 to 5/4. A rehearsal mark "H1" is present at the beginning of the first system and in the middle of the second system.

This musical score is for measures 11 through 14 of the 'The Swan' section from 'The Nutcracker'. The score is written for a full orchestra and includes parts for Oboe (Ob.), Horn (Hn.), Cello (Cel.), Violin I (Vi. I), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and features a variety of dynamics and articulations. Measure 11 is marked with a box containing the number 11. The score includes a variety of musical notation, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The dynamics range from piano (p) to fortissimo (f), with some measures marked with piano-piano (pp) or mezzo-forte (mf). The articulation includes slurs, accents, and staccato markings. The score is written in a standard musical notation style with a key signature of one flat (B-flat).

Ob.

Hn.

Cel.

VI. I

Vc.

Db.

B.& H.20371

The image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Maracas, Cello, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 2/4 time, with some measures marked with a 3/4 time signature. The score includes dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulation markings like *staccato* and *marcato*. The tempo is marked *p dolce sempre* (piano, dolce, sempre). The score is written in a standard musical notation with staves for each instrument. The page is numbered 24 in the bottom right corner.

L 1

Picc.

Ob.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla.

Vcl.

Db.

f p f p f p f

(senza sord.) *ffp mf* con sord. *p*

(senza sord.) Solo *p* *mf*

pp *pp* *f*

pp *ff* *f* *pizz.* *ff* *pizz.* *p*

3 4 3 4 3 4

Picc. *take E. Hn.*

Ob. *p f*

Cl.

Bsn. *p f*

Hn. *f p mf*

Tr. *p*

Tbn. *mf p mf*

Mar. *f pp pp f*

Cel. *pp*

VI. 1

VI. 2

Vla.

Vc. *arco f ff*

Db. *f p*

4/4 3/4



Picc. *f* *p*

Ob.

Cl.

Bsn.

Hn. *f* *p* *f*

Tr. *p* *mf* *p*

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

Mar. *pp* *pp* *f*

Cel. *pp* *f*

Vi. 1 *sf*

Vi. 2 *sf*

Vla.

Vc.

Db. *f*

3/4 4/4

M1

Picc. *3*

E. Hn. *Solo* *p* *f* *p* *f* *p*

Cl.

Bsn.

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

Hn.

Tr. *f* *p* *f* *p* *f* *p*

Tbn. *5* *p* *f* *p* *f* *p* *5* *3/4* *5* *p* *f* *4/4*

Mar. *pp* *pp* *f*

Cel. *f* *3/4* *4/4*

VI. 1 *8*

VI. 2 *3*

Vla. *arco* *p* *f* *p* *f* *p*

Vc.

Db. *p* *f*

M1

B. & H. 20371

This is a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments: Piccolo (Picc.), English Horn (E. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Maracas (Mar.), Cello (Cel.), Violin I (VI. 1), Violin II (VI. 2), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time, with measures 3, 4, and 5 shown. The key signature has one flat (B-flat). The score includes various dynamic markings (p, f, pp, mf) and articulation (pizz. arco, gliss.). The Maracas part is marked with a 'pp' dynamic and a 'gliss.' marking. The Cello part is marked with a 'gliss.' marking. The Viola part is marked with 'pizz. arco' and 'gliss.'. The Double Bass part is marked with a 'f' dynamic and a 'gliss.' marking. The score is written in a standard musical notation with staves and clefs. The page number '3' is visible in the bottom right corner.

Score for page 73, featuring various instruments and dynamic markings.

Top Section (Measures 1-4):

- Picc.**: Measures 1-4, marked **N1** above the staff.
- E. Hn.**: Measures 1-4, marked **eco** above the staff.
- Cl.**: Measures 1-4.
- Bsn.**: Measures 1-4.
- Hn.**: Measures 1-4.
- Tr.**: Measures 1-4.
- Tbn.**: Measures 1-4.
- Mar.**: Measures 1-4, marked **pp** below the staff.
- Cel.**: Measures 1-4.
- VI. 1**: Measures 1-4.
- VI. 2**: Measures 1-4.
- Vla.**: Measures 1-4, marked **f** below the staff.
- Vc.**: Measures 1-4.
- Db.**: Measures 1-4, marked **f** below the staff.

