



Liana Alexandra

Roumania, Bucarest

Symphony No 3 Diachronies (edited)

About the artist

Liana Alexandra Composer Born: May 27, 1947, Bucharest, Romania Married to Serban Nichifor, composer: http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

Studies

1965-1971 - "Ciprian Porumbescu" University of Music, Bucharest, Composition Department. Awarded the special scholarship "George Enescu"

1974, 1978, 1980, 1984 - international courses of composition at Darmstadt, West Germany

1983 - an USIA stipendium in USA

PhD in Musicology

AT PRESENT: Master in music; Professor at the National University of Music of Bucharest, (teaching composition, orchestration and musical analyses), Member of Duo Intermedia and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Serban Nichifor

Selected Works

Symphonic, vocal-symphonic and concert music, music for opera

Symphony I (1971)

Cantata for women's choir and... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: GEMA - IPI code of the artist : I-000402252-8

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-lianaalexandra.htm>

About the piece



Title: Symphony No 3 Diachronies (edited)

Composer: Alexandra, Liana

Copyright: Copyright © Liana Alexandra

Publisher: Alexandra, Liana

Instrumentation: Symphonic Orchestra

Style: Modern classical

Liana Alexandra on [free-scores.com](https://www.free-scores.com)



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LIANA ALEXANDRA

SIMFONIA III

DIACRONII

Armonii pentru pacea lumii

DIACHRONICS

Harmonies for the Peace of the World

Partitura

EDITURA MUZICALĂ

Bucureşti — 1985

ORCHESTRA

3 Flauti (Flauto 1 muta in Flauto piccolo, Flauto 3
muta in Flauto alto in Sol)

2 Oboi
Corno inglese
2 Clarinetti in *Si b*
Clarinetto basso in *Si b*
2 Fagotti
Controfagotto
4 Corni in *Fa*
4 Trombe in *Do*
4 Tromboni
Tuba

Percussione

I.	II.	III.
2 Timpani	2 Timpani	2 Timpani
Piatto grande	Piatto medio	Gran cassa
Vibrafono	Campane	Piatto piccolo
Tamburo basco	Tamburo basco	Marimbafono
		Tamburo basco

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

-  — prima audiere la 28.01.1982 cu Orchestra Simfonică a Radioteleviziunii,
dirijor Liviu Ionescu
-  — disc editat de Casa „Electrecord” — ST-ECE 02183, cu Orchestra
Simfonică a Radioteleviziunii, dirijor Liviu Ionescu
-  — cca 27'
-  — materialul de orchestră se află la Biblioteca de împrumut a Uniunii
Compozitorilor din R. S. România.

SINFONIA III

LIANA ALEXANDRA

5

10

3

free-scores.com

20 25

Cl. basso *ff sempre*

Cfg. *f*

1 *con sord.*

2 *con sord.*

Cor. 3 *p*

4 *p*

1 *ff*

2 *ff*

Tr. 3 *ff*

4 *ff*

1 *ff*

2 *ff*

Trb. 3 *ff*

4 *ff*

Tuba *f*

I Timp. *f sempre*

II Timp. *f sempre*

I *div.*

Vni *fff*

II *div.*

Vle *fff*

Vlc. *fff*

Cb. *fff*

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. ingl.

Cl. 1

Cl. 2

Cl. bosso

Cfg.

Cor.

Tr.

Trb.

Tubo

I Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

6

Cfg. *mf*

1 *con sord.* *mp* *mf* *mp*

2 *con sord.* *mp* *mf* *mp*

3 *con sord.* *mp* *mf* *mp*

4 *con sord.* *mp* *mf* *mp*

Tr. 1 *ff*

2 *ff*

3 *mp* *mf* *mp*

4 *mp* *mf* *mp*

Trb. 1 *ff*

2 *ff*

3 *mp* *mf* *mp*

4 *mp* *mf* *mp*

Tuba *mf*

Vlc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

Fl. picc. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Tr. 1 2 3 4

Trb. 1 2 3 4

Vni I

Vni II

Vla

Vlc.

Cb.

55

presto possibile
ad lib.

60

Fl. picc.

Fl. 1
2Ob. 1
2

C. ingl.

Cl. 1
2Tr. 1
2
3
4Trb. 1
2
3
4

Vni I

Vni II

Vla

Vlc.

Cb.

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

con sord.

mf

con sord.

mf

senza sord.

mf

senza sord.

mf

presto possibile
ad lib. a2presto possibile
ad lib. a2presto possibile
ad lib.

a2

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

Cl. basso

Fg. 1 2

Tr. 1 2 3 4

Trb. 1 2 3 4

Tuba

f sempre

65

70 *mf*

75 *ff*

Fl. picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Tr. 1 2 3 4

Trb. 1 2 3 4

Vni I

Vni II

Vle

Vlc.

Cb.

12

Fl. picc. *mf*
 Fl. 1 *mf*
 Ob. 1 *mf*
 C. ingt. *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. bosso *mf*
 Fg. 1 *mf*
 Fg. 2 *mf*
 Cfg. *mf*
 100
 Tr. 1 *mp* *ff* *mf* *ff* *sempre*
 Tr. 2 *mp* *ff* *mf* *ff* *sempre*
 Tr. 3 *mp* *ff* *mf* *ff* *sempre*
 Tr. 4 *mp* *ff* *mf* *ff* *sempre*
 Trb. 1 *mp* *ff* *mf* *ff* *sempre*
 Trb. 2 *mp* *ff* *mf* *ff* *sempre*
 Trb. 3 *mp* *ff* *mf* *ff* *sempre*
 Trb. 4 *mp* *ff* *mf* *ff* *sempre*
 Tuba *mp* *ff* *mf* *ff* *sempre*
 Ill. Timp. *f*
 Vni I *ff*
 Vni II *ff*
 Vle *ff*
 Vlc. *ff*
 Cb. *ff*

[illegible]

