

**Nomadic Trails
for Chamber Orchestra**

by

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of the requirements for the degree of
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Composer, Meilina Tsui, with conductor, Aleksandr Polyakov, at the recording session of *The Great Steppe*, the first movement of *Nomadic Trails* for Chamber Orchestra, at Hill Auditorium on February 10, 2021

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DEDICATION

To all musicians in the world with much hope and encouragement

ACKNOWLEDGMENTS

I owe special gratitude to Professor Bright Sheng for encouraging me to look deeper into my Kazakhstani cultural heritage and sparking my interest in its rich musical traditions, which has brought a new meaningful twist in my composition career.

I am immensely grateful to Professor Michael Daugherty for the incredible generosity of guidance, companionship, and mentorship throughout the creation of my dissertation.

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I would like to also sincerely thank Professor Fatma Göçek for your fearless search for truth and giving me the motivation to become an artist with strong convictions.

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From the bottom of my heart, I thank my mother and grandparents, who reside in Hong Kong and Kazakhstan, for having faith in me over the years and strongly supporting my pursuit of the highest level of education in the United States.

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STAGE ARRANGEMENT

Musicians should ideally spread out as indicated in Figure 1 below to “surround” the audiences and create a submerged, stereophonic experience.

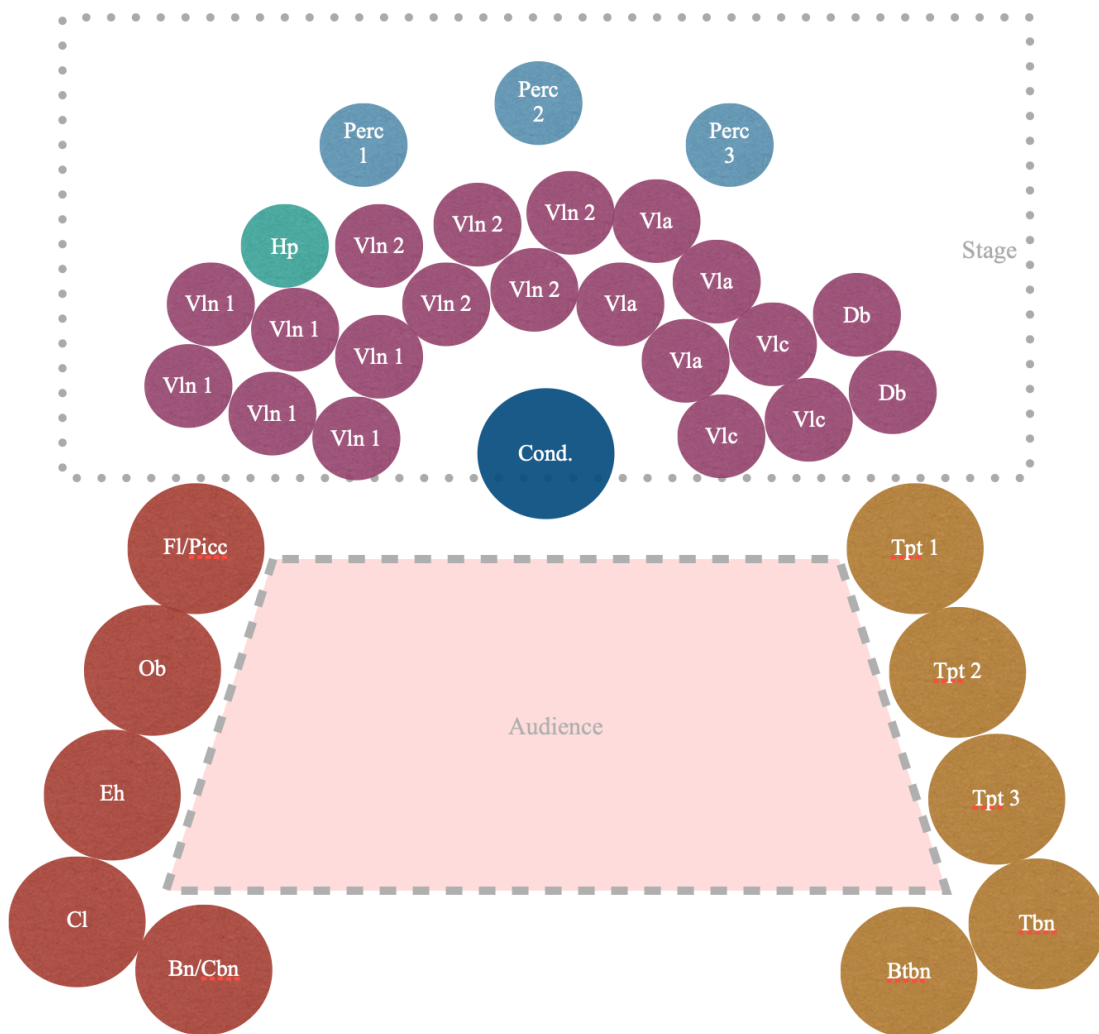


Figure 1: Seating chart of orchestra

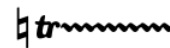
PERFORMANCE NOTES

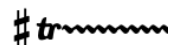
Woodwinds:

tone-trill = play a note whilst alternating fingers as rapidly as possible.

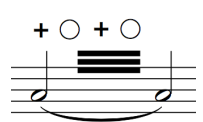
molto vib. = molto vibrato

ord. = with normal vibrato

 = the upper note with which the main pitch alternates has a natural accidental.

 = the upper note with which the main pitch alternates has a sharp accidental.

Brass:

 = a harmon mute with stem in is needed for instruments that have the “close and open” signs above the notes. The tremolo indicates the rapid speed of muting and un-muting the instrument.


senza sord. = without a mute

ord. = with normal vibrato

molto vib. = molto vibrato

Harp:

 = pluck with fingernail or pick near soundboard.

 = notes that are followed by an l.v. symbol should not be dampened.

Strings:

sul pont. = sul ponticello

ord. = play without sul ponticello

molto vib. = molto vibrato

ricochet = throw the bow on the string to create rapid successive notes by bouncing. Strong percussive sounds need to be generated.

col legno batt. = col legno battuto

div. = divisi

unis. = unison

pizz. = pizzicato

arco = play with the bow

♯ = Bartok pizzicato

REFERENCE RECORDINGS

The recordings of the *küis* quoted in *Nomadic Trails* can be accessed on Youtube, please see Figure 2 below for the list:

	Name of Kui	Composer	Youtube link(s) to the Kui
Movement I: “The Great Steppe”	<i>Köroğlu</i>	Dauletkerey Shigayev (1820-1887)	https://www.youtube.com/watch?v=XwGNPUUOgW8
	<i>Qyzyl Qaiyn</i>	Kurmangazy Sagyrbayev (1823-1896)	https://youtu.be/cCj6xE_wgcE?t=5437
	<i>Adai</i>		https://www.youtube.com/watch?v=6JpgGm-fWm4
Movement II: “Scenes at the Uralsk Fair”	<i>Nauai / Nauysky</i>	Dina Nurpeisova (1861-1955)	Rare recording of Dina Nurpeisova performing <i>Nauai</i> : https://www.youtube.com/watch?v=FimhpwFNyXE Please click here for the full kui: https://www.youtube.com/watch?v=i18SJw9rtJ8

Figure 2: List of *Küis* quoted in *Nomadic Trails*

INSTRUMENTATION

Instrumentation

Flute (doubling Piccolo)

Oboe

Cor Anglais

Clarinet in Bb

Contrabassoon (doubling Bassoon)

3 Trumpets in C

Trombone

Bass Trombone

Percussion (3 players):

Percussion 1: Thunder-tube, Tam-tam, Tambourine, Snare Drum, Bongos, Castanets

Percussion 2: Rainstick, Snare Drum, Castanets, Glockenspiel, Tam-tam

Percussion 3: Bass Drum, Xylophone

Harp

Strings (6.5.4.3.2 minimum)

Duration

ca. 14 minutes

ABSTRACT

Nomadic Trails for chamber orchestra (2021) is a 14-minute symphonic work in two movements scored for flute/piccolo, oboe, cor anglais, clarinet, contrabassoon/bassoon, 3 trumpets, trombone, bass trombone, 3 percussions, harp, and strings. The work is inspired by the nomadic culture of *Uly Dala*, the Great Steppe, and traditional Kazakh music, and, through the use of contrasting compositional approaches, addresses the issue of duality taken from the ancient Central Asian religion, *Tengriism*. In this orchestral work, I blend my musical language with re-constructions and re-interpretations of thematic materials from various well-known *küis* (solo compositions of oral tradition composed for and performed on the Kazakh instrument, *Dombyra*) by legendary 19th-century *Küishis* (composer-performers of *küis*), such as Kurmangazy Sagyrbaev, Dauletkerey Shigayev, and Dina Nurpeisova. I also explore how different spatial references and historical milieus of the Central Asian nomadic culture can be reflected in a composition written for Western orchestra, and investigate how extra-musical cultural referents, such as Kazakh legends, petroglyphs, and traditional ornaments, can influence the structures and textures of a musical piece.

