

BELKIS, REGINA DI SABA  
I SUITE PER ORCHESTRA

# ORCHESTRA

Ottavino (Ott.)  
2 Flauti (Fl.)  
2 Oboi (Ob.)  
Corno inglese (C.i.)  
Clarinetto Piccolo in Re e in Mi $\flat$  (Cl.P.)  
2 Clarinetti in Si $\flat$  (Cl.)  
Clarinetto Basso in La e in Si $\flat$  (Cl.B.)  
2 Fagotti (Fg.)  
Controfagotto (C.Fg.)

4 Corni in Mi e in Fa (Cr.)  
4 Trombe in La e in Si $\flat$  (Trb.)  
4 Tromboni (Trbn.)

Timpani (Tp.)  
Tamburo Arabo (Tmb.A.)  
Tamburo Basco (Tmb.B.)  
Tamburo Militare (Tmb.M.)  
Triangolo (Trg.)  
Piatti (P.)  
Tam-tam (T.-t.)  
Gran Cassa (G.C.)

Xilofono (Xf.)  
Campanelli (Cmpli)  
Celeste (Cel.)  
2 Arpe (A.)  
Pianoforte (Pf.)

Voce interna (Tenore o Tromba interna) (Voce int.)  
3 Trombe in Si $\flat$  (Trb.)  
2 Tamburi di guerra (piccolo e grande)

Violini I } (Vni)  
Violini II }  
Viole (Vle)  
Violoncelli (Vc.)  
Contrabbassi (Cb.)

dur. 23'

Ottorino Respighi (1879-1936)  
**BELKIS, REGINA DI SABA (1934)**  
 I Suite per orchestra (dal ballo omonimo)

**I. Il sogno di Salomone**

*Lento non troppo*  $\text{♩} = 72$

Flauti  
 Clarinetti *in Si $\flat$*

Violini I.  
 Violini II.  
 Viole *Div. pp*  
 Violoncelli *Div. pp*  
 Contrabbassi *pp*

*pp* *p* *pp* *pp* *pp*

Fl.  
 Ob.  
 Cl. B. *in Si $\flat$*

Vni I.  
 Vni II.  
 Vle *Div.*  
 Vc. *Div.*  
 Ch

*p* *p* *p* *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.*

*Unite*

Fl. *mp* *p*

Ob.

C. i.

Cl. *in Bb* *p*

Cel.

Vni I. *p* *pp*

Vni II. *p* *pp*

Vle *p* *pp*

Vc. *Uniti* *p* *pp*

Cb. *p* *pp*

C. i.

Cel.

Vni I.

Vni II.

Vle

Vc.

Cb.

2

Fl. *più p*

C. i.

Cel.

2

Vni I. *ppp*

Vni II. *ppp*

Vlc. *ppp*

Vc. *ppp*

Cb. *ppp*

Fl. *rall.*

Cel.

Vni I. *rall.*

Vni II.

Vlc.

Vc.

Cb.

**3** Solenne  $\text{♩} = 72$

FL. *f*

Ob. *f*

C. i. *f*

Cl. *ff* *a 2* *3* *3*

Cl. B. *ff* *3* *3*

Fg. *ff* *a 2* *3* *3*

C. Fg. *ff* *3* *3*

Trg. *ff*

A. I. *ff*

A. II. *ff*

Cel. *ff*

Pf. *ff*

**3** Solenne  $\text{♩} = 72$

Vni I. *ff* *3* *n 3 V*

Vni II. *ff* *3* *n 3 V*

Vle. *ff* *3* *n 3 V*

Vc. *ff* *3* *n 3 V*

Cb. *ff* *3* *n 3 V*

This page of a musical score features the following instruments and parts:

- Fl.** (Flute): Playing a steady sixteenth-note pattern.
- Ob.** (Oboe): Playing a steady sixteenth-note pattern.
- C. i.** (Clarinet I): Playing a steady sixteenth-note pattern.
- Cl. in *Sib*** (Clarinet in *Sib*): Playing a long note with a dynamic marking of *ff*.
- Cl. B. in *Sib*** (Clarinet Bass in *Sib*): Playing a long note with a dynamic marking of *ff*.
- Fg.** (Bassoon): Playing a long note with a dynamic marking of *ff*.
- C. Fg.** (Contrabassoon): Playing a long note with a dynamic marking of *ff*.
- Trb. in *Sib*** (Trumpet in *Sib*): Playing a melodic line with dynamic markings of *f* and *ff*.
- Tp.** (Trumpet): Playing a steady sixteenth-note pattern.
- Trg.** (Trombone): Playing a steady sixteenth-note pattern.
- A. I.** (Violin I): Playing a steady sixteenth-note pattern.
- A. II.** (Violin II): Playing a steady sixteenth-note pattern.
- Cel.** (Cello): Playing a steady sixteenth-note pattern.
- Pf.** (Piano): Playing a steady sixteenth-note pattern.
- Vni I.** (Violin I): Playing a long note with a dynamic marking of *ff*.
- Vni II.** (Violin II): Playing a long note with a dynamic marking of *ff*.
- Vle.** (Viola): Playing a long note with a dynamic marking of *ff*.
- Vc.** (Violoncello): Playing a long note with a dynamic marking of *ff*.
- Cb.** (Contrabasso): Playing a long note with a dynamic marking of *ff*.

Fl.

Ob.

C. i.

Cl. *a 2 3*  
*in Sb*

Cl. B. *3*  
*in Sb*

Fg. *a 2 3*

C. Fg. *3*

Trb. *(a 2)*  
*in Sb*

Trg.

A. I.

A. II.

Cel.

Pf.