135 140

Cor. 1 *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Cor. 4 *mp*

Tr. 1 *senza sord.* *f* *ff* *f*

Tr. 2 *senza sord.* *f* *ff* *f*

Tr. 3 *mp* *con sord.* *f* *ff*

Tr. 4 *mp* *con sord.* *f* *ff*

Trb. 1 *senza sord.* *f* *ff* *f*

Trb. 2 *senza sord.* *f* *ff* *f*

Trb. 3 *mp* *con sord.* *f* *ff*

Trb. 4 *mp* *con sord.* *f* *ff*

Vni I *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vni II *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vle *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vic. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cb. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

150 155

Fl. picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C. ingl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. bosso *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Tr. 1 *ff* sempre *6*

Tr. 2 *ff* sempre *6*

Tr. 3 *ff* *6*

Tr. 4 *ff* *6*

Trb. 1 *ff* sempre *6*

Trb. 2 *ff* sempre *6*

Trb. 3 *ff* *6*

Trb. 4 *ff* *6*

I Timp. *ff*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

160 165

Fl. picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

C. ingl. *ff*

Cl. 1 2 *ff*

Cl. basso *ff*

Fg. 1 2 *ff*

Cor. 1 *con sord.* *mf* *g* *f*

Cor. 2 *con sord.* *mf* *g* *f*

Cor. 3 *con sord.* *mf* *g* *f*

Cor. 4 *con sord.* *mf* *g* *f*

Tr. 1 *ff* *6*

Tr. 2 *ff* *6*

Tr. 3 *ff* *6*

Tr. 4 *ff* *6*

Trb. 1 *ff* *6*

Trb. 2 *ff* *6*

Trb. 3 *ff* *6*

Trb. 4 *ff* *6*

Vni I *ff* *mp* *mf*

Vni II *ff* *mp* *mf*

Vle *ff* *mp* *mf*

Vlc. *ff* *mp* *mf*

Cb. *ff* *mp* *mf*

wa-wa *mp* *mf*

wa-wa *mp* *mf*

wa-wa *mp* *mf*

wa-wa *mp* *mf*

170 175

Cl. basso

Cfg.

1

2

Cor.

3

4

Tr.

3

4

Trb.

3

4

Tuba

I Timp.

II Timp.

III Gr.c.

Vni I

Vni II

Vle

Vlc.

Cb.

mf *f* *mf* *f*

mp *mf* *mp*

mf

mf

mp

mp

mp *mf* *mp* *mf*

mp *sempre*

f *mf* *mp* *f*

mp *sempre*

f

f

f

f

f

f

Cl. bosso

Cfg.

Tubo

I Timp.

II Timp.

III Gr. c.

180

185

mf *f* *mf* *f*

mf *mp* *mf* *mf*

mp *mf* *mf* *f*

mp

ff

mp

200

205

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. ingl.

Cl. 1

Cl. 2

Cl. bosso

Fg. 1

Fg. 2

Cfg.

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Trb. 1

Trb. 2

Trb. 3

Trb. 4

I Timp.

II Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

24

[illegible]

senza sord. , 230 235

Cor.

1 *mf* sempre

2 *mf* sempre

3 *mf* sempre

4 *mf* sempre

Tr.

1 *mf* sempre

2 *mf* sempre

3 *mf* *ff*

4 *mf* *ff*

Trb.

1 *ff* sempre

2 *ff* sempre

3 *mf* *ff*

4 *mf* *ff*

240 245

Cfg. *ff sempre*

1 con sord. *mf* *f*

2 con sord. *mf* *f*

Cor. 3 con sord. *mf* *f*

4 con sord. *mf* *f*

1

2

Tr. 3 wa-wa *mf* *f* *mp* *mf* *mp*

4 wa-wa *mf* *f* *mp* *mf* *mp*

1

2

Trb. 3 wa-wa *mf* *f* *mp* *mf* *mp*

4 wa-wa *mf* *f* *mp* *mf* *mp*

1

2

Tuba *ff sempre*

Vni I *mp* *mf*

gettato con sord.

Vni II

gettato con sord.

Vle

gettato con sord.

Vlc.

gettato con sord.

Cb. *mp* *mf* *mp*

255 260

Cl. 1 2

Cl. basso

I Ptto

II Ptto

III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

mp *p* *mf*

mp *mp*

mp

265 270

Cl. 1 2

Cl. basso

I Ptto

II Ptto

III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

p

f *mp* *mp*

f *mp*

mp

30

[illegible]

II

♩ = 60

1 5 10

Fl. 1

Fl. 2

Fl. alto (sol)

Cl. 1

Cl. 2

Cl. basso

Cor. 1

Cor. 2

Cor. 3

Cor. 4

I Vibr.

II Comp.

III Mbo

Vic. 1

Vic. 2

Vic. 3

Vic. 4

Cb. 1

Cb. 2

mp *mf* *mf* *mp*

Violins I and II: *mp* *mf* *mf* *mp*

Violas: *mp* *mf* *mf* *mp*

Cellos/Double Basses: *mp* *mf* *mf* *mp*

20 25

Ob. 1 *mp* *mf* *mp* *mp* 6

Ob. 2 *mp* *mf* *mp* *mp* 6

C. ingl. 1 *mp* *mf* *mp* *mp*

2 *mp* *mf* *mp* *mp*

Fg. 1 *mp* *mf* *mp* *mp*

2 *mp* *mf* *mp* *mp*

Cor. 1 2 *sf* *p* *f* *p*

3 4 *sf* *p* *f* *p*

I Vibr. *mp* *mf*

II Comp. *mp* *mf*

III Mto *mp* *mf*

Vni I *mp* *mf* *mp*

Vni II *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

30 35

Ob. 1 *mp* *mf* *mp*

Ob. 2 *mp* *mf* *mp*

C. ingl. *mp* *mf* *mp*

Fg. 1 *mp* *mf* *mp*

Fg. 2 *mp* *mf* *mp*

I Vibr. *mp* *mf* *mp*

II Comp. *mp* *mf* *mp*

III Mbo *mp* *mf* *mp*

Vlc. *p* *mp* *mf*

36

50 55 *mp*

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg.

mp

Cor. 1

Cor. 2

mp

I Vibr.

II Camp.

