

Suite

Sinfónica, Op. 14

Orgánico:

1 Flautín

2 Flautas

2 Oboes

1 Corno Inglés

2 Clarinetes en Sib

1 Clarinete Bajo en Sib

2 Fagots

1 Contrafagot

4 Cornos

3 Trompetas en Sib

2 Trombones

Timbales

Redoblante

Triángulo

Platillos

Tam-tam

Pandereta

Marimba

Vibráfono

*Violín solo en Mov. II

Violín I

Violín II

Viola

Violoncello

Contrabajo con Do Obligado

I

Giuliana Di Pietro

♩ = 75

Flauta 1.2
Clarinete en Sib 1.2
Fagot 1.2
Contrafagot
Cornos 1-4
Trombón 1.2
Violín I
Violín II
Viola
Violonchelo
Contrabajo con Do obligado

mf
pp
pp
pp
p
p
p

I
I
II

The musical score is for the first movement of a symphony. It features a complex rhythmic structure with a 5/4 time signature that changes to 6/4 and back to 5/4. The woodwind section includes Flute 1.2, Clarinet in B-flat 1.2, Bassoon 1.2, and Contrabassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass with a C-clef. The score includes dynamic markings such as *mf* and *pp*, and fingering indications like 'I' and 'II' for the woodwinds. The tempo is marked as quarter note = 75.

accel.

6

Fltn. *f* 5

Fl. *mf* *f* 5

Ob. *mf* *f*

Cor Ingl. *mf*

Cl. Sib. *mp* *mf* *f* 5

Cl. bajo *mp* *mf*

Fag. *f*

Cfag. *f*

Cornos *mp* *f*

Tbn. *mp* *f*

Timb. *f* 32''

Mar. *f* 5 5 5

Vib. *f* 5 5 5

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

rit.

Con brio

$\text{♩} = 130$

A

3

11

Fltn. *f* 5

Fl. *f* 5 *mf* 5 I

Ob. *f* *mf* I

Cl. Sib. *f* 5 *mf* 5 I

Fag. *f* *mf*

Cfag. *f* *mf*

Cornos *f* *f* *f* *mf* 3 3

Tpt. Sib. *mf*

Tbn. *f* *f* *f* *mf* 3 3 I

Timb. *f* *f* *mf* 3

Mar. 5 5 5 5 5 5 5 5

Vib. 5 5 5 5 5 5

Vln. I *f* 3 3 3 V

Vln. II *f* 3 3 3 V

Vla. *f* div.

Vc. *f* div.

Cb. *f* 3 3

16

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical score for measures 16 through 20. It features seven staves: Cornos, Tpt. Sib, Tbn., Vln. I, Vln. II, Vla., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf* and *f*, and includes triplet markings (3) and slurs. The Cornos, Tpt. Sib, and Tbn. parts feature triplet patterns. The Vln. I and Vln. II parts have slurs and accents. The Vla. part consists of sustained chords. The Vc. part has sustained chords. The Cb. part features a triplet pattern.

21

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical score for measures 21 through 25. It features the same seven staves as the previous block: Cornos, Tpt. Sib, Tbn., Vln. I, Vln. II, Vla., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f*, *mf*, and *p*, and includes triplet markings (3) and slurs. The Cornos part has first (I) and third (III) endings. The Tpt. Sib part has a 2nd ending (a 2). The Vln. I and Vln. II parts have slurs and accents. The Vla. part has slurs and accents. The Vc. part has slurs and accents. The Cb. part has triplet markings.

