

'ALADDIN' SUITE SUITE AF 'ALADDIN'

ORIENTALSK FESTMARSCH No. 1
ORIENTAL FESTIVE MARCH

The musical score is arranged in systems. The first system includes Flauto 1 (Flauto piccolo), Flauto 2, Oboe 1/2, Clarinetto (A) 1/2, and Fagotto 1/2. The second system includes Corno (F) 1/2/3/4, Tromba (F) 1/2, Trombone tenore 1/2, Trombone basso, and Tuba. The third system includes Timpani (A, E), Piatti, Triangolo, Tamburo piccolo, and Gran cassa. The fourth system includes Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. Dynamics include *f* (forte) and *mp* (mezzo-piano). Performance instructions include *senza sord.* (without mutes) for the horns and *tr* (trill) for the timpani. The score is in common time (C) and features a variety of rhythmic patterns and articulations.

This musical score page contains measures 5 through 9 of a symphony. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Oboes (Ob.):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Clarinets (Cl. A):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Bassoons (Fg.):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Cor Anglais (Cor. (F)):** Four staves (1, 2, 3, 4). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Trumpets (Tr. (F)):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Trumpets (Trb.):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Trombones (Trb.b.):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Tuba (Tb.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Timpani (Timp.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Percussion (Pti.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Triangle (Trgl.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Tam-tam (Tamb.picc.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Gong (Gr.c.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Violins (Vl.):** Two staves (1 and 2). Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Violas (Va.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Violoncello (Vc.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.
- Double Bass (Cb.):** One staff. Measure 5 starts with a dynamic of *mf*. Measure 6 features a complex sixteenth-note pattern.

20

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb. 1
2

Trb.b.

Tb.

Timp.

Pti.

Trgl.

Tamb.picc.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

25

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

Trgl.

Tamb.picc.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

ffs

trm

2

30

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

Trgl.

Tamb.picc.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

f *fz*

a2

35

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb. T. 1
Trb. T. 2
Trb. B.
Tb.
Timp.
Pti.
Trgl.
Tamb. picc.
Gr. c.
VI. 1
VI. 2
Va.
Vc.
Cb.

44

Picc.

Fl. 2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb. 1
2

Trb. b.

Tb.

Timp.

Ptti.

Trgl.

Tamb. picc.

Gr. c.

VI. 1

VI. 2

Va.

Vc.

Cb.

51

Picc. *ff* *dim.*

Fl. 2 *ff* *dim.*

Ob. 1 2 *ff* *dim.*

Cl. (A) 1 2 *ff* *dim.*

Fg. 1 2 *ff* *dim.*

Cor. (F) 1 2 *ff* *dim.* *mf*

3 4 *ff* *dim.* *mf*

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

Trgl. *f* *dim.* *mf*

Tamb.picc.

Gr.c.

VI. 1 *ff* *dim.* *mf* pizz.

VI. 2 *ff* *mf* *mf*

Va *ff* *mf* *mf* pizz.

Vc. *ff* *mf* *mf* pizz.

Cb. *ff* *mf* *mf* pizz.

54 4

muta in fl.gr.

Picc. *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1/2 *cresc.* *ff*

Cl. (A) 1/2 *a2* *cresc.* *ff*

Fg. 1/2 *cresc.* *ff*

Cor. (F) 1/2 *mf* *cresc.* *ff*

3/4 *mf* *cresc.* *ff*

Tr. (F) 1/2 *f* *ff*

Trb.t. 1/2 *f* *ff*

Trb.b. *f* *ff*

Tb. *f* *ff*

Timp. *f* *ff*

Ptti. *f* *ff*

Trgl. *mf* *f*

Tamb.picc. *mf* *f*

Gr.c. *f* *ff*

VI. 1 *arco* *ff*

VI. 2 *arco* *ff*

Va. *arco* *ff*

Vc. *arco* *ff*

Cb. *arco* *ff*

58

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.
Ptti.
Trgl.
Tamb.picc.
Gr.c.
VI. 1
VI. 2
Va.
Vc.
Cb.

63 muta in picc.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

Trgl.

Tamb.picc.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

No. 2

ALADDINS DRØM OG MORGENTAAGERNES DANS
ALADDIN'S DREAM AND DANCE OF THE MORNING MISTS

Poco adagio (♩ = 79)

The musical score is arranged in a standard orchestral format. The woodwind section (Flauto piccolo, Flauto, Oboe, Clarinetto (A), Fagotto) and brass section (Corno (F)) are positioned at the top. The percussion section (Tamburino, Triangolo) and Celesta are in the middle. The string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) is at the bottom. The score is in 3/4 time and D major. The tempo is Poco adagio (♩ = 79). The woodwind and brass parts are mostly rests. The string parts begin with a *p* dynamic and include various melodic lines, some with triplets and accents. The percussion and Celesta parts are also mostly rests.