III Mba

mf *mp* *mf* *mp* *mf* *mp*

Vlc.

mp *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

mf 60 *f* 65 70
 Fl. 1
 Fl. 2
 Fl. alto
 Ob. 1
 Ob. 2
 C. ingl.
mf *f*
 I Vibr.
mp *mf* *mp*
 II Comp.
mp *mf* *mp*
 III Mba
mp *mf* *mp*
pp *mp*
 con sord., sul pont.
 con sord., sul pont.
 Vlc. con sord., sul pont.
 con sord., sul pont.
 con sord.
 Cb. con sord.
pp *mp*

f *mf*

75

Fl. 1

Fl. 2

Fl. alto

Ob. 1

Ob. 2

C. ingl.

f *mf*

mp *mf* *p*

con sord., sul pont.

Vni I

con sord., sul pont.

Vni II

con sord., sul pont.

Vle

con sord., sul pont.

Vlc.

Cb.

mp *mf* *p*

39

80 *mp* *mf* 85

1 Fl.
2 Fl.
Fl.alto
1 Ob.
2 Ob.
C.ingl.
1 Cl.
2 Cl.
Cl.basso
1 Fg.
2 Fg.
Cfg.

senza sord. *mp* *mf*

Cor.
senza sord.
senza sord.
senza sord.

mp *mf*

Vni I
Vni II
Vle
Vic.
Cb.

40 *mp* *mp*

Musical score for a symphony orchestra, featuring woodwinds, brass, and strings. The score is divided into three systems, each containing multiple staves for different instruments.

System 1 (Measures 90-95):

- Flutes (Fl.):** 1 and 2 staves.
- Flute Alto (Fl. alto):** 1 staff.
- Oboes (Ob.):** 1 and 2 staves.
- Clarinet in G (C. ingl.):** 1 staff.
- Clarinets (Cl.):** 1 and 2 staves.
- Clarinet Bass (Cl. basso):** 1 staff.
- Fagotti (Fg.):** 1 and 2 staves.
- Contrabassoon (Cf. g.):** 1 staff.

System 2 (Measures 96-101):

- Cor Anglais (Cor.):** 4 staves.

System 3 (Measures 102-107):

- Violins (Vni):** I and II staves.
- Violas (Vle):** 2 staves.
- Violoncello (Vlc.):** 1 staff.
- Contrabass (Cb.):** 1 staff.

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *mf*). The woodwinds and strings play complex, rhythmic patterns, while the brass instruments provide harmonic support.

This is a page from a musical score, likely for a symphony, showing measures 100 and 105. The score is written for a large orchestra, including woodwinds, brass, and strings. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. alto, Ob. 1, Ob. 2, C. ingl., Cl. 1, Cl. 2, Cl. basso, Fg. 1, Fg. 2, Cfg., Cor. 1, Cor. 2, Cor. 3, Cor. 4, I Vibr., II Camp., III Mba, Vni I, Vni II, Vle, Vlc., and Cb. The score includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The measures are numbered 100 and 105. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. The page number 42 is visible in the bottom left corner.

110

f *mf* *mf*

C. ingl.

1 Cl.

2 Cl.

Cl. basso

1 Fg.

2 Fg.

f *mf* *mf*

I Vibr.

II Camp.

III Mba

mf *mf* *mp* *mp* *mp*

f *mf*

Vle

Vlc.

Cb.

f *mf*

115 *f* *mf* 120 *mf*

C.ingl.

1 Cl.

2 Cl.

Cl.basso

1 Fg.

2 Fg.

f *mf* *mf*

I Vibr.

II Comp.

III Mbo

mp *mp* *mp*

mf *mp* *mf*

Vle

Vlc.

Cb.

mf *mp* *mp*

f 125 *mf* 130 *mf*

C. ingl.
 1
 Cl.
 2
 Cf. basso
 1
 Fg.
 2

f *mf* *mf*

I Vibr.
 II Comp.
 III Mba

Vle
 Vlc.
 Cb.

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

135 *f* *mf* 140

C. ingl.

1 Cl.

2 Cl.

Cl. basso

1 Fg.

2 Fg.

I Vibr.

II Comp.

III Mba

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

Vle

Vlc.

Cb.

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

mf *f*

145

Fl. picc.

1

Fl.

2

1

Ob.

2

C. ingl.

1

Cl.

2

Cl. basso

1

Fg.

2

Cfg.

mf *f*

1

2

Cor.

3

4

mf *f*

Vni I

mf sempre

Vni II

mf sempre

Vle

mf sempre

mf sempre

mf sempre

This page of a musical score is divided into three systems. The first system includes parts for Fl. picc., Fl. (1 and 2), Ob. (1 and 2), C.ingl., Cl. (1 and 2), Cl. basso, Fg. (1 and 2), and Cfg. The second system includes parts for Cor. (1, 2, 3, and 4). The third system includes parts for Vni I, Vni II, Vle, Vlc., and Cb. The score is marked with 'ff' (fortissimo) and 'ff sempre'.

170 *f* *mf* 175

Fl. picc.
1
Fl.
2
Ob.
1
2
C. ingl.
1
Cl.
2
Cl. basso
1
Fg.
2
Cfg.
1
2
3
4
Cor.
Vni II
Vle
Vlc.
Cb.

f *mf* *mp* *mf*

f 180 *mf* 185

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cl. basso 1 2

Fg. 1 2

Cfg. 1 2

Cor. 1 2 3 4

Vni I 1 2 3 4

Vni II 1 2 3 4

Vle 1 2

Vlc. 1 2

Cb. 1 2

f *mf* *mp* *p*

Violins I and II: *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

Violas: *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cellos and Double Basses: *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

This page of the musical score covers measures 200 to 205. The instrumentation includes C.ingl., Cl. 1 & 2, Cl. basso, Fg. 1 & 2, Cor. 1-4, Vni I & II, Vle, Vlc., and Cb. The score is written in a standard musical notation with various dynamics and articulations.