25

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mp

p

p

p

p

mf

B

This musical score, labeled 'B', covers measures 30 through 33. It is written for a large ensemble of instruments. The score is organized into systems, with each instrument or group of instruments on its own staff. The key signature is one sharp (F#), and the time signature is 3/4. The dynamics are marked with *f* (forte) and *mf* (mezzo-forte). The Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. Sib.), and Clarinet in C (Cl. bajo) parts feature continuous triplet patterns. The Bassoon (Fag.) and Contrabajo (Cb.) parts feature triplet patterns with slurs. The Fagot (Fag.) part includes first and second endings (I and II) for the triplet patterns. The Cornos (Corns) part consists of sustained notes. The Trombone (Tbn.) part features a melodic line with slurs. The Violin I (Vln. I) and Violin II (Vln. II) parts play continuous eighth-note patterns. The Viola (Vla.) part plays a continuous eighth-note pattern. The Violoncello (Vc.) part features a melodic line with slurs. The Contrabajo (Cb.) part features a melodic line with slurs. The Trompete in Bb (Tpt. Sib.) part consists of sustained notes. The Cor Anglais (Cor Ingl.) part is silent in measures 30 and 31, then enters in measure 32 with a triplet pattern. The Flute (Fl.) part starts in measure 30 with a triplet pattern. The Oboe (Ob.) part starts in measure 30 with a triplet pattern. The Clarinet in Bb (Cl. Sib.) part starts in measure 30 with a triplet pattern. The Clarinet in C (Cl. bajo) part starts in measure 32 with a triplet pattern. The Bassoon (Fag.) part starts in measure 30 with a triplet pattern. The Fagot (Fag.) part starts in measure 30 with a triplet pattern. The Cornos (Corns) part starts in measure 30 with a sustained note. The Trombone (Tbn.) part starts in measure 30 with a melodic line. The Violin I (Vln. I) part starts in measure 30 with a triplet pattern. The Violin II (Vln. II) part starts in measure 30 with a triplet pattern. The Viola (Vla.) part starts in measure 30 with a triplet pattern. The Violoncello (Vc.) part starts in measure 30 with a triplet pattern. The Contrabajo (Cb.) part starts in measure 30 with a triplet pattern. The Trompete in Bb (Tpt. Sib.) part starts in measure 30 with a sustained note.

34 I rit.

Fl. *mf* 3 *mp* 3

Ob. *mf* 3 *mp* 3

Cor Ingl. *mf* 3 *mp* 3

Cl. Sib *mf* 3 *mp* 3

Cl. bajo *mf* 3 3 *mp* 3 3

Fag. *mf* *mp* 3 3 *mp* 3 3 3 3 *p* 3 3 3 3

Cornos *mf* *mp* *p*

Vln. I *f* 3 *mf* 3

Vln. II *f* 3 *mf* 3

Vla. *mf* 3 *mp* 3

Vc. *mf* 3 3 *mp* 3 3 3 3 3 3

Cb. *p*

C ♩ = 130 Con gazia

38

Fl. *p* *p* *p* *p* *p* *p*

Cl. Sib *mp dolce*

Fag. *p*

Cornos *p*

Tbn. *mp* *p*

This musical score page, numbered 8, covers measures 42 through 45. It is arranged for a woodwind and percussion ensemble. The instruments and their parts are as follows:

- Fl. I:** Melodic line starting at measure 42 with a *mf dolce* dynamic. It features a long phrase across measures 42-45.
- Cl. Sib. II:** Melodic line starting at measure 42 with a *mp* dynamic. It includes a trill in measure 43 and a *p* dynamic marking.
- Cl. bajo:** Melodic line starting at measure 43 with a *p* dynamic, featuring a trill in measure 45.
- Fag.:** Melodic line starting at measure 42 with a *p* dynamic, featuring a long phrase across measures 42-45.
- Cornos:** Melodic line starting at measure 42 with a *mp* dynamic, featuring a long phrase across measures 42-45.
- Tpt. Sib.:** Rhythmic accompaniment starting at measure 42 with a *p* dynamic, consisting of eighth-note chords.
- Tbn. I:** Melodic line starting at measure 43 with a *mf* dynamic, featuring a phrase across measures 43-45.
- Redob.:** Rhythmic accompaniment starting at measure 42 with a *mp* dynamic, consisting of eighth-note chords.
- Mar.:** Percussion part starting at measure 42 with a *mp* dynamic, featuring a complex rhythmic pattern.
- Vib.:** Percussion part starting at measure 43 with a *p* dynamic, featuring a complex rhythmic pattern.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts are in treble clef, while the bassoon, tuba, and maracas are in bass clef. The percussion parts are in a standard percussion clef.

46

Fl. *poco cresc.*

Ob. *mf* *poco cresc.*

Cor Ingl. *mf* *poco cresc.*

Cl. Sib *mf* *poco cresc.*

Cl. bajo *mf* *poco cresc.*

Fag. *mp*

Cornos *mp*

Tpt. Sib *p*

Tbn. *mp*

Timb. 26'' 23'' *mf*

Redob.

Mar. *mp*

Vib. *mp*

50 **D**

Fltn.

Fl. *mf* *poco cresc.* *mf*

Ob. *mf*

Cor Ingl. *mf* *poco cresc.*

Cl. Sib. *mf* *poco cresc.* II *mf*

Cl. bajo *mf* *poco cresc.*

Fag. *mp* *mp*

Cornos *mp* *p*

Tpt. Sib. *p* a 2

Tbn. I *mp* *mp* *mp* *mp* *p*

Timb. *mf* *mf* *mf* *mf*

Redob.

