

Giuliana Di Pietro

Suite

Sinfónica

Orgánico:

1 Flautín

2 Flautas

2 Oboes

1 Corno Inglés

2 Clarinetes en Sib

1 Clarinete Bajo en Sib

2 Fagots

1 Contrafagot

4 Cornos

3 Trompetas en Sib

2 Trombones

Timbales

Redoblante

Triángulo

Platillos

Tam-tam

Pandereta

Marimba

Vibráfono

* Violín solo en Mov. II

Violín I

Violín II

Viola

Violoncello

Contrabajo con Do Obligado

I

Giuliana Di Pietro

♩ = 75

This musical score is for the first movement of a symphony, marked with a tempo of quarter note = 75. The score is divided into two systems. The first system includes parts for Flauta 1.2, Clarinete en Sib 1.2, Fagot 1.2, and Contrafagot. The second system includes parts for Cornos 1-4, Trombón 1.2, Violín I, Violín II, Viola, Violonchelo, and Contrabajo con Do obligado. The score is written in 5/4 time and features complex rhythmic patterns and dynamics. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The score is marked with dynamics such as *mf*, *pp*, and *p*. The first movement is marked with a Roman numeral 'I'.

Flauta 1.2

Clarinete en Sib 1.2

Fagot 1.2

Contrafagot

Cornos 1-4

Trombón 1.2

Violín I

Violín II

Viola

Violonchelo

Contrabajo con Do obligado

mf

pp

p

accel.

6

Fltn. II

Fl. *mf*

Ob. I *mf*

Cor Ingl. *mf*

Cl. Sib. I *mp*

Cl. bajo *mp*

Fag. *f*

Cfag. *f*

Cornos *mp*

Tbn. *mp*

Timb. *f* 32''

Mar. *f*

Vib. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

rit.

Con brio

$\text{♩} = 130$

A

3

11

Fltn. *f* 5

Fl. *f* 5

Ob. *f* *mf*

Cl. Sib. *f* 5 *mf*

Fag. *f* *mf*

Cfag. *mf*

Cornos *f* *mf* 3

Tpt. Sib. *mf*

Tbn. *f* *mf* 3

Timb. *f* 26'' *mf* 3

Mar. 5

Vib. 5

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* div.

Vc. *f* div.

Cb. *f* 3

16

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

3

V



21

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

3

I

III

a 2

II

unis.

unis.

V

25

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mp

p

p

p

p

mf

B

This musical score, labeled 'B', covers measures 30 through 33. It is arranged for a large orchestra. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 30-33, playing a continuous triplet pattern starting at measure 30. Dynamics: *f*.
- Ob. (Oboe):** Measures 30-33, playing a continuous triplet pattern starting at measure 30. Dynamics: *f*.
- Cor. Ingl. (English Horn):** Measures 30-33, playing a continuous triplet pattern starting at measure 32. Dynamics: *f*.
- Cl. Sib. (Clarinete Siborante):** Measures 30-33, playing a continuous triplet pattern starting at measure 30. Dynamics: *f*.
- Cl. bajo (Clarinete bajo):** Measures 30-33, playing a continuous triplet pattern starting at measure 32. Dynamics: *f*.
- Fag. (Fagot):** Measures 30-33, playing a melodic line with triplets, alternating between first (I) and second (II) endings. Dynamics: *f*.
- Cfag. (Contrabajo):** Measures 30-33, playing a melodic line with triplets. Dynamics: *f*.
- Cornos (Corno):** Measures 30-33, playing a melodic line with triplets. Dynamics: *f*.
- Tpt. Sib. (Trompa Siborante):** Measures 30-33, playing a melodic line with triplets. Dynamics: *mf*.
- Tbn. (Tromba):** Measures 30-33, playing a melodic line with triplets. Dynamics: *f*.
- Vln. I (Violin I):** Measures 30-33, playing a continuous triplet pattern starting at measure 30. Dynamics: *f*.
- Vln. II (Violin II):** Measures 30-33, playing a continuous triplet pattern starting at measure 30. Dynamics: *f*.
- Vla. (Viola):** Measures 30-33, playing a continuous triplet pattern starting at measure 30. Dynamics: *f*.
- Vc. (Violonchelo):** Measures 30-33, playing a melodic line with triplets. Dynamics: *f*.
- Cb. (Contrabajo):** Measures 30-33, playing a melodic line with triplets. Dynamics: *f*.