Bottom Section (Measures 5-8):

- Picc.**: Measures 5-8.
- E. Hn.**: Measures 5-8.
- Cl.**: Measures 5-8.
- Bsn.**: Measures 5-8.
- Hn.**: Measures 5-8.
- Tr.**: Measures 5-8.
- Tbn.**: Measures 5-8.
- Mar.**: Measures 5-8, marked **pp** below the staff.
- Cel.**: Measures 5-8.
- VI. 1**: Measures 5-8.
- VI. 2**: Measures 5-8.
- Vla.**: Measures 5-8, marked **f** below the staff.
- Vc.**: Measures 5-8.
- Db.**: Measures 5-8, marked **f** below the staff.

Dynamic Markings: **f** (forte), **p** (piano), **pp** (pianissimo), **eco** (echo).

Tempo/Style Markings: **in 5** (5/4 time).

Rehearsal Markers: **N1** (top and bottom).



74

Picc.

E. Hn. *écho* *écho*
f p f p p

Cl.

Bsn. Solo *mf sf*

Hn. *mf* *mf*

Tr.

Tbn.

Mar. *f pp pp*

Cel. *3*

Vi. 1

Vi. 2

Vla. *sf p f p f p f*

Vc. *p in 2 ff*

Db.

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

Picc.

E. Hn.

Cl.

Bsn.

Hn.

Tr.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

f *p* *f* *p* *f*

mf *p* *mf* *p* *mf* *p*

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

pp *f* *pp* *pp*

p *in 9* *ff*

(con sord.)

p dolce

B. & H. 20371

01

Picc. *take Oboe*

E. Hn.

Cl.

Bsn. *(senza sord.)*

Hn. *(con sord.)*

Tr.

Tbn.

Mar.

Cel.

VI. 1

VI. 2

Vla.

Vc. *(pizz.)*

Db. *ff*

01

in 6 J

The musical score for page 76, rehearsal mark 01, features a variety of instruments and complex rhythmic patterns. The Piccolo part begins with a melodic line in 4/4 time, which transitions to 2/4 and 3/4. The English Horn and Clarinet parts are mostly rests. The Bassoon part has a melodic line with dynamics of f, p, and mf. The Horn part has a melodic line with dynamics of p and mf. The Trumpet part has a melodic line with dynamics of p and mf. The Trombone part has a melodic line with dynamics of p and mf. The Maracas part has a rhythmic pattern with dynamics of p and f. The Cello part has a melodic line with dynamics of f and pp. The Violin I and Violin II parts have melodic lines with dynamics of f and pp. The Viola part has a melodic line with dynamics of f and pp. The Violoncello part has a melodic line with dynamics of f and pp. The Double Bass part has a melodic line with dynamics of ff and p. The score includes rehearsal mark 01 at the beginning and end of the page.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are: Picc. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tr. (Trumpet), Tbn. (Trombone), Mar. (Maracas), Cel. (Cello), Vl. 1 (Violin I), Vl. 2 (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score includes various musical notations such as notes, rests, dynamics (p, f, ff), and articulation marks. The time signature is 3/4, and the key signature has one sharp (F#). The score is divided into three measures, each with a different time signature: 3/4, 2/4, and 4/4. The dynamics range from piano (p) to fortissimo (ff). The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Score for page 78, featuring various orchestral instruments. The score includes dynamic markings such as *f*, *p*, *mf*, and *pp*, and tempo markings such as $\frac{2}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$. The instruments listed are Picc., Ob., Cl., Bsn., Hn., Tr., Tbn., Mar., Cel., Vl. 1, Vl. 2, Vla., Vc., and Db. The score is written in a single system with multiple staves. The Picc. part has a melodic line with a *f* dynamic. The Ob. part is mostly silent. The Cl. part has a *Solo* section with a *ff* dynamic. The Bsn. part has a melodic line with *écho* markings and a *f* dynamic. The Hn. part has a melodic line with a *f* dynamic. The Tr. part has a melodic line with a *mf* dynamic. The Tbn. part has a melodic line with a *p* dynamic. The Mar. part has a rhythmic pattern with a *p* dynamic. The Cel. part has a melodic line with a *f* dynamic. The Vl. 1 part has a melodic line with a *p* dynamic. The Vl. 2 part has a melodic line with a *p* dynamic. The Vla. part has a melodic line with a *f* dynamic. The Vc. part has a melodic line with a *mf* dynamic. The Db. part has a melodic line with a *f* dynamic.