Mar. *mp* *mf*

Vib. *mf*

55

Fltn.

Fl.

Ob.

Cl. Sib

Cl. bajo

Fag.

Cornos

Tpt. Sib

Tbn.

Timb.

Redob.

Mar.

Vib.

60

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

Ob. *mp* *f* *ff*

Cor. Ingl.

Cl. Sib *f* *ff*

Cl. bajo *f* *ff*

Fag. *f* *ff*

Cfag. *f* *ff*

Cornos *f* *ff*

Tpt. Sib *ff*

Tbn. *ff*

Timb. *f* *ff* 26" 29"

Redob. suspendido

Plat. *p* *f*

T.-t. *f* 1.v

Mar. *f* *ff*

Vib. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

E

65

Fag. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cfag. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cornos $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Tpt. Sib $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Timb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
32" *mp* 29"

Redob. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p *p* *pp*

Tri. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Plat. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p *pp*

T.-t. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f l.v.

Mar. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f *mf*

Vib. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
ff *f* *mp* *pp* *mf*

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Vln. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f pizz.

Cb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f pizz.

This musical score page, numbered 14, contains parts for several instruments. The percussion section includes Timbale (Timb.), Snare Drum (Redob.), Triangle (Tri.), Plate (Plat.), and Tom-tom (T.-t.). The string section includes Maracas (Mar.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures with various time signatures: 5/4, 4/4, 3/4, and 5/4. It features dynamic markings such as *mp*, *mf*, *p*, *pp*, *f*, and *arco*. There are also performance instructions like *arco* for the cello and contrabass. The score includes triplets and other rhythmic patterns. The page number '14' is located at the top left.

75 29" 26" 32"

Timb. *p*

Redob. *p* *f*

Tri. *f*

Plat. *pp* *mf* 1.v

T.-t.

Mar. *mf* *f* *p*

Vib. *f* *f* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

F

Cornos
mp
mp

Tpt. Sib
I 3 f
I 3 f
I 3 f
mp

Tbn.
II f
f
f
I mp

Timb.
26" p
23" f 3
mf

Redob.
3

Tri.
3

Plat.
p
mf
l.v

T.-t.
p
l.v

Vln. I
p
mp 3
mf 3
f cantabile

Vln. II
p
mp 3
mf 3
f cantabile

Vla.
p
mf 3
mf 3
mf

Vc.
p
mf 3
mf 3
mf

Cb.
p
mf 3
mf 3
mf

89

Cornos *mf* 3 *mp* I

Tpt. Sib *mf* *mp*

Tbn. *mf* *mp* II

Timb. 32" *p* 26" *mp* *p* *mp*

Redob. *p* 3 *p* 3

Mar. *mf*

Vib. *mf*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. div. *mp* unis. *mf*

Vc. div. *mp* unis. *mf*

Cb. *mp* *mf*

93

Cornos

Tpt. Sib

Tbn.

Timb.

Redob.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3

mf

mf

mf *f*

32" 29" *mp* *mp* *mf* *mf* *f*

p *p*

mf *f*

mf *p* *mp*

mp *mp* *mf* *f*

div. *mp* *mp* *mf* *f*

div. *mp* *mp* *mf* *f*

mp *mf*

The musical score is arranged in ten staves. The first two staves are for **Cornos** in bass clef, featuring triplet eighth notes and half-note chords, with dynamics *sfz* and *f*. The next two staves are for **Tpt. Sib.** and **Tbn.** in bass clef, both playing triplet eighth notes, with dynamics *f* and *ff*. The **Timb.** staff includes specific drum patterns: a 32" drum on the first measure, a 29" drum on the second, and a 26" drum on the third, all marked *f*. The **Plat.** staff has a *Suspendido* marking and a *p* dynamic in the fourth measure. The **Mar.** (Maracas) staff plays *ff* chords. The **Vib.** (Vibraphone) staff plays *f* chords. The string section consists of **Vln. I**, **Vln. II**, **Vla.**, **Vc.**, and **Cb.** in treble and bass clefs, with various dynamics including *sfz ff*, *ff*, and *unis.*

G

Con brio

♩ = 130

Musical score for orchestra, measures 103-106. The score is divided into four systems of four staves each. The instruments are: Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Ingl.), Clarinet in Sib (Cl. Sib), Clarinet in Bb (Cl. bajo), Bassoon (Fag.), Horns (Cornos), Trumpets in Sib (Tpt. Sib), Trombones (Tbn.), Percussion (Plat.), Timpani (T.-t.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 103: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Timpani also play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Timpani part includes a first valve (*1.v*) marking.