Vni I. *3*

Vni II. *3*

Vle *3*

Vc. *3*

Cb. *3*

Detailed description: This is a page of a musical score, page 110, featuring a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (C. i.), Clarinet in Bb (Cl. B. in Sb), Bassoon (Fg.), and Contrabassoon (C. Fg.). The brass section includes Trumpet in Bb (Trb. in Sb) and Trombone (Trg.). The string section consists of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings are playing complex rhythmic patterns, including many triplets. The woodwinds have dynamic markings like *a 2 3* and *3*. The strings are playing a steady accompaniment with triplets. The brass instruments have some rests and dynamic markings like *(a 2)*. The score is written in a common time signature and a key signature with one flat.



Ott.

Fl.

Ob.

C. i.

Cl. in *Sb*

Cl. B. in *Sb*

Fg.

C. Fg.

Cr. in *F#*

Trb. in *Sb*

Tp.

Trg.

A. I.

A. II.

Cel.

Pf.

Vni I.

Vni II.

Vle

Vc.

Cb.

*ff*

*a 2*

*I. III.*

*II. IV.*

*I.*

*II. ff*

*ff*

*f*

*II. III. a 2*

*ff*

*ff*

*ff*

*Div.*

4

Ott.

Fl.

Ob.

C. i.

Cl. *a 2*  
*in SI $\flat$*

Cl. B. *a 2*  
*in SI $\flat$*

Fg.

C. Fg.

Cr. *I. II.*  
*in FA*  
*III. IV. a 2*

Trb. *III.*  
*in SI $\flat$*

Tp.

Trg.

P.

G. C.

A. I.

A. II.

Cel.

Pf.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Uniti

Ott.

FL.

Ob.

C. i.

Cl. in *Sb*

Cl. B. in *Sb*

Fg.

C. Fg.

Cr. in *FA*

Trb. in *Sb*

Tp.

Trg.

P.

G. C.

A. I.

A. II.

Cel.

Pf.

Vni I.

Vni II.

Vle

Ve.

Cb.

*colla massa*

Ob. *dim.*

C. i. *dim.*

Cl. in Sb *f dim.*

Cl. B. in Sb *dim.*

Fg. *f dim.*

C. Fg. *f dim.*

Cr. in FA *f dim.*

Tp. *f dim.*

G. C. *dim.*

A. I. *p*

A. II. *p*

Pf. *f dim.* *p*

Vni I. *f dim.* *Pizz. p*

Vni II. *f Arco* *Pizz. p*

Vle *f dim.* *Pizz. p*

Vc. *f dim.* *p*

Cb. *f dim.* *p*



6 **Appassionato**

*poco tratt.*

Jtt. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 C. i. *ff*  
 Cl. *ff*  
 Cl. B. *ff*  
 Fg. *ff*  
 C. Fg. *ff*  
 Cr. *ff*  
 Trb. *ff*  
 Trbn. *ff*

A. I. e II.

6 **Appassionato**

*poco tratt.*

Vni I. *ff*  
 Vni II. *ff*  
 Vle *ff*  
 Ve. *ff*  
 Cb. *ff*

Tutti Uniti

*a tempo* **I.**

**Ob.** *mf* *spres.* *f*

**C. i.** *dim.* *p*

**Cl. in Eb** *dim.* *p*

**Cl. B. in Bb** *dim.* *p*

**Fg.** *dim.* *p*

**C. Fg.** *dim.* *p*

**Cr. in FA** *dim.* *p*

**A. I. e II.**

*a tempo*

**2 Vni I.** *dim.* *p*

**2 Vni II.** *dim.* *p*

**Vni I.** *dim.* *p* *pp*

**Vni II.** *Div.* *dim.* *p* *pp* *Div. in 3*

**Vle** *Div.* *dim.* *p* *pp*

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

**Cb.** *dim.* *p*

*poco rit.*..... **7** Andantino

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B. in B $\flat$ ), Bassoon (Fg.), Trumpet (Trg.), Cymbals (Cmpli.), Violins I and II (A. I. e II.), and Cellos (Cel.). The second system includes parts for Violins I and II (2 Vni I., 2 Vni II.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include:

- poco rit.* (rhythm change)
- 7** Andantino (tempo change)
- p* (piano)
- pp* (pianissimo)
- Sordina* (mute)
- Div.* (divisi)
- Uniti* (uniti)
- Fig.* (figura)
- Div. in 2* (division in 2)
- Div. in 3* (division in 3)



Fl. I  
 Ob.  
 Cl. B. *in Sib*  
 Fg.  
 Trb. *in Sib*  
 Trg.  
 Cmpli  
 A. I. e II.  
 Cel.  
 2 Vni I.  
 2 Vni II.  
 Vni I.  
 Vni II.  
 Vlc  
 Div. in 3  
 Div. in 4  
 Vc.  
 Cb

Musical score for a symphony orchestra, page 119. The score includes parts for Flute I, Oboe, Clarinet B-flat (in Sib), Bassoon, Trumpet B-flat (in Sib), Trombone, Cymbals, Violins I and II, Viola, Violoncello, and Contrabass. The music features various melodic lines and harmonic textures, with several instances of "dim." (diminuendo) markings. The Viola part includes a section marked "Div. in 3" and "Div. in 4".

Cl. B.  
in *S<sub>b</sub>*

Cr.  
in *F<sub>A</sub>*

Trb.  
in *S<sub>b</sub>*

Cmpli

A. I. e II.

Cel.

2 Vni I.

2 Vni II.

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl.  
in *S<sub>b</sub>*

Cl. B.  
in *S<sub>b</sub>*

Vni I.

Vni II.

Vle

Vc.

Cb.

*ppp*

*Sordina*

*pp*

*p*

*via Sord.*

*rall.*

*morendo*

Tutti  
Uniti

Pizz.

*pp*

Uniti

*pp*

Uniti

*pp*

Uniti

*pp*

Uniti

*pp*

*pp*

*pp*

*pp*

*pp*

## II. La danza di Belkis all'aurora

Moderato (♩ = 84) (♩ = ♪)

Fl. *p*

Tmb. arabo *pp*

A. I.

Vni I. *pp* Sordina

Vni II. *pp* Sordina

Vle *pp* Sordina

Vc. *pp* Sordina

Cb. *pp* Pizz. Sordina

Fl. *p*

Tmb. arabo

A. I.

Cel. *p*

Vni I.

