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Kaspar Querfurth
Sammlung
for bassett clarinet and chamber orchestra
(2016-17)

Instrumentation:

2 flutes (2nd doubling piccolo)
2 bassoons

2 horns in F (with mutes)

solo basset clarinet in A

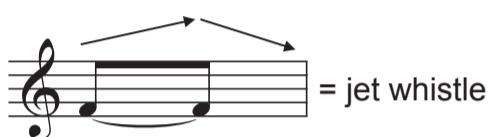
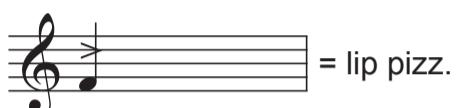
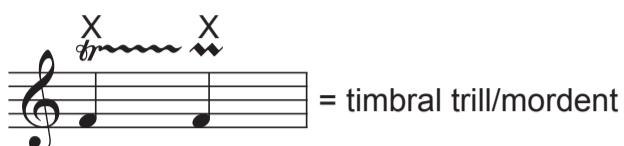
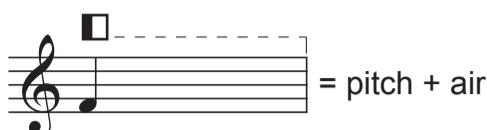
6 1st violins
6 2nd violins
4 violas
4 violoncello
2 double basses

transposed score

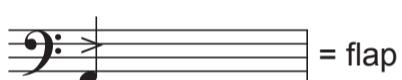
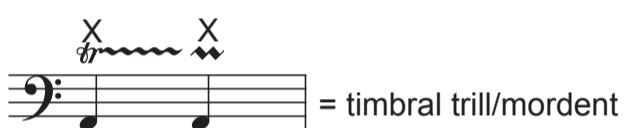
duration: ca. 15'

Playing instructions

Flutes:



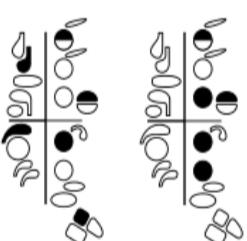
Bassoons:



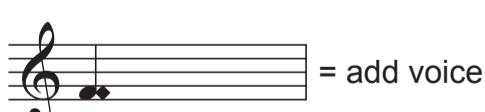
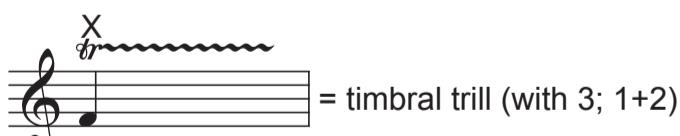
Multiphonic fingerings

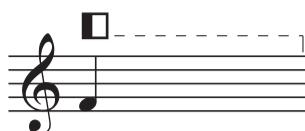
[9]

[2]

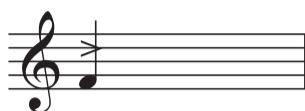


Horns:



Strings:

= scratched sound/overpressure; always maintain a sense of pitch



= hammer on (tap pitch forcefully with left hand only)



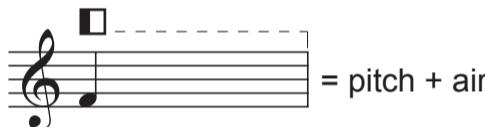
= play behind bridge

playing positions:

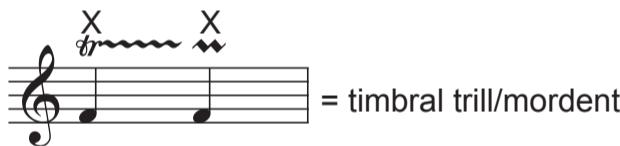
- | | |
|-----|--|
| ord | = pitch + air |
| msp | = very near the bridge; unstable and rich in harmonics |
| st | = sul tasto |

bowing types:

- | | |
|--------------------|---|
| ord | = ordinary way of playing |
| flautando | = very little bow pressure, high bow speed; noisy and wispy |
| legno/crini tratto | = bowed with hair and wood |
| l. r. | = legno ricochet |

Solo Bassoon:

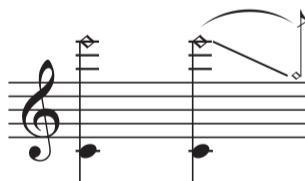
= pitch + air



= timbral trill/mordent



= slap tongue/slap tongue with sustained pitch or *gliss.*/open slap



= harmonic/harmonic *gliss.*

A fingering chart of the multiphonics is given in the solo part. The multiphonics are quoted from Krassnitzer, Gerhard, *Multiphonics für Klarinette mit deutschem System und andere zeitgenössische Spieltechniken* (Aachen: edition ebenos, 2002) and indicated by their respective numbers. Since the book refers to the B-flat clarinet, they are here given as directions relating to the harmonic content of the multiphonic. Try to find solutions on the Bassoon that include as many given pitches as possible. The multiphonics represent distortions of the orchestral material, and as such do not need to match the orchestral pitch material in total, but give a close approximation.

general:

----- = apply given instruction to all the notes within the bracket

m.v. = molto vibrato

s.v. = senza vibrato

Accidentals only apply to the immediately following note

Tied notes with accent = diaphragm/bow accent

All glissandi over the whole duration; grace notes indicate the target pitch and are not to be articulated separately

Sammlung

Kaspar Querfurth
2016-17**3**
 $\text{♩} = 40$ immobile

Flutes

Piccolo (2)

Bassoons

2

Horns (F)

2

Basset Clarinet (A)

3
 $\text{♩} = 40$ immobile

6 1. Violins

6 2. Violins

4 Violas

4 Violoncello

2 Double Basses

accel.

 p — f p — f ppp < f — pp —

accel.

arco

l.r.

 mf

pizz.

 mp

arco

arco

 mf

arco

 p ,, mp “

2 = 50-60 mechanical; rhythmically very precise

Musical score for Flute (Fl.), Picc. (2), Bassoon (Bn.), Horn (F), and Bassoon Clarinet (Basset Clar. A.). The score consists of two systems of four measures each. Measure 1: Flute (Fl.) has eighth-note pairs with dynamics *p* and *mp*. Picc. (2) has eighth-note pairs with dynamic *p*. Bassoon (Bn.) has eighth-note pairs with dynamics *ppp* and *f*, followed by *ppp* and *mf*. Horn (F) has eighth-note pairs with dynamics *ppp* and *mf*. Bassoon Clarinet (A) has eighth-note pairs with dynamic *ff*. Measure 2: Flute (Fl.) has eighth-note pairs with dynamic *mp*. Picc. (2) has eighth-note pairs with dynamic *mp*. Bassoon (Bn.) has eighth-note pairs with dynamic *mf*. Horn (F) has eighth-note pairs with dynamics *mf* and *ppp*. Bassoon Clarinet (A) has eighth-note pairs with dynamics *mf* and *ppp*.

