

Dievčatko so zápalkami

Symfonická báseň

Marco Vlasák

Lento e dolente, mesto (♩ = 53)

Corno inglese

Violini I

Violini II

Viole

Lento e dolente, mesto (♩ = 53)

con sord.

Div. sul tasto

pppp

pp

sfp

p

pp

pppp

p

pp

Ob.

Cor. I.

Fag.

Timp.

VI. I

VI. II

Vle.

Vlc.

Cb.

7

a2

mf

p

mf

f

pp

poco f

sfp

poco f

mp

senza sord.

sul G

Div.

natur.

f

sfp

f

f

pp

Div.

natur.

f

sfp

f

f

pp

Div.

natur.

f

sfp

f

f

pp

8va

13 Piú mosso (♩ = 60-65)

Picc. *mp*

Fl. *p* *mp*

Ob. *p*

Cl. *p*

VI. I Div. *pp*

VI. II Div. *pp*

Cb. (8) *pp*

Ob. *p*

Cl. *p*

VI. I *pp*

VI. II *pp*

Cb. *pp*



18 Piú mosso (♩ = 60-65)

Fl. *p* *a2*

Ob. *p* *pp* *f*

Cl. *p* *pp* *f*

Ar. *p*

VI. I *pp* *p cresc.* *f*

VI. II *ppp* *p* *f*

Vle. Div. *pp* *p* *f*

22

Fl. *a2*
f *3* *3* (*p*) *f* *3* *3* (*p*)

Ob.
p *f* *3* *3* (*p*) *p* *f* *3* *3* (*p*)

Cl.
p *f* *3* *3* (*p*) *p* *f* *3* *3* (*p*)

Fag.
f *3* *3* (*p*) *f* *3* *3* (*p*)

Cor. I e II
poco f (*p*) *poco f* (*p*)

Ar.
p *gliss.* *f* *p* *gliss.* *f*

VI. I
p *più f* *3* *3* (*p*) *p* *più f* *3* *3* (*p*)

VI. II
Tutti
p *più f* *3* *3* (*p*) *p* *più f* *3* *3* (*p*)

Vle.
Div.
p *f* *3* *3* (*p*) *p* *f* *3* *3* (*p*)

Vlc.
pizz.
p *f* *3* *3* (*p*) *p* *f* *3* *3* (*p*)

Cb.
pizz.
p *f* *3* *3* (*p*) *p* *f* *3* *3* (*p*)

rit.

8^{va}

Fl. *f* $\overset{3}{\curvearrowright}$ *p* *f* $\overset{3}{\curvearrowright}$ *p* *p* $\overset{3}{\curvearrowright}$ *f* *p* *mf*

Ob. *p* *f* $\overset{3}{\curvearrowright}$ *p* *f* $\overset{3}{\curvearrowright}$ *p* *a2* *p* $\overset{3}{\curvearrowright}$ *f* *p* *p* $\overset{3}{\curvearrowright}$

Cl. *p* *f* *p* *f* *p* *p* *f* *p* *pp* $\overset{3}{\curvearrowright}$

Fag. *f* *(p)* *f* *p* *f* *p* *p* $\overset{3}{\curvearrowright}$

VI. I *p* *f* $\overset{3}{\curvearrowright}$ *p* *f* $\overset{3}{\curvearrowright}$ *p* *p* $\overset{3}{\curvearrowright}$ *f* *p* *pp* $\overset{3}{\curvearrowright}$

VI. II *p* *f* $\overset{3}{\curvearrowright}$ *p* *f* $\overset{3}{\curvearrowright}$ *p* *p* $\overset{3}{\curvearrowright}$ *f* *p* *pp* $\overset{3}{\curvearrowright}$

Vle. Div. *p* *f* *p* *f* *p* *p* *f* *p* *pp* $\overset{3}{\curvearrowright}$

Vlc. *p* *f* *p* *f* *p* *arco* *p* *f* *p* *pp* $\overset{3}{\curvearrowright}$

Cb. *p* *f* *p* *f* *p* *arco* *p* *f* *p* *p* $\overset{3}{\curvearrowright}$

Tempo I.

poco rit.

27

8va

Picc.

f

ff

f

(8)

Fl.

f

ff

f

3

Ob.

ff

Cl.

ff

Fag.

ff

Cfg.

Cor.

ff

ff

Tr.

mf

ff

T tromb.

ff

B tromb.

ff

Tb.

ff

Timp.

sf

G.C.

sf

Ptti.

sf

Tempo I.

Tempo I.

ff

Div.

ff

ff

ff

ff

(Div.)

ff

poco rit.

5

ff

9

ff

9

p

ff

sfp

ff

ff

ff

sf

sf

3

3

3

3

3

3

3

3

3

a tempo

accel.

29 1.

Fl. *p* $\overset{\text{3}}{\curvearrowright}$

Ob. *a2* *p* $\overset{6}{\curvearrowright}$ *mp* *p* *cresc.*

Cl. *a2* *mp* $\overset{6}{\curvearrowright}$ *p* *cresc.*

Fag. *a2* *p* $\overset{6}{\curvearrowright}$ *cresc.*

Ar. *p* *gliss.* *gliss.* *mf* *p*

a tempo

accel.

Div.

VI. I *pp* *pp* $\overset{6}{\curvearrowright}$ *p* *p* *cresc.*

VI. II *Div. sul tasto* *pp* *sfp* *natur.* *ppp*

Vle. *Tutti* *p* $\overset{6}{\curvearrowright}$ *mp* *p* *cresc.* $\overset{3}{\curvearrowright}$

Vlc. *mp* $\overset{6}{\curvearrowright}$ *p* *cresc.*

Cb. *mp* $\overset{6}{\curvearrowright}$ *p* *cresc.*

A Andante, alla marcia (♩ = 71)

32

Picc. *p* < *mf* *f*

Fl. *p* < *mf* *f*

Ob. *a2* *f*

Cl. *a2* *f*

Fag. *a2* *f*

Cor. *f*

Tr. *f*

T tromb. *f*

B tromb. *f*

Tb. *f*

Timp. *p*

G.C. *sf*

Ptti. *sf*

T.P. *sf*

Ar. *mf* *gliss.*

Tutti *f*

VI. I *f*

VI. II *Div. cresc.* *Tutti* *f*

Vle. *f*

Vlc. *f*

Cb. *f* *pizz.*

Andante, alla marcia (♩ = 71)

Picc. *f* *f* *sf*

Fl. *decresc.*

Ob. *decresc.*

Cl. *decresc.*

Fag. *decresc.*

Cor. *decresc.*

Tr. *decresc.*

T tromb. *f*

B tromb. *f*

Tb. *f*

Timp.