Measures 200-205:

- C.ingl.:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Cl. 1 & 2:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Cl. basso:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Fg. 1 & 2:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Cor. 1-4:** Measures 200-201 are rests. Measures 202-205 show a trill (3) on a single note.
- Vni I & II:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 show a trill (3) on a single note.
- Vle:** Measures 200-201 are rests. Measures 202-205 show a trill (3) on a single note.
- Vlc. & Cb.:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 show a trill (3) on a single note.

Dynamics and Articulations:

- mp (mezzo-piano):** Indicated at the beginning of measures 202-205 for the woodwinds and strings.
- p (piano):** Indicated at the beginning of measures 202-205 for the woodwinds and strings.
- mf (mezzo-forte):** Indicated at the beginning of measures 202-205 for the woodwinds and strings.
- f (forte):** Indicated at the beginning of measures 202-205 for the woodwinds and strings.

Cor.

1 *mf* 210 215

2

3

4 *mf*

This section shows the first four staves of a musical score, labeled 'Cor.' (Horns). The staves are numbered 1 through 4. The music is written in treble clef with a key signature of one sharp (F#). The first staff has a measure number '210' and a dynamic marking '*mf*'. The fourth staff has a dynamic marking '*mf*' at the bottom. The music consists of eighth and sixteenth notes, some beamed together, and rests.

Vni I

Vni II

Vie

Vlc.

Cb.

p

mf

mp

sul pont.

This section contains the musical score for the string and woodwind sections. It includes staves for Violin I (Vni I), Violin II (Vni II), Viola (Vie), Violoncello (Vlc.), and Contrabass (Cb.). The woodwind section is represented by a single staff with a treble clef. The string staves are in various clefs (treble, alto, and bass). The woodwind staff has a treble clef. The music includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Some string parts are marked 'sul pont.' (sul ponticello). The score shows a variety of musical notations including notes, rests, and slurs.

1. Soprano

2. Alto

3. Tenor 1

4. Tenor 2

Cor. Cor Anglais

220

225

mp

mp

[illegible]

230 *mf* 235 *mp*

Cor. 1 2 3 4

Vni I *p* *mp* *p* *p* *mp* *p*

Vni II *mf* *mf* *p* *p* *p* *p*

Vle *mf* *mf* *p* *p* *p* *p*

Vlc. *mf* *mf* *p* *p* *p* *p*

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

sui pont.

240 245

Trb. 1 2 3 4

Vni I *mp* *mp* *mp* *mp* *mp* *mp*

Vni II *mp* *mp* *mp* *mp* *mp* *mp*

Vle *mp* *mp* *mp* *mp* *mp* *mp*

Vlc. *mp* *mp* *mp* *mp* *mp* *mp*

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

250 255 260

1 *mp* *sempre* *pp* *mp* *pp* *mp*

2 *mp* *sempre* *pp* *mp* *pp* *mp*

3 *mp* *sempre* *pp* *mp* *pp* *mp*

4 *mp* *sempre* *pp* *mp* *pp* *mp*

Vni I *mf* *mf* *p* *p* *p*

Vni II *mf* *mf* *p* *p* *p*

Vle *mf* *mf* *p* *p* *p*

Vlc. *mf* *mf* *p* *p* *p*

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

mf *mf* *p*

265 270

1 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

2 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

3 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

4 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

Vni I *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vni II *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vle *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vlc. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

mf *mf* *mf*

58

285

Fl. 1 *presto possibile* *mf* *f*

Fl. 2 *presto possibile* *mf* *f*

Cl. 1 *presto possibile* *mf* *f*

Cl. 2 *presto possibile* *mf* *f*

Tr. 1 *con sord.* *p* *mf* *p*

Trb. 1 *pp* *mp* *p*

Trb. 2 *pp* *mp* *p*

Trb. 3 *pp* *mp* *p*

Trb. 4 *pp* *mp* *p*

Vni I *p* *p* *mp*

Vni II *p* *p* *mp*

Vle *p* *p* *mp*

Vlc. *p* *p* *mp*

Cb. *p* *p* *mp*

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tr. 1
Tr. 2
Trb. 1
Trb. 2
Trb. 3
Trb. 4
Vni I
Vni II
Vle
Vlc.
Cb.

Measures 290-295. The score includes parts for Flutes (Fl.), Clarinets (Cl.), Trumpets (Tr.), Trombones (Trb.), Violins (Vni), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.). The music features various dynamics such as *mf*, *f*, *p*, *pp*, *mp*, and *mf*, along with articulation marks like accents and slurs. The Flute and Clarinet parts have a complex, rapid melodic line starting at measure 290. The Trombone and Trumpet parts have a more rhythmic, sustained line. The Violin and Viola parts have a melodic line with slurs and accents. The Viola and Violoncello parts have a melodic line with slurs and accents. The Double Bass part has a melodic line with slurs and accents.

