

13" very long; freeze

Fl. I, II
Picc.
Ob. I, II
Eng. Hn.
Cl. I, II (B♭)
B. Cl. (B♭)
Bsn. I, II
Cbsn.

Hn. I, III (F)
Hn. II, IV (F)
Tpt. I, II (C)
Tpt. III (C)
Tbn. I, II
B. Tbn.
Tba.

Timp.
Perc. I (Xylo.)
Perc. II (Mar.)
Perc. III (Mar.)
Pno.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Ped. (loco)

air noise (sh...)

ff ff mf p mp mf

(l.v.)

ff (l.v.)

ff (+50 cents) (-33 cents)

pppp senza cresc.

tutti, div. 8va

4 5 6 7

Fl. I, II
 Picc.
 Ob. I, II
 Eng. Hn.
 Cl. I, II (B♭)
 B. Cl. (B♭)
 Bsn. I, II
 Cbsn.
 Hn. I, III (F)
 Hn. II, IV (F)
 Tpt. I, II (C)
 Tpt. III (C)
 Tbn. I, II
 B. Tbn.
 Tba.
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Pno.
 Ped.
 Hp.
 Vln. I
 div.
 Vln. II
 div.
 Vla.
 div.
 Vc.
 div.
 Cb.

8
 9
 10

4

(♩ = 66) accel. ♩ = 88

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Ped.

(♩ = 66) accel. ♩ = 88

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

This page of the musical score is divided into two systems. The top system contains staves for the following instruments: Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; and Hp. The bottom system contains staves for Vln. I div.; Vln. II div.; Vla. div.; Vc. div.; and Cb. The score is written in 3/4 and 2/4 time signatures. It includes various dynamic markings such as *f*, *p*, *mf*, and *ppp*, as well as articulation and phrasing marks. The percussion parts feature complex rhythmic patterns with triplets and sixteenth notes. The string parts include long, sustained notes and intricate melodic lines. The piano and harp parts provide harmonic support with sustained chords and arpeggiated figures. The overall texture is dense and complex, typical of a late 20th-century symphonic work.

The image displays a page of a musical score, likely for a symphony, showing measures 19, 20, 21, and 22. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The time signature changes from 3/4 to 4/4 between measures 20 and 21. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, p sub.). The instruments listed on the left are: Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; Hp.; Vln. I div.; Vln. II div.; Vla. (div.); Vc. (div.); and Cb. The score is presented in a clear, professional layout with a white background and black notation.

(♩ = 88) rit. ♩ = 66
 Fl. I, II *f* *pp* *mf sub.*
 Picc. *f* *pp* *mf sub.*
 Ob. I, II *f* *pp* *mp sub.*
 Eng. Hn. *f* *pp* *mp sub.*
 Cl. I, II (B♭) *f* *pp* *mp sub.*
 B. Cl. (B♭) *f* *pp* *mp sub.*
 Bsn. I, II *f* *pp* *mp sub.*
 Cbsn. *f* *pp* *mp*
 Hn. I, III (F) *rit.* *2/4* *4/4*
 Hn. II, IV (F)
 Tpt. I, II (C)
 Tpt. III (C)
 Tbn. I, II
 B. Tbn.
 Tba.
 Timp. *3/4* *2/4* *4/4*
 Perc. I *8* (Xylo.) *f* *p* *f*
 Perc. II (Mar.) *f* *p* *f*
 Perc. III (Mar.) *f* *p* *f*
 Pno. *f*
 Hp. *f*
 (♩ = 88) rit. ♩ = 66
 Vln. I div. *f* *pp* *mp sub.*
 Vln. II div. *f* *pp* *mp sub.*
 Vla. *f* *pp* *mp sub.*
 Vc. *f* *pp* *mp sub.*
 Cb. *f* *pp* *mp*
 23 24 25 26

This page of a musical score contains the following elements:

- Woodwinds:** Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.
- Brass:** Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.
- Percussion:** Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.).
- Piano and Harp:** Pno.; Hp.
- Strings:** Vln. I div.; Vln. II div.; Vla.; Vc.; Cb.

