

LIANA ALEXANDRA

7th SYMPHONY



BUCHAREST 2011

Music Engraving & Desktop Publishing

By Prof. Dr. Victor Simonov

Bucharest 2011

ORCHESTRA

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in Bb

2 Trombones

Percussion I: Timpani

3 Tom-Toms

3 Bongos

Snare Drum

Piatto I

Vibraphone

Percussion II: Cowbell

Tom-toms

Wood-blocks

Temple-blocks

Piatto II

Marimbaphone

Violin I

Violin II

Viola

Violoncello

Contrabass

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3/4

2 3

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trombone 1

Trombone 2

Snare Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

4 5 6

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II

Vla.

Vc.

Cb.

7 8 9

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II

Vla.

Vc.

Cb.

10 11 12

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 10, 11, and 12. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, indicated by rests. The brass section (Horns, Trumpets, Trombones) plays a melodic line with dynamic markings of *ff*, *mf*, *f*, and *ff*. The strings (Violins I and II, Violas, Cellos, and Double Basses) play a rhythmic accompaniment with sixteenth-note patterns and triplets, with dynamic markings of *mp* and *mf*. The snare drum (S. D.) plays a rhythmic pattern with dynamic markings of *mp* and *mf*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

13 14 15

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: The score is divided into three measures: 13, 14, and 15. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, indicated by horizontal lines. The brass section (Horns, Trumpets, Trombones) plays a melodic line starting in measure 13, moving from *mf* to *f* and then to *sfz* in measure 15. The strings (Violins I and II, Viola, Cello, and Double Bass) play a rhythmic accompaniment with sixteenth-note patterns, marked with *mf*, *mp*, and *mf*. The percussion (Snare Drum) plays a steady eighth-note pattern, marked with *mp* and *mf*. The score includes various musical notations such as dynamics, articulation marks, and fingerings.

16 17 18

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page covers measures 16, 17, and 18. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is mostly silent. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a rhythmic pattern of eighth notes with dynamic markings of *mf* and *f*. The Snare Drum (S. D.) plays a consistent eighth-note pattern with dynamics of *mp* and *mf*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features sixteenth-note patterns with triplets and dynamic markings of *mp* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This page of a musical score covers measures 22, 23, and 24. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Play a melodic line starting on measure 22, marked *ff*. Measure 23 continues the line, and measure 24 has rests.
- Oboes (Ob. 1, 2):** Play a similar melodic line to the flutes, marked *ff*.
- Clarinets (Cl. 1, 2):** Play a similar melodic line, marked *ff*.
- Bassoons (Bsn. 1, 2):** Play a similar melodic line, marked *ff*.
- Horns (Hn. 1, 2):** Play a similar melodic line, marked *ff*. In measure 24, they play a *sfz* chord.
- Trumpets (Tpt. 1, 2):** Play a similar melodic line, marked *ff*. In measure 24, they play a *ff* chord.
- Trombones (Tbn. 1, 2):** Play a similar melodic line, marked *ff*. In measure 24, they play a *sfz* chord.
- Snare Drum (S. D.):** Plays a rhythmic pattern of eighth notes with accents, marked *mp* and *mf*.
- Violins (Vln. I, II):** Play a sixteenth-note figure with a sixteenth rest, marked *mf*, *mp*, and *mf*.
- Viola (Vla.):** Plays a triplet eighth-note figure, marked *mf*, *mp*, and *mf*.
- Violoncello (Vc.):** Plays a triplet eighth-note figure, marked *mp*, *mf*, and *mp*.
- Contrabass (Cb.):** Plays a triplet eighth-note figure, marked *mp*, *mf*, and *mp*.

Measure numbers 22, 23, and 24 are indicated at the top of the score. Dynamic markings include *ff*, *sfz*, *mp*, *mf*, and *mp*. Performance instructions include accents and slurs.

25 26 27

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.

Vc.
Cb.

Detailed description of the musical score: The score is divided into three measures (25, 26, 27) by vertical dashed lines. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, indicated by horizontal lines. The brass section (Horns, Trumpets, Trombones) plays a rhythmic pattern of eighth notes with accents, marked with *sfz*. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a complex rhythmic pattern with triplets and sixteenth notes, marked with *mp* and *mf*. The percussion section (S. D.) plays a rhythmic pattern of eighth notes with accents, marked with *mp* and *mf*. The score includes various musical notations such as dynamics, accents, and articulation marks.