Measure 104: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Timpani play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Horns, Trumpets, and Trombones are silent.

Measure 105: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Timpani play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Horns, Trumpets, and Trombones are silent.

Measure 106: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Timpani play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Horns, Trumpets, and Trombones are silent.

108

Fl.

Ob.

Cor Ingl.

Cl. Sib

Cl. bajo

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp, *p*, *mf*, *tr*, *3*

Detailed description: This page of a musical score covers measures 108 to 111. The score is for a full orchestra. The Flute part (Fl.) starts at measure 108 with a treble clef and a key signature of one sharp (F#). It features triplet eighth notes in measures 108 and 109, and a trill in measure 111. The Oboe (Ob.) part has a dynamic marking of *mp* and a trill in measure 111. The Cor Anglais (Cor Ingl.) part has a dynamic marking of *mp* and a trill in measure 111. The Clarinet in Sib (Cl. Sib) part has a dynamic marking of *mp* and a trill in measure 111. The Clarinet in Bb (Cl. bajo) part has a dynamic marking of *mp* and a trill in measure 111. The Bassoon (Fag.) part has a dynamic marking of *mp* and triplet eighth notes in measures 108 and 109. The Violin I (Vln. I) part has a dynamic marking of *mf* and a *p* dynamic in measure 109. The Violin II (Vln. II) part has a dynamic marking of *mf* and a *p* dynamic in measure 109. The Viola (Vla.) part has a dynamic marking of *mf* and a *p* dynamic in measure 109. The Violoncello (Vc.) part has a dynamic marking of *mp* and triplet eighth notes in measures 108 and 109. The Contrabasso (Cb.) part has a dynamic marking of *mp* and triplet eighth notes in measures 108 and 109. The score is divided into four measures, with time signatures changing from 3/4 to 4/4 and back to 3/4.

113

Fl. II *p* *mp* *mp*

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

Cor Ingl. *mp* *p* *mf*

Cl. Sib *p* *mp* *mp*

Cl. bajo *mp* *p* *mf*

Fag. *p* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

118 (tr) **H**

Fl. *mf* *f* 3 3

Ob. (tr) *mf* *f* 3 3

Cor Ingl. 3 3 *mp* *f*

Cl. Sib (tr) *mf* *f*

Cl. bajo 3 3 *mp* *f*

Fag. *f*

Cornos *f*

Tbn. *f*

Timb. 29" *f* *f*

Redob. *f* *f*

Vln. I *f* 3 3 3 3 3 3 3 3

Vln. II *f* 3 3 3 3 3 3 3 3

Vla. *f* 3 3 3 3 3 3 3 3

Vc. *f* 3 3 3 3 3 3 3 3

Cb. *f* 3 3 3 3 3 3 3 3

123

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

Ob. *mf* 3 *mp* 3 *p* 3

Cor Ingl. *mf* *mp* *p*

Cl. Sib *mf* *mp* 3 3 3

Cl. bajo *mf* *mp* *p*

Fag. *mf* *mp* *p*

Cornos *mf* *mp*

Tpt. Sib *mf* 3 *mp* 3 3 3 3 3

Tbn. *mf* *mp*

Timb. *mf* *mp*

Redob. *mf* *mp*

Vln. I 3 3 3 *mp* 3 3 3

Vln. II 3 3 3 *mp* 3 3 3

Vla. 3 3 3 *mp* 3 3

Vc. 3 3 3 *mp*

Cb. 3 3 3 *mp*

I

128

Cor. Ingl.

Cl. bajo

Fag.

Cornos

Tpt. Sib.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

pp subito

mp

p

mf

pp subito

pp subito

mf

pp subito

mf

pp subito

I

I

I

I

134

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 134-139 is arranged in a system with seven staves. The top staff is for Cornos (bass clef, key signature of two sharps), starting with a dynamic of *p*. The second staff is for Tpt. Sib (bass clef, key signature of two sharps), starting with a dynamic of *p*. The third staff is for Tpt. Sib (treble clef, key signature of two sharps), starting with a dynamic of *mf* and marked with a Roman numeral 'I'. The fourth staff is for Tbn. (bass clef, key signature of two sharps), starting with a dynamic of *mf* and marked with a Roman numeral 'II'. The fifth staff is for Vln. I (treble clef, key signature of two sharps), starting with a dynamic of *pp*. The sixth staff is for Vln. II (treble clef, key signature of two sharps), starting with a dynamic of *pp*. The seventh staff is for Vla. (bass clef, key signature of two sharps), starting with a dynamic of *pp*. The eighth staff is for Vc. (bass clef, key signature of two sharps), starting with a dynamic of *pp*. The ninth staff is for Cb. (bass clef, key signature of two sharps), starting with a dynamic of *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