7 rall. a tempo rall.

VI. 1
VI. 2
Va.
Vc.



Tempo di Valse

Picc.
Fl. 2
Cor. (F)
Tbno.
Trgl.
Cel.

Tempo di Valse

VI. 1
VI. 2
Va.
Vc.
Cb.

26

Picc. 1 2
Fl. 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Tbno.
Trgl.
Cel.
VI. 1
VI. 2
Va.
Vc.
Cb.

Detailed description of the musical score: The score is for measures 26 through 31. The Piccolo, Flutes (1 and 2), Oboe (1 and 2), Clarinet (A) (1 and 2), and Bassoon (1 and 2) parts feature complex rhythmic patterns with triplets and slurs. The Horn (F) part has a steady eighth-note accompaniment. The Trombone and Trumpet parts are mostly silent, with a single triplet note in the Trombone part at measure 29. The Percussion part has a single triplet note at measure 29. The Cello part has a single triplet note at measure 29. The Violin and Viola parts have complex rhythmic patterns with triplets and slurs. The Violoncello and Contrabass parts have a steady eighth-note accompaniment.

33 1. 2.

Picc. 1. 2.

Fl. 2.

Ob. 1. 2.

Cl. (A) 1. 2.

Fg. 1. 2.

Cor. (A) 1. 2.

Tbno.

Trgl.

Cel.

VI. 1. 2.

Va.

Vc.

Cb.

a2

39

1. | 2.

Picc. *f*

Fl. 2 *f*

Ob. 1/2 *f*

Cl. (A) 1/2 *f*

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

Tbno.

Trgl. *f*

Cel.

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

49 poco rall. a tempo

Picc.

Fl. 2

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

Tbno.

Trgl.

Cel.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rall. a tempo

mf

mf

mf

mf

mf

mf

mp

mp

6

56

Picc. 1. 2.

Fl. 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tbno.

Trgl.

Cel.

VI. 1

VI. 2

Va.

Vc.

Cb.

60

Picc.

Fl. 2

Cl. (A) 1 2

Cel.

VI. 1

VI. 2

Vc.

arco

65

Picc.

Fl. 2

Ob. 1 2

Cel.

VI. 1

VI. 2

Va.

Vc.

fff dim.

fff

dim.

dim.

dim.

dim.

HINDU DANS
HINDU DANCE
Andantino con moto

No. 3

Flauto 1
Oboe 1 2
Clarinetto (A) 1
Fagotto 1 2
Corno (F) 1 2

Andantino con moto
con sord.
p
senza sord.
pp
con sord.
p
pp
pizz.
p

Fl. 1
Fg. 1 2
VI. 1
VI. 2
Va.
Vc.
Cb.

12 poco rall. a tempo

Fl. 1 *dim.* *p* *mp espressivo*

Ob. 1 2

Fg. 1 2 *dim.* *p*

VI. 1 *dim.* *p*

VI. 2 *dim.* *p*

Va. *dim.* *p*

Vc. *dim.* *p*

Cb. *p*

18

Fl. 1

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

23

Fl. 1 *mf*

Ob. 1 2 *mf*

Cl. (A) 1 *mf*

Fg. 1 2 *p*

Cor. (F) 1 2 *p* senza sord.

28

Fl. 1

Cl. (A) 1

Fg. 1
2

Cor. (F) 1
2

8

33

Fl. 1

Ob. 1
2

Cl. (A) 1

Fg. 1
2

poco rall.

39

Fl. 1

Ob. 1
2

Cl. (A) 1

Fg. 1
2

Cor. (F) 1
2

pp

ppp

9 a tempo

45

Ob. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.