34 I rit.

Fl. *mf* 3 *mp* 3

Ob. *mf* 3 *mp* 3

Cor Ingl. *mf* 3 *mp* 3

Cl. Sib *mf* 3 *mp* 3

Cl. bajo *mf* 3 3 *mp* 3 3

Fag. *mf* *mp* 3 3 *mp* 3 3 3 3 *p* 3 3 3 3

Cornos *mf* *mp* *p*

Vln. I *f* 3 *mf* 3

Vln. II *f* 3 *mf* 3

Vla. *mf* 3 *mp* 3

Vc. *mf* 3 3 *mp* 3 3 *p* 3 3 3 3

Cb. *mf* 3 3 *mp* 3 3 *p* 3 3 3 3

C ♩ = 130 Con gazia

38 *p* *mp dolce* *p* *mp* *p*

Fl. *p* *mp dolce* *p* *mp* *p*

Cl. Sib *mp dolce*

Fag. *p*

Cornos *p*

Tbn. *mp* *p*

This musical score page, numbered 8, covers measures 42 through 45. It is arranged for a woodwind and percussion ensemble. The instruments and their parts are as follows:

- Fl. I:** Melodic line starting at measure 42 with a *mf dolce* dynamic. It features a long phrase with a slur and a fermata at the end of measure 45.
- Cl. Sib I & II:** Clarinet in B-flat. Part I has a melodic line starting at measure 42 with a *mp* dynamic. Part II has a trill in measure 43, followed by a rest and a *p* dynamic note in measure 44.
- Cl. bajo:** Clarinet in C. It has a rest in measure 42, then enters in measure 44 with a *p* dynamic, playing a melodic line that ends with a trill in measure 45.
- Fag.:** Bassoon. It plays a melodic line with a slur and a fermata in measure 42, continuing through measure 45.
- Cornos:** Horns. They play a melodic line with a slur and a fermata in measure 42, continuing through measure 45.
- Tpt. Sib:** Trumpet in B-flat. It plays a rhythmic pattern of eighth notes with a *p* dynamic throughout measures 42-45.
- Tbn.:** Trombone. It has a rest in measure 42, then enters in measure 44 with a *mf* dynamic, playing a melodic line that ends with a *mp* dynamic note in measure 45.
- Redob.:** Snare drum. It plays a rhythmic pattern of eighth notes with a *mp* dynamic throughout measures 42-45.
- Mar.:** Maracas. The top staff has a rhythmic pattern with a *mp* dynamic in measure 42, a *p* dynamic in measure 43, and a *mp* dynamic in measure 44. The bottom staff has a rest.
- Vib.:** Vibraphone. It has a rest in measure 42, then enters in measure 43 with a *p* dynamic, playing a rhythmic pattern that continues through measure 45.

46

Fl. *poco cresc.*

Ob. *mf* *poco cresc.*

Cor. Ingl. *mf* *poco cresc.*

Cl. Sib *mf* *poco cresc.*

Cl. bajo *mf* *poco cresc.*

Fag. *mp*

Cornos *mp*

Tpt. Sib *p*

Tbn. *mp*

Timb. 26'' 23'' *mf*

Redob.

Mar. *mp*

Vib. *mp*

50 **D**

Fltn. *mf*

Fl. *mf* *poco cresc.* *mf*

Ob. *mf*

Cor Ingl. *mf* *poco cresc.*

Cl. Sib *mf* *poco cresc.* II *mf*

Cl. bajo *mf* *poco cresc.*

Fag. *mp* *mp*

Cornos *mp* *p*

Tpt. Sib *p* a 2

Tbn. I *mp* *mp* *mp* *mp* *p*

Timb. *mf* *mf* *mf* *mf*

Redob.

Mar. *mp* *mf*

Vib. *mf*

Detailed description of the musical score: The score is for a symphony orchestra, page 10, starting at measure 50. The key signature is D major. The woodwind section includes Flute (Fltn.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Ingl.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. bajo), Bassoon (Fag.), and Cor Anglais (Cornos). The brass section includes Trumpet in B-flat (Tpt. Sib), Trombone (Tbn.), and Timpani (Timb.). The percussion section includes Snare Drum (Redob.), Maracas (Mar.), and Vibraphone (Vib.). Dynamics are marked throughout, including *mf*, *poco cresc.*, *mp*, *p*, and *a 2*. The score is divided into five measures, with a repeat sign at the end of the fifth measure.

