

LIANA ALEXANDRA



CONCERT

CONCERTO

pentru

for

flaut, violă și orchestră de cameră

flute, viola and chamber orchestra

Premiul Uniunii Compozitorilor din R. S. România — 1981

Partitura

Score

EDITURA MUZICALĂ
București, 1982

ORCHESTRA

FLAUTO

VIOLA

Arpa

Celesta

Clavicembalo

Percussione I

Glockenspiel
3 Wood-blocks
3 Temple-blocks
3 Cow-bells
Maracas
Sonagli
Piatto

Percussione II

Tamburo piccolo (senza corde)
Tamburo basco
3 Bongos
3 Tom-toms
Maracas
Piatto

6 Violoncelli (4 Violoncelli + 2 Contrabbassi)

30.10.1980 — Uppsala

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Veronica Berkes and James Horton



21.04.1981 — București

Ludovic Bacs
Veronica Berkes and James Horton



București, Radioteleviziunea română

CONCERT

Dedicat duo-ului Uppsala

pentru
flaut, violă și orchestră de cameră
(1980)

CONCERTO

for
flute, viola and chamber orchestra
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LIANA ALEXANDRA

4 (♩ ≈ 60)

Sheet music for Violoncello (Vlc) and Viola (Vla) parts, measures 1-4. The Vlc part is in bass clef, and the Vla part is in alto clef. The Vlc part includes dynamics *mp*, *mf*, and *mp*. The Vla part includes dynamics *mp*, *mf*, and *mp*. The Vlc part includes the instruction "sul tasto" and the Vla part includes "gettato, sul pont."

Sheet music for Flute (Fl.), Viola (Vla), and Violoncello (Vlc) parts, measures 5-8. The Fl. part is in treble clef, and the Vlc part is in bass clef. The Fl. part includes dynamics *f* and *ff*. The Vla part includes dynamics *mf*, *f*, *p*, *f*, *p*, *mp*, and *mf*. The Vlc part includes dynamics *mp*, *p*, *mp*, and *p*. The Vlc part includes the instruction "gettato, sul pont."

Fl. 10

mf *mp*

Vla. pizz. *mf* *f* *mf* arco sul pont. *p* sempre

1 sul tasto *p* *mp* *p* *ppp* sempre

2 sul tasto *p* *mp* *p* *ppp* sempre

3 sul tasto *p* *mp* *p* *ppp* sempre

4 sul tasto *p* *mp* *p* *ppp* sempre

5 sul tasto *p* *mp* *p* *ppp* sempre

6 sul tasto *p* *mp* *p* *ppp* sempre

p *mp* *p* *ppp* sempre

Fl. *mf* *f*

Vla. *f* *ff* sempre

1 *p* *mp* *mf*

2 *p* *mp* *mf*

3 *p* *mp* *mf*

4 *p* *mp* *mf*

5 *p* *mp* *mf*

6 *p* *mp* *mf*

p *mp* *mf*

Fl. *f* *ff* *mf* *ff* **15** presto possibile

Vla. *ff* sempre arco *ff* *f*

Vlc. 1 *mf* sempre *mp* sempre
2 *mf* sempre *mp* sempre
3 *mf* sempre *mp* sempre
4 *mf* sempre *mp* sempre
5 *mf* sempre *mp* sempre
6 *mf* sempre *mp* sempre

sul pont. sul pont. sul pont. sul pont. sul pont. sul pont.

Fl. *mf* sempre

Vla. col legno batt. *f* *mf* gettato *mp* sempre

Vlc. 1 *mp* *p* *f* subito *pp* subito
2 *mp* *p* *f* subito *pp* subito
3 *mp* *p* *f* subito *pp* subito
4 *mp* *p* *f* subito *pp* subito
5 *mp* *p* *f* subito *pp* subito
6 *mp* *p* *f* subito *pp* subito