Vni II. *pp*

Vle

Vc.

Cb.

Fl. *L*

Tmb. arabo

A. I.

Vni I.

Vni II. *via Sord.*

Vle

Vc.

Cb.

Fl. *I.*

Tmb. arabo

A. I.

Cel. *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. 8 *tr* *p*

Tmb. arabo

A. I.

Cel.

Vni I. 8

Vni II.

Vle

Vc.

Cb.

Fl. I.

Cl. in *SI* *tr* *pp*

Tmb. arabo

A. I. *più p*

Vni I. *via Sord.*

Vni II.

Vle *dim.*

Vc. *dim.*

Cb.

Fl. I. *p*

Cl. in *S $\flat$*  *p*

Trb. in *S $\flat$*  *con Sord.* *pp*

Tmb. arabo

Cel. *dim.*

Vni I. *Div.* *pp*

Vni II. *via Sord.*

Vle *via Sord.*

Vc. *via Sord.*

Cb.

9

8.

Ob. *p*

C. i. *p*

Cl. in *S $\flat$*  *p*

Trb. in *S $\flat$*  *p*

Tmb. arabo *p*

Vni I. *pp*

Vni II.

Vle

Vc.

Cb.

8.

10 Moderato

Fl. I. II. *pp*

C. i. *p*

Trg. Tmb. B. *pp*

A. I. *p*

10 Moderato

Vni I. *ppp*

Vni II. *pp* Sordina

Vle. *pp*

Vc. *pp* Arco

Cb. *pp*

Fl. I. II. *pp*

Ob. *p*

C. i. *p*

Trg. Tmb. B. *p*

A. I.

Vni I. *ppp*

Vni II. *pp* *trm*

Vle. *pp*

Vc. *pp* Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Cb.

Fl. I. *Sordina*

C. i. *Sordina*

Cr. in FA *Sordina*

Trg. Tmb. B. *Sordina* *p* *schersando* *pp*

A. I.

Vni I. *Sordina* *trm* *trm* *trm* *trm* *p* *Pizz.*

Vni II. *via Sord.* *pp* *Pizz.*

Vle *pp* *Arco*

Vc. *p* *Pizz.*

Cb. *p*

Ob. I. *p*

C. i.

Fg. *p*

Cr. in FA *via Sord.*

Tmb. B.

A. I.

Vni I.

Vni II.

Vle *Arco*

Vc. *Pizz.* *Div. #*

Cb. *Arco*



Fl. *p* *cresc.* *f* *p*

Ob. *p* *cresc.* *f* *p*

Cl. in *Sf* *p* *cresc.* *ff*

Fg. *p* *f* *p*

Cr. in *F4* *p* *cresc.* *f* *p*

P. *colla massa*

A. I. (Do#-Re-Mi|Fa#-Sol-La-St|) *ff*

Vni I. *p* *Arco* *cresc.* *ff* *p*

Vni II. *p* *ff*

Vle *p* *cresc.* *f* *p*

Vc. *Uniti Arco* *p* *cresc.* *f* *p*

Cb. *p* *cresc.* *f* *p*

**II**

Ott.

Fl. *f*  $\rightarrow$  *p* *mf* *cresc.* *mf cresc.*

Ob. *f*  $\rightarrow$  *p* *mf* *cresc.* *mf cresc.*

C. i. *mf* *cresc.*

Cl. in *SI* *a 2* *ff* *mf* *cresc.*

Cl. B. in *SI* *mf* *cresc.*

Fg. *f*  $\rightarrow$  *p* *mf* *cresc.*

C. Fg. *mf*

Cr. in *FA* *f*  $\rightarrow$  *p* *mf* *cresc.*

P.

A. I. *ff* *mf cresc.* Do-Mib-Fa#-Solb-La - Si# Re# *ff*

**II**

Vni I. *f*  $\rightarrow$  *p* *mf* *cresc.*

Vni II. *f*  $\rightarrow$  *p* *mf* *cresc.*

Vle *f*  $\rightarrow$  *p* *mf* *cresc.*

Vc. *f*  $\rightarrow$  *p* *mf* *cresc.*

Cb. *f*  $\rightarrow$  *p* *mf* *cresc.*

Largamente

A tempo (♩ = 104)

Fl. *f* *dim.*

Ob. *f* *dim.*

C. i. *f* *dim.*

Cl. in *S*<sub>b</sub> *f* *dim.*

Cl. B. in *S*<sub>b</sub> *f* *ff* *dim.*

Fg. *f* *dim.*

C. Fg. *f*

Cr. in *F*<sub>A</sub> *f* *f* *Chiusi* *dim.*

Trb. in *S*<sub>b</sub> *f* *con Sord. a 2* *ff* *dim.*

Trbn. *f*

P. Tmb. B. *f* *dim.*

A. I. *ff*

Largamente

A tempo (♩ = 104)

Vni I. *f* *dim.*

Vni II. *f* *dim.*

Vle. *f* *dim.*

Vc. *f* *dim.*

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

Ott.

Fl. I. *p* *dim. sempre*

Ob. I. *p* *dim.*

C. i. *p* *dim. sempre*

Cl. in *S* *I* *p* *dim. sempre*

Trb. in *S* *I* *p*

Trg. *pp*

Tmb. B. *pp*

Vni I. *p*

Vni II. *p* *dim.*

Vle Div. *p*

Ott. *pp*

Fl. *a 2*

Ob. I. *pp*

C. i. *pp*

Fg. I. *p*

Tmb. B.

Cel. *p*

Vni I.

Vni II. *pp*

Vle Div. a 4 *pp*

Fl. *a 2*

Cl. *in SI b*

Fg. *I.*

A. I.

Cel.