G.C. *sf*

Ptti. *sf*

T.P. *p* *f* *sf*

VI. I *f* *mf* *f* *decresc.* *pizz.*

VI. II *f* *mf* *f* *decresc.* *pizz.*

Vle. *f* *mf* *f* *decresc.* *pizz.*

Vlc. *arco* *decresc.* *pizz.*

Cb. *decresc.*

8va *1*

IV

III

Picc. *mp* *(f)* *sf*

Fl. *mf* *poco f* *f*

Ob. *mf* *poco f* *f*

Cl. *mf* *poco f* *f*

Fag. *mf* *f* *f*

Cor. *mf* *poco f* *f*

Tr. *mf* *poco f* *più f*

T tromb. *f*

B tromb. *f*

Tb. *f*

Timp. *p* *f*

G.C. *mf*

Ptt. *mf*

T.P. *p* *poco f* *< sf*

VI. I *mf* *arco* *mf* *(f)* *f*

VI. II *mf* *arco* *mf* *(f)* *f*

Vle. *mf* *arco* *mf* *(f)* *f*

Vlc. *mf* *arco* *mf* *(f)* *f* *pizz.*

Cb. *mf* *arco* *mf* *(f)* *f*

Picc. *mf* *f* *mf* *f*

Fl. *mf cresc.* *f*

Ob. *mf cresc.* *f*

Cl. *mf cresc.* *f*

Fag. *mf cresc.* *f* a2

Cor. *mf cresc.* *f* III.

Tr. *mf cresc.* *f*

T tromb. *f*

Timp. *p* *mf*

T.P. *p* *f*

VI. I *f* *mf* *f* *mp cresc.* *f*

VI. II *f* *mf* *f* *mp cresc.* *f*

Vle. *f* *mf* *f* *mp cresc.* *f*

Vlc. *mp cresc.* *f*

Cb. *mp cresc.* *f* arco > Div.#

Picc. *sf*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *a2* *f*

Cor.

Tr. *più f*

T tromb. *f*

B tromb. *f*

Tb. *f*

Timp. *f*

G.C. *f*

Pti. *sf*

T.P. *f* *p < sf*

Trg. *pp*

Cel. *p* 3 3

VI. I *f* 5 *pp*

VI. II *f* 5 *pp*

Vle. *f* *pp*

Vlc. *f* *pp*

Cb. *Div.* *Tutti* *f* *pp*

69 8^{va}-----

Picc. *pp* *p* *pp* *p*

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

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

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

Ptti. *p*

Trg. *pp*

Glock. *pp* *p* *pp* *p* 8^{va}-----

Cel.

77 (8)-----] 1

Picc. *cresc.* *mp*

Fl. *pp* *p* *cresc.* *mp* *decresc.*

Ob. *pp* *p* *cresc.* *mp* *decresc.*

Cl. *pp* *p* *cresc.* *mp* *decresc.*

Ptti.

Trg. *p*

Glock. (8)-----] 1 *cresc.* *mp*

Cel.

VI. I *pizz.* *p* *mp* *p*

VI. II *pizz.* *p* *mp* *p*

Vle. *pizz.* *p*

Vlc. *pizz.* *p*

Picc. *p* *(ppp)* *p* *f* *f* *7*
 Fl. *p* *(ppp)* *p* *a2* *f* *f* *7*
 Ob. *p* *(ppp)* *f* *f*
 Cl. *p* *(ppp)* *f* *f*
 Fag. *a2* *f* *f*
 Cor. *ppp* *p* *f* *f*
 Tr. *f* *3*
 T. tromb. *f*
 Timp. *p* *f* *3*
 G.C. *f*
 Ptti. *p* *p* *f*
 T.P. *f*
 Trg. *f*
 Cel. *f*
 VI. I *arco* *sf* *p* *più f*
 VI. II *arco* *sf* *p* *più f*
 Vle. *(pizz.)* *arco Div.* *pp* *f*
 Vlc. *(pizz.)* *arco* *p* *sf* *p* *f*
 Cb. *pizz.* *p* *arco Div.* *pp* *f*

Picc.

Fl. *8va*

Ob.

Cl.

Fag. *a2*

Cor. *mf*

Tr.

T tromb. *f*

Tb. *pocof*

Timp. *f*

G.C.

Ptti.

T.P.

Trg.

VI. I *Div.*

VI. II *Div.*

Vle. *Div. più f*

Vlc.

Cb. *Tutti*

Picc. *mp*

Fl. *f* *p* *cresc.* *mf*

Ob. *sub p* *cresc.* *mf*

Cl. *sub p* *cresc.* *mf*

Fag. *a2* *p* *cresc.*

Cor. *f* *mf* *p*

Tr. *f* *mf* *p*

T tromb. *pp*

Tb.

Timp. *3*

G.C.

Ptti.

T.P. *3*

VI. I *Div.* *sub p* *cresc.* *mf*

VI. II *Div.* *sub p* *cresc.* *mf*

Vle. *Div.* *sub p* *cresc.* *mf*

Vlc. *pizz.* *p* *cresc.* *arco*

Cb. *p*

102

Picc. *più f*

Fl. ⁽⁸⁾ *a2* *più f* ^{8^{va}} *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fag. ^{a2} *più f* *f*

Cor. *f* III.

Tr. *ff* *più f*

T tromb. *f*

B tromb. *f*

Tb. *f*

Timp. *pp*

G.C. *f*

Ptti. *f*

T.P. *f*

Trg. *f*

VI. I ^{8^{va}} *Tutti* *ff* ⁵ *f* *sfp* *f*

VI. II *Tutti* *ff* ⁵ *f* *sfp* *f*

Vle. *Tutti* *più f* *f* Div.

Vlc. *più f* *f* Div.

Cb. *più f* *f*

più f *f*

rit.

Picc.

Musical staff for Piccolo (Picc.) in treble clef, showing a rapid sixteenth-note passage.

Fl.

Musical staff for Flute (Fl.) in treble clef, featuring a sixteenth-note passage with a first ending bracket and a second ending marked 'a2'.

Ob.

Musical staff for Oboe (Ob.) in treble clef, playing a rhythmic accompaniment of eighth notes.

Cl.

Musical staff for Clarinet (Cl.) in treble clef, playing a rhythmic accompaniment of eighth notes.

Fag.

Musical staff for Bassoon (Fag.) in bass clef, playing a rhythmic accompaniment of eighth notes.

Cor.

Musical staff for Horn (Cor.) in treble clef, playing a rhythmic accompaniment of eighth notes with dynamic markings *poco f*, *mf*, and *p*.

Musical staff for Horn III (Cor. III) in treble clef, playing a rhythmic accompaniment of eighth notes with dynamic markings *poco f*, *mf*, and *p*.

Tr.

Musical staff for Trumpet (Tr.) in treble clef, playing a rhythmic accompaniment of eighth notes.

Timp.

Musical staff for Timpani (Timp.) in bass clef, playing a rhythmic accompaniment of eighth notes.

G.C.

Musical staff for Gong/Cymbal (G.C.) showing a whole note rest.

Ptti.

Musical staff for Snare Drum (Ptti.) showing a whole note rest.

T.P.

Musical staff for Tom Tom (T.P.) showing a whole note rest.

VI. I

Musical staff for Violin I (VI. I) in treble clef, playing a melodic line with dynamic markings *mf*, *dim.*, and *p*.

VI. II

Musical staff for Violin II (VI. II) in treble clef, playing a melodic line with dynamic markings *mf*, *dim.*, and *p*.

Vle.

Musical staff for Viola (Vle.) in alto clef, playing a melodic line with dynamic markings *mf* and *dim.*.

Vlc.

Musical staff for Violoncello (Vlc.) in bass clef, playing a melodic line with dynamic markings *mf* and *dim.*.

Cb.

Musical staff for Double Bass (Cb.) in bass clef, playing a melodic line with dynamic markings *mf*, *dim.*, and *pp*.

