

cristian morales-ossio

els nous fonix
pour orchestre de chambre

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version pour orchestre de chambre

barcelone 1996 - santiago 2003

Notice d'exécution

1. Effectif instrumental :

Flûte 1 et 2

Hautbois 1 et 2

Clarinette en sib

Clarinette basse

Basson

Cor 1 et 2

Trompette

Percussion 1 et 2

Piano

Violon 1 et 2

Alto

Violoncelle

Contrebasse

Liste de percussions :

- P.I** - Vibraphone (Vib.)
 - 3 cymbales suspendues [aigu, médium, grave] (3 C.S.)
 - 1 tam-tam registre médium (T.tam)
 - 2 toms registres médium et grave (Toms [I et II])

- P.II** - Glockenspiel (Glock.)
 - Marimba (Marimba)
 - 3 cymbales suspendues [aigu, médium, grave] (3 C.S.)
 - 3 gongs (Gong)
 - 1 tam-tam grave (T.tam)
 - 2 toms registre médium (Toms [I et II])
 - Timbales (Timbale)
 - Grosse-Caisse (G.C.)


Partition écrite en hauteurs réelles, sauf le Glockenspiel et la Contrebasse


2. Signes et modes de jeux

2.1 Général

Les accents valent pour une seule battue (et non pour une mesure entière). Toutefois, le plus souvent, chaque note porte son accent, sauf dans les cas évidents (notes répétées, formules répétitives ou symétriques). Les accents ne sont jamais valables pour une note de même nom située à une octave différente.

Micro-Intervalles

 1/4 de ton plus haut

 1/4 de ton plus bas

 note bémol 1/4 de ton plus bas

Notas para una ejecución

1. Plantilla instrumental :

Flauta 1 y 2

Oboe 1 y 2

Clarinete en si bemol

Clarinete bajo

Fagot

Corno 1 y 2

Trompeta

Percusión 1 y 2

Piano

Violín 1 y 2

Viola

Violonchelo

Contrabajo

Lista de percusiones (abreviaciones en francés) :

- P.I** - Vibráfono (Vib.)
 - 3 platillos suspendidos [agudo, medio, grave] (3 C.S.)
 - 1 tam-tam registro medio (T.tam)
 - 2 toms registro medio y grave (Toms [I et II])

- P.II** - Glockenspiel (Glock.)
 - Marimba (Marimba)
 - 3 platillos suspendidos [agudo, medio, grave] (3 C.S.)
 - 3 gongs (Gong)
 - 1 tam-tam grave (T.tam)
 - 2 toms registro medio (Toms [I et II])
 - Timbales (Timbale)
 - Gran Caja (G.C.)

Partitura escrita en alturas reales (en do), a excepción del Glockenspiel y el Contrabajo


2. Signos y efectos instrumentales

2.1 General

Las alteraciones valen sólo para las notas que los portan (y no para el compás entero). Sin embargo, y lo más frecuente, es que cada nota porte su alteración, salvo en casos evidentes (notas repetidas, fórmulas repetitivas o simétricas). Las alteraciones no son nunca válidas para una nota del mismo nombre situadas en una octava diferente.

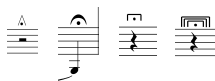
Microintervallos

 1/4 de tono más alto

 1/4 de tono más bajo

 nota bemol 1/4 de tono más bajo

Points d'orgue : Échelle progressive de très court à très long



Calderones : Escala progresiva, de muy corto a muy largo

Jouer aussi rapide que possible



Tocar lo más rápido posible

Note répétée



Nota repetida

Laisser résonner ou vibrer

(l.v.)

Dejar vibrar o resonar

Mode de jeu ordinaire, annulant les modes de jeux précédents

ord.

Normal, anula las indicaciones anteriores

2.2. Pour la Flûte :

Son dit éolien (d'après P.I. Artaud) : de l'air plus la hauteur (valable aussi pour les clarinettes)



Sonido eólico (según P.I. Artaud) : aire más nota (también válido para las clarinetes)

Soufflé. Sans hauteur précise (valable aussi pour les clarinettes)



Soplado. Sin una altura precisa (también válido para las clarinetes)

Flutterzunge ou frullato (valable aussi pour le hautbois)



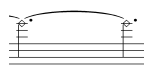
Flutterzunge o frullato (también válido para el oboe)

Bisbigliando ou variation de timbre (valable aussi pour le hautbois et la clarinette)



Bisbigliando o variación de timbre (también válido para el oboe y para las clarinetes)


Son harmonique



Sonido armónico

2.3. Pour la Clarinette et clarinette basse :

2.3. Para el Clarinete y Clarinete bajo

"Tongue-ram", clappement de la langue sur l'anche.  "Tongue-ram", golpe de la lengua sobre la caña

Les notes comprises sous ce signe c'est des notes de base pour un multiphonique ou son multiple



Las notas comprendidas bajo este signo son notas de base para ejecutar un sonido multifónico

2.4. Pour les cordes :

2.4. Para las cuerdas :

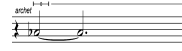
Pizzicato Bartok  Pizzicato Bartok

Derrière le chevalet, sur la corde indiquée par la note  Detrás del puente, sobre la cuerda indicada por la nota

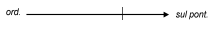
Dans cette oeuvre les tremoli sont exécutés toujours aussi rapide que possible

En esta obra los tremoli siempre son ejecutados "lo más rápido posible"

Les notes comprises sous ce signe seront jouées en passant l'archet entre la note appuyée et le chevalet, juste au milieu des deux points. Le résultat est un son très proche à celui de la clarinette.



Las notas comprendidas bajo este signo serán tocadas pasando el arco entre la nota pisada y el puente, justo en medio de ambos puntos. El resultado es un sonido muy cercano al del clarinete.

Aller progressivement du mode de jeu ordinaire vers sul pont.  Ir progresivamente desde "normal" a sul pont.