51

Fl. 1

Ob. 1 2

Cl. (A) 1

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

KINESERDANS
CHINESE DANCE
Allegretto un poco

No. 4

Flauto piccolo

Flauto 2 3

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

Triangolo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

mp

p

div.

pizz.

arco

Allegretto un poco

Detailed description: This page of a musical score is for the piece 'Kineserdans Chinese Dance No. 4' by Carl Nielsen. The tempo is 'Allegretto un poco'. The score is for a woodwind and string ensemble. The woodwinds include Flauto piccolo, Flauto (2 and 3), Oboe (1 and 2), Clarinetto (A) (1 and 2), Fagotto (1 and 2), and Corno (F) (1 and 2). The strings include Violino 1 and 2, Viola, Violoncello, and Contrabbasso. The Triangolo is also present. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Flauto piccolo part features triplet eighth notes. The Oboe part has a melodic line with triplets. The Fagotto part has a rhythmic pattern of eighth notes. The Corno (F) part has a few notes at the end. The Triangolo part has a simple rhythmic pattern. The string parts (Viola, Violoncello, and Contrabbasso) play a rhythmic pattern of eighth notes, with the Viola part marked 'div.' and the Violoncello and Contrabbasso parts marked 'pizz.' and 'arco'.

18

2. *dim.* *rall.*

Fl. 2/3

Cl. (A) 1/2

Fg. 1/2 *dim.*

Cor. (F) 1/2 *dim.*

Va. *dim.* *rall.*

Vc. *dim.* arco

Cb. *dim.* arco

24

10 a tempo

Picc.

Fl. 2/3

Ob. 1/2 *mp*

Cl. (A) 1/2 *mp*

Fg. 1/2 *mp*

Cor. (F) 1/2

Trgl.

Va. *mp* a tempo unis.

Vc. *mp* pizz.

Cb. *mp* pizz.

31

Fl. 2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2

Trgl.

VI. 1

VI. 2

Va.

Vc. arco

Cb. arco

f *ff*

10a

37

Ob. 1
2

Fg. 1
2

VI. 1

VI. 2

Vc.

Cb.

f *mf* *dim.*

45

Fl. 2/3

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

11

51

Fl. 2/3

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

58

Fg. 1 2

Cor. (F) 1 2

Vi. 1

Vi. 2

Va.

Vc.



65

Cor. (F) 1 2

Vi. 1

Vi. 2

Va.

Vc.

85

Fl. 2/3 *f* *a2* *mp*

Ob. 1/2 *f* *a2* *mp*

Cl. (A) 1/2 *f* *mp*

Fg. 1/2 *f* *mp*

Cor. (F) 1/2 *f* *mp*

Trgl.

VI. 1 *f* *mp*

VI. 2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

Detailed description: This page of a musical score covers measures 85 to 88. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in a system with ten staves. The woodwind section includes Flute 2/3, Oboe 1/2, Clarinet in A 1/2, Bassoon 1/2, and Cor Anglais 1/2. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion part includes a Triangle (Trgl.). The woodwinds and strings play a melodic line with triplets, starting with a forte (*f*) dynamic and moving to mezzo-piano (*mp*) by measure 87. The triangle plays a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

97 *a2*

Fl. 2/3 *f*

Ob. 1/2 *f*

Cl. (A) 1/2 *f*

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

Vi. 1 *f*

Vi. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

dim.

103 *rall.* *a tempo*

Picc. *p*

Ob. 1/2 *mp*

Fg. 1/2 *pp*

Cor. (F) 1/2 *p*

Trgl. *p*

Vi. 1 *pp*

Vi. 2 *pp*

Va. *p*

Vc. *pizz.*

Cb. *pizz.*

121

Picc.

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trgl.

VI. 1

VI. 2

Va. unis.

Vc. arco

Cb. arco

p *f* *a2*

127

Fl. 2/3 *f* a2

Ob. 1/2 *f* a2

Cl. (A) 1/2 *f* a2

Fg. 1/2 *f* a2

Cor. (F) 1/2 *f*

Trgl. *f*

Vi. 1 *f*

Vi. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 127 to 131. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute 2 and 3, Oboe 1 and 2, Clarinet in A 1 and 2, and Bassoon 1 and 2. The brass section includes Cor Anglais (F) 1 and 2. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The percussion part features a snare drum. Dynamics are marked with *f* (forte) throughout. The woodwinds and strings play sustained notes with some rhythmic patterns, while the percussion has a specific rhythmic motif in the first measure.

133

Fl. 2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

p

a2

138

Fl. 2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

p

pp

No. 5 *

TORVET I ISPAHAN
THE MARKET PLACE IN ISPAHAN
Andantino (♩ = 80)

Orkester I – Orchestra 1

Oboe 1

Corno inglese

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 3 4

Triangolo

NB Primo ed ultima volta assai piano

Orkester II – Orchestra 2

Violino 1 (4)

Violino 2 (3)

Viola (2)

Violoncello (2)

Contrabbasso (2)

Orkester III – Orchestra 3

CORO ad lib.