The score includes various musical notations such as notes, rests, dynamics (mf, mp), and articulation marks. The page is numbered 27, 28, and 29 at the bottom.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I
(Xylo.)

Perc. II
(Mar.)

Perc. III
(Mar.)

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is divided into three measures, with the first measure being a 3/4 time signature and the subsequent two measures being 2/4 time signatures. The instruments listed on the left include Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (8 Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; Hp.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *p*, *pp*, and *pppp*. The page number 11 is visible in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is divided into three measures, with the first measure being a 3/4 time signature and the subsequent two measures being 2/4 time signatures. The instruments are listed on the left side of the page, and their corresponding parts are written on staves. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *p*, *pp*). The page number '11' is visible in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is divided into three measures, with the first measure being a 3/4 time signature and the subsequent two measures being 2/4 time signatures. The instruments listed on the left include Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (8 Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; Hp.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, p, pp, pppp). The page number 11 is visible in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and piano/harp. The time signature is 3/4. The score is divided into two systems, each with a key signature change indicated by a red bracket and the word "8va" (octave up) in red. The first system includes staves for Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; and Hp. The second system includes staves for Vln. I; Vln. II; Vla.; Vc.; and Cb. The score features various dynamic markings, including *f* (forte), *mf* (mezzo-forte), *ppp* (pianissimo), and *ff* (fortissimo). The notation includes notes, rests, and slurs, with some notes marked with accents. The page is numbered 8 in the bottom right corner.

16

This page of a musical score, likely for a symphony, features a variety of instruments. The woodwind section includes Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II (Bb), Bass Clarinet (Bb), Bassoons I & II, and Contrabassoon. The brass section consists of Horns I, II, III, and IV (F), Trumpets I, II, and III (C), Trombones I & II, Baritone, and Tuba. The percussion section includes Timpani, Xylophone, and three Maracas. The keyboard section includes Piano and Harp. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is written in 3/4 and 4/4 time signatures, with dynamic markings such as *f*, *ppp*, *mf*, and *ff*. The page number 16 is visible in the top left corner.

Fl. I, II
(mf) f 3 4 mf 3 8 (mf) f 2 4 mf sub. 5 8

Picc.
(mf) f mf (mf) f mf sub.

Ob. I, II
(mf) f a2 (mf) f mf sub.

Eng. Hn.
(mf) f mf (mf) f mf sub.

Cl. I, II (B♭)
(mf) f a2 (mf) f mf sub.

B. Cl. (B♭)
(mf) f (mf) f mf sub.

Bsn. I, II
(mf) f a2 (mf) f mf sub.

Cbsn.
(mf) f (mf) f mf sub.

Hn. I, III (F)
(mf) f 3 4 mf 3 8 (mf) f 2 4 mf sub. 5 8

Hn. II, IV (F)
(mf) f (mf) f mf sub.

Tpt. I, II (C)
(mf) f (mf) f mf sub.

Tpt. III (C)
- - - - -

Tbn. I, II
- - - - -

B. Tbn.
- - - - -

Tba.
- - - - -

Timp.
5 8 3 4 3 8 2 4 5 8

Perc. I (Xylo.)
mf f pp f mf f sub. pp f

Perc. II (Mar.)
mf f pp f mf f sub. pp f

Perc. III (Mar.)
mf f pp f mf f sub. pp f

Pno.
ff f

Hp.
ff f

Vln. I
(mf) f unis. 3 4 mf 3 8 (mf) f 2 4 mf sub. 5 8

Vln. II
(mf) f mf (mf) f mf sub.

Vla.
(mf) f mf (mf) f mf sub.

Vc.
(mf) f mf (mf) f mf sub.

Cb.
(mf) f (mf) f mf sub.

18 24 30 34 40

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B \flat)

B. Cl. (B \flat)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

The image displays a page from a musical score, specifically measures 19 and 20. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 5/4. The score features various dynamics (mf, f, ff, ppp) and articulations (accents, slurs). The page number 19 is visible in the top right corner.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

64

19

[illegible]

[illegible][illegible][illegible]

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

(Xylo.)

Perc. I

(Mar.)

Perc. II

(Mar.)