140

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, page 27, starting at measure 140. The score is arranged in a system with eight staves. The instruments are: Cornos (two staves), Tpt. Sib (one staff), Tbn. (one staff), Vln. I (one staff), Vln. II (one staff), Vla. (one staff), Vc. (one staff), and Cb. (one staff). The key signature has one sharp (F#) and the time signature is 4/4. The Cornos part has a melody in the upper staff and a bass line in the lower staff. The Tpt. Sib part has a melody in the upper staff. The Tbn. part has a melody in the upper staff. The Vln. I, Vln. II, and Vla. parts have sustained notes. The Vc. part has a bass line. The Cb. part has a melody in the lower staff. Dynamic markings include *mf* and *p*. The score is written in black ink on a white background.

146 **I**

Cornos

mf

Tpt. Sib

f

a 3

Tbn.

f

Timb.

26" *f*

23" *ff*

f

T.-t.

1.v

mf

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

152

Cornos

Tpt. Sib

Tbn.

Timb.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for page 29, measures 152-155. The score includes parts for Cornos, Tpt. Sib, Tbn., Timb., T.-t., Vln. I, Vln. II, Vla., Vc., and Cb. in 3/4 time. Dynamics range from *ff* to *f*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as accents and hairpins.

II

♩ = 90

1 J

Fl. *mp* I tr

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *mp* pizz.

Cb. *p* pizz.



7

Fltn. *p* *mp*

Fl. *mf* (tr) *mf* II tr

Ob. *mf* I tr

Cl. Sib *mp* I tr *mf*

Fag. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mp*

13

Fltn. *mp* *mp* *mp* *mf* 7 10

Fl. (tr) *p*

Ob. (tr) *p*

Cor Ingl.

Cl. Sib II tr *mf*

Cl. bajo 7 10 *mf*

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains eleven staves. The Flute (Fltn.) part begins at measure 13 with a melodic line in treble clef, marked *mp*. It features a trill in measure 14 and a series of sixteenth-note runs in measures 15 and 16, marked *mf*. The Flute (Fl.) and Oboe (Ob.) parts have trills in measures 13-14, marked *p*. The Clarinet in B-flat (Cl. Sib) has a trill in measure 15, marked *mf*. The Clarinet in C (Cl. bajo) has sixteenth-note runs in measures 15 and 16, marked *mf*. The Bassoon (Fag.) part consists of a rhythmic pattern of eighth notes and rests. The Violin I (Vln. I) and Violin II (Vln. II) parts play a steady eighth-note accompaniment. The Viola (Vla.) part plays a similar eighth-note accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern of eighth notes and rests.

20

Fltn.

Fl.

Ob.

Cor Ingl.

Cl. Sib

Cl. bajo

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 7 10

mf 7 10

f *tr* 7 10

mf *a 2*

mf 7 10

f *tr*

mf *a 2*

mf 7 10

24

Fltn. *mf* 7 7

Fl. *mf* a 2

Ob. *mf* a 2

Cor. Ingl. *f* tr

Cl. Sib. *mf* a 2 *pp* I tr

Cl. bajo *mf* 7

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

This musical score page covers measures 29 through 34. It includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Ingl.), Clarinet in B-flat (Cl. Sib.), Clarinet in C (Cl. bajo), Bassoon (Fag.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Measure 29 begins with a trill (tr) and a first finger fingering (I) on a whole note, marked *p*. The note is sustained through measure 30. Measures 31-34 are rests.

Oboe (Ob.): Measure 29 is a rest. Measure 30 begins with a trill (tr) and a first finger fingering (I) on a whole note, marked *p*. The note is sustained through measure 31. Measures 32-34 are rests.

Cor Anglais (Cor Ingl.): Measures 29-31 are rests. Measure 32 begins with a trill (tr) on a whole note, marked *p*. The note is sustained through measure 33. Measure 34 is a rest.

Clarinet in B-flat (Cl. Sib.): Measure 29 begins with a trill (tr) on a whole note. Measure 30 is a rest. Measure 31 begins with a trill (tr) on a whole note, marked *mp*. The note is sustained through measure 32. Measure 33 is a rest. Measure 34 begins with a trill (tr) on a whole note, marked *mp*. The note is sustained through measure 35.