Corno (F) 3 4

Tromba (F) 1

4 Timpani
(uden Stemming)
(untuned)

Orkester IV – Orchestra 4

Flauto piccolo 1 2

Tam-tam

* See composer's notes for performance on p. x (editor's note)

Ork. I – Orch. I

Ork. I – Orch. I

Dal Segno D al D
ca. 5-6 Minuti

Ork. II – Orch. 2

D Allegretto ($\text{♩} = 104$)

Ork. II – Orch. 2

Dal Segno D al D ca. 4-5 Minutter
Dal Segno D al D for ca. 4 to 5 minutes

* Her falder Ork. II ind og Dirigenten, der allerede noget før har hørt op at dirigere giver $\text{♩} = 104$ til Ork. II. Naar II har spillet sine to repriser igennem, faar Ork. III Takten og saa fremdeles, indtil alle fire Ork: spiller frit imellem hinanden; men Dirigenten maa give Tegn til snart det ene snart det andet angaaende Nyancering.

* Here Orch. II comes in and the conductor, who has already a little before this stopped conducting, gives $\text{♩} = 104$ to Orch. II. When II has played its two reprises through, Orch. III gets the tempo and so on, until all four Orch. are playing freely among one another; but the conductor must make signs now to one, now to the other about shading.

Adagio (♩ = ca. 66)

Ork. III – Orch. 3

§

CORO ad lib.

Ah Ah

a2 con sord.

Cor. (F) 1/2

Tr. (F) 1

Timp.

ff

Ork. III – Orch. 3

4

CORO ad lib.

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

a2

Cor. (F) 1/2

Tr. (F) 1

Timp.

ff

f *f* *f* *f* *f* *f* *f* *f*

Da Capo dal Segno § ad lib. 3-4 minuti.

Ork. IV – Orch. 4

§ Allegretto moderato (♩ = 96) *

1

Picc.

2

Tam.

ff

f

Ork. IV – Orch. 4

7

1

Picc.

2

Tam.

* Fjerdedelene i denne Melodi er lidt langsommere end i Orkester II (Allegretto)
 * The crochet beat in this melody is a little slower than in Orchestra 2 (Allegretto)

Da Capo dal Segno § ad lib.

FANGERNES DANS
PRISONERS' DANCE
Moderato non troppo

No. 6

Flauto 1 (Flauto piccolo)

Flauto 2

Oboe

Clarinetto (A)

Fagotto

Corno (F)

Tromba (F)

Trombone tenore

Trombone basso

Tuba

Timpani (B \sharp , C, D)

Piatti

Moderato non troppo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

6

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

Pti.

VI. 1 2

Va.

Vc.

Cb.

a2

fs

v

Detailed description: This page of a musical score, numbered 52, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The brass section includes French Horns (Cor. (F)), Trumpets (Tr. (F)), Trumpets in B-flat (Trb.t.), Trombones (Trb.b.), and Tuba (Tb.). The percussion section includes Timpani (Timp.) and Cymbals (Pti.). The string section includes Violins (VI. 1, 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The Flute, Clarinet in A, and Violin parts feature a melodic line with notes G4, A4, Bb4, and Bb4, often with a trill-like effect. The Clarinet in A part includes a dynamic marking of *fs* and an *a2* marking. The Trombone and Tuba parts feature a rhythmic pattern of quarter notes with accents (*v*). The score is written in a key signature of two flats and a 2/4 time signature.

11

Fl. 1 *ff* *fff* *ff* *ff*

Fl. 2 *ff* *fff* *ff* *ff*

Ob. 1 *fff* *ff* *ff*

Ob. 2 *fff* *ff* *ff*

Cl. (A) 1 *ff* *fff* *ff* *ff*

Cl. (A) 2 *ff* *fff* *ff* *ff*

Fg. 1 *fff* *ff* *ff*

Fg. 2 *fff* *ff* *ff*

Cor. (F) 1 *fff* *ff* *ff*

Cor. (F) 2 *fff* *ff* *ff*

Cor. (F) 3 *fff* *ff* *ff*

Cor. (F) 4 *fff* *ff* *ff*

Tr. (F) 1 *fff* *ff* *ff*

Tr. (F) 2 *fff* *ff* *ff*

Trb.t. 1 *ff* *ff* *ff*

Trb.t. 2 *ff* *ff* *ff*

Trb.b. *ff* *ff* *ff*

Tb. *ff* *ff* *ff*

Timp.

Ptt.