20

Fl. *mf* sempre *f* *mf*

Vla. *mp* sempre *mf* sempre *mp* sempre

1 *p* *mp* *p*

2 *p* *mp* *p*

3 *p* *mp* *p*

4 *p* *mp* *p*

5 *p* *mp* *p*

6 *p* *mp* *p*



25

Fl. *mp* *mf* *mp*

Vla. pizz. *mf* *ff* *mf*

1 ord. *p* *mp* *mf*

2 ord. *p* *mp* *mf*

3 ord. *p* *mp* *mf*

4 ord. *p* *mp* *mf*

5 ord. *p* *mp* *mf*

6 ord. *p* *mp* *mf*

Fl. *presto possibile*
mf sempre *f sempre*

Vla *arco presto possibile*
mf sempre *f sempre*

Vlc. 1 2 3 4 5 6
ff sempre *mf* *f*

Fl. *presto possibile*
f *ff* 30

Vla *presto possibile*
f *ff* *ff sempre*

Vlc. 1 2 3 4 5 6
f sempre *f* *mf*

Fl. *f* *ff* *f*

Vla. *ff* *sempre*

1 *mf* *f* *mf*

2

3

4

5

6

35

Fl. *mp* *sempre, dolce*

Vla. *mp* *sempre, dolce* *pizz.* *mf* *mp*

1 *mp* *pp*

2

3

4

5

6

40

Fl. *mp* *mf* *mp*

ord.

Vla *mp* *mf* *mp*

1 *sul tasto* *6* *6* *6* *6*

2 *sul tasto* *6* *6* *6* *6*

3 *sul tasto* *5* *5* *5* *5*

4 *sul tasto*

5 *sul tasto*

6 *sul tasto*

ppp *p*

Fl. *mp* *p*

Vla *mp* *p*

1 *ord.* *6* *6* *6* *6*

2 *ord.* *6* *6* *6* *6*

3 *ord.* *5* *5* *5* *5*

4 *ord.*

5 *ord.*

6 *ord.*

p sempre *sub. mf*

45 presto possibile

Fl. *ff sempre*

Vla *ff sempre*

Vlc. 1 2 3 4 5 6

f *ff*

Fl. *ff sempre* *fff sempre*

Vla *ff sempre* *fff sempre*

Vlc. 1 2 3 4 5 6

ff sempre

50

Fl. *mp* *p* *p* *mp* *p*

Vla *p* *mf*

sul pont.

1 *sul pont.*

2 *sul pont.*

3 *sul pont.*

Vlc. 4 *sul pont.*

5 *sul pont.*

6 *sul pont.*

sub. p *mp*



55

Fl. *mp* *mf*

Vla *mf* *mp* *f* *mf*

pizz. (ord.)

1

2

3

Vlc. 4

5

6

mp *sempre*

Fl. *f* *ff* *ff* *sempre* *6* *6* *6* *6*

1 *ord.*

2 *ord.*

3 *ord.*

Vlc. *ord.*

4 *ord.*

5 *ord.*

6 *ord.*

mf *f*

Fl. *60* *mp* *mf*

Vla. *ff* *sempre* *mf* *mp* *mf*

1

2

3

Vlc.

4

5

6

f *mp* *p*

Fl. *mf* sempre

Vla. *mf* sempre *mf* *mp* *mf* sempre

gettato

1 *mp* sempre

2

3

4

5

6

Fl. **65** *mf*

Vla. *mf* sempre

sul pont.

1 *mp* sempre

2 *mp*

3 *pp*

4

5

6

70

Vla *p* sempre, dolce

1 *6* *6* *6* *6*

2 *5* *5* *5* *5*

3 *b* *b* *b* *b*

Vlc. *3* *3* *3* *3*

4 *3* *3* *3* *3*

5 *3* *3* *3* *3*

6 *3* *3* *3* *3*

pp sempre

Vla *p* sempre, dolce *fff*

1 *6* *6* *6* *6* ord.

2 *5* *5* *5* *5* ord.

3 *b* *b* *b* *b* ord.

Vlc. *3* *3* *3* *3* ord.

4 *3* *3* *3* *3* ord.

5 *3* *3* *3* *3* ord.