Perc. III

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

70

71

72

73

76

This page of a musical score is for a symphony, featuring a variety of instruments. The score is divided into four measures, with dynamic markings and articulation symbols throughout.

Woodwinds: Flute I & II, Piccolo, Oboe I & II, English Horn, Clarinet I & II (Bb), Bass Clarinet (Bb), Bassoon I & II, and Contrabassoon. Dynamics range from *mf* to *pp*.

Brass: Horn I, III (F), Horn II, IV (F), Trumpet I, II (C), Trumpet III (C), Trombone I, II, Bass Trombone, and Tuba. Dynamics range from *mf* to *pp*.

Percussion: Timpani, Percussion I (Xylophone), Percussion II (Maracas), and Percussion III (Maracas). Dynamics range from *mp* to *ff*.

Strings: Violin I, Violin II (divided), Viola, Violoncello, and Contrabass. Dynamics range from *mf* to *pp*.

Piano/Harp: Piano and Harp. Dynamics range from *ff* to *pp*.

The score includes various musical notations such as notes, rests, beams, and articulation marks. The key signature is one sharp (F#), and the time signature is 3/4.

Fl. I, II

p *mp* *mf* *f* *ff*

Picc.

p *mp* *mf* *f* *ff*

Ob. I, II

p *mp* *mf* *f* *ff*

Eng. Hn.

p *mp* *mf* *f* *ff*

Cl. I, II (B♭)

p *mp* *mf* *f* *ff*

B. Cl. (B♭)

p *mp* *mf* *f* *ff*

Bsn. I, II

p *mp* *mf* *f* *ff*

Cbsn.

p *mp* *mf* *f* *ff*

Hn. I, III (F)

p *mp* *mf* *f* *ff*

Hn. II, IV (F)

p *mp* *mf* *f* *ff*

Tpt. I, II (C)

p *mp* *mf* *f* *ff*

Tpt. III (C)

p *mp* *mf* *f* *ff*

Tbn. I, II

p *mp* *mf* *f* *ff*

B. Tbn.

p *mp* *mf* *f* *ff*

Tba.

p *mp* *mf* *f*

Timp.

f *ff*

Perc. I

8 (Xylo.)
pp *f* *ff*

Perc. II

(Mar.)
pp *f* *ff*

Perc. III

(Mar.)
pp *f* *ff*

Pno.

f *ff*

Hp.

f *ff*

Vln. I

p *mp* *mf* *f* *ff*

Vln. II

p *mp* *mf* *f* *ff*

div.

p *mp* *mf* *f* *ff*

Vla.

p *mp* *mf* *f* *ff*

Vc.

p *mp* *mf* *f* *ff*

Cb.

p *mp* *mf* *f* *ff*

88

89

90

91

to Bass Drum

to 2 Mokusho Woodblocks

to 2 Mokusho Woodblocks

Ped.

The image shows a page of a musical score, likely for a symphony, covering measures 1 through 3. The score is written for a full orchestra, including woodwinds, brass, percussion, strings, and piano/harp. The time signature is 4/4. The key signature has one sharp (F#). The score is written in a standard musical notation with various dynamics and articulations.

Measures 1-3:

- Measures 1-4:** The score begins with a 4/4 time signature. The woodwinds (Flute I & II, Piccolo, Oboe I & II, English Horn, Clarinet I & II (Bb), Bass Clarinet (Bb), Bassoon I & II, Contrabassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly silent, indicated by a horizontal line. The brass (Horn I, II, III, IV, Trumpet I, II, C, Trumpet III, C, Trombone I, II, Baritone, Tuba) and percussion (Tympani, Percussion I, II, III) are also mostly silent.
- Measure 5:** The woodwinds and strings enter with a half note. The brass enters with a half note. The percussion (Percussion I, II, III) enters with a half note. The piano (Pno.) and harp (Hp.) enter with a half note. The dynamics are *f* (forte) for the woodwinds, strings, and brass, and *mf* (mezzo-forte) for the percussion.
- Measure 6:** The woodwinds and strings continue with a half note. The brass continues with a half note. The percussion continues with a half note. The piano and harp continue with a half note. The dynamics are *f* (forte) for the woodwinds, strings, and brass, and *mf* (mezzo-forte) for the percussion.
- Measure 7:** The woodwinds and strings continue with a half note. The brass continues with a half note. The percussion continues with a half note. The piano and harp continue with a half note. The dynamics are *f* (forte) for the woodwinds, strings, and brass, and *mf* (mezzo-forte) for the percussion.
- Measure 8:** The woodwinds and strings continue with a half note. The brass continues with a half note. The percussion continues with a half note. The piano and harp continue with a half note. The dynamics are *f* (forte) for the woodwinds, strings, and brass, and *mf* (mezzo-forte) for the percussion.