2.5. Pour les percussions :

2.5. Para las percusiones :

"Dead strucker", étouffer la lame avec la baguette  "Dead strucker", apagar la lámina

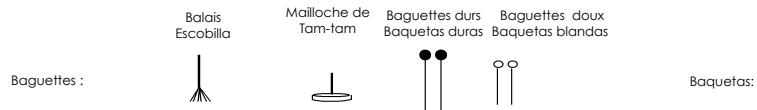
Étouffer  Apagar

Gratter avec un mouvement régulier et rapide  Raspar con un movimiento regular y rápido

Passer un archet de contrebasse sur le bord d'une lame du vibraphone ou sur le bord d'une cymbale suspendue. 

Pasar un arco de contrabajo sobre el borde de una lámina de vibráfon o o sobre el borde de un platillo suspendido

Jouer sur le dôme de la cymbale  Tocar sobre la campana del platillo



2.6. Pour le Piano:

2.6. Para el Piano:

Gratter rapidement la corde avec un médiateur de guitare électrique  Raspar rápidamente la cuerda con una uñeta de guitarra eléctrica

Jouer la corde de cette note avec un médiateur de guitare électrique  Tocar la cuerda de esta nota con una uñeta de guitarra eléctrica

Son harmonique. Le son résultant on l'obtient en effleurant la corde sur un point précis (à chercher et à marquer auparavant), au même temps qu'on joue la touche.



Sonido armónico. El sonido resultante se obtiene rozando la cuerda sobre un punto preciso (buscar y marcar con antelación), al mismo tiempo que se toca la cuerda

Poser fermement un doigt sur la corde, juste devant sa cheville afin de simuler une sourdine



Poner con firmeza un dedo sobre la cuerda, justo delante de la clavija, con el fin de simular una sordina

Els Nous Fonix

(1996-2003)

Cristian Morales-Ossio
(1967)

Durée : 13 minutes environ

Duración : 13 minutos aproximadamente

• = 40

Flûte 1

Flûte 2

Hautbois 1

Hautbois 2

Clarinette

Clarinette basse

Basson

Cor 1

Cor 2

Trompette

Percussion 1

Percussion 2

Piano

Violon I

Violon II

Alto

Violoncelle

Contrebasse

• = 40

• = 40

• = 40

6

Fl. 1 *bisb.* *pp*

Fl. 2 *N.V.* *ppp* *mp* *ppp*

Hb. 1 *N.V.* *ppp* *mp* *ppp*

Hb. 2

Cl. *bisb.* *pp* *5* *5* *5* *5* *5* *5* *5*

Cl. basse *mp* *ppp*

Bsn. *pp* *mp*

C. 1 *p*

C. 2

Tpt

Perc. 1 *Vib.* *ppp* *Ped.* *3 C.S.* *ppp*

Perc. 2 *3 C.S.* *pp* *mf* *p* *pp*

Pno. *pp* *Ped.* *8th* *ppp*

Vln. I *archet ond.* *pp* *mp*

Vln. II *archet poco al ponte* *pp*

A. *archet poco al ponte* *pp* *sul pont.* *Vib.* *ond.* *p* *ppp*

Vc. *archet sul tasto* *pp* *sul pont.* *mp* *plz.* *p*

Cb. *plz.* *p* *Glissando* *archet* *pp* *mp* *ppp*

10

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A.

Vc.

Cb.

ppp, *mp*, *mf*, *p*, *pp*, *ppp*, *sfz*, *flatt.*, *archet*, *3*, *5*, *3 C.S.*, *Vib.*, *Ped.*, *T-tam*, *div.*, *div. ord.*, *sul pont.*, *alla punta*, *Glissando*, *Ostinato*

17 *molto rit. A tempo*

Fl. 1 *pp*

Fl. 2 *p* *pp*

Hb. 1 *pp*

Hb. 2 *mf* *pp*

Cl. *pp*

Cl. basse *pp*

Bsn. *mf* *p* *pp*

17 *molto rit. A tempo*

C. 1 *pp*

C. 2 *pp*

Tpt. *pp*

17 *molto rit. A tempo*

Perc. 1 *p* *pp* *mf* *pp*

Perc. 2 *pp*

Timbale

17 *molto rit.*

Pno. *p* *pp*

17 *molto rit. A tempo*

Vln. I *pp* *pp* *mf* *pp*

Vln. II *pp* *mf*

A. *pp* *mf* *pp*

Vc. *pp*

Cb. *pp*

archet sul tasto

sul pont. alla punta

plzz.

A tempo

22

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

A tempo

22

C. 1

C. 2

Tpt.

A tempo

22

Perc. 1

Perc. 2

G.C.

3 C.S.

Timbale

Gong

Timbale

22

Pno.

A tempo

22

Vln. I

Vln. II

A.

Vc.

Cb.

8va

div.

ord. Vib.

Un peu plus vif

♩ = 56

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl.
Cl. basse
Bsn.

Un peu plus vif

♩ = 56

C. 1
C. 2
Tpt.

Un peu plus vif

♩ = 56

Perc. 1
Perc. 2

(Harmonique)

Pno.

Un peu plus vif

♩ = 56

Vln. I
Vln. II
A.
Vc.
Cb.

35

Fl. 1 *flatt.* *pp* *ord.* *ff* *pp* *flatt.*

Fl. 2 *pp* *<f>pp*

Hb. 1 *f*

Hb. 2

Cl. *ppp*

Cl. basse *flatt.* *pp*

Bsn.

35

C. 1 *f*

C. 2

Tpt. *sourd. wa-wa* *mf* *mf* *f*

Perc. 1 *pp* *mf* *pp*

Perc. 2 *Gong* *mf* *Timbale* *pp*

35

Pno. *mf* *Ped.*

35

Vln. I *poco al ponte* *ppp* *mf* *ppp* *alla punta*

Vln. II *pizz* *mf* *f*

A. *sul pontalla punta* *ppp* *mf* *ppp*

Vc.

Cb.