Clarinet in C (Cl. bajo): Measure 29 begins with a whole note, marked *p*. Measure 30 is a rest. Measure 31 begins with a whole note, marked *mf*. Measure 32 is a rest. Measure 33 begins with a whole note, marked *p*. Measure 34 is a rest.

Bassoon (Fag.): Measure 29 begins with a whole note, marked *mf*. Measure 30 is a rest. Measure 31 begins with a whole note, marked *p*. Measure 32 is a rest. Measure 33 begins with a whole note, marked *mf*. Measure 34 is a rest.

Violin (Vln.): Measure 29 is a rest. Measure 30 begins with a melodic line, marked *mf dolce*. Measure 31 is a rest. Measure 32 begins with a melodic line, marked *mf*. Measure 33 is a rest. Measure 34 begins with a melodic line, marked *p*.

Violin I (Vln. I): Measure 29 begins with a melodic line, marked *p*. Measure 30 is a rest. Measure 31 begins with a melodic line, marked *mf*. Measure 32 is a rest. Measure 33 begins with a melodic line, marked *p*. Measure 34 is a rest.

Violin II (Vln. II): Measure 29 begins with a melodic line, marked *p*. Measure 30 is a rest. Measure 31 begins with a melodic line, marked *mf*. Measure 32 is a rest. Measure 33 begins with a melodic line, marked *p*. Measure 34 is a rest.

Viola (Vla.): Measure 29 begins with a melodic line, marked *pp*. Measure 30 is a rest. Measure 31 begins with a melodic line, marked *mf*. Measure 32 is a rest. Measure 33 begins with a melodic line, marked *p*. Measure 34 is a rest.

Violoncello (Vc.): Measure 29 begins with a whole note, marked *mf*. Measure 30 is a rest. Measure 31 begins with a whole note, marked *p*. Measure 32 is a rest. Measure 33 begins with a whole note, marked *mf*. Measure 34 is a rest.

Contrabass (Cb.): Measure 29 begins with a melodic line, marked *p*. Measure 30 is a rest. Measure 31 begins with a melodic line, marked *mf*. Measure 32 is a rest. Measure 33 begins with a melodic line, marked *p*. Measure 34 is a rest.

This page of a musical score, numbered 35, contains the following parts and markings:

- Fl. (Flute):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Ob. (Oboe):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Cor Ingl. (English Horn):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Cl. Sib. (Clarinete Siborante):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Cl. bajo (Clarinete bajo):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Fag. (Fagote):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Vln. (Violines):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Vln. I (Violin I):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Vln. II (Violin II):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Vla. (Viola):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Vc. (Violoncello):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.
- Cb. (Contrabajo):** Part II, starting at measure 35. The staff begins with a trill (tr) and a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a slur.

L

42

Fltn. *mf* 7 10

Fl. *p* tr

Ob.

Cor Ingl. (tr)

Cl. Sib. *p* tr

Cl. bajo *mp* *mf* 7 10

Fag. *mp*

Vln. *V*

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

This musical score page, numbered 47, contains staves for Flute (Fltn.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Ingl.), Clarinet in Bb (Cl. Sib), Clarinet in C (Cl. bajo), Bassoon (Fag.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fltn.:** Rested throughout the page.
- Fl.:** Measures 1-2: *mf*, first finger (I), slurs over measures 7 and 10. Measure 3: *mf*, *a 2* (second octave), slur over measures 7 and 10.
- Ob.:** Measures 1-2: Rested. Measure 3: *mf*, first finger (I), slurs over measures 7 and 10.
- Cor Ingl.:** Measures 1-2: *f*, trill, slur over measures 7 and 10. Measure 3: *mf*, slurs over measures 7 and 10.
- Cl. Sib:** Measures 1-2: Rested. Measure 3: *mf*, *a 2*, slur over measures 7 and 10.
- Cl. bajo:** Measures 1-2: Rested. Measure 3: *mf*, slurs over measures 7 and 10.
- Fag.:** Bass line with chords and rests.
- Vln.:** Rested throughout the page.
- Vln. I & II:** Identical rhythmic patterns of eighth notes.
- Vla.:** Identical rhythmic patterns of eighth notes.
- Vc. & Cb.:** Bass line with chords and rests.