The score is written in a standard musical notation with various dynamics and articulations. The woodwinds and strings are mostly silent in the first measure, while the brass and percussion enter in the second measure. The piano and harp enter in the third measure. The dynamics are *f* (forte) for the woodwinds, strings, and brass, and *mf* (mezzo-forte) for the percussion.

[illegible]

Fl. I, II

2/4

ff

mf

pp

2/4

3/8

3/4

Picc.

ff

mf

pp

Ob. I, II

ff

mf

pp

Eng. Hn.

ff

mf

pp

a2

Cl. I, II (B♭)

ff

mf

pp

B. Cl. (B♭)

ff

mf

pp

Bsn. I, II

ff

mf

pp

Cbsn.

ff

mf

p

Hn. I, III (F)

2/4

ff

-33 cents

mf

pp

2/4

3/8

3/4

Hn. II, IV (F)

ff

mf

pp

Tpt. I, II (C)

ff

mf

pp

Tpt. III (C)

ff

mf

pp

Tbn. I, II

ff

mf

pp

B. Tbn.

ff

mf

pp

Tba.

ff

mf

p

Timp.

2/4

f

3/8

f

2/4

3/8

3/4

Perc. I

Tam-tam

Bass Drum

Φ (cut Tam-tam resonance)

Perc. II

(M.Wb.)

mf

f

Perc. III

(M.Wb.)

mf

ff

Pno.

ff

Ped.

Hp.

Vln. I

2/4

ff

mf

pp

2/4

3/8

3/4

Vln. II div.

ff

mf

pp

Vla.

ff

mf

pp

Vc.

ff

mf

pp

unis.

div.

Cb.

ff

mf

pp

104

105

106

107

108

31

32

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B \flat)

B. Cl. (B \flat)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II

div.

Vla.

Vc.

Cb.

109

110

111

112

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Chsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

125

126

127

128

[illegible]

This page of a musical score, likely for a symphony, contains staves for the following instruments and parts:

- Fl. I, II**: Flute I and II
- Picc.**: Piccolo
- Ob. I, II**: Oboe I and II
- Ob. III**: Oboe III
- Cl. I, II (Bb)**: Clarinet I and II (B-flat)
- B. Cl. (Bb)**: Bass Clarinet (B-flat)
- Bsn. I, II**: Bassoon I and II
- Cbsn.**: Contrabassoon
- Hn. I, III (F)**: Horn I, III (F)
- Hn. II, IV (F)**: Horn II, IV (F)
- Tpt. I, II (C)**: Trumpet I, II (C)
- Tpt. III (C)**: Trumpet III (C)
- Tbn. I, II**: Trombone I, II
- B. Tbn.**: Baritone Trombone
- Tba.**: Tuba
- Timp.**: Timpani
- Perc. I**: Percussion I (Crot.)
- Perc. II**: Percussion II (Vib.)
- Perc. III**: Percussion III (Mar.)
- Cel.**: Cello
- Hp.**: Harp
- Vln. I**: Violin I
- Vln. II div.**: Violin II (divisi)
- Vla. div.**: Viola (divisi)
- Vc. div.**: Violoncello (divisi)
- Cb.**: Contrabass

The score includes various musical notations such as notes, rests, and slurs. Dynamics like *mp* (mezzo-piano) and *ppp* (pianissimo) are indicated. Performance instructions include "(change bow)" in red and "sempré". The page is numbered 137 and 138 at the bottom.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I Crotale Glockenspiel