= 50-60 mechanical; rhythmically very precise

Musical score for 1st Viola (1. VI.), 2nd Viola (2. VI.), Cello (Va.), Double Bass (Vc.), and Double Bass (Db.). The score consists of two systems of four measures each. Measure 1: 1st Viola (1. VI.) has eighth-note pairs with dynamics *f* and *p sempre*. 2nd Viola (2. VI.) has eighth-note pairs with dynamics *f* and *p sempre*. Cello (Va.) has eighth-note pairs with dynamic *fpp*. Double Bass (Vc.) has eighth-note pairs with dynamics *ff* and *mf*. Double Bass (Db.) has eighth-note pairs with dynamic *ff*. Measure 2: 1st Viola (1. VI.) has eighth-note pairs with dynamics *arco pizz.*, *div. unis.*, *arco msp*, and *div.*. 2nd Viola (2. VI.) has eighth-note pairs with dynamics *div.*, *arco unis.*, *ord.*, *m.v.*, *div.*, and *msp*. Cello (Va.) has eighth-note pairs with dynamics *unis.*, *ord.*, *m.v.*, *div.*, and *div.*. Double Bass (Vc.) has eighth-note pairs with dynamics *unis.*, *ord.*, *m.v.*, *div.*, and *unis.*. Double Bass (Db.) has eighth-note pairs with dynamics *unis.*, *pizz.*, *l.r.*, *arco*, *pizz.*, *l.r.*, and *f*.

A

Fl.

Picc. (2)

Bn.

Hr. (F.)

Bassoon Clar. (A)

A

1. VI.

2. VI.

Va.

Vc.

Db.

4

Fl.

Picc. (2)

Bn.

Hr. (F)

Clar. (A)

10

1

p < *f* *ff*

3

ppp

4

mp >

ppp < *mp* > *ppp*

3

ff *ff* *sub.* *pp* *mf* >

ppp

m.v.

ppp < *mf* *ff*

ppp < *p* > *ppp* *ff*

10

1

mp > *sub.* *f*

2

mp >

10

1

p > *p*

2

mp >

10

1

—

2

—

10

1

—

2

—

10

1. VI.

2. VI.

Va.

Vc.

Db.

3

pizz.

unis.

div.

pizz.

arco

mp

1

3

pizz.

ff

f

pizz.

arco

ff

,,mf“

l.r.

III

pizz.

f

ff

mp

,,mf“

3

13 3
Fl.
Picc. (2)
Bn.
Hr. (F)
Basset Clar. (A)

13 8 3 4 B
Fl.
Picc. (2)
Bn.
Hr. (F)
Basset Clar. (A)

13 3 4 B
1. VI.
2. VI.
Va.
Vc.
Db.

Detailed description: This page contains two systems of musical notation. The top system covers measures 13 through 18. It includes parts for Flute (Fl.), Piccolo (Picc. (2)), Bassoon (Bn.), Horn (Hr. (F)), Bass Clarinet (Basset Clar. (A)), and three parts for the strings: 1. VI. (1st Violin), 2. VI. (2nd Violin), and Va. (Cello). The bottom system continues from measure 18 and includes parts for 1. VI., 2. VI., Va., Vc. (Double Bass), and Db. (Double Bass). The notation is dense with sixteenth-note patterns, slurs, and grace notes. Dynamic markings include *p*, *pp*, *fff*, and *f*. Performance instructions like "div.", "arco", "m.v.", "unis.", "flaut.", and "l.r." are also present.

16

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

16

1. VI.

2. VI.

Va.

Vc.

Db.

Flute part (top staff): Dynamics include p , ppp , p (with a wedge), ppp , mp (with a wedge), x (with a wavy line), and pp .

Piccolo (2) part: Dynamics include p (with a wedge).

Bassoon part: Dynamics include pp (with a wedge).

Horn (F) part: Dynamics include p (with a wedge), pp , and p (with a wedge).

Bass Clarinet (A) part: Dynamics include p (with a wedge), pp , and p (with a wedge).

Double Bass part (bottom staff): Dynamics include ppp (with a wedge), p (with a wedge), mp (with a wedge), ff , $m.v.$, $pizz.$, IV , $div.$, p (with a wedge), $unis.$, $div.$, $arco$, p (with a wedge), mp (with a wedge), p (with a wedge), ppp (with a wedge), mp (with a wedge), p (with a wedge), mp (with a wedge), p (with a wedge), fp (with a wedge), p (with a wedge), $pizz.$, II , $l.r.$, mp (with a wedge), f (with a wedge), and $l.r.$.

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

20

p

mp

m.v.

p

p

mf

ppp <mf> ppp

x trill

ppp <mf> ppp

x trill

Hr. (F)

Basset Clar. (A)

20

p

mf

m.v.

p

1. VI.

2. VI.

Va.

Vc.

Db.

20

arco msp

p

pizz.

mf

m.v.

p

arco

p <fp <mf

pizz. trem.

ppp

p

mp

mf

p

p <fp <mf

IV

p

pizz.

arco

f p ff

l.r.

arco

II

mf

mf

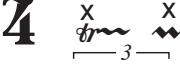
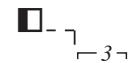
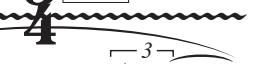
fp

f

pizz. II

8

24

2 4    **3** **C**

Fl.

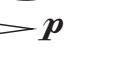
Picc. (2)

Bn.

Hr. (F)

2 4   

24

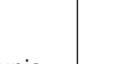
1 Hr. (F)  

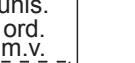
2 Hr. (F)  

24

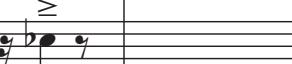
Basset Clar. (A)

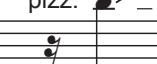
2 4   **3** **C** 

1. VI.   

2. VI.   

Va. 

Vc.   

Db.  

28

Fl.

Picc. (2)

Bn.