I T. bosco *mf* 315 *f* 320 *mf*

II T. bosco *mf* *f* *mf*

III T. bosco *mf* *f* *mf*

Vni I *ff sempre*

Vni II *ff sempre*

Vle *ff sempre*

Vlc. *ff sempre*

Cb. *ff sempre*

325 330

1 *pp* *p* *mp* *p* *mp*

2 *pp* *p* *mp* *p* *mp*

3 *pp* *p* *mp* *p* *mp*

4 *pp* *p* *mp* *p* *mp*

Vni I *p* *p* *mp* *p* *mp*

Vni II *p* *p* *mp* *p* *mp*

Vle *p* *p* *mp* *p* *mp*

Vlc. *p* *p* *mp* *p* *mp*

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

335 340

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Tr. 1 *p* *mf* *p*

Trb. 1 *mp* *sempre* *pp* *sempre*

Trb. 2 *mp* *sempre* *pp* *sempre*

Trb. 3 *mp* *sempre* *pp* *sempre*

Trb. 4 *mp* *sempre* *pp* *sempre*

Vni I *mp* *mf* *mf* *mf*

Vni II *mp* *mp* *mf* *mf* *mf* *mf*

Vle *mp* *mp* *mf* *mf* *mf* *mf*

Vlc. *mp* *mf* *mf* *mf* *mf* *mf*

Cb. *mp* *mf* *mf* *mf* *mf* *mf*

345 350

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Tr. 1 *p* *mf* *p*

Trb. 1 *p* *mp* *p* *pp* sempre

Trb. 2 *p* *mp* *p* *pp* sempre

Trb. 3 *p* *mp* *p* *pp* sempre

Trb. 4 *p* *mp* *p* *pp* sempre

Vni I *mp* *mp* *p* *p*

Vni II *mp* *mp* *p* *p*

Vle *mp* *mp* *p* *p*

Vlc. *mp* *mp* *p* *p*

Cb. *mp* *p* *p*

respirare ad lib. 355 360

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Trb. 1 *mf* *f* *ff* *ff*

Trb. 2 *mf* *f* *ff* *ff*

Trb. 3 *mf* *f* *ff* *ff*

Trb. 4 *mf* *f* *ff* *ff*

mf *ff*

Vni I

Vni II

Vle

Vlc.

Cb.

mf *ff*

365 370

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cor. 1 *con sord.* *mp* *mf*

Cor. 2 *con sord.* *mp* *mf*

Cor. 3 *con sord.* *mp* *mf*

Cor. 4 *con sord.* *mp* *mf*

Trb. 1 *f* *mf*

Trb. 2 *f* *mf*

Trb. 3 *f* *mf*

Trb. 4 *f* *mf*

I Ptto *p*

II Ptto *p*

III Ptto *p*

Vni I *mf* *mf*

Vni II *mf* *mf*

Vle *mf* *mf*

Vlc. *mf* *mf*

Cb. *mf* *mf*

mf *mf*

senza sord. 375 380

1 *mf* *f*

2 *mf* *f*

Cor. 3 *mf* *f*

4 *mf* *f*

1 *mp*

2 *mp*

Tr. 3 *mp*

4 *mp*

1 *mp*

2 *mp*

Trb. 3 *mp*

4 *mp*

I Ptto *mf* sempre

II Ptto *mf* sempre

III Ptto *mf* sempre

ff *mf*

Vni I

Vni II

Vle

Vlc.

Cb. *ff* *mf*

395

Tr. 1 2 3 4

Tr. 1 2 3 4

I Ptto II Ptto III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

mp con sord. 400

mp

ff *mf* *f*

mf *f*

mf *mp*

405 410

Tr.

1

2

3

4

Trb.

1

2

3

4

mf *mp*

mf

Vni I

Vni II

Vle

Vlc.

Cb.

70

mf

415 *mp* *mf* 420

Tr. 1 2 3 4

Trb. 1 2 3 4

mp *mf*

This block contains the musical notation for the Tr. (Trumpet) and Trb. (Trumpet B3) sections, measures 415-420. The Tr. section has four staves (1-4) and the Trb. section has four staves (1-4). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure numbers 415 and 420 are indicated at the top.

f *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

f *mf*

This block contains the musical notation for the Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), and Cb. (Contrabasso) sections. The Vni I and Vni II sections have two staves each. The Vle section has two staves. The Vlc. and Cb. sections have two staves each. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

mf 425 *mp* 430

Tr.

1

2

3

4

1

2

3

4

mf *mp*

mf

Vni I

Vni II

Vle

Vic.

Cb

mf

435

presto possibile

ff

presto possibile

ff

presto possibile

ff

presto possibile

ff

presto possibile

ff

senza sord.

ff

senza sord.

ff

senza sord.

ff

senza sord.

ff

ff fff

ff fff

74

450 455 460

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

3 *mp* *mf* *f*

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

2 *mp* *mf* *f*

Trb. 2 *mp* *mf* *f*

3 *mp* *mf* *f*

Tuba *mp* *mf* *f*

465

Tr. 2 *mf* sempre *mf* sempre

3 *mf* sempre *mf* sempre

Cl. 1 *mf* sempre *mf* sempre

2 *mf* sempre *mf* sempre

Trb. 2 *mf* *mp*

3 *mf* *mp*

Tuba *mf* *mp*

Vni I *mf* cresc. *f*

Vni II *mf* cresc. *f*

Vle *mf* cresc. *f*

Vlc. *mf* cresc. *f*

Cb. *mf* cresc. *f*

mf *f*

Tr.

1

2

3

4

Trb.

1

2

3

4

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

mp

mf

mp

mf

ff

mf

Vni I

Vni II

Vle

Vlc.

Cb.

ff

mf

mf *mp*
 480 485

Tr.

Trb.

Vni I

Vni II

Vle

Vlc.

Cb.

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

mf *mp* 495

490

Tr.

1

2

3

4

Trb.

1

2

3

4

mf *mp*

mf *mp*

Vni II

Vle

Vlc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Score for Tr. (Trumpets), Trb. (Trumpets), Vni I (Violins I), Vni II (Violins II), Vle (Violas), Vlc. (Violoncelles), and Cb. (Contra Basses).

The score is divided into two systems. The first system (top) includes Tr. (Trumpets) and Trb. (Trumpets). The second system (bottom) includes Vni I (Violins I), Vni II (Violins II), Vle (Violas), Vlc. (Violoncelles), and Cb. (Contra Basses).

Dynamic markings include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). A crescendo hairpin is shown above the first staff of the first system, and a decrescendo hairpin is shown below the first staff of the second system.

Rehearsal mark 510 is indicated above the first staff of the first system.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as slurs and accents.

530 535

Tr.

1

2

3

4

Trb.

1

2

3

4

p *mp* *p*

p

sul pont.

Vni I

Vni II

Vle

Vlc.

Cb.

p

84

560 *f sempre* 565

Fl. picc. a2

Fl. 1 2

Fl. alto

Ob. 1 2 *f*

C. ingl. *f*

Cl. 1 2 a2 *f*

Cl. basso *f*

Fg. 1 2 a2 *f*

Cfg. *f*

Cor. 1 2 3 4 a2 *f*

Tr. 1 2 3 4 senza sord. *mf* *f*

Trb. 1 2 3 4 senza sord. *mf* *f*

Tuba *mf* *f*

Vni I *ff* *ff* *f* *ff*

Vni II *ff* *ff* *f* *ff*

Vle *ff* *ff* *f* *ff*

Vlc. *ff* *ff* *f* *ff*

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

ff ff f ff

570 575

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2* *f sempre*

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2 *f sempre*

Cfg.