51

Fltn. *mf* 7 7

Fl. *mf* a 2

Ob. *mf* a 2

Cor. Ingl. *f*

Cl. Sib. *mf* a 2 *pp* I tr

Cl. bajo *mf* 7

Fag.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

I

Fl. *p*

Ob. *p*

Cor Ingl. *p*

Cl. Sib *p*

Cl. bajo *p*

Fag. *mf*

Vln. *mf dolce*

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *mf*

Cb. *p*

II *mp*

61

Fl. *mp* 6 6

Ob. *mp* 6 6

Cor Ingl. *mp* 6 6

Cl. Sib (tr) *mp* 6 6

Cl. bajo *p* *mp* *mf*

Fag. *p* *mp* *mf*

Vln. *p* *mf* 3

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

M

III

Allegro

1 ♩ = 120

Cornos

Tpt. Sib

Tbn.

Redob.

Pdta.

Cornos

Tpt. Sib

Tbn.

Redob.

Pdta.

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

Cl. Sib

Fag.

Cornos

Timb.

Pdta.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

3

3

3

3

mp 3

3

mp 3

3

3

3

3

3

3

24

Fl.

Ob.

Cor. Ingl.

Cl. Sib

Fag.

Cornos

Timb.

Pdta.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mf

f

28 **O**

Fltn. *f* 3 3 3

Fl. *f* 3

Ob.

Cor Ingl.

Cl. Sib. *f* 3

Cl. bajo *f* 3

Fag. *f* 3

Cfag. *mf*

Cornos *mf*

Timb. *mf*

T.-t. *mf* lv

Mar. *ff* *f* 3 3 3

Vln. I *mf* *mp* 3 3

Vln. II *mf* *mp* 3 3

Vla. *mf* *mp* 3 3

Vc. *mf* *mp* 3 3

Cb. *mf* *mp* 3 3

36 rit.

Fl. *f* *mf*

Ob. *mp* I *mp*

Cor Ingl. *mp*

Cl. Sib. *mp* I *mp* *p*

Cl. bajo *mp*

Fag. *p*

Cfag.

Cornos

Timb.

Mar.

Vln. I *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *p*

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

Vc. *mp* *p* *mp* *p*

Cb. *mp* *p* *mp* *p*

41

Fltn.

Fl.

Ob.

Cor Ingl.

Cl. Sib.

Cl. bajo

Fag.

Cornos

Tpt. Sib.

Tbn.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

46

Fag.

Cornos

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

I



51

$\text{♩} = 100$

Fag.

Cornos

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

p

p

p

58 **Q**

Fl. *mp*

Ob. *mp* *mf*

Cl. Sib *mp*

Fag. *mp* *mf*

Cornos *mp*

Tbn. *p* *mf*

Timb. 23" *pp* 26" 29"

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Cb. *p*

66

Fl.

Ob.

Cor Ingl.

Cl. Sib

Cl. bajo

Fag.

Cfag.

Cornos

Tpt. Sib

Tbn.

Timb. 32" mp f mf f

Redob. mp

Tri.

Plat. entrechoque l.v. mf l.v.

T.-t. f l.v.

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

83

Fag. *mp subito*

Cornos *mp subito*

Tpt. Sib *mp subito* I *mp*

Vln. I *mp subito*

Vln. II *mp subito*

Vla. *mp subito*

Vc. *mp subito*

Cb. *mp subito*

87

Fl. *mf*

Cl. Sib *mf* I

Fag. *mf*

Cornos

Tpt. Sib *mp* *mf* (a 2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 110$

91

Fltn. *f* 3 3 3 3 *f* 3 3 3 3

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

Ob. *f* 3 3 3 3

Cor. Ingl.

Cl. Sib. *f* 3 3 3 3 3 3 3 3

Cl. bajo *f* 3 3 3 3

Fag. *f* 3 3 3 3 3 3 3 3

Cfag. *f*

Cornos *f* III *f* *f*

Tpt. Sib. *f* 3 3 3 3 3 3 3 3

Tbn. *f* 3 3 3 3 3 3 3 3

Timb.

Redob. *f* *f*

Vln. I *f* 3 3 3 3 3 3 3 3

Vln. II *f* 3 3 3 3 3 3 3 3

Vla. *f* 3 3 3 3 3 3 3 3

Vc. *f* 3 3 3 3 3 3 3 3

Cb. *f* 3 3 3 3 3 3 3 3

94

Fl. *f* *mf* *mf*

Ob. *f* *mf* *mf*

Cor Ingl. *f* *mf*

Cl. Sib *mf* *mf*

Cl. bajo *mf*

Fag. *mf* *mp*

Cfag.

Cornos

Tpt. Sib

Tbn.