Hr. (F)

Bass. Clar. (A)

Measure 28: Flute (1) plays a sixteenth-note pattern with dynamic $p < f ppp$. Picc. (2) plays eighth-note pairs with dynamic $\circ \ll ppp$. Bassoon (1) and (2) play sustained notes. Horn (F) and Bass. Clar. (A) are silent. Measures 29-30: Flute (1) plays eighth-note pairs with dynamic ppp . Picc. (2) plays eighth-note pairs with dynamic pp . Bassoon (1) and (2) play eighth-note pairs with dynamic mfp . Horn (F) and Bass. Clar. (A) are silent. Measure 31: Bassoon (1) and (2) play eighth-note pairs with dynamic ppp . Horn (F) and Bass. Clar. (A) are silent.

28

1. VI.

2. VI.

Va.

Vc.

Db.

Measure 28: 1. VI. and 2. VI. play eighth-note pairs with dynamic $\circ \ll fp \gg \circ$. Va. plays eighth-note pairs with dynamic $\circ \ll fp \gg \circ$. Vc. plays eighth-note pairs with dynamic $\circ \ll mf \gg \circ$. Db. plays eighth-note pairs with dynamic p . Measures 29-30: 1. VI. and 2. VI. play eighth-note pairs with dynamic $\circ \ll fp \gg \circ$. Va. plays eighth-note pairs with dynamic $\circ \ll fp \gg \circ$. Vc. plays eighth-note pairs with dynamic $\circ \ll fp \gg \circ$. Db. is silent. Measures 31-32: 1. VI. and 2. VI. play eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Va. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ ppp$. Vc. plays eighth-note pairs with dynamic p . Db. plays eighth-note pairs with dynamic pp . Measures 33-34: 1. VI. and 2. VI. play eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Va. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Vc. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Db. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Measures 35-36: 1. VI. and 2. VI. play eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Va. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Vc. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ$. Db. plays eighth-note pairs with dynamic $\circ \ll mp \gg \circ$.

Fl.

Picc. (2)

Bn.

Hr. (F)

Alt Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

F

3/4

Fl.

2.

Bn.

2.

Hr. (F)

1

2.

Basset Clar. (A)

F

3/4

1. VI.

2. VI.

Va.

Vc.

Db.

p

nail pizz.

p

pizz. trem.

mf

ppp

p

f

pizz.

II

mp

f

div.

p

f''

batt.

f

unis.

l.r.

l.r.

mp

unis.

mp

47

Fl. 1
Fl. 2

Bn. 1
Bn. 2

Hr. (F) 1
Hr. (F) 2

Basset Clar. (A)

1. VI. 2. VI.

Va.

Vc.

Db.

2 **3** **G**

Picc.

ppp < **p**

mp

ppp < **f** > **ppp** < **ff** > **ppp** < **p** > **ppp**

pp — **mf**

sub. **f**

[503]

pizz.

div.

ff

unis. **l.r.**

nail pizz.

ord. pizz. **l.r.**

ff

f

p

ff

f

p

pizz. **II**

„f“

pizz.

batt.

pizz.

51

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

Dynamic markings and performance instructions visible in the score include:

- Flute (Fl.)**: *ppp*, *fz*, *ppp*, *mp*, *pp*, *mp*, *pp*.
- Piccolo (Picc. (2))**: *p*, *ppp*, *p*, *ppp*.
- Bassoon (Bn.)**: *p*, *ppp*, *p*, *ppp*.
- Horn (Hr. (F))**: *ppp*, *p*, *ppp*, *p*.
- Bass Clarinet (Basset Clar. (A))**: *mp*, *fz*, *p*, *fz*.
- Violin 1 (1. VI.)**: *p*, *p*.
- Violin 2 (2. VI.)**: *p*, *p*.
- Viola (Va.)**: *mp*.
- Cello (Vc.)**: *pizz.*, *mp*, *pizz.*, *p*.
- Double Bass (Db.)**: *mp*, *III*, *mp*.

59

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.



ppp < p > ppp

p

fp

p dolce

unis. pizz.

p

unis. pizz.

p

ppp thin, shadowlike

p

mp

batt.

f"

batt.

mp

[308]

63

4

3 **H**

Fl.

Picc. (2)

Bn.

2

ppp < *p*

ff *pp*

ff

mp

mp

ppp < *f*

mp

63

con sord.

5

3

Hr. (F)

2

p

ppp poss.

63

3

Basset Clar. (A)

mp

ff

p dolce

63

4

3 **H**

1. VI.

2. VI.

Va.

Vc.

Db.

p

arco m.v.

pp

pizz.

div f

pizz.

f

mp

pizz.

III

f

ff

pizz.

flaut.

III

ppp

l.r.

p

pizz.

p

pp

ff

pizz.

f

„mp“

mp

f

„mp“

67

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

pp > ppp

ppp < p > ppp

p

mp

pizz.

batt.

unis.

p

f

p

mp

pizz.

p

72

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

Flute part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *mf*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Piccolo (2) part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *mf*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Bassoon part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *p*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Horn (F) part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *ppp*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Bassoon Clarinet (A) part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *pp*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

1st Violin part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *<p*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

2nd Violin part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *pp*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Viola part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *pp*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Cello part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *,,mp,,* and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Double Bass part: Measures 1-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern followed by a sustained note with a grace note, dynamic *p*, and a three-measure repeat sign. Measures 5-6 show eighth-note patterns.

Performance instructions: The score includes various performance instructions such as *div. arco msp*, *l.r.*, *pizz.*, *sub. f*, *batt.*, and *arco m.v.*

Fl.

Picc. (2)

Bn.

80

1 Hr. (F)

2

Musical score for Basset Clarinet (A) at measure 60. The tempo is 80. The dynamic is *p*. The notes include a rest, two eighth-note pairs with grace notes, a sixteenth-note cluster, and a sixteenth-note run. The instruction "sub." is written above the notes, and "3" is written below the staff.

1. VI.

2. VI.

Va.

Vc.

Db.

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

Flute (Fl.)

Piccolo (Picc.)

Bassoon (Bn.)

Horn (Hr.)

Basset Clarinet (Basset Clar.)

First Violin (1. VI.)

Second Violin (2. VI.)

Violoncello (Vc.)

Double Bass (Db.)

Measure 84 (84)

Measure 85 (85)

Measure 86 (86)

Measure 87 (87)

Measure 88 (88)

Measure 89 (89)

Measure 90 (90)

Measure 91 (91)

Measure 92 (92)

Measure 93 (93)

Measure 94 (94)

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Measure 619 (619)

Measure 620 (620)

Measure 621 (621)

Measure 622 (622)

Measure 623 (623)

Measure 624 (624)

Measure 625 (625)

<p

88

4 G. P. **2** **J** **3** **3**

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

88

4 G. P. **2** **J** **3** **3**

1. VI. legno/crini tratto **ord. st.**

2. VI. „**mf**“ marcato

Va.

