

ALMA

III. "Soma"

for orchestra and electronics

Jukka Tiensuu (1998)

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ALMA
for orchestra and sampler
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Instrumentation

2 piccolo flutes
2 oboes
3 clarinets in B^b (3. also bass clarinet)
2 bassoons (2. also contrabassoon)
2 horns in F
2 trumpets in C
3 trombones (3. bass trombone)
1 tuba
3 percussions (1. timpani, vibraphone, 2. Glockenspiel, 3. tubular bells, tomt-toms, bass drum)
1 MIDI keyboard (to control an Akai S5000/6000 sampler)
strings (at least some contrabasses with C-string)

Notation

Small note-heads in glissandi passages indicate approximate pitches.

Accidentals apply to the whole bar (as in traditional notation). Also, any accidental, including a micro-tonal one, cancels the previous accidental.

‡ † a quarter-tone sharp and flat respectively. (Uses always the natural as reference)

↑ ↓ an eight-tone sharp and flat respectively. (The natural as reference, unless combined with another accidental)

‡ † † three eight-tones sharp and flat respectively. (The natural as reference)

• Cone-formed symbol above or below a note indicates a sharp staccato, which is always short, regardless of the length of the note or the surrounding musical texture, while normal staccato dots are interpreted in conform with the length of the note or the surrounding musical texture.

Glissandi should be played evenly during the whole duration of the note(s) (not "portamento"). Glissandi should never be replaced by a (chromatic) scale. Glissando-sign without an ending note indicates bending of the tone. (e.g. in bars 192 ff.)

Articulation: where not indicated (by slurs, dots etc.) articulation is left to the players' discretion, but should reflect the character of the music played. In general the notes should be played in full length but well articulated. Very rapid passages (like 1/32-notes or 1/16-note triplets) may be slurred freely (but in congruity with the musical structure of the passage).

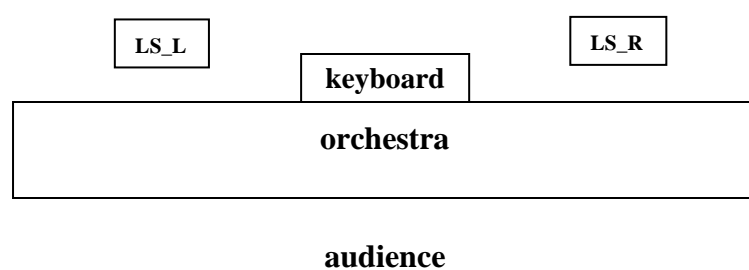
Optional last bar. The very last bar (bar 277) is optional when only *Soma* is played. With the complete *Alma* it is obligatory.

In the 3. **percussion** part normal notes indicate tubular bells (exact duration, unless marked *l.v.*), diamond-shaped note-heads indicate tom-toms (the diamond-head below stave indicating bass drum)

MIDI keyboard should have at least 76 keys (E0...G6), 16-note polyphony, and the possibility of quick changes between program numbers 1-16 (e.g. Yamaha KX-88 or SY-99). The keyboard functions as master keyboard to an Akai S-6000 (or S-5000) sampler. (The use of another Akai model may be possible, but is not recommended). The circled numbers in the keyboard parts indicate the program selection. These changes should be performed where indicated to be certain to avoid inadvertent clipping of the (possibly still resonating) samples. *No volume or sustain pedals must be used* (dynamics by fingers only)! The samples (with directions of use) are sent with the orchestral parts.

The **amplification** of the keyboard part should be set to correspond to the tutti orchestra and should not be changed during the performance.

The **loudspeakers** (wide and even frequency range, no bass boost!) should be placed **behind** the orchestra, *never in front!*



Soma was commissioned jointly by the Warsaw Autumn Festival and the Helsinki Philharmonic Orchestra.

Alma III. "Soma"

Jukka Tiensuu 1998

1 $\text{♩} = 132$ con ardore

Woodwinds:
fl. 1, 2: *ff*
ob. 1, 2: *ff* > *p*
clarinet: *ff* > *p*
bcl.: *ff*
bassoon: *ff*

Brass:
hn. 1, 2: *ff* *sempre*
tr. 1, 2: *ff* *sempre*
tn. 1, 2, 3: *ff* *sempre*
tba.: *ff* *sempre*

Percussion:
timpani: *ff* *sempre*
Glockenspiel: *ff* *sempre*
tubular bells: *ff* *sempre*

Keyboard:
kdb.: *ff* > *p*

Strings:
v. 1, 2: *ff* *sempre*
va.: *ff* *sempre*
vc.: *ff* *sempre*
cb.: *ff* *sempre*

Performance Instructions:
1. solo *p*
2. solo *p*
tutti *ff*
tutti *ff*
l.v.

This page of the musical score, numbered 15, contains the following parts and markings:

- Flutes (fl. 1, 2):** Part 2. Dynamics: *ff*, *p*, *ff*, *p*, *mp*, *p*, *ff*, *molto dim.*
- Oboes (ob. 1, 2):** Part 2. Dynamics: *ff*, *p*, *ff*, *p*, *ff*, *molto dim.*, *pp*
- Clarinets (cl. 1, 2):** Part 2. Dynamics: *ff*, *ff*, *p*, *ff*, *molto dim.*
- Bassoons (bc. 1, 2):** Part 2. Dynamics: *ff*, *ff*, *p*, *ff*
- Trumpets (tr. 1, 2, 3):** Part 2. Dynamics: *ff*, *ff*, *p*, *ff*
- Trombones (tn. 1, 2, 3):** Part 2. Dynamics: *ff*, *ff*, *p*, *ff*
- Timpani (tbn. 1, 2, 3):** Part 2. Dynamics: *ff*, *ff*, *p*, *ff*
- Percussion (p. 1, 2, 3):** Part 2. Dynamics: *ff*, *ff*, *p*, *ff*
- Piano (kbd):** Part 2. Dynamics: *ff*, *p*, *ff*, *p*, *mp*, *pp*, *ff dim.*
- Violins (v. 1, 2):** Part 2. Dynamics: *mp*, *ff legato*
- Violas (va):** Part 2. Dynamics: *mp*, *ff legato*
- Celli (vc):** Part 2. Dynamics: *mp*, *ff legato*
- Double Basses (cb):** Part 2. Dynamics: *mp*, *ff legato*