Vni I. *12* *Div. in 3* *Sordina* *pp* *Sordina Div.* *4 Soli*

Vni II. *pp*

Vle

---

Fl. *a 2* *p*

A. I. *Dob Reb Mi# Fa# Sol# Lab Si#* *ppp glisc.*

Cel. *p* *leggero*

Vni I. *(Div. in 3)* *4 Soli* *tr*

Vni II. *4 Soli* *tr*

Vle

Vc.

Più mosso (♩ = 108)

Fl. I

Cl. in SI<sup>b</sup>

Cr. in FA  
con Sord. I.

A. I.

Più mosso (♩ = 108)  
Sordina Div. in 3

Vle  
pp dolce

Vc.  
I. Solo senza Sord.  
Gli altri con Sord.

Cb

Fl.

Cl. in SI<sup>b</sup>

Cr. in FA  
II.

Trg.

A. I.

Vni I.  
Tutti pp.  
p dolcemente

Vni II.  
Tutti Div.

Vle  
Unito  
Div.

Vc.  
I. Sordina  
Tutti Div. p

tratt. I. *pp* **6** *presto* *rall.* **18** *a tempo*

Fl. 2

Ob. I.

Cl. in *SI* b

Cr. in *FA* I. II.

Trg.

A. I.

Cel. *pp*

Vni I. *tr.*

Vni II. *pp*

Vle. *Div.* *pp*

Vc. *Div.* *pp*

*tratt.* *rall.* **13** *a tempo*

Fl. I.

Cl. in *SI* b

Cr. in *FA* I. *via Sord.*

A. I.

Vni I. *I. Solo via Sord.* *espress.* *f dim.* *via Sord.*

Vni II. *Gli altri* *pp* *via Sord.*

Vle. *via Sord.*

Vc. *Div.* *p* *via Sord.*

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

- Fl.** (Flute): *mf cresc.* (first measure), *f* (fourth measure)
- Ob.** (Oboe): *p cresc.* (first measure), *f* (fourth measure)
- Cl. in SI $\flat$**  (Clarinet in B-flat): *mf cresc.* (first measure), *f* (fourth measure)
- Cl. B. in SI $\flat$**  (Clarinet in B-flat): *p cresc.* (first measure), *f* (fourth measure)
- Fg.** (Fagotto): *p cresc.* (first measure), *f* (fourth measure)
- Cr. in FA** (Corno in F): *p* (first measure), *f* (second measure), *p* (third measure), *f* (fourth measure)
- A. I.** (Alto Saxophone I): *f* (fourth measure)
- Vni I.** (Violini I): *p cresc.* (first measure), *f* (fourth measure)
- Vni II.** (Violini II): *p cresc.* (first measure), *f* (fourth measure)
- Vle.** (Viola): *p* (first measure), *f* (fourth measure)
- Vc.** (Violoncello): *p* (first measure), *f* (fourth measure)
- Cb.** (Contrabbasso): *p cresc.* (first measure), *f* (fourth measure)

Additional markings include *Tutti* above the strings and *Uniti* above the cello part. The score features various musical notations such as slurs, accents, and dynamic markings throughout.



Fl. *a 2 sf* *più f* *sf*

Ob. *sf* *più f* *sf* *dim.*

Cl. in *Sf* *sf* *più f* *sf* *dim.*

Cl. B. in *Sf* *sf* *sf* *dim.*

Fg. *sf* *più f* *sf* *dim.*

Cr. in *F4* *a 2 Chiusi s. nat.* *a 2 Chiusi* *Chiusi* *Chiusi*

Trb. in *Sf* *Sordina a 2* *f*

Timb. B. *f* *ff*

A. I. *più f* *ff* *dim.*

Vni I. *sf* *più f* *sf* *dim.*

Vni II. *sf* *più f* *sf* *dim.* *Div.*

Vle. *sf* *più f* *sf* *dim.*

Vc. *sf* *più f* *sf* *dim.*

Cb. *sf* *più f* *sf*

14 Tempo I.

Lento, pesante

Fl. *p*

Ob. *p*

C. i. *p*

Cl. in *Sb*

Cl. B. in *Sb* *p*

Fg. *p*

Cr. in *FA* *p* *Sordina*

Tp. *p*

Tmb. B. *p* *con la mazza*

A. I. *mf*

14 Tempo I.

Lento, pesante

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *Pizz.*

This page of a musical score, numbered 137, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in *SI b*), Clarinet in B-flat (Cl. B. in *SI b*), Bassoon (Fg.), and Cor Anglais (Cr. in *F#*).
- Brass:** Trumpet (Tp.) and Trombone (Tmb. B. P.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).
- Piano:** A. I. (A. I. I.), featuring a *pp* (pianissimo) dynamic marking and a *rall.* (rallentando) marking.
- Tempo/Performance:** A *rall* (rallentando) marking is present at the top right of the page.

### III. Danza guerresca

Pesante (♩ = 104)

*a 2*  
*ff*

Fg.

C. Fg.

Cr. in MI

Trb. in LA

Trbn.

Tp.

G. C.

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

Pesante (♩ = 104)

Vni I.

Vni II.

Vle

Vc.

Cb.

*ff*

*ff*

15 Selvaggio (♩ = 144)

C. i.  
Cl. in LA  
Cl. B. in LA  
Fg.  
C. Fg.  
Cr. in MI  
Trb. in LA  
Trbn.  
Tp.  
G. C. T. - t.

15 Selvaggio (♩ = 144)

Vni I.  
Vni II.  
Vlc.  
Vc.  
Cb.

C. i.

Cl. *in LA* *a 2*

Cl. B. *in LA*

Fg.

C. Fg.

Cr. *in MI*

Trb. *in LA* *II III a 2*

Trbn.

Tp.

G. C. T. - t.

Vni I.

Vni II.