55

Fltn.

Fl.

Ob.

Cl. Sib

Cl. bajo

Fag.

Cornos

Tpt. Sib

Tbn.

Timb.

Redob.

Mar.

Vib.

mf

mp

p

mf

mf

mp

mf

mf

mp

mp

mf

mp

I

I

60

Fl. *mp* *mp* *f* *ff*

Ob. *mp* *f* *ff*

Cor Ingl. *f* *ff*

Cl. Sib *f* *ff*

Cl. bajo *f* *ff*

Fag. *f* *ff*

Cfag. *f* *ff*

Cornos *f* *ff*

Tpt. Sib *ff*

Tbn. *ff*

Timb. *f* *ff*

Redob. *suspendido*

Plat. *p* *f*

T.-t. *f* *ff*

Mar. *f* *ff*

Vib. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

26" 29"

E

65

Fag. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cfag. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cornos $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Tpt. Sib $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Timb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
32" *mp* 29"

Redob. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p *p* *pp*

Tri. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Plat. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p *pp*

T.-t. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f l.v.

Mar. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f *mf*

Vib. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
ff *f* *mp* *pp* *mf*

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Vln. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f pizz.

Cb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
f pizz.

This musical score page, numbered 14, contains parts for several instruments. The percussion section includes Timbale (Timb.), Snare Drum (Redob.), Triangle (Tri.), Plate (Plat.), and Tom-tom (T.-t.). The string section includes Maracas (Mar.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures, each with a different time signature: 5/4, 4/4, 3/4, and 5/4. The key signature is one sharp (F#). The measures are marked with rehearsal numbers 70, 29, 26, and 23. Dynamics include *mp*, *mf*, *p*, *pp*, *f*, and *arco*. The percussion parts feature various rhythmic patterns, including triplets and rests. The string parts are mostly sustained notes or rests, with some triplets in the Maracas and Cb. parts.

75 29" 26" 32"

Timb. *p*

Redob. *p* *f*

Tri. *f*

Plat. *pp* *mf* 1.v

T.-t.

Mar. *mf* *f* *p*

Vib. *f* *f* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

F

Cornos
 mp

Tpt. Sib
 I 3 f mp

Tbn.
 II f mp

Timb.
 26" p 23" f 3 mf

Redob.
 3

Tri.
 3

Plat.
 p mf 1.v

T.-t.
 p 1.v

Vln. I
 p mp 3 3 mf 3 3 f cantabile V

Vln. II
 p mp 3 3 mf 3 3 f cantabile V

Vla.
 p mf 3 3 mf 3 3 mf

Vc.
 p mf 3 3 mf 3 3 mf

Cb.
 p mf 3 3 mf 3 3 mf

89

Cornos *mf* 3 *mp* I

Tpt. Sib *mf* *mp*

Tbn. *mf* *mp* II

Timb. 32" *p* 26" *mp* *p* *mp*

Redob. *p* 3 *p* 3

Mar. *mf*

Vib. *mf*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. div. *mp* unis. *mf*

Vc. div. *mp* unis. *mf*

Cb. *mp* *mf*

93

Cornos

Tpt. Sib

Tbn.

Timb.

Redob.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3

mf 3

mf 3

mf 3

mf 3

mf 3

mf 3

mf 32" 29"

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

p *p*

mf *f*

mf *p* *mp*

mp *mp* *mf* *f*

div. *mp* *mp* *mf* *f*

div. *mp* *mp* *mf* *f*

mp *mf*

G

Con brio

♩ = 130

Musical score for orchestra, measures 103-106. The score is divided into four systems of four staves each. The instruments are: Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Ingl.), Clarinet in Sib (Cl. Sib), Clarinet in Bb (Cl. bajo), Bassoon (Fag.), Horns (Cornos), Trumpets in Sib (Tpt. Sib), Trombones (Tbn.), Percussion (Plat.), Timpani (T.-t.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 103: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Trombones play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Violoncello and Contrabasso play a triplet of eighth notes (F#, G, A) with a fortissimo (*ff*) dynamic. The Timpani has a roll marked *lv* with a forte (*f*) dynamic.