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

ppp *mf* *(mf)* *mf* *mf* *ppp* *ppp* *pp* *ppp*

This page of a musical score is divided into two systems. The first system includes woodwinds (Flute I & II, Piccolo, Oboe I & II, Oboe III, Clarinet I & II in B-flat, Bass Clarinet in B-flat, Bassoon I & II, Contrabassoon), brass (Horn I, II, III in F, Horn II, IV in F, Trumpet I, II in C, Trumpet III in C, Trombone I, II, Bass Trombone, Tuba), percussion (Tympani), and three types of percussion (Percussion I: Glockenspiel, Crotale; Percussion II: Vibraphone; Percussion III: Maracas). The second system includes strings (Violin I, Violin II divided, Viola divided, Violoncello divided, Contrabass) and continues the percussion parts. The score features complex melodic lines with many slurs and ties, and dynamic markings such as *ppp*, *mf*, and *pp*. The percussion parts include specific instructions like "(Glock.)", "(Vib.)", "(Mar.)", and "(Crotale)".

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Flutes I & II, Piccolo, Oboes I & II, Oboe III, Clarinets I & II (Bb), Bass Clarinet (Bb), Bassoons I & II, and Contrabassoon. The brass section consists of Horns I, II, III, and IV (F), Trumpets I & II (C), Trumpet III (C), Trombones I & II, Baritone Trombone, and Tuba. The percussion section includes Timpani, Glockenspiel, and three types of Percussion (I, II, and III). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features complex melodic lines and dynamic markings. The woodwinds and strings play sustained notes, while the percussion section has a more active role with various rhythmic patterns. The dynamic markings range from *ppp* (pianissimo) to *mp* (mezzo-piano).

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Flutes I & II, Piccolo, Oboes I & II, Oboe III, Clarinets I & II (Bb), Bass Clarinet (Bb), Bassoons I & II, and Contrabassoon. The brass section includes Horns I, II, III (F), Horns II, III, IV (F), Trumpets I & II (C), Trumpet III (C), Trombones I & II, Baritone Trombone, and Tuba. The percussion section includes Glockenspiel, Vibraphone, Maracas, Cymbals, and Tom-toms. The string section includes Violins I, Violins II (divided), Viola (divided), Violoncello (divided), and Double Bass. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The instruments are arranged in a standard orchestral layout, with woodwinds on the left, brass in the center, and strings on the right. The score includes various musical notations such as notes, rests, beams, and dynamic markings (ppp, mf, f). The woodwind and string parts are more active, while the brass and percussion parts are more static, with some percussion instruments playing specific rhythmic patterns. The overall texture is rich and complex, typical of a symphonic work.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I Glockenspiel

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

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

div.

Vla. *ppp* *ppp* *mf*

div.

Vc. *ppp* *mf*

div.

Cb.

ppp

This image shows a page from a musical score, likely for a symphony. The page is numbered 148 at the bottom left and 156 at the bottom right. The score is written in standard musical notation, featuring various instruments and their parts. The instruments listed on the left include:

- Fl. I, II
- Picc.
- Ob. I, II
- Ob. III
- Cl. I, II (Bb)
- B. Cl. (Bb)
- Bsn. I, II
- Cbsn.
- Hn. I, III (F)
- Hn. II, IV (F)
- Tpt. I, II (C)
- Tpt. III (C)
- Tbn. I, II
- B. Tbn.
- Tba.
- Timp.
- Perc. I (Glock.)
- Perc. II (Vib.)
- Perc. III (Mar.)
- Cel.
- Hp.
- Vln. I
- Vln. II div.
- Vla. div.
- Vc. div.
- Cb.