6 *3* *3* *3* *3* ord.

mp *mf*

75

Fl. *mp* *mf*

1 *sul pont.*

2 *sul pont.*

3 *sul pont.*

Vlc. 4 *sul pont.*

5 *sul pont.*

6 *sul pont.*

mf *p* *p sempre*

Fl. *mf* *mp* *mf* *mp* *mf* *mp*

1

2

3

Vlc. 4

5

6

p sempre

80

Fl. *mp* *mf* *mp* *mf* *mp*

1 *b*

2 *#*

3

Vlc. 4 *b* *g*

5 *g*

6 *g*

p sempre

Fl. *mf* *mp*

85

1 *ord.* *b*

2 *ord.* *#*

3 *ord.*

Vlc. 4 *ord.* *b* *g*

5 *ord.* *g*

6 *ord.* *g*

p *mp* *f*

Fl. *ff* *ff* sempre

Vla *ff* *fff* *ff*

1
2
3
Vlc. 4
5
6 *f* sempre



90

Fl. *f* *ff* *f*

Vla *ff* sempre *ff* sempre

1
2
3
Vlc. 4
5
6 *ff* sempre

Fl.

f *mf* *mf* *f* *mf*

Vla.

ff *mf* *mf* *f* *mf*

1

2

3

4

5

6

f *mf*

95

Fl.

mf *f*

Vla.

mf *f* *mf*

1

2

3

4

5

6

mf *ff* *mf*

presto possibile

100

Fl. *ff* *ff sempre*

Vla. *f* *ff* *ff sempre* *f*

Vlc. 1 2 3 4 5 6 *mf* *f*

Fl. *mf* *f* *f*

Vla. *mf* *mf* *f*

Vlc. 1 2 3 4 5 6 *mp subito* *mf*

Fl. *mf* *mf*

Vla *mf* *mf*

105

Vlc. 1 2 3 4 5 6

mf *ff* *sub. mf*

Fl. *f* *f* *f sempre* *presto possibile*

Vla *f* *f* *f sempre* *presto possibile*

Vlc. 1 2 3 4 5 6

f sempre *f* *ff*

110

Fl. *ff* sempre

Vla *ff* sempre

Vlc. 1 2 3 4 5 6 *ff* sempre

115

Fl. *mp* sul pont.

Vla *mp*

Vlc. 1 2 3 4 5 6 *ff* *p* sempre

Fl. *mp* sempre
sul pont.

Vla *mp* sempre

Vlc. 1 2 3 4 5 6
p *mp* *p*

120

Fl. *mp* sempre *p* sempre

Vla *mp* sempre *p* sempre

sul pont.