The score includes various musical notations such as triplets, accents, and dynamic markings. The piano part features a complex texture with many triplets and sixteenth notes. The string parts are marked with *ff legato* and *mp*. The woodwind and brass parts have dynamic markings ranging from *ff* to *pp*.

Fl. 1. *p* *pp* *ff* *p* *ff* *pp*
 Fl. 2. *p* *pp* *ff* *p* *ff* *pp*
 Ob. 1. *ff* *p* *ff* *pp*
 Ob. 2. *ff* *p* *ff* *pp*
 Cl. 1. *pp* *ff* *p* *ff* *pp*
 Cl. 2. *ff* *p*
 Bc. *ff* *ff* *pp*
 Bn. 1. *ff* *ff* *p*
 Bn. 2. *ff* *ff* *p*
 P. 1. *ff*
 P. 2. *ff*
 P. 3. *ff*
 Kbd. *ff* *ff dim.*
 V. 1. *loco* *1. solo* *p* *mf* *legato* *pp* *ff* *tutti* (gli altri) *8va* *sul D*
 V. 2. *loco* *2. solo* *p* *mf* *legato* *pp* *ff* *tutti* (gli altri) *8va* *sul D*
 Va. *ff* *ff* *sul D*
 Vc. *ff* *sul D*
 Cb. *ff* *sul D*

ff 5 3 pp ff p ff 5 3 pp ff p pp

ff 3 pp ff p ff 3 pp ff pp

ff pp ff p ff pp ff pp

ff pp ff p ff pp ff pp

ff 3 pp ff p ff 3 pp ff p

ff 3 pp ff p ff 3 pp ff pp

ff 3 pp ff p ff 3 pp ff pp

ff p ff p ff p ff p

ff p ff p ff p ff p

ff dim. ff dim. ff dim. pp

3 3 3 6 3

rall. . .

loco 1. + 2. soli p

loco 1. + 2. soli p

loco 1. + 2. soli p

loco 1. solo p mp

sul A sul A sul A sul A

sul D sul D sul D sul D

sul G sul G sul D

ff ff ff p mp

fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II, hn. I, hn. II, tr. I, tr. II, tm. I, tm. II, tm. III, tba.

P dolce (fl. I, cl. I)
ff (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)
mp (fl. I, cl. I)
p (fl. I, cl. I)
pp (fl. I, cl. I, cl. II, bc., bn. I, bn. II)
mf (fl. I, cl. I)
ff (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)
pp (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)
f (fl. I, cl. I)
p (fl. I, cl. I)
ff (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)
pp (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)
ff (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)
p (fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II)

hn. I, hn. II, tr. I, tr. II, tm. I, tm. II, tm. III, tba.

ff (hn. I, hn. II, tr. I, tr. II, tm. I, tm. II, tm. III, tba.)

p. I, p. II, p. III, kbd.

ff (p. I, p. II, p. III, kbd.)
meno f (p. I, p. II, p. III, kbd.)
ff tom-toms > B.D. (p. I, p. II, p. III, kbd.)
ff (p. I, p. II, p. III, kbd.)
meno f (p. I, p. II, p. III, kbd.)
ff dim. (p. I, p. II, p. III, kbd.)
p (p. I, p. II, p. III, kbd.)

v. I, v. II, va., vc., cb.

solo dolce (v. I, v. II, va., vc., cb.)
ff (v. I, v. II, va., vc., cb.)
8va (v. I, v. II, va., vc., cb.)
tutti sul D (v. I, v. II, va., vc., cb.)
mp (v. I, v. II, va., vc., cb.)
1. solo (cb.)
p (cb.)
ff (v. I, v. II, va., vc., cb.)
8va (v. I, v. II, va., vc., cb.)
tutti sul D (v. I, v. II, va., vc., cb.)
mp (v. I, v. II, va., vc., cb.)
loco (v. I, v. II, va., vc., cb.)
mp (v. I, v. II, va., vc., cb.)
ff (v. I, v. II, va., vc., cb.)
tutti sul D (v. I, v. II, va., vc., cb.)