[illegible]

B.& H.20371

Score for orchestra, page 80. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Maracas, Cello, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics and articulations.

Key features of the score include:

- Picc.**: Piccolo part with a melodic line.
- Ob.**: Oboe part with a melodic line.
- Cl.**: Clarinet part with a melodic line.
- Bsn.**: Bassoon part with a melodic line.
- Hn.**: Horn part with a melodic line.
- Tr.**: Trumpet part with a melodic line.
- Tbn.**: Trombone part with a melodic line.
- Mar.**: Maracas part with a rhythmic pattern.
- Cel.**: Cello part with a melodic line.
- Vi. 1**: Violin 1 part with a melodic line.
- Vi. 2**: Violin 2 part with a melodic line.
- Vla.**: Viola part with a melodic line.
- Vc.**: Violoncello part with a melodic line.
- Db.**: Double Bass part with a melodic line.

Dynamics and articulations include *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), and *arco* (arco). The score also includes various musical notations such as slurs, ties, and fingerings.

Picc. *p*

Ob.

Cl. *p* *f* *p* *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p* *f* *p*

Hn.

Tr.

Tbn. *p* *f* *p* *f* *p* *f* *p*

Mar. *p* *f* *p* *f* *p*

Cel. *pp* *pp* *f* *pp*

Vi. 1 *f* *f* *f* *f* *f* *f* *f*

Vi. 2 *f* *f* *f* *f* *f* *f* *f*

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

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Db. *f* *f* *f* *f* *f* *f* *f*

B. & H. 20371

Q1

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *con sord.* *f* *ff*

Tr. *(con sord.)* *f* *ff*

Tbn. *con sord.* *f* *ff*

Mar. *p* *f* *p* **) sempre trem.* *f* *ff*

Cel. *pp* *f* *pp*

Vi. 1 *loco* *ff sempre*

Vi. 2 *loco* *ff sempre*

Vla. *p* *f* *ff sempre*

Vc. *in 4* *f* *ff sempre*

Db. *mf* *ff*

9 16 12 16

Q1

* excepting staccato notes

B. & H. 20371

12 9 2
16 16 4

Picc. *f*

Ob. *f*

Cl. *ff* *f*

Bsn.

Hn. *ff* *f* *ff* *f*

Tr. *ff* *f* *ff* *f*

Tbn. *ff* *f* *ff* *f*

Mar. *f* *f* *f* *f*

Cel.

12 9 2
16 16 4

Vi. 1 *f* *f* *f* *f*

Vi. 2 *f* *f* *f* *f*

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

Vc. *f* *f* *f* *f*

Db.

The musical score for page 83 is arranged in a system of staves. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Marching Band) are in the upper half, while the string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) is in the lower half. The score is divided into three measures, each with a time signature change: 12/16, 9/16, and 2/4. The woodwinds and brass play melodic lines with various dynamics (f, ff). The strings provide harmonic support with sustained notes and some rhythmic patterns. The Piccolo and Oboe have a melodic line in the first measure, while the Clarinet and Bassoon have a more rhythmic line. The Horn, Trumpet, and Trombone play a melodic line in the second measure. The Marching Band plays a melodic line in the third measure. The Violin 1 and Violin 2 play a melodic line in the first measure, while the Viola, Violoncello, and Double Bass play a more rhythmic line. The Piccolo and Oboe have a melodic line in the first measure, while the Clarinet and Bassoon have a more rhythmic line. The Horn, Trumpet, and Trombone play a melodic line in the second measure. The Marching Band plays a melodic line in the third measure. The Violin 1 and Violin 2 play a melodic line in the first measure, while the Viola, Violoncello, and Double Bass play a more rhythmic line.