VI. 1 *ff* *fff* *ff* *ff*

VI. 2 *ff* *fff* *ff* *ff*

Va. *ff* *fff* *ff* *ff*

Vc. *ff* *fff* *ff* *ff*

Cb. *ff* *fff* *ff* *ff*

con sord.
a2
con sord.
con sord.

a2

17

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb. 1
2

Trb. b.

Tb.

Timp. *mf* *ffz* *mf* *ffz*

Pti. *ffz* *ffz*

VI. 1
VI. 2

Va.

Vc.

Cb.

26 *muta in picc.*

Fl. 1 *fz* *fz* *dim.* *dim.*

Fl. 2 *fz* *fz* *dim.* *dim.*

Ob. 1 *a2 fz* *fz* *dim.* *dim.*

Ob. 2 *a2 fz* *fz* *dim.* *dim.*

Cl. (A) 1 *a2 fz* *fz* *dim.* *pp*

Cl. (A) 2 *a2 fz* *fz* *dim.* *pp*

Eg. 1 *fz* *fz* *dim.* *pp*

Eg. 2 *fz* *fz* *dim.* *pp*

Cor. (F) 1 *a2 fz* *fz* *dim.* *pp*

Cor. (F) 2 *a2 fz* *fz* *dim.* *pp*

Cor. (F) 3 *a2 fz* *fz* *dim.* *pp*

Cor. (F) 4 *a2 fz* *fz* *dim.* *pp*

Tr. (F) 1 *fz* *fz* *dim.* *dim.* *p*

Tr. (F) 2 *fz* *fz* *dim.* *dim.* *p*

Trb.t. 1 *a2 fz* *dim.* *dim.* *pp* *dim.*

Trb.t. 2 *a2 fz* *dim.* *dim.* *pp* *dim.*

Trb.b. *fz* *dim.* *dim.* *pp* *dim.*

Tb. *fz* *dim.* *dim.* *pp* *dim.*

Timp. *fz* *dim.* *dim.* *mp* *dim.* *p*

Ptti. *fz* *fz* *dim.* *p* *pp*

VI. 1 *fz* *fz* *dim.* *dim.*

VI. 2 *fz* *fz* *dim.* *dim.*

Va. *fz* *fz* *dim.* *p*

Vc. *fz* *fz* *dim.* *dim.*

Cb. *fz* *fz* *dim.* *pp*

32

Picc. *ff* 6

Fl. 2 *pp* *ff* 6

Ob. 1 2 *pp*

Cl. (A) 1 2 *ff* 6

Fg. 1 2

Cor. (F) 1 2 *pp* 3 *ff* 3 *pp* 3 *ff*

3 4 *pp* 3 *ff* 3 *pp* 3 *ff*

Tr. (F) 1 2 *p* *ff* *p* *ff*

Trb. 1 2

Trb. b.

Tb.

Timp. *fs* *fs*

Ptti.

VI. 1 *pp* *ff* 6

VI. 2 *pp* *ff* 6

Va. *pp* 3 *ff* 3

Vc.

Cb.

36

Picc. *ff*

Fl. 2 *ff*

Ob. 1
2

Cl. (A) 1 *ff*
2 *fz*

Fg. 1
2 *fz*

Cor. (F) 1 *fz*
2 *fz*
3 *fz*
4 *fz*

Tr. (F) 1
2 *fz*

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Pti.

VI. 1 *ff*

VI. 2 *ff*

Va.

Vc.

Cb.

40

Picc. 1 2

Fl. 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

44 muta in fl.gr.

Picc. *p* poco a poco cresc. *ff*

Fl. 2 *p* poco a poco cresc. *ff*

Ob. 1 2 *pp* poco a poco cresc. *ff*

Cl. (A) 1 2 *pp* poco a poco cresc. *ff*

Fg. 1 2 *p* poco a poco cresc. *ff*

Cor. (F) 1 2 *a2* *mp* cresc. *ff*

3 4 *a2* *mp* cresc. *ff*

Tr. (F) 1 2 *a2* *pp* poco a poco cresc. *ff*

Trb.t. 1 2 *f*

Trb.b. *f*

Tb. *f*

Timp. *tr* *mp*

Pti.