The two movements of *Nomadic Trails* depict scenes in two different settings: one in the wilderness, and the other in an urban domain:

The first movement, “The Great Steppe,” composed in a collage-like form of mini-sections, is inspired by Kazakh legends and petroglyphs, all of which unveil the nomadic stories of the past. The 6-minute movement features melodic quotations taken from three *küis*: *Köroğlu* by Dauletkerey, and *Qyzyl Qaiyn* and *Adai* by Kurmangazy. Each of the themes in this symphonic medley appear in a kaleidoscopic manner and bring in a different mood, color, tempo and texture. Blurring the borders between abstract and concrete, “The Great Steppe” leaves space to allow the listener to create their own imaginary landscapes.

The second movement, “Scenes at the Uralsk Fair,” depicts a celebration of life at a town fair. It is based on the motivic elaborations and de-constructions of thematic materials taken from the *küi*, *Nauai / Nauysky*, composed by Dina Nurpeisova, a female *Küishi*. The complex structure of this contrasting 8-minute movement is an amalgamation of the rondo and variations forms, which strikes a resemblance with the repetitive yet varying structures of Kazakh traditional ornaments. The movement is unified by its fast-moving tempo, syncopated rhythmic patterns and strong pulse that culminates into a whirlwind of vigorous, volcanic bursts describing the bustling atmosphere of the Kazakh town fair.

NOMADIC TRAILS

for chamber orchestra

I. The Great Steppe

MEILINA TSUI
(2021)

Largo $\text{♩} = 60$

Flute

Oboe

Cor Anglais

Clarinet in Bb

Contrabassoon

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone

Bass Trombone

Percussion 1
Thunder tube (shake with r.h. and move l.h. around the tube mouth) *ppp* *mf* *p* *fffzmp* Tam-tam (with soft mallets) *p*

Percussion 2
Rainstick *pp* *mf*

Percussion 3
Bass Drum (with soft mallets) *pp* *mf* *p* *f* *mp* *ff* *pp* *f*

Harp
pluck with nail or pick near soundboard
E♭F♯G♯A♭
B♭C♯D♯ *f* *fff*

Largo $\text{♩} = 60$

Violin I
Sul D poco sul pont. *ppp* *mp* *f* *mp* *f* *mp* *f* *mp* Sul G *gliss.*

Violin II
Sul D poco sul pont. *ppp* *mp* *f* *mp* *f* *mp* *f* *mp* *mf*

Viola
Sul D poco sul pont. *ppp* *f* *pp* *f* *mf* *f* *gliss.* *gliss.*

Violoncello
Sul A poco sul pont. *f* *p* *f* *p* *f* *mf*

Contrabass
f *p* *f* *p* *f* *mf* *gliss.*

2

3

4

5

Fl.

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *let ring*
Tambourine
ppp *mf* *p < f* *p < mf* *p < f*

Perc. 2 *(Rainstick)*

Perc. 3 *(B.D.)*
pp < f *pp* *< f* *> mp* *< ff* *mp*

Hp.
f *f* *fff* *f* *f* *fff* *f*

Vln. I
f *mf* *f* *mf* *f* *mf* *fp* *mf*

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

Vla.
mf *f* *ff* *molto vib.*

Vc.
mp *ff* *mf* *ff*

Cb.
f *ff* *f* *ff*

6 7 8 9 10

5/4

Fl.

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 (Tambourine) *p* *mf* *ppp*

Perc. 2 (Rainstick)

Perc. 3 (B.D.) *ff* *mp* *mf* *f* *pp*

Tam-tam (with soft mallet) *mp* let ring

Hp. *f* *fff* *f* *f* *fff* *f* *f* *fff* *f*

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

Vln. II *mf* *p* *mf* Sul G *pp*

Vla. *fff* gliss.

Vc. *mf* *ff* *pp* Sul D

Cb. *mf* *f* *mp*

5/4

A

Fl. **5/4** **4/4** **3/4** **6/4**

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 Tam-tam (stroke with superball)
pp *p* *pp*

Perc. 2 Snare drum (with brushes)
mf *p* *mf* *p* *mf*

Perc. 3

Hp.
ord. *fff*
ord.

A

Vln. I **5/4** **4/4** **3/4** **6/4**
p *f* *mp* *f*

Vln. II *f* *ghiss.*

Vla. *pp* *ff* *mp*
Tutti Sul G Sul D

Vc. *f* *mp* *f*

Cb. *f*

This musical score page contains three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), and Contrabassoon (Cbsn.). The second system includes three Trumpets (C Tpt. 1, 2, 3), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The third system includes three Percussion parts (Perc. 1, 2, 3), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Starts in 6/4 time, changes to 4/4 at the beginning of the second measure.

Percussion (Perc.): Perc. 2 has a snare drum (S.D.) part with dynamics *p*, *mf*, and *p*. Perc. 1 has a Tam-tam part with soft mallets, marked *mp*.

Harp (Hp.): Features complex rhythmic patterns with triplets and slurs.

Violins (Vln.): Vln. I has dynamics *p* and *f*. Vln. II has a glissando (*gliss.*) and *Sul G* marking.

Viola (Vla.): Marked *f*.

Violoncello (Vc.): Marked *p* and *f*.

Contrabass (Cb.): Marked *p* and *f*.

B

Fl. —
 Ob. —
 C. A. —
 Cl. —
 Cbsn. —

ff — *pp ff* — *pp ff* — *pp fp*

Harmon mute; stem in; open and close rapidly ad lib.

C Tpt. 1

mf — *ff* — *mf* — *ff* — *mf* — *ff* — *mf*

Harmon mute; stem in; open and close rapidly ad lib.

C Tpt. 2

mf — *ff* — *mf* — *fp*

Harmon mute; stem in; open and close rapidly ad lib.

C Tpt. 3

mf — *fp*

Tbn. *p* — *fp* — *p* — *fp* — *p* — *fp* — *fp*

molto vib. *gliss.* *gliss.*

B. Tbn. —

Perc. 1 (Tam-tam) *f* (S.D.) — *mf* — *pp* — Tam-tam (hard stick) *mf*

Perc. 2 *mf* — *pp* — (B.D.)

Perc. 3 *p* — *ff*

Hp. —

B

Vln. I *ff* — *mf* — *ff* — *ffp*

Vln. II *ff* — *mf* — *ff* — *ffp*

Vla. *ff* — *mf* — *ff* — *ffp*

Vc. *ff* — *gliss.* — *gliss.* — *gliss.* — *ffp*

molto vib.

Cb. *ff* — *ffp*

C Molto espressivo

Musical score for woodwinds, brass, and percussion. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpets 1-3, Trombones, Baritone) play sustained notes with dynamics *fff* and *p*. The percussion section includes Tam-tam, Percussion 2, and Percussion 3. Percussion 3 has a specific instruction: "B.D. (with hard stick)" with a rhythmic pattern. The score is marked with a **C** time signature and a **3/4** time signature.