D Allegro con brio (♩ = 134)

116 **Lento e dolente, mesto** (♩ = 53)

Picc. *gliss.* *sf* *p*

Fl. *gliss.* *sf* *p*

G.C. *mf*

Lento e dolente, mesto (♩ = 53) **Allegro con brio** (♩ = 134)

VI. I *pp* *sf* *mf*

VI. II *pppp* *pp* *sf* *mf*

Vle. *pp* *sf* *mf*

Vlc. *pp* *sf* *mp*

Cb. *sf* *mp*

123

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Fag. *a2* *mp*

VI. I *mp* *mf*

VI. II *mp* *mf*

Vle. *mp* *mf*

Vlc. *mf* *mp*

Cb. *mf* *mp*

132

Picc. *f*

Fl. *p cresc.* *f* *a2*

Ob. *p cresc.* *f* *b a2*

Cl. *p cresc.* *f* *a2*

Fag. *poco f* *poco f* *a2*

Cor. *p* *fp*

Timp. *f* *mf*

VI. I *f*

VI. II *f*

Vle. *f*

Vlc. *poco f*

Cb. *poco f*

Detailed description: This page of a musical score covers measures 132 to 135. The Piccolo part begins in measure 135 with a sixteenth-note pattern in the right hand, marked *f*. The Flute, Oboe, and Clarinet parts play sustained chords in measures 132-134, marked *p* and *cresc.*, before moving to sixteenth-note patterns in measure 135, marked *f*. The Bassoon part plays a sixteenth-note pattern in the left hand, marked *poco f*. The Cor Anglais part plays sustained chords, marked *p* and *fp*. The Timpani part plays a sustained chord, marked *f* and *mf*. The Violin I, Violin II, and Viola parts play sixteenth-note patterns, marked *f*. The Violoncello and Contrabass parts play sixteenth-note patterns, marked *poco f*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

139

Picc. *f*

Fl. *f*

Ob. *pocof*

Cl. *pocof*

Fag. *f*

Cor. *f* *mf* *f*

Timp. *f* *mf*

VI. I *pocof*

VI. II *pocof*

Vle. *pocof*

Vlc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 139, features ten staves. The Piccolo and Flute parts play a melodic line starting at measure 139, marked with a forte (*f*) dynamic and a crescendo hairpin. The Oboe, Clarinet, and Bassoon parts provide harmonic support with various dynamics including *pocof* (poco fortissimo) and *f*. The Horns play chords, with dynamics ranging from *f* to *mf*. The Timpani part has a single note at measure 140, marked *f* and *mf*. The Violin I and II parts play a rhythmic pattern, marked *pocof*. The Viola, Violoncello, and Contrabass parts play a similar rhythmic pattern, with the Cb. part marked *f*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

Picc. *sf* *sf*
 Fl. *poco f*
 Ob. *poco f*
 Cl. *poco f*
 Fag. *a2*
 Cfg. *mp* *f*
 Cor. *poco f* *f* *p*
 Tr. *f* *p*
 T. tromb. *f* *f* *p*
 B. tromb. *f*
 Tb. *f*
 Timp. *f* *f*
 G.C. *f* *f*
 Ptti. *f* *f*
 VI. I *3* *3*
 VI. II *3* *3*
 Vle. *3* *3* *f*
 Vlc. *f*
 Cb. *f*

Picc. *mf sf*

Fl. *p mf sf*

Ob. *p mf sf*

Cl. *p mp sf*

Fag. *p a2 sf*

Cfg. *p*

Cor. *mp sf*

Tr. *mp sf*

T tromb. *p sf*

B tromb. *p sf*

Tb. *p sf*

Timp. *mp*

G.C. *mp*

Ptti. *mp*

VI. I *mf sf*

VI. II *mf sf*

Vle. *mf sf*

Vlc. *mf sf*

Cb. *mf sf*

8va

Picc. *f*

Fl. *f* a2

Ob. *f* a2

Cl. *f* *mp* *f* a2

Fag. *f* *mp* *sf*

Cor. *f* *p* *sf*

Tr. *f* *p* *sf*

T tromb. *sf*

Timp. *sf* *mp*

G.C. *sf* *mp*

Ptti. *sf*

VI. I *più f*

VI. II *più f*

Vle. *f*

Vlc. *f*

Cb. *f* Div.

Picc. *f*

Fl. *f*

Ob. *a2*
pocof *f*

Cl. *a2*
pocof *f*

Fag. *f*

Cor. *f* *p* *f*

Timp. *sf*

G.C. *sf*

Ptti. *sf*

VI. I *poco f* *f*

VI. II *poco f* *f*

Vle. *poco f* *f*

Vlc. *f*

Cb. *f*

8^{va}

Picc. *f* *f* *sff* *ff*

Fl. *f* *f* *sff* *ff*

Ob.

Cl.

Fag.

Cfg.

Cor. *p* *ff*

Tr. *ff* *a2*

T tromb.

B tromb. *p* *f* *ff*

Tb. *p* *f* *ff*

Timp.

G.C.

Ptti.

VI I *ff* *Div.* *8^{va}*

VI II *ff* *Div.* *8^{va}*

Vle.

Vlc. *ff* *Div.*

Cb. *ff*

rit.

E Grave (♩ = 46)

Musical score for the first system, measures 179-184. Instruments include Picc., Fl., Ob., Cl., Fag., Cfg., Cor., Tr., T. tromb., B. tromb., Tb., Timp., G.C., and Ptti. The score features various dynamics such as *mf dim.*, *p*, and *pp*, and includes the marking *a2* (second octave) for several instruments. The key signature changes from one sharp to one flat, and the time signature changes from 4/4 to 4/4.

rit.

Grave (♩ = 46)

Musical score for the second system, measures 185-190. Instruments include VI. I, VI. II, Vle., Vlc., and Cb. The score includes dynamics like *mf dim.*, *p*, and *mp*, and features the marking *Tutti*. The Violin and Viola parts have specific performance instructions: *1. pult* (pulsation) and *2. pult* (pulsation), both marked *molto dolente* (very painful) and *sfp* (sforzando). The strings play triplets (marked with '3'). The key signature remains one flat, and the time signature is 4/4.

F Grave e molto dolente (♩ = 38)

187

Vl. I Solo *pp* *p* *pp*

Vl. II Solo *pp* *p* *pp*

Vle. Solo *pp* *p* *pp*

Vlc. *p* *sfp* *p* Solo *pp* *p* *pp*

193 accel. 29

Picc. *p* *(p)*

Fl. *ppp* *p* *(p)*

Ob. *p* *(p)*

Cl. *ppp* *p* *(p)*

Fag. *mp* *(p)*

Trg. *p*

Cel. *p* *(p)*

Ar. *p* *(p)*

Solo *v* *pp* *ppp* *p* *accel.*

VI. I *Rimanente* *ppp < p*

VI. II *Rimanente* *ppp* *p*

Vle. *Rimanente e div.* *ppp* *p*

Vlc. *Rimanente* *ppp* *p* *p*

Cb. *ppp*

* Šípka v harfe znázorňuje smer gliss.

Piú mosso (♩. = 44)

197

Fl.

Musical notation for the Flute part, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *p*, *mf*, and *p*. A trill is marked with *tr* above the final note.

Cl.

Musical notation for the Clarinet part, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *p*, *pp*, *mf*, and *p*.

Piú mosso (♩. = 44)

Tutti

VI. I

Musical notation for Violin I, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *p*, *mp*, *pp*, *mf*, and *p*.

VI. II

Musical notation for Violin II, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *p*, *mp*, *pp*, *mf*, and *p*.

Div. con solo

Vle.

Musical notation for Viola, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *p*, *mp*, *pp*, *mf*, and *p*.

Div. con solo

Vlc.

Musical notation for Violoncello, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *p*, *mp*, *pp*, *mf*, and *p*.

Cb.

Musical notation for Cello, starting at measure 197. The part begins with a rest, then enters with a melodic line. Dynamics include *mp*, *pp*, *mf*, and *p*.

201

Picc. *mp* *poco f* *p*

Fl. *p* *mp* *poco f* *p*

Ob. 1. *p* *f* (*p*)

Cl. *f* (*p*)

Fag. a2 *p* *f* (*p*)

Cor. *p* *mf* *pp*

Ar. *p*

VI. I *p* *f* *p*

VI. II *p* *f* *p*

Vle. Div. *p* *f* *p*

Vlc. Div. *p* *f* *p*

Cb. *p* *f* *p*

Detailed description: This page of a musical score, numbered 201, contains ten staves for various instruments. The Piccolo and Flute parts feature a complex melodic line with a triplet and dynamic markings of *mp*, *poco f*, and *p*. The Oboe, Clarinet, and Bassoon parts play sustained notes with dynamics ranging from *p* to *f*. The Cor Anglais parts have a dynamic contour from *p* to *mf* to *pp*. The Violin and Viola parts have dynamics of *p* and *f*. The Violoncello and Contrabass parts also feature dynamics of *p* and *f*. The score includes first and second endings for the Oboe and first and second endings for the Bassoon. The key signature has one flat, and the time signature is 7/7.

G

204

Trg. *pp*

Cel. *p*

Ar. *pp*



208

Fl. *pp* *p* *pp*

Trg. *p*

Cel. *mp* *p*

VI. I *con sord.* *Div.* *ppp* *p* *pp*

VI. II *con sord.* *Div.* *pp* *p* *pp*

Vle. *con sord.* *Div.* *ppp* *pp* *p* *pp*

212

Fl.

1.

pp *p* *pp*

Trg.

Cel.

p *mp* *p* (*f*)

Ar.

pp

VI. I

Div.

ppp *p* *pp* (*f*)

VI. II

Div.

pp *p* *pp* (*f*)

Vle.

Div.

pp *p* *pp* *pp* senza sord.

H

217

Fl. *p* *pp*

Ob. *p*

Cl. *pp* *p*

Fag. *p*

Cel. *p* *pp*

Ar. *fp* *pp* *p* *pp* *gliss.*

VI. II *mp*

Vle. *fp* *p*

Vlc. *fp* *p*

Cb. *fp* *pizz.* *arco* *pp*

Detailed description: This page of a musical score, numbered 34, contains measures 217 through 222. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cello (Cel.), Double Bass (Ar.), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute part begins with a first ending bracket over measures 217-221, marked *p*, and ends with a *pp* dynamic. The Oboe part has a first ending bracket over measures 221-222, marked *p*. The Clarinet part has a first ending bracket over measures 217-221, marked *pp* and *p*. The Bassoon part has a first ending bracket over measures 221-222, marked *p*. The Cello part has a first ending bracket over measures 217-221, marked *p* and *pp*. The Double Bass part has a first ending bracket over measures 217-221, marked *fp* and *pp*, and includes glissando markings (*gliss.*) in measures 221 and 222. The Violin II part has a first ending bracket over measures 221-222, marked *mp*. The Viola part has a first ending bracket over measures 217-221, marked *fp* and *p*. The Violoncello part has a first ending bracket over measures 217-221, marked *fp* and *p*. The Contrabass part has a first ending bracket over measures 217-221, marked *fp*, and includes *pizz.* and *arco* markings in measures 221 and 222, with a *pp* dynamic at the end.

225

Picc. *f* *f* *f* *p*

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

Ob. *f* *p*

Cl. *f* *p*

Fag. *f* *p*

Cor. *f* *p* *pp*

III. *f* *p* *pp*

Timp. *f*

Cel. *poco f* *(p)*

Ar. *f* *8va*

VI. I *f* *p*

VI. II *f* *p*

Vle. *pocof* *p*

Vlc. *pocof* *f* *p*

Cb. *f* *Tutti* *p*

231

Picc. *f*

Fl. *f* ^{8^{va}} a2

Ob. *f* a2

Cl. *f*

Fag. *f* a2

Cor. *f* III.

Tr. *f*

Timp. *f* *mp* *f* *p* *f*

VI. I *f*

VI. II *f*

Vle. *f* Tutti

Vlc. *f* *p* *f* *p* *f* Tutti

Cb. *f* *p* *f* *p* *f* Tutti

Detailed description: This page of a musical score, numbered 36, covers measures 231 to 235. The score is for a full orchestra. The Piccolo part (Picc.) has rests in measures 231-234 and a single note in measure 235. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts feature complex rhythmic patterns with triplets and slurs. The Flute and Oboe parts are marked with '8^{va}' and 'a2' (second octave). The Clarinet and Bassoon parts are marked with 'f'. The Cor Anglais (Cor.) part consists of sustained chords marked 'f'. The Trumpet (Tr.) part has a rhythmic pattern with triplets and slurs, marked 'f'. The Trombone (Timp.) part has a rhythmic pattern with dynamic markings *f*, *mp*, *f*, *p*, and *f*. The Violin I (VI. I) and Violin II (VI. II) parts have a rhythmic pattern marked 'f'. The Viola (Vle.) part has a rhythmic pattern marked 'f' and 'Tutti'. The Violoncello (Vlc.) and Contrabass (Cb.) parts have a rhythmic pattern marked 'f' and 'Tutti', with dynamic markings *p* and *f* and a hairpin crescendo. The score is in 3/4 time and features a key signature of one flat (B-flat major or F major).

237 I 37

Picc.  *mp* 3 3

Fl.  *p* *mp* *cresc.*

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

Cl.  *p* *cresc.*

Fag.  *p* *cresc.*

Cor.  *p* *cresc.*

Cel.  *p* *mp*

Vle.  *Div.* *p* *cresc.*

Vlc.  *Div.* *pp* *mp* *cresc.*

Picc. *p* *cresc.*
 Fl. *mf* *cresc.*
 Ob. *mf*
 Cl. *mf*
 Fag. *mp* *mf* *cresc.*
 Cfg. *mp* *cresc.*
 Cor. *mp* *cresc.*
 B Tromb. *mp* *cresc.*
 Tb. *mf*
 Timp. *pp* *cresc.*
 G.C. *p*
 Cel. *cresc.*
 VI I *f*
 VI II *Div.* *p* *mf* *Tutti*
 Vle. *Div.* *mp* *mf* *cresc.*
 Vlc. *mf* *cresc.* (*ff*)
 Cb. *mf* *cresc.* *p* *mf* *cresc.*

Picc. *ff*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fag. *ff* *f*

Cfg. *ff* *f*

Cor. *ff* *mf* *f*

T tromb. *ff* *pp*

B tromb. *ff* *pp*

Tb. *ff* *pp*

Timp. *ff* *pp* *f*

G.C. *ff*

Ptti. *ff*

Cel. *ff*

VI. I *ff*

VI. II *ff* *Div.*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

40 243

Picc. *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Fag. *mf* *f* *ff*

Cfg. *mf* *f* *ff*

T tromb. *f* *ff*

B tromb. *f* *ff*

Tb. *f* *ff*

Timp. *ff*

G.C. *ff*

VI. I *poco f* *ff* *fff*

VI. II *poco f* *ff* *fff*

Vle. Div. *poco f* *ff* *fff*

Vlc. *poco f* *ff* *fff*

Cb. *poco f* *ff* *fff*

Picc. *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *(mf)*

Fag. *f* *mf*

Cfg. *f* *mf*

Cor. *f* *(mf)*

Timp. *f* *mf*

G.C. *f*

VI. I *f* *mf decresc.*

VI. II *f* *mf decresc.*

Vle. Div. *f* *mf decresc.*

Vlc. *f* *mf decresc.*

Cb. *f* *mf decresc.*

molto rit.

42

246

Musical score for orchestra and strings, measures 246-248. The score is in 3/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings. The key signature has one flat (B-flat), and the tempo is marked *molto rit.* (very slow). The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cello/Double Bass (Cfb.). The second system includes Horns (Cor.), Trumpets (Tromb.), Trombones (Tb.), Timpani (Timp.), Gong/Cymbal (G.C.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics range from *p* (piano) to *ff* (fortissimo). The woodwinds and strings show a general upward trend in dynamics, with many parts marked *cresc.* (crescendo). The Piccolo and Flute parts have specific articulation marks like *a2* and *ff*. The Gong/Cymbal part has a *mf* dynamic. The strings play a complex, rhythmic pattern, with the Cello/Double Bass and Contrabass parts featuring a prominent, driving bass line.

Instrument parts and dynamics:

- Picc.: *p*, *mf*
- Fl.: *p*, *cresc.*, *mf*, *ff*
- Ob.: *p*, *cresc.*
- Cl.: *p*
- Fag.: *p*, *cresc.*
- Cfb.: *p*, *cresc.*
- Cor.: *p*, *mp*
- Tromb.: *mp*
- Tb.: *mp*
- Timp.: *mp*
- G.C.: *mf*
- VI. I: *p*, *cresc.*
- VI. II: *p*, *cresc.*
- Vle.: *p*, *cresc.*
- Vlc.: *p*, *cresc.*
- Cb.: *p*, *cresc.*

J a tempo

248

43

Picc. *ff*

Fl. *ff* *a2.*

Ob. *ff* *a2.*

Cl. *ff*

Fag. *ff* *a2.*

Cfg. *ff*

Cor. *ff*

Tr. *ff*

T tromb. *ff* *sff* *gliss.*

B tromb. *ff* *sff*

Tb. *ff* *sff*

Timp. *ff* *sff*

G.C. *ff* *sff*

VI. I *ff*

VI. II *ff*

Vle. *ff* *Div.*

Vlc. *ff* *Tutti* *sff*

Cb. *ff* *Tutti* *sff*

Picc. *dim.*
 Fl. ⁽⁸⁾ *a2* *dim.*
 Ob. *a2* *dim.*
 Cl. *dim.*
 Fag. *a2* *dim.*
 Cfg. *dim.*
 Cor. *mf*
 Tr. *dim.*
 T tromb. *sff*
 B tromb. *sff*
 Tb. *sff*
 Timp. *sff dim.*
 G.C. *sff*
 VI. I *dim.*
 VI. II *dim.*
 Vle. Div. *dim.*
 Vlc. *sff dim.*
 Cb. *sff dim.*

Picc. *mf*

Fl. *a2* *mf* *p* *p*

Ob. *a2* *mf* *p* *p*

Cl. *mf* *p*

Fag. *a2* *mf*

Cfg. *mf*

Cor. *dim.* *p* *f*

Tr. *mf*

Timp. *mf* *p*

Cel. *p*

Ar. *pp*

VI. I *rit.* *a tempo* *Div.* *pp* *p*

VI. II *rit.* *a tempo* *Div.* *pp* *p*

Vle. *Div.* *p* *p*

Vlc. *p* *p*

Cb. *p*

269

Fl. *p*

Ob.

Cl.

Timp.

Ptt. *mp* * 1.

Cel.

Pno. *p*

Div. *sfp* *pp* *dim* *ppp*

VI. I

Div. *sfp* *pp* *dim* *ppp*

VI. II

Div. *sfp* *pp* *dim* *ppp*

Vle.

Vlc. *sfp* *pp* *dim* *ppp*

Cb. *pp* *dim* *ppp*

rit. *Lento e dolce* (♩ = 54)

* Každú notu označenú šipkou hrať drevenou palicou, rýchlim potiahnutím od stredu činely ku kraju (škrtnutie)

278

Pno.

cresc. *mf*

284

Pno.

p

VI. I

VI. II

Vle.

Vlc.

Cb.

ppp *p*

ppp *p*

ppp *p*

ppp *p*

290

Pno.

p

poco rit. *a tempo*

VI. I

VI. II

Vle.

Vlc.

Cb.

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

poco rit. *a tempo*

295

Timp.
 Pno.
 VI. I
 VI. II
 Vle.
 Vlc.
 Cb.

ppp \triangleleft *p*
p
ppp
 sul tasto
ppp \triangleleft *pp*
 Div. e sul tasto
ppp \triangleleft *pp*
 Div.
ppp \triangleleft *p*
mf \triangleleft *p*
 Div.
ppp \triangleleft *p*
mf \triangleleft *p*
 Div.
ppp \triangleleft *p*

Div. e natur.



301

poco accel.

L Vivo (♩ = 83)

Timp.
 Ptti.
 VI. II
 Vle.
 Vlc.
 Cb.

ppp
 1. \uparrow
sf
 Div.
poco f --- *mp* --- *p*
 Div.
f --- *mp* --- *p*
 Div.
f --- *mp* --- *p*
 Div.
ppp
 poco accel.
decresc.
pp cresc.
 Div.
pp
ppp

Vivo (♩ = 83)

309

Pno. *mf* *p*

VI. II Div. *p*

Vle. Div. *p*

319

Picc.

Fl.

Ob.

Cl.

Fag.

Timp.

Pno. *mf* *sf* *p*

VI. I

VI. II Div. *pp* *p* *sf*

Vle. Div. *p* *sf*

Vlc.

Cb. *sf*

327 1. *p* *p* 8va

Fl.

Cl.

Fag.

Pno.

Detailed description: This is a page of a musical score for a chamber ensemble. It features four staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Piano (Pno.). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The Flute and Clarinet parts are marked with a first ending bracket and a first ending '1.'. The Flute part includes a dynamic marking of *p* (piano) and an octave sign (8va) at the end. The Bassoon part also has a first ending '1.'. The Piano part consists of a rhythmic accompaniment of chords in the left hand and melodic fragments in the right hand. The score is numbered 327 at the beginning of the first staff.

Musical score for orchestra, measures 336-343. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Trombone (T. tromb.), Timpani (Timp.), Gong/Cymbal (G.C.), Snare Drum (Pti.), Triangle (Trg.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 336 is marked with a circled 8 and a first ending bracket. The Flute part begins with a first ending (1.) and a forte (*f*) dynamic. The Clarinet part also begins with a first ending (1.) and a forte (*f*) dynamic. The Bassoon part begins with a forte (*f*) dynamic. The Cor part begins with a forte (*f*) dynamic. The Trombone part begins with a forte (*f*) dynamic. The Timpani part begins with a forte (*f*) dynamic. The Gong/Cymbal part begins with a forte (*f*) dynamic. The Snare Drum part begins with a forte (*f*) dynamic. The Triangle part begins with a forte (*f*) dynamic. The Piano part begins with a forte (*f*) dynamic. The Violin I part begins with a forte (*f*) dynamic. The Violin II part begins with a forte (*f*) dynamic. The Viola part begins with a forte (*f*) dynamic. The Violoncello part begins with a forte (*f*) dynamic. The Contrabass part begins with a forte (*f*) dynamic.

Measures 337-343 show various dynamics including *f*, *mf*, and *f*. The Flute part includes a second ending (a2) and a first ending (1.). The Clarinet part includes a first ending (1.). The Viola part includes a *Div.* marking. The Violoncello part includes a *mf* dynamic. The Contrabass part includes a *mf* dynamic.

345

Fl. *a2* *mf* *f* *8va*

Ob. *a2* *mf* *f*

Cl. *f*

Fag. *f* *a2*

Cor. *f*

Tr. *f*

T tromb. *f*

Timp.

G.C.

Ptti.

Trg.

Pno. *f* *8va*

VI. I

VI. II

Vle. *Div.* *f*

Vlc. *f*

Cb. *f*

352

Pno. *mf*

VI. I

VI. II *Div.* *p* *Tutti* *mf*

Vle. *Div.* *p* *Tutti* *mf*



361

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Pno. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vle. *cresc.*

Vlc. *mf* *cresc.*

Cb. *mf* *cresc.*

This musical score page contains measures 370 through 375. The instruments and their parts are as follows:

- Picc.**: Piccolo part, starting in measure 375 with a melodic line marked *f*.
- Fl.**: Flute part, playing a melodic line marked *f* in measure 370, with a dynamic change to *p* in measure 372, and returning to *f* in measure 375. Includes an *8^{va}* (octave) marking in measure 375.
- Ob.**: Oboe part, playing a melodic line marked *f* in measure 370, with a dynamic change to *p* in measure 372, and returning to *f* in measure 375.
- Cl.**: Clarinet part, playing a melodic line marked *f* in measure 370, with a dynamic change to *p* in measure 372, and returning to *f* in measure 375.
- Fag.**: Bassoon part, playing a melodic line marked *f* in measure 370, with a dynamic change to *p* in measure 372, and returning to *f* in measure 375.
- Cor.**: Horns (two staves), playing sustained chords marked *f* in measure 375.
- Tr.**: Trumpet part, playing a melodic line marked *f* in measure 375, with an *a2* (second octave) marking.
- T tromb.**: Trombone part, playing a melodic line marked *sf* in measure 375.
- B tromb.**: Baritone Trombone part, playing a melodic line marked *sf* in measure 375.
- Tb.**: Tuba part, playing a melodic line marked *sf* in measure 375.
- Timp.**: Timpani part, playing a melodic line marked *sf* in measure 375.
- Pno.**: Piano part, playing a complex accompaniment marked *f* in measure 370, *p* in measure 372, and *f* in measure 375.
- VI I**: Violin I part, playing a melodic line marked *f* in measure 370, with a dynamic change to *poco f* in measure 375 and a *Div. 8^{va}* marking.
- VI II**: Violin II part, playing a melodic line marked *f* in measure 370, with a dynamic change to *poco f* in measure 375 and a *Div.* marking.
- Vle.**: Viola part, playing a melodic line marked *f* in measure 370, with a dynamic change to *poco f* in measure 375 and a *Div.* marking.
- Vlc.**: Violoncello part, playing a melodic line marked *f* in measure 370, with a dynamic change to *poco f* in measure 375.
- Cb.**: Contrabass part, playing a melodic line marked *f* in measure 370, with a dynamic change to *poco f* in measure 375.

Picc. *mf sf*
 Fl. *mf sf*
 Ob. *mf sf*
 Cl. *mf f*
 Fag. *mf*
 Cor. *sf mf sf f*
 Tr. *sf*
 T tromb. *f*
 B tromb. *f*
 Tb. *f*
 Timp. *f*
 Pno. *mf f*
 VI I *mf f*
 VI II *mf f*
 Vle. *mf poco f*
 Vlc. *mf f*
 Cb. *mf f*

M

385 (8) Lento (♩ = 54)

molto cantabile

Fl. *ppp* *p*

Ob. *a2* 3 3

Cl. (8) *ppp* *p*

Fag. *b*

Cor. *f*

Cor. *f*

Ptti. 1. ↑ *p*

S.Bells 3 3 *ppp* *p*

Pno.

Ar. *pp* *p* 5 6 5

VI. I (8) Div. *ppp* *p* *pppp cresc.*

VI. I Div. e con sord.

VI. II Div. *ppp* *p* *pppp cresc.*

VI. II Div. e con sord.

Vle. Div. *pppp cresc.*

Vle. Div. e con sord.

Vlc. *fff* *(ppp)*

Cb. *fff* *(ppp)*

392

S.Bells

Glock.

Ar.

VI. I

VI. II

Vle.

Vlc.

con sord. e sempre legato

con sord. e sempre legato

3

7

ppp

pp

3

pp

pp

ppp

pp

ppp

pp

399

Fl. *p* 3

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

S. Bells *ppp* 3

Glock. *p* 3 3

Pno. *p* 3 *mp* *p* 3 3

VI. I Div. *mf* *p* 8^{va}

VI. II Div. *mf* *p*

Vle. Div. *mf* *p*

Vlc. *p* (*ppp*)

Cb. *pp* *mf* *p* (*ppp*)

Detailed description: This page of a musical score covers measures 399 to 403. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are Flute (Fl.), Oboe (Ob.), Soprano Bells (S. Bells), Glockenspiel (Glock.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violas (Vlc.), and Cello (Cb.). The Flute part begins in measure 400 with a triplet of eighth notes marked *p*. The Oboe part features a melodic line with dynamics *pp*, *mf*, and *p*, and includes a first ending bracket. The S. Bells part has a triplet of eighth notes marked *ppp*. The Glockenspiel part has two triplet markings. The Piano part has a complex texture with triplets and dynamics *p*, *mp*, and *p*. The Violin and Viola parts are marked *Div.* and have dynamics *mf* and *p*. The Violas part has dynamics *p* and *(ppp)*. The Cello part has dynamics *pp*, *mf*, *p*, and *(ppp)*. Measure 403 contains a *ppp* dynamic marking.

Fl.

Cl. *1.* *ppp* *p* *3*

Fag. *1.* *ppp* *p* *3*

Trg. *pp*

Cel. *p* *3*

Pno.

VI. I *pp* *ppp* *8va* *Div.* senza sord.

VI. II *Div.* senza sord.

Vle. *Div.* senza sord.

Vlc. Tutti e senza sord. *pp* *3*

Cb. *pp* *3*

Detailed description: This page contains musical staves for Flute, Clarinet, Bassoon, Trumpet, Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 405-410 are shown. Flute, Clarinet, and Bassoon have melodic lines with dynamic markings from *ppp* to *p* and triplet markings. Trumpet plays a single note. Cello has a triplet. Violin I and II have a divided bow (Div.) section with dynamics from *p* to *ppp*. Viola also has a Div. section. Violoncello and Contrabass enter in measure 409 with a triplet and *pp* dynamic. A box labeled 'N' is at the top right.

This musical score page contains ten staves for various instruments. The top staff is for Flute (Fl.), followed by Cor Anglais (Cor.i.), Clarinet in C (Cl.), Piccolo (Ptti.), Cello (Cel.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics and articulations. The Flute and Cello parts include rapid sixteenth-note passages marked with *pp* and first endings. The Cor Anglais part features triplet patterns. The Piccolo part has a first ending with a dynamic of *p*. The Violin I part has a *Tutti* marking and a dynamic range from *ppp* to *p*. The Violin II part includes *Div.* markings and *sul tasto* instructions. The Viola part has *Div.* markings and a *Tutti* marking. The Violoncello and Contrabass parts are marked with *p*. The score concludes with a double bar line at the end of the fourth measure.

Picc. *p* *mp* *7 cresc.* *6* *6* *7*

Fl. *p* *mp* *7 cresc.* *6* *6* *7*

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

Cl. *p* *pp* *p* *cresc.* *cresc.*

Fag. *pp* *pp* *p* *cresc.* *mp* *cresc.*

Cor. *p* *cresc.*

Timp. *pp* *cresc.*

G.C. *pp* *cresc.*

Cel. *p* *mp* *7 cresc.* *6* *6* *7*

VI. I *p* *mp* *7 cresc.* *6* *6* *7*

VI. II *Div.* *p* *cresc.*

Vle. *p* *cresc.* *7* *7* *7* *7* *p* *mp* *cresc.*

Vlc. *pp* *7* *7* *p* *cresc.* *5* *1* *5*

Cb. *pp* *Div.* *pp* *mp* *cresc.*

62 416

Picc. *ff* *poco f*

Fl. *ff* *poco f*

Ob. *ff* *poco f*

Cl. *ff*

Fag. *ff*

Cfg. *ff*

Cor. *ff*

Tr. *ff*

T tromb. *fff*

B tromb. *fff*

Tb. *fff*

Timp. *ff*

G.C. *ff*

Cel. *ff*

VI. I *ff*

VI. II *ff* Div.

Vle. *ff*

Vlc. *f* *ff*

Cb. *ff* (Div.)

Picc. *sff*

Fl. a2 *sff*

Ob.

Cl.

Fag.

Cfg.

Cor.

Tr.

T tromb.

B tromb.

Tb.

Timp.

G.C.

VI. I

VI. II *Div.*

Vle.

Vlc.

Cb.

This page of a musical score, page 64, rehearsal mark 419, features a full orchestral ensemble. The instruments are arranged in a standard layout from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Cfg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (T. tromb.), Bass Trombone (B. tromb.), Tuba (Tb.), Timpani (Timp.), Gong/Cymbal (G.C.), Snare Drum (Ptti.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. It begins with a *ff* dynamic and includes various performance instructions such as *mf*, *ff*, *piu f*, *p*, *fff*, and *Div.* (divisi). The woodwinds and strings play sustained notes with some melodic movement, while the brass and percussion provide rhythmic and harmonic support. The strings feature prominent triplet patterns in measures 2 and 3. The score concludes with a *ff* dynamic and a *Div.* instruction for the double bass.

Picc. *ff* *a2* *9* *9*

Fl. *ff* *9* *9*

Ob. *sff*

Cl. *sff*

Fag. *sff*

Cfg. *sff* (p)

Cor. *sff* (p)

T tromb. *sff* (p)

B tromb. *sff* (p)

Tb. *sff* (p)

Timp. *sff* (p)

G.C. *sff* *accel.*

VI. I *sff*

VI. II *sff*

Vle. *sff* *3* *3* *3* *3*

Vlc. *sff* *3* *3* *3*

Cb. *sff* *sff*



Piú mosso (♩ = 62)

Picc. *mf* *f* *f*

Fl. *mf* *f* *f* *f*

Ob. *mf* *mf* *a2*

Cl. *mf* *f*

Fag. *f*

Cor. *piú f* *III.*

Tr. *piú f* *a2*

T tromb. *p* *f*

B tromb. *p* *f*

Tb. *f*

Timp. *f*

G.C. *p* *f*

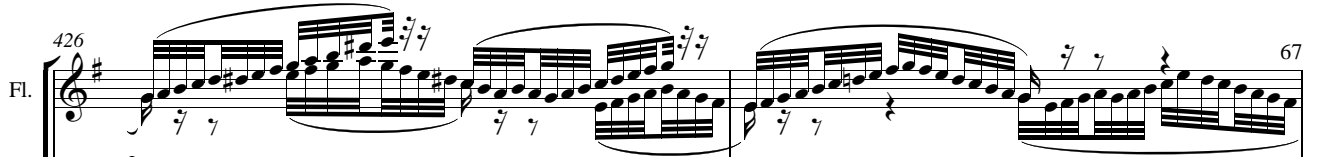
VI. I *mp* *f* *p* *f*

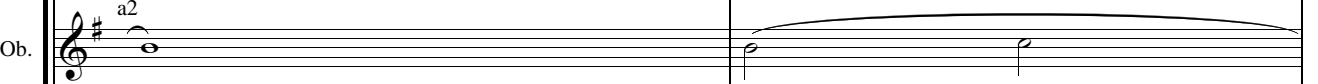
VI. II *mp* *Div.* *mf*

Vle. *mp* *mf*

Vlc. *mp* *f*

Cb. *mp* *f*

Fl. 

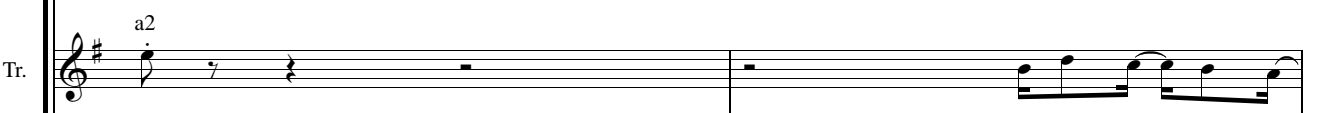
Ob. ^{a2} 

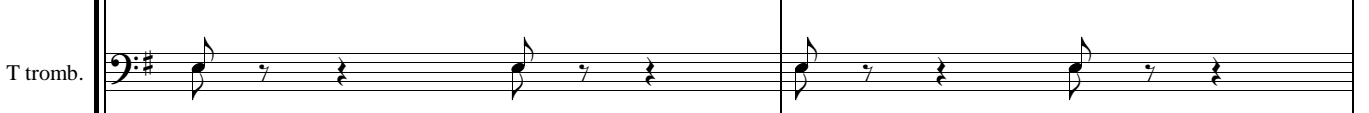
Cl. ^{a2} 

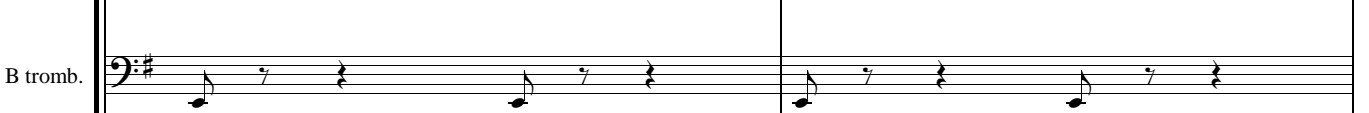
Fag. 

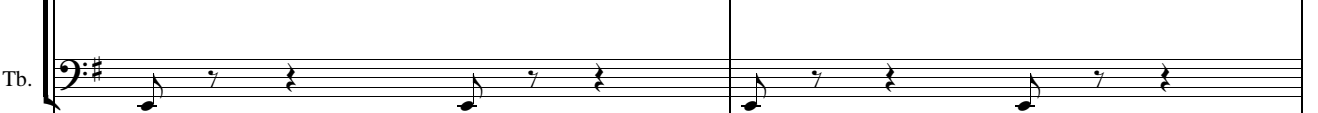
Cor. ^{a2} 

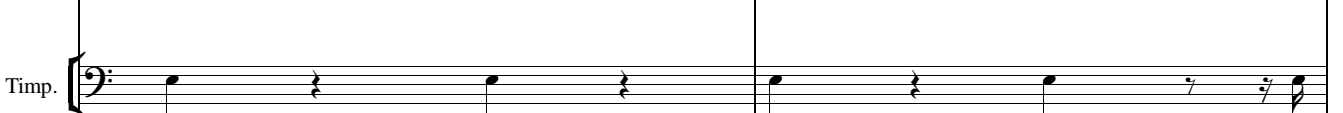
Cor. ^{III.} 

Tr. ^{a2} 

T tromb. 

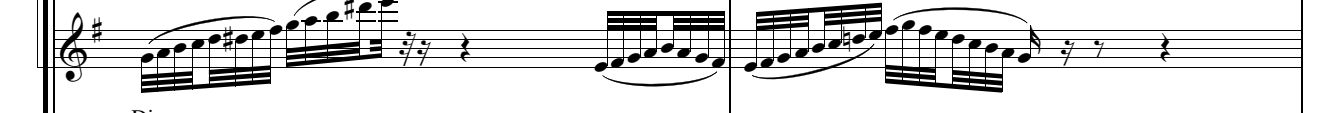
B tromb. 

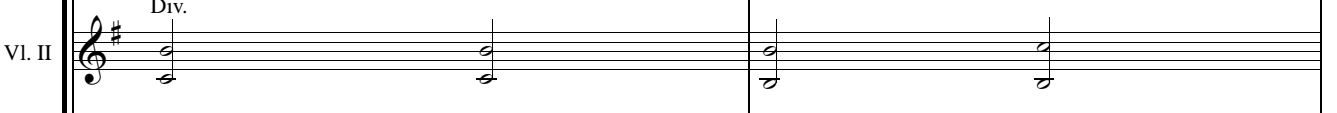
Tb. 

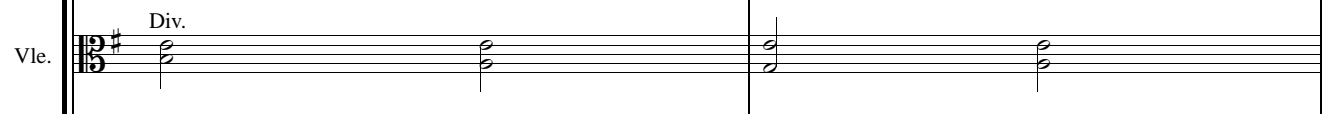
Timp. 

G.C. 

VI. I 

VI. II 

VI. II ^{Div.} 

Vle. ^{Div.} 

Vlc. ^{Tutti} 

Cb. 

Picc. *mf*

Fl. *mf*

Ob. *a2*

Cl. *a2*

Fag.

Cor. *a2* III.

Tr. *a2*

T. tromb.

B. tromb.

Tb.

Timp.

VI. I *mf*

VI. II *Div.* *mf*

Vle. *Div.*

Vlc.

Cb.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *a2* *f*

Fag. *a2* *f*

Cor. *a2* *III.* *f*

Tr. *a2* *ff*

T tromb.

B tromb.

Tb.

G.C. *f*

Ptti. *a2* *f*

Trg. *f* *mp*

VI. I *Tutti* *ff* *p*

VI. II *Tutti* *ff* *Div.* *p* *mp*

Vle. *f* *Tutti e col legno* *natur.* *f*

Vlc. *f* *Div.* *p*

Cb. *f* *Div. 8va* *p*

431 P

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *a2*
più f

Cfg. *più f*

Cor. *ff* *poco f*

Tromb. *f*

G.C. *f*

VI. I *f*

VI. II *f* *Tutti*

Vle. *f* *Div.*

Vlc. *più f* *Tutti*

Cb. *più f* *Tutti*

Picc. *f* 71

Fl.

Ob.

Cl.

Fag. *a2* *f*

Cfg. *f*

Cor. *a2* *più f*

Tr. *a2* *più f* *3*

T tromb. *a2* *più f*

B tromb. *f*

Tb. *f*

G.C.

VI. I *Div.*

VI. II

Vle. *Div.*

Vlc. *f*

Cb. *f*

Picc.

Fl.

Ob.

Cl.

Fag. a2

Cfg.

Cor. I, II. a2

Tr. a2 3 3

T. tromb. a2

B. tromb.

Tb.

G.C.

VI. I Div.

VI. II

Vle. Div.

Vlc.

Cb.

435 73

Picc.

Fl.

Ob.

Cl.

Fag. a2

Cfg.

Cor. a2

Tr. a2 *più f*

T tromb. a2 *sff*

B tromb. *sff*

Tb.

G.C.

VI. I Div.

VI. II

Vle. Div.

Vlc.

Cb.

74 436 rit. a tempo rit.

Picc.

Fl. *a2*

Ob.

Cl. *a2*

Fag. *a2*

Cfg.

Cor. *f* *a2*

Tr. *a2*

T tromb.

B tromb. *sfz*

Tb. *sfz*

Timp.

G.C.

Ptt.

Camp-ne *fff*

VI. I *Div.* *rit.* *a tempo rit.*

VI. II *Div.*

Vle. *Div.*

Vlc. *Div.*

Cb. *fff*

R

440 Lento (♩ = 46)

Cel.

p



445

Fl.

pp

Trg.

p

Cel.

VI. I

Div. e con sord.
ppp

VI. II

Div. e con sord.
pp

Vle.

Div. e con sord.
ppp < pp

449 1.

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

Trg.

Cel. *mp* *p* *mp*

VI. I Div. *p* *pp* *ppp* *p* *pp*

VI. II Div. *p* *pp* *pp* *p* *pp*

Vle. Div. *p* *pp* *pp* *p* *pp*



453 **rall.** **a tempo** 1.

Ob. *mp* *dim.* (*ppp*) *p*

Cl. *mp* *dim.* (*ppp*)

Cel. *mf* *dim.* *p*

VI. I Div. *mp* *dim.* (*pp*) *pppp* *pp* *8va*

VI. II Div. *mp* *dim.* *pp*

Vle. Div. *mp* *dim.* *pp* **Tutti** *p*

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

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

457 rit.

Fl.

Ob.

Cel.

Div. rit.

VI. I

VI. II

Vle.

(pp)



460

Picc.

Trg.

Cel.

VI. I

VI. II

Vle.

Vlc.

arco e con sord.

pp dim. (pppp)