Vc.

Db.

Str: all bow changes as imperceptibly as possible

93

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

[15]

1. VI.

2. VI.

Va.

Vc.

Db.

pp poss.

p > o

mp

p 5

p

ord. st

ord. st

ord. m.v.

st

ppp

ppp

ppp

p

mf

ppp

I arco st

pizz. arco st

97

Fl.

Picc. (2)

Bn.

2

pp *mp* *f* *pp*

mp

p *f* *ff*

ppp < *mf* *ppp* *f* > *ppp*

ppp < *mf*

pp

x *trill.*

ppp < *fz*

97

Hr. (F)

2

mf

pp

x *trill.*

mf

pp

x *trill.*

mf

[274; 285]

Basset Clar. (A)

97

fp

mp

ff

p

f

1. VI.

97 (unis.) I.r. IV arco st 2

p

ppp

mf

f

p

f

2. VI.

1-3 (unis.)

mf

pp < *ff* > *ppp*

m.v.

batt.

pizz.

4-6

Va.

mf

f

f

pizz.

Vc.

(unis.)

mf

f

pizz.

f

pizz.

Db.

mf

f

f

pizz.

K

3

2

batt.

3

3

4

I.

f

3
4

102

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

102

[301]

m.v.

p *mf*

pp poss.

div. pizz.

p

unis. l.r.

p

1. arco flaut.

ppp

2. arco flaut.

ppp

sole

III

div.

p

arco flaut. IV

mp

III

ppp

p

2 4 38 4 G. P. L. tempo I

Fl. 109 *pp poss.* *fp < ff* *f ff f*

Picc. (2) *sub. pp* *f* *fff f* *p*

Bn. 1 *ppp < mf > ppp* *ff*

Hr. (F) 109 *fz* *x trill* *ff* [258] [302]

Basset Clar. (A) *p dolce* *f* *m.v.* *f*

1. VI. 2 4 38 4 G. P. L. tempo I

1. VI. *fpp* *ff f* *fizz. arco st*

2. VI. *pizz. legno/crini tratto* *fpp* *ff f* *pizz. arco st*

Va. *pizz. legno/crini tratto* *fpp* *ff f* *pizz. arco st*

Vc. *pizz. legno/crini tratto* *fpp* *pp < ff* *pizz. div. arco st*

Db. *tempo I* *ord. III* *ff* *pizz. div. arco st*

This musical score page contains two systems of music. The top system starts with a 2/4 time signature, followed by a 3/8 section, then a 4/4 section labeled 'G. P.' (Grande Pianissimo). The instrumentation includes Flute (Fl.), Piccolo (Picc. (2)), Bassoon (Bn.), Horn (Hr. (F)), and Bassoon Clarinet (Basset Clar. (A)). Dynamic markings include *pp poss.*, *fp < ff*, *f ff f*, *sub. pp*, *f*, *fff f*, *p*, *ppp < mf > ppp*, *ff*, *fz*, *x trill*, *ff*, *m.v.*, *p dolce*, *f*, *fizz.*, *ff f*, *fizz. arco st*, *ff f*, *pizz. arco st*, and *ff f*. The bottom system continues with a 2/4 time signature, followed by a 3/8 section, then a 4/4 section labeled 'G. P.'. The instrumentation includes 1st Violin (1. VI.), 2nd Violin (2. VI.), Viola (Va.), Cello (Vc.), and Double Bass (Db.). Dynamic markings include *fpp*, *ff f*, *fizz. arco st*, *pizz. legno/crini tratto*, *fpp*, *ff f*, *fizz. arco st*, *pizz. legno/crini tratto*, *fpp*, *ff f*, *pizz. div. arco st*, *pizz. legno/crini tratto*, *fpp*, *ff f*, *pizz. div. arco st*, *pizz. legno/crini tratto*, *fpp*, *ff f*, *pizz. div. arco st*, and *tempo I*, *ord. III*, *ff*, *pizz. div. arco st*.

3 sub.
4 tempo II

113

Fl.

Picc. (2)

Bn.

Hr. (F)

113

Basset Clar. (A)

113

3 sub.
4 tempo II

1-3

1. VI.

4-6

1-3

2. VI.

2-4

Va.

unis.

slow grace notes;
freely within the beat,
guitarlike

I

accompagnando

Vc.

2-4

Db.

ff

mf>

ord.
legno/crini tratto

pale

arco
legno/crini tratto

ord.
legno/crini tratto

arco
legno/crini tratto

Fl. 1
Picc. (2)
Bn.
Hr. (F)
Basset Clar. (A)
1. VI.
2. VI.
Va.
Vc. 1
Vc. 2-4
Db.

120

2

Fl.

Picc. (2)

Bn.

3

3 **M**

120

Hr. (F)

2

Basset Clar. (A)

120

tenuto, ma cantabile

5

3

f >

f — *ffz*

sub. *p*

120

2 hammer-on/
pull-off

IV
5

3

3 **M**

1. VI.

2. VI.

Va.

1

Vc.

2-4

Db.

arco

ppp

l.r.

mp

l.r.

mp <

l.r.

ff

mp <

l.r.

ff

III

f — *o*

arco

pp

f — *p* — *o*

124

Fl. (1) \textcircled{p} \textcircled{p} \textcircled{p}

Picc. (2) \textcircled{p}

Bn. (1)

Bn. (2) $\textcircled{pp} \textcircled{mf} \textcircled{ppp}$ $\textcircled{ppp} \textcircled{ff} \textcircled{ppp}$

Hr. (F) $\textcircled{pp poss.}$ \textcircled{pp} \textcircled{mf} \textcircled{f}

Alt Clar. (A) [165] \textcircled{p} \textcircled{mp} \textcircled{p} \textcircled{ff}

1. VI. \textcircled{ppp}

2. VI. \textcircled{mp} $\textcircled{div. pizz.}$

Va. \textcircled{mp} $\textcircled{unis. l.r.}$ \textcircled{mp} \textcircled{p}

1. Vc. \textcircled{mp} $\textcircled{div. pizz.}$ $\textcircled{unis. arco}$ $\textcircled{p} \textcircled{f}$

2-4 Vc. \textcircled{ppp} \textcircled{III} \textcircled{mfp}

D. b.

2 $\textcircled{poco accel.}$ $\textcircled{3}$

legno/crini tratto \textcircled{ff}

legno/crini tratto \textcircled{ff}

$\textcircled{fp} \textcircled{ff}$

tutti $\textcircled{div. arco}$ $\textcircled{fp} \textcircled{ff}$

\textcircled{IV} $\textcircled{div.}$ \textcircled{ff}

34

3
4

N

a tempo, misterioso

Fl.