C Molto espressivo

Musical score for strings (Violins I and II, Viola, Violoncello, Contrabasso). The strings play a rhythmic pattern with dynamics *fff* and *fff*. The score is marked with a **C** time signature and a **3/4** time signature. The word "ricochet" is written above the violin parts. The score is marked with a **4/8** time signature.

This musical score page covers measures 30 through 33. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), and Bassoon (Cbsn.). The middle section features brass instruments: three Cornets (C Tpt. 1, 2, 3), Trumpet in B-flat (Tbn.), and Trombone in B-flat (B. Tbn.). The bottom section includes strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion parts (Perc. 1, 2, 3) and Harp (Hp.) are also present but mostly silent. The score is in 4/8 time, with a key signature of one flat. Dynamics include *fff* (fortissimo) and *f* (forte). A 3/8 time signature change occurs at the beginning of measure 32. The page number 8 is located at the top left.

Fl. *f* *fff*

Ob. *f* *fff*

C. A. *f* *fff*

Cl. *f* *fff*

Cbsn. *f* *fff*

C Tpt. 1 *f* *fff*

C Tpt. 2 *f* *fff*

C Tpt. 3 *f* *fff*

Tbn. *fff*

B. Tbn. *f* *fff*

Perc. 1 Tam-tam (with soft mallets) *pp* *fff* let ring

Perc. 2

Perc. 3

Hp.

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Cb. *f* *fff*

D Animato

Fl.

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

castanets (dampen with cloth)

ff

D Animato

div. and free bowing

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff div. and free bowing

fff div. and free bowing

fff Free bowing

fff div. and free bowing

fff

Fl. *mf* *f*

Ob. *mf* *f*

C. A. *mf* *f*

Cl. *mf* *f*

Cbsn. *f* *ff* *pp*
 tone-trill
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○

C Tpt. 1 *f* *ff* *pp*
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○

C Tpt. 2 *f* *ff* *pp*
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○

C Tpt. 3 *f* *ff* *pp*
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○

Tbn. *f* *ff* *pp*

B. Tbn.

Perc. 1 (dampened castanets)

Perc. 2 *f* *ff*

Perc. 3

Hp.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl. *mp* *mf* *ppp*

Ob. *mp* *mf* *ppp*

C. A. *mp* *mf* *ppp*

Cl. *mp* *mf* *ppp*

Cbsn. *f* *ff*

C Tpt. 1 *f* *ff* *pp*

C Tpt. 2 *f* *ff* *pp*

C Tpt. 3 *f* *ff* *pp*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Perc. 1 (dampened castanets)

Perc. 2 *f* *ff* *pp*

Perc. 3

Hp.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Harmon mute; stem in; open and close rapidly ad lib.
+ ○ + ○

E Sotto voce e sostenuto

Fl. *mf* *pp* *ff*

Ob. *mf* *pp*

C. A. *ff*

Cl. *mf* *ff*

Cbsn. *pp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. *pp*

B. Tbn. *pp*

Perc. 1 Tam-tam (stroke with superball) *pp* *p* *pp*

Perc. 2

Perc. 3 Bass drum (with soft mallets) *pp* *mp* *mf*

Hp. *fff* D^b E^{\natural} D^{\sharp} E^b E^{\natural} E^b

E Sotto voce e sostenuto

Vln. I unis. sul pont. *mp* ord.

Vln. II sul pont. *mp* ord.

Vla. sul pont. *mp* ord.

Vc. sul pont. *mp* ord.

Cb. unis. sul pont. *mp* ord.

Fl. **5/4** **4/4** tone-trill *p*

Ob. *f* *fff* *mf* *p* tone-trill

C. A. *ff* *p* tone-trill

Cl. *p* tone-trill

Cbsn. *p* tone-trill

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 Snare drum (with brushes) *pp*

Perc. 2 (B.D.) *pp*

Perc. 3 *pp*

Hp.

Vln. I **5/4** *mf* *ff* *gliss.* **4/4** *mf* *ffp* sul pont.

Vln. II *mf* *ff* *gliss.* *mf* *ffp* sul pont.

Vla. *mf* *ff* *gliss.* *mf* *ffp* *ff* sul pont.

Vc. *mf* *ff* *gliss.* *gliss.* *mf* *ffp* *ff* sul pont.

Cb. *mf* *ff* *gliss.* *mf* *ffp* sul pont.

Fl. *ff* *pp*

Ob. *ff* *pp* *ff*

C. A. *ff* *pp* *ff*

Cl. *ff* *pp* *ff*

Cbsn. *ff* *pp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 Snare drum (with brushes) *fff*

Perc. 2 (S.D.) *ffp* *fff*

Perc. 3 (B.D.) *ff* *pp*

Hp.

F Energico e risoluto ♩=96

Vln. I ord., non div. *fff* *f* col legno batt., non div. *ricochet* *ffff*

Vln. II ord. *fff* *f* Sul D & G *fff*

Vla. ord. *mf* *fff*

Vc. ord. *mf* *fff*

Cb. ord. *fff* *pp*

Fl.

Ob. *ffp* *fff*

C.A. *ffp* *fff*

Cl. *ffp* *fff*

Cbsn. *ffp* *fff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 (S.D.)

Perc. 2 (S.D.)

Perc. 3 *ff*
Bass drum (dampen with cloth and hit with wooden stick)

Hp.

Vln. I *fff*
ord. arco.

Vln. II *fff*
molto vib.

Vla. *ffp* *ff*
col legno batt.
ricochet

Vc. *ffff*
pizz., non div.

Cb. *fff*

Fl.
 Ob.
 C. A.
 Cl.
 Cbsn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn.
 B. Tbn.
 Perc. 1 (S.D.)
 Perc. 2 (S.D.)
 Perc. 3 (dampened B.D.)
 Hp.
 Vln. I
 Vln. II
 Vla. Sul G & D
 Vc.
 Cb. (pizz.)

ff
ff
 molto vib.
ffp
 col legno batt., non div.
 ricochet
fff
fff
 ord.
fff

Fl. —
 Ob. *ff* — *fff*
 C.A. — *pp*
 Cl. *ff* — *fff*
 Cbsn. — *pp*
 C Tpt. 1 —
 C Tpt. 2 —
 C Tpt. 3 —
 Tbn. —
 B. Tbn. —
 Perc. 1 (S.D.)
 Perc. 2 (S.D.)
 Perc. 3 (dampened B.D.)
 Hp. —
 Vln. I *fff* — *ffff*
 Vln. II *fff*
 Vla. —
 Vc. —
 Cb. (pizz.)

2/4 6/4

div. *fff*
 div. ord. *fff*

Fl. **6/4** **4/4**

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○
ff

C Tpt. 2
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○
ff

C Tpt. 3
 Harmon mute; stem in; open and close rapidly ad lib.
 +○+○
ff

Tbn.

B. Tbn.

Perc. 1
 (S.D.)

Perc. 2
 (S.D.)

Perc. 3
 (dampened B.D.)

Hp.

Vln. I **6/4** **4/4**

Vln. II
ffp

Vla.
ffp sul pont.

Vc.

Cb.
 (pizz.)