Timb. 26" 32" *mp*

T.-t. *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

This musical score page, numbered 57, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), and Bassoon (Fag.). The brass section consists of Cornets (Cornos), Trumpets in B-flat (Tpt. Sib.), and Trombones (Tbn.). Percussion includes Timpani (Timb.), Snare Drum (Redob.), and Conga (Pdta.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It begins at measure 97. The woodwinds and strings play a melodic line with frequent triplet patterns, while the brass and percussion provide harmonic support. Dynamics are marked with *mf* (mezzo-forte) and *mp* (mezzo-piano). The score concludes with a final measure in the key of D major.

104

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

Ob. *mf* *ff* 3 3 3 3

Cor Ingl. *mf* *ff* 3 3 3 3

Cl. Sib *mf* *ff* 3 3 3 3

Cl. bajo *mf* *ff*

Fag. *mf* *ff*

Cornos *mf* *ff*

Tpt. Sib *mf* *mf*

Tbn. *mf* *mf*

Vln. I *mf* *ff* 3 3 3 3

Vln. II *mf* *ff* 3 3

Vla. *mf* *ff* 3 3 3 3

Vc. *mf* *ff*

Cb. *mf* *ff*

109

Fl. *f* *mf*³

Ob. *f* *mf*^{I 3}

Cor. Ingl.

Cl. Sib *f* *mf*³

Cl. bajo *f* *mf*

Fag. *f* *mf*

Cornos *f* *mf*

Vln. I *f* *mf*³

Vln. II *f* *mf*³

Vla. *f* *mf*³

Vc. *f* *mf*

Cb. *f* *mf*

Detailed description: This page of a musical score covers measures 109 to 112. The instrumentation includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. Ingl.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. bajo), Bassoon (Fag.), Horns (Cornos), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. Measures 109 and 110 feature woodwinds and strings playing triplets, with dynamics ranging from *f* to *mf*. Measure 111 shows a change in dynamics and some instruments playing rests. Measure 112 concludes with various dynamics and some instruments playing triplets. The key signature has two sharps (F# and C#), and the time signature is 3/4.

113 I T

Fl. *mp* 3 *p* 3 3

Ob. *mp* 3

Cl. Sib *mp* 3 3 3 3 II 3 3 3 3 *p*

Cl. bajo

Fag. *mp* 3

Cornos *mp* *p*

Vln. I *mp* 3 *p* *pp* 3 3

Vln. II *mp* 3 *p* *pp*

Vla. *mp* 3 *p* *pp* 3 3

Vc. *p* *mp* 3

Cb. *p* *mp* 3

Detailed description: This page of a musical score covers measures 113 to 116. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. bajo), Bassoon (Fag.), Horns (Cornos), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 113 starts with a first ending bracket labeled 'I' and a dynamic of *mp*. A 'T' in a box is positioned above the Flute staff. Measures 114 and 115 contain complex passages with triplets and sustained notes. Measure 116 concludes with a second ending bracket. Dynamics range from *pp* to *mp*. A double bar line is located at the end of the page.

117

Fl. *mp* 3

Cl. Sib *mp* 3

Fag. *mp* 3 *mf* 3

Cornos *mp*

Vln. I 3 3 3 3 *p* 3 3

Vln. II 3 3 3 3 *p*

Vla. 3 3 3 3 *p* 3 3

Vc. 3 *mf* 3

Cb. 3 *mf* 3

Detailed description: This page of a musical score covers measures 117 to 120. It features the same ten instruments as the previous page. Measure 117 begins with a dynamic of *mp*. Measures 118 and 119 continue with similar textures, including triplets and sustained notes. Measure 120 concludes with a dynamic of *mf*. Dynamics range from *p* to *mf*. A double bar line is located at the end of the page.

121

Fl. *mp*³ *mf* *accel.*

Cl. Sib *mp*³ *mf*

Fag. *mf*³ *mf*

Cornos *mf*³ *mf*³

Timb. *mp*³ *mf*³

Vln. I *mf*³ *mf*

Vln. II *mf*³ *mf*

Vla. *mf*³ *mf*

Vc. *mf áspero*

Cb. *mf áspero*³

126

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

Cl. Sib *mf* *p* *mp* *mf*

Fag. *mf* *p* *mp* *mf*

Cornos *mp*³ *mf*³

Timb. *mf*³ *mf*³

Vln. I *mf* *p* *mp* *mf*

Vln. II *mf* *p* *mp* *mf*

Vla. *mf* *p* *mp* *mf*

Vc. *mf áspero*

Cb. *mf áspero*