1 2 3 4

Cor. *a2* *f* *mf* *f*

1 2 3 4

Tr. *a2* *f* *mf* *f*

1 2 3 4

Trb. *a2* *f* *mf* *f*

1 2 3 4

Tuba *a2* *f* *mf* *f*

f *ff* *mf* *mf*

1

Vni *f* *ff* *mf* *mf*

II

Vle

Vlc.

Cb.

[illegible]

590 *ff* sempre 595

Fl. picc. *a2*

Fl. 1/2 *a2*

Ob. 1/2 *a2*

C. ingl.

Cl. 1/2 *a2*

Cl. basso

Fg. 1/2 *a2*

ff sempre

Cor. 1/2 *a2* *f* *ff* *mf* *ff*

3/4 *a2* *f* *ff* *mf* *ff*

Tr. 1/2 *a2* *f* *ff* *mf* *ff*

3/4 *f* *ff* *mf* *ff*

Trb. 1/2 *f* *ff* *mf* *ff*

3/4 *f* *ff* *mf* *ff*

Tuba *f* *ff* *mf* *ff*

Vni I *ff* *ff* sempre *ff* sempre

Vni II *ff* *ff* sempre *ff* sempre

Vle *ff* *ff* sempre *ff* sempre

Vlc. *ff* *ff* sempre *ff* sempre

Cb. *ff* *ff* sempre *ff* sempre

ff *ff* sempre *ff* sempre

600 605 *ff* sempre 610

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2*

C. ingl.

Cl. 1 2 *a2*

Cl. basso *a2*

Fg. 1 2 *a2*

ff sempre

Cor. 1 2 *a2* *f* *ff* *f*

3 4 *a2* *f* *ff* *ff* *f*

Tr. 1 2 *a2* *f* *ff* *ff* *f*

3 4 *f* *f* *ff* *ff* *f*

Trb. 1 2 *f* *f* *ff* *ff* *f*

3 4 *f* *f* *ff* *ff* *f*

Tubo *f* *f* *ff* *ff* *f*

Vni I *mf* *f* *ff*

II *mf* *f* *ff*

Vle *mf* *f* *ff*

Vlc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

mf *f* *ff*

615 620

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2*

C. ingl.

Cl. 1 2 *a2*

Cl. basso

Fg. 1 2 *a2*

Cor. 1 2 *a2* *f* *ff*

3 4 *a2* *f* *ff*

Tr. 1 2 *a2* *f* *ff*

3 4 *f* *ff*

Trb. 1 2 *f* *ff*

3 4 *f* *ff*

Tubo *f* *ff*

Vni I *f* *ff sempre*

II *f* *ff sempre*

Vle *f* *ff sempre*

Vlc. *f* *ff sempre*

Cb. *f* *ff sempre*

f *ff sempre* Attacco

III

$\text{♩} \approx 72$
(3.)

Cl. bosso

Fg. 1 2

Cfg.

1

2

3

4

Cor.

I Timp.

II Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

mp *mf* *f* *mf*

simile *sim.*

mf *f* *mf*

5

92

20. 25

Fl.picc. *mf* *sim.* *f* *mf* *sim.* *mf* *sim.*

Fl. 1 2 *a2* *mf* *sim.* *f* *mf* *sim.* *mf* *sim.*

Ob. 1 2 *a2* *mf* *sim.* *f* *mf* *sim.* *mf* *sim.*

C.ingl. *mf* *sim.* *f* *mf* *sim.* *f*

Cl. 1 2 *a2* *mf* *sim.* *f* *mf* *sim.* *f*

Cl.basso *mf* *sim.* *f* *mf* *sim.* *f*

Fg. 1 2 *mf* *a2* *mf* *f* *mf* *f*

Cfg. *mp* *mf* *mf* *f* *mf*

Cor. 1 2 3 4 *mf* *mf* *mf* *mf*

Tr. 1 2 3 4 *a2* *mf* *f* *mf* *f* *mf* *f* *mf*

Trb. 1 2 3 4 *mf* *a2* *mf* *f* *mf* *f* *mf*

I Timp. *mf* *mf* *mf* *f* *mf* *mp* *sim.*

Vni I *ord.* *sim.* *sim.* *sim.*

Vni II *ord.* *sim.* *sim.* *sim.*

Vle *ord.* *sim.* *sim.* *sim.*

Vlc. *ord.* *sim.* *sim.* *sim.*

Cb. *ord.* *sim.* *sim.* *sim.*

mf *f* *mf* *mp*

30

35 *sim.*

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingt.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Tr. 1 2 3 4

Trb. 1 2 3 4

Vni I

Vni II

Vle

Vlc.

Cb.

94

The musical score is written for a full orchestra. The woodwind section includes Piccolo Flute, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Clarinets 1 and 2, Bassoon, and Contrabassoon. The string section includes Violins I and II, Violas, Violas, Cellos, and Double Basses. The percussion section includes Timpani, Trombones 1, 2, 3, and 4, and Trumpets 1, 2, 3, and 4. The score shows measures 30 to 35. Dynamics include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *sim.* (sforzando). Articulations include accents (^) and slurs. The page number 94 is at the bottom left.

This page of a musical score, likely from a symphony, features a variety of instruments. The top section includes woodwinds: Flute (Fl. picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Cor Anglais (C. ingl.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Cl. basso), and Bassoon 1 and 2 (Fg. 1, 2). The middle section features brass instruments: Trumpet 1 and 2 (Tr. 1, 2), Trumpet 3 and 4 (Tr. 3, 4), Trombone 1 and 2 (Trb. 1, 2), and Trombone 3 and 4 (Trb. 3, 4). The bottom section includes strings: Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vic.), and Contrabass (Cb.). The score is written in a standard musical notation with various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *sim.* (sustained). The page number 40 is visible at the top right, and 45 is visible at the bottom right.