Measure 104: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Trombones play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Violoncello and Contrabasso play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Timpani has a roll marked *lv* with a piano (*p*) dynamic.

Measure 105: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Trombones play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Violoncello and Contrabasso play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Timpani has a roll marked *lv* with a piano (*p*) dynamic.

Measure 106: Flute, Oboe, and Clarinet in Sib play a triplet of eighth notes (F#, G, A) with a forte (*f*) dynamic. The Bassoon and Trombones play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Violoncello and Contrabasso play a triplet of eighth notes (F#, G, A) with a piano (*p*) dynamic. The Timpani has a roll marked *lv* with a piano (*p*) dynamic.

108

Fl.

Ob.

Cor. Ing.

Cl. Sib.

Cl. bajo

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

tr

3

mf

<>

113

Fl. II *p* *mp* *mp*

Ob. II *p* *mp* *mp*

Cor Ingl. *mp* *p* *mf*

Cl. Sib II *p* *mp* *mp*

Cl. bajo *mp* *p* *mf*

Fag. *p* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Measures 113-116. The score is in 3/4 time, with a key signature of one sharp (F#). The woodwinds (Flute, Oboe, Cor Anglais, Clarinet in Sib, Clarinet in Bb) play melodic lines with trills and triplets. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide harmonic support with sustained notes and triplets. Dynamics range from *p* (piano) to *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a trill in the woodwinds.

118 (tr) **H**

Fl. *mf* *f* 3 3

Ob. (tr) *mf* *f* 3 3

Cor Ingl. 3 3 *mp* *f*

Cl. Sib (tr) *mf* *f*

Cl. bajo 3 3 *mp* *f*

Fag. *f*

Cornos *f*

Tbn. *f*

Timb. 29" *f* *f*

Redob. *f* *f*

Vln. I *f* 3 3 3 3 3 3 3 3

Vln. II *f* 3 3 3 3 3 3 3 3

Vla. *f* 3 3 3 3 3 3 3 3

Vc. *f* 3 3 3 3 3 3 3 3

Cb. *f* 3 3 3 3 3 3 3 3

123

Fl. *mf* 3 *mp* 3 *p* 3

Ob. *mf* 3 *mp* 3 *p* 3

Cor Ingl. *mf* *mp* *p*

Cl. Sib *mf* 3 *mp* 3 *p* 3

Cl. bajo *mf* *mp* *p*

Fag. *mf* *mp* *p*

Cornos *mf* *mp*

Tpt. Sib *mf* 3 *mp* 3

Tbn. *mf* *mp*

Timb. *mf* *mp*

Redob. *mf* *mp*

Vln. I 3 3 3 *mp* 3

Vln. II 3 3 3 *mp* 3

Vla. 3 3 3 *mp* 3

Vc. 3 3 3 *mp*

Cb. 3 3 3 *mp*

I

128

Cor Ingl.

Cl. bajo

Fag.

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

mf

pp subito

pp subito

pp subito

mf

pp subito

pp subito

I

mf

p

mp

p

mf

pp subito

pp subito

pp subito

mf

pp subito

pp subito

134

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 134 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Cornos:** Two staves in bass clef. The top staff starts with a dynamic marking of *p*. The bottom staff also starts with *p* and features a long, sweeping line across the first four measures.
- Tpt. Sib:** One staff in treble clef. It begins with a first horn part (I) marked *mf*. The part consists of eighth-note patterns with slurs and accents.
- Tbn.:** One staff in bass clef. It starts with a rest, then a second horn part (II) enters in the third measure, marked *mf*, and continues with *mp* in the fourth measure.
- Vln. I:** One staff in treble clef. It plays a sustained note, starting at *pp* and moving to *mp* in the fifth measure.
- Vln. II:** One staff in treble clef. It plays a sustained note, starting at *pp* and moving to *mp* in the fifth measure.
- Vla.:** One staff in alto clef. It plays a sustained note, starting at *pp* and moving to *mp* in the fifth measure.
- Vc.:** One staff in bass clef. It plays a sustained note, starting at *pp* and moving to *mf* in the fifth measure.
- Cb.:** One staff in bass clef. It plays a sustained note, starting at *pp* and moving to *mf* in the fifth measure.