31 32 33

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page covers measures 31, 32, and 33. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, with a strong *ff* dynamic marking in measure 32. The brass section (Horns, Trumpets, Trombones) plays a rhythmic pattern of eighth notes, starting at *f* in measure 31 and reaching *ff* by measure 33. The Snare Drum (S. D.) plays a consistent eighth-note pattern, with dynamics ranging from *mp* to *mf*. The string section (Violins I & II, Viola, Violoncello, Contrabass) features a complex rhythmic texture with sixteenth-note patterns and triplets, with dynamics alternating between *mp* and *mf*. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 32 and 33.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

mp

mf

6

3

37 38 39

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

The image shows a page of a musical score for measures 37, 38, and 39. The score is divided into two systems. The top system contains woodwind and brass parts: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Trombone 1 and 2. The bottom system contains string and percussion parts: Snare Drum (S. D.), Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The woodwind and brass parts are marked with *sfz* (sforzando) dynamics. The string parts feature sixteenth-note patterns with dynamics ranging from *mp* (mezzo-piano) to *mf* (mezzo-forte). The percussion part shows a snare drum pattern with *mp* and *mf* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

40 41 42

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: This page contains measures 40, 41, and 42 of a symphony. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is mostly silent, indicated by rests. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a complex rhythmic accompaniment. The Violins I and II parts feature sixteenth-note patterns with sixteenth rests, marked with *mp* and *mf* dynamics. The Viola and Violoncello parts play eighth-note triplets, also marked with *mp* and *mf*. The Violoncello and Contrabass parts play eighth notes with rests, marked with *mp* and *mf*. The Snare Drum (S. D.) part features a rhythmic pattern of eighth notes with accents, marked with *mp* and *mf*. The score includes various musical notations such as rests, dynamics, and articulation marks.

43 44 45

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score covers measures 46, 47, and 48. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Measures 47-48 feature a melodic line starting on a whole note, moving to a half note, and then a quarter note. Dynamics are *f* in measure 47 and *mf* in measure 48.
- Oboes (Ob. 1, 2):** Similar to flutes, playing a melodic line with dynamics *f* and *mf*.
- Clarinets (Cl. 1, 2):** Similar to flutes, playing a melodic line with dynamics *f* and *mf*.
- Bassoons (Bsn. 1, 2):** Similar to flutes, playing a melodic line with dynamics *f* and *mf*.
- Horns (Hn. 1, 2):** Similar to flutes, playing a melodic line with dynamics *f* and *mf*.
- Trumpets (Tpt. 1, 2):** Similar to flutes, playing a melodic line with dynamics *f* and *mf*.
- Trumpets/Bassoons (Tbn. 1, 2):** Similar to flutes, playing a melodic line with dynamics *f* and *mf*.
- Snare Drum (S. D.):** Measures 46-48 feature a rhythmic pattern of eighth notes with accents. Dynamics are *mp* and *mf*.
- Violins (Vln. I, II):** Measures 46-48 feature a melodic line with sixteenth notes and slurs. Dynamics are *mp* and *mf*. *mf sempre* is indicated for measures 47 and 48.
- Viola (Vla.):** Measures 46-48 feature a melodic line with eighth notes and slurs. Dynamics are *mp* and *mf*. *mf sempre* is indicated for measures 47 and 48.
- Violoncello (Vc.):** Measures 46-48 feature a melodic line with eighth notes and slurs. Dynamics are *mp* and *mf*. *mf sempre* is indicated for measures 47 and 48.
- Contrabass (Cb.):** Measures 46-48 feature a melodic line with eighth notes and slurs. Dynamics are *mp* and *mf*. *mf sempre* is indicated for measures 47 and 48.

This page of a musical score covers measures 49, 50, and 51. The instruments are arranged as follows:

- Flutes (Fl. 1, 2):** Treble clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Oboes (Ob. 1, 2):** Treble clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Clarinets (Cl. 1, 2):** Treble clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Bassoons (Bsn. 1, 2):** Bass clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Horns (Hn. 1, 2):** Treble clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Trumpets (Tpt. 1, 2):** Treble clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Trombones (Tbn. 1, 2):** Bass clef, playing a melodic line with dynamics *f*, *mf*, and *f*.
- Soprano Drum (S. D.):** Snare drum, playing a rhythmic pattern with dynamics *mp* and *mf*.
- Violins (Vln. I, II):** Treble clef, playing a sixteenth-note pattern with dynamics *mf sempre*.
- Viola (Vla.):** Treble clef, playing a triplet pattern with dynamics *mf sempre*.
- Violoncello (Vc.):** Bass clef, playing a rhythmic pattern with dynamics *mf sempre*.
- Contrabass (Cb.):** Bass clef, playing a rhythmic pattern with dynamics *mf sempre*.