VI. 1 *p* *cresc.* *ff*

VI. 2 *p* *cresc.* *ff*

Va. *pp* *cresc.* *ff*

Vc. *mp* *cresc.* *ff*

Cb. *cresc.* *ff*

49

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *fs* *cresc.* *fs*

mf *fs* *cresc.* *fs*

mf *cresc.*

mf *cresc.*

mf *fs* *cresc.* *fs*

mf *fs* *cresc.* *fs*

mf *cresc.* *trem.*

mf *cresc.* *trem.*

mf *cresc.*

mf *fs* *cresc.* *fs*

mf *fs* *cresc.* *fs*

ff

54 *muta in picc.*

Fl. 1 *cresc.* *ff*

Fl. 2 *cresc.* *ff* *fz*

Ob. 1 *cresc.* *ff* *fz*

Ob. 2 *cresc.* *ff* *fz*

Cl. (A) 1 *cresc.* *ff* *fz*

Cl. (A) 2 *cresc.* *ff* *fz*

Fg. 1 *a2* *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz*

Fg. 2 *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz*

Cor. (F) 1 *a2* *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz*

Cor. (F) 2 *a2* *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz*

Cor. (F) 3 *a2* *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz*

Cor. (F) 4 *a2* *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz*

Tr. (F) 1 *cresc.* *ff*

Tr. (F) 2 *cresc.* *ff*

Trb.t. 1 *cresc.* *ff*

Trb.t. 2 *cresc.* *ff*

Trb.b. *ff*

Tb. *ff*

Timp. *ff*

Pti. *fff*

VI. 1 *cresc.* *ff* *fz*

VI. 2 *cresc.* *ff* *fz*

Va. *cresc.* *ff* *fz*

Ve. *fz* *fz* *cresc.* *fz* *fz* *ff* *fz*

Cb. *fz* *fz* *cresc.* *fz* *fz* *fz* *ff* *fz* *ff marcato*

59

Picc. *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 2 *ff*
 Cl. (A) 1 *ff*
 2 *ff*
 Fg. 1 *ff*
 2 *ff*
 Cor. (F) 1 *ff*
 2 *ff*
 3 *ff*
 4 *ff*
 Tr. (F) 1 *ff*
 2 *ff*
 Trb.t. 1 *ff*
 2 *ff*
 Trb.b. *ff*
 Tb. *ff*
 Timp. *ff*
 Ptti. *ff*
 VI. 1 *ff*
 VI. 2 *ff*
 Va. *ff*
 Vc. *ff*
 Cb. *ff*

64 muta in fl.gr.

Picc. 1 2

Fl. 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va. trem. div.

Vc.

Cb.

f *dim.* *mp* *pp* *dim.* *pp* *dim.* *pp* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

70

Fl. 1 2 *a2* *pp* *ff*

Ob. 1 2 *dim.* *ff*

Cl. (A) 1 2 *ff*

Fg. 1 2 *pp* *molto ff*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (F) 1 2 *ff* *dim.*

Trb.t. 1 2

Trb.b.

Tb.

Timp. *trem.* *pp* *molto ff* B \sharp muta in A

Ptti.

VI. 1 *pp* *ff*

VI. 2 *molto ff*

Va. *pp* *trem.* *molto ff*

Vc. *pp* *molto ff*

Cb. *pp* *molto ff*

Detailed description of the musical score: This page of the score (page 70) features a complex orchestral texture. The woodwind section includes Flute 1 and 2 (with a second flute part marked 'a2'), Oboe 1 and 2 (with a dynamic marking of 'dim.'), Clarinet in A 1 and 2, and Bassoon 1 and 2 (with a dynamic marking of 'molto ff'). The brass section consists of Cor Anglais (F) 1 and 2, Trumpets (F) 1 and 2 (with a dynamic marking of 'ff' and a 'dim.' marking), Trombones (Trombone 1 and 2), and Tuba. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass, all starting with a dynamic marking of 'pp'. The percussion section includes Timpani (with a 'trem.' marking and a dynamic marking of 'pp' and 'molto ff') and Snare Drum. A key signature change is indicated for the Timpani part: 'B \sharp muta in A'. The score is heavily marked with dynamics, including 'ff' (fortissimo) and 'molto ff' (molto fortissimo) throughout the piece.

77

Fl. 1 2
dim. dim. *pp* *espressivo* *ff*

Ob. 1 2
dim. *pp* *ff*

Cl. (A) 1 2
dim. *ff*

Fg. 1 2
dim. *pp* *ff*

Cor. (F) 1 2 3 4
dim. *pp* *ff*

Tr. (F) 1 2
pp *ff*

Trb.t. 1 2
ff

Trb.b. *pp* *molto* *ff* *ff*

Tb. *ff* *ff*

Timp. *p* *molto* *ff* *ff*

Ptti. *p* *molto* *ff* *ff*

VI. 1 *dim.* *pp* *ff* trem.

VI. 2 *dim.* *pp* *ff* trem.

Va. *dim.* *pp* *ff* trem.