Picc. (2)

Bn.

2

Hr. (F)

2

Basset Clar. (A)

3
4

N

a tempo, misterioso

1. VI.

2. VI.

Va.

Vc.

Db.

[59]

58

59

60

61

62

63

64

65

66

67

68

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650

651

652

653

654

655

656

657

658

<

3

132

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

This musical score page contains five staves of music for orchestra and bassoon section. The top staff is for Flute (Fl.), the second for Piccolo (Picc.) in pairs (2), the third for Bassoon (Bn.), the fourth for Horn in F (Hr. (F)), and the bottom staff for Bassoon Clarinet (Basset Clar.) (A). The time signature is 3/4. Measure 132 starts with rests for Flute and Piccolo. The Bassoon has a sustained note with a wavy line. The Horn has a sustained note with a wavy line. The Bassoon Clarinet has a sustained note with a wavy line. Measure 133 begins with a dynamic of pp for Flute and Piccolo. The Bassoon has a sustained note with a wavy line. The Horn has a sustained note with a wavy line. The Bassoon Clarinet has a sustained note with a wavy line. The score concludes with a dynamic of m.v. for Flute and Piccolo, and a dynamic of fp for Bassoon Clarinet.

1. VI. 2. VI. Va. Vc. Db.

Measure 1: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *f*, *mp*, *mp*.

Measure 2: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *f*, *fp*.

Measure 3: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *fp*, *p*.

Measure 4: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *mf*, *batt.*.

Measure 5: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *mf*, *batt.*.

Measure 6: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *mf*, *ppp*.

Measure 7: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *ppp*.

Measure 8: 1. VI. (rest), 2. VI. (rest), Va. (rest), Vc. (rest), Db. (rest). Dynamics: *ff*.

136

Fl.

Picc. (2)

8 muta in Fl. 2

rit.

$\bullet = 40$ immobile

Bn.

Hr. (F)

Basset Clar. (A)

136

pizz.

rit.

$\bullet = 40$ immobile

1. VI.

2. VI.

Va.

Vc.

Db.

Detailed description: This page contains six staves of musical notation. The top staff is for Flute (Fl.), the second for Piccolo (Picc. (2)), the third for Bassoon (Bn.), the fourth for Horn (Hr. (F)), the fifth for Bass Clarinet (Basset Clar. (A)), and the bottom staff for Double Bass (Db.). Measure 136 begins with a single note on the Flute staff. The Piccolo staff has a dynamic marking '8 muta in Fl. 2'. The Bassoon staff has dynamics 'ppp < mp > ppp' and 'mf'. The Horn staff has dynamics 'mp' and 'mf'. The Bass Clarinet staff has a dynamic 'ppp'. Measure 137 continues with the Bassoon and Double Bass. Measure 138 starts with a dynamic 'mp' on the Horn, followed by 'mf' on the Bassoon, and 'f' on the Double Bass. Measure 139 begins with a dynamic 'pizz.' on the Bass Clarinet. Measures 140-141 show various dynamics and articulations for the strings (1. VI., 2. VI., Va., Vc.) and Double Bass, including 'arco', 'batt.', and 'pizz.'. Measure 142 concludes with a dynamic 'ff' on the Double Bass.

Str.: until letter R
all arco sounds with overpressure (pitch + noise)

146

Fl.

2.

Bn.

2.

Hr. (F)

2.

Basset Clar. (A)

[35]

146

1. VI.

2. VI.

Va.

Vc.

Db.

p < ff o < fff > o

p < ff o < fff > o

pp < ff pp < ff ff p < ff ff

pp < ff pp < ff pp < ff ff p < ff ff

ff o < ff > o ff ff

ff o < ff > o ff ff

fff 3

fff 3

pizz. arco pizz. arco pizz.

ff pp < ff pp < ff ff pp < ff pp < ff ff

ff pp < ff pp < ff ff pp < ff pp < ff ff

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

pizz. arco

ff pp ff ff pp < ff

158

Fl. 1
Fl. 2
Bn. 1
Bn. 2

158

Hr. (F) 1
Hr. (F) 2

Basset Clar. (A)

158

158

1. VI.
2. VI.
Va.
Vc.
Db.

164

Fl. 1
Fl. 2
Bn. 1
Bn. 2
Hr. (F) 1
Hr. (F) 2
Basset Clar. (A)

164

1. VI.
2. VI.
Va.
Vc.
Db.

This musical score page contains two systems of music. The top system features parts for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn (F) 1, Horn (F) 2, and Basset Clarinet (A). The Basset Clarinet part includes a dynamic marking of *mf poss.*. The bottom system features parts for 1st and 2nd Violin, Viola, Cello, and Double Bass. Various performance instructions are scattered throughout the score, such as 'arco', 'pizz.', and dynamic markings like *ff*, *p*, and *p < ff*.

170

3

2 **P**

Fl.

2.

Bn.

2.

Hr. (F)

2.

This image shows a page from a musical score for three woodwind instruments: Flute, Bassoon, and Horn (in F). The score is in common time (indicated by '3' and '4') and has a tempo of 170 BPM. The Flute (Fl.) and Bassoon (Bn.) parts are on the top two staves, while the Horn (Hr. (F)) part is on the bottom staff. The Flute and Bassoon parts begin with dynamic markings 'p < ff' followed by 'fff'. The Bassoon part includes a grace note and a fermata. The Horn part begins with 'ff' and ends with 'mf'. The score uses various dynamics like 'ff', 'fff', 'p', and 'mf', along with performance instructions such as slurs, grace notes, and dynamic swells. Measure numbers 1 and 2 are indicated above the staves.