This page contains the musical score for measures 9 and 16 of an orchestral piece. The instruments are arranged in three systems. The first system includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tr.), and Trombone (Tbn.). The third system includes Maracas (Mar.), Cello (Cel.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time with a key signature of one sharp (F#). Measures 9 and 16 are marked with a large '9' and '16' above the staff. Dynamics include *ff* (fortissimo) and *f* (forte). The Piccolo, Oboe, and Clarinet parts feature melodic lines with slurs and accents. The Horn, Trumpet, and Trombone parts have more rhythmic, accented figures. The Maracas part provides a steady, accented accompaniment. The string section (Vi. 1, Vi. 2, Vla., Vc., Db.) plays a sustained, arpeggiated accompaniment with slurs and accents.

Picc. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn.

Hn. *ff* *f*

Tr. *ff* *f*

Tbn. *ff* *f*

Mar. *ff* *f*

Cel.

Vi. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *f*

Db.

Woodwind section: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.).
Brass section: Horns (Hn.), Trumpets (Tr.), Trombones (Tbn.), Marching band (Mar.).
Percussion: Cymbals (Cel.).
String section: Violins 1 and 2 (Vi. 1, Vi. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.).

Rehearsal mark **R1** is located at the top of the woodwind staves and the bottom of the string staves.

Tempo markings **6/16** and **2/4** are present below the woodwind and string staves.

Dynamic markings include *ff* (fortissimo) and *f* (forte).

Articulation marks such as accents (>) and slurs are used throughout the score.

R1

B.& H.20371



This musical score page, numbered 86, contains staves for the following instruments: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Maraca (Mar.), Cello (Cel.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures. The woodwinds (Picc., Ob., Cl., Bsn.) and brass (Hn., Tr., Tbn.) sections play complex rhythmic patterns, often in triplets, with dynamic markings of *ff* (fortissimo) and *f* (forte). The Maraca part features a prominent triplet pattern. The string section (Vi. 1, Vi. 2, Vla., Vc., Db.) provides harmonic support with sustained notes and some movement. Time signature changes are indicated above the Horn and Trombone staves, shifting from 3/4 to 2/4 in the third measure. The overall texture is dense and rhythmic.

Score for measures 12 and 16, marked **S1**.

Instrument parts shown:

- Picc.
- Ob.
- Cl.
- Bsn.
- Hn.
- Tr.
- Tbn.
- Mar.
- Cel.
- Vi. 1
- Vi. 2
- Vla.
- Vc.
- Db.

Measure numbers 12 and 16 are indicated above the Hn. and Tbn. staves. The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. A large watermark logo is visible in the bottom right corner.

This musical score page, numbered 88, contains staves for the following instruments: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Maraca (Mar.), Cello (Cel.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwind and brass sections are highly active, with many notes marked with accents (>) and dynamic markings such as *ff* (fortissimo) and *f* (forte). The Horn, Trumpet, and Trombone parts include crescendo and decrescendo hairpins. The Maraca part features a complex rhythmic pattern with a 9/16 time signature change and a 2/4 time signature change. The string section (Vl. 1, Vl. 2, Vla., Vc., Db.) plays sustained chords with some melodic movement, also marked with accents. The Cello and Double Bass parts are mostly silent, indicated by whole rests. The Piccolo, Oboe, Clarinet, and Bassoon parts have complex rhythmic patterns with many accents.