41

Fl. 1 *flatt.* *mf* *p*

Fl. 2 *flatt.* *mf* *pp*

Hb. 1 *flatt.* *ff* *p*

Hb. 2 *mf* *pp*

Cl. *mf* *pp*

Cl. basse *ff* *p* *flatt.*

Bsn. *ff* *pp*

C. 1

C. 2

Tpt. *pp* *(s/sourd.)*

Perc. 1 *p* *Ped.*

Perc. 2 *p* *3 C.S.*

Pno. *pp* *Ped.* *p*

Vln. I *ord.* *sul pont.* *mf* *p* *p* *ppp*

Vln. II *archet sul pont.* *mf* *p* *ppp*

A. *poco al ponte* *ff* *pp*

Vc. *poco al ponte* *ff* *p* *pp*

Cb. *ff*

46

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

Fl. 2

Hb. 1 *pp* *mf* *p* *f*

Hb. 2

Cl. *pp* *f*

Cl. basse *pp* *f* *M* *p* *f*

Bsn. *pp* *mf* *pp* *f*

C. 1 *p* *f*

C. 2 *p* *f*

Tpt. *p* *mf* *p* *f*

Perc. 1 *p* *mf* *pp* *p* *f*

Perc. 2 *mf* *p* *mf* *pp* *p*

Pno. *mf* *pp* *p* *mf* *pp* *p*

Vln. I *ord.* *p* *ppp* *ppp* *f* *p* *f*

Vln. II *sul pont.* *p* *ppp* *ord.* *p* *pp* *f* *p* *f*

A. *ord.* *pp* *mf* *pp* *ord.* *pp* *f* *p* *f*

Vc. *poco al ponte* *p* *ord.* *p* *mf* *p* *f*

Cb. *pp* *pp* *f*

Vif $\text{♩} = 112$
poco rit. **A tempo**

57

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

Vif $\text{♩} = 112$
poco rit. **A tempo**

57

C. 1

C. 2

Tpt.

Vif $\text{♩} = 112$
poco rit. **A tempo**

57

Perc. 1

57

Perc. 2

57

Marimba

Vif $\text{♩} = 112$
ord. poco rit. **A tempo**

57

Vln. I

Vln. II

A.

Vc.

Cb.

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

- Flutes (Fl. 1, Fl. 2):** Fl. 1 starts with *f* and *mf*, then *p*, *f*, *p*, *mf*, and *f*. Fl. 2 starts with *mf*, then *sfz*, *p*, and *mp*. Both have *flatt.* markings.
- Horns (Hb. 1, Hb. 2):** Hb. 1 starts with *f* and *mf*, then *p*, *f*, *p*, *mf*, and *f*. Hb. 2 starts with *mf* and *p*.
- Clarinets (Cl., Cl. basse):** Cl. starts with *pp* and *p*. Cl. basse starts with *p*, *mf*, *p*, *pp*, *mf*, and *p*.
- Bassoon (Bsn.):** Starts with *p*, *mf*, *p*, *pp*, *mf*, and *p*.
- Trumpets (C. 1, C. 2, Tpt):** C. 1 starts with *mf*, *p*, and *mf*. C. 2 starts with *mp* and *p*. Tpt starts with *mf*, *p*, and *mf*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 starts with *f*, then *sffz* and *mf*. Perc. 2 starts with *f*, then *sfz*, and *f*.
- Piano (Pno.):** Starts with *f*, *p*, *mf*, and *f*. Includes a *(L.v.)* marking.
- Violins (Vln. I, Vln. II):** Both start with *pp*, *mp*, *pp*, *mf*, and *p*. Includes a *V* marking.
- Viola (A.):** Starts with *mp*, *pp*, *mp*, *p*, *mp*, *p*, *pp*, and *mf*.
- Cello (Vc.):** Starts with *mp*, *mp*, *pp*, *p*, and *p*.
- Double Bass (Cb.):** Starts with *p*, *ppp*, *pp*, *p*, and *ppp*.

88

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A.

Vc.

Cb.

This musical score page covers measures 88 to 90. It includes parts for Flute 1 and 2, Horns 1 and 2, Clarinet, Bass Clarinet, Bassoon, Cor Anglais 1 and 2, Trumpet, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time with a key signature of one flat. Measure 88 features complex woodwind passages with triplets and quintuplets, and dynamic markings such as *sfz*, *p*, and *mf*. The strings play a steady accompaniment with dynamics ranging from *ppp* to *mf*. Percussion parts include snare and tom patterns. Measure 89 continues the woodwind and string textures, with dynamics like *pp*, *mf*, and *ppp*. Measure 90 concludes the section with a *loco* passage for the Clarinet and various dynamic markings including *sfz*, *p*, and *mf*.

91

Fl. 1 *f* *sfz* *p* *f* *flatt.* *fp* *f*

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

Hb. 1 *mf* *p* *f* *p* *f*

Hb. 2 *p* *f*

Cl. *f* *p* *f* *flatt.* *p* *f*

Cl. basse *mf* *p* *f* *p* *f*

Bsn. *pp* *mf* *p* *f* *f*

C. 1 *pp* *f* *p* *f*

C. 2 *pp* *f* *p* *f*

Tpt. *pp* *f* *p* *f*

Perc. 1 *fp* *f*

Perc. 2 *91* *f* *Gong* *f*

Pno. *91* *f*

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

Vln. II *p* *f* *p* *f* *fp* *f*

A. *mf* *f* *p* *f* *fp* *f*

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

Cb. *poco al ponte* *pp* *f* *p* *f*

108

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

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

Hb. 1 *mf* *f* *mf*

Hb. 2 *mf* *f* *mf*

Cl. *mf* *f* *mf* *ppp*

Cl. basse *mf* *f* *mf*

Bsn. *mf* *f* *mf*

C. 1 *mf* *f* *mf*

C. 2 *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Perc. 1 *f* *p* *Ped.*

Perc. 2 *mf* *p* *f* *Marimba*

Pno. *f* *mf* *ff* *p sub.*

Vln. I *mf* *f* *mf* *ppp* *mp*

Vln. II *mf* *f* *mf* *ppp* *mp*

A. *mf* *f* *mf*

Vc. *mf* *f* *mf* *ppp* *alla punta*

Cb. *mf* *f* *mf*

Tous les pupitres ord.