Vc. *dim.* *pp* *ff* *ff*

Cb. *dim.* *pp* *ff* *ff*

82

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b. 1
2

Tb. 1
2

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff, *fff*, *f*, *trem.*

92

Fl. 1 2 *a2* *dim.* *pp dim.*

Ob. 1 2 *dim.* *pp dim.*

Cl. (A) 1 2 *a2* *dim.* *pp dim.*

Fg. 1 2 *a2* *dim.* *pp dim.*

Cor. (F) 1 2 *dim.* *pp dim.*

3 4 *dim.* *pp dim.*

Tr. (F) 1 2 *pp dim.*

Trb.t. 1 2 *pp dim.*

Trb.b. *pp dim.*

Tb. *pp dim.*

Timp. *pp dim.*

Ptti. *dim.*

VI. 1 *dim.* *pp dim.*

VI. 2 *dim.* *pp dim.*

Va. *dim.* *pp dim.*

Vc. *dim.* *pp dim.*

Cb. *dim.* *pp dim.*

NEGERDANS
NEGRO DANCE
Allegro

No. 7

Flauto piccolo
Flauto 2
Oboe 1
Corno inglese
Clarinetto (Bb) 1 2
Fagotto 1 2
Corno (F) 1 2 3 4
Tromba (F) 1 2
Trombone tenore 1 2
Trombone basso
Tuba
Timpani (G, C, F)
Piatti
Castagnette
Tamburino
Tamburo piccolo
Gran cassa
Xilofono
CORO SATB

Allegro

Violino 1
Violino 2
Viola
Violoncello
Contrabasso

f *ff* *fz*

9

Picc. *fz* *fz* *fz*

Fl. 2 *fz* *fz*

Ob. 1

Cor.ingl.

Cl. (Bb) ¹/₂ *a2* *fz* *fz* *fz*

Fg. ¹/₂

Cor. (F) ¹/₂ ³/₄

Tr. (F) ¹/₂ *a2* *fz* *fz*

Trb.t. ¹/₂ *fz*

Trb.b. *fz*

Tb. *fz*

Timp.

Pti.

Gr.c.

Vl. 1 *fz* *fz* *fz*

Vl. 2 *fz* *fz* *fz*

Va. *fz* *fz* *fz*

Vc. *fz* *fz* *fz*

Cb.

17

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Pti.

Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *fp* *f* *fs*

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl.(Bb) 1/2

Fg. 1/2

Cor.(F) 1/2

Tr.(F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Tamb.picc.

Xil.

VI. 1

VI. 2

Va.

Vc.

Cb.

col legno

simile

41

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

pizz.

a2

49

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) 1 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

CORO

Ah

VI. 1

VI. 2

Va.

Vc.

Cb.

57

Picc. *ff* *mp*

Fl. 2 *ff* *mp*

Ob. 1

Cor.ingl.

Cl. (Bb) ¹/₂ *ff* *mp*

Fg. ¹/₂

Cor. (F) ¹/₂ *mp*

Tr. (F) ¹/₂ *ff* *mfz* *p*

Trb.t. ¹/₂

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

VI. 1 *arco* *ff* *ff* *p*

VI. 2 *arco* *ff* *ff* *p*

Va. *arco* *ff* *mp*

Vc. *arco* *ff*

Cb. *nat.* *ff* *mp*

63

Picc. *ff* *p*

Fl. 2 *ff* *p*

Ob. 1

Cor.ingl.

Cl. (Bb) *ff* *p*

Fg. 1/2

Cor. (F) 1/2 3/4

Tr. (F) 1/2 *mfz* *p*

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Vi. 1 *ff* *p*

Vi. 2 *ff* *p*

Va. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

71

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Cast.

Tbno.

Vi. 1

Vi. 2

Va. pizz. pp f pp f

Vc. pizz. pp f pp f

Cb. pizz. pp f pp

26 *più mosso*

105

Picc. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Fl. 2 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Ob. 1 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Cor. ingl. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Cl. (Bb) 1/2 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Fg. 1/2 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Cor. (F) 1/2/3/4 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Tr. (F) 1/2 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Trb. 1/2 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Trb. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Tb. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Timp. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Ptti. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Tamb. picc. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Gr. c. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

più mosso

VI. 1 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

VI. 2 *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Va. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Vc. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Cb. *ff* *fs* *fs* *fs* *fs* *fs* *fs* *fs*

Picc.

Fl. 2

Ob. 1

Cor. ingl.

Cl. (B \flat) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) $\frac{1}{2}$ 3 4

Tr. (F) $\frac{1}{2}$

Trb.t. $\frac{1}{2}$

Trb.b.

