

# Breathing Blocks

for orchestra

Felipe Lara

(2023)

**Flutes I, II**

**Piccolo**

**Oboes I, II**

**English Horn**

**Clarinets I, II in B $\flat$**

**Bass Clarinet in B $\flat$**

**Bassoons I, II**

**Contrabassoon**

**Horns I, III in F**

**Horns II, IV in F**

**Trumpets I, II in C**

**Trumpet III in C**

**Trombones I, II**

**Bass Trombone**

**Tuba**

**Timpani**

**Percussion I**

**Percussion II**

**Percussion III**

**Celesta**

**Harp**

**Violin I**

**Violin II**

**Viola**

**Violoncello**

**Contrabass**

for orchestra

**Felipe Lara**

(2023)

2

13" very long; freeze

air noise (sh...)

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.)

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

5

6

7

**Measures 8-10**

**Woodwinds:** Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (B♭); B. Cl. (B♭); 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 & Keyboard:** Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Cel.; Ped.; Hp.

**Strings:** Vln. I div.; Vln. II div.; Vla. div.; Vc. div.; Cb.

**Tempo:** ♩ = 66

**Measure 8:** Woodwinds and Brass are mostly silent. Percussion and Keyboard play rhythmic patterns. Strings enter with a melody marked *ppp sub. senza cresc.*

**Measure 9:** Similar to measure 8, with continued rhythmic patterns in percussion and melodic lines in strings.

**Measure 10:** A significant change occurs. Many instruments play sustained notes or chords. Dynamics include *(ppp)*, *mf*, *f*, and *sfz*. Some string parts end with *pizz.* (pizzicato).

This page of a musical score is divided into two systems. The top system includes parts for woodwinds (Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II in B-flat, Bass Clarinet in B-flat, Bassoons I & II, Contrabassoon, Horns I, II, III & IV in F, Trumpets I & II in C, Trumpet III in C, Trombones I & II, Baritone Trombone, Tuba, Timpani, Percussion I (Xylophone), Percussion II (Maracas), Percussion III (Maracas), Cello, Double Bass, and Harp. The bottom system includes parts for strings (Violins I & II, Viola, Violoncello, and Contrabass). The score is written in 3/4 time, with a tempo marking of quarter note = 66, and an acceleration section marked 'accel.' leading to a tempo of quarter note = 88. The key signature has one sharp (F#). The page shows measures 1 through 4, with a repeat sign at the end of measure 4. The instrumentation is detailed, with specific parts for each instrument, including dynamics (ppp, mf, p, f) and performance instructions (arco, sul G, gliss.).

This page of the musical score is for measures 14 through 18. It features a variety of instruments and complex musical notation.

- Woodwinds:** Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II (Bb), Bass Clarinet (Bb), Bassoons I & II, and Contrabassoon. Most are marked with a rest.
- Brass:** Horns I, II, III (F) and II, IV (F), Trumpets I, II (C) and III (C), Trombones I, II, and Bass Trombone/Tuba. Most are marked with a rest.
- Percussion:** Timpani (Timp.) and three Percussion I, II, and III staves. Percussion I includes Xylophone (Xylo.) and Maracas (Mar.). Percussion II and III also include Maracas. Dynamics range from *f* to *p*.
- Keyboard:** Cello (Cel.) and Harp (Hp.). The harp has a pedal marking in measure 14.
- Strings:** Violins I and II (div.), Viola (div.), and Violoncello (Vc. div.). The Violins I and II parts are highly active, featuring triplets, sixteenth-note runs, and glissandos. The Viola and Violoncello parts are sustained, with long notes and glissandos. Dynamics include *p sub.*, *mf*, and *f*.
- Other:** A double bass (Cb.) staff at the bottom, which is mostly marked with a rest.

The score is written in 3/4 and 2/4 time signatures, with a key signature of one sharp (F#). The page number 14 is at the bottom left, and the page number 18 is at the bottom right.

6

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

Cel.

Hp.

Vln. I div.

Vln. II div.

Vla. (div.)

Vc. (div.)

Cb.

19

20

21

22

The image displays a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as "rit." (ritardando) and the tempo change is indicated by a double bar line and a new tempo marking of 66. The score includes dynamic markings such as "f" (forte), "pp" (pianissimo), and "mp" (mezzo-piano). 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 (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Cel.; Hp.; Vln. I div.; Vln. II div.; Vla.; Vc.; and Cb. The score is divided into measures, with some measures containing multiple staves for different instruments. The page is numbered 23, 24, 25, and 26.





This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes woodwinds: Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; and Cbsn. The middle section contains brass instruments: Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; and Tba. Below these are the Timp. and Percussion section, which includes Xylo., Mar., and Perc. III. The bottom section features the Cel. (Cello) and Hp. (Harp). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like *mf* *senza dim.* and *p*. The page is numbered 8 in the top right corner.