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

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has markings *pp*, *p*, and *pp*. Fl. 2 has markings *pp*, *mf*, and *p*. Both have *flatt.* markings.
- Clarinets (Cl., Cl. basse):** Cl. has markings *pp*, *mf*, *pp*, and *mp*. Cl. basse has markings *mf* and *pp*. Both have *flatt.* markings.
- Reeds (Bsn.):** Markings *pp*, *mf*, and *mf*.
- String Section (Vln. I, Vln. II, A, Vc., Cb.):** Vln. I and II have markings *pp*, *f*, and *mf*. A has markings *pp* and *f*. Vc. has markings *pp* and *f*. Cb. has marking *mf*. Performance instructions include *V poco al ponte* and *col legno*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 has markings *mf*, *pp*, and *p*. Perc. 2 has markings *pp* and *mf*. Includes *sordine* and *Ped.* markings.
- Piano (Pno.):** Markings *pp* and *mf*. Includes *sub.* marking.

115

Fl. 1 *flatt.* *mf* *p* *mf* *pp* *ff*

Fl. 2 *flatt.* *mf* *p* *pp* *pp* *ff*

Hb. 1 *p* *ff*

Hb. 2

Cl. *flatt.* *mf* *p* *pp* *pp* *ff*

Cl. basse *flatt.* *mf* *pp* *pp* *ff*

Bsn. *f* *pp* *ff*

C. 1 *(s/sourd.)* *très cuirÉ* *f* *pp* *ff*

C. 2 *(s/sourd.)* *très cuirÉ* *f* *pp* *ff*

Tpt. *(s/sourd.)* *f* *pp* *ff*

Perc. 1 *f* *p* *p* *Ped.* *f*

Perc. 2 *f* *p*

Pno. *mf* *f* *p* *ff* *ff*

Vln. I *archet* *sul pont.* *f* *pp* *poco al ponte*

Vln. II *archet* *sul pont.* *f* *pp* *poco al ponte*

A. *archet* *sul pont.* *mf* *f* *pp* *pp* *mf* *poco al ponte*

Vc. *archet* *sul pont.* *f* *pp*

Cb. *V*

125

Fl. 1 *ff* *p* *flatt.* *mf* *pp* *p*

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

Hb. 1 *ff* *mf* *p* *flatt.*

Hb. 2 *ff* *p* *mf*

Cl. *p* *f* *p* *flatt.* *mf* *mf* *p* *flatt.* *ff*

Cl. basse *f* *mf* *p* *ff*

Bsn. *p* *flatt.* *mf* *p*

C. 1

C. 2 *p* *mf*

Tpt. *mf* *ff* *mf* *p* *f*

Perc. 1 *f* *p* *mf* *Ped.* *p* *Ped.*

Perc. 2 *f* *mf* *f* *mf*

Pno.