Vlc

Vc. *Uniti*

Cb. *Uniti*

16 Allegro ritmato (♩ = 120)

Ob.  
C. i.  
Cl. in LA  
Cl. B. in LA  
Fg.  
C. Fg.  
Cr. in MI  
Trb. in LA  
Trbn.  
Tp.  
G. C. T. - t.  
2 Tmb. di guerra (piccolo grande)

*a 2*  
*ff*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*ff*  
*secca*

Measures 1-16 of the woodwind and percussion section. The score includes parts for Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trompano, and two types of snare drums (piccolo and grande). The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff* and *secca*.

16 Allegro ritmato (♩ = 120)

Vni I.  
Vni II.  
Vle.  
Vc.  
Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*

Measures 1-16 of the string section. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff*.

Cl. P.  
*in RE*

*ff stridulo*

2 Tmb.  
di guerra

Vc.

Cb.

Cl. P.  
*in RE*

*trm trm trm*

2 Tmb.  
di guerra

Vc.

Cb.

Cl. P.  
*in RE*

*trm trm trm trm*

2 Tmb.  
di guerra

Vc.

Cb.



17 Più mosso (♩ = 138)

C. i.  
Cl. in LA  
Cl. B. in LA  
Fg.  
C. Fg.  
Cr. in MI  
Trbn.  
Tp.  
G. C. T. - t.

17 Più mosso (♩ = 138)

Vni I.  
Vni II.  
Vle  
Vc.  
Cb.



Ott.

Fl.

Ob.

C. i.

Cl. P.  
in RE

Cl.  
in LA

Cl. B.  
in LA

Fg.

C. Fg.

Cr.  
in MI

Trb.  
in LA

Trbn.

Tp.

Tmb. B.

P.

G. C.

T. - t.

Vni I.

Vni II.

Vle

Vc.

Cb.













This page of a musical score, numbered 151, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with grace notes and slurs.
- Ob.** (Oboe): Similar melodic line to the first oboe.
- C. i.** (Clarinet I): Rests for the first two measures, then enters with a melodic line.
- Cl. P. in RE** (Clarinet in E-flat): Similar melodic line to Clarinet I.
- Cl. in LA** (Clarinet in B-flat): Similar melodic line to Clarinet I.
- Cl. B. in LA** (Bass Clarinet in B-flat): Similar melodic line to Clarinet I.
- Fg.** (Fagotto/Bassoon): Similar melodic line to Clarinet I.
- C. Fg.** (Contrabassoon): Similar melodic line to Clarinet I.
- Cr. in MI** (Corno in F): Two parts playing a rhythmic pattern of eighth notes.
- Trb. in LA** (Trumpet in B-flat): Similar melodic line to Clarinet I.
- Trbn.** (Trombone): Similar melodic line to Clarinet I.
- Tp.** (Tromba/Trumpet): Similar melodic line to Clarinet I.
- Tmb. M.** (Timpani): Playing a rhythmic pattern of eighth notes.
- Vni I.** (Violin I): Playing a melodic line with slurs.
- Vni II.** (Violin II): Playing a melodic line with slurs.
- Vle.** (Viola): Playing a melodic line with slurs.
- Vc.** (Violoncello): Playing a melodic line with slurs.
- Cb.** (Contrabbasso): Playing a melodic line with slurs.

The score includes various musical notations such as slurs, grace notes, and dynamic markings like *ff* (fortissimo). Vertical dashed lines indicate measure boundaries.

20 Più allegro

Ott.

Fl.

Ob. *a. 2.*

C. i.

Cl. P. *in RE*

Cl. *in LA*

Cl. B. *in LA*

Fg.

C. Fg.

Cr. *in MI*

Trb. *in LA*

Trbn.

Tp.

Tmb. M. *con la mazza di ferro*

P. G. C. *ff*

20 Più allegro

Vni I.

Vni II.

Vle *Div.*

Vc.

Cb.

Ott.

Fl.

Ob.

C. i.

Cl. P.  
in RE

Cl.  
in LA

Cl. B.  
in LA

Fg.

C. Fg.

Cr.  
in MI

Trb.  
in LA

Trbn.

Tp.

Tmb. M.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*Pizz.*

*Pizz.*

*Pizz.*

Ott.

Fl. *a 2*

Ob. *a 2*

C. i.

Cl. P. *in RE*

Cl. *in LA* *a 2* *(a 2)*

Cl. B. *in LA*

Fg.

C. Fg.

Cr. *in MI* *a 2*

Trb. *in LA* *a 2* III

Trbn.

Tp.

Tmb. M. *con la mazza di ferro*

P. *ff*

G. C.

Vni I. *8*

Vni II.

Vle *Arco* *Pizz.*

Vc. *Arco* *ff* *Pizz.*

Cb. *Arco* *ff* *Pizz.*







22

Ott.

Fl.

Ob.

Cl. P.  
in RE

Cl.  
in LA

Cl. B.  
in LA

Fg.

C. Fg.

Cr.  
in MI

Trb.  
in LA

Trbn.

Tp.

Emb. M.

P.  
G C.

Vni I.

Vni II.

Vle

Vc.

Cb.

22

PR 1343



Ott.

Fl.

Ob.

Cl. P.  
in RE

Cl.  
in LA

Cl. B.  
in LA

Fg.

C. Fg.

Cr.  
in MI

Trb.  
in LA

Trbn.

Tp.

Tmb. M.

P.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.



Ott.  
Fl.  
Ob.  
Cl. P.  
in RE  
Cl.  
in LA  
Cl. B.  
in LA  
Fg.  
C. Fg.  
Cr.  
in MI  
Trb.  
in LA  
Trbn.  
Tp.  
Fmb. M.  
T. - t  
P.  
G. C.  
Vni I.  
Vni II.  
Vie  
Vc.  
Cb.

