

Breathing Blocks

for orchestra

Felipe Lara

(2023)

for orchestra

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Flutes I, II
Piccolo
Oboes I, II
English Horn
Clarinets I, II in B♭
Bass Clarinet in B♭
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
Piano/Celesta
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

Tempo: $\text{♩} = 88$

Key Signature: $\text{B}^{\flat} \text{A}^{\flat}$

Time Signature: $\frac{2}{4}$ (first system), $\frac{4}{4}$ (second system)

Dynamic Markings: *pp*, *f*, *mf*, *ff*, *p*, *mp*, *sfz*, *senza cresc.*, *ppp*, *ppp senza cresc.*, *ppp*, *mf*, *f*

Performance Instructions: *Ped.*, *8va*

Rehearsal Markings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 7

This page of a musical score is divided into two systems. The top 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 bottom system includes staves for Vln. I; Vln. II; Vla.; Vc.; and Cb. The score features various time signatures (3/8, 3/4, 5/4, 4/4) and dynamics (pp, ff, mf, p, mp, mf). It also includes articulations like 'sfz' and 'pp', and specific performance instructions such as '13" very long; freeze' and 'div.'. The percussion section includes xylophone and maracas parts. The piano and harp parts include pedal markings. The string section includes violin, viola, violin, and cello parts.

(♩ = 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.

(♩ = 66) accel. ♩ = 88

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

This page of the musical score contains the following elements:

- Instrumentation:** 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. div.; Vc. div.; Cb.
- Rehearsal Mark:** A red bracketed '8' is placed above the first measure of the Vln. I div. staff.
- Dynamic Markings:** *f* (forte), *p* (piano), *mf* (mezzo-forte), *ppp* (pianissimo).
- Articulation:** *sub.* (sustained), *gliss.* (glissando), *loco* (loco).
- Tempo/Time Signature:** The score alternates between 3/4 and 2/4 time signatures.
- Performance Indications:** Ped. (pedal) for the piano and harp; *sul C* (sul ponticello) for the violas and violas da gamba.

[illegible]

[illegible]

(♩ = 66) accel.

♩ = 88

Violin I (Vln. I) and Violin II (Vln. II) are marked *div.* (divisi). The Viola (Vla.) and Violoncello (Vc.) are marked *div.* (divisi). The Contrabasso (Cb.) is marked *loco*. The score includes performance instructions such as *senza vib.* (without vibrato), *mf senza dim.* (mezzo-forte without decrescendo), and *mp* (mezzo-piano).

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)



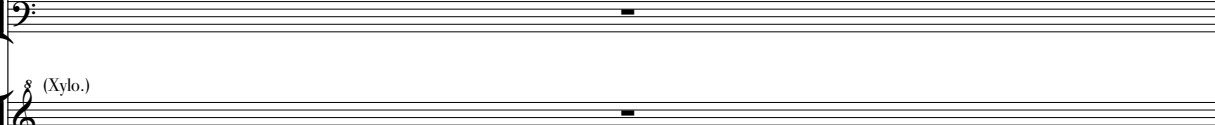
Tpt. III (C)



Tbn. I, II



B. Tbn.



Tba.



Timp.



Perc. I



Perc. II



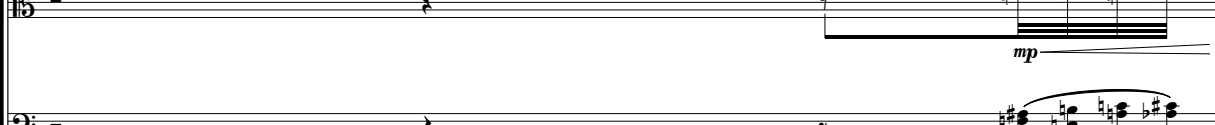
Perc. III



Pno.



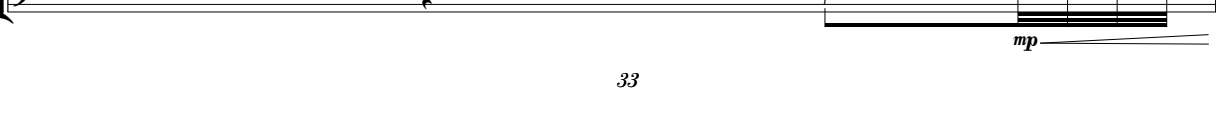
Hp.



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, strings, and piano/harp. 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*, *pppp*). The page number '11' is visible in the top right corner.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is divided into three measures with changing time signatures: 3/4, 2/4, and 3/4. 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 dynamic markings such as *mf*, *f*, *p*, *pp*, and *mp*, as well as articulation and phrasing marks. The woodwinds and strings play complex melodic lines, while the percussion provides a rhythmic foundation. The piano and harp are mostly silent in this section.