Vln. I *f* *pizz.* *mf* *archet* *mf* *pizz.*

Vln. II *mf* *archet* *ff* *f* *mf* *pizz.* *mf* *archet* *pizz.*

A. *ff* *pizz.* *f* *p* *mf* *pizz.* *archet sul pont.* *p*

Vc. *f* *pizz.* *f* *p* *mf* *pizz.* *archet sul pont.* *p*

Cb. *f* *pizz.* *f* *p* *archet* *pizz.* *archet*

128

Fl. 1 *ff* *f* *p* *fiatt.*

Fl. 2 *p* *ord.* *f*

Hb. 1 *f*

Hb. 2 *f* *p*

Cl. *sfz* *mf*

Cl. basse *p* *s* *mf*

Bsn. *p*

C. 1 *p* *p* *p*

C. 2 *p*

Tpt. *f*

Perc. 1 *f* *p* *Ped.*

Perc. 2 *f*

Pno. *f*

Vln. I *archet sul pont.* *p* *ff* *ord.* *f* *p*

Vln. II *archet sul pont.* *p* *ff* *ord.* *f* *plzz*

A. *f* *ord.* *f* *plzz*

Vc. *f* *ord.* *f* *p*

Cb. *p*

130

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

Fl. 2 *p* *f* *p* *f* *flatt.*

Hb. 1 *p* *f* *ff*

Hb. 2 *f* *ff*

Cl. *> p* *f* *p* *ff* *mf* *flatt.*

Cl. basse *> p* *f*

Bsn. *f*

130

C. 1 *p* *f* *très cuiré*

C. 2 *p* *f* *très cuiré*

Tpt. *p* *f* *très cuiré* *(s/ sourd.)* *Harmon mute (pavillog ouvert)* *mf*

Perc. 1 *f*

Perc. 2 *f* *p* *f*

130

Pno. *mf* *f*

130

Vln. I *< mf* *mf* *f* *poco al ponte*

Vln. II *mf* *f* *mf* *pizz.*

A. *mf* *f* *mf* *archet*

Vc. *f* *sfz* *p*

Cb. *f*

135 **Tempo I** ♩ = 40

Fl. 1 *sfz p* *ff* *f* *p* *mf* *f* *flatt.*

Fl. 2 *sfz p* *ff* *f* *p* *mf* *f* *flatt.*

Hb. 1 *f* *p* *ff* *f* *f* *f* *flatt.*

Hb. 2 *f* *p* *ff* *f* *f* *f* *flatt.*

Cl. *f* *f* *f* *f* *f* *f* *flatt.*

Cl. basse *p* *f* *f* *f* *f* *f* *flatt.*

Bsn. *p* *f* *f* *f* *f* *f* *flatt.*

135 **Tempo I** ♩ = 40

C. 1 *pp* *f* *(s/sourd.)*

C. 2 *f* *(s/sourd.)*

Tpt. *f* *(s/sourd.)*

135 **Tempo I** ♩ = 40

Perc. 1 *p* *p* *p* *T-tam*

Perc. 2 *Ped.* *pp* *p*

Gong (l.v.) *p* *pp* *p* *p*

135 (Harmonique) *f* *Ped.* *p* *f* *p*

135 **Tempo I** ♩ = 40

Vln. I *f* *p* *ff* *pp* *p* *pizz.* *archet ord.* *f*

Vln. II *f* *pizz.* *archet col legno* *p* *mf* *pizz.* *archet ord.* *f*

A. *f* *pizz.* *archet* *pp* *pizz.* *archet ord.* *f*

Vc. *ord.* *poco al ponte* *f* *archet ord.* *f*

Cb. *pizz.* *p* *archet ord.* *f*

144 $\text{♩} = 80$

Fl. 1 $> p$ pp $f p$

Fl. 2 $> p$ $f p$

Hb. 1 $> p$ $f p$ pp

Hb. 2 $> p$ $f p$

Cl. $> p$ pp $f p$ pp

Cl. basse $> p$ f $f p$

Bsn. $> p$ f $f p$

144 $\text{♩} = 80$

C. 1 $> p$ f

C. 2 $> p$ f

Tpt. $> p$

144 $\text{♩} = 80$

Perc. 1 f f T-tam

Perc. 2 pp Gong T-tam

144

Pno. f f

144 $\text{♩} = 80$

Vln. I $> p$ pp $f p$ Juste un instrument

Vln. II $> p$ $f p$ pp Juste un instrument

A. $> p$ f pp $f p$ pp Juste un instrument

Vc. $> p$ f $f p$ Juste un instrument

Cb. $> p$ f

152

Fl. 1 *flatt.* *p* *mf p* *f* *pp* *mf* *p*

Fl. 2 *p* *ff*

Hb. 1 *mp* *p* *mf* *p*

Hb. 2 *p*

Cl. *mp* *pp* *ppp* *p*

Cl. basse

Bsn. *pp* *ppp* *p*

C. 1 *p* *f* *cuivré*

C. 2

Tpt. *pp* *mf* *Harmon mute (pavillon fermé)*

Perc. 1 *pp* *mf* *sfz* *p* *mf* *pp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f* *p* *sfz*

Perc. 2 *pp* *mf* *mf* *p* *mf* *p* *mf* *sfz* *mf* *p* *mf* *p* *mf* *pp* *mf* *p* *mf* *f* *p*

Pno.

Vln. I *poco al ponte* *ppp* *ppp* *p* *ord.* *ppp* *p*

Vln. II *mp* *mi-legno* *pp* *mf* *ord.* *ppp* *p*

A. *mp* *mi-legno* *pp* *mf* *ord.* *ppp* *p*

Vc. *ppp* *p* *ord.* *ppp* *p*

Cb.

156 *poco rit.* *A tempo* ♩ = 132

Fl. 1 *f* *pp* *mf* *f* *pp*

Fl. 2 *flatt.* *p* *f* *pp sfz* *p* *f*

Hb. 1 *pp* *pp* *mp* *pp* *f*

Hb. 2 *f* *pp*

Cl. *pp* *ppp*

Cl. basse *M* *pp*

Bsn.

156 *poco rit.* *A tempo* ♩ = 132

C. 1

C. 2

Tpt. *(pavillon mi-ouvert)*

156 *A tempo* ♩ = 132

Perc. 1 *p* *f* *p* *f* *pp* *mf* *mf* *pp* *T-tam* *ppp* *3 C.S. sec. I*

Perc. 2 *p sfz* *mf* *p* *pp* *Gong* *ppp* *T-tam avec une baguette de triangle* *pp*

Pno. *mf* *Ped.*

156 *poco rit.* *A tempo* ♩ = 132 *Tous les pupitres*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp* *ppp* *mp*

A. *mi-legno* *pp* *ppp*

Vc. *Tous les vlc.* *pp* *p* *ppp*

Cb. *pizz.* *p*

162

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

Fl. 2 *pp* *f* *pp* *mf* *flatt.*

Hb. 1 *pp* *f p* *f* *p*

Hb. 2 *p*

Cl. *f pp*

Cl. basse *f p* *pp*

Bsn. *f p* *pp*

C. 1 *cuivrÉ* *f p* *pp*

C. 2 *cuivrÉ* *f p* *pp*

Tpt. *sourd. wa-wa* *f* *p*

Perc. 1 *Tom 1* *Vib.* *f* *ppp* *Ped.*

Perc. 2 *f* *ppp*

Pno. *f* *mf* *Ped.*

Vln. I *col legno* *mf* *pp* *pizz.* *f* *f* *p*

Vln. II *ord.* *pp* *mf* *poco al ponte*

A. *pizz.* *mf* *archet sul pont.* *pp* *pizz.* *f*

Vc. *pizz.* *f* *mf* *archet*

Cb. *pizz.* *f*

166

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

Fl. 2 *mf* *p*

Hb. 1 *mf* *p* *flatt.*

Hb. 2 *mf* *ff* *mf* *p*

Cl. *mf* *mf* *p*

Cl. basse

Bsn. *mf* *p*

C. 1 *(s / sound.)* *flatt.* *p*

C. 2 *(s / sound.)* *flatt.* *p*

Tpt. *mf* *mf* *mf* *(s / sound.)* *flatt.* *p*

Perc. 1 *f*

Perc. 2 *Ped.*

Pno. *f* *Ped.*

Vln. I *mf* *ff* *p* *sul tasto* *mf* *p*

Vln. II *ord.* *mf* *ff* *p* *sul tasto* *mf* *p*

A. *archet* *mf* *ff* *p* *sul tasto* *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

Detailed description: This page of a musical score covers measures 166, 167, and 168. The score is for a full orchestra and includes parts for Flute 1 and 2, Horns 1 and 2, Clarinet, Bass Clarinet, Bassoon, Cor Anglais 1 and 2, Trumpet, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 3/8 time and features a variety of dynamics and articulations. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piano part is characterized by a steady eighth-note accompaniment. The score includes performance instructions such as 'sul tasto' for the strings and 'flatt.' for the Cor Anglais.