**(♩ = 66) accel.**

**♩ = 88**

[illegible]

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

Cel.

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.); Cel.; 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 of instruments, including woodwinds, brass, percussion, and strings. The page is divided into measures, with the first measure being a full rest for all instruments. The second measure is marked with a 3/4 time signature and a forte (f) dynamic. The third measure is marked with a 2/4 time signature and a piano (p) dynamic. The fourth measure is marked with a 3/4 time signature and a forte (f) dynamic. 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.); Cel.; 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, mp). 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.); Cel.; 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 first measure is marked with a 3/4 time signature and a key signature of one flat. The second and third measures are marked with a 2/4 time signature and a key signature of one flat. 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.); Cel.; 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 first measure is marked with a 3/4 time signature and a key signature of one flat. The second and third measures are marked with a 2/4 time signature and a key signature of one flat.

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.)

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8







16

[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.

Perc. I  
(Xylo.)

Perc. II  
(Mar.)

Perc. III  
(Mar.)

Cel.

Ped.

Hp.

Vln. I

Vln. II  
div.

Vla.

Vc.

Cb.

59

60

61

62



[illegible]



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.

(Xylo.)

Perc. I

Perc. II (Mar.)

Perc. III (Mar.)

Cel.

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 Contrabass.

**Brass:** Horn I, III (F), Horn II, IV (F), Trumpet I, II (C), Trumpet III (C), Trombone I, II, Bass Trombone, and Tuba.

**Percussion:** Timpani, Percussion I (Xylophone), Percussion II (Maracas), and Percussion III (Maracas).

**Other Instruments:** Cello, Double Bass, Harp, Violin I, Violin II (divided), Viola, Violoncello, and Contrabass.

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). It also features articulation symbols like accents and slurs.

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  
(Xylo.)

*pp* *f* *ff*

Perc. II  
(Mar.)

*pp* *f* *ff*

Perc. III  
(Mar.)

*pp* *f* *ff*

Cel.

*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.

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.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

sub.p

mf

f

ff

Bass Drum

2 Mokusho Woodblocks

2 Mokusho Woodblocks

4/4



30

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.

(B.Drum)

Perc. I

(M.Wb.)

Perc. II

(M.Wb.)

Perc. III

Cel.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

99

100

101

102

103

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

♢ (cut Tam-tam resonance)

Perc. II

(M.Wb.)

mf

f

Perc. III

(M.Wb.)

mf

ff

Cel.

white key cluster

black key cluster

8va

ff

Ped.

Hp.

Vln. I

2/4

ff

mf

pp

2/4

3/8

3/4

Vln. II div.

non 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

Cel.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

109

110

111

112





34

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

Cel.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

117

118

119

120

121



Fl. I, II

12/16

*ppp*

6/16

*p*

5/16

12/16

*mp*

*p*

*mf*

Picc.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Ob. I, II

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Eng. Hn.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Cl. I, II (Bb)

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

B. Cl. (Bb)

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Bsn. I, II

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Cbsn.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Hn. I, III (F)

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Hn. II, IV (F)

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Tpt. I, II (C)

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Tpt. III (C)

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Tbn. I, II

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

B. Tbn.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Tba.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Timp.

12/16

6/16

*p*

5/16

12/16

*mp*

*mf*

(B.Dr.)

Perc. I

*p*

*mp*

*mf*

(M.Wb.)

Perc. II

(M.Wb.)

*ppp*

*p*

*pp*

*mp*

(*mp*)

*mf*

Perc. III

*ppp*

*p*

*pp*

*mp*

(*mp*)

*mf*

Cel.

*p*

*mp*

*mf*

Hp.

*p*

*mp*

*mf*

Vln. I

12/16

*ppp*

6/16

*p*

5/16

12/16

*mp*

*p*

*mf*

(div.)

Vln. II

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

div.

Vla.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Vc.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

Cb.

12/16

*ppp*

*p*

*pp*

*mp*

*p*

*mf*

125

126

127

128



[illegible]



This image shows a page of a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. 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 (Crot.); Perc. II (Vib.); Perc. III (Mar.); Ccl.; Hp.; Vln. I; Vln. II div.; Vla. div.; Vc. div.; and Cb. The score is divided into measures, with some measures containing multiple notes and rests. The page number 137 is visible 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.

*mp* *ppp* *mf* *(mf)* *ppp* *ppp*

This page of a musical score is divided into two systems. The first system includes staves for 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 & IV in F, Trumpet I & II in C, Trumpet III in C, Trombone I & II, Baritone Trombone, Tuba, Timpani), and percussion (Percussion I with Glockenspiel and Crotales, Percussion II with Vibraphone, Percussion III with Maracas, Cymbals, and Harp). The second system includes staves for strings (Violin I, Violin II divided, Viola divided, Violoncello divided, and Contrabass) and piano. The score features complex musical notation, including triplets, slurs, and various dynamic markings such as *ppp*, *mf*, and *f*. The piano part is written in a grand staff with a key signature of one flat and a 4/4 time signature.