*lunga*

*ff dim.*

*secca*

*lunga*

8

Detailed description: This page of a musical score contains 20 staves. The top section includes woodwinds (Ottoboa, Flute, Oboe, Clarinet in E-flat, Clarinet in A, Bass Clarinet in A, Bassoon, Contrabassoon) and brass (Trumpet, Trombone, Trumpet, Trombone, Percussion). The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The score features complex rhythmic patterns with many slurs and ties. Performance markings include 'lunga' (long), 'ff dim.' (fortissimo decrescendo), and 'secca' (staccato). A rehearsal mark '8' is placed above the Violin I staff.

# IV. Danza orgiastica

Allegro vivo (♩ = 152)

Musical score for woodwinds and percussion. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. i.), Clarinet in B-flat (Cl. P. in Bb), Clarinet in A (Cl. in A), Clarinet in B-flat (Cl. B. in Bb), Bassoon (Fg.), and Percussion (P.). The woodwinds play a complex, rhythmic melody with frequent slurs and accents. The percussion part is mostly silent, with a few notes at the end of the section. The tempo is marked 'Allegro vivo' with a quarter note equal to 152 beats per minute. The dynamic is 'ff' (fortissimo). The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The woodwind parts have various articulations, including slurs, accents, and dynamic markings. The percussion part has a few notes at the end of the section, marked with 'ff'.

Allegro vivo (♩ = 152)

Musical score for strings. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a complex, rhythmic melody with frequent slurs and accents. The tempo is marked 'Allegro vivo' with a quarter note equal to 152 beats per minute. The dynamic is 'ff' (fortissimo). The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The string parts have various articulations, including slurs, accents, and dynamic markings. The Viola part has a few notes at the end of the section, marked with 'ff'.

This page of a musical score, numbered 163, contains the following parts and staves:

- Ott.** (Oboe) - Staff 1
- Fl.** (Flute) - Staff 2
- Ob.** (Oboe) - Staff 3
- C.i.** (Clarinet in C) - Staff 4
- Cl. in Mib** (Clarinet in B-flat) - Staff 5
- Cl. in Si b** (Clarinet in B-flat) - Staff 6
- Cl. B. in Si b** (Bass Clarinet in B-flat) - Staff 7
- Fg.** (Fagotto) - Staff 8
- Cor. in FA** (Coronet in F) - Staff 9
- Trb. in Si b** (Trumpet in B-flat) - Staff 10, with first and second endings marked I.° and II.°
- P.** (Percussion) - Staff 11
- Vni I.** (Violin I) - Staff 12
- Vni II.** (Violin II) - Staff 13
- Vle** (Viola) - Staff 14
- Vc.** (Violoncello) - Staff 15
- Cb.** (Contrabbasso) - Staff 16

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth-note runs and triplets, with various articulations such as slurs and accents. The woodwind and string parts are highly active, while the brass and percussion parts provide harmonic support and rhythmic accents.

23 Con impeto (♩ = 152)

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in MIb *ff*

Cl. in SIb *ff*

Cl. B. in SIb *ff*

Fg. *ff*

C. Fg. *ff*

Cor. in FA *ff*

Trb. in SIb *ff*

Trbn. *ff*

Tp. *ff*

Tmb. A. *ff*

P. G. C. *ff* *con la mazza*

23 Con impeto (♩ = 152)

Vni I. *ff*

Vni II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*







Ott.  
Fl.  
Ob.  
C.i.  
Cl. in MI b  
Cl. in SI b  
Cl. B. in SI b  
Fg.  
C. Fg.  
Cor. in FA  
Trb. in SI b  
Trbn.  
Tp.  
Tmb. A.  
P.  
G. C..  
T. t.  
Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C.i.), Clarinet in B-flat (Cl. in MI b), Clarinet in B-flat (Cl. in SI b), Clarinet in B-flat (Cl. B. in SI b), Bassoon (Fg.), and Contrabassoon (C. Fg.). The brass section (middle) includes Cor Anglais (Cor. in FA), Trumpet in B-flat (Trb. in SI b), Trombone (Trbn.), Trumpet (Tp.), and Trombone A (Tmb. A.). The percussion section (bottom) includes Snare Drum (P.), Cymbal (G. C.), and Tom-tom (T. t.). The string section (bottom) includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features complex woodwind passages with many slurs and ties, and a steady brass accompaniment. The percussion parts are relatively simple, providing a rhythmic foundation. The string parts are also simple, often playing sustained chords or moving lines.

Ott.

Fl.

Ob.

C.i.

Cl. in MI b

Cl. in SI b

Cl. B. in SI b

Fg.

C. Fg.

Cor. in FA

Trb. in SI b

Trbn.

Tp.

Tmb. A.

P.

G. C.

T. t.

Vni I.

Vni II.

Vle

Vc.

Cb.

24

Ott.

Fl. <sup>a 2</sup>

Ob. <sup>a 2</sup>

Cl. in MI b

Cl. in SI b

Cl. B. in SI b

Fg. <sup>a 2</sup>

C. Fg.

Cor. in FA

Trb. in SI b

Trbn.

Tp.

Tmb. A.

P. G. C.

2 Piatto *ff*

*fff*

24

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

C.i.

Cl. in MI<sub>b</sub>

Cl. in SI<sub>b</sub>

Cl. B. in SI<sub>b</sub>

Fg.

C. Fg.

Cor. in FA

Trb. in SI<sub>b</sub>

Trbn.

Tp.

Tmb. A.

P. G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*ff*

*fff*

PR 1343





25

Ott.

Fl.

Ob.

Cl. in M $\flat$

Cl. in S $\flat$

Cl. B. in S $\flat$

Fg.

C. Fg.

Cor. in F $\flat$

Trb. in S $\flat$

Trbn.

Tp.

Tmb. A.

P. G. C.

T. t.

25

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

C.i.

Cl. in MI b

Cl. in SI b

Cl. B. in SI b

Fg.

C. Fg.

Cor. in FA

Trb. in SI b

Trbn.

Tp.