50

mf

55

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

mf

mp mp f

Vni I

Vni II

Vle

Vlc

Cb.

mp mp f

[illegible]

98

[illegible]

85 *f* *sim.* *mf* *mp* *mf* 90

Fl. picc. *a2* *sim.*

Fl. 1 *a2* *sim.*

Ob. 2 *a2* *sim.*

C. ingl. *sim.*

Cl. 1 *a2* *sim.*

Cl. 2 *sim.*

Cl. basso *a2* *sim.*

Fg. 1 *a2* *sim.*

Fg. 2 *sim.*

Cfg. *mp* *mf*

Cor. 1 *f* *mf* *a2*

Cor. 2 *a2* *mp* *mf* *mp* *mf*

Cor. 3 *mp* *mf* *mp* *mf*

Cor. 4 *mp* *mf* *mp* *mf*

Tr. 1 *a2* *ff* *f*

Tr. 2 *ff* *f*

Tr. 3 *ff* *f*

Tr. 4 *ff* *f* *a2*

Vni I *f* *sim.* *mf*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

100 *f* *mf*

Fl. picc. *f* 95 *mf* 100

Fl. 1 2 *a2* *f* *mf*

Ob. 1 2 *a2* *f* *mf*

Cingl. *sim.*

Cl. 1 2 *a2* *sim.*

Cl. basso *sim.* *mf sempre*

Fg. 1 2 *a2* *sim.* *mf sempre*

Cfg. *f* *mf* *mf sempre*

Cor. 1 2 *a2* *mp* *mf* *mp* *mf* *mp* *mf*

3 4 *a2* *mp* *mf* *mp* *mf* *mp* *mf*

Vni I *mp*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *mp*

Ob. 1 2 105 a2 110 *f* sempre *sim.*

C.ingl. *f* sempre *sim.*

Cl. 1 2 a2 *f* sempre *sim.*

Fg. 1 2 a2 *f* sempre *sim.*

Cfg. *f* sempre

mf mf

Vni I *mf*

Vni II *mf*

Vle *mf*

Vlc. *mf*

Cb. *mf*

115 120

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

I Ptto

II Ptto

III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

f *sempre* *sim.* *mp* *mf* *mp* *f* *mf*

a2

mp *sempre* *mp* *sempre* *mp* *sempre*

g *sim.* *sim.* *sim.* *sim.* *sim.*

125 130

Fl. picc.

1

Fl.

2

Ob.

1

2

C. ingl.

1

Cl.

2

Cl. bosso

mf *f*

I Pfto

II Pfto

III Pfto

mf *f*

Vni I

Vni II

Vle

Vlc.

Cb.

mf *f*

135 140

Cor. 1 2 *ff* *fff*

3 4 *ff* *fff*

Tr. 1 2 *mf*

3 4 *a2*

Trb. 1 2 *a2*

3 4 *mf*

I Ptto *ff*

II Ptto *ff*

III Ptto *ff*

f *ff*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *f* *ff*

Cb. *f* *ff*

Tr. 1 2 3 4

Trb. 1 2 3 4

f 145 *f* *a2* 150 *mf*

f *f* *mf*

f *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

sim.

f *mf*

ff sempre 155

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso *ff sempre*

Fg. 1 2 *ff a2*

Cfg. *ff*

Cor. 1 2 3 4 *f* *ff* *5* *6*

Tr. 1 2 3 4 *f* *ff* *5* *6*

Trb. 1 2 3 4 *f* *ff* *5* *6*

Tuba *f* *ff* *5* *6*

I Timp. *f*

Vni I *ff sempre* *sim.* *ff* *ff*

Vni II *ff sempre* *sim.* *ff* *ff*

Vle *ff sempre* *sim.* *ff* *ff*

Vlc. *ff sempre* *ff* *ff*

Cb. *ff sempre* *ff* *ff*

170 *mp* 175

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cl. basso *f*

Fg. 1 2 *f*

Cfg. *f*

Cor. 1 2 3 4

Tr. 1 2 3 4

Trb. 1 2 3 4

Tuba *f*

ITimp. *f*

mp sul pont.

Vni I sul pont.

Vni II sul pont.

Vle sul pont.

Vlc. *mp*

Cb. *mp*

180 *mf* *mf* sempre

Vni I

Vni II

Vle

Vlc.

Cb.

sul pont.

sul pont.

mf *mf* sempre

185 190

Fl. 1 2

Ob. 1 2

Cl. 1 2

Cor. 1 2 3 4

Vle

Vlc.

Cb.

mp *mf*

con sord.

f p *con sord.* *mp* *p* *f p* *mp*

ord. *sim.*

ord. *sim.*

ord.

ord.

ord.

mp *mf*

[illegible]

Fl. picc. 205 210

Fl. 1 2 a2

Ob. 1 2

C. ingl.

Cl. 1 2 a2

Cl. basso

Fg. 1 2 a2

Cor. 1 2 3 4

Vni I

Vni II

Vle

Vlc.

Cb.