Basset Clar. (A)

170

[181]

ff

ffff

mf

ff

f cantabile

176

Fl. 1 f

Fl. 2 f

Bn. 1 ff

Bn. 2 ff

Hr. (F) ff

Hr. (F) ff

Basset Clar. (A) ff

1. VI. p f

2. VI. p ff

Va. p f

Vc. p f

D. b. ff p ff

ff

p f

pizz.

arco

pizz. arco

182

Fl. 1. p < f ff < fff > o ff o ff p

Fl. 2. p < f ff > o ff o ff p

Bn. 1. p < ff ff > o ff o ff p

Bn. 2. p < ff ff > o ff o ff p

Hr. (F) 1. f ff < ff ff > o ff o ff p

Hr. (F) 2. f ff < ff ff > o ff o ff p

Basset Clar. (A) 182 m f fff

1. VI. 182 p < ff f unis. pizz. arco p < ff p

2. VI. p < ff f unis. pizz. arco p < ff p

Va. p < ff f unis. pizz. arco p < ff p

Vc. p < ff f unis. pizz. arco p < ff p

D. b. ff p < ff f unis. pizz. arco p < ff p

188

Q

Fl.

2.

Bn.

2

Hr. (F)

2

Basset Clar. (A)

188

Q

1. VI.

2. VI.

Va.

Vc.

Db.

<img alt="Musical score for orchestra and choir, page 188. The score includes parts for Flute, Bassoon, Horn (F), Basset Clarinet (A), and strings (Violin I, Violin II, Cello, Double Bass). The vocal parts are labeled 'Voice' with '+' symbols. The score shows dynamic markings like ff, fff, p, and mf, along with various performance techniques such as slurs, grace notes, and sustained notes. Measure 188 starts with two flutes playing ff, followed by bassoons and horns. The vocal parts enter with sustained notes. Measures 190-191 show woodwind entries and sustained notes. Measure 192 features a sustained note from the bassoon. Measures 193-194 show woodwind entries and sustained notes. Measure 195 shows a sustained note from the bassoon. Measures 196-197 show woodwind entries and sustained notes. Measure 198 shows a sustained note from the bassoon. Measures 199-200 show woodwind entries and sustained notes. Measure 201 shows a sustained note from the bassoon. Measures 202-203 show woodwind entries and sustained notes. Measure 204 shows a sustained note from the bassoon. Measures 205-206 show woodwind entries and sustained notes. Measure 207 shows a sustained note from the bassoon. Measures 208-209 show woodwind entries and sustained notes. Measure 210 shows a sustained note from the bassoon. Measures 211-212 show woodwind entries and sustained notes. Measure 213 shows a sustained note from the bassoon. Measures 214-215 show woodwind entries and sustained notes. Measure 216 shows a sustained note from the bassoon. Measures 217-218 show woodwind entries and sustained notes. Measure 219 shows a sustained note from the bassoon. Measures 220-221 show woodwind entries and sustained notes. Measure 222 shows a sustained note from the bassoon. Measures 223-224 show woodwind entries and sustained notes. Measure 225 shows a sustained note from the bassoon. Measures 226-227 show woodwind entries and sustained notes. Measure 228 shows a sustained note from the bassoon. Measures 229-230 show woodwind entries and sustained notes. Measure 231 shows a sustained note from the bassoon. Measures 232-233 show woodwind entries and sustained notes. Measure 234 shows a sustained note from the bassoon. Measures 235-236 show woodwind entries and sustained notes. Measure 237 shows a sustained note from the bassoon. Measures 238-239 show woodwind entries and sustained notes. Measure 240 shows a sustained note from the bassoon. Measures 241-242 show woodwind entries and sustained notes. Measure 243 shows a sustained note from the bassoon. Measures 244-245 show woodwind entries and sustained notes. Measure 246 shows a sustained note from the bassoon. Measures 247-248 show woodwind entries and sustained notes. Measure 249 shows a sustained note from the bassoon. Measures 250-251 show woodwind entries and sustained notes. Measure 252 shows a sustained note from the bassoon. Measures 253-254 show woodwind entries and sustained notes. Measure 255 shows a sustained note from the bassoon. Measures 256-257 show woodwind entries and sustained notes. Measure 258 shows a sustained note from the bassoon. Measures 259-260 show woodwind entries and sustained notes. Measure 261 shows a sustained note from the bassoon. Measures 262-263 show woodwind entries and sustained notes. Measure 264 shows a sustained note from the bassoon. Measures 265-266 show woodwind entries and sustained notes. Measure 267 shows a sustained note from the bassoon. Measures 268-269 show woodwind entries and sustained notes. Measure 270 shows a sustained note from the bassoon. Measures 271-272 show woodwind entries and sustained notes. Measure 273 shows a sustained note from the bassoon. Measures 274-275 show woodwind entries and sustained notes. Measure 276 shows a sustained note from the bassoon. Measures 277-278 show woodwind entries and sustained notes. Measure 279 shows a sustained note from the bassoon. Measures 280-281 show woodwind entries and sustained notes. Measure 282 shows a sustained note from the bassoon. Measures 283-284 show woodwind entries and sustained notes. Measure 285 shows a sustained note from the bassoon. Measures 286-287 show woodwind entries and sustained notes. Measure 288 shows a sustained note from the bassoon. Measures 289-290 show woodwind entries and sustained notes. Measure 291 shows a sustained note from the bassoon. Measures 292-293 show woodwind entries and sustained notes. Measure 294 shows a sustained note from the bassoon. Measures 295-296 show woodwind entries and sustained notes. Measure 297 shows a sustained note from the bassoon. Measures 298-299 show woodwind entries and sustained notes. Measure 299 ends with a forte dynamic ff.</p>

194

Fl. 1 ff > o
Fl. 2 ff > o

Bn. 1 p ff
Bn. 2 p ff

Hr. (F) 1 f
Hr. (F) 2 f

Basset Clar. (A) f

1. VI. ff pizz.
2. VI. ff pizz.
Va. p ff
Vc. p ff
Db. f

200

Fl. 1. 2.

Bn. 1. 2.

Hr. (F) 1. 2.

Basset Clar. (A)

200 m.v. 5 3 [35]

1. VI. 2. VI. Va. Vc. Db.

This musical score page contains five systems of music. The first system features Flute (Fl.) and Bassoon (Bn.) parts. The second system features Horn (Hr. F) and Bass Clarinet (Basset Clar. A) parts. The third system features Double Bass (Db.) part. The fourth system features Violin I (1. VI.), Violin II (2. VI.), Viola (Va.), Cello (Vc.), and Double Bass (Db.) parts. The fifth system continues the Double Bass part. Measure numbers 200 and 200 are indicated at the start of the first two systems. Dynamic markings such as ff, p, f, ff, p, f, f, fff, pizz., arco, and ff are present throughout the score. Measure 35 is marked in the third system. Measure numbers 5 and 3 are marked above the bass clarinet staff in the third system. Measure numbers 1, 2, 3, 4, and 5 are marked above the double bass staff in the fourth system.