42 = 88 *non legato*

fl.1 *f* *pp* *mp* *pp* *mf* *pp*

fl.2

ob.1

ob.2

cl.1 *f* *pp* *mp* *pp* *mp* *mf* *pp*

cl.2

bc1

bn.1

bn.2

hn.1

hn.2

tr.1

tr.2

tn.1

tn.2

tn.3

tba

p.1 *mp*

p.2 *p* *pp* (*L.v.*)

p.3 *p* *pp* (*fingertips*)

kbd

v.1 *mf* *f* *p* *solo* *gli altri* *(solo) mp* *mf* *p* *(solo) f* *p* *tutti*

v.2 *f* *p*

va

vc

cb

ff 5 pp 5 ff

ff 3 pp 3 ff

ff pp p ff

ff pp p ff

ff f p ff

ff 3 f 3 pp 3 3 ff

ff 3 p mf 3 ff

ff p f ff

ff p f ff

ff p p p ff mp p pp

ff p p p p ff mp p pp

ff p p p p ff mp p pp

ff p p p p ff mp p pp

ff p p p p ff mp p pp

ff p p p p ff mp p pp

ff p p p p ff mp p pp

ff p p p p ff mp p pp

ff pp ff mf

ff mp ff

ff pp ff mf

ff dim. p cresc. ff

$\text{♩} = 132$

ff sul D p ff

ff sul D p ff

ff sul D p ff

ff sul D loco p ff

ff sul D p ff

This page of a musical score, page 52, is arranged in a standard orchestral format. It includes the following instruments and parts:

- Flutes:** Fl. I and Fl. II, both with melodic lines and dynamic markings like *p*, *pp*, *ff*, *mf*, and *ff*.
- Oboes:** Ob. I and Ob. II, with melodic lines and dynamics such as *p*, *ff*, *pp*, *mf*, and *ff*.
- Clarinets:** Cl. I and Cl. II, featuring melodic lines with dynamics like *p*, *ff*, *pp*, *mf*, and *ff*.
- Bassoon:** Bc., with melodic lines and dynamics including *mf*, *ff*, and *ff*.
- Bassoons:** Bn. I and Bn. II, with melodic lines and dynamics such as *f*, *ff*, and *ff*.
- Horns:** Four horn parts (Hn. I, Hn. II, Hn. III, Hn. IV) with rhythmic patterns and dynamics like *p*, *ff*, *mp*, and *p*.
- Trumpets:** Tr. I and Tr. II, with rhythmic patterns and dynamics including *p*, *ff*, *mp*, and *p*.
- Trombones:** Three trombone parts (Tn. I, Tn. II, Tn. III) with rhythmic patterns and dynamics like *p*, *ff*, *mp*, and *p*.
- Tuba:** Tba., with rhythmic patterns and dynamics such as *p*, *ff*, *mp*, and *p*.
- Percussion:** P. 1, P. 2, and P. 3, with rhythmic patterns and dynamics including *ff*, *mf*, and *p*.
- Keyboard:** Kbd., with melodic lines and dynamics like *p*, *cresc.*, *ff*, *mp*, *mf*, and *ff*.
- Strings:** Violins (V. I, V. II), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.), with sustained chords and dynamics such as *p* and *ff*.

The score is divided into three measures, with various musical notations including slurs, accents, and dynamic markings throughout.

(non legato)

fl.1, fl.2, ob.1, ob.2, cl.1, cl.2, bcl., bn.1, bn.2

ff, f, mf, mp, non legato

3, 3, 3

hn.1, hn.2, tr.1, tr.2, tn.1, tn.2, tn.3, tba.

ff, mf, f

p.1, p.2, p.3, kbd.

mf, ff, f

7

v.1, v.2, va., vc., cb.

p, ff, solo, loco, (non legato)

♩=88

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
vca
vc
cb

(tnc.3)

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

This section of the score covers woodwind and brass instruments. Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, and Bassoon 2 are shown. Flute 1 and Oboe 1 have melodic lines with triplet markings. Clarinet 1 also has triplet markings. The other instruments in this section are currently silent.

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

This section of the score covers horns, trumpets, and trombones. Horns 1 and 2, Trumpets 1 and 2, Trombone 1, Trombone 2, Trombone 3, and Tuba are shown. All instruments in this section are currently silent.

p.1
p.2
p.3

This section of the score covers three pianos. Piano 1 and Piano 2 have melodic lines with triplet markings. Piano 3 is currently silent.

kbd

This section of the score covers the keyboard instrument. It features a complex melodic line with multiple triplet markings.

v.1
v.2
va
vc
cb

This section of the score covers the string instruments. Violin 1 and Violin 2 have melodic lines with triplet markings. Viola, Violoncello, and Double Bass have a rhythmic accompaniment pattern. Dynamic markings include *ff* and *p*.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

This section of the score covers woodwinds and brass instruments. Flutes 1 and 2, oboes 1 and 2, and clarinet 1 play a melodic line with frequent triplet markings. Clarinet 2 and bassoon 1 are silent. Bassoon 2 and the horn section (horns 1 and 2, trumpets 1, 2, and 3, and tuba) are also silent in this section.

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

This section covers horns, trumpets, and tuba. Horns 1 and 2 play a melodic line with triplet markings, starting with dynamics *p* and *pp*. Trumpets 1, 2, and 3 play a melodic line with dynamics *mp*, *mf*, and *f*. The tuba is silent. A rehearsal mark *(trc.3)* is located below the tuba staff.

p.1
p.2
p.3

This section covers three percussion parts. Percussion 1 and 2 play melodic lines with triplet markings. Percussion 3 is silent.

kbd

This section covers the keyboard instrument, which plays a complex melodic line with frequent triplet markings.

v.1
v.2
va
vc
cb

This section covers the string section. Violins 1 and 2, viola, and cello play melodic lines with triplet markings. The double bass (cb) plays a rhythmic accompaniment with dynamics *mf* and *fp*.

This page of a musical score, page 74, contains the following instruments and parts:

- Flutes:** fl. 1 and fl. 2. Fl. 1 has dynamics *mf* and *f*. Fl. 2 has dynamics *f (non legato)* and *mf*.
- Oboes:** ob. 1 and ob. 2. Ob. 1 has dynamics *mp* and *mp non legato*. Ob. 2 has dynamics *mp* and *f*.
- Clarinets:** cl. 1, cl. 2, and bass cl. Cl. 1 has dynamics *mp* and *f*. Cl. 2 has dynamics *mp* and *f*. Bass cl. has dynamics *f*.
- Bassoons:** bn. 1 and bn. 2. Both have dynamics *f*.
- Horns:** hn. 1 and hn. 2. Hn. 1 has dynamics *ff* and *p*. Hn. 2 has dynamics *ff* and *pp*.
- Trumpets:** tr. 1 and tr. 2. Tr. 1 has dynamics *p*, *mf*, and *f*. Tr. 2 has dynamics *p*, *mf*, and *f*.
- Trombones:** tn. 1, tn. 2, and tn. 3. All have dynamics *p*, *mf*, and *f*.
- Tuba:** tba. (no dynamics shown).
- Percussion:** p. 1, p. 2, and p. 3. P. 2 has dynamics *ff* and *f*.
- Keyboard:** kbd. (no dynamics shown).
- Violins:** v. 1 and v. 2. V. 1 has dynamics *f* and *mf*. V. 2 has dynamics *f* and *mf*.
- Viola:** va. (no dynamics shown).
- Violoncello:** vc. (no dynamics shown).
- Contrabass:** cb. (no dynamics shown).

The score includes various musical notations such as triplets, slurs, and dynamic markings throughout the measures.

fl. I
fl. II
ob. I
ob. II
cl. I
cl. II
bc. I
bn. I
bn. II

hn. I
hn. II
tr. I
tr. II
tn. I
tn. II
tn. III
tba.

p. I
p. II
p. III

kbd.

v. I
v. II
va.
vc.
cb.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

ff
ff
ff
ff
ff
ff
ff
ff

3
3
3
3
3
3
3
3

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

1.
mf cresc.

ff
ff
ff
ff

p.1
p.2
p.3
kbd

tom-tom
B.D.

f
ff
f
cresc.

v.1
v.2
va
vc
cb

♩ = 112

tutti
solo
ff
f
ff
f
mf
ff

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2
hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba
p.1
p.2
p.3
kbd

v.1
v.2
va
vc
cb

♩ = 132

♩ = 80

fl. I

fl. II

ob. I

ob. II

cl. I

cl. II

bc. I

bn. I

bn. II

contrabassoon

hn. I

hn. II

tr. I

tr. II

tn. I

tn. II

tn. III

tba.

p. I

p. II

p. III

kbd.

9. loco

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

♩ = 132

♩ = 80

v. I

v. II

va.

vc.

cb.

tutti, *ff*, *p*, *f*, *mp*

fl. 1. *p* *legato* *pp* *f*

fl. 2. *p* *f* *f* *f*

ob. 1. *f*

ob. 2. *f*

cl. 1. *f* *f non legato* *mp*

cl. 2. *f*

bc. *p* *f*

bn. 1. *f*

bn. 2. *f*

hn. 1. *f* *dim.* *p*

hn. 2. *f*

tr. 1. *mp* *f*

tr. 2. *f*

tn. 1. *f*

tn. 2. *f*

tn. 3. *f*

tba. *f* *dim.* *p*

p. 1. *f*

p. 2. *f*

p. 3. *f*

kbd. *f*

v. 1. *mp* *f* *f* *mp* *non legato*

v. 2. *f*

va. *f*

vc. *f* *dim.* *p*

cb. *f* *dim.* *p*

120 ♩ = 88

fl.1, fl.2, ob.1, ob.2, cl.1, cl.2, bcl., bn.1, bn.2

fl.1: *f* 5, *p*, *(non legato)*
 fl.2: *f* 3, *p*, *f* 3, 3
 ob.1: *p*, *mf*, *pp*
 cl.1: *f*, *p*
 cl.2: *p*, *f* 3, 3, 3, *f* 3, *(non legato)* 3, 3
 bcl.: *legato*, *mf*, *p*, *f*, 3, 3
 bn.1: *legato*, *mf*, *p*, *f*, 3, 3, 3
 bn.2: *mf*, *p*, *f*, 3, 3, 3

hn.1, hn.2, tr.1, tr.2, tn.1, tn.2, tn.3, tba., p.1, p.2, p.3

hn.1: *mf*, *p*, *f*, 3, 3, 3, 3, *dim.* 3
 tn.3: *mf*, *p*, *f*
 tba.: *mf*, *p*, *f*, *dim.*
 p.1, p.2, p.3: (Empty staves)

kbd.

kbd.: (Empty staves)

♩ = 88

v.1, v.2, va., vc., cb.

v.1: *p*, *f*, *f*
 v.2: *p*, *f*
 va.: *p*, *f*
 vc.: *ff*, *mp*, *f*, *dim.*
 cb.: *ff*, *mp*, *f*, *dim.*

125 (non legato)

♩ = 96

fl. I, fl. II, ob. I, ob. II, cl. I, cl. II, bc., bn. I, bn. II

This section contains the staves for woodwinds and brass. Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon, and Horns I and II. The music features complex rhythmic patterns with triplets and dynamic markings such as *mf*, *p*, and *f*. The woodwinds play melodic lines with various articulations, while the brass instruments provide harmonic support and rhythmic accompaniment.

tr. I, tr. II, tn. I, tn. II, tn. III, tba., p. I, p. II, p. III, kbd.

This section contains the staves for percussion and keyboard. Trumpets I and II, Trombones I, II, and III, Tuba, Percussion I, II, and III, and Keyboard. The percussion instruments play rhythmic patterns, often with triplets, and dynamic markings like *mf*, *p*, and *f*. The keyboard part consists of sustained chords and arpeggiated figures.

v. I, v. II, va., vc., cb.

This section contains the staves for strings and double bass. Violins I and II, Viola, Violoncello, and Contrabasso. The string parts feature sustained chords and rhythmic patterns, with dynamic markings such as *mp*, *ff*, and *f*. The double bass part provides a steady rhythmic foundation.

fl. I
fl. II
ob. I
ob. II
cl. I
cl. II
bc. I
bn. I
bn. II

hn. I
hn. II
tr. I
tr. II
tn. I
tn. II
tn. III
tba.

p. 1
p. 2
p. 3
kbd.

v. I
v. II
va.
vc.
cb.

fl. I
fl. II
ob. I
ob. II
cl. I
cl. II
bc. I
bn. I
bn. II

hn. I
hn. II
tr. I
tr. II
tn. I
tn. II
tn. III
tba.

p. 1
p. 2
p. 3

kbd.

v. I
v. II
va.
vc.
cb.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc.
bn.1
bn.2

hn.
tr.1
tr.2
tn.1
tn.2
tn.3
tba.

p.1
p.2
p.3

tubular bells

kbd.

v.1
v.2
va.
vc.
cb.

loco

f sul A sul E simile
f sul A D A D simile
f sul G simile
f sul A sul D A D A simile

♩ = 96

fl. I
fl. II
ob. I
ob. II
cl. I
cl. II
bc.
bn. I
bn. II

ff

hn. I
hn. II
tr. I
tr. II
tn. I
tn. II
tn. III
tba.

ff

ff non legato

ff legato

p. I
p. II
p. III

ff

ff l. v.

ff. v.
(r.h. loco, non legato)

kbd.

ff

(Lh. 8va bassa, legato)

♩ = 96

v. I
v. II
va.
vc.
cb.

ff legato

30 156

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bn.1
bn.2
hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba
p.1
p.2
p.3
kbd
v.1
v.2
va
vc
cb

bassoon

muta in timpani

p

p

fl.1 *mf*

fl.2 *mf*

ob.1

ob.2

cl.1

cl.2

bc1

bn.1

bn.2

hn.1

hn.2

tr.1

tr.2

tn.1

tn.2

tn.3

tba

p.1

p.2

p.3

kbd *mf*

(loco, non legato)

v.1 *f* (come prima)

v.2 *f* (come prima)

va *f* (come prima)

vc *f* (come prima)

cb *sul G*
(mf) non legato

rall...

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

3 *mp cresc.* *sva* *f* *f* *p* *ff* *p* *p* *ff* *p* *ff* *loco*

v.1
v.2
va
vc
cb

p. a p. piu legato *(legato) dim.* *p*

p. a p. piu legato *(legato) dim.* *p*

p. a p. piu legato *(legato) dim.* *p*

p. a p. piu legato *(legato) dim.* *p*

p. a p. piu legato *(legato) dim.* *p*

...al ♩=22 ♩=88

♩=132

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2
hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

11.

♩=132

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2
hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3
kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

1. solo
lamentoso ma concitato

solli 1.+2.
solli 1.+2. *P* (2.: open string sempre)
solli 1.+2. *p* (2.: open string sempre)
solli 1.+2. *p* (2.: open string sempre)

ff *ff* *ff* *p* *mf* *dim.*

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc
bn.1
bn.2

This section of the score covers woodwind and brass instruments. Flute 1 (fl.1) and Flute 2 (fl.2) are in treble clef. Oboe 1 (ob.1) and Oboe 2 (ob.2) are in treble clef. Clarinet 1 (cl.1) is in treble clef, featuring a complex melodic line with triplets and slurs. Clarinet 2 (cl.2) is in treble clef and is mostly silent. Bassoon (bc) is in bass clef and is silent. Bassoon 1 (bn.1) and Bassoon 2 (bn.2) are in bass clef and are silent. A dynamic marking of *f* (forte) is present in the first measure of the Clarinet 1 part.

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

This section of the score covers horn, trumpet, and trombone instruments. Horn 1 (hn.1) and Horn 2 (hn.2) are in treble clef. Trumpet 1 (tr.1) and Trumpet 2 (tr.2) are in treble clef. Trombone 1 (tn.1), Trombone 2 (tn.2), and Trombone 3 (tn.3) are in bass clef. Tuba (tba) is in bass clef. All instruments in this section are silent throughout the measures shown.

p.1
p.2
p.3

This section of the score covers piano instruments. Piano 1 (p.1), Piano 2 (p.2), and Piano 3 (p.3) are in bass clef. All instruments in this section are silent throughout the measures shown.

kbd

This section of the score covers the keyboard instrument. The keyboard (kbd) is in bass clef and is silent throughout the measures shown.

v.1
v.2
va
vc
cb

This section of the score covers string instruments. Violin 1 (v.1) is in treble clef, featuring a melodic line with triplets and slurs. Violin 2 (v.2) is in treble clef, playing a rhythmic accompaniment. Viola (va) is in alto clef, playing a rhythmic accompaniment. Violoncello (vc) is in bass clef, playing a rhythmic accompaniment. Contrabass (cb) is in bass clef and is silent. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

Detailed description: This section of the score covers woodwind instruments. Flutes 1 and 2 (fl.1, fl.2) have the most active parts, featuring sixteenth-note runs with dynamic markings of *f*, *mf*, *p*, *ff*, and *pp*. Oboes 1 and 2 (ob.1, ob.2) play a similar melodic line with a *f* dynamic. Clarinets 1 and 2 (cl.1, cl.2) and bassoons (bc1, bn.1, bn.2) are mostly silent, with some low notes in the first two measures.

tr.1
tr.2
tn.1
tn.2
tn.3
tba

Detailed description: This section covers brass instruments. Trumpets 1 and 2 (tr.1, tr.2) play a melodic line with *f* dynamics and include glissando markings ("gliss"). Trombones 1, 2, and 3 (tn.1, tn.2, tn.3) and the tuba (tba) are mostly silent throughout this section.

p.1
p.2
p.3

Detailed description: This section contains three percussion parts (p.1, p.2, p.3), all of which are silent throughout the page.

kbd

Detailed description: This section contains the keyboard part (kbd), which is silent throughout the page.

v.1
v.2
va
vc
cb

Detailed description: This section covers the string ensemble. Violins 1 and 2 (v.1, v.2) play a melodic line with *tutti* dynamics and include glissando markings. Violas (va) and violas (vc) play a rhythmic accompaniment. Cellos (cb) and double basses (cb) play a similar rhythmic pattern. Dynamic markings include *ff*, *p*, *ff*, *pp*, and *f*.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc.
bn.1
bn.2

Detailed description: This section contains the staves for woodwind instruments. Flute 1 and 2 (fl.1, fl.2) play a melodic line starting with a piano (*p*) dynamic, moving to forte (*f*) with sixteenth-note runs, and ending with a fortissimo (*ff*) passage. Oboe 1 and 2 (ob.1, ob.2) have rests in the first measure, then enter with a forte (*f*) dynamic, playing sixteenth-note runs that transition to a piano (*pp*) dynamic. Clarinet 1 (cl.1) has a rest in the first measure, then enters with a forte (*f*) dynamic, playing sixteenth-note runs that transition to a piano (*pp*) dynamic. Clarinet 2 (cl.2) and Bassoon 1 & 2 (bn.1, bn.2) have rests throughout this section.

tr.1
tr.2
tn.1
tn.2
tn.3
tba.

Detailed description: This section contains the staves for trumpets and trombones. Trumpet 1 (tr.1) and Trumpet 2 (tr.2) play a melodic line starting with a forte (*f*) dynamic, moving to piano (*pp*), then mezzo-forte (*mp*), and ending with a forte (*f*) dynamic. Trombone 1 (tn.1), Trombone 2 (tn.2), and Trombone 3 (tn.3) have rests throughout this section. Tuba (tba.) has a rest throughout this section.

p.1
p.2
p.3

Detailed description: This section contains the staves for percussion. Percussion 1 (p.1) and Percussion 2 (p.2) have rests throughout this section. Percussion 3 (p.3) has a rest throughout this section.

kbd

Detailed description: This section contains the staff for keyboard. The keyboard part has a rest in the first measure, then enters with a forte (*f*) dynamic, playing a sixteenth-note run that transitions to a piano (*pp*) dynamic.

v.1
v.2
va.
vc.
cb.

Detailed description: This section contains the staves for strings. Violin 1 (v.1) and Violin 2 (v.2) play a melodic line starting with a forte (*f*) dynamic, moving to piano (*pp*), and ending with a forte (*f*) dynamic. Viola (va.) has a rest in the first measure, then enters with a forte (*f*) dynamic, playing a sixteenth-note run that transitions to a piano (*pp*) dynamic. Violoncello (vc.) and Contrabass (cb.) have rests throughout this section.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

p.1
p.2
p.3

kbd

v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

This section of the score covers woodwinds and brass. Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, and Bassoon 2 are shown. Flutes 1 and 2, Oboes 1 and 2, and Clarinet 1 have melodic lines with triplets and dynamic markings of *mf* and *ff*. Oboe 1 and Clarinet 1 also feature *ff* to *pp* dynamics. Clarinet 2 and Bassoon 2 have *ff* to *pp* dynamics. Bassoon 1 and Bassoon 2 are mostly silent.

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

This section covers horns, trumpets, and trombones. Horns 1 and 2 are silent. Trumpet 1 and 2 have melodic lines with *ff* dynamics. Trombones 1, 2, and 3, and the tuba are silent.

p.1
p.2
p.3

This section covers three piano parts. Piano 1 and 2 are silent. Piano 3 has a single note in the final measure.

kbd

The keyboard part is silent throughout this section.

v.1
v.2
va
vc
cb

This section covers strings. Violin 1 and 2, Viola, Violoncello, and Contrabasso are shown. Violin 1 and 2 have melodic lines with *p* and *ff* dynamics. Viola, Violoncello, and Contrabasso have accompaniment with *ff* dynamics.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2
hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba
p.1
p.2
p.3
kbd
v.1
v.2
va
vc
cb

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

Detailed description: This section of the score covers woodwind instruments. Flutes 1 and 2 (fl.1, fl.2) play sixteenth-note patterns with sixteenth rests, marked *f*. Oboes 1 and 2 (ob.1, ob.2) play sixteenth-note patterns, marked *ff* and *pp*. Clarinets 1 and 2 (cl.1, cl.2) play triplet patterns, marked *pp*, *ff*, and *pp*. Bassoons 1 and 2 (bn.1, bn.2) are silent.

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

Detailed description: This section covers horn and brass instruments. Horns 1 and 2 (hn.1, hn.2) are silent. Trumpets 1 and 2 (tr.1, tr.2) play triplet patterns, marked *mp* and *f*. Trombones 1, 2, and 3 (tn.1, tn.2, tn.3) and tuba (tba) are silent.

p.1
p.2
p.3

Detailed description: This section covers piano instruments. Piano 1 (p.1) and Piano 3 (p.3) are silent. Piano 2 (p.2) plays a sixteenth-note pattern, marked *ff*.

kbd

Detailed description: This section covers keyboard instruments. The keyboard (kbd) plays a sixteenth-note pattern, marked *f* and *pp*. A circled number 13 is present in the right margin.

v.1
v.2
va
vc
cb

Detailed description: This section covers string instruments. Violins 1 and 2 (v.1, v.2) play sixteenth-note patterns, marked *f* and *pp*. Viola (va) plays sixteenth-note patterns, marked *f*. Violoncello (vc) and Contrabass (cb) are silent. Performance directions include "1.+2. soli" and "tutti div."

Fl. 1. *mf* ³ *ff*

Fl. 2.

Ob. 1. *mf* ³ *ff*

Ob. 2. *mf* ³ *ff*

Cl. 1. *pp* *mf* ³ *ff*

Cl. 2. *pp* *f*

Bcl.

Bn. 1.

Bn. 2.

Hr. 1.

Hr. 2.

Tr. 1. *ff*

Tr. 2. *ff*

Tn. 1.

Tn. 2.

Tn. 3.

Tba.

P. 1.

P. 2.

P. 3.

Kbd. *f* *pp* *f* *pp*

V. 1. *pp* *f* *pp* *ff* ³ *p*

V. 2. *f* *pp* *ff* ³ *p*

Va. *f* *pp*

Vc.

Cb.

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
bc1
bn.1
bn.2

This section of the score covers woodwind and brass instruments. Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, and Bassoon 2 are all active. The woodwinds play a melodic line with triplets, starting at *mf* and reaching *ff*. The oboes and clarinets play a rhythmic accompaniment, with the oboes starting at *ff* and *pp*, and the clarinets starting at *ff* and *pp*. The brass instruments (Bassoon 1, Bassoon 2, Horns 1 and 2, Trumpets 1, 2, and 3, and Trombones) are mostly silent in this section.

hn.1
hn.2
tr.1
tr.2
tn.1
tn.2
tn.3
tba

This section of the score covers horns, trumpets, and trombones. Horns 1 and 2, Trumpets 1 and 2, and Trombones 1, 2, and 3 are all active. The horns play a melodic line with triplets, starting at *ff* and reaching *pp*. The trumpets and trombones play a rhythmic accompaniment, with the trumpets starting at *ff* and *pp*, and the trombones starting at *ff* and *pp*.

p.1
p.2
p.3
kbd

This section of the score covers pianos and keyboard. Piano 1, Piano 2, and Piano 3 are all active. The pianos play a rhythmic accompaniment, with Piano 1 starting at *ff* and *pp*, Piano 2 starting at *ff* and *pp*, and Piano 3 starting at *ff* and *pp*. The keyboard is mostly silent in this section.

v.1
v.2
va
vc
cb

This section of the score covers violins, viola, and cello. Violin 1, Violin 2, Viola, and Cello are all active. The violins play a melodic line with triplets, starting at *p* and reaching *ff*. The viola and cello play a rhythmic accompaniment, with the viola starting at *ff* and *p*, and the cello starting at *ff* and *p*.

This page of a musical score, page 259 of 49, contains the following parts and markings:

- Flutes (fl. 1, 2):** Play triplets of eighth notes, starting in the third measure with dynamics *ff* and *pp*.
- Oboes (ob. 1, 2):** Play triplets of eighth notes, starting in the first measure with dynamic *ff*.
- Clarinets (cl. 1, 2):** Play eighth notes, starting in the second measure with dynamics *ff* and *p*.
- Bassoons (bcl., bn. 1, 2):** Play triplets of eighth notes, starting in the second measure with dynamics *ff* and *p*.
- Horns (hn. 1, 2):** Play triplets of eighth notes, starting in the second measure with dynamic *ff*.
- Trumpets (tr. 1, 2):** Play eighth notes with triplets, starting in the first measure. Some passages are marked with "gliss".
- Trombones (tn. 1, 2, 3):** Play eighth notes with triplets, starting in the second measure with dynamic *ff*.
- Tuba (tba.):** Play eighth notes with triplets, starting in the second measure with dynamic *ff*.
- Percussion (p. 1, 2, 3):** Part 1 plays a triplet of eighth notes starting in the second measure with dynamic *f*.
- Keyboard (kbd.):** No notation.
- Violins (v. 1, 2):** Violin 1 plays a melodic line with dynamics *ff* and *p*. Violin 2 plays a rhythmic accompaniment with dynamics *p* and *ff*.
- Viola (va.):** Play eighth notes with triplets, starting in the second measure with dynamic *ff*.
- Violoncello (vc.):** Play eighth notes, starting in the second measure with dynamics *ff*, *mf*, and *mp*.
- Contrabass (cb.):** No notation.

This page of a musical score, numbered 263, contains the following instruments and parts:

- Flutes (fl. 1, 2):** Part 1 starts with a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp).
- Oboes (ob. 1, 2):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp).
- Clarinets (cl. 1, 2):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (pp).
- Bassoons (bn. 1, 2):** Part 1 has a sixteenth-note triplet (pp) and a sixteenth-note triplet (p). Part 2 has a sixteenth-note triplet (f) and a sixteenth-note triplet (p). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (p). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (p).
- Horns (hn. 1, 2):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf).
- Trumpets (tr. 1, 2):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf).
- Trombones (tn. 1, 2, 3):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf).
- Tuba (tba):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 2 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (mf).
- Percussion (p. 1, 2, 3):** Part 1 has a sixteenth-note triplet (f) and a sixteenth-note triplet (mf). Part 2 has a sixteenth-note triplet (mf) and a sixteenth-note triplet (mp). Part 3 has a sixteenth-note triplet (f) and a sixteenth-note triplet (mf). Part 4 has a sixteenth-note triplet (f) and a sixteenth-note triplet (mf).
- Keyboard (kbd):** Part 1 has a sixteenth-note triplet (f) and a sixteenth-note triplet (mf). Part 2 has a sixteenth-note triplet (mf) and a sixteenth-note triplet (mp). Part 3 has a sixteenth-note triplet (f) and a sixteenth-note triplet (mf). Part 4 has a sixteenth-note triplet (f) and a sixteenth-note triplet (mf).
- Violins (v. 1, 2):** Part 1 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (ff). Part 2 has a sixteenth-note triplet (pp) and a sixteenth-note triplet (f). Part 3 has a sixteenth-note triplet (f) and a sixteenth-note triplet (ff). Part 4 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (ff).
- Viola (va):** Part 1 has a sixteenth-note triplet (f) and a sixteenth-note triplet (ff). Part 2 has a sixteenth-note triplet (f) and a sixteenth-note triplet (ff). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (f). Part 4 has a sixteenth-note triplet (mf) and a sixteenth-note triplet (mp).
- Violoncello (vc):** Part 1 has a sixteenth-note triplet (f) and a sixteenth-note triplet (ff). Part 2 has a sixteenth-note triplet (f) and a sixteenth-note triplet (ff). Part 3 has a sixteenth-note triplet (ff) and a sixteenth-note triplet (f). Part 4 has a sixteenth-note triplet (mf) and a sixteenth-note triplet (p).
- Contrabass (cb):** Part 1 has a sixteenth-note triplet (f) and a sixteenth-note triplet (p). Part 2 has a sixteenth-note triplet (f) and a sixteenth-note triplet (p). Part 3 has a sixteenth-note triplet (f) and a sixteenth-note triplet (p). Part 4 has a sixteenth-note triplet (f) and a sixteenth-note triplet (p).

This page of a musical score, numbered 267, contains measures 267 through 270. The instrumentation includes a full orchestra and strings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics range from piano (*p*) to fortissimo (*ff*), with some passages marked with triplets (*3*). The woodwind section (flutes, oboes, clarinets, bassoons) features complex rhythmic patterns, often in triplet form. The brass section (trumpets, trombones, tuba) provides harmonic support with various articulations, including glissandos for the tuba. The string section (violins, viola, cello, double bass) plays sustained chords and moving lines, contributing to the overall texture. The keyboard part (piano) has a melodic line with dynamic markings. The percussion part (p. 1, 2, 3) is mostly silent, with some light effects. The overall mood is dramatic and intense, particularly in the later measures where fortissimo dynamics are used.

This page of a musical score, numbered 271, contains the following parts and their musical content:

- Flutes (fl.1, fl.2):** Both parts play a melodic line with a grace note at the start of the first measure, followed by a series of eighth notes.
- Oboes (ob.1, ob.2):** Both parts play a melodic line with a grace note, mirroring the flute parts.
- Clarinets (cl.1, cl.2):** Both parts play a melodic line with a grace note, mirroring the flute parts.
- Bassoon (bcf):** Plays a melodic line with a grace note, mirroring the flute parts.
- Bassoons (bn.1, bn.2):** Both parts play a melodic line with a grace note, mirroring the flute parts.
- Horns (hn.1, hn.2):** Both parts are silent.
- Trumpets (tr.1, tr.2):** Both parts are silent.
- Trombones (tn.1, tn.2, tn.3):** All three parts are silent.
- Tuba (tba):** Silent until the third measure, then plays a rhythmic pattern of eighth notes.
- Percussion (p.1, p.2, p.3):** All three parts are silent.
- Piano (kbd):** Silent.
- Violins (v.1, v.2):** Violin 1 plays a melodic line with dynamics *ff*, *f*, *mf*, and *mp*. Violin 2 plays a melodic line with a grace note.
- Viola (va):** Plays a melodic line with a grace note.
- Violoncello (vc):** Plays a rhythmic pattern of eighth notes.
- Double Bass (cb):** Plays a rhythmic pattern of eighth notes.

This page of a musical score, numbered 274, contains measures 274 through 277. The score is for a full orchestra and strings. The instruments and their parts are as follows:

- Flutes (fl. 1, 2):** Play a melodic line with triplets in measures 274-277.
- Oboes (ob. 1, 2):** Play a melodic line with triplets in measures 274-277.
- Clarinets (cl. 1, 2):** Play a melodic line with triplets in measures 274-277.
- Bassoons (bn. 1, 2):** Play a melodic line with triplets in measures 274-277.
- Horns (hn. 1, 2):** Play a melodic line with triplets in measures 274-277.
- Trumpets (tr. 1, 2):** Play a melodic line with triplets in measures 274-277.
- Trombones (tn. 1, 2, 3):** Play a melodic line with triplets in measures 274-277.
- Tuba (tba):** Plays a melodic line with triplets in measures 274-277.
- Percussion (p. 1, 2, 3):** Includes snare drum, cymbals, tubular bells, and B.D. (Bass Drum).
- Keyboard (kbd):** Plays a melodic line with triplets in measures 274-277.
- Strings (v. 1, 2, va, vc, cb):** Play a melodic line with triplets in measures 274-277.

The score is in 3/4 time and features a key signature of one sharp (F#). The dynamics are primarily *ff* (fortissimo) and *f* (forte). The music is characterized by a melodic line with triplets in the woodwinds and strings, and a rhythmic accompaniment in the percussion and keyboard.