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, Bass Trombone, and Tuba. The percussion section includes Timpani, Glockenspiel, and three types of Percussion (I, II, III) with specific playing techniques like (Glock.), (Vib.), and (Mar.). The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *ppp*, *mf*, and *mp* are indicated throughout the piece. The score is written for a full orchestra, with each instrument having its own staff. The woodwinds and strings are playing a melodic line, while the brass and percussion provide a rhythmic accompaniment. The overall texture is rich and complex, typical of a late 19th or early 20th-century symphony.

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. 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 divided into two systems, each with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp* and *mf*. The string section (Vln. I, Vln. II div., Vla. div., Vc. div., Cb.) is particularly prominent in the lower half of the page, with detailed bowing and fingering indications.

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**

div. **ppp** *mf*

Vla. *ppp* **ppp** *mf*

div. **ppp** **ppp** *mf*

Vc. **ppp** *mf*

div. *mf*

Cb. **ppp**

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.

(Glock.)

Perc. I

(Vib.)

Perc. II

(Mar.)

Perc. III

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

*mf*

*mf*

*mf*

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.

*(mf)*

*ppp*

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*

*mf*

*ppp*

*ppp*

*ppp*

*ff sub.*

Crotale

Glockenspiel

to Waterphone (Small)

to Waterphone (Medium)

to Waterphone (Large)

to Piano



[illegible]

50

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

Cel.

Hp.

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb.

2/4

2/4

2/4

157

158



167



Fl. I, II (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.

Perc. I (W-phone, S)

Perc. II (W-phone, M)

Perc. III (W-phone, L)

Cel.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

171

172

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

(W-phone, S)

Perc. I

(W-phone, M)

Perc. II

(W-phone, L)

Perc. III

Cel.

4/4

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

*mp* *ff*

4/4

[illegible]



57

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

Picc. ff mf ff

Ob. I, II (- 50 cents) ppp p ff ffpp (+ 50 cents)

Ob. III ppp (mf) ppp ffpp

Cl. I, II (Bb) p p senza cresc. sffz sffz ffpp (+ 50 cents)

B. Cl. (Bb) (- 50 cents) mf (mf) ppp

Bsn. I, II ppp ff p

Cbsn.

Hn. I, III (F) (mf) ppp (- 50 cents) fpp

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

Tpt. I, II (C) (I.) mf (- 50 cents) ppp mf ppp (II.) mf

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

Tbn. I, II (mf) ppp

B. Tbn. mf vib. molto ppp mf ppp

Perc. I (W-phone, S) to Xylophone

Perc. II (W-phone, M) (mp) to Mokusho Woodblock pp

Perc. III (W-phone, L) (mp) to Mokusho Woodblock p

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

Vln. II

Vla. mf (mf) ppp

Vc. (sul tasto, - 50 cents) (mf) ppp ffpp

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

179 180

58

♩ = 66

← = ♩ →

♩ = 66

← = ♩ →

181

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 (Xylo.)

Perc. II (M. W-b.)

Perc. III (M. W-b.)

*ppp* *ppp* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(mf)* *f* *ff*

bend



62

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 (Xylo.)

Perc. II (M. W.-b.)

Perc. III (M. W.-b.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc.

Cb.

190

191

192



199



The image displays a page of a musical score, likely for a symphony, showing measures 200 and 201. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written in a standard musical notation with various dynamics and articulations.

The page is divided into two systems, labeled 200 and 201. 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
- Perc. II
- Perc. III
- Solo
- Vln. I
- gli altri
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *mf*, *f*). The page number 200 is visible at the bottom left, and 201 is visible at the bottom right.

Fl. I, II



Fl. 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



Cel.



Hp.



Vln. I



Vln. II



Vln. div.



Vla. div.



Vc. div.



Cb.



This page contains the musical notation for measures 67 and 68 of a symphony. The instrumentation includes woodwinds, brass, percussion, and strings. Key features include:

- Woodwinds:** Flutes I & II, Flute III, Oboes I & II, Oboe III, Clarinets I & II (B $\flat$ ), Bass Clarinet (B $\flat$ ), Bassoons I & II, and Contrabassoon.
- Brass:** Horns I, II, III (F) and IV (F), Trumpets I, II (C) and III (C), Trombones I & II, and Baritone/Tuba.
- Percussion:** Percussion I (Xylo.), Percussion II (W-Phone, M), and Percussion III (W-Phone, L).
- Strings:** Cello, Double Bass, Violins I and II (divided), Viola (divided), Violoncello (divided), and Double Bass.