Tmb. A.

P.

G. C.

T. t.

Vni I.

Vni II.

Vle

Vc.

Cb.



Ott.

Fl.

Ob.

C.i.

Cl. in MI b

Cl. in SI b

Cl. B. in SI b

Fg.

C. Fg.

Cor. in FA

Trb. in SI b

Trbn.

Tp.

Tmb. A.

P.

G. C.

T. t.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in MI b

Cl.  
in SI b

Cl. B.  
in SI b

Fg.

C. Fg.

Cor.  
in FA

Trb.  
in SI b

Trbn.

Tp.

Tmb. A.

P.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

2 Flats *ff*

*ff*

26

Ott.

Fl. <sup>a 2</sup>

Ob. <sup>a 2</sup>

C.i.

Cl. <sub>in MI b</sub>

Cl. <sub>in SI b</sub> <sup>a 2</sup>

Cl. B. <sub>in SI b</sub>

Fg. <sup>a 2</sup>

C. Fg.

Cor. <sub>in FA</sub>

Trb. <sub>in SI b</sub> <sup>a 2</sup> III.

Trbn.

Tp.

Tmb. A.

P. G. C. *ff*

26

Vni I. <sup>a</sup>

Vni II. <sup>a</sup>

Vle

Vc.

Cb.

**allarg. ... Andante lento (♩ = 60)**

On.  
Fl.  
Ob.  
C.i.  
Cl. in MI ♭  
Cl. in SI ♭  
Cl. B. in SI ♭  
Fg.  
C. Fg.  
Cor. in FA  
Trb. in SI ♭  
Trbn.  
Tp.  
T. t.  
Voce int. (Tenore) (o Tromba interna)

ff dim. p  
ff dim. p  
ff allarg. dim. p  
ff dim. p  
ff dim. p  
ff dim. p  
ff dim. p  
ff *lasciar vibrare* p  
ff dim. p

SORD. III. VIA SORD. p

**Andante lento (♩ = 60)**

Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

ff dim. p dim.  
ff dim. p dim.  
ff dim. p dim.  
ff dim. p dim.

Cl. in SI b

Trbn.

Tp.

Voce int.

Ah!

Vni I.

Vni II.

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Ob.

Cl. in SI b

Voce int.

Ah!

Ah!

Vni I.

Vni II.

Vle

Vc.

Cb.

27 Allegro vivo (♩ = 152)

Fl.

Ob.

Cl. in SI ♭

Cl. B. in SI ♭

Cor. in FA

Tp.

*cresc. a poco a poco*

27 Allegro vivo (♩ = 152)

Vni I.

Vni II.

Vle

Vc.

Cb.

*cresc. a poco a poco*

*pizz.*

Fl.

Ob.

Cl. in SI ♭

Cl. B. in SI ♭

Cor. in FA

Tp.

Vni I.

Vni II.

Vle

Vc.

Cb.

28

Fl. *f* *tr*

Ob. *f* *tr*

Cl. in SI *f* *tr*

Cl. B. in SI *f*

Fg. *f*

C. Fg. *ff*

Cor. in FA II. *f*

Trb. in SI III. IV. *mf*

Tp. *marcato molto* *ff*

Tmb. A. *ff*

G. C. *f*

28

Vni I. *f* *tr*

Vni II.

Vle.

Vc.

Cb. *ARCO* *ff*

Fl. *a 2*

Ob. *a 2*

Cl. in SI *b* *a 2*

Cl. B. in SI *b*

Fg.

C. Fg.

Cor. in FA *II.*

Trb. in SI *b*

Tp. *marcato molto*

Tmb. A.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb. *PIZZ*

*f*

*mf*

*ff*

*PIZZ*



Ott.

Fl.

Ob.

Cl. in MI $\flat$

Cl. in SI $\flat$

Cl. B. in SI $\flat$

Fg.

C. Fg.

Cor. in FA

Trb. in SI $\flat$

Tp.

Tmb. A.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*ff*

*f*

*tr*

*ARCO*

*FIZZ.*

8

Ott.

Fl

Ob.

Cl. in *Mi* ♭

Cl. in *Si* ♭

Cl. B. in *Si* ♭

Fg.

Cor. in *FA*

Trb. in *Si* ♭

Tp.

Tmb. A.

Vni I.

Vni II.

Vle

Vc.

Cb.

I. SORD.

ff

IV. Corda

ff

IV. Corda

ff

29

Fl.

Ob.

Cl. in  $Mi\flat$

Cl. in  $Si\flat$

Cl. B. in  $Si\flat$

Fg.

C. Fg.

Cor. in  $FA$

Trb. in  $Si\flat$

Trp.

Tmb. A.

Tmb. B. G. C.

29

Vni I. (AL TALLONE)

Vni II. (AL TALLONE)

Vle

Vc.

Cb. Div.

Out.

Fl.

Ob.

C.i.

Cl. in MI<sup>b</sup>

Cl. in SI<sup>b</sup>

Cl. B. in SI<sup>b</sup>

Fg.

C. Fg.

Cor. in FA

Trb. in SI<sup>b</sup>

Tp.

Tmb. A.

Tmb. B.

G. C.

Xf.

Vni I.

Vni II.

Vle

Vc.

Cb.

*ff*

*tr*

*PIZZ. b*

*ARCO*

30

Ott.

Fl.

Ob.

C.i.

Cl. in MI $\flat$

Cl. in SI $\flat$

Cl. B. in SI $\flat$

Fg.

C. Fg.

Cor. in FA

Trb. in SI $\flat$

Trbn.

Tp.

Tmb. A.

Tmb. B. G. C

Xf.

VIA SORD.

III. *ff*

30

Vni I.

Vni II.

Vle

Vc.

Cb.