The score is written in standard musical notation, featuring various instruments and their parts. The page is numbered 148 at the bottom left and 156 at the bottom right.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Clock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

151

152

(mf)

ppp

(mf)

48

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B \flat)

B. Cl. (B \flat)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Glock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

mf

ppp

sub. ff

to Piano

to Waterphone (Small)

to Waterphone (Medium)

to Waterphone (Large)

Crotale

Glockenspiel

♩ = 44 (♩ = 88) subdivide beat when necessary

Fl. I, II -33 cents (mf) +33 cents fff (4/4) ppp (a2) 3 5

Picc. (mf) fff

Ob. I, II -33 cents (mf) fff (a2) 3 5

Ob. III -33 cents (mf) fff 3 5

Cl. I, II (B♭) -33 cents (mf) fff (a2) 3 5

B. Cl. (B♭) mf fff 3 5

Bsn. I, II mf fff 3 5

Cbsn. mf fff

Hn. I, III (F) -50 cents pppp fff (4/4) ppp 3 5

Hn. II, IV (F) pppp fff 3 5

Tpt. I, II (C) pppp fff a2 3 5

Tpt. III (C) pppp fff 3 5

Tbn. I, II pppp fff 3 5

B. Tbn. pppp fff 3 5

Tba. pppp fff 3 5

Timp. f (4/4)

Perc. I (Clock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

♩ = 44 (♩ = 88) subdivide beat when necessary

Vln. I +33 cents (w. Piccolo) (mf) fff (4/4)

Vln. II div. mf fff V gliss. → G♯2

Vla. div. mf fff V gliss. → G♯2

Vc. div. mf fff V gliss. → G♯2

Cb. mf fff V gliss. → G♯2

50

157

158

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Ped.

Hp.

Vln. I

Vln. II

div.

Vla.

div.

Vc.

div.

Cb.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (W-phone,)

Perc. II (W-phone, M)

Perc. III (W-phone, L)

Pno.

Ped.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

163

164

165

166

167

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

4/4

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

4/4

Perc. I
(W-phone, S)

Perc. II
(W-phone, M)

Perc. III
(W-phone, L)

4/4

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4

[illegible]

Fl. I, II (mf) ppp ff senza dim. ffpp

Picc.

Ob. I, II ff (p) mf (ff') ppp p ff ffpp

Ob. III ppp (mf) ppp ffpp

Cl. I, II (Bb) p p senza cresc. sfz sfz ffpp

B. Cl. (Bb) mf (mf) ppp p senza cresc. sfz sfz ffpp

Bsn. I, II ppp 1. b ff p

Cbsn.

Hn. I, III (F) (mf) ppp fpp

Hn. II, IV (F) pp senza cresc. mf (mf) ppp

Tpt. I, II (C) (I.) mf mf ppp (II.) mf ppp

Tpt. III (C) (mf) pp mf ppp

Tbn. I, II (mf) ppp

B. Tbn. mf vib. molto p ppp mf ppp

Perc. I to Xylophone (mp) pp

Perc. II to Mokusho Woodblock

Perc. III to Mokusho Woodblock (mp) p

Vln. I (pp) senza cresc. unis. pp

Vln. II

Vla. mf (mf) ppp

Vc. (sul tasto) ffpp

Cb. (sul tasto) sul pont. (mf) ppp ffpp

179 180

58

$\text{♩} = 66$

← $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ →

181

$\text{♩} = 66$

← $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ →

182

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

(mf) *f* *ff*

bend

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

(mf) *f* *ff*

bend

Perc. I

Perc. II

Perc. III

ppp *ppp* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

(mf) *f* *ff*

bend

This page of a musical score, numbered 190, 191, and 192 at the bottom, contains staves for the following instruments:

- Fl. I, II
- Picc.
- Ob. I, II
- Ob. III
- Cl. I, II (Bb)
- B. Cl. (Bb)
- Bsn. I, II
- Cbsn.
- Hn. I, III (F)
- Hn. II, IV (F)
- Tpt. I, II (C)
- Tpt. III (C)
- Tbn. I, II
- B. Tbn.
- Tba.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Pno.
- Hp.
- Vln. I
- Vln. II
- div.
- Vla. div.
- Vc.
- Cb.

The score includes various dynamic markings such as *ff*, *pp*, *fff*, *ppp*, *p*, *mp*, *mf*, and *f*. It also features time signature changes from 2/4 to 4/4 and back to 2/4. The bottom of the page is marked with the numbers 190, 191, and 192.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

193

194

195

196

199

Fl. I, II

Picc. to Flute III

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Solo

Vln. I

gli altri

Vln. II

Vla.

Vc.

Cb.

200

201

200

201