The score shows intricate melodic development across all sections, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Measure 67 features a prominent five-note scale in the first horn part, while measure 68 continues the thematic material with sustained notes in the strings and woodwinds.

68

Fl. I, II

Fl. III

Ob. I, II

Ob. III

Cl. I, II (B $\flat$ )

B. Cl. (B $\flat$ )

Bsn. I, II

Cbsn.

*mf*

*f*

*mf*

*mf*

The musical score is divided into five systems. The first system includes staves for Perc. I, Perc. II, and Perc. III. Perc. I is labeled '(Xylo.)' and features a single note with a sharp sign and a 'v' marking. Perc. II is labeled '(W-Phone, M)' and shows a complex rhythmic pattern with multiple beams and a 'v' marking. Perc. III is labeled '(W-Phone, L)' and also shows a complex rhythmic pattern with a 'v' marking. The second system continues the Perc. II and Perc. III parts with similar rhythmic patterns and 'v' markings. The third system shows the Perc. II and Perc. III parts continuing, with Perc. II having a 'v' marking. The fourth system shows the Perc. II and Perc. III parts continuing, with Perc. II having a 'v' marking. The fifth system shows the Perc. II and Perc. III parts continuing, with Perc. II having a 'v' marking. The Cello (Cel.) and Harp (Hp.) staves are present in all systems but contain only rests, indicating they are silent during this section.

Violin I

Violin II

Viola

Violoncello

Contrabasso

Fl. I, II

Fl. III

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.

Perc. I (Xylo.)

(W-Phone, M)

Perc. II

(W-Phone, L)

Perc. III

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

208

209

Fl. I, II

Fl. III

Ob. I, II

Eng. Hn.

English Horn

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

(W-Phone, M)

Perc. III

(W-Phone, L)

Cel.

Hp.

Vln. I

Vln. II

div.

Vla.

div.

Vc.

div.

Cb.

210

211

*mp*

Fl. I, II

Fl. III

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

Perc. II

Perc. III

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

212

213

Fl. I, II

Fl. III

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F) (I.)

Hn. II, IV (F) (II.)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp. (mf)

Perc. I (Xylo.)

Perc. II (W-Phone, M)

Perc. III (W-Phone, L)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div. (α)

Vc. div.

Cb.





Fl. I, II

Fl. III

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  
(W-Phone, M)

Perc. III  
(W-Phone, L)

Cel.

Hp.

Vln. I

Vln. II  
div.

Vla.  
div.

Vc.  
div.

Cb.

218

219

Fl. I, II

Fl. III

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 (W-Phone, M)

Perc. III (W-Phone, L)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

**76**

Fl. I, II

Fl. III

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 (W-Phone, M)

Perc. III (W-Phone, L)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.



78

Fl. I, II

Fl. III

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.

Perc. I (Xylo.)

Perc. II (W-Phone, M)

Perc. III (W-Phone, L)

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

226

227

228

79

3/4

Fl. I, II

(mf) *ppp* *ff* *mf* < *ff* *ffpp* frull.

Fl. III

*mf* *senza dim.* *ff* *mf* < *ff*

Ob. I, II

*ff* *(ff)* *ppp* *p* *ff* *ffpp*

Eng. Hn.

*ppp* *(mf)* *ppp* *ffpp*

Cl. I, II (B $\flat$ )

*p* *ppp* *a2* *p* *senza cresc.* *ffz* *ffz* *ffpp*

B. Cl. (B $\flat$ )

*mf* *(mf)* *ppp*

Bsn. I, II

*ppp* *ff* *pp* 1. *b* *bend* *b*

Cbsn.

Hn. I, III (F)

*(mf)* *ppp* *ffpp*

Hn. II, IV (F)

*pp* *senza cresc.* *mf* *(mf)* *ppp*

Tpt. I, II (C)

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

Tpt. III (C)

*(mf)* *ppp*

Tbn. I, II

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

B. Tbn.

*mf* *p* *vib. molto* *mf* *ppp*

Tba.

Timp.

3/4

Perc. I

(W-Phone, S)

Perc. II

(W-Phone, M)

Perc. III

(W-Phone, L)

Vln. I

*(pp)* *senza cresc.* *pp*

Vln. II

Vla.

(div.) *mf* *(mf)* *ppp*

Vc.

(div.) *(sul tasto)* *(mf)* *ppp* (unis.)

Cb.

*(mf)* *sul tasto* *sul pont.* *ffpp* *ffpp*

229 230





Fl. I, II

Fl. III

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 (W-Phone, S)

Perc. II (M.W-b.)

Perc. III (M.W-b.)

Solo Vln. I

gli altri

Vln. II

Vla.

Vc.

Cb.









86

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

Perc. II

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

245

246

247

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

Perc. II

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

248

249

250

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  
Cel.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

248 249 250