Measures 49, 50, and 51 are marked with measure numbers at the top of the first staff. The dynamics *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) are indicated throughout the score.

52 53 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: The score is for measures 52, 53, and 54. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, indicated by horizontal lines. The Horns (Hn. 1 and 2) play a melodic line with triplets, starting at *mf* and reaching *f* in measure 53. The Trumpets (Tpt. 1 and 2) play a rhythmic pattern of eighth notes with sixteenth-note accents, marked *mf*. The Trombones (Tbn. 1 and 2) play sustained chords, marked *mf* and *f*. The Snare Drum (S. D.) has a single stroke in measure 52. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a simple rhythmic pattern of eighth notes, marked *mf*.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

55 56 57

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

58 59 60

Fl. 1 *f* *mf* *mf* *mp* *mf* *f*

Fl. 2 *f* *mf* *mf* *mp* *mf* *f*

Ob. 1 *f* *mf* *mf* *mp* *mf* *f*

Ob. 2 *f* *mf* *mf* *mp* *mf* *f*

Cl. 1 *f* *mf* *mf* *mp* *mf* *f*

Cl. 2 *f* *mf* *mf* *mp* *mf* *f*

Bsn. 1 *f* *mf* *mf* *mp* *mf* *f*

Bsn. 2 *f* *mf* *mf* *mp* *mf* *f*

Hn. 1 *f* *mf* *mf* *mp* *mf* *f*

Hn. 2 *f* *mf* *mf* *mp* *mf* *f*

Tpt. 1 *f* *mf* *mf* *mp* *mf* *f*

Tpt. 2 *f* *mf* *mf* *mp* *mf* *f*

Tbn. 1 *f* *mf* *mf* *mp* *mf* *f*

Tbn. 2 *f* *mf* *mf* *mp* *mf* *f*

Vln. I *f* *mf* *mf* *mp* *mf* *f*

Vln. II *f* *mf* *mf* *mp* *mf* *f*

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

Vc. *f* *mf* *mf* *mp* *mf* *f*

Cb. *f* *mf* *mf* *mp* *mf* *f*

Musical score for measures 61, 62, and 63. The score is arranged in two systems of staves. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The second system includes Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measures 61, 62, and 63 are marked with dynamic markings: *ff*, *f*, *mf*, and *mp*. The score shows a gradual decrease in volume across the measures. The woodwinds and strings play sustained notes with slurs, while the brass instruments play sustained notes with accents.

Measure 61 starts with *ff* dynamics for all instruments. Measure 62 transitions to *f* and *mf*. Measure 63 transitions to *mf* and *mp*. The dynamics are indicated by slanted lines and text below the staves.

This page of a musical score covers measures 64, 65, and 66. The instruments are arranged in two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) and the beginning of the string section (Violins 1 & 2, Violas, Cellos, and Double Basses). The second system continues the string section. The score is written in a common time signature with a key signature of one flat. Each measure is marked with a dynamic level: *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The woodwinds and strings play sustained notes with phrasing slurs. The brass instruments play sustained notes with accents. Vertical dashed lines separate the measures. Measure numbers 64, 65, and 66 are indicated at the top of their respective columns.

67 68 69

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
P-to I
P-to II
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score covers measures 67, 68, and 69. It includes parts for woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2), percussion (Piano I and II), and strings (Violins I & II, Viola, Violoncello, and Contrabass). The woodwinds and strings play melodic lines with dynamic markings of *mf* and *f*. The brass section provides harmonic support with sustained chords, also marked *mf* and *f*. Percussion I and II play sustained chords. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This page of a musical score covers measures 70, 71, and 72. The instruments are arranged in two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Percussion I & II) and the second system includes strings (Violins I & II, Viola, Violoncello, and Contrabasso). The score features dynamic markings such as *f*, *mf*, and *mf sempre*, along with phrasing slurs and breath marks. Measure numbers 70, 71, and 72 are clearly indicated at the top of each measure group.

This page of a musical score covers measures 73, 74, and 75. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Trumpets 1 and 2 (Tpt. 1, Tpt. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Percussion I and II (P-to I, P-to II)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The woodwind and string parts feature melodic lines with dynamic markings of *mf* (mezzo-forte), *f* (forte), and *mf*. The brass parts provide harmonic support with sustained chords, also marked with *mf*, *f*, and *mf*. The percussion parts include a snare drum (P-to I) and a cymbal (P-to II), with the cymbal part marked with *mf*, *f*, and *mf*. The string parts consist of rhythmic patterns with dynamic markings of *mf*, *f*, and *mf*. Measure numbers 73, 74, and 75 are indicated at the top of the page.