Vlc. 1 2 3 4 5 6
p *ppp*

Clav. *mp* *sempre*

Cel. *mp* *sempre*

Glock. *mp* *sempre*

1 *ord.*

2 *ord.*

3 *ord.*

Vlc. 3 *ord.*

5 *ord.*

6 *ord.*

p *sempre* *p* *mp*

125

Clav. *mf*

Cel. *mf*

Glock. *mf*

1

2

3

Vlc. 4

5

6

mp *ppp*

130

Fl. *mp* *mf* *mp* *mp* *f*

Vla. *mp* sul tasto *ord.* *mf* *mp* sul tasto *mp*

Arpa *mf*

Clav. *p* *mp*

Cel. *p* *mp*

Glock. *pp* *p*

Fl. *mp* *mp* *mf*

Vla. *mf* *f* *ord.* *p* sul tasto *mf*

Clav. *mp sempre*

Cel. *mp sempre*

Glock. *p sempre*

135

Fl. *mf* *ord.* *mf* *mf*

Vla. *mf* *mp* *mf*

Arpa *p* *sempre*

Clav. *p* *sempre*

Cel. *p* *sempre*

Glock. *pp* *sempre*

Fl. *mp* *mp* *p* *mp*

Vla. *mp* *mf* *sul tasto* *p* *mp* *p*

Clav. *mf* *sempre*

Cel. *mf* *sempre*

Glock. *mp* *sempre*

140

Fl. *f* *mf* *mp*

Vla *mp* *f* *mf* *mp*

Arpa *mf*

Clav. *p* sempre

Cel. *p* sempre

Glock. *pp* sempre

145

Fl. *mf* *mp* *mf* *f* *mp* *mf*

Vla *mf* *f*

Arpa *pp* sempre

Clav. *mp* sempre

Cel. *mp* sempre

Glock. *p* sempre

Fl. *mp mf* *mf* *mf*

Vla. *mp* *mf* *mp* *mf*

Arpa *p* *mp* *p*

Clav. *mp sempre*

Cel. *mp sempre*

Glock. *pp sempre*

150

Fl. *f* *mf* *f* *f* *ff*

Vla. *mf* *f* *mp* *mf*

Clav.

Cel.

Glock.

Fl. *f* *mp* *mf*

Vla. *f* *mf* *mp* *mf*

Arpa *mp* sempre

Clav. *mp* sempre

Cel. *mp* sempre

Glock. *mp* sempre

155

Fl. *f* *mf* *mp* *mf*

Vla. *mf* *f* *mf* *mp*

Arpa

Clav. *p* sempre

Cel. *p* sempre

Glock. *pp* sempre

160

Fl. *mf* *mp* *mf* *mf*

Vla. *mf* *mf* *f*

Arpa *p* *mp* *p*

Clav. *mp* *sempre*

Cel. *mp* *sempre*

Glock. *pp* *sempre*

Fl. *mf* *mf* *f* *ff*

Vla. *mf* *f* *f* *mf*

Clav. *p* *sempre*

Cel. *p* *sempre*

Glock. *pp* *sempre*

Fl. *mf* *mf* *3* *p*

Vla. *mf* *mf* *3* *p* *3*

Arpa *mp* *sempre*

Clav. *mp* *sempre* *p* *sempre*

Cel. *mp* *sempre* *p* *sempre*

Glock. *pp* *sempre* *pp* *sempre*

Fl. *mp* *mp* *p* *mp* *mf*

Vla. *mp* *p* *mp* *mp* *3*

Clav. *mp* *mp* *mp* *mp* *mp*

Cel. *mp* *mp* *mp* *mp* *mp*

Glock. *mp* *mp* *mp* *mp* *mp*

170

Fl. *mf* *3* *f* *mf* *3*

Vla. *mf* *f* *f* *mf* *mp* *3* *mf* *3* *mp*

Arpa

Clav. *mp* *sempre*

Cel. *mp* *sempre*

Glock. *mp* *sempre*

175

Fl. *mf* *mf* *f* *f* *mf* *3*

Vla. *mf* *mf* *mp* *mp*

Clav. *p* *sempre*

Cel. *p* *sempre*

Glock. *pp* *sempre*

Fl. *mp* *p* *mp*

Vla *mp* *p* *mp* *mp*

Arpa

Clav. *p sempre* *p sempre*

Cel. *p sempre* *p sempre*

Glock. *p sempre* *p sempre*

180

Fl. *mp* *mf* *mp*

Vla *mp* *mf* *mp* *mp* *p*

Clav.

Cel.

Glock.

Clav. *mp* *sempre*

Cel. *mp* *sempre*

Glock. *p* *sempre*

1 *p* *sempre*

2 *pp* *mp* *pp*

3 *pp* *mp* *pp*

4 *pp* *mp* *pp*

5 *pp* *mp* *pp*

6 *pp* *mp* *pp*

pp *mp* *pp*

185

Clav.

Cel.

1 *sul pont.*

2 *sul pont.*

3 *sul pont.*

4 *sul pont.*

5 *sul pont.*

6 *sul pont.*

pp *mp* *pp* *p* *pp*

W.-bl.
T.-bl.
Cow-b.

ppp sempre

Sgli

Tamb. p.
Tamb. b.

put down the Maracas

Bgs
T.-tom
Mcas

ppp sempre

Clav.
Cel.

mp

1
2
3
Vlc.
4
5
6

gettato

simile, presto possibile

mp *mf*

W.-bl.
T.-bl.
Cow.-b.
Sgli

This block contains the first four staves of the score. The first staff is for Woodwind (W.-bl.), the second for Trumpet (T.-bl.), the third for Cornet (Cow.-b.), and the fourth for String (Sgli). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Tamb. p.
Tamb. b.