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, strings, and piano/harp. 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, 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, indicating the musical structure and phrasing. The page is numbered 8 in the bottom right corner.

[illegible]

16

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 (Bb)
(mf) f a2 (mf) f mf sub.

B. Cl. (Bb)
(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 mf 3 4 3 8 mf 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.

59

60

61

62

This page of the musical score contains measures 19 through 24. The instrumentation includes woodwinds, brass, percussion, piano, harp, 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 woodwinds and strings play sustained notes, while the brass and percussion have more active parts. The piano and harp provide harmonic support with chords and arpeggios.

The image displays a page from a musical score, specifically measures 63 and 64. The score is written for a large symphony orchestra, with staves for various instruments including woodwinds, brass, percussion, strings, and piano/harp. The time signature changes from 5/4 to 6/4 at measure 64. The score includes complex notation such as dynamics (mf, f, ff, ppp), articulation (accents, slurs), and performance instructions (Ped., l.v.). The page number 63 is visible at the bottom left, and 64 is at the bottom right.

[illegible]

22

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.

Temp.

(Xylo.)

Perc. I

(Mar.)

Perc. II

(Mar.)

Perc. III

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

70

71

72

73

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

Vln. II div.

Vla.

Vc.

Cb.

76

77

78

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

Vln. II div.

Vla.

Vc.

Cb.

76

77

78

26

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.

84

85

86

87

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*

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.

[illegible]

30

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
(B.Drum)

Perc. II
(M.Wb.)

Perc. III
(M.Wb.)

Pno.

Hp.

Vln. I

Vln. II
div.

Vla.

Vc.

Cb.

99

100

101

102

103

This image shows a page of a musical score, likely for a symphony or concert, covering measures 104 through 108. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion.

Woodwinds: Flute I & II, Piccolo, Oboe I & II, English Horn, Clarinet I & II (B♭), Bass Clarinet (B♭), Bassoon I & II, Contrabassoon. The woodwinds play sustained notes with dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte).

Brass: Horn I, II, III, IV (F), Horn III, IV (F), Trumpet I, II (C), Trumpet III (C), Trombone I, II, Bass Trombone, Tuba. The brass section plays sustained notes with dynamic markings of *ff* and *mf*.

Strings: Violin I, Violin II (div.), Viola, Violoncello, Contrabass. The strings play sustained notes with dynamic markings of *ff* and *mf*.

Percussion: Timpani, Percussion I (Tam-tam), Percussion II (M.Wb.), Percussion III (M.Wb.). The percussion section includes a Tam-tam and two M.Wb. (Muffled Tom-toms) parts.

Piano/Harp: Pno. (Piano), Hp. (Harp). The Piano part includes a pink annotation "8va" (8va) in measure 105, indicating an octave shift.

Measure Numbers: The page is numbered 104, 105, 106, 107, and 108 at the bottom.

32

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 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

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

117

118

119

120

121

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.

Temp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

125

126

127

128

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 (B.Dr.)

Perc. II (M.Wb.)

Perc. III (M.Wb.)

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

129

130

131

[illegible]

[illegible]

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 image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with notes, rests, and dynamic markings. 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.)
- Ccl.
- Hp.
- Vln. I
- Vln. II div.
- Vla. div.
- Vc. div.
- Cb.