Musical score for Basset Clarinet (A) at measure 205. The score consists of two staves. The top staff shows a melodic line with various notes and rests, some with grace marks. The bottom staff shows harmonic notes. Dynamics include *fff*, *mp*, and *ff*. Measure numbers 5 and 5 are indicated below the staff.

1. VI.

2. VI.

Va.

Vc.

Db.

205

pizz. ff pizz. 3/4 arco p < ff p < ff 2/4 ff pizz. ff

ff pizz. 3/4 arco p < ff p < ff 2/4 ff pizz. ff

p ff ff pizz. 3/4 arco p < ff p < ff 2/4 ffp ff 3 3

p ff ff pizz. 3/4 arco p < ff p < ff 2/4 ffp ff 3 3

ff pizz. ff 3 3

210

Fl. 1. pp < ff

Fl. 2. pp < ff

Bn. 1. x tr. p < fff

Bn. 2. x tr. p < fff

Hr. (F) 1. fff

Hr. (F) 2. fff

G. P.

210

Basset Clar. (A)

ffff

G. P.

210

1. VI. arco p < ff p < ff ff pizz.

2. VI. arco p < ff p < ff ff pizz.

Va. p < ff p < ff p < fff

Vc. p < ff p < ff p < fff pizz.

D. b. arco o < ff ff

G. P.

50
3
4 R
♩ = 45-50

85 (2+2+1)

3
4

Fl.
Bn.
Hr. (F)
Basset Clar. (A)

Fl.
Bn.
Hr. (F)
Basset Clar. (A)

3
4 R
♩ = 45-50

85 (2+2+1)

3
4

1. VI.
2. VI.
Va.
Vc.
Db.

1. VI.
2. VI.
Va.
Vc.
Db.

217

2

Fl.

m.v. 1
2. $\approx mf$

Bn. 1
2. f mp

217

Hr. (F) 1
2. p

pp

Basset Clar. (A)

sub. ff p dolce

[240] [249] [102]

pp poss., murmuring

217

2

1. VI. mp mf

2. VI. mp

Va. $mp f$

Vc. pizz. ff mf f

Db. pizz. ff mf f batt.

III II

85

3

3
4

220

Fl. 1 m.v. - - - | f | p |

Fl. 2 m.v. - - - | f |

Bn. 1 |

Bn. 2 3 mf |

220

Hr. (F) 1 p |

Hr. (F) 2 pp |

220

Basset Clar. (A) 7 3 sub. ff pp mp mfpp |

220

3
4

1. VI. p 3 mf |

2. VI. mf p 3 mf |

Va. p 3 mf |

Vc. f pizz. 3 mf | p

D. b III mf f pizz. 3 p |

223

Fl. 1: *p*

Fl. 2: *m.v.* *mp*

Bn. 1: *f* *p*

Bn. 2: *mf* *f* *p*

Hr. (F) 1: *f* *p*

Hr. (F) 2: *p* *sub. f* *p*

Basset Clar. (A): [168] *mp pp* *mf pp mp pp ff pp poss.*

1. VI. *p* *f* *p*

2. VI. *p* *f* *p*

Va. *p* *f* *p mf*

Vc. *batt.* *pizz.* *f* *pizz.* *mf* *f* *batt.*

D. b. *III* *mf* *p* *f* *pizz. II* *pizz.* *p* *batt.* *p* *mp*

This musical score page contains two systems of music. The top system, starting at measure 223, includes parts for Flute (two staves), Bassoon (two staves), Horn (two staves), and Basset Clarinet (one staff). The Basset Clarinet part includes dynamic markings like *mf pp mp pp ff pp poss.*. The bottom system, starting at measure 168, includes parts for Violin I (VI.), Violin II (2. VI.), Cello (Va.), Double Bassoon (Vc.), and Double Bass (D. b.). The Double Bass part includes performance instructions like *batt.*, *pizz.*, and *pizz. II*. Various dynamics such as *p*, *f*, *mf*, *pp*, and *ff* are indicated throughout the score.

226

Fl. 1: f , mfp , p , $m.v.$

Fl. 2:

Bn. 1: mf , f

Bn. 2: mf , f

Hr. (F) 1:

Hr. (F) 2: mf , mp , p

Basset Clar. (A): ff , $dolce poss.$, mf , f , fp , $pp poss.$

1. VI. f

2. VI. f

Va. f

Vc. f , $pizz.$

Db. $pizz.$ II, f , f , f , $batt.$

This musical score page contains six systems of music for various instruments. The top system features Flutes (Fl. 1 and Fl. 2), Bassoons (Bn. 1 and Bn. 2), and Horns in F (Hr. (F) 1 and Hr. (F) 2). The middle system features a Basset Clarinet (A). The bottom system features Double Basses (Db.). Measure 226 starts with Fl. 1 at f , followed by Fl. 2 at mfp , then a dynamic change to p with a crescendo to $m.v.$. The bassoon parts are marked mf and f . The horn parts are marked mf and mp , leading to a dynamic p . The Basset Clarinet part includes dynamics ff , $dolce poss.$, mf , f , fp , and $pp poss.$. Measure 227 continues with f dynamics for the strings. The bassoon parts are marked f . The horn parts are marked f . The double bass parts are marked f , $pizz.$ II, f , f , f , and $batt.$.

S

229

1 Fl.

2

1 Bn.

2

229

1

Hr. (F)

2

Basset Clar. (A)

S

229

1. VI.

2. VI.

Va.

Vc.

D. b.

232

1 Fl.

2 Fl.

1 Bn.

2 Bn.

232

1 Hr. (F)

2 Hr. (F)

Basset Clar. (A)

232

1. VI.

2. VI.

Va.

Vc.

Db.

IV

235

2

5 (2+2+1)

3

Fl.

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

This musical score page contains six systems of music. The first system starts at measure 235 with a key signature of one sharp. It includes parts for Flute (Fl.), Bassoon (Bn.), Horn in F (Hr. (F)), and Bass Clarinet in A (Basset Clar. (A)). The second system begins with a dynamic of *m.v.* and a tempo of **5** (2+2+1). The third system starts at measure 235 with a key signature of one sharp. It includes parts for 1st Violin (1. VI.) and 2nd Violin (2. VI.). The fourth system starts at measure 235 with a key signature of one sharp. It includes parts for Viola (Va.) and Cello (Vc.). The fifth system starts at measure 235 with a key signature of one sharp. It includes parts for Double Bass (Db.) and Bass Clarinet in A (Basset Clar. (A)). Measure numbers 235, 2, 5, and 3 are indicated above the staves. Various dynamics like *mp*, *f*, *p*, *mf*, *ff*, and *pp* are used throughout the score.