Bgs
T.-tom

This block contains the fifth and sixth staves of the score. The fifth staff is for Tambourine (Tamb. p.) and the sixth staff is for Tom-tom (T.-tom). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Clav.

This block contains the seventh and eighth staves of the score. The seventh staff is for Keyboard (Clav.). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Cel.

This block contains the ninth and tenth staves of the score. The ninth staff is for Cello (Cel.). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Vlc.

1
2
3
4
5
6

This block contains the eleventh through sixteenth staves of the score. The eleventh staff is for Violin (Vlc.). The notation includes various musical symbols such as notes, rests, and dynamic markings.

195

Fl. *mp* gettato *mf*

Vla *mp* *mf*

W.-bl.

T.-bl.

Cow.-b.

Sgli *pp* sempre

Tamb.p.

Tamb.b.

Bgs

T.-tom *pp* sempre

take the Maracas

Mcas

Clav. *mf*

Cel. *mf*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

Vlc.

Fl. *mf* *pp*

Vla *pp*

W.-bl.

T.-bl.

Cow.-b.

Mcas
Sgli

put down the Maracas

Tamb.p.
Tamb.b.

Bgs

T.-tom

Mcas

Clav. *mf*

Cel. *mf*

pp

1

2

3

Vlc.

4

5

6

pp

200

put down the Maracas

Fl.

Vla.

W.-bl.

T.-bl.

Cow.-b.

p sempre

Bgs

T.-tom

p sempre

Clav.

Cel.

Tamb. p.

Tamb. b.

Vlc.

1

2

3

4

5

6

p

205

Fl. *mf* *mp*

Vla *mf* *mp*

W.-bl.

T.-bl.

Cow.-b.

Mcas
Sgli

Tamb.p.
Tamb.b.

Bgs

T.-tom

Clav. *mp* *mf*

Cel. *mp* *mf*

1 *f* *p* *mf*

2

3

4

5

6 *f* *p* *mf*

Vlc.

Detailed description of the musical score: The score is for measures 1, 2, and 3 of a piece. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Flute part starts with a melodic line marked *mf* in measure 1 and *mp* in measure 2. The Viola part has a similar melodic line, also marked *mf* and *mp*. The Wood Bass, Trombone, and Cowbell parts enter in measure 2 with a rhythmic pattern. The Maracas/Songlines part has a steady eighth-note pattern. The Tambourine and Bongos parts have a rhythmic pattern with sixteenth-note groups. The Tom-tom part has a rhythmic pattern with eighth-note groups. The Clavichord part has a melodic line with triplets, marked *mp* and *mf*. The Cello part has a melodic line with triplets, marked *mp* and *mf*. The Violoncello section consists of six parts, numbered 1 to 6. Parts 1 and 6 start with a fortissimo (*f*) dynamic in measure 1, then move to piano (*p*) in measure 2, and mezzo-forte (*mf*) in measure 3. Parts 2, 3, 4, and 5 have a similar dynamic progression. The score includes various musical notations such as slurs, ties, and articulation marks.

take the Maracas

T.-bl.

Cow.-b.

Mcas
Sgli

mp *sem.pre.*

take Sgli

put down Sgli

Tamb.p.
Tamb.b.

Bgs

T.-tom

mp *sempre*

Clav.

mf

Cel.

mf

mf
pizz.

1 *simile, presto possibile*

2 *simile, presto possibile*

3 *simile, presto possibile*

Vlc. 4 *simile, presto possibile*

5 *presto possibile*

6 *presto possibile*

mf ————— *mf*

210

Fl. *mf*

Vla *mf* *gettato*

W.-bl.

T.-bl.

Cow-b.

Mcas Sgli *put down Maracas*

Tamb. p. *take the Maracas*

Tamb. b.