This musical score page, numbered 89, contains staves for the following instruments: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr.), Trombone (Tbn.), Maraca (Mar.), Cello (Cel.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwind section (Picc., Ob., Cl., Bsn.) plays a melodic line with various articulations and dynamics. The brass section (Hn., Tr., Tbn.) provides harmonic support with sustained notes and dynamic markings. The string section (Vi. 1, Vi. 2, Vla., Vc., Db.) plays a rhythmic pattern with sustained notes. The Maraca part is marked with a forte (f) dynamic. The Cello part is marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

take
Flute

Picc. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Bsn. *p*

Hn. *ff* *f-ff f-ff f-ff f-ff f-ff f-ff f-ff f-ff*

Tr. *ff* *f-ff f-ff f-ff f-ff f-ff f-ff f-ff f-ff*

Tbn. *ff* *f-ff f-ff f-ff f-ff f-ff f-ff f-ff f-ff*

Mar. *ff* *fff*

Cel.

VI. 1 *5* *12* *3*

VI. 2 *8* *16* *2*

Vla. *5* *12* *3*

Vc. *8* *16* *2*

Db.

Bsn. *f molto* *mf f* *senza sord.*

Tbn. *trem. sempre* *p* *f* *mf* *f molto*

Mar. *p* *f* *mf* *f molto*

Cel. *3* *4/4* *3* *4/4* *cominciando 'allegro' ♩ = 138 poi*

Vla. **libero fuori tempo* *molto f* *dim.* *lento*

Vc. **libero fuori tempo* *ff* *dim.* *p* *pp*

Db. *ff* *f*

Bsn. *mf* *f* *p* *15* *16*

Tbn. *f* *p* *p* *15* *16*

Mar. *p* *p* *f* *p* *p* *15* *16*

Cel. *f* *p* *cominciando 'andante' ♩ = 92 poi rit.* *15* *16*

Vi. 1 *libero fuori tempo* *cominciando 'moderato' ♩ = 112 poi rit.* *lento* *pp* *dim.*

Vi. 2 *libero fuori tempo* *rit.* *mf* *dim.* *lento* *pp* *ppp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *mf* *f*

poco a poco più

Bsn. *p*
 15
16
 Tbn. *mp* *p* *mp*
 15
16
 Mar. *f* *p* *p*
 Cel. *p* *f* *p*
 15
16
 Vl. I *p* *pp* *ppp* *niente*
 Db. *p* *pp* *mp*
lento
 Bsn. *mp* *p* *mp* *p*
 6 9 6 4
16 8 8 4
 Tbn. *p* *p* *p*
 6 9 6 4
16 8 8 4
 Mar. *f* *f* *pp* *pp*
 6 9 6 4
16 8 8 4
 Cel. *p* *f* *p* *p*
 4 5 6 5 4 5 4
 6 9 6 4
16 8 8 4
 Vl. I *con sord.* *pp* *dolciss.*
 Db. *pp* *p* *p*

Bsn. *pp*

Tbn. *mp* *p* *pp*

Mar. *mf* *pp*

Cel. *p* *f* *p* *pp*

VI. 1 *ppp*

Db. *pp* *pp* *p* *pp* *ppp*

U1 Lento assai $\text{♩} = 40$
3:2

Ob. *pp* *p* *pp* *p* *pp* *pp*

Cl. *p* *pp*

Hn. (con sord.) *pp* *mf* *pp*

VI. 1 5:4 senza sord. *p dolce* *mp* *p* *mp*

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

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp* *pp*

Db. *pp* *p* *pp*

U1

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Fl.

Ob. *p* *pp* *pp*

Cl. *mp* *pp* *pp*

Bsn.

Hn. *mf* *pp* *mf*

Tpt. (con sord.) *pp* *mf*

Tbn. con sord. *pp* *mf* *pp* *mf*

Mar.

Cel.

Vi. 1 *mf* *p* *pp* *mp* *pp*

Vi. 2 *p* *pp* *pp*

Vla. *pp* *p* *pp*

Vc. *p* *pp* *pp*

Db. *pp* *p*

V1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Cel.

VI. 1

VI. 2

Vla.

Vc.

Db.

B. & H. 20371

V1

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are in the upper staves. The percussion section (Maracas, Cello) is in the middle. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, p). A 'V1' rehearsal mark is located at the top center and bottom center of the page.