T

Fl. 1 Fl. 2

Bn. 1 Bn. 2

This section shows four staves of music. The first two staves (Flute 1 and Flute 2) play eighth-note patterns with dynamic markings *mp* and *p*. The third and fourth staves (Bassoon 1 and Bassoon 2) play sustained notes with dynamics *p* and *p>*. Measure 60 begins with a sharp key signature.

Hr. (F) 1 Hr. (F) 2

This section shows two staves of music for Horn (F). In measure 60, both staves are silent. In measure 61, the second staff plays eighth-note patterns with dynamic *p*.

Basset Clar. (A)

This section shows one staff of music for Basset Clarinet (A). It features sixteenth-note patterns with dynamics *mf*, *pp*, *pp poss.*, *mp*, *pp*, and *mf*. Measure 61 includes performance instructions *m.v.* (measured volume).

T

1. VI. 2. VI.

Va. Vc. Db.

This section shows five staves of music for strings. The first two staves (1st and 2nd Violin) play eighth-note patterns with dynamics *mp* and *f*. The third staff (Viola) is silent. The fourth staff (Cello) plays eighth-note patterns with dynamics *p* and *pizz.*. The fifth staff (Double Bass) plays eighth-note patterns with dynamics *mf*, *p*, *pizz.*, and *p*. Measure 61 includes performance instructions *pizz. IV* and *mf*.

242

Fl. 1
Fl. 2
Bn. 1
Bn. 2

Hr. (F) 1
Hr. (F) 2

Basset Clar. (A)

1. VI.
2. VI.

Va.

Vc.

batt.
Db.

242

Fl. 1
Fl. 2
Bn. 1
Bn. 2

Hr. (F) 1
Hr. (F) 2

Basset Clar. (A)

1. VI.
2. VI.

Va.

Vc.

batt.
Db.

60

245

m.v. 3 1

8 (2+2+1) *m.v.* 3 1

4 **G. P.** **3**

Fl. 1. ♭
Fl. 2. ♪ *p* —○—

Bn. 1. ♭
Bn. 2. ♪ *p* —○—

Hr. (F) 1. ♭
Hr. (F) 2. ♪

Basset Clar. (A) 245 *f* *mp* *pp* —○—

Basset Clar. (A)

[227]

[188]

4**G. P.****3**

1. VI. 245 *mp* *p* *mf*

2. VI. *mp* *p* *mf*

Va. *mp f*

Vc. *pizz.* *div.* *#* *f*

Db. *mp p* *pizz.* *II* *mf*

3 **4** U

Fl.

Bn.

Hr. (F)

Basset Clar. (A)

p dolce

m.v.

[114]

ff

3 **4** U

1. VI.

2. VI.

Va.

Vc.

Db.

unis.

f

p

pizz.

pizz.

batt.

mf

251

4 G. P. **2** V **3**

Fl. 1
Fl. 2
Bn. 1
Bn. 2

Hr. (F) 1
Hr. (F) 2

Basset Clar. (A)

4 G. P. **2** V **3**

1. VI. 2-6
2. VI. 2-6

Va. 1
Vc. 2-4
Db.

muta in Picc.

con sord. m.v.

ppp — mp — o

solo arco m.v.

m.v. 1

solosolo arco m.v.

“f” “f” “f” “f”

255

Fl. 1
Fl. 2

Bn. 1
Bn. 2

Hr. (F) 1
Hr. (F) 2

Basset Clar. (A)

[210]

1. VI. 1
2-6 1
2-6 2

1. VI. 1
2-6 1
2-6 2

Va. 1
2-4 1
2-4 2

Vc.

Db.

64

258 4 3 G. P.

258 4 3 G. P.

258

m.v. arcò

ppp < mp > o

p

sub. f

p

[293]

mf

f

p

m.v.

arcò

ppp < mp > o

p

mf

m.v.

arcò

ppp < p > o

3 W

Fl.

Picc. (2) Picc.

Bn.

Hr. (F)

Basset Clar. (A)

m.v. [8]

mp > p

mf pp

p

pp

mf

p mp

3 W

1. VI.

2-6

2. VI.

2-6

Va.

2-4

Vc.

Db.

m.v.

pp

m.v.

ppp

265

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

265

[188]

pizz.

tutti

p

pizz.

tutti

p

pizz.

p

pizz.

p

m.v. st

p

pizz.

p

pizz.

p

p

67
3
4

64

G. P.

64

3
4

269

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

6
4

G. P.

3
4

[172]

ppp/pp *mp* *3* *ppp*

mp

mp

arco st

ppp

Cadenza
lento, molto rubato

allow enough time to navigate registral changes,
still try to convey the notated rhythms as clearly as possible

Basset Clar. (A)

272 **3** *m.v.* [111] **pp** **mp pp** **mp** **pp**

275 **4** *m.v.* [211] **pp** **mf pp** **p** **mp p ffp**

278 **4** **G. P.** [254] **pp** **f sub. ppp** **mf pp** **sub. ff**

281 **3** *x tr.* **pp poss.** **mf pp** **p mf p** **f p** [350] **mp p** **mf pp p** [350]

as slow as necessary, but very steady

284 [198] **pp f pp mp pp** **p > pp poss.** **f pp** [55] **4**

287 **4** *x m.v.* [297] **f pp** [188] **5** **G. P.** **2** *lento, molto rubato* **pp mf pp f = p** **f**

290 **3** [171] **pp ff ppp** [59] **x** **mp/PPP** [171]

293

Fl.

Picc. (2)

Bn.

Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

297

Basset Clar. (A)

300

Basset Clar. (A)

sub.

$\text{♩} = 50-60$

f

fp — *ppp*

f

f

senza sord.

senza sord.

ppp — *mp* — *o*

ppp — *mp* — *o*

a tempo, rubato

sub.

ff p

arco

mp

arco

mp

arco

mp

arco div.

mp

pizz. III

f

[63; 94]

[202]

pp

p

3

mp

pp

mp

pp

cantabile

[53]

[60]

sub.

mf

pp

3

198

sub.

f ppp

6

G. P.