Bgs

T.-tom

Mcas

Clav. *mf*

Cel. *mf*

1 *f*

2 *f*

3 *f*

4 *f*

5

6

f *pizz.* *simile, presto possibile* *p*

f *pizz.* *simile, presto possibile*

f *pizz.* *simile, presto possibile*

f *pizz.* *simile, presto possibile*

f *pizz.* *simile, presto possibile*

f *pizz.* *simile, presto possibile*

f *pizz.* *simile, presto possibile* *p*

Fl. *mf* *ppp*
 Vla *mf* *ppp*
 W.-bl. *mf* *sempre*
 T.-bl. *mf* *sempre*
 Cow.-b. *mf* *sempre*
 Sgli *mf* *sempre*
 Tamb.p. *mf* *sempre*
 Bgs *mf* *sempre*
 T.-tom *mf* *sempre*
 Mcas *mf* *sempre*
 Clav. *mf* *sempre*
 Cel. *mf* *sempre*
 Vlc. 1 *mp* *sempre*
 Vlc. 2 *mp* *sempre*
 Vlc. 3 *mp* *sempre*
 Vlc. 4 *mp* *sempre*
 Vlc. 5 *mp* *sempre*
 Vlc. 6 *mp* *sempre*

put down Maracas

The musical score is arranged in systems. The first system includes Flute (Fl.), Viola (Vla.), Woodwind Bass (W.-bl.), Tenor Bass (T.-bl.), Contrabass (Cow.-b.), and Sglo (Sgli). The second system includes Tambourine (Tamb.p.), Bells (Bgs), Tom-tom (T.-tom), and Maracas (Mcas). The third system includes Clavichord (Clav.) and Cello (Cel.). The fourth system includes six Violins (Vlc. 1-6). The score features various musical notations such as sixteenth notes, eighth notes, and rests, along with dynamic markings like *mf*, *ppp*, and *mp*, and performance instructions like *sempre* and *put down Maracas*.

215

W.-bl.

T.-bl.

Cow.-b.

Sgli

Tamb.p.

Tamb.b.

Bgs

T.-tom

1

2

3

Vlc.

4

5

6

W. - bl.

T. - bl.

Cow. - b.

Sgli

mp sempre

Tamb. p.

Tamb. b.

Bgs.

T. - tom

mp sempre

1

2

Vlc.

3

4

5

6

mp

Fl. *mp* *sempre*

Vla. pizz. *mp* *sempre*

W.-bl.

T.-bl.

Cow.-b.

Sgli

Bgs

T.-tom

Tamb. b.

Mcas

mf

p

Vlc.

1

2

3

4

5

6

mf

p

take the Maracas

The musical score is arranged in two systems. The first system includes Flute (Fl.), Viola (Vla.), Woodwind (W.-bl.), Trombone (T.-bl.), Cowbell (Cow.-b.), and Snare (Sgli). The second system includes Bongos (Bgs), Tom-tom (T.-tom), Tambourine (Tamb. b.), Maracas (Mcas), and a six-part Violoncello (Vlc.) section numbered 1 through 6. The Flute and Viola parts are marked *mp* *sempre*. The Viola part also includes a *pizz.* instruction. The Bongos and Tom-tom parts have a *mf* marking. The Tambourine and Maracas parts have a *p* marking. The Violoncello section starts with a *mf* marking and ends with a *p* marking. A dashed line across the Bongos and Tom-tom parts indicates a change in the Maracas part, with the instruction 'take the Maracas' written above the Bongos part.

225

Fl.

Vla

W.-bl.

T.-bl.

Cow.-b.

Mcas

p sempre

put down the Maracas

Tamb.p.

Tamb.b.

Bgs

T.-tom

Mcas

p sempre

sul pont.
mf

p

1

2

3

Vlc.