The score is divided into measures by vertical bar lines. The first measure is marked with a 3/4 time signature. The second measure is marked with a 3/4 time signature. The third measure is marked with a 3/4 time signature. The fourth measure is marked with a 3/4 time signature. The fifth measure is marked with a 3/4 time signature. The sixth measure is marked with a 3/4 time signature. The seventh measure is marked with a 3/4 time signature. The eighth measure is marked with a 3/4 time signature. The ninth measure is marked with a 3/4 time signature. The tenth measure is marked with a 3/4 time signature. The eleventh measure is marked with a 3/4 time signature. The twelfth measure is marked with a 3/4 time signature. The thirteenth measure is marked with a 3/4 time signature. The fourteenth measure is marked with a 3/4 time signature. The fifteenth measure is marked with a 3/4 time signature. The sixteenth measure is marked with a 3/4 time signature. The seventeenth measure is marked with a 3/4 time signature. The eighteenth measure is marked with a 3/4 time signature. The nineteenth measure is marked with a 3/4 time signature. The twentieth measure is marked with a 3/4 time signature. The twenty-first measure is marked with a 3/4 time signature. The twenty-second measure is marked with a 3/4 time signature. The twenty-third measure is marked with a 3/4 time signature. The twenty-fourth measure is marked with a 3/4 time signature. The twenty-fifth measure is marked with a 3/4 time signature. The twenty-sixth measure is marked with a 3/4 time signature. The twenty-seventh measure is marked with a 3/4 time signature. The twenty-eighth measure is marked with a 3/4 time signature. The twenty-ninth measure is marked with a 3/4 time signature. The thirtieth measure is marked with a 3/4 time signature. The thirty-first measure is marked with a 3/4 time signature. The thirty-second measure is marked with a 3/4 time signature. The thirty-third measure is marked with a 3/4 time signature. The thirty-fourth measure is marked with a 3/4 time signature. The thirty-fifth measure is marked with a 3/4 time signature. The thirty-sixth measure is marked with a 3/4 time signature. The thirty-seventh measure is marked with a 3/4 time signature. The thirty-eighth measure is marked with a 3/4 time signature. The thirty-ninth measure is marked with a 3/4 time signature. The fortieth measure is marked with a 3/4 time signature. The forty-first measure is marked with a 3/4 time signature. The forty-second measure is marked with a 3/4 time signature. The forty-third measure is marked with a 3/4 time signature. The forty-fourth measure is marked with a 3/4 time signature. The forty-fifth measure is marked with a 3/4 time signature. The forty-sixth measure is marked with a 3/4 time signature. The forty-seventh measure is marked with a 3/4 time signature. The forty-eighth measure is marked with a 3/4 time signature. The forty-ninth measure is marked with a 3/4 time signature. The fiftieth measure is marked with a 3/4 time signature. The fifty-first measure is marked with a 3/4 time signature. The fifty-second measure is marked with a 3/4 time signature. The fifty-third measure is marked with a 3/4 time signature. The fifty-fourth measure is marked with a 3/4 time signature. The fifty-fifth measure is marked with a 3/4 time signature. The fifty-sixth measure is marked with a 3/4 time signature. The fifty-seventh measure is marked with a 3/4 time signature. The fifty-eighth measure is marked with a 3/4 time signature. The fifty-ninth measure is marked with a 3/4 time signature. The sixtieth measure is marked with a 3/4 time signature. The sixty-first measure is marked with a 3/4 time signature. The sixty-second measure is marked with a 3/4 time signature. The sixty-third measure is marked with a 3/4 time signature. The sixty-fourth measure is marked with a 3/4 time signature. The sixty-fifth measure is marked with a 3/4 time signature. The sixty-sixth measure is marked with a 3/4 time signature. The sixty-seventh measure is marked with a 3/4 time signature. The sixty-eighth measure is marked with a 3/4 time signature. The sixty-ninth measure is marked with a 3/4 time signature. The seventieth measure is marked with a 3/4 time signature. The seventy-first measure is marked with a 3/4 time signature. The seventy-second measure is marked with a 3/4 time signature. The seventy-third measure is marked with a 3/4 time signature. The seventy-fourth measure is marked with a 3/4 time signature. The seventy-fifth measure is marked with a 3/4 time signature. The seventy-sixth measure is marked with a 3/4 time signature. The seventy-seventh measure is marked with a 3/4 time signature. The seventy-eighth measure is marked with a 3/4 time signature. The seventy-ninth measure is marked with a 3/4 time signature. The eightieth measure is marked with a 3/4 time signature. The eighty-first measure is marked with a 3/4 time signature. The eighty-second measure is marked with a 3/4 time signature. The eighty-third measure is marked with a 3/4 time signature. The eighty-fourth measure is marked with a 3/4 time signature. The eighty-fifth measure is marked with a 3/4 time signature. The eighty-sixth measure is marked with a 3/4 time signature. The eighty-seventh measure is marked with a 3/4 time signature. The eighty-eighth measure is marked with a 3/4 time signature. The eighty-ninth measure is marked with a 3/4 time signature. The ninetieth measure is marked with a 3/4 time signature. The ninety-first measure is marked with a 3/4 time signature. The ninety-second measure is marked with a 3/4 time signature. The ninety-third measure is marked with a 3/4 time signature. The ninety-fourth measure is marked with a 3/4 time signature. The ninety-fifth measure is marked with a 3/4 time signature. The ninety-sixth measure is marked with a 3/4 time signature. The ninety-seventh measure is marked with a 3/4 time signature. The ninety-eighth measure is marked with a 3/4 time signature. The ninety-ninth measure is marked with a 3/4 time signature. The hundredth measure is marked with a 3/4 time signature.

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 (Glock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

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

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

ppp *ppp* *mf* *mf*

This page of the musical score, numbered 100, continues the orchestral composition. It features a variety of instruments, including woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Percussion I, II, III, Cymbals, Snare, Bass Drum, Triangle, Crotales), and strings (Violins I and II, Viola, Violoncello, Double Bass). The score is written in G major and 3/4 time. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth notes. The percussion section includes a variety of instruments, with specific markings for (Clock.), (Vib.), (Mar.), and Crotales. The brass section is mostly silent, with some notes in the Horns. The string section features a variety of techniques, including sul A, sul G, and ppp. The page is numbered 100.