Fl. *f* *fff*

Ob. *f* *fff*

C. A. *f* *fff*

Cl. *f* *ff*

Cbsn. *f* *ff*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. *f* *fff*

B. Tbn. *f* *ff*

Perc. 1 (S.D.) *ffp*

Perc. 2 (S.D.) *ffp*

Perc. 3 (dampened B.D.) *ffp*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f* *fff* *div.* *unmeasured tremolo, div.*

Vc. *pizz.*

Cb. *pizz.*

This page contains the musical score for two pages of music, 70 and 71. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Rests on both pages.
- Ob.** (Oboe): Rests on page 70, plays a single note on page 71 with *ff* dynamics.
- C. A.** (Clarinete Alto): Rests on both pages.
- Cl.** (Clarinete): Rests on both pages.
- Cbsn.** (Corno Solista): Rests on both pages.
- C Tpt. 1** (Corni Trompete 1): Plays a melodic line on page 70 with *fff* dynamics, rests on page 71.
- C Tpt. 2** (Corni Trompete 2): Plays a melodic line on page 70 with *fff* dynamics, rests on page 71.
- C Tpt. 3** (Corni Trompete 3): Plays a melodic line on page 70 with *fff* dynamics, rests on page 71.
- Tbn.** (Trombone): Rests on both pages.
- B. Tbn.** (Trombone Basso): Rests on both pages.
- Perc. 1** (Percussion 1): (S.D.) - Snare Drum. Plays a rhythmic pattern on page 71 with *ff* dynamics.
- Perc. 2** (Percussion 2): (S.D.) - Snare Drum. Plays a rhythmic pattern on page 71 with *ff* dynamics.
- Perc. 3** (Percussion 3): (dampened B.D.) - Dampened Bass Drum. Plays a rhythmic pattern on page 71 with *ff* dynamics.
- Hp.** (Harpe): Rests on both pages.
- Vln. I** (Violini I): Plays a rhythmic pattern on both pages.
- Vln. II** (Violini II): Plays a rhythmic pattern on both pages.
- Vla.** (Viola): Plays a rhythmic pattern on both pages. On page 71, it includes the instruction "Sul C molto S.P." and dynamic markings *ffp* and *ff*.
- Vc.** (Violoncelli): Plays a rhythmic pattern on both pages.
- Cb.** (Contrabbassi): (pizz.) - Pizzicato. Plays a rhythmic pattern on both pages.

Fl.

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 (S.D.)

Perc. 2 (S.D.)

Perc. 3 (dampened B.D.)

Hp.

Vln. I

Vln. II

Vla. *p* *ff* *p*

Vc.

Cb. (pizz.)

pp

pp

pp

pp

pp

pp

pp

G

Fl. **6**
 Ob. **4**
 C. A. **6**
 Cl. **4**
 Cbsn.

C Tpt. 1 **6**
 C Tpt. 2 **4**
 C Tpt. 3 **6**
 Tbn. **4**
 B. Tbn.

Perc. 1 (S.D.) **6**
 Perc. 2 (S.D.) **4**
 Perc. 3

Hp.

G

Vln. I **6**
 Vln. II **4**
 Vla. *fff*
 Vc.
 Cb. (pizz.)

Fl. **6/4**

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 (S.D.)

Perc. 2 (S.D.)

Perc. 3

Hp.

Vln. I **6/4**

Vln. II

Vla.

Vc.

Cb. (pizz.)

4/4

Fl.

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2 (S.D.)

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb. (pizz.)

8/4

8/4

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet in A, Clarinet, Bassoon) and brass section (Trumpets 1-3, Trombone, Bass Trombone) are currently silent, indicated by whole rests. Percussion includes three parts: Perc. 1 is silent; Perc. 2 plays a steady eighth-note pattern on a snare drum (S.D.); Perc. 3 is silent. The harp (Hp.) is also silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active. Violins I and II play a complex, rhythmic pattern of eighth and sixteenth notes. The Viola, Violoncello, and Contrabass provide a harmonic accompaniment with eighth-note patterns. The time signature is 8/4, which is explicitly marked at the end of the first and second systems.

ord. → molto vib.

Fl. **8** *ffp* ord. *fff* **4**

Ob. *ffp* ord. → molto vib. *fff* **4**

C. A. ord. → molto vib. *fff*

Cl. ord. → molto vib. *fff*

Cbsn. ord. → molto vib. *fff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. senza sord. ord. → molto vib. *fff*

B. Tbn. senza sord. ord. → molto vib. *fff*

Perc. 1 *ffp* Tam-tam (with soft mallets) *fff* let ring

Perc. 2 *ppp* (S.D.) *fff*

Perc. 3 *sfz* *p* B.D. (undamped, with soft mallets) *ff* *fff*

Hp.

Vln. I **8** *sfz* *p* *fff* **4**

Vln. II *sfz* *p* *fff*

Vla. *sfz* *p* *fff*

Vc. *sfz* *p* *fff*

Cb. *sfz* *p* *fff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Cbsn.

C Tpt. 1 *ff* harmon mute, stem out

C Tpt. 2 *ff* harmon mute, stem out

C Tpt. 3 *ff* harmon mute, stem out

Tbn.

B. Tbn.

Perc. 1 (Thundertube) *pp* Tam-tam (stroke with superball) *pp* *p* *pp*

Perc. 2 (Rainstick)

Perc. 3 (B.D.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

C. A.

Cl.

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1
(Tam-tam)
pp *p* *pp*

Perc. 2
(Rainstick)

Perc. 3
(B.D.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91 92 93 94

Fl. *rit.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp* **4/4**
 Ob. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 C. A. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 Cl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 Cbsn. *ppp*
 C Tpt. 1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 C Tpt. 2 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 C Tpt. 3 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 Tbn. *ppp*
 B. Tbn. *ppp*
 Perc. 1 (Tam-tam) *pp* *p* *pp* *pp* *p* *pp*
 Perc. 2 (Rainstick) *ppp*
 Perc. 3 (B.D.) *ppp*
 Hp. *ppp*
 Vln. I *rit.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp* **4/4**
 Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 Vla. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp*
 Cb. *ppp*

II. Scenes at the Uralsk Fair

Animato $\text{♩} = 144$

Pic. ff

Ob. ff

C. A. ff

Cl. ff

Bsn. ff senza sord. p

C Tpt. 1 ff senza sord. p ff p

C Tpt. 2 ff senza sord. p ff p

C Tpt. 3 ff p ff

Tbn. ff p

B. Tbn. ff p

Perc. 1 Bongos (with hard sticks) ff f ff

Perc. 2 Glockenspiel (with plastic mallets) ff

Perc. 3 Xylophone (with wooden sticks) ff

Hp. fff

Vln. I ff

Vln. II ff pizz.

Vla. sffz pizz. ord. ff

Vc. sffz pizz. ord. ff

Cb. sffz ord. ff

1 2 3 4 5

Picc.

Ob.

C. A.

Cl.

Bsn.

ff

C Tpt. 1

ff

ff

f

ff

f

C Tpt. 2

ff

f

ff

f

C Tpt. 3

p

f

Tbn.

ff

B. Tbn.

ff

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

gliss.

Vla.

Vc.

Cb.

This musical score page contains the following parts and dynamics:

- Picc.:** Piccolo flute, dynamics *f* and *ff*.
- Ob.:** Oboe, dynamics *f* and *ff*.
- C. A.:** Clarinet in A, dynamics *f* and *ff*.
- Cl.:** Clarinet in Bb, dynamics *f* and *ff*.
- Bsn.:** Bassoon, dynamics *f* and *ff*.
- C Tpt. 1, 2, 3:** Cornet parts, dynamics *f*.
- Tbn.:** Trumpet in Bb, dynamics *f*.
- B. Tbn.:** Baritone in Bb, dynamics *f*.
- Perc. 1:** Percussion 1, featuring triplet patterns.
- Perc. 2:** Percussion 2, featuring melodic lines.
- Perc. 3:** Percussion 3, featuring melodic lines.
- Hp.:** Harp, dynamics *f* and *fff*.
- Vln. I, II:** Violin parts, featuring long sustained notes.
- Vla.:** Viola, dynamics *f*.
- Vc.:** Violoncello, dynamics *f*.
- Cb.:** Contrabass, dynamics *f*.

This page of a musical score covers measures 16 through 20. The instrumentation includes Piccolo, Oboe, Clarinet in A, Bassoon, three Trumpets (C, Bb, C), two Trombones (Bb, Bb), three Percussion parts, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a common time signature. The woodwinds and strings play sustained notes with various articulations, while the percussion features complex rhythmic patterns, including triplets and sixteenth-note runs. The brass instruments provide harmonic support with sustained notes and some rhythmic patterns. The harp and strings play sustained chords and textures.