Tb.

Timp.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

27

121

Tempo I

Picc. *ff*

Fl. 2 *ff*

Ob. 1

Cor.ingl.

Cl. (B♭) 1/2 *a2* *ff* *ff* *ff*

Fg. 1/2

Cor. (F) 1/2 *con sord.* *a2* *ff*

3/4

Tr. (F) 1/2 *ff*

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

CORO *ff*
Ah

Tempo I

VI. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

VI. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Va. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cb.

Picc.

Fl. 2

Ob. 1

Cor. ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb. 1/2

Trb.b.

Tb.

Timp.

Pti.

Gr.c.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

con sord.

a2

ff

Ah

145

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{2}$

Fg. $\frac{1}{2}$ $\frac{2}{2}$

Cor. (F) $\frac{1}{2}$ $\frac{2}{2}$

3

4

Tr. (F) $\frac{1}{2}$ $\frac{2}{2}$

Trb.t. $\frac{1}{2}$ $\frac{2}{2}$

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

153

Picc.

Fl. 2

Ob. 1

Cor. ingl.

Cl. (Bb) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) $\frac{1}{2}$

Tr. (F) $\frac{1}{2}$

Trb.t. $\frac{1}{2}$

Trb.b.

Tb.

Timp.

CORO

Ah

VI. 1

VI. 2

Va.

Vc.

Cb.

con sord.
a2

ff

con sord.
a2

ff

f

169

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) $\frac{1}{2}$

3

4

Tr. (F) $\frac{1}{2}$

Trb.t. $\frac{1}{2}$

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

f

f

a2

f

Picc. *p*

Fl. 2 *p*

Ob. 1 *p*

Cor.ingl. *p*

Cl. (Bb) 1/2 *p*

Fg. 1/2 *p*

Cor. (F) 1/2 *p*

3/4 *p*

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Xil. *p*

VI. 1 *arco p*

VI. 2 *arco p*

Va. *arco p*

Vc. *p*

Cb. *p*

Picc. *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Cor.ingl. *cresc.*

Cl. (Bb) 1/2 *cresc.*

Fg. 1/2 *cresc.*

Cor. (F) 1/2 *cresc.*

3/4 *cresc.*

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

VI. 1 *pizz.* *cresc.*

VI. 2 *pizz.* *cresc.*

Va. *pizz.* *cresc.*

Vc. *cresc.*

Cb.

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Cor. ingl. *ff*

Cl. (Bb) 1/2 *ff*

Fg. 1/2 *ff*

Cor. (F) 1/2 *senza sord.* *a2* *con sord.* *a2*

Tr. (F) 1/2 *senza sord.* *a2* *con sord.*

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Pti.

Gr.c.

CORO

Ah

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

30

209 più mosso

Picc. *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Cor. ingl. *fff*

Cl. (Bb) 1/2 *fff*

Fg. 1/2 *fff*

Cor. (F) 1/2 *fff* senza sord.

3/4 *fff*

Tr. (F) 1/2 *fff* senza sord.

Trb.t. 1/2 *fff*

Trb.b. *fff*

Tb. *fff*

Timp. *ff*

Pti. *ff*

Tamb.picc. *ff*

Gr.c. *ff*

VI. 1 *fff*

VI. 2 *fff*

Va. *fff*

Vc. *fff*

Cb. *fff*

Picc. 1 2

Fl. 2

Ob. 1

Cor. ingl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

Ptti.

Tamb.picc.

Gr.c.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

Hi-u - hu! Hi - u! _____ Hi-u - hu!

Picc.
 Fl. 2
 Ob. 1
 Cor.ingl.
 Cl. (Bb) 1/2
 Fg. 1/2
 Cor. (F) 1/2, 3/4
 Tr. (F) 1/2
 Trb.t. 1/2
 Trb.b.
 Tb.
 Timp.
 Ptti.
 Tamb.picc.
 Gr.c.
 CORO
 VI.1
 VI.2
 Va.
 Vc.
 Cb.

Musical score for measures 227-232. The score includes parts for Piccolo, Flute 2, Oboe 1, English Horn, Clarinet (Bb) 1/2, Bassoon 1/2, Horns (F), Trumpets (F), Trombones (Tpt. 1/2, Tpt. 2), Tuba, Timpani, Percussion (Ptt., Tamb. picc.), Grand Caes (Gr.c.), Chorus (CORO), Violins (VI.1, VI.2), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns and dynamic markings such as *ff* and *a2*.

Hi - u!

Ah!