76 77 78

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

76 77 78

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 76, 77, and 78. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) is active in measure 76, playing a melodic line with slurs. In measures 77 and 78, the woodwinds are mostly silent, indicated by rests. The brass section (Horns, Trumpets, and Trombones) enters in measure 77 with a rhythmic pattern of eighth notes, marked *mf* in measure 77 and *f* in measure 78. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active throughout, playing a steady melodic line with slurs. The score is written in a common time signature with a key signature of one sharp (F#).

79 80 81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

f *mf*

79 80 81

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf*

82 83 84

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

82 83 84

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 82, 83, and 84. The top section (measures 82-84) features woodwind and brass instruments: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Trombone 1 and 2. Measures 82 and 83 show a dynamic shift from *mf* to *f* and back to *mf*. The bottom section (measures 82-84) features string instruments: Violin I and II, Viola, Violoncello, and Contrabass. Measures 82 and 83 are mostly rests, while measure 84 shows a *mf* entry for all string parts.

85 86 87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

85 86 87

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score contains the staves for various instruments, numbered 88, 89, and 90. The instruments are arranged in two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Each staff shows musical notation with dynamics such as *f* and *mf*. Vertical dashed lines indicate measure boundaries. The score is written in a key signature of one sharp (F#).

91 92 93

Fl. 1 *mp* *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

91 92 93

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

Detailed description: This page of a musical score covers measures 91, 92, and 93. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) plays a melodic line starting in measure 91, marked *mp*. The brass section (Trumpets 1 & 2, Trombones 1 & 2) provides harmonic support, with Trombone 1 marked *mp* and Trombone 2 marked *mp* in measure 91, and both marked *p* in measure 92. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a similar melodic line, marked *mp* in measure 91 and *p* in measure 92. The score is written for a full orchestra and includes dynamic markings and articulation symbols.

CADENZA
Sempre Presto

Musical score for the first system of the Cadenza section. The score is written for six percussion instruments: Tom-t., Bongos, S. D., Cow., W.B., and T. Bl. The tempo is marked 'Sempre Presto' and the dynamics are 'ff sempre'. The music features complex rhythmic patterns, including sixteenth-note runs and triplet figures. The Cow. part includes several sixteenth-note runs marked with a '6' and a slur. The W.B. and T. Bl. parts also feature sixteenth-note runs and triplet figures. The Bongos and S. D. parts provide a steady rhythmic accompaniment.

Musical score for the second system of the Cadenza section. The score continues the rhythmic patterns established in the first system. The Cow. part features a prominent sixteenth-note run marked with a '6' and a slur. The W.B. and T. Bl. parts continue with their respective rhythmic figures, including sixteenth-note runs and triplet patterns. The Bongos and S. D. parts maintain their accompaniment.

Musical score for the third system of the Cadenza section. The score concludes the rhythmic patterns. The Cow. part features a final sixteenth-note run marked with a '6' and a slur. The W.B. and T. Bl. parts continue with their respective rhythmic figures, including sixteenth-note runs and triplet patterns. The Bongos and S. D. parts maintain their accompaniment.

3/4
94

95

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

3/4
94

95

96

Timp.

p sempre

3/4
94

95

96

Vln. I

Vln. II

Vla.

p sempre

p sempre

Vc.

p sempre

Cb.