4

5

6

sul pont.

sul pont.

sul pont.

sul pont.

mf

Fl. *p.* *mp*

Vla *pizz.* *p.* *mp*

W.-bl. *3*

T.-bl. *3*

Cow.-b. *7*

Sgli

Tamb.p. *6*

Tamb.b. *6*

Bgs *6*

T.-tom *6*

1 *3*

2

Vlc. 3 *3*

5

6 *mp* *p*

230

Fl. *mp* *p*

Vla

Arpa *mf* *mf* *mp* *mp*

W.-bl.

T.-bl.

Cow.-b.

Sgli

pp sempre

Tamb.p.

Tamb.b.

Bgs

T.-tom

pp sempre

Vlc.

1 *pp* sul pont.

2 sul pont.

3 sul pont.

4 sul pont.

5 sul pont.

6 sul pont.

pp *mp*

235

Arpa *mp*

W.-bl.

T.-bl.

Cow. b.

Sgli

Tamb. p.
Tamb. b.

Bgs

T.-tom

1 *mp*

2

3

Vlc.

4

5

6

pp

Fl. *mp*
pizz.

Vla *mp*

Arpa *mf*

W.-bl.

T.-bl.

Cow.-b.

ppp sempre

Tamb.p.
Tamb.b.

Bgs

T.-tom

ppp sempre

Vlc. 1-6 tutti, pizz., ord.
mp *mf*

Detailed description of the musical score: The score is for page 39 of a musical work. It features several staves for different instruments. At the top right, the Flute (Fl.) and Viola (Vla) staves are shown. The Flute part has a series of notes with a *mp* dynamic and a 'pizz.' (pizzicato) instruction. The Viola part also has a *mp* dynamic. Below these, the Arpa (harp) part is shown with a *mf* dynamic and a series of ascending and descending arpeggiated figures. The woodwind section includes W.-bl. (Woodwind), T.-bl. (Trumpet), and Cow.-b. (Cornet/Bassoon), all playing a complex, rhythmic pattern. The percussion section includes Tamb.p. (Tambourine), Tamb.b. (Tambourine/Bell), Bgs (Bongos), and T.-tom (Tom-tom), all playing a rhythmic pattern. The Violin section (Vlc. 1-6) is at the bottom, playing a melodic line with a *mp* dynamic and a *mf* dynamic, with a 'tutti, pizz., ord.' instruction. The score includes various dynamic markings such as *mp*, *mf*, and *ppp*, and performance instructions like 'sempre' and 'tutti, pizz., ord.'.

240

Fl.

Vla

Arpa

W. - bl.

T. - bl.

Cow. b.

Tamb. p.
Tamb. b.

Bgs

T. - tom

Vlc. 1-6

pizz.

mp *mf*

mp *mf* *mp* *mf*

3 (♩ = 66)

245

Fl. *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Arpa *mp* *mf* *mp* *mf*