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*

Vla. *ppp* *ppp* *mf*

div. *ppp* *ppp* *mf*

Vc. *ppp*

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

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

[illegible]

♩ = 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 fff ppp

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 8^{vb} fff ppp

Timp. (4/4) f

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. pppp

Vla. div. mf fff V gliss. pppp

Vc. div. mf fff V gliss. pppp

Cb. mf fff ppp fff ppp

50

50
2
4

157
2
4

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 (W-phone, S)

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

p *ff*

Picc.

p *ff*

Ob. I, II

p *ff*

Ob. III

p *ff*

Cl. I, II (B♭)

p *ff*

B. Cl. (B♭)

p *ff*

Bsn. I, II

p *ff*

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

p *ff*

Tpt. I, II (C)

p *ff*

Tpt. III (C)

p *ff*

Tbn. I, II

p *ff*

B. Tbn.

p *ff*

Perc. I
(W-phon, S)

ff

Perc. II
(W-phon, M)

ff

Perc. III
(W-phon, L)

ff

Pno.

ff

Vln. I

p *ff*

Vln. II
div.

p *ff*

Vla.
div.

p *ff*

Vc.
div.

p *ff*

Cb.

3"
II.
frull.
4
4

pp *senza cresc.*

4
4

pp *senza cresc.*

f *pp*

(- 50 cents)

f

1.

f *pp*

airy

mf *pp*

pp *senza cresc.*

pp *ff*

IV. (stopped)

mf (mf)

II.

f *pp*

brassy

fp *pp*

ord.

(- 33 cents)

f

f

(l.v.)

mf

ff

(l.v.)

mf

f

(l.v.)

mf

8^{va}

ff

Ped.

3"
(div.)
4
4

ppp

gliss.

gliss.

ppp

gliss.

ppp

gliss.

ppp

sul tasto

ppp

sul pont.

f *ppp*

ord.

(w. Tbn. II, - 33 cents)

ppp

f

168

169

170

This page of a musical score is divided into two systems, each containing multiple staves for different instruments. The first system includes staves for 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.; Perc. I (W-phone, S); Perc. II (W-phone, M); Perc. III (W-phone, L); Pno.; Vln. I; Vln. II div.; Vla. div.; Vc. div.; and Cb. The second system continues the same instrumentation. Dynamic markings such as *pp*, *f*, *mf*, *ff*, *ppp*, and *mp* are used throughout. Performance instructions like "I. (+50 cents)", "sul tasto", "ord.", and "non div." are present. The score is written in 4/8 time, and the key signature has one flat (Bb). The page number 54 is in the top left corner.

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

4/4

Pno.

Vln. I

mp

ff

Vln. II div.

mp

ff

Vla. div.

mp

ff

Vc. div.

mp

ff

Cb.

mp

ff

4/4

[illegible]

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

Picc. ff mf ff

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

Ob. III ppp ffpp

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

B. Cl. (Bb) mf (mf) ppp

Bsn. I, II ppp 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 (W-phone, S) to Xylophone

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

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

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

Vln. II

Vla. mf (mf) ppp

Vc. (sul tasto) (mf) ppp ffpp

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

179 180

58

♩ = 66

← 3 6 →

Fl. I, II (I.) *pp*

Picc. *pp*

Ob. I, II *pp*

Ob. III *pp*

Cl. I, II (B♭) *pp*

B. Cl. (B♭) *pp*

Bsn. I, II *pp*

Cbsn. *mf*

Hn. I, III (F) *pp*

Hn. II, IV (F) *pp*

Tpt. I, II (C) *pp*

Tpt. III (C) *pp*

Tbn. I, II *pp*

B. Tbn. *pp*

Tba. *mf*

Perc. I (W-phone, S) *pp*

Perc. II *pp*

Perc. III (W-phone, L) *ppp*

Mokusho Woodblock

Xylophone

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. (unis.) *pp*

Cb. *pp*

181

182

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.



Perc. I (Xylo.)



Perc. II (M. W-b.)



Perc. III (M. W-b.)



Vln. I



Vln. II



Vla.



Vc.



Cb.



183

184

185

186

This page of the musical score, numbered 187, contains the following staves and markings:

- Woodwinds:** 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.
- Percussion:** Timp.; Perc. I (Xylo.); Perc. II (M. W.-b.); Perc. III (M. W.-b.).
- Piano/Harp:** Pno. (Grand Staff); Hp. (Grand Staff).
- Strings:** Vln. I; Vln. II div.; Vla.; Vc.; Cb.
- Markings:**
 - Dynamics:** *ff* (fortissimo) is used extensively across the woodwinds, brass, and strings. *p* (piano) appears in the string section.
 - Articulations:** *gliss.* (glissando) is marked for the Violins I and II.
 - Other:** A red bow is present in the Cbsn. staff.

199

200

201