170

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

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

Hb. 1 *f* *p* *f* *mf* *f* *p*

Hb. 2 *mf* *p* *f* *p*

Cl. *mf* *p* *flatt.* *mf* *p*

Cl. basse *mf* *f* *p*

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

C. 1 *f* *p* *f*

C. 2 *f* *p* *f*

Tpt. *f* *p* *f* *f* *p*

Perc. 1 *f* *p*

Perc. 2 *mf*

Pno. *mf*

Vln. I *mf* *p* *ord.* *f* *p*

Vln. II *mf* *p* *ord.* *f* *p*

A. *mf* *p* *ord.* *p* *f* *p*

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

Cb. *mf* *p*

175

Fl. 1 *pp* *sfp* *sfp*

Fl. 2 *pp* *sfp* *sfp*

Hb. 1 *pp* *sfp* *sfp*

Hb. 2 *pp* *sfp* *sfp*

Cl. *sfz* *pp* *sfp* *sfp*

Cl. basse *sfp* *sfp* *pp*

Bsn. *sfp* *sfp* *p*

C. 1 *p* *sfp* *sfp* *sfp* *sfp*

C. 2

Tpt. *pp*

Perc. 1 *mp* *pp* *ff* *ff*

Perc. 2 *pp* *mf* *ff*

Pno.

Vln. I *pp* *sul pont.* *ord.* *p*

Vln. II *pp* *sul pont.* *ord.* *p*

A. *sfz* *pp* *ord.* *p*

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

Cb. *p*

3 C.S. Tom 1 (Étouffez le son sur les silences) 3 C.S.

T-tam (Étouffez le son sur les silences) Timbale

p *ped.*

179

Fl. 1 *sfp* *mf* *p*

Fl. 2 *sfp* *mf* *p*

Hb. 1 *sfp* *mf* *p*

Hb. 2 *sfp*

Cl. *sfp* *flatt.* *mf > p* *mf > pp*

Cl. basse *mf* *p* *pp*

Bsn. *mf > p* *p* *pp*

C. 1 *sfp* *pp*

C. 2 *mf > p* *flatt.* *staccatissimo* *p*

Tpt. *mf > p* *mf > p*

Perc. 1 *Vib.* *T-tam* *2 Toms* *Vib.* *pp* *mf > pp* *pp* *Ped.*

Perc. 2 *mf > pp*

179 *3 C.S.* *G.C.* *T-tam* *mf*

Pno. *p* *pp*

Vln. I *sul pont.* *pp* *f* *pp*

Vln. II *ord.* *pp* *f*

A. *mf > pp* *sul tasto* *pp* *f* *pp*

Vc. *mf*

Cb. *pp*

184 *rit.* ----- *A tempo*

Fl. 1 *< mf* *p* *mf* *pp* *fiatt.*

Fl. 2 *pp*

Hb. 1 *< mf* *p*

Hb. 2

Cl. *pp* *mf* *fiatt.*

Cl. basse *pp*

Bsn.

184 *rit.* ----- *A tempo*

C. 1 *pp*

C. 2 *< mf*

Tpt.

184 *rit.* ----- *A tempo*

Perc. 1 *< mf* *pp* *f* *mf* *p* *3 C.S.*

Perc. 2 *Ped.*

184 *Tom 1* *mf* *pp* *f* *Tom 2* *Gong* *ppp* *3 C.S.* *T-tam* *mf*

Pno. *< mf* *pp* *p* *mp*

184 *rit.* ----- *A tempo*

Vln. I *< mf* *pp* *ppp* *poco al ponte* *p* *ppp*

Vln. II *pp* *ppp*

A *< mf* *ppp* *poco al ponte* *p*

Vc. *sul pont* *pp*

Cb. *p* *mp*

188

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

Fl. 2 *f* *p*

Hb. 1 *mf* *pp* *mf* *mf*

Hb. 2 *f* *p*

Cl. *mf* *mf*

Cl. basse *p* *f* *p*

Bsn. *mf* *pp*

C. 1 *f*

C. 2

Tpt. Harmon mute *f* *p* (pavillon mi-ouvert)

Perc. 1 *mf* *f*

Perc. 2 *f* *f*

Pno. *p* *mp* *p*

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

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

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

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

Cb. *p* *mp* *p*

192

Fl. 1 *sfz pp* *mf* *pp f* *sfz* *flatt.*

Fl. 2 *mf* *pp*

Hb. 1 *sfz* *mf*

Hb. 2 *p* *sfz*

Cl. *sfz* *p* *flatt.* *sfz* *sfz*

Cl. basse *flatt.* *mf* *p* *flatt.*

Bsn. *p* *mf*

C. 1 *mf* *pp*

C. 2 *sfz*

Tpt. *mf* *pp*

Perc. 1 *Vib.* *f* *f* *3 C.S. (avec le bois)*

Perc. 2 *G.C.* *Gong* *T-tam* *3 C.S.* *mf*

Pno. *f* *sfz* *mf* *Ped.*

Vln. I *192* *sul tasto alla punta* *pp* *p* *sul pont.* *p* *mf* *p* *mf*

Vln. II *ppp* *p* *div.* *ord.* *mf* *f* *pizz.* *f* *archet* *pp* *p*

A. *div.* *ord.* *mf* *f* *p* *mf*

Vc. *poco al ponte* *p* *mf pp*

Cb. *poco al ponte* *p* *mf pp*

Musical score for orchestra and percussion, measures 198-202. The score is in 3/8 time and includes parts for Flute 1 & 2, Horn 1 & 2, Clarinet, Bassoon, Cor Anglais 1 & 2, Trumpet, Percussion 1 & 2, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics, articulations, and performance instructions.

Flute 1 (Fl. 1): Measure 198 starts with a *f* dynamic and a triplet of eighth notes. Measure 200 has *mf* and *ff* markings.

Flute 2 (Fl. 2): Measure 198 has a *p* dynamic. Measure 199 has *sfzp* and *fiatt.* markings. Measures 200-202 feature sixteenth-note passages with *p*, *mf*, and a triplet of eighth notes.

Horn 1 (Hb. 1): Measure 198 has a *mf* dynamic. Measure 200 has a *mf* marking.

Horn 2 (Hb. 2): Measure 198 has a *p* dynamic. Measure 199 has a *f* marking. Measure 200 has a *mf* marking.

Clarinet (Cl.): Measure 198 has a *f* dynamic. Measure 200 has a *mf* marking.

Bassoon (Cl. basse): Measure 199 has a *fiatt.* marking. Measure 202 has a *mf* marking.

Bassoon (Bsn.): Measure 202 has *f* and *p* markings.

Cor Anglais 1 (C. 1): Measure 198 has a *mf* dynamic. Measure 200 has a *mf* marking.

Cor Anglais 2 (C. 2): Measure 199 has a *fiatt.* marking. Measure 200 has a *mf* marking.

Trumpet (Tpt): Measure 198 has a *p* dynamic. Measure 200 has a *mf* marking.

Percussion 1 (Perc. 1): Measure 199 has a *T-tam* marking. Measure 200 has a *mf* marking. Measure 202 has *sfz* and *(avec le bois)* markings.

Percussion 2 (Perc. 2): Measure 198 has a *sfz* marking. Measure 199 has a *f* marking. Measure 200 has a *p* marking.

Piano (Pno.): Measure 198 has a *p* dynamic. Measure 200 has a *sfz* marking. Measure 201 has a *p* marking. Measure 202 has a *Ped.* marking.

Violin I (Vln. I): Measure 198 has a *> p* marking. Measure 200 has a *p* marking. Measure 201 has *mf* and *p* markings.

Violin II (Vln. II): Measure 198 has a *p* dynamic. Measure 199 has a *sul pont.* marking. Measure 200 has a *mf* marking.

Viola (A): Measure 198 has a *p* dynamic. Measure 199 has a *sul pont.* marking. Measure 200 has a *mf* marking.

Violoncello (Vc.): Measure 198 has a *p* dynamic. Measure 200 has a *mf* marking. Measure 202 has a *p* marking.

Contrabass (Cb.): Measure 198 has a *p* dynamic. Measure 200 has a *mf* marking.

200

Fl. 1 *flatt.* *sfp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Fl. 2 *mf* *f*

Hb. 1 *flatt.* *sfp* *mf* *f* *mf* *f* *p sub.*

Hb. 2 *flatt.* *sfp* *mf* *f* *mf*

Cl. *flatt.* *sfp* *sfp* *mf* *f* *mf* *ff* *p*

Cl. basse *p* *f* *p* *f*

Bsn. *p* *f* *p* *p sub.*

C. 1

C. 2

Tpt. *mf*

Perc. 1 (avec le bois) *p* *mf*

Perc. 2 *f* *mf* **Gong**

Pno. *f* *p sub.* *Ped.*

Vln. I *ord.* *p* *f* *mf* *f*

Vln. II *ord.* *p* *f* *mf* *f*

A. *sul pont.* *p* *f* *sfz* *f*

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

Cb. *p*

202

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A.

Vc.

Cb.

mf *p* *f* *sfz* *flatt.* *pp* *f* *mf* *f* *mf*

Vib. *Ped.* *T-tam* *3 C.S.* *Gong* *(L.v.)*

205

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A

Vc.

Cb.

sfz *p* *sfp* *sfp* *sfp* *f* *p*

f *p* *sfp*

sfz *mf* *p* *sfp* *sfp* *f* *pp*

flatt. *p* *f* *sfp* *sfp* *sfp* *sfp* *sfp*

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

p *mf* *f* *mf*

mf *p* *sfp* *sfp*

3 C.S. *T-tam* *3 C.S.*

ff *mf* *f* *mf*

3 C.S. *Timbale*

f *p*

p *mf* *p*

pp *sfz* *pp* *f* *mf* *sfz* *mf* *p*

pp *sfz* *pp* *ord.* *sfz* *sfp* *mf* *p*

mf *pp* *f* *mf* *sfz* *p*

p *mf* *mf* *mf*

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

208

Fl. 1 *mf* *p* *flatt.*

Fl. 2 *mf* *f*

Hb. 1 *mf* *p*

Hb. 2 *f* *f*

Cl. *mf* *p* *flatt.*

Cl. basse *ff sub.* *p* *p*

Bsn. *ff sub.* *p*

C. 1 *mf*

C. 2 *p* *pp*

Tpt. *f* *p* *f*

Perc. 1 *f* *p* *f*

Perc. 2 *mf* *f* Gong (l.v.)

Pno. *ff sub.* *mf* *pp* *p*

Vln. I *f* *mf* *pp* *ppp*

Vln. II *f* *mf* *pp* *f* *poco al ponte*

A. *f* *ff* *p* *pp* *ppp*

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

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

211

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl.
Cl. basse
Bsn.
C. 1
C. 2
Tpt.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
A.
Vc.
Cb.

f *mf* *p* *p* *sub.* *pp* *f* *p*

f *mf* *p* *sub.* *f* *pp*

f *mf* *p* *flatt.* *mf* *mf* *pp*

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

mf *p* *sfz* *sfz*

mf *p* *p*

p *pp* *p*

p *pp* *f*

mf *pp* *f* *Vib.*

mf *pp* *p* *Timbale* *T-tam* *Gong*

mf *pp* *p* *pp*

sfz *p* *ord.* *pp* *f* *pp*

sfz *p* *ord.* *pp* *f* *pp*

p *mf* *p* *poco al ponte* *mf* *sfz* *p*

p *mf* *p* *pp*

p

214

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A.

Vc.

Cb.

pp

f

mf

p

sfz

flacc.

Vib.

Timbale

Ped.