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

Ob. *p* *mp* *p* *p* *mp* *p* *mp*

Cl. *mp* *p* *pp* *p* *p* *mp* *p* *pp* *pp*

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

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

Tpt. *mf* *pp* *pp* *mf* *pp* *mf*

Tbn. *mf* *pp* *pp* *mf* *pp* *mf*

Mar. *3/2* *4/4*

Cel. *3/2* *4/4*

VI. 1 *pp* *pp* *mp* *pp* *p* *pp* *p*

VI. 2 *mp* *p* *ppp* *pp* *p*

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

Vc. *mp* *p* *ppp* *pp* *p*

Db. *mp* *p* *ppp* *pp* *p*

W1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Cel.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

(actual sound)

W1

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

Ob. *p* *p* *mp* *p* *p*

Cl. *p* *p* *mp* *mp* *p* *pp*

Bsn.

Hn. *mf* *pp*

Tpt. *mp* *pp* *pp* *mp* *p*

Tbn. *mp* *pp*

Mar.

Cel.

Vi. 1 *p* *mp* *p* *mp* *p*

Vi. 2 *pp* *pp* *p* *pp* *pp*

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

Vc. *pp*

Db.

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

Ob. *p* *mp* *p* *f*

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

Bsn. *mp* *pp* *pp*

Hn.

Tpt. *pp* *mf* *pp* *p* *mf* *p* *pp*

Tbn.

Mar.

Cel.

Vi. 1 *p* *mf* *p* *mf* *p* *mf* *mf* *f*

Vi. 2 *p* *pp* *p* *mf* *f*

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

Vc. *p* *pp* *p* *mf* *f*

Db. *sim.* *mp* *pp* *mf* *f*

X 1

Fl. *mp* *p* *pp* niente

Ob.

Cl.

Bsn. niente

Hn. senza sord.

Tpt. *mp* bell-like attacks (*poco sfz*)

Tbn. niente

Mar. (trem.) (gradations within overall cresc.)

ppp *p* *poco a poco cresc.*

Cel.

Vi. 1

Vi. 2 *sul pont.* *p*

Vla. *sul pont.* *p*

Vc. *sul pont.* *p*

Db. *sul pont.* *pp*

X 1

3/4 4/4 3/4

3/4 4/4 3/4

3/4 4/4 3/4

Fl. *mf cresc.*

Ob.

Cl.

Bsn. *mf cresc.*

Hn. *mf* *f sfz* *sfz*

Tpt.

Tbn. *senza sord.* *mp*

Mar. *4/4 3/4 5/4 3/4 4/4*

Cel. *p cresc.*

VI. 1 *sul pont.* *p poco a poco cresc.* *nat.*

VI. 2 *poco a poco cresc.* *nat.*

Vla. *poco a poco cresc.* *nat.*

Vc. *poco a poco cresc.* *nat.*

Db. *poco a poco cresc.* *nat.*





prestiss. fuori tempo (whirling)

p cresc.

ritard.

Fl.

Ob.

prestiss. fuori tempo (whirling)

p cresc.

molto

ffz p

Bsn.

molto

ffz p

Hn.

molto

ffz p

Tpt.

p

ff

p

Tbn.

molto

ffz p

Crot.

f

Cel.

3/4

4/4

3/4

Vi. 1

p

ff

Vi. 2

p

ff

Vla.

p

ff

Vc.

p

ff

Db.

p

ff

Z 1 *Lentiss.*

Fl. *fff*

Ob. *fff f* *fff*

Cl. *fff*

Bsn. *3/4 sfz f* *fff 4/4*

Hn. *fff f* *fff*

Tpt. *fff*

Tbn. *3/4 sfz f* *fff 4/4*

Crot. *fff* *lasciare vibrare al fine*

Cel. *(lowest register)* *p* *pp*

Z 1 *4/4 Lentiss.*

Vi. 1 *fff*

Vi. 2 *fff*

Vla. *fff*

Vc. *(sul pont.)* *sfz ppp* *pizz.* *nat. vib.* *niente arco sul pont.* *pizz. nat.*

Db. *fff* *fff* *fff* *pp* *ppp* *pppp*

Z 1 B. & H. 20371