f

fp *mp* *fp* *mp*

mf *f*

ord. *sim.*

mf *sim.*

mf *mf* *f*

ff *sim.* *f* *mf* 215

Fl. picc. *sim.*

Fl. 1 *a2* *sim.*

Fl. 2 *sim.*

Ob. 1 *sim.*

Ob. 2 *sim.*

C. ingl. *sim.*

Cl. 1 *a2* *sim.*

Cl. 2 *sim.*

Cl. basso *sim.*

Fg. 1 *a2* *sim.*

Fg. 2 *sim.*

Cfg. *sim.*

ff *senza sord.* *f* *mf*

Cor. 1 *senza sord.*

Cor. 2 *a2*

Cor. 3 *senza sord.*

Cor. 4 *a2*

Tr. 1 *f*

Tr. 2 *f*

Tr. 3 *f*

Tr. 4 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Trb. 4 *f*

Tubo *f*

ff *sim.* *f* *mf*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

ff *f* *mf*

220 *sim.* *f* *sim.* 225 *mf*

Fl. picc. *sim.* *f* *sim.* *mf*

Fl. 1 *sim.* *f* *sim.* *mf*

Fl. 2 *sim.* *f* *sim.* *mf*

Ob. 1 *sim.* *f* *sim.* *mf*

Ob. 2 *sim.* *f* *sim.* *mf*

C. ingl. *sim.* *f* *sim.* *mf*

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

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

Cl. basso *sim.* *f* *sim.* *mf*

Fg. 1 *sim.* *f* *sim.* *mf*

Fg. 2 *sim.* *f* *sim.* *mf*

Cfg. *sim.* *f* *sim.* *mf*

Cor. 1 *ff* *f* *mf*

Cor. 2 *ff* *f* *mf*

Cor. 3 *ff* *f* *mf*

Cor. 4 *ff* *f* *mf*

Tr. 1 *ff* *f* *mf*

Tr. 2 *ff* *f* *mf*

Tr. 3 *ff* *f* *mf*

Tr. 4 *ff* *f* *mf*

Trb. 1 *ff* *f* *mf*

Trb. 2 *ff* *f* *mf*

Trb. 3 *ff* *f* *mf*

Trb. 4 *ff* *f* *mf*

Tuba *ff* *f* *mf*

Vni I *sim.* *f* *mf*

Vni II *sim.* *f* *mf*

Vle *sim.* *f* *mf*

Vlc. *sim.* *f* *mf*

Cb. *sim.* *f* *mf*

114

f *230* *sim.* *ff* *235*

Fl. picc. *a2* *sim.*

Fl. 1 2 *sim.*

Ob. 1 2 *sim.*

C. ingl. *sim.*

Cl. 1 2 *a2* *sim.*

Cl. basso *sim.*

Fg. 1 2 *a2* *sim.*

Cfg. *sim.*

Cor. 1 2 3 4 *f* *ff* *f* *ff* *ff*

Tr. 1 2 3 4 *f* *ff* *f* *ff* *ff*

Trb. 1 2 3 4 *f* *ff* *f* *ff* *ff*

Tubo *f* *ff* *f* *ff* *ff*

Vni I *f cresc.* *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *f* *ff*

240 *f*

Fl. picc. *sim.*

Fl. 1 *a2* *sim.*

Fl. 2 *sim.*

Ob. 1 *sim.*

Ob. 2 *sim.*

C. ingl. *sim.*

Cl. 1 *a2*

Cl. 2 *sim.*

Cl. bosso *sim.*

Fg. 1 *a2*

Fg. 2 *sim.*

Cfg. *sim.*

Cor. 1 *a2* *f*

Cor. 2 *ff*

Cor. 3 *f*

Cor. 4 *ff*

Tr. 1 *ff*

Tr. 2 *ff*

Tr. 3 *ff*

Tr. 4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Trb. 4 *ff*

Tubo *ff*

II Timp. *ff*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *f*

ff

245 250

Fl. picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

C. ingl. *ff*

Cl. 1 2 *ff*

Cl. basso *f*

Fg. 1 2 *f*

Cfg. *f*

Tr. 1 2 3 4 *ff*

Trb. 1 2 3 4 *ff*

Tubo *f*

II Timp. *f*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

255 260

Fl. picc. *ff*

Fl. 2 *ff*

Ob. 2 *ff*

C. ingl. *ff*

Cl. 1 2 *ff*

Cl. basso *f*

Fg. 1 2 *f*

Cfg. *f*

Tr. 1 2 *ff*

Tr. 3 4 *ff*

Trb. 1 2 *ff*

Trb. 3 4 *ff*

Tuba *f*

II Timp. *f*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

265 270

Fl. picc. *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C. ingl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. basso *f*

Fg. 1 *f*

Fg. 2 *f*

Cfg. *f*

Tr. 1 *ff*

Tr. 2 *ff*

Tr. 3 *ff*

Tr. 4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Trb. 4 *ff*

Tuba *f*

II Timp. *f*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

275 280

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tr. 1 2 3 4

Trb. 1 2 3 4

Tubo

II Timpani

Vni I

Vni II

Vle

Vlc.

Cb.

120

285 290

1 *mf mp mf mp mp*

2 *mf mp mf mp mp*

3 *mf mp mf mp mp*

4 *mf mp mf mp mp*

Cor.

f mf mf

Vni I

f mf

Vni II

sim.

Vle

sim.

Vlc.

sim.

Cb.

f mf mf

295 300

1 *mf* *mp* *mp* *mf* *mp*

2 *mf* *mp* *mp* *mf* *mp*

Cor. 3 *mf* *mp* *mp* *mf* *mp*

4 *mf* *mp* *mp* *mf* *mp*

f *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

sim.

f *mf*

1 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

2 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

3 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

4 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Cor.

mf *f* *mf*

Vni I

Vni II

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

mf *f* *mf*

310 315

1 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

2 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

3 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

4 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Cor.

f *ff* *ff* *f* *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

f *ff* *f* *mf*

sim.

sim.

sim.

sim.

sim.

320 325

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tuba

II Ptto

III Ptto

Vni I

Vni I

Vle

Vlc.

Cb.

mp *mf* *mp* *mf* *mp* *mf* *mp*

sim.

mf

f *mf*

mf *mf*

330 335

Fl. picc. *ff*

Fl. 1 *a2* *ff*

Ob. 1 *a2* *ff*

C. ingl. *mf* *f* *ff*

Cl. 1 *a2* *f* *ff*

Cl. basso *f* *ff*

Fg. 1 *a2* *f* *ff*

Cfg. *f* *ff*

Cor. 1 *mf* *ff*

Cor. 2 *mf* *ff*

Tr. 1 *mf* *ff*

Tr. 2 *mf* *ff*

Trb. 1 *mf* *ff*

Trb. 2 *mf* *ff*

Tuba *mf* *ff*

II Timp. *mf* *ff*

II Pfto *ff*

III Pfto *ff*

Vni I *f* *sim.* *ff*

Vni II *mf* *f* *ff*

Vle *sim.* *ff*

Vlc. *sim.* *ff*

Cb. *sim.* *ff*

ff

1980-1981