140

Cornos

Tpt. Sib

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of eight staves. The top two staves are for the Cornos (Corns), with the upper staff in treble clef and the lower in bass clef. The third staff is for Tpt. Sib (Trumpet in B-flat) in treble clef. The fourth staff is for Tbn. (Tuba) in bass clef. The fifth staff is for Vln. I (Violin I) in treble clef. The sixth staff is for Vln. II (Violin II) in treble clef. The seventh staff is for Vla. (Viola) in bass clef. The eighth staff is for Vc. (Violoncello) in bass clef. The bottom staff is for Cb. (Contrabass) in bass clef. The score is divided into six measures. The Cornos parts feature complex rhythmic patterns with slurs and dynamic markings of *mf* and *p*. The Tbn. part has a melodic line with *mf* and *p* markings. The Vc. and Cb. parts provide a harmonic foundation with *mf* dynamics. The Vln. I, Vln. II, and Vla. parts are mostly sustained notes.

146 **I**

Cornos

mf

Tpt. Sib

f a 3

Tbn.

f

Timb.

26" *f* 23" *ff* *f*

T.-t.

mf 1.v

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

152

Cornos

Tpt. Sib

Tbn.

Timb.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 152 through 155. The instruments and their parts are as follows:

- Cornos:** Measures 152-153 are rests. Measure 154 begins with a half note G2 (marked *f*), followed by a half note F#2 (marked *ff*) in measure 155.
- Tpt. Sib:** Measures 152-153 feature eighth-note triplets (marked *ff*). Measure 154 has a quarter note G2, and measure 155 has a quarter note F#2.
- Tbn.:** Measures 152-153 feature eighth-note triplets (marked *ff*). Measure 154 has a quarter note G2, and measure 155 has a quarter note F#2.
- Timb.:** Measure 152 has a half note G2 (marked *ff*). Measure 153 has a half note G2 (marked *ff*). Measure 154 has a half note G2 (marked *ff*) with a triplet of eighth notes (20", 26", 23"). Measure 155 has a half note G2 (marked *f*) and a half note F#2 (marked *ff*) with a 32" duration.
- T.-t.:** Measure 152 has a half note G2 (marked *ff*) with a *l.v.* (lacrimevole) marking.
- Vln. I, Vln. II, Vla.:** Measures 152-153 have a half note G2 (marked *ff*). Measures 154-155 have a half note G2 (marked *f*) and a half note F#2 (marked *ff*).
- Vc.:** Measures 152-153 have a half note G2 (marked *f*). Measures 154-155 have a half note G2 (marked *f*) and a half note F#2 (marked *ff*).
- Cb.:** Measures 152-153 have a half note G2 (marked *f*). Measures 154-155 have a half note G2 (marked *f*) and a half note F#2 (marked *ff*).

II

♩ = 90

1 J

Fl. *mp* I tr

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *mp* pizz.

Cb. *p* pizz.



7

Fltn. *p* *mp*

Fl. *mf* (tr) *mf* II tr

Ob. *mf* I tr

Cl. Sib *mp* I tr *mf*

Fag. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mp*

13

Fltn. *mp* *mp* *mp* *mf* 7 10

Fl. (tr) *p*

Ob. (tr) *p*

Cor Ingl.

Cl. Sib. II tr *mf*

Cl. bajo *mf* 7 10

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains eleven staves. The Flute (Fltn.) part starts at measure 13 with a melodic line in treble clef, marked *mp*. It features a trill in measures 13-14 and a rapid sixteenth-note passage in measures 15-16, marked *mf*. The Flute (Fl.) and Oboe (Ob.) parts have trills in measures 13-14, marked *p*. The Clarinet in B-flat (Cl. Sib.) has a trill in measure 15, marked *mf*. The Clarinet in C (Cl. bajo) has a rapid sixteenth-note passage in measures 15-16, marked *mf*. The Bassoon (Fag.) part consists of a rhythmic accompaniment of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line in treble clef. The Viola (Vla.) part plays a rhythmic accompaniment in alto clef. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic accompaniment in bass clef. The Cor Anglais (Cor Ingl.) part is silent throughout the page.

20

Fltn.

Fl.

Ob.

Cor Ingl.

Cl. Sib

Cl. bajo

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Fltn. *mf* 7 7

Fl. *mf* a 2

Ob. *mf* a 2

Cor. Ingl. *f* tr

Cl. Sib. *mf* a 2 *pp* I tr

Cl. bajo *mf* 7

Fag.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

This page of a musical score contains measures 29 through 34. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Measure 29 begins with a trill (tr) and a first finger fingering (I) on a half note, marked *p*. It continues with a long, sustained note.
- Ob.** (Oboe): Measure 30 begins with a trill (tr) and a first finger fingering (I) on a half note, marked *p*. It continues with a long, sustained note.
- Cor Ingl.** (English Horn): Measure 30 begins with a trill (tr) on a half note, marked *p*. It continues with a long, sustained note.
- Cl. Sib.** (Soprano Clarinet): Measure 29 begins with a trill (tr) on a half note. Measure 33 begins with a second finger fingering (II) on a half note, marked *mp*. It continues with a long, sustained note.
- Cl. bajo** (Bass Clarinet): Measure 29 begins with a half note, marked *p*. It continues with a rhythmic pattern of eighth notes.
- Fag.** (Bassoon): Measure 29 begins with a half note. Measure 33 begins with a half note, marked *mf*. It continues with a rhythmic pattern of eighth notes.
- Vln.** (Violin): Measure 30 begins with a half note, marked *mf dolce*. It continues with a melodic line.
- Vln. I** (Violin I): Measure 29 begins with a half note, marked *p*. It continues with a rhythmic pattern of eighth notes.
- Vln. II** (Violin II): Measure 29 begins with a half note, marked *p*. It continues with a rhythmic pattern of eighth notes.
- Vla.** (Viola): Measure 29 begins with a half note, marked *pp*. It continues with a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Measure 29 begins with a half note. Measure 33 begins with a half note, marked *mf*. It continues with a rhythmic pattern of eighth notes.
- Cb.** (Contrabass): Measure 29 begins with a half note, marked *p*. It continues with a rhythmic pattern of eighth notes.

This page of a musical score, numbered 35, contains the following parts and details:

- Fl. (Flute):** Part II, starting at measure 35 with a trill (tr) and a mezzo-piano (*mp*) dynamic.
- Ob. (Oboe):** Part II, starting at measure 35 with a trill (tr) and a mezzo-piano (*mp*) dynamic.
- Cor Ingl. (English Horn):** Starts at measure 35 with a trill (tr) and a mezzo-piano (*mp*) dynamic.
- Cl. Sib. (Soprano Clarinet):** Starts at measure 35 with a trill (tr).
- Cl. bajo (Bass Clarinet):** Features a rhythmic pattern of eighth notes with rests.
- Fag. (Bassoon):** Features a rhythmic pattern of eighth notes with rests.
- Vln. (Violin):** Part II, starting at measure 35 with a *V* (breath mark), a triplet of eighth notes, and dynamics of *mp*, *f*, and *mf*.
- Vln. I (Violin I):** Features a rhythmic pattern of eighth notes with rests.
- Vln. II (Violin II):** Features a rhythmic pattern of eighth notes with rests.
- Vla. (Viola):** Features a rhythmic pattern of eighth notes with rests.
- Vc. (Violoncello):** Features a rhythmic pattern of eighth notes with rests.
- Cb. (Cello):** Features a rhythmic pattern of eighth notes with rests.

L

42

Fltn. *mf* 7 10

Fl. *p* tr II

Ob.

Cor. Ingl. (tr)

Cl. Sib. *p* II tr

Cl. bajo *mp* *mf* 7 10

Fag. *mp*

Vln. V

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Fltn.

Fl. *I*
mf 7 10

Ob. *I*
mf 7 10

Cor. Ingl. *f* *tr* 7 10 *mf*

Cl. Sib. *a 2*
mf

Cl. bajo *mf* 7 10

Fag.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

Fltn. *mf* 7 7

Fl. *a 2* *mf*

Ob. *a 2* *mf*

Cor. Ingl. *f*

Cl. Sib. *a 2* *mf* *pp* *I tr*

Cl. bajo *7* *mf*

Fag.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

I

Fl. *p*

Ob. *p*

Cor Ingl. *p*

Cl. Sib *p*

Cl. bajo *p*

Fag. *mf*

Vln. *mf dolce*

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *mf*

Cb. *p*

II *mp*

61

Fl. *mp* 6 6

Ob. *mp* 6 6

Cor Ingl. *mp* 6 6

Cl. Sib (tr) *mp* 6 6

Cl. bajo *p* *mp* *mf*

Fag. *p* *mp* *mf*

Vln. *p* *mf* 3

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

M

III

Allegro

1 ♩ = 120

Cornos

Tpt. Sib

Tbn.

Redob.

Pdta.



Cornos

Tpt. Sib

Tbn.

Redob.

Pdta.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12 N

Cl. Sib

Fag.

Cornos

Tpt. Sib

Tbn.

Redob.

Pdta.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

3

ff

f áspero

18

Cl. Sib.

Fag.

Cornos

Timb.

Pdta.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

3

3

3

3

mp

3

3

mp

3

3

3

3

3

3

24

Fl.

Ob.

Cor. Ingl.

Cl. Sib

Fag.

Cornos

Timb.

Pdta.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp*

mf *f*

mf *f*

p

p

p

p

28 **O**

Fltn. *f* 3 3 3

Fl. *f* 3

Ob.

Cor Ingl.

Cl. Sib. *f* 3

Cl. bajo. *f* 3

Fag. *f* 3

Cfag. *mf*

Cornos *mf*

Timb. *mf*

T.-t. *mf* lv

Mar. *ff* *f* 3 3 3

Vln. I *mf* *mp* 3 3

Vln. II *mf* *mp* 3 3

Vla. *mf* *mp* 3 3

Vc. *mf* *mp* 3 3

Cb. *mf* *mp* 3 3

This page of a musical score, numbered 47, contains the following parts and details:

- Flute (Fl.):** Starts at measure 36 with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) in the second measure. It has a long rest in the third measure and a first ending (*I*) in the fourth measure.
- Oboe (Ob.):** Plays a melodic line starting at *mp* in the first measure, with a first ending (*I*) in the fourth measure.
- Cor Anglais (Cor Ingl.):** Plays a melodic line starting at *mp* in the first measure.
- Clarinete Sib (Cl. Sib):** Features triplet patterns in the first two measures at *mp*, followed by a first ending (*I*) in the third measure and a long rest in the fourth.
- Clarinete bajo (Cl. bajo):** Has a first ending (*I*) in the third measure.
- Fagot (Fag.):** Plays a sustained melodic line starting at *p* in the second measure.
- Cornos (Corns):** Two staves, both with rests.
- Timbales (Timb.):** Rest.
- Martinetes (Mar.):** Rest.
- Violines I (Vln. I):** Play a rhythmic triplet pattern, alternating between *mp* and *p* dynamics.
- Violines II (Vln. II):** Play a rhythmic triplet pattern, alternating between *mp* and *p* dynamics.
- Viola (Vla.):** Play a rhythmic triplet pattern, alternating between *mp* and *p* dynamics.
- Violoncello (Vc.):** Play a rhythmic triplet pattern, alternating between *mp* and *p* dynamics.
- Contrabajo (Cb.):** Play a rhythmic triplet pattern, alternating between *mp* and *p* dynamics.

The score concludes with a *rit.* (ritardando) marking in the top right corner.

41

Fltn.

Fl.

Ob.

Cor Ingl.

Cl. Sib.

Cl. bajo

Fag.

Cornos

Tpt. Sib.

Tbn.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

46

Fag.

Cornos

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

I



51

$\text{♩} = 100$

Fag.

Cornos

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

p

p

p

58 **Q**

Fl. *mp*

Ob. *mp* *mf*

Cl. Sib *mp*

Fag. *mp* *mf*

Cornos *mp*

Tbn. *p* *mf*

Timb. 23" *pp* 26" 29"

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Cb. *p*

66

Fl. *f*

Ob. *f*

Cor Ingl.

Cl. Sib *f*

Cl. bajo *f*

Fag. *f*

Cfag.

Cornos *f*

Tpt. Sib

Tbn. *f*

Timb. 32" *mp* *f* *mf* *f* *f*

Redob. *mp*

Tri.

Plat. *mf* *l.v* *l.v* *l.v*

T.-t. *f* *l.v*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

78

Fl.

Ob.

Cor Ingl.

Cl. Sib.

Cl. bajo.

Fag.

Cfag.

Cornos

Tpt. Sib.

Tbn.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

3

83

Fag. *mp subito*

Cornos *mp subito*

Tpt. Sib *mp subito* I *mp*

Vln. I *mp subito*

Vln. II *mp subito*

Vla. *mp subito*

Vc. *mp subito*

Cb. *mp subito*

87

Fl. *mf*

Cl. Sib *mf* I

Fag. *mf*

Cornos

Tpt. Sib *mp* *mf* (a 2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 110$

91

Fltn. *f* 3 3 3 3

Fl. *f* 3 3 3 3

Ob. *f* 3 3 3

Cor. Ingl.

Cl. Sib. *f* 3 3 3

Cl. bajo *f* 3

Fag. *f* 3 3 3

Cfag. *f*

Cornos *f* III *f*

Tpt. Sib. *f* 3 3 3

Tbn. *f* 3 3 3

Timb.

Redob. *f* *f*

Vln. I *f* 3 3 3

Vln. II *f* 3 3 3

Vla. *f* 3 3 3

Vc. *f* 3 3 3

Cb. *f* 3 3 3

94

Fl. *f* *mf* *mf*

Ob. *f* *mf* *mf*

Cor Ingl. *f* *mf*

Cl. Sib *mf* *mf*

Cl. bajo *mf*

Fag. *mf* *mp*

Cfag.

Cornos

Tpt. Sib

Tbn.

Timb. 26" 32" *mp*

T.-t. *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

This musical score page, numbered 57, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), and Bassoon (Fag.). The brass section consists of Cornets (Cornos), Trumpets in B-flat (Tpt. Sib.), and Trombones (Tbn.). The percussion section includes Timpani (Timb.), Snare Drum (Redob.), and Conga (Pdta.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It begins at measure 97. The woodwinds and strings play a melodic line with frequent triplets, while the brass and percussion provide harmonic support. Dynamics are marked with *mf* (mezzo-forte) and *mp* (mezzo-piano). The score concludes with a final measure in the fifth system.

104

Fl. *mf* *ff* 3 3 3 3

Ob. *mf* *ff* 3 3 3 3

Cor Ingl. *mf* *ff* 3 3 3 3

Cl. Sib *mf* *ff* 3 3 3 3

Cl. bajo *mf* *ff*

Fag. *mf* *ff*

Cornos *mf* *ff*

Tpt. Sib *mf* *mf* 3 3

Tbn. *mf* *mf* 3 3

Vln. I *mf* *ff* 3 3 3 3

Vln. II *mf* *ff* 3 3

Vla. *mf* *ff* 3 3 3 3

Vc. *mf* *ff*

Cb. *mf* *ff*

109

Fl. *f* *mf*³

Ob. *f* *mf*^{I 3}

Cor Ingl.

Cl. Sib *f* *mf*³

Cl. bajo *f* *mf*

Fag. *f* *mf*

Cornos *f* *mf*

Vln. I *f* *mf*³

Vln. II *f* *mf*³

Vla. *f* *mf*³

Vc. *f* *mf*

Cb. *f* *mf*

113 I T

Fl. *mp* 3 *p* 3 3

Ob. *mp* 3

Cl. Sib. II 3 3 3 3 *p*

Cl. bajo

Fag. *mp* 3

Cornos *mp* *p*

Vln. I *mp* 3 *p* *pp* 3 3

Vln. II *mp* 3 *p* *pp*

Vla. *mp* 3 *p* *pp* 3 3

Vc. *p* *mp* 3

Cb. *p* *mp* 3

117

Fl. *mp* 3

Cl. Sib. *mp* 3

Fag. *mp* 3 *mf* 3

Cornos *mp*

Vln. I 3 3 *p* 3 3

Vln. II 3 3 *p*

Vla. 3 3 *p* 3 3

Vc. 3 *mf* 3

Cb. 3 *mf* 3

121

Fl. *mp*³ *mf* *accel.*

Cl. Sib *mp*³ *mf*

Fag. *mf*³ *mf*

Cornos *mf*³ *mf*³

Timb. *mp*³ *mf*³

Vln. I *mf*³ *mf*

Vln. II *mf*³ *mf*

Vla. *mf*³ *mf*

Vc. *mf áspero*

Cb. *mf áspero*

126

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

Cl. Sib *mf* *p* *mp* *mf*

Fag. *mf* *p* *mp* *mf*

Cornos *mp*³ *mf*³

Timb. *mf*³ *mf*³

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

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

Vla. *mf* *p* *mp* *mf*

Vc. *mf áspero*

Cb. *mf áspero*