ARCO

ARCO

*poco animando*

This page of a musical score, numbered 188, is titled *poco animando*. It contains the following parts and staves:

- Fl.** (Flute) - Staff 1
- Ob.** (Oboe) - Staff 2
- C.i.** (Clarinet in C) - Staff 3
- Cl. in MI b** (Clarinet in E-flat) - Staff 4
- Cl. in SI b** (Clarinet in B-flat) - Staff 5
- Cl. B. in SI b** (Bass Clarinet in B-flat) - Staff 6
- Fg.** (Fagotto) - Staff 7
- C. Fg.** (Corno Fagotto) - Staff 8
- Cor. in FA** (Corni in F) - Staff 9
- Trb. in SI b** (Trombe in B-flat) - Staff 10, with sub-staff III. IV.
- Trbn.** (Tromboni) - Staff 11
- Tp.** (Tromba) - Staff 12
- Tmb. A.** (Timpani A) - Staff 13
- Tmb. B. G. C.** (Timpani B, Gong, Cymbal) - Staff 14
- Vni I.** (Violini I) - Staff 15, with *poco animando* marking above.
- Vni II.** (Violini II) - Staff 16
- Vle** (Viola) - Staff 17
- Vc.** (Violoncello) - Staff 18
- Cb.** (Contrabbasso) - Staff 19

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p.* (piano) and *tr.* (trill). The woodwind and brass sections feature complex rhythmic patterns and articulation marks.

31 Largo (♩ = 88)

Ott.

Fl.

Ob.

C. i.

C. in MI b

Cl. in SI b

Cl. B. in SI b

Fg.

C. Fg.

Cor. in FA

Trb. I. II.

Trb. III. IV.

Trbn.

Tp.

Tmb. A.

Tmb. B.

P. G. C.

A. I.

DO RE MI FA SOL LA

*ff*

2 Piatti *ff*

31 Largo (♩ = 88)

Vni I.

Vni II.

Vle.

Vc.

Cb.

*p.*

Ott.  
 Fl.  
 Ob.  
 C.i.  
 Cl. in MI $\flat$   
 Cl. in SI $\flat$   
 Cl. B. in SI $\flat$   
 Fg.  
 C. Fg.  
 Cor. in FA  
 Trb. in SI $\flat$   
 Trbn.  
 Tp.  
 Tmb. B.  
 P.  
 G. C.  
 A. I. e II.  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

Musical score for orchestra and strings. The score includes parts for woodwinds (Oboe, Clarinet in B-flat, Clarinet in A, Bass Clarinet, Flute, Bassoon, Cor Anglais, Trumpet, Trombone), brass (Trumpet, Trombone, Tuba, Snare Drum, Cymbals, Gong, Triangle), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is written in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo). The woodwinds and strings play intricate passages with many slurs and accents. The brass section provides a strong harmonic foundation, with the trumpets and trombones playing powerful, sustained notes. The percussion section adds rhythmic texture with various instruments. The string section plays a dense, rhythmic accompaniment. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The overall style is that of a classical orchestral score.



32 Gioioso (♩ = 96)

This page is a full orchestral score for the piece 'Gioioso'. It features the following instruments and parts:

- Ott. (Ottobass)
- Fl. (Flute)
- Ob. (Oboe)
- C.i. (Clarinete in C)
- Cl. in MI♭ (Clarinete in F)
- Cl. in SI♭ (Clarinete in B♭)
- Cl. B. in SI♭ (Clarinete Basso in B♭)
- Fg. (Fagotto)
- C. Fg. (Contrabaixo)
- Cor. in FA (Corno in F)
- Trb. in SI♭ (Tromba in B♭)
- Trbn. (Trombone)
- Tp. (Trompete)
- Tmb. A. (Tamborim)
- Tmb. B. (Tamborim)
- T. t. (Tamtam)
- P. (Pandeiro)
- G. C. (Gongos)
- A. I. II. (Alto I e II)
- Vni I. (Violino I)
- Vni II. (Violino II)
- Vle (Viola)
- Vc. (Violoncello)
- Cb. (Contrabaixo)

The score is marked with 'allarg.' (ritardando) at several points, notably above the Oboe, Bassoon, and Trombone parts. The tempo is indicated as 'Gioioso' with a quarter note equal to 96 beats per minute. The music includes various dynamics such as *ff* (fortissimo) and *rit.* (ritardando). The string parts have markings for 'con la massa' and 'fizz.'. The page number '191' is located at the top right, and the number '32' is in a box at the top right. The page number 'PR 1343' is at the bottom center.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in MI), Clarinet in Bb (Cl. in SI b), Clarinet in Bb (Cl. B. in SI b), Bassoon (Fg.), and Bassoon (C. Fg.). The brass section includes Horn (Cor. in FA), Trumpet (Trb. in SI), Trumpet (Trbn.), and Trombone (Tp.). The percussion section includes Tom-tom A (Tmb. A.), Tom-tom B (Tmb. B. T. t.), and Gong/Cymbal (P. G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one flat and a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and percussion provide harmonic support and rhythmic patterns. The page is numbered 192 at the top left.

Ott.

Fl.

Ob.

Cl. in C

Cl. in B $\flat$

Cl. in B $\flat$

Cl. B. in B $\flat$

Fg.

C. Fg.

Cor. in F $\sharp$ A

Trb. in B $\flat$

Trbn.

Tp.

Tmb. A.

Tmb. B. T. t.

P. G. C.

Trb. in B $\flat$

Vni I.

Vni II.

Vle

Vc.

Cb.

PR 1343

rall. molto

Ott.  
Fl.  
Ob.  
Cl. i.  
Cl. in B $\flat$   
Cl. in A  
Cl. B. in B $\flat$   
Fg.  
C. Fg.  
Cor. in F  
Trb. in B $\flat$   
Trbn.  
Tp.  
Tmb. A.  
Tmb. B.  
T. t.  
P.  
G. C.  
Trb. in B $\flat$

rall. molto

rall. molto

rall. molto

cresc.

cresc.

secc

ARCO

ARCO

ARCO