

proposta seria

Adagio (♩ = 44-46) III.

Fl. gr. I
Cl. (B) I
Fag. I-II
I-II
Cor. (F)
III-IV

Adagio (♩ = 44-46) *sul G*

I
VI. *f molto intensivo*
II
Vc.
Vcl. *f molto intensivo*
C. Bas.

6

Cor. (F) I I.

I
VI. *mf*
II
Vc. *f molto intensivo*
Vcl. *f molto intensivo*
C. Bas.

10

Fl. gr. I
Cl. (B) I
Fag. I-II
Cor. (F) I-II
I
Vi. I
II
Vle.
Vlc.
C. Bas

dim. *dim.* *p* *cons. ord.* *mf* *pp*
ff *sempre ff*
dim. *dim.* *p* *mf* *pp*
dim. *dim.* *p* *mf* *pp*

14

A

Fl. gr. I
Cl. (B) I
Fag. I-II
Cor. (F) I-II
I
Vi. I
II
Vle.
Vlc.
C. Bas

sotto voce
p

16

Fl. gr. I
Cl. (B) I
Fag. I-II *mp*
Cor. (F) I-II
I
VI. II
Ve.
Vlc.
C. Bas

18

Fl. gr. I
Cl. (B) I
Fag. I-II *dim.*
Cor. (F) I-II *dim.*
I
VI. II *sempre ff*
Ve.
Vlc.
C. Bas

20

Fl. gr.
I

Cl. (B)
I

Fag.
I-II
pp

Cor. (F)
I-II
pp

V.
I
II

Vle.
mp

Vlc.
mp

C. Bas.

22

Fl. gr.
I

Cl. (B)
I

Fag.
I-II

Cor. (F)
I-II

V.
I
II

Vle.
tr. b

Vlc.
tr. b

C. Bas.

23 **B**

Fl. gr. I

Cl. (B) I

I Fag. II

I-II Cor. (F) III-IV

I VI. II

Vle. Vcl. C. Bas.

cresc.

cresc.

cresc.

cantando

p cresc.

fz b cresc.

fz b cresc.

cresc.

24

Fl. gr. I

Cl. (B) I

I Fag. II

I-II Cor. (F) III-IV

I VI. II

Vle. Vcl. C. Bas.

mp 3 fluente

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

fz b dim. ppp

fz b dim. ppp

fz b dim. ppp

25

$\text{♩} = \text{♩}$

Fl. gr.
I

Cl. (B)
I

Fag.
I

Musical score for measures 25-27. The Flute part (Fl. gr. I) features a complex melodic line with many accidentals. The Clarinet (Cl. (B) I) and Bassoon (Fag. I) parts provide harmonic support with simpler lines. The tempo is marked *mp* and the style is *fluyente*. A first ending bracket labeled 'I.' spans measures 26 and 27.

27

Fl. gr.
I

Cl. (B)
I

Fag.
I

Musical score for measures 27-29. The Flute part continues with its intricate melodic pattern. The Clarinet and Bassoon parts continue their harmonic accompaniment. The tempo and style markings remain.

29

C

Fl. gr.
I

Cl. (B)
I

Fag.
I

Musical score for measures 29-31. The Flute part has a triplet of eighth notes in measure 31. The Clarinet and Bassoon parts continue their accompaniment. A first ending bracket labeled 'C' spans measures 30 and 31.

I

Vl.
II

Vle

Vlc.

C. Bas

Musical score for the string section (Violins I, Violins II, Viola, Violoncello, and Contrabass) for measures 29-31. The Violins II part has a first ending bracket labeled 'C' and is marked *ff* *senza sord.* (without mutes). The other string parts are mostly silent or have simple accompaniment.

94

30

Musical score for measures 94-95 (measures 30-31). The score includes staves for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (c. Bas.). The key signature has one flat (B-flat). The first measure (30) features a *ffz* dynamic. The second measure (31) features a *ff* dynamic. The Violin I and II parts have complex rhythmic patterns with slurs and accents. The Viola and Violoncello parts have sustained notes with accents. The Contrabasso part has a simple bass line with an accent.

32

Musical score for measures 96-99 (measures 32-35). The score includes staves for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (c. Bas.). The key signature has one flat. The Violin I and II parts feature a melodic line with slurs and accents. The Viola, Violoncello, and Contrabasso parts have sustained notes with slurs and accents.

33

Musical score for measures 100-103 (measures 33-36). The score includes staves for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (c. Bas.). The key signature has one flat. The Violin I and II parts feature a melodic line with slurs and accents. The Viola, Violoncello, and Contrabasso parts have sustained notes with slurs and accents.

34

I
Vi.
II
Vle.
Vlc.
c. Bas

35

Fl. gr.
I
Cl. (B)
I
Fag.
I
Cor. (F)
I
I
VI
II
Vle.
Vlc.
c. Bas

dim. *ppp* *pp*

dim. *ppp* *pp*

dim. *ppp* *pp*

dim. *ppp* *pp*

dim. *ppp* *pp*

36

Fl. gr. I *p* *3*

Cl. (B) I *p* *3*

Fag. I *p*

Cor. (F) I

I *dim.*

II *dim.*

Vle.

Vlc. *dim.* *ppp* *2*

C. Bas *dim.* *ppp* *2*

38

Fl. gr. I *fr.*

Cl. (B) I *fr.*

Fag. I *fr.*

Cor. (F) I

I

II

Vle.

Vlc.

C. Bas

39

Fl. gr. I *molto dim* *ppp*

Cl. (B) I *molto dim.* *ppp*

Fag. I *molto dim.* *ppp*

Cor. (F) I *ppp*

I *con sord.* *pp*

VI. II

Vle.

Vlc.

C. Bas.

40 D

Fl. gr. I *mp poco marc.*

Cl. (B) I *mp poco marc.*

Fag. I *mp poco marc.*

II *pp*

Cor. (F) I

I *ppp*

VI. *con sord.* *pp* *dim* *ppp*

II *pp* *dim.*

Vle.

Vlc.

C. Bas.

42

Fl. gr. I
 Cl. B. I
 I
 Fag. II
 Cor. (F) III-IV
 VI. I
 VI. II
 Vle.
 Vlc.
 C. Bas.

mp
dim.
dim.
dim.
molto dim.
molto dim
dim
pp
pp

44

Fl. gr. I
 Cl. (B) I
 Fag. I-II
 I-II
 Cor. (F) III-IV
 I
 VI.
 II
 Vle.
 Vlc.
 C. Bas.

pp
pp
pp
pp
pp poco marc.
(senza sord.)
pp poco marc.
pppp
dim
ppp
dim
ppp

47

Fl. gr. I *mp*

Cl. (B) I *mp*

Fag. I-II

Cor. (F) I-II *con sord* *pp*

III-IV

Vln. I

Vln. II

Vla.

Vcl.

C. Bas.

E

50

Fl. gr. I *molto trang.* *dim.* *pp* *non rit.*

Cl. (B) I *dim.* *pp*

Fag. I-II *dim.* *pp* *dim.* *ppp*

Cor. (F) I-II *dim.* *ppp*

III-IV

Vln. I *molto trang.* *pp* *dim.* *ppp*

Vln. II *pp* *dim.* *ppp*

Vla. *poco marc.* *pp* *dim.* *pppp*

Vcl. *pp poco marc.* *dim.* *pppp*

C. Bas. *pp poco marc.* *dim.* *pppp*

molto trang. *non rit.*