p sempre

97 98 99

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mp sempre* *mf*

Tbn. 2 *mp sempre* *mf*

Timp *mp sempre* *mf sempre*

Vln. I *mp sempre* 6 6 6 6

Vln. II *mp sempre*

Vla. *mp sempre* 3 3 3 3

Vc. *mp sempre*

Cb. *mp sempre*

This page of a musical score covers measures 100, 101, and 102. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with slurs and accents. Measure 100 starts with a flat (Bb), and measure 101 starts with a natural (B).
- Oboes (Ob. 1, Ob. 2):** Play a similar melodic line to the flutes.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line with slurs and accents.
- Bassoons (Bsn. 1, Bsn. 2):** Play a lower melodic line with slurs and accents.
- Horns (Hn. 1, Hn. 2):** Play a melodic line with slurs and accents.
- Trumpets (Tpt. 1, Tpt. 2):** Play a melodic line with slurs and accents.
- Trombones (Tbn. 1, Tbn. 2):** Play a melodic line with slurs and accents.
- Timpani (Timp.):** Play a rhythmic pattern of eighth notes, marked *mf sempre*. Measure numbers 100, 101, and 102 are indicated above the staff.
- Violins (Vln. I, Vln. II):** Play a rhythmic pattern of eighth notes, marked *mf sempre*. Measure numbers 100, 101, and 102 are indicated above the staff.
- Viola (Vla.):** Play a rhythmic pattern of eighth notes, marked *mf sempre*. Measure numbers 100, 101, and 102 are indicated above the staff.
- Violoncello (Vc.):** Play a rhythmic pattern of eighth notes, marked *mf sempre*.
- Double Bass (Cb.):** Play a rhythmic pattern of eighth notes, marked *mf sempre*.

Measure 100 features a flat (Bb) in the woodwind parts. Measure 101 features a natural (B) in the woodwind parts. Measure 102 features a sharp (B#) in the woodwind parts. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes throughout the measures.

This page of a musical score covers measures 103, 104, and 105. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Trumpets 1 and 2 (Tpt. 1, Tpt. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Timpani (Timp.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score is marked *f sempre* throughout. Measures 103 and 105 feature sixteenth-note patterns in the strings, while measure 104 has a more melodic focus. The woodwinds and brass play sustained notes with some melodic movement. The percussion part shows a steady rhythmic pattern.

106 107 108

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Timp. *mf* *mp sempre*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Detailed description: This page of a musical score covers measures 106, 107, and 108. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) plays sustained notes with a dynamic of *mf* (mezzo-forte) in measures 106 and 107, which then changes to *mp* (mezzo-piano) in measure 108. The strings (Violins I and II, Violas, Cellos, and Double Basses) play a rhythmic accompaniment of eighth notes, with *mf* in measures 106 and 107, and *mp* in measure 108. The Violin I and II parts include sixteenth-note runs marked with a '6' and triplet markings marked with a '3'. The Timpani part features a steady pulse, with a dynamic shift to *mp sempre* in measure 108.

Musical score for orchestra, measures 109-111. The score is arranged in systems for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones) play a melodic line with triplets and slurs, starting at *mf* and ending at *f*. The brass (Trumpets, Trombones, Tuba) play a similar melodic line. The percussion (Timpani) plays a rhythmic pattern. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic pattern with triplets and sextuplets, starting at *mf sempre* and ending at *f*. The score includes dynamic markings (*mf*, *f*, *mf sempre*) and articulation marks (triplets, slurs, accents).

109 110 111

Fl. 1 *mf* 3 *f*

Fl. 2 *mf* 3 *f*

Ob. 1 *mf* 3 *f*

Ob. 2 *mf* 3 *f*

Cl. 1 *mf* 3 *f*

Cl. 2 *mf* 3 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* 3 *f*

Hn. 2 *mf* 3 *f*

Tpt. 1 *mf* 3 *f*

Tpt. 2 *mf* 3 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Timp. *mf sempre* *f*

Vln. I *mf sempre* 6 *f*

Vln. II *mf sempre* 6 *f*

Vla. *mf sempre* 3 *f*

Vc. *mf sempre* *f*

Cb. *mf sempre* *f*

This page of a musical score covers measures 112, 113, and 114. The orchestration includes the following instruments:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bsn. 1, Bsn. 2)
- Horns (Hn. 1, Hn. 2)
- Trumpets (Tpt. 1, Tpt. 2)
- Trombones (Tbn. 1, Tbn. 2)
- Timpani (Timp.)
- Violins (Vln. I, Vln. II)
- Viola (Vla.)
- Cello (Vc.)
- Double Bass (Cb.)

The score features dynamic markings of *f sempre*, *f*, and *mf*. Measure 112 begins with *f sempre*. Measure 113 features a change to *f*. Measure 114 features a change to *mf*. The woodwinds and strings play sustained notes with various articulations, including slurs and accents. The strings include sixteenth-note patterns in measures 112 and 114, and triplet patterns in measure 114. The timpani part consists of a steady rhythmic pattern of eighth notes.

115 116 117

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Timp. *mf* *f* *mf*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

118 119 120

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mp sempre* *mf*

Bsn. 2 *mp sempre* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mp sempre* *mf*

Tbn. 2 *mp sempre* *mf*

Timp. *mp sempre* *mf*

Vln. I *mp sempre* *mf*

Vln. II *mp sempre* *mf*

Vla. *mