

Xavier DAYER

Lignes d'Est

Concerto pour violoncelle et orchestre

NOMENCLATURE :

2 flûtes (2ème aussi piccolo)

2 hautbois

2 clarinette en sib

2 bassons

2 cors en fa

2 Trompettes en ut

Percussion (1 musicien)

Harpe

Violoncelle solo

Violons 1

Violons 2

Viola

Violoncelles

Contrebasses

DUREE : 15'30"

CONVENTIONS :

La partition n'est pas écrite en son réels

Les altérations sont valables pour toute la mesure et ne concernent que l'octave indiqué

Percussion :

- 3 cymbales suspendues (petite, chinoise - moyenne, ord - large, ord.)
- crotales (2 octaves)
- 1 gong accordé sib 2
- vibraphone
- tam-tam (large)
- cloches tubulaires (2 octaves)
- caisse claire
- grosse caisse
- 4 toms (aigu - medium - grave - très grave)
- 5 temple - blocks (très aigu - aigu - medium - grave - très grave)
- 2 timbales

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Orchestre de Chambre de Genève

Direction : Arie Van Beek

Commande de l'Orchestre de Chambre de Genève

Lignes d'Est

Concerto pour violoncelle et orchestre

Xavier DAYER (2020)

$\text{♩} = 54$

Flûte 1

Flûte 2

Hautbois 1

Hautbois 2

Clarinette 1 (Sib)

Clarinette 2 (Sib)

Basson 1

Basson 2

5
4

Cor 1 en Fa

Cor 2 en Fa

Trompette 1 en Ut

Trompette en Ut

Percussion

Harpe

Violoncelle solo

5
4

Violons 1

Violons 2

Altos

Violoncelles

Contrebasse

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

Cor 1

Trp. 1

Perc.

Hp.

Vc.

V. 1

V. 2

A.

Vc.

Cb.

3

6

mf

p

tr

7

mf

5

pp

mf

5

3

5

ppp

con sord.

mp

5

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

Cor 1

Trp. 1

Cymb.

Hp.

Vc.

V. 1

V. 2

A.

Vc.

Cb.

3

4

3

4

Cymbales

3

7

ppp

p

pp

mf

mf

p

ppp

mf

(tr)

3

mf

3

pp

pp

pizz.

p

8

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

4/4

8

Cor 1

Cor 2

Trp. 1

pp

pp

8

Vibraphone

Cymb.

Hp.

mf

p

mf

p

Vc.

mf

p

f

4/4

8

con sord.

V. 1

V. 2

A.

Vc.

Cb.

p sempre

mf

p

p sempre

mf

p

p sempre

con sord.

mf

p

Fl. 1
Htb. 1
Cl. 1
Bsn. 1

II

3
4

Cor. 1
Trp. 1

II

Vib.

ppp < p > pp < p

Hp.

pp mf ppp p pp < p pp < p

Vc.

pp mf pp mf

3
4

V. 1
V. 2
A.
Vc.
Cb.

II

p

p

p

accel.

A ♩ = 60

Fl. 1
Htb. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

fp *mf* *p* *fp*
fp *mf* *p* *fp*
mf *p* *fp*
mf *p* *fp*

3/4

3/8

4/4

Cor 1
Cor 2
Trp. 1
Trp. 2

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

Vib.
Hp.

Grosse caisse
mf *p*
f *p* *f*

Vc.

f *p* *f* *p*

3/4

3/8

4/4

V. 1
V. 2
A.
Vc.
Cb.

senza sord. *f* *p* < *f*
senza sord. *f* *p* < *f*
senza sord. *f* *p* < *f*
senza sord. arco *f* *p* < *f*
f *pizz.* *p* < *f*
f *f*

Musical score for an orchestral ensemble, starting at measure 18. The score includes parts for Flute 1 (Fl. 1), Horn 1 (Htb. 1), Horn 2 (Htb. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Cor 1, Cor 2, Trp. 1, Vibraphone (Vib.), Harp (Hp.), Violin (Vc.), Violin 1 (V. 1), Violin 2 (V. 2), Alto (A.), Violin (Vc.), and Cello (Cb.).

Key features and dynamics include:

- Cl. 1 & 2:** Sixteenth-note passages starting at measure 18, marked *fp* and *fmf*. Trills are indicated by the number '6'.
- Bsn. 1 & 2:** Trills starting at measure 18, marked *f* with a '3' indicating a triplet.
- Cor 1 & 2:** Sustained notes starting at measure 18, marked *mf*.
- Trp. 1:** Sustained notes starting at measure 18, marked *mf*.
- Vib.:** Sustained notes starting at measure 18, marked *f*.
- Hp.:** Complex accompaniment starting at measure 18, with dynamics ranging from *pp* to *f*.
- Vc.:** Complex accompaniment starting at measure 18, with dynamics ranging from *mf* to *pp* and *f*.
- V. 1 & 2:** Sustained notes starting at measure 18, marked *f*.
- A.:** Sustained notes starting at measure 18, marked *f*.
- Vc. & Cb.:** Sustained notes starting at measure 18, marked *f*.

Measure numbers 18, 3, and 4 are indicated. A large '3' is present in the bottom right area of the score.

21

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

3/4

21

Cor 1

Cor 2

Trp. 1

Trp. 2

Gr. C.

Hp.

Vc.

21

V. 1

V. 2

A.

Vc.

Cb.

33

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

p *mf*

p *mf*

p *mf*

p *mf*

mf

mf

mf

4/4 **3/8** **4/4**

33

Cor. 1

Cor. 2

Trp. 1

Trp. 2

mf

mf

mf

mf

33 Cloches tubulaires

Cloch. T

Hp.

ppp *mf* *mf*

mf

Vc.

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

4/4 **3/8** **4/4**

33

V. 1

V. 2

A.

Vc.

Cb.

mf (pizz.) *arco* *mf* *pizz.*

mf *mf*

rit.

B ♩ = 54

37

Fl. 1 *pp* *ff*

Fl. 2 *pp* *ff*

Htb. 1 *ff*

Htb. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

3/4

4/4

37

Cor 1 *ff* *mf*

Cor 2 *ff* *mf*

Trp. 1 *ff* *mf*

Trp. 2 *ff* *mf*

37

Cloch. T *mf* Tam-tam

Hp. *ppp* *ff* *mf*

Vc. *p* *ff* *p*

3/4 **4/4**

37

V. 1 *pp* *ff* *p* *mf*

V. 2 *pp* *ff* *p* *mf*

A. *pp* *ff* *p* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

41

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

3/4

4/4

41

Cor 1

Cor 2

Trp. 1

Trp. 2

T.-t.

Hp.

Vc.

3/4

4/4

41

V. 1

V. 2

A.

Vc.

Cb.

p

pp

mf

pp

mf

pp

p

mf

f

p

mf

f

p

pizz.

arco

p

f

p

f

p

45

Fl. 1

Fl. 2

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

3/8

3/4

4/4

45

Cor 1

Cor 2

Trp. 1

Trp. 2

ffp

ffp

ffp

ffp

45

Vibraphone

T.-t.

Hp.

p *ff*

p *ff*

45

Vc.

3/8

3/4

4/4

p *ff* *f*

ff

45

V. 1

V. 2

A.

Vc.

Cb.

p *f* *ffp*

p *f* *ffp*

p *ffp*

ffp

ffp

This page of a musical score, page 16, contains measures 52 and 53. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and solo instruments. The woodwind section includes Flutes 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais 1 and 2, Trumpets 1 and 2, and Trombones. The brass section includes Trumpets 1 and 2, Trombones, and a Cymbal. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The piano and double bass parts are also present. The score features various dynamics such as *p*, *f*, *pp*, and *ff*, along with articulation marks like accents and slurs. Measure 52 shows a transition from a soft *p* dynamic to a fortissimo *ff* dynamic in the strings and woodwinds. Measure 53 features a complex texture with multiple dynamics, including *f*, *pp*, and *p*, and includes a sixteenth-note triplet in the cymbal part. The score is written in a key signature of one flat and a 4/4 time signature.

54 **accel.** **C** ♩ = 60

Fl. 1 *f* *pp* *fmf*⁵

Fl. 2 *f* *pp* *fmf*⁵

Htb. 1 *mf* *p* *f*

Htb. 2 *mf* *p* *f*

Cl. 1 *fmf*³ *fmf*³

Cl. 2 *fmf*³ *fmf*³

Bsn. 1 *fmf*³ *fmf*³

Bsn. 2 *fmf*³ *fmf*³

Prendre Piccolo

3
4

54

Cor 1 *f*

Cor 2 *f*

Trp. 1 *p* *f* *p* *f*

Trp. 2 *f*

Vib. *pp* *f* *pp*

Hp. *pp* *f* *pp* *p*

Vc. *f* *pp* *3* *3* *3* *ff*

3
4

54

V. 1 *f* *ppp*

V. 2 *f* *ppp*

A. *f* *ppp*

Vc. *f* *ppp*

Cb. *f*

57

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

Cor. 1

Trp. 1

Trp. 2

Gong

Hp.

Vc.

V. 1

V. 2

A.

Vc.

Cb.

ppp *pp* *ppp* *p*

p *mf espress.* *p* *mf espress.*

pp *pp* *pp*

Detailed description: This page of a musical score covers measures 57 through 61. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute 1, Horn 1, Clarinet 1, Bassoon 1, Cor 1, Trumpet 1, Trumpet 2) is mostly silent, with some activity in the Trumpet 1 part starting in measure 58. The Gong part features a melodic line with triplets and dynamic markings of *ppp* and *pp*. The Harp (Hp.) and Violoncello (Vc.) parts have more active lines, with the Vc. part including triplets and trills. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) provides a harmonic foundation, with the Violins playing a melodic line and the other strings playing sustained chords or simple rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

62

Fl. 1

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

3
8

3
4

3
8

62

Cor. 1

Trp. 1

Trp. 2

62

Gong

Vibraphone

Hp.

p sempre

Vc.

3
8

3
4

3
8

62

V. 1

V. 2

A.

Vc.

Cb.

67

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

3 4 5 4

Cor. 1

Trp. 1

Vib.

Hp.

Vc.

V. 1

V. 2

A.

Vc.

Cb.

p

mf

ppp

fpp

ppp

f

mf

f

pp

mf

pp sempre

pp sempre

pp sempre

Detailed description: This page of a musical score covers measures 67 to 70. It features a variety of instruments: Flute 1, Horn 1, Clarinet 1, Bassoon 1, Cor Anglais 1, Trumpet 1, Vibraphone, Harp, Violin, Viola, Violoncello, and Contrabass. The score is divided into four measures with time signatures 3/8, 4/4, 5/4, and 4/4. Measure 67 includes triplets and dynamic markings like *ppp* and *fpp*. Measure 68 features a *fpp* dynamic. Measure 69 has *f* and *mf* dynamics, with 'pizz.' and 'arco' markings for the Viola. Measure 70 shows *pp* dynamics for the Violins and Viola, with the instruction 'sempre'.

D

Fl. 1
Htb. 1
Cl. 1
Cl. 2
Bsn. 1

6 6 3
mf p mf p
mf p mfp mf p

5/4

Cor 1
Trp. 1

Caisse claire

C. Cl.

3 p mf p mf

Hp.

3 3 3

Vc.

mf 6 p 6 mf p mf mf 6 6 p mf p

5/4

V. 1
V. 2
A.
Vc.
Cb.

pizz. mf p mf p
pizz. mf p mf p
pizz. mf mf

73

Fl. 1

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

Cor 1

Trp. 1

Gr. C.

Grosse caisse

Caisse claire

Hp.

Vc.

V. 1

V. 2

A.

Vc.

Cb.

mf

mf

ppp *pp* *ppp* *pp*

mf

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

mf

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

mf

f

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

mf

Musical score for a symphony orchestra, page 23. The score includes staves for Flute 1 (Fl. 1), Horn 1 (Htb. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Cor 1, Cor 2, Trumpet 1 (Trp. 1), C. Cl., Harp (Hp.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (A.), Violoncello (Vc.), and Contrabasso (Cb.).

The score features complex rhythmic patterns with sixteenth notes, slurs, and various dynamic markings such as *mf*, *p*, and *ppp*. A change in time signature from 3/8 to 4/4 is indicated by a large '3' over a '4' symbol.

Key markings and dynamics include:

- 6, 7 (fingerings)
- mf* > *p*, *mf*, *mf* > *p* *mfp*, *mf*
- p*³ > *mf*, *p*³ > *mf*
- mf*, *p*
- Grosse caisse (3)
- mf*, *mfp*, *mf*, *mf* > *p* *mfp*, *mf*, *mf*, *mf*, *p*, *mf*
- ppp*, *ppp*, arco, *ppp*
- mf*, *p*, *mf*, *p*
- mf*

78

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

Piccolo *p* *f*

Htb. 1 *mf*³

Htb. 2 *mf*³

Cl. 1 *mf* *p* *mf* *p* *mf*

Cl. 2 *mf* *p* *mf*

Bsn. 1 *mf* *f* *p*

Bsn. 2 *f*

78

Cor 1 *f*

Cor 2 *f*

Trp. 1

78

Gr. C. *mf* *pp* *mf* *p* *mf*

Caisse claire *p* *mf*

Hp. *mf* *p* *mf*

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

78

V. 1 *mf*

V. 2 *mf*

A. *mf* *pizz.* *mf*

Vc. *mf* *pizz.* *p*

Cb.

80

Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

80

Cor 1

Cor 2

Trp. 1

80

C. Cl.

Crotales

Hp.

Vc.

80

V. 1

V. 2

A.

Vc.

Cb.

E

83

Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

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

fp *fp* *f* *p*

f *p*

mf *f* *p*



83

Cor 1

Trp. 1

83

Crot.

Hp.

Vc.

p



83

V. 1

V. 2

A.

Vc.

Cb.

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

mf

86

Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. 1

Bsn. 1

mf *f* *mf* *f* *mf*

fp *f* *p*

f

86

Cor. 1

Trp. 1

86

Crot.

Hp.

Vc.

86

V. 1

V. 2

A.

Vc.

Cb.

p *f*

ppp *f*

88

Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. 1

Bsn. 1

3
4

88

Cor 1

Trp. 1

88

Crot.

Hp.

Vc.

3
4

88

V. 1

V. 2

A.

Vc.

Cb.

90

Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. 1

Bsn. 1

3/4

90

Cor. 1

Trp. 1

90

Crot.

Hp.

Vc.

3/4

90

V. 1

V. 2

A.

Vc.

Cb.

95

Fl. 1

Picc.

Htb. 1

Htb. 2

Cl. 1

Bsn. 1

3 3 2 3 3 16

Cor. 1

Trp. 1

95

Vib.

Hp.

Vc.

95

V. 1

V. 2

A.

Vc.

Cb.

3 3 2 3 3 16

102

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

Bsn. 2

mf

mf

3
16

4
4

2
4

3
4

102

Cor 1

Trp. 1

Trp. 2

mf

p

p

102

Vib.

pp

mf

(l.v)

Hp.

mf

Vc.

mf

pp

mf espress.

f

mf espress.

3
16

4
4

2
4

3
4

102

V. 1

V. 2

A.

Vc.

Cb.

mf

mf

mf

mf

arco

108 rit. **F** ♩ = 54

Fl. 1
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

5
4

108
Cor. 1
Cor. 2
Trp. 1
Trp. 2

108
Vib.
Hp.
Vc.

5
4

108
V. 1
V. 2
A.
Vc.
Cb.

III

Fl. 1

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

p *mf* *p*

p *mf*

mf *f*

mf *f*

3
4

5
4

III

Cor 1

Trp. 1

III

Timbales

Timb.

Hp.

mf

pp *mf*

p

p

Vc.

mf *espress.* *f*

3
4

5
4

III

V. 1

V. 2

A.

Vc.

Cb.

pp

pp

pp

pp

p

p

accel.

114

Fl. 1: *p* ³ *mf* | *f* | *p*

Picc.: *pp* ³

Htb. 1: *ppp* | *p*

Htb. 2: *ppp* | *p*

Cl. 1: *ppp*

Cl. 2: *ppp*

Bsn. 1: *fmf* ³ | *mf* - ⁶ | *f*

Bsn. 2: *fmf* ³ | *mf* - ⁶ | *f*

5/4

3/4

114

Cor 1: *f* | *mf*

Cor 2: *f* | *mf*

Trp. 1: -

114

Timb.: *pp*

Hp.: *p* | *f* | *pp*

114

Vc.: *ff* ³ | *f* | *pp* ³

5/4

3/4

114

V. 1: *mf*

V. 2: *mf*

A.: *mf*

Vc.: -

Cb.: -

116 **G** ♩ = 60

Fl. 1 *ff*

Picc. *ff*

Htb. 1 *ff* *pp*

Htb. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

116

Cor 1 *ff*

Cor 2 *ff*

Trp. 1 *ff*

Trp. 2 *ff*

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

116 **Crotales**

Crot. *f* *mf* *mf*

Hp. *f*

Vc. *ff* *p* *ff* *p* *f*

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

116

V. 1 *mf* *p* *mf* *p*

V. 2 *mf* *p* *mf* *p*

A. *mf* *p* *mf* *p*

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

Cb. *mf* *p* *mf* *p*

122

Fl. 1 *mf* *f*

Picc. *mf* *f*

Htb. 1 *f*

Htb. 2 *f*

Cl. 1

Bsn. 1 *mf* *p*

Bsn. 2 *mf*

prendre Flûte

3 3 2 3 4

122

Cor 1

Trp. 1

122

Crot.

Hp.

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

3 3 2 3 4

122

V. 1

V. 2

A.

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

pizz.

Cb.

H $\text{♩} = 80$

127

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

Bsn. 2

4/4

127

Cor 1

Trp. 1

3/4

3/16

3/4

127

Timbales

Timb.

Hp.

Vc.

4/4

127

V. 1

V. 2

A.

Vc.

Cb.

pizz.

p

arco

pp

f

p

3

3

132

Fl. 1

Picc.

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cor 1

Trp. 1

132

132

Flûte

Temple-blocks

Hp.

Vc.

V. 1

V. 2

A.

Vc.

Cb.

137

Fl. 1 *mf* < *f*

Fl. 2 *mf* < *f*

Htb. 1

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

3/8 3/4 3/16 2/4

137

Cor. 1

Trp. 1

137

T-bl. *mf* *f* *mf* < *f*

Hp.

Vc. *ff* *fp* *mf* *express.* *f* *p*

137

V. 1

V. 2

A.

Vc.

Cb.

143

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

2/4

143

Cor. 1

Trp. 1

Trp. 2

143

T.-bl.

Hp.

Vc.

2/4

143

V. 1

V. 2

A.

Vc.

Cb.

150

Fl. 1 *mf* < *f* *mf* < *f* *mf* < *fp* *f*

Fl. 2 *mf* < *f* *mf* < *f* *mf* < *fp* *f*

Htb. 1 *f* *f* *p* *f*

Htb. 2 *f* *f* *p* *f*

Cl. 1 *f* *f* *fp*

Cl. 2 *f* *f* *f*

Bsn. 1

150

Cor. 1 *pp* *f*

Cor. 2 *pp* *f*

Trp. 1 *p* *f*

Trp. 2 *f*

3/8 2/4

150

T-bl. *mf* *f* *mf* < *f* *mf* *f*

Hp.

Vc. *mf* *f* *ff* *fff* *mf* < *ff* *fff* *p* *f* *espress.*

3/8 2/4

150

V. 1

V. 2

A.

Vc. *pizz.* *p*

Cb.

157

Fl. 1 *mf* *fp*

Fl. 2 *mf* *fp*

Htb. 1 *pp* *p*

Htb. 2 *pp* *p*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf* *mf*

3/4

3/16

4/4

157

Cor 1 *p*

Trp. 1 *p*

157

T.-bl. *mf* *p < fp*

Hp.

Vc. *ff* *fff* *mf*

157

V. 1

V. 2

A.

Vc.

Cb.

Musical score for page 43, measures 161-163. The score is for a symphony orchestra and includes parts for Flutes (Fl. 1, 2), Horns (Htb. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Cor Anglais (Cor 1, 2), Trumpets (Trp. 1, 2), Trombone (T-bl.), Harp (Hp.), Violin (Vc.), Viola (V. 1, 2), Cello (Cb.), and Double Bass (A.).

Measure 161: 4/4 time signature. Flutes (Fl. 1, 2) play a sixteenth-note figure with dynamics *p* and *f*. Horns (Htb. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Cor Anglais (Cor 1, 2), Trumpets (Trp. 1, 2), Trombone (T-bl.), Harp (Hp.), and Viola (V. 2) play sustained notes with dynamics *f* and *p*. Violin (Vc.) plays a triplet figure with dynamics *ff* and *fff*.

Measure 162: Dynamics *f* and *p* are maintained across the woodwinds and strings.

Measure 163: Violin (Vc.) dynamics change to *fff* and *mf*. Other instruments remain at *f* and *p*.

164

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

p *mf* *f* *p*

p *mf* *f* *p*

mf

mf

pp *p* *mf*

pp *p* *mf*

2 **3** **4**
4 **16** **4**

164

Cor. 1

Cor. 2

Trp. 1

Trp. 2

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

164 Cloches tubulaires

Cloch. T

Hp.

Vc.

f

f

ff *fff* *p*

2 **3** **4**
4 **16** **4**

164

V. 1

V. 2

A.

Vc.

Cb.

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

168 **I** ♩ = 60

Fl. 1 *fff* *pp* *p* *pp*

Fl. 2 *fff*

Htb. 1 *fff*

Htb. 2 *fff*

Cl. 1 *fff* *ppp* *p*

Cl. 2 *fff* *ppp* *p*

Bsn. 1 *fff*

Bsn. 2 *fff*

4/4

168

Cor. 1 *fffmf* *pp*

Cor. 2 *fffmf* *pp*

Trp. 1 *fffmf* *pp*

Trp. 2 *fffmf* *pp*

168

Cloch. T *ff*

Hp. *fff* *ff* *pp*

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

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

168

V. 1 *fffmf* *pp* *pp*

V. 2 *fffmf* *pp* *pp*

A. *fffmf* *pp* *pp*

Vc. *fffmf* *pp* *pp*

Cb. *fffmf* *pp* *pp*

172

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

4/4

172

Cor 1

Cor 2

Trp. 1

Trp. 2

172

Cymbales

Hp.

Vc.

4/4

172

V. 1

V. 2

A.

Vc.

Cb.

accel.

J $\text{♩} = 80$

175

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Htb. 1 *f* *pp*

Htb. 2 *f* *pp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

3
8 **3**
16 **3**
4

175

Cor 1 *f* *pp*

Cor 2 *f* *pp*

Trp. 1 *f* *pp*

Trp. 2 *f* *pp*

Timbales

175

Timb. *f* < *ff* *ppp* *f sub.*

Hp.

ff sempre *f* *p*

Vc.

ff sempre

3
8 **3**
16 **3**
4

175

V. 1 *pp f* *pp*

V. 2 *pp f* *pp*

A. *pp f* *pp*

Vc. *pp f* *pp*

Cb. *pp f* *pp*

180

Fl. 1

Fl. 2

Htb. 1

Cl. 1

Bsn. 1

180

Cor 1

Cor 2

Trp. 1

180

Timb.

Vibraphone (archet)

Hp.

Vc.

180

V. 1

V. 2

A.

Vc.

Cb.

184

Fl. 1 *fp* (tr) *fp* *mf* < *ff*

Fl. 2 *p* *fp* *fp* *mf* < *ff*

Htb. 1 *f* *ff*

Htb. 2 *fp* *f* *ff*

Cl. 1 *fp* *f* *ff*

Cl. 2 *fp* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

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

184

Cor. 1 *f* *ff*

Cor. 2 *f* *ff*

Trp. 1 *f* *ff*

Trp. 2 *f* *ff*

184

Vib. *mf*

Hp. *pp* *f* *f*

Vc. *p* *fp* *p* *f* *f*

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

184

V. 1 *fp* *f*

V. 2 *pizz.* *f* *p*

A. *p*

Vc. *p*

Cb. *p*

190

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

3
4

190

Cor. 1

Cor. 2

Trp. 1

190

Vib.

Hp.

Vc.

3
4

190

V. 1

V. 2

A.

Vc.

Cb.

accel.

K ♩ = 100

194

Fl. 1
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

2
4

3
16

2
4

194

Cor. 1
Cor. 2
Trp. 1
Trp. 2

194

Vib.
Cymbales

Hp.

Vc.

2
4

3
16

2
4

194

V. 1
V. 2
A.
Vc.
Cb.

199

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

Bsn. 2

f sempre

199

Cor 1

Cor 2

Trp. 1

Trp. 2

p *f* *p* *f*

199

Cymb.

Toms

mf (mf)

Hp.

f *p* *f*

Vc.

f sempre

199

V. 1

V. 2

A.

Vc.

Cb.

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

210

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

Fl. 2 *mf* *ff* *mf* *f* *mf* *f* *prendre Piccolo*

Htb. 1 *ff* *fmf*

Htb. 2 *ff* *fmf*

Cl. 1 *ff* *fmf*

Cl. 2 *ff* *fmf*

Bsn. 1 *ff* *fmf*

Bsn. 2 *ff* *ff*

Cor 1 *f* *ff* *f* *f*

Cor 2 *f* *ff* *f* *f*

Trp. 1 *f* *ff* *f* *f*

Trp. 2 *f* *ff* *f* *f*

Tom. *f* *mf* *f* *f* *mf* *f*

Hp. *f* *p* *f* *p* *f* *p* *f*

Vc. *f* 5 5 5 5 *trm*

210

V. 1 *f* *pizz.* *p*

V. 2 *f* *pizz.* *p*

A. *f* *p*

Vc. *f*

Cb.

Musical score page 55, measures 213-216. The page features the following instrumentation and musical elements:

- Flutes 1 & 2 (Fl. 1, Fl. 2):** Rest throughout.
- Horn 1 & 2 (Htb. 1, Htb. 2):** Play a sixteenth-note pattern with a sixteenth rest, marked *mf*.
- Clarinets 1 & 2 (Cl. 1, Cl. 2):** Play a sixteenth-note pattern with a sixteenth rest, marked *mf*. Measures 214-215 include triplets of eighth notes, marked *pp* and *p*.
- Saxophones 1 & 2 (Bsn. 1, Bsn. 2):** Play a quarter-note pattern with an eighth rest, marked *mf*. Measures 214-215 are silent.
- Trumpets 1 & 2 (Cor. 1, Cor. 2):** Play a quarter-note pattern with an eighth rest, marked *mf*. Measure 215 includes a fifth-note pattern marked *p*. Measure 216 includes a quarter note marked *f*.
- Trumpet 1 & 2 (Trp. 1, Trp. 2):** Play a quarter-note pattern with an eighth rest, marked *mf*. Measure 215 includes a quarter note marked *f*.
- Trombone (Tom.):** Play a quarter-note pattern with an eighth rest, marked *mf*. Measure 216 includes a quarter-note triplet marked *mf*.
- Piano (Hp.):** Measures 213-214: Treble clef has a fifth-note pattern marked *pp*, Bass clef has a quarter-note pattern marked *p*. Measures 215-216: Treble clef is silent, Bass clef has a half note marked *p*.
- Violoncello & Double Bass (Vc., Cb.):** Measure 213: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 214: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 215: Treble clef is silent, Bass clef has a half note marked *p*. Measure 216: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*.
- Violins 1 & 2 (V. 1, V. 2):** Measure 213: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 214: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 215: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 216: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*.
- Arco (A.):** Measure 213: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 214: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 215: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*. Measure 216: Treble clef has a half note marked *pp*, Bass clef has a quarter note marked *p*.
- Measure Rest:** Measures 214-215 are marked with a large rest symbol and a 2/4, 3/8, and 3/4 time signature.

217

Fl. 1

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

217

Cor 1

Cor 2

Trp. 1

217

Tom.

Hp.

Vc.

217

V. 1

V. 2

A.

Vc.

Cb.

L

221

Fl. 1

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

3
16

221

Cor 1

Cor 2

Trp. 1

221

Tom.

Cymbales

Hp.

Vc.

3
16

221

V. 1

V. 2

A.

Vc.

Cb.

225

Fl. 1 *f* *p* *mf* *p* *fp*³

Fl. 2 *Piccolo* *f* *p* *mf* *p* *fp*³

Htb. 1

Cl. 1

Bsn. 1

3 3 2

16 4 4

225

Cor. 1

Trp. 1

225

Cymb. *Crotales* *p*³

Hp.

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

8^{va} 6 6

Vc.

ff *p*

5 5 5

3 3 2

16 4 4

225

V. 1 *arco* *ppp* *mf* *f*

V. 2 *arco* *ppp* *mf*

A.

Vc.

Cb.

229 **rit.** **M** ♩ = 60

Fl. 1 *p* 6 *mf* 6 *p* *fp* 3 *p* 3 6 *mf* 6 6 *p*

Picc. *p* 6 *mf* 6 *p* *fp* 3 *p* 3 6 *mf* 6 6 *p*

Htb. 1 *pp* 3 *p* 3

Cl. 1

Bsn. 1

229 **2/4** **3/4** **4/4**

Cor. 1

Trp. 1

229

Crot. 3 3 3

Hp. *p* *mf* *p* *f* *p* *mf*

Vc.

229 **2/4** **3/4** **4/4**

V. 1 *p* 3

V. 2 *f*

A. *arco* *ppp* 3 *pp*

Vc.

Cb.

Musical score for orchestra and strings, measures 232-234. The score includes parts for Flute 1, Piccolo, Horns 1, Clarinet 1, Bassoons 1 & 2, Cor 1, Trumpet 1, Gong, Crotchet, Harp, Violin 1 & 2, Viola, and Cello/Double Bass. Measure 232 features sixteenth-note passages for Flute 1 and Piccolo, and a melodic line for the Bassoons. Measure 233 shows the Harp playing an 8th octave accompaniment. Measure 234 features a triplet for Violin 1 and a triplet for Viola. Dynamics include *p*, *mf*, *f*, *pp*, and *ppp*.

232

Fl. 1

Picc.

Htb. 1

Cl. 1

Bsn. 1

Bsn. 2

Cor 1

Trp. 1

232

Gong

Crot.

Hp.

Vc.

232

V. 1

V. 2

A.

Vc.

Cb.

235

Fl. 1

Picc.

Htb. 1

Cl. 1

Bsn. 1

Bsn. 2



235

Cor 1

Trp. 1

235

Gong

Timbales

Hp.

Vc.

235

V. 1

V. 2

A.

Vc.

Cb.



accel.

238

Fl. 1 *mf* *mf* ⁶ *f*

Picc. *mf* *f*

Htb. 1 *p sempre* *f*

Htb. 2 *f*

Cl. 1

Bsn. 1 *mf* *mf* *f*

Bsn. 2 *mf* *f*

3 3 2 3 3

238

Cor 1

Trp. 1 *f*

Trp. 2 *f*

238

Timb. *mfpp* *mfpp* *f*

Hp. *mf* *p* *f*

Vc. *ff*

238

V. 1 *f* *p*

V. 2 *p* *f* *f*

A.

Vc.

Cb.

243 **N** ♩ = 80

Fl. 1
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

3/4

243
Cor. 1
Cor. 2
Trp. 1
Trp. 2

243

Timb.
Hp.
Vc.

3/4

243
V. 1
V. 2
A.
Vc.
Cb.

Musical score for measures 247-250. The score includes the following parts and markings:

- Fl. 1:** Measure 250 starts with a **f** dynamic and a **Flüte** performance instruction.
- Picc.:** Measure 250 starts with a **f** dynamic.
- Htb. 1 & 2:** Measures 248-249 feature sixteenth-note passages with **p** dynamics, followed by **f** dynamics in measure 250.
- Cl. 1 & 2:** Similar to Horns, with sixteenth-note passages in measures 248-249 and **f** dynamics in measure 250.
- Bsn. 1 & 2:** Play sixteenth-note patterns in measures 248-249 and **f** dynamics in measure 250.
- Cor. 1 & 2:** Measure 248 has a triplet marking (**p**), and measure 250 has **f** dynamics.
- Trp. 1 & 2:** Play sixteenth-note patterns in measures 248-249 and **f** dynamics in measure 250.
- Timb.:** Remains silent throughout.
- Hp.:** Features a melodic line with **f** and **p** dynamics.
- Vc.:** Starts with **mf** and **p** dynamics, then **f** and **ff** dynamics. Includes performance instructions **s.p.** and **ord.**.
- V. 1 & 2:** Play sixteenth-note passages with **p** dynamics, then **f** dynamics in measure 250.
- A. & Vc. (Bass):** Play sixteenth-note patterns with **p** dynamics, then **f** dynamics in measure 250.
- Cb.:** Play sixteenth-note patterns with **f** dynamics in measure 250.

Time signatures **3/8** and **4/4** are indicated between measures 249 and 250.

251

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

251

Cor. 1

Cor. 2

Trp. 1

Trp. 2

251

Timb.

Hp.

Vc.

251

V. 1

V. 2

A.

Vc.

Cb.



254

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

254

3/4

Cor. 1

Cor. 2

Trp. 1

Trp. 2

254

Vibraphone

Hp.

Vc.

254

V. 1

V. 2

A.

Vc.

Cb.

258

Fl. 1 *pp* 6 6 3 *f*

Fl. 2 *pp* 6 6 3 *f*

Htb. 1

Cl. 1 *mf* 6 *f*

Cl. 2 *mf* 6 *f*

Bsn. 1 *f*

Bsn. 2 *f*

2
4

3
8

3
4

258

Cor 1

Trp. 1 *mf* 3 *p*

Trp. 2 *mf* 3 *p*

258

Vib. 6 6 6 *f*

Hp. *ppp* *f*

Vc. *ff* 3 *ff* 5 *f*

2
4

3
8

3
4

258

V. 1 *f sub.*

V. 2 *f sub.*

A.

Vc. *f sub.*

Cb. *f sub.*

262 **O** ♩ = 100

Fl. 1
Fl. 2
Htb. 1
Cl. 1
Bsn. 1
Bsn. 2

3/4

Cor 1
Trp. 1
Trp. 2

Vib.
Hp.

Vc.

3/4

V. 1
V. 2
A.
Vc.
Cb.

266

Fl. 1

Fl. 2

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

p *f* *f* *p*

f *fmf* *f* *f* *f* *f* *f* *f*

266

Cor. 1

Cor. 2

Trp. 1

p *f*

266

Cymb.

Hp.

f *p* *f*

pp *f*

Vc.

p *ff* *mf* *f*

266

V. 1

V. 2

A.

Vc.

Cb.

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

270

Fl. 1

Fl. 2

Htb. 1

Cl. 1

Bsn. 1

270

Cor. 1

Cor. 2

Trp. 1

270

Cymb.

Grosse caisse

270

Hp.

Vc.

270

V. 1

V. 2

A.

Vc.

Cb.

275

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

f *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

pp

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

275

Cor 1

Cor 2

Trp. 1

Trp. 2

f sub. *f sub.* *f* *f*

275

Gr. C.

Hp.

Temple-blocks

f *fpp* *fpp* *f*

f *pp* *f*

275

Vc.

V. 1

V. 2

A.

Vc.

Cb.

f *f sub.* *f sub.* *f sub.* *f sub.* *f sub.* *f sub.*

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

f *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

279

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

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

rit.

3 **3** **2** **3** **3**

279

Cor. 1

Trp. 1

279

T. bl.

Hp.

Vc.

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

pp *f* *pp* *f*

3 **3** **2** **3** **3**

279

V. 1

V. 2

A.

Vc.

Cb.

p *f* *f* *f*

f *f* *f* *f*

3 **3** **2** **3** **3**

284 **P** ♩ = 80

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

284 **3/4** **2/4** **3/8** **3/4**

Cor. 1

Trp. 1

284

T.-bl.

Tam-tam

ppp *p*

Hp.

(8^{va})

p

8^{va}

Vc.

mf espress. *p* *ff* *p* *p*

284 **3/4** **2/4** **3/8** **3/4** pizz.

V. 1

V. 2

A.

Vc.

Cb.

p *pizz.* *p*

290

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

Fl. 2 *p* *mf* *p* *f* *p* *f*

Htb. 1 *mf* *fmf* *fp*

Htb. 2 *mf* *fmf* *fp*

Cl. 1 *p* *p* *p*

Cl. 2 *p* *p* *p*

Bsn. 1

3 **3**
8 **4**

290

Cor. 1

Trp. 1

290

T.-t.

290

Hp.

pp *f*

Vc.

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

3 **3**
8 **4**

290

V. 1

V. 2

A.

Vc.

Cb.

294

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

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

f *fp* *fp*

f

294

Cor. 1

Trp. 1

4
4

3

294

T.-Bl.

Temple-blocks

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

Hp.

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

Vc.

mf *p* *mf*

294

V. 1

V. 2

A.

Vc.

Cb.

4
4

3

p *sempre* *p* *sempre* *p* *sempre*

rit.

298

Fl. 1 *f* *p* 6 *f*

Fl. 2 *f* *p* 6 *f*

Htb. 1 *fp* 6 *f* *fp* 6 6 *f*

Htb. 2 *fp* 6 *f* *fp* 6 6 *f*

Cl. 1 *mf* 3 *fp* 6 *f* *fp* 3

Cl. 2 *mf* 3 *fp* 6 *f* *fp* 3

Bsn. 1 *f* *f* *f*

Bsn. 2 *f* *f* *f*

3/8 4/4 3/4

298

Cor 1 *f*

Cor 2 *f*

Trp. 1 *f*

Trp. 2 *f*

298

T.-Bl. *f* 6 *p* *f*

Hp. *f* *p* *f* *p* *f*

Vc. *p* 3 *f* 3 *ff* 3/4

298

V. 1 *p* arco

V. 2 *p* arco

A. *p*

Vc. *p*

Cb. *p*

302 **Q** ♩ = 60

Fl. 1 *p* *f* *p* *f* *ppp*

Fl. 2 *p* *f* *p* *f* *ppp*

Htb. 1 *fp* *f*

Htb. 2 *fp* *f*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *f* *f*

Bsn. 2 *f* *f*

3/4

3/8

3/4

302

Cor 1 *p* *mf*

Cor 2 *p* *mf*

Trp. 1 *p* *mf*

Trp. 2 *p* *mf*

sourdine wha-wha (tube central ôté)

sourdine wha-wha (tube central ôté)

302

T.-Bl. *p* *f* *p* *f* *ppp*

Hp. *p* *f* *p* *f* *ppp*

Vibraphone

Vc. *mf* *p* *mf* *espress.*

3/4

3/8

3/4

302

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf*

Cb. *mf*

307

Fl. 1

Fl. 2

Htb. 1

Cl. 1

Cl. 2

Bsn. 1

pp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

rit.

307

Cor. 1

Cor. 2

Trp. 1

Trp. 2

pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

3/4 **4/4** **3/4** **5/4**

307

Vib.

Hp.

Vc.

pp *ppp* *ppp* *pp* *ppp* *ppp* *ppp* *ppp*

p *dolce*

307

V. 1

V. 2

A.

Vc.

Cb.

pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

3/4 **4/4** **3/4** **5/4**

310 **R** ♩ = 54

Fl. 1
Fl. 2
Htb. 1
Cl. 1
Bsn. 1

310 **5/4** **2/4** **4/4**

Cor. 1
Cor. 2
Trp. 1
Trp. 2

310

Vib.
Hp.

310

Vc.

310 **5/4** **2/4** **4/4**

V. 1
V. 2
A.
Vc.
Cb.

314

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

314

Cor 1

Cor 2

Trp. 1

314

Vib.

Hp.

Vc.

314

V. 1

V. 2

A.

Vc.

Cb.

318

Fl. 1

Htb. 1

Cl. 1

Bsn. 1

318

Cor. 1

Cor. 2

Trp. 1

3/4 **4/4**

318

Vib.

Hp.

Vc.

f *p* *mf* *p* s.p.

318

V. 1

V. 2

A.

Vc.

Cb.

3/4 **4/4**

322

Fl. 1 *p* *pp* *p* *pp* *p* *pp*

Fl. 2 *p* *pp* *p* *pp* *p* *pp*

Htb. 1 *p* *pp*

Htb. 2 *p* *pp*

Cl. 1 *p* *pp* *p* *pp* *p* *pp*

Cl. 2 *p* *pp* *p* *pp* *p* *pp*

Bsn. 1 *p* *pp* *p* *pp* *p* *pp*

Bsn. 2 *p* *pp* *p* *pp* *p* *pp*

4/4

3/4

4/4

322

Cor 1 *p* *pp* *p* *pp* *p* *pp*

Cor 2 *p* *pp* *p* *pp* *p* *pp*

Trp. 1 *p* *pp* *p* *pp* *p* *pp*

Trp. 2 *p* *pp* *p* *pp* *p* *pp*

322

Gong *p* *p* *pp* *pp* *p* *pp*

Grosse caisse *p* *pp* *p* *pp* *p* *pp*

Hp.

Vc. *ord.* *ff* *p* *mf* *p* *mf* *pp*

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

322

V. 1 *pp* *p* *pp* *p* *pp* *p* *pp*

V. 2 *pp* *p* *pp* *p* *pp* *p* *pp*

A. *pp* *p* *pp* *p* *pp* *p* *pp*

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

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

326

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

4/4

326

Cor 1

Cor 2

Trp. 1

Trp. 2

ppp

ppp

ppp

ppp

326

Gr. C.

Tam-tam

ppp

Hp.

Vc.

p espress.

5

f

4/4

326

V. 1

V. 2

A.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

328

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

328

Cor 1

Cor 2

Trp. 1

Trp. 2

328

T.-t.

Hp.

Vc.

3

s.p.

ord.

Pizz.

p

fff

f

328

V. 1

V. 2

A.

Vc.

Cb.