Picc. *p* *f*

Ob. *p*

C. A. *p* *mf*

Cl. *p*

Bsn. *p* *f*

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. *p* *f* *fff*

B. Tbn. *p* *f* *fff*

Perc. 1 *p*

Perc. 2

Perc. 3

Hp.

Vln. I *f* *fff*

Vln. II *f* *fff* *f*

Vla. *f* *fff* *f*

Vc. *f* *fff*

Cb. *f* *fff*

Picc.

Ob. *mf*

C. A.

Cl.

Bsn.

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

straight metal mute *f*

straight metal mute *f*

Musical score for page 37, featuring Piccolo, Oboe, Clarinet, Bassoon, Trumpets, Trombones, Percussion, Harp, Violins, Viola, and Cello. The score is divided into measures 31 through 35. The Piccolo part includes time signature changes from 2/4 to 6/4, 4/4, and 5/4. Dynamics range from *f* to *p*. The Harp part includes a chord box with the following chords: EbF2G2A1 and B2C2D#.

Picc. 2/4 6/4 4/4 5/4 *p*

Ob. *f* *p*

C. A. *p* *f* *p*

Cl. *f* *p*

Bsn. *p*

(senza sord.)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3 *mp*

Harp. *f* EbF2G2A1 B2C2D# B2D# B2

Vln. I 2/4 6/4 4/4 5/4 *f* *p* *f subito*

Vln. II

Vla.

Vc. *f* *p*

Cb.

This page of a musical score covers measures 36 through 40. The score is for a full orchestra and includes the following parts: Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Tempo and Meter:** The tempo is marked *f* (forte). The meter changes from 2/4 in measure 36 to 3/4 in measure 37, then to 6/4 in measure 38, and finally to 4/4 in measure 39.
- Instrumental Roles:** The woodwinds (Picc., Ob., C.A., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play melodic lines with various articulations and dynamics. The brass (C Tpt. 2, C Tpt. 3) provides rhythmic accompaniment. Percussion 1 and 2 have specific rhythmic patterns.
- Dynamics:** The score uses *f* (forte) and *ff* (fortissimo) throughout. The strings in measures 38 and 39 are marked *ff* and *non div.* (non-diviso).
- Articulation:** Many notes are marked with accents (*>*) and slurs.

B Volante

Musical score for woodwinds and percussion. The score is in 4/4 time and includes parts for Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Bsn.), C Trumpet 1 (C Tpt. 1), C Trumpet 2 (C Tpt. 2), C Trumpet 3 (C Tpt. 3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Harp (Hp.). The woodwinds and Perc. 1 have dynamic markings of *p*, *ff*, *pp*, and *cresc.*. The Perc. 2 and Perc. 3 parts also feature *pp* and *cresc.* markings. The Harp part is silent.

B Volante

Musical score for strings. The score is in 4/4 time and includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I, Violin II, Viola, and Violoncello parts have dynamic markings of *p*, *ff*, *pp*, and *cresc.*. The Contrabasso part is silent.

C Furioso e con brio ♩=144

The score is divided into two systems. The first system covers measures 46-47, and the second system covers measures 48-50. The tempo is marked 'Furioso e con brio' with a quarter note equal to 144 beats per minute. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics are marked *ff* and *fff*. The harp part includes a chord box with the following voicings: EbFGA# and BbC#D#.

System 1 (Measures 46-47):

- Picc.**: Melodic line with slurs and accents.
- Ob.**: Melodic line with slurs and accents.
- C. A.**: Melodic line with slurs and accents.
- Cl.**: Melodic line with slurs and accents.
- Bsn.**: Melodic line with slurs and accents.
- C Tpt. 1**: Rest.
- C Tpt. 2**: *ff* rhythmic pattern.
- C Tpt. 3**: *ff* rhythmic pattern.
- Tbn.**: *fff* rhythmic pattern.
- B. Tbn.**: *fff* rhythmic pattern.
- Perc. 1**: *ff* rhythmic pattern.
- Perc. 2**: *fff* rhythmic pattern.
- Perc. 3**: *fff* rhythmic pattern.
- Hp.**: *fff* rhythmic pattern.

System 2 (Measures 48-50):

- Vln. I**: *fff* rhythmic pattern.
- Vln. II**: *fff* rhythmic pattern.
- Vla.**: *fff* rhythmic pattern.
- Vc.**: *fff* rhythmic pattern.
- Cb.**: *fff* rhythmic pattern.

Picc.
Ob.
C. A.
Cl.
Bsn.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

senza sord.
senza sord.

51 52 53 54 55

Detailed description: This is a page of a musical score for an orchestra, spanning measures 51 to 55. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Piccolo, Oboe, Clarinet in A, Clarinet, and Bassoon. The brass section includes three Trumpets (C Tpt. 1, 2, 3) and two Trombones (Tbn., B. Tbn.). The percussion section consists of three Percussion parts (Perc. 1, 2, 3) and a Harp (Hp.). The string section includes Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *v* (piano) and *mf* (mezzo-forte) are present. Performance instructions like "senza sord." (without mutes) are written above the trumpet staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number "41" is located in the top right corner, and measure numbers "51" through "55" are printed at the bottom of the page.

Picc. **6/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

fp

p

Perc. 1

Perc. 2

Perc. 3

Hp.

fp

pp

Vln. I **6/4**

Vln. II **6/4**

Vla.

Vc.

Cb.

div.

Picc. f fff **6**
4

Ob. f fff

C. A. f fff ff

Cl. f fff ff

Bsn. f fff ff

C Tpt. 1 f fp f fp f

C Tpt. 2 f fp f fp f

C Tpt. 3 f fp f fp f

Tbn. fff ff fff

B. Tbn. fff ff fff

Perc. 1 Castanets (dampened with cloth) f

Perc. 2 f fff

Perc. 3 3 3 3 3

Hp. fff G

Vln. I f fff **6**
4 ff

Vln. II f fff ff

Vla. f fff div.

Vc. f fff

Cb. f fff

60 61 62 63

This musical score page contains measures 64 through 67. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 64-65 play a melodic line with *ff* dynamics. Measures 66-67 are silent.
- Ob. (Oboe):** Measures 64-65 play a melodic line with *ff* dynamics. Measures 66-67 are silent.
- C. A. (Cor Anglais):** Measures 64-65 are silent. Measures 66-67 play a rhythmic accompaniment.
- Cl. (Clarinet):** Measures 64-65 are silent. Measures 66-67 play a rhythmic accompaniment.
- Bsn. (Bassoon):** Measures 64-65 are silent. Measures 66-67 play a rhythmic accompaniment.
- C Tpt. 1, 2, 3 (Cornets):** Measures 64-65 are silent. Measures 66-67 play a rhythmic accompaniment with dynamics *p* and *f*.
- Tbn. (Trumpet):** Measures 64-65 are silent. Measures 66-67 play a rhythmic accompaniment with dynamics *p* and *fp*, including glissando markings.
- B. Tbn. (Baritone):** Measures 64-65 are silent. Measures 66-67 play a rhythmic accompaniment with dynamics *p* and *fp*, including glissando markings.
- Perc. 1 (Snare Drum):** Measures 64-65 play a rhythmic pattern. Measure 66 has a rest. Measure 67 continues the pattern.
- Perc. 2 (Cymbal):** Measures 64-65 play a rhythmic pattern. Measures 66-67 play a rhythmic accompaniment.
- Perc. 3 (Tom-tom):** Measures 64-65 play a rhythmic pattern. Measures 66-67 play a rhythmic accompaniment.
- Hp. (Harp):** Measures 64-65 play a rhythmic accompaniment. Measure 66 has a chord marked *A#*. Measure 67 continues the accompaniment.
- Vln. I, II (Violins):** Measures 64-65 play a melodic line with *ff* dynamics. Measures 66-67 play a rhythmic accompaniment.
- Vla. (Viola):** Measures 64-65 play a melodic line with *ff* dynamics. Measures 66-67 play a melodic line with glissando markings.
- Vc. (Violoncello):** Measures 64-65 play a rhythmic accompaniment. Measures 66-67 play a rhythmic accompaniment.
- Cb. (Contrabass):** Measures 64-65 play a rhythmic accompaniment. Measures 66-67 play a rhythmic accompaniment.