Fl. *mf* *f* *mf* *mp*

Vla. *mf* *f* *mf* *mp*

Arpa *mf* *mf* *mf* *mp*

1 *ppp* *p*

2 *ppp* *p*

3 *ppp* *p*

4 *ppp* *p*

5 *ppp* *p*

6 *ppp* *p*

250

Fl. *mp* *p*

Vla. *mp* *p*

Vlc. 1-6 *pizz.* *mp* *mp sempre* *mp*

255

Fl. *mp* *mf* *f* *mf*

Vla *mp* *mf* *f* *mf*

Arpa *mf* *mf*

Vlc. 1-6 *mp* *mf*

260

Fl. *f* sempre *mf*

Vla *f* sempre *mf*

Arpa *mf* *mf*

Ptti 1 *mp* sempre

Ptti 2 *mp* sempre

Vlc. 1-6 *mf* *f* *mp* *mf*

265

Fl. *mp* *mf* *mp* *p*

Vla *mp* *mf* *mp* *p*

Arpa *mp* *mf*

Ptti 1 *mp* sempre

Ptti 2 *mp* sempre

Vlc. 1-6 *pizz.* *mf* *mp* *mf*

Fl. *mp* *mf* *mp* *mp*

Vla *mp* *mf* *mp* *mp*

Arpa *mp* *mf* *mf* *mp*

Ptti 1 *mp* sempre

Ptti 2 *mp* sempre

Vlc. 1-6 *mp* *mp* *mf*

270

Fl. *mf* *f*

Vla *mf* *f*

Arpa *mf* *f* *mf* *f*

Ptti 1 *mp* sempre

Ptti 2 *mp* sempre

Vlc. 1-6 *mp* sempre

275

Fl. *p* *mp*

Vla *p* *mp*

Arpa *mp* sempre

Ptti 1 *mp* sempre

Ptti 2 *mp* sempre

Vlc. 1-6 *mp* *mf* *p* *mf* *mp*

280

Fl. *mp* *p* *mp* *mp* sempre

Vla *mp* *p* *mp* *mp* sempre

Arpa *mp* *mp* *mf* *mp* *mf* *mp*

Ptti 1 2

Vlc. 1 2 3 4 5 6 *mp* *mf* *pp* *p* *mp* *p*

285

Fl. *p* sempre

Vla *p* sempre

Arpa *mp* sempre

Ptti 1 2 *mp* sempre pizz.

Vlc. 1-6 *mp* sempre

Fl. *mp* *mf*

Vla *mp* *mf*

Arpa *p* *mp* *p* *mp* *p* *mp*

Ptti 1 2

Vlc. 1-6 *pizz.* *mf*

290

Fl. *mf* *f*

Vlc. *mf* *f*

Arpa *mf* *f* *mf*

Ptti 1 2 *mp* *sempre*

Vlc. 1-6 *mp* *mf* *mp*

295

Fl. *mf* *mp*

Vla *f* *mf* *mp*

Arpa *mf* *mp*

Ptti 1 2

Vlc. 1 2 3 4 5 6

p $\leftarrow$ *mf* $\rightarrow$ *p* *p* $\leftarrow$ *mp* $\rightarrow$ *p* *p* $\leftarrow$ *mp*

300

Fl. *mf* *f* *mf*

Vla *mf* *f* *mf*

Arpa *mf* *f* *mf* *f*

Ptti 1 2 *mp* *sempre*

Vlc. 1-6 *pizz.* *f* *sempre*

Fl. *mp* *p* *mp* *pp*

Vla *mp* *p* *mp* *pp*

Arpa *mp* *mf*

Ptti 1 *mp* sempre

Ptti 2 *mp* sempre

Vlc. 1-6 *mp* *mf* *mp* *p*

Fl. *mf* *mp* *mf*

Vla *mf* *mp* *mf*

Arpa *mp* *mf* *mp*

Cel. *p* sempre

Ptti 1 *mf* *mp*

Ptti 2 *mf* *mp*

Vlc. 1 *arco* *p*

Vlc. 2 *arco* *p*

Vlc. 3 *arco* *p*

Vlc. 4 *arco* *p*

Vlc. 5 *arco* *p*

Vlc. 6 *arco* *p*

mf *mp* *p* sempre *p* sempre *p* sempre

310

Fl. *mp* *p* *mp* *mp* sempre, dolce

Vla. *mp* *p* *mp* *mp* sempre

Arpa *mp* *mp* sempre

Cel. *p* sempre

1 *mp* pizz. *mp* arco

2 *mp* pizz. arco

3 *mp* pizz. arco

4 *mp* pizz. arco

5 *mp* pizz. arco

6 *mp* pizz. arco

p sempre *mp* *mp* *p* sempre

315

Fl. *p* *pp*

Vla. *p* *pp*

Arpa *mp* sempre

Cel. *p* sempre

1 *p* sempre

2 *p* sempre

3 *p* sempre

4 *p* sempre

5 *p* sempre

6 *p* sempre

Fl. *ppp*

Vla *ppp*

320

1 pizz.

2 pizz.

3 pizz. *b*

Vlc. 4 pizz.

5 pizz.

6 pizz.

mp *p*

325

Ptti 1 *mp sempre*

2 *mp sempre*

1

2

3 *b*

Vlc. 4

5

6

p *ppp*

Ptti 1 poco rall.

2

mp *pppp*