216

This musical score page covers measures 216 and 217. It features a variety of instruments with their respective parts written on staves. The score includes dynamic markings such as *f*, *mf*, *p*, *sfz*, and *pp*, as well as performance directions like *Ped.* for the piano and *Gong* for the percussion. The key signature consists of one sharp (F#) and the time signature is 3/8. The Flute 1 part begins with a *f* dynamic and a *mf* dynamic, while the Clarinet 1 part follows with *f*, *mf*, and *p* dynamics. The Horns and Violins play sustained notes with *sfz* dynamics. The Percussion section includes a *f* dynamic with *Ped.* and a *Gong* strike. The Piano part features *pp* dynamics and a *f* dynamic. The Violin I and II, Viola, Cello, and Double Bass parts follow with various dynamic markings and phrasing.

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A.

Vc.

Cb.

218 *flatt.* *ff* *mf* *ff* *accelerando*

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

218 *cuivrÉ* *mf* *ff*

C. 1

C. 2

Tpt.

218 *f* *ff* *accelerando*

Perc. 1

218 *mf* *p* *f* *mf* *ff*

Perc. 2

218 *mf* *ff*

Pno.

218 *8va* *ff* *mf* *ff* *mf* *ff* *accelerando*

Vln. I

Vln. II

A.

Vc.

Cb.

ff *mf* *f* *ff*

A tempo

220

Fl. 1 *p* *ff* *p* *pp* *flatt.*

Fl. 2 *ff* *p*

Hb. 1 *pp* *ff* *p* *ff* *p*

Hb. 2 *pp* *ff* *ff* *p*

Cl. *pp* *ff* *ff* *p* *pp* *flatt.*

Cl. basse *pp* *ff* *ff* *mf* *mf* *p* *ffz*

Bsn. *pp* *ff* *ff* *mf* *p* *f* *ffz*

C. 1 *pp* *ff* *p* *f*

C. 2 *pp* *ff* *ffz*

Tpt. *pp* *ff*

A tempo

Baquettes dures

Perc. 1 *sfz* *sfz* *sfz* *sfz*

Perc. 2 *mf* *ff*

T-tam (L.v.) *p* *ff*

2 Toms

3 C.S.

Pno. *mf* *pp* *p* *ff* *Ped.*

A tempo

220

Vln. I *p* *pp* *ff* *ff* *p* *p*

Vln. II *p* *pp* *ff* *ff* *p* *p*

A *p* *pp* *ff* *ff* *p* *pp* *p*

Vc. *p* *pp* *ff* *ff* *ffz* *mf* *plzz.* *archet.*

Cb. *p* *pp* *ff* *f* *f*

223

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

Fl. 2 *p* *mf*

Hb. 1 *f* *pp* *mf* *p*

Hb. 2 *mf* *mf*

Cl. *f* *pp* *mf* *p*

Cl. basse *ffz* *p* *mf* *ff* *p*

Bsn. *ffz* *ff* *p*

C. 1 *pp* *ffz* *p* *f*

C. 2 *p* *f*

Tpt. *f* *p* *mf*

Perc. 1 *sfz* *sfz* *sfz*

Perc. 2 *f* *p* *mf* *p*

Pno. *mf* *f* *mf* *f* *p*
Ped.

Vln. I *mf* *pp* *mf* *p* div.

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

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

Vc. *mf* *f* *p*

Cb. *mf* *f* *pizz.* *archet* *p*

225

Fl. 1 *ff* *mf* *p*

Fl. 2 *p* *ff* *p* *f* *p*

Hb. 1 *ff* *mf* *p*

Hb. 2 *p* *f* *p*

Cl. *ff* *mf* *p*

Cl. basse *p* *f* *p* *f* *p*

Bsn. *mf* *f* *ffz*

C. 1 *p* *ff* *mf* *f*

C. 2 *p* *ff* *ffz* *p*

Tpt. *p* *ff* *f* *p*

Perc. 1 *ff* *f* *ffz* *p*

Perc. 2 *mf* *ff* *ffz* *p*

Pno. *f* *f* *p* *mf* *ff*

Vln. I *ff* *p* sub. *p*

Vln. II *ff* *p* sub. *p*

A. *ff* *p* sub. *p*

Vc. *f* *mf* *f* *ffz* *f*

Cb. *f* *mf* *ffz* *plizz*

Detailed description: This page of an orchestral score, numbered 225 at the top left, contains 20 staves for various instruments. The woodwinds section includes Flute 1 and 2, Horns 1 and 2, Clarinet, Bass Clarinet, Bassoon, Cor Anglais 1 and 2, and Trumpet. The percussion section consists of two parts. The strings section includes Violin I and II, Viola, Violoncello, and Double Bass. The piano part is shown in grand staff notation. The score is divided into two systems, each with two measures. Dynamic markings such as *ff*, *mf*, *p*, *f*, *ffz*, and *plizz* are used throughout to indicate volume and performance style. Some woodwinds and strings play sustained chords or textures, while others play more melodic lines. The percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

227

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl.

Cl. basse

Bsn.

C. 1

C. 2

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

A.

Vc.

Cb.

f *p* *ff* *f* *p*

mf *ff* *f* *p*

f *ff* *ffz* *f* *ffz* *f*

f *ff* *p* *ff* *ffz* *f*

f *ff* *p* *ff* *ffz* *p*

f *ff* *ffz* *f* *ffz* *f*

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

ffz *p* *f* *ff* *f* *ff* *ffz* *p* *ff*

ff *p* *ff* *ffz* *p*

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

ff *Ped.* *ffz* *p* *ff*

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

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

f *ff* *f* *mf*

230 $\text{♩} = 60$

Fl. 1 *ff* *p* *3* *flatt.* *pp*

Fl. 2 *ff*

Hb. 1 *ff* *p* *flatt.* *pp*

Hb. 2 *ff*

Cl. *ff* *p* *pp*

Cl. basse *ff* *p* *pp*

Bsn. *ff*

C. 1 *ff*

C. 2 *ff*

Tpt. *ff*

Perc. 1 $\text{♩} = 60$ *3 C.S.* *pp* *p* *ppp* *mf*

Perc. 2 *ff* *Glock.* *T-tam* *pp* *mf*

Pno. *ff* *Ped.* *p* *ppp* *mf* *f* *Librement*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

A. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*