The score is in 4/4 time. A large **4/4** time signature is prominently displayed at the beginning of measure 66. Dynamics include *ff*, *p*, *f*, and *fp*. Performance markings include *gliss.* and *v* (accents).

This page of a musical score contains parts for various instruments. The Piccolo part starts with a 6/4 time signature, followed by a 2/4 section, and ends with a 6/4 section. The Oboe part begins with a *ff* dynamic. The Clarinet and Bassoon parts have a melodic line with slurs. The Trumpet and Trombone parts feature dynamics ranging from *p* to *f*, with some glissando markings. The Percussion parts include rhythmic patterns. The Harp part has a steady accompaniment. The Violin parts have dynamics from *div.* to *unis.*. The Viola part has glissando markings. The Violoncello and Contrabass parts have a consistent rhythmic accompaniment.

E Festoso e con fuoco

Musical score for the first system, measures 72-75. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), C Trumpets 1, 2, and 3 (C Tpt. 1-3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion 1, 2, and 3 (Perc. 1-3), and Harp (Hp.). The Piccolo and Oboe parts feature complex rhythmic patterns with time signature changes from 6/4 to 4/4 and back to 3/4. The woodwinds and brass parts are marked with dynamics such as *ff*, *fp*, and *f*. The percussion parts provide a steady rhythmic accompaniment.

E Festoso e con fuoco

Musical score for the second system, measures 72-75. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin parts are marked *unis.* and feature melodic lines with triplets and slurs. The Viola, Violoncello, and Contrabasso parts provide a rhythmic accompaniment with steady eighth-note patterns. The score includes dynamics such as *ff* and *f*.

Picc. **3/4** **6/4**
 Ob.
 C. A.
 Cl.
 Bsn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn.
 B. Tbn.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Vln. I **3/4** **6/4**
 Vln. II
 Vla.
 Vc.
 Cb.

This page of a musical score contains staves for various instruments. The Piccolo, Oboe, and Violin I parts feature a time signature change from 3/4 to 6/4. The Piccolo and Violin I parts include dynamic markings such as *mf*, *f*, and *ff*. The Harp part shows sustained chords with dynamic markings like *mf*, *f*, and *ff*. The Percussion parts (Perc. 2 and Perc. 3) play rhythmic patterns. The string parts (Viola, Violoncello, and Contrabass) provide harmonic support with steady rhythms.

Picc. **6/4** **4/4** **3/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. *ff*

B. Tbn. *ff*

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I **6/4** **4/4** **3/4**

Vln. II

Vla. *div.*

Vc.

Cb.

Picc. **3/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I **3/4**

Vln. II *unis.*

Vla.

Vc.

Cb.

84 85 86

Picc.
 Ob.
 C. A.
 Cl.
 Bsn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn.
 B. Tbn.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This page of a musical score (page 50) contains staves for various instruments. The woodwind section includes Piccolo, Oboe, Cor Anglais, Clarinet, Bassoon, and three Cornets (C Tpt. 1, 2, 3). The brass section includes Trombone and Bass Trombone. The percussion section has three parts (Perc. 1, 2, 3). The harp (Hp.) and string section (Vln. I, Vln. II, Vla., Vc., Cb.) are also present. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The woodwinds and brass play melodic lines with accents and slurs. The strings play a rhythmic accompaniment with triplets and slurs. The harp provides harmonic support with chords and arpeggios.

F

Picc.
 Ob.
 C. A.
 Cl.
 Bsn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn.
 B. Tbn.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. **4/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I **4/4**

Vln. II

Vla.

Vc.

Cb.

3/4

This musical score page, numbered 53, contains the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), and Bassoon (Bsn.).
- Brass:** Trumpets 1, 2, and 3 (C Tpt. 1, 2, 3), Trombone (Tbn.), and Bass Trombone (B. Tbn.).
- Percussion:** Percussion 1, 2, and 3 (Perc. 1, 2, 3).
- Keyboard:** Harpsichord (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures, with measure numbers 98, 99, 100, and 101 indicated at the bottom of the page. The woodwinds and strings play sustained notes with various articulations, while the brass and percussion parts feature rhythmic patterns and accents.

G Espressivo

Picc. *f* *ff*

Ob. *f* *ff*

C. A. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. *ffp* *ff*

B. Tbn. *ffp* *ff*

Perc. 1

Perc. 2

Perc. 3

Hp.

G Espressivo

Vln. I *v* 3 3 3

Vln. II *v* 3 3 3

Vla. *v* 3 3 3

Vc.

Cb.

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

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), and Bassoon (Bsn.). All are marked *ff*. The woodwinds play a melodic line with triplets and slurs.
- Brass:** Three Trumpets (C Tpt. 1, 2, 3) are silent. Trombone (Tbn.) and Baritone Trombone (B. Tbn.) play a sustained chord, marked *ffp* and *ff*.
- Percussion:** Percussion 1, 2, and 3 are silent.
- Keyboard:** Harpsichord (Hp.) plays a rhythmic accompaniment with chords.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) play a rhythmic accompaniment with triplets and slurs.

This musical score page includes the following parts and details:

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), and Bassoon (Bsn.). Each part features a dynamic shift from *p* to *ff* and includes triplet markings.
- Brass:** Three Trumpets (C Tpt. 1, 2, 3) are silent. Trombone (Tbn.) and Bass Trombone (B. Tbn.) have melodic lines.
- Percussion:** Perc. 1 and 2 are silent. Perc. 3 includes a Bass Drum part with the instruction "Bass Drum (with soft mallets)" and a Harp (Hp.) part.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with triplet patterns.

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

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Bsn.), and three Trumpets (C Tpt. 1, 2, 3). The woodwinds play a sustained note with a dynamic shift from *p* to *ff*.
- Brass:** Trombone (Tbn.) and Bass Trombone (B. Tbn.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Woodwinds: Sustained notes with a dynamic shift from *p* to *ff*.
- Brass: Sustained notes with dynamic markings.
- Percussion: Perc. 3 has a rhythmic pattern of eighth notes.
- Harp: Sustained chords with a C# marking.
- Strings: Violins I and II play triplets of eighth notes. Viola and Cello play sustained chords.

rit.

This musical score page covers measures 122 through 126. The woodwind section (Piccolo, Oboe, Clarinet in A, Clarinet, Bassoon) plays sustained notes with slurs and breath marks. The brass section (Trumpets 1-3, Trombone, Baritone Trombone) features glissando markings. Percussion includes three parts, with Part 3 playing a melodic line. The harp (Hp.) provides accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) includes triplets in measures 122-125 and glissando markings in measure 126. The score concludes with a *dim.* (diminuendo) marking in measure 126.

This musical score page covers measures 127 through 131. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), and Bassoon (Bsn.), all playing a sustained note with a dynamic marking of *p*. The brass section consists of three Trumpets (C Tpt. 1, 2, 3), Trombone (Tbn.), and Bass Trombone (B. Tbn.), which are silent. Percussion includes three parts: Perc. 1 and 2 are silent, while Perc. 3 plays a rhythmic pattern with a *dim.* marking. The Harp (Hp.) plays a sustained chord. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a sustained chord with a *gliss.* marking on the Cello part.

espressivo solo

p *f*

mp

pp

mf

pp

pp

pp

pp

132 133 134 135 136

H Dolce $\text{♩} = 72$

espressivo
solo

Picc. **233**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

mf

E♭F#G#A#
B♭C#D#

H Dolce $\text{♩} = 72$

Vln. I **233**

Vln. II

Vla. *sul pont.*
p

Vc.

Cb.

Picc.

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

p

sul pont.

3
4

3
4

Picc. **3/4** **2/2**

Ob.

C. A. *espressivo solo*

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 **Bongos (with hard sticks)**
pp < p > mp *pp < p > mp*

Perc. 2

Perc. 3

Hp.

Vln. I **3/4** **2/2**

Vln. II

Vla.

Vc.

Cb.

pp *pp* *pp* *pizz.* *p* *p*

Picc. **3/4** **2/2**

Ob.

C. A. *p* **3**

Cl. *espressivo solo* *p*

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *pp* < *mp* *p*

Perc. 2

Perc. 3

Hp.

Vln. I **3/4** **2/2**

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 156-160. The score includes parts for Picc., Ob., C. A., Cl., Bsn., C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn., B. Tbn., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The Cl. part features a triplet and a long phrase starting in measure 157. The Hp. and Vc. parts have a *p* dynamic marking in measure 157. The Vln. I, Vln. II, and Vla. parts have sustained chords with slurs. The Perc. parts are mostly silent.

Picc. **3/4** *espressivo solo* **2/3**

Ob. *p* *f*

C. A.

Cl. *p*

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *pp* *mp* *p*

Perc. 2

Perc. 3

Hp. *p* *Fb*

Vln. I **3/4** **2/3**

Vln. II

Vla.

Vc. *p*

Cb. *p*

Picc.

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

3/4

3/2

Picc. *f* *p* *mf* *ff*

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

C. A. *mp* *f* *p* *mf*

Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *pp* *mp* *p* *pp* *mp* *p*

Perc. 2

Perc. 3

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

I Agitato poco a poco

The musical score is arranged in systems. The first system includes Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes C Trumpet 1 (C Tpt. 1), C Trumpet 2 (C Tpt. 2), C Trumpet 3 (C Tpt. 3), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The third system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The fourth system includes Harp (Hp.). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings include *p*, *f*, *ff*, *mf*, *pp*, *mp*, and *p*. The score features various musical notations such as slurs, accents, and articulation marks.

This musical score page covers measures 181 through 184. The instrumentation includes Piccolo, Oboe, Clarinet in A, Clarinet in C, Bassoon, three Cornets (1, 2, 3), Trombone, Bass Trombone, Percussion 1, Percussion 2, Percussion 3, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 6/4 time. The woodwinds and brass sections feature various dynamics such as *p* (piano) and *mp* (mezzo-piano). The strings play a steady accompaniment. A large '6/4' time signature is prominently displayed at the end of the page.

J Volante ♩=144

Musical score for measures 185-188, woodwind and percussion section. The score is divided into four measures. The Piccolo (Picc.) part starts in 6/4 time, changes to 4/4 at measure 186, and then returns to 6/4 at measure 188. Dynamics range from *pp* to *ff*. The Oboe (Ob.), Clarinet in A (C. A.), Clarinet in C (Cl.), and Bassoon (Bsn.) parts feature melodic lines with dynamics from *p* to *ff*. The three Trumpets (C Tpt. 1, 2, 3) and Trombones (Tbn., B. Tbn.) play rhythmic accompaniment with dynamics from *p* to *ff*. Percussion 1 (Perc. 1) has a dynamic of *pp*. Percussion 2 (Perc. 2) and Percussion 3 (Perc. 3) play xylophone parts with dynamics from *p* to *ff*. The Harp (Hp.) part features chords with dynamics from *f* to *ff*.

J Volante ♩=144

Musical score for measures 185-188, string section. The Violin I (Vln. I) and Violin II (Vln. II) parts start in 6/4 time, change to 4/4 at measure 186, and then return to 6/4 at measure 188. Dynamics range from *pp* to *ff*. The Viola (Vla.) part is marked *pp arco*. The Violoncello (Vc.) and Contrabass (Cb.) parts play rhythmic accompaniment with dynamics from *pp* to *ff*.

Picc.
 Ob.
 C. A.
 Cl.
 Bsn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn.
 B. Tbn.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is divided into four measures. The Piccolo (Picc.) and Oboe (Ob.) parts play a melodic line of eighth notes. The Clarinet in A (C. A.), Clarinet (Cl.), and Bassoon (Bsn.) parts play a rhythmic accompaniment of eighth notes. The Trombone (Tbn.) part has a melodic line starting in the second measure. The Percussion (Perc. 2 and 3) parts play a rhythmic pattern. The Harp (Hp.) part has a chordal accompaniment with chords labeled D \flat , D \sharp , and D \flat . The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are mostly silent.

Picc. *v*

Ob. *v*

C. A. *v*

Cl. *v*

Bsn. *v*

C Tpt. 1

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn.

B. Tbn.

Perc. 1 *pp*

Perc. 2 *v*

Perc. 3 *v*

Harp. *v* D \natural D \flat D \natural D \flat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *cresc. poco a poco*
 Ob. *cresc. poco a poco*
 C. A. *cresc. poco a poco*
 Cl. *cresc. poco a poco*
 Bsn.

C Tpt. 1 *p*
 C Tpt. 2 *p*
 C Tpt. 3 *p*
 Tbn. *p*
 B. Tbn.

Perc. 1 *cresc. poco a poco*
 Perc. 2 *cresc. poco a poco*
 Perc. 3 *cresc. poco a poco*

Hp. *cresc. poco a poco*
 D \sharp D \flat D \sharp D \flat D \sharp D \flat

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is divided into four measures. The woodwinds (Piccolo, Oboe, Clarinet in A, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are mostly silent. The woodwinds and strings have a *cresc. poco a poco* marking. The brass section (Trumpets 1-3, Trombone, Bass Trombone) enters in the second measure with a *p* dynamic. The percussion section (Percussion 1, 2, 3) enters in the first measure with a *cresc. poco a poco* marking. The harp (Hp.) enters in the first measure with a *cresc. poco a poco* marking and a chord progression of D \sharp , D \flat , D \sharp , D \flat .

Picc. *f*

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *f*

C Tpt. 1 *pp* *f*

C Tpt. 2 *pp* *f*

C Tpt. 3 *pp* *f*

Tbn. *mf* *ff*

B. Tbn. *ff*

Perc. 1

Perc. 2

Perc. 3

Hp. *D[♯]* *D^b* *D[♯]* *D^b*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Picc.
 Ob.
 C. A.
 Cl.
 Bsn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn.
 B. Tbn.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. *v*

Ob. *v*

C. A. *v*

Cl. *v*

Bsn. *v*

C Tpt. 1 *v*

C Tpt. 2 *v*

C Tpt. 3 *v*

Tbn. *v*

B. Tbn. *v*

Perc. 1 *v*

Perc. 2 *v*

Perc. 3 *v*

Hp. *v*

D \sharp D \flat D \sharp D \flat

Vln. I *v*

Vln. II *v*

Vla. *v*

Vc. *v*

Cb. *v*

cresc. poco a poco

pp

Pic. *v*

Ob. *v*

C. A. *v*

Cl. *v*

Bsn. *v*

C Tpt. 1 *ff*

C Tpt. 2 *pp* *ff*

C Tpt. 3 *pp* *ff*

Tbn. *v*

B. Tbn. *v*

Perc. 1 *v*

Perc. 2 *v*

Perc. 3 *v*

Hp. *v* *D₄* *D₅* *D₄* *D₅*

Vln. I *v*

Vln. II *v*

Vla. *v*

Vc. *v*

Cb. *v*

This musical score page contains measures 214, 215, and 216. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- C. A.**: Clarinet in A, playing a melodic line with accents.
- Cl.**: Clarinet, playing a melodic line with accents.
- Bsn.**: Bassoon, playing a melodic line with accents.
- C Tpt. 1**, **C Tpt. 2**, **C Tpt. 3**: Trumpets, playing various melodic and harmonic parts.
- Tbn.**: Trombone, playing a melodic line with accents.
- B. Tbn.**: Bass Trombone, playing a melodic line with accents.
- Perc. 1**, **Perc. 2**, **Perc. 3**: Percussion, providing rhythmic accompaniment.
- Hp.**: Harp, playing chords and arpeggios, with chord changes from D \natural to D \flat and back.
- Vln. I**, **Vln. II**: Violins, playing melodic lines with accents.
- Vla.**: Viola, playing a melodic line with accents.
- Vc.**: Violoncello, playing a melodic line with accents.
- Cb.**: Contrabass, playing a melodic line with accents.

This musical score page contains measures 217, 218, and 219. The instruments and parts are as follows:

- Picc.**: Piccolo, measures 217-219.
- Ob.**: Oboe, measures 217-219.
- C. A.**: Clarinet in A, measures 217-219.
- Cl.**: Clarinet in Bb, measures 217-219.
- Bsn.**: Bassoon, measures 217-219.
- C Tpt. 1, 2, 3**: Cornets in F, measures 217-219.
- Tbn.**: Trombone, measures 217-219.
- B. Tbn.**: Baritone Trombone, measures 217-219.
- Perc. 1, 2, 3**: Percussion parts, measures 217-219.
- Hp.**: Harp, measures 217-219.
- Vln. I, II**: Violins, measures 217-219.
- Vla.**: Viola, measures 217-219.
- Vc.**: Violoncello, measures 217-219.
- Cb.**: Contrabasso, measures 217-219.

Key performance markings include *ffp*, *ff*, *cresc.*, and *fff*. The harp part includes chord changes to D \sharp and D \flat . The score is written in a key with one sharp (F#) and a common time signature.

Picc. *ff* *p*

Ob. *ff* *p*

C. A. *p*

Cl. *ff* *p*

Bsn. *ff* *p*

C Tpt. 1 *ff* *p* *fff*

C Tpt. 2 *ff* *p* *fff*

C Tpt. 3 *ff* *p* *fff*

Tbn. *ff* *p* *fff*

B. Tbn. *ff* *p* *fff*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Hp. *mf* *D₄* *D₅* *D₆*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

L Furioso e con brio ♩=144

Picc. **4** *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Hp. *ff*

D \sharp A \sharp Ab Db D \sharp A \sharp Db

L Furioso e con brio ♩=144

Vln. I *ff* **4** *ff* unis.

Vln. II *ff* **4** *ff* unis.

Vla. *ff*

Vc. *ff*

Cb. *ff* arco.

This musical score page contains measures 227 through 230. The instruments are arranged as follows:

- Piccolo:** Treble clef, playing sixteenth-note patterns with accents.
- Oboe:** Treble clef, playing sixteenth-note patterns with accents.
- Clarinet in A:** Treble clef, playing sixteenth-note patterns with accents.
- Clarinet:** Treble clef, playing sixteenth-note patterns with accents.
- Bassoon:** Bass clef, playing sixteenth-note patterns with accents.
- Cornets 1, 2, and 3:** Treble clef, mostly resting.
- Trombone:** Bass clef, playing quarter notes.
- Bass Trombone:** Bass clef, playing quarter notes.
- Percussion 1:** Snare drum, playing eighth-note patterns.
- Percussion 2:** Treble clef, playing eighth-note patterns.
- Percussion 3:** Treble clef, playing eighth-note patterns.
- Harp:** Treble and Bass clefs, playing chords with dynamic markings.
- Violin I and II:** Treble clef, playing sixteenth-note patterns with accents. Includes markings for *div.* (divisi) and *unis.* (unison).
- Viola:** Bass clef, playing sixteenth-note patterns with accents.
- Violoncello:** Bass clef, playing sixteenth-note patterns with accents.
- Double Bass:** Bass clef, playing quarter notes.

A time signature change to 4/4 occurs at the beginning of measure 229. The score includes various musical notations such as accents, slurs, and dynamic markings.

This page of a musical score contains measures 231 through 234. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon) and string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a complex rhythmic pattern. The brass section (Trumpets 1-3, Trombones, Bass Trombone) provides harmonic support. The percussion section (Percussion 1-3) adds rhythmic texture. The piano accompaniment (Hp.) features a melodic line with specific chord markings: D⁺, A⁺, D^b, A^b, D⁺, A⁺, A^b, D^b, D⁺. The score is divided into four measures, with time signatures changing from 3/4 to 2/4 and back to 3/4, and finally 4/4. The woodwinds and strings have dynamic markings like *v* and *div.* (divisi). The woodwinds and strings have a complex rhythmic pattern, often with slurs and accents. The brass section has a more sparse, rhythmic accompaniment. The percussion section has a steady, rhythmic accompaniment. The piano accompaniment has a melodic line with specific chord markings.

Picc. **4/4** **3/4** **4/4** **3/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I **4/4** **3/4** **4/4** **3/4**

Vln. II *ff*

Vla.

Vc.

Cb.

ff

fff

D₄

Picc. **3/4** **2/4** **4/4** **2/4** **5/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

v

A \sharp A \flat D \flat D \sharp A \sharp A \flat D \flat D \sharp A \sharp

This musical score page contains measures 247 through 250. The instrumentation includes Piccolo, Oboe, Clarinet in A, Bassoon, three Trumpets (1, 2, 3), Trombone, Baritone Trombone, Percussion 1, 2, and 3, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into four measures, each with a different time signature: 5/4, 3/4, 4/4, and 3/4. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The harp part includes chordal accompaniment with notes like A^b, D^b, D[♯], and D^b. The percussion parts are mostly silent, with Perc. 3 playing a rhythmic pattern in measure 248.

This page of a musical score contains measures 251 through 255. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Cor Anglais 1, 2, and 3, Trombone, Bass Trombone, Percussion 1, 2, and 3, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 2/4 time, as indicated by the time signature in measures 251 and 254. The key signature has two flats (Bb and Eb). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *ff* (fortissimo) are used in measures 254 and 255. The Harp part includes specific chord markings: Db, Ab, D#, and A#. The woodwind and string parts have various articulations like accents and slurs. The percussion parts show rhythmic patterns with dynamic markings like *f* (forte).

Picc. **3/4** **6/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *p* *ff*

Perc. 2

Perc. 3

Hp. *G₂* *C₂*

Vln. I **3/4** **6/4** div.

Vln. II **3/4** **6/4** div.

Vla. **3/4** **6/4** div.

Vc. **3/4** **6/4** div.

Cb.

6/4

Picc.

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

M Festoso e con fuoco

Vln. I

Vln. II

Vla.

Vc.

Cb.

260 261 262 263

Picc. *p* *ff* *fff*
 Ob. *p* *ff* *fff*
 C. A. *p* *ff* *fff*
 Cl. *p* *ff* *fff*
 Bsn. *p* *ff* *fff*
 C Tpt. 1 *p* *cresc. poco a poco* *fff*
 C Tpt. 2 *cresc. poco a poco* *fff*
 C Tpt. 3 *cresc. poco a poco* *fff*
 Tbn. *p* *cresc. poco a poco* *fff*
 B. Tbn. *p* *cresc. poco a poco* *fff*
 Perc. 1 *cresc. poco a poco* *fff*
 Perc. 2 *cresc. poco a poco* *fff*
 Perc. 3 *cresc. poco a poco* *fff*
 Hp. *cresc. poco a poco* *fff*
 Vln. I *p* *ff* *fff*
 Vln. II *p* *ff* *fff*
 Vla. *p* *ff* *fff*
 Vc. *p* *ff* *fff*
 Cb. *p* *ff* *fff*

N

Picc. **3/4** **2/4** **3/8** **2/4**

Ob.

C. A.

Cl.

Bsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Perc. 1 *ff*

Perc. 2 Tam-tam (with soft mallets) *ppp*

Perc. 3 Bass Drum (with soft mallets) *ppp*

Hp. E₂

N

Vln. I **3/4** **2/4** **3/8** **2/4**

Vln. II

Vla.

Vc.

Cb.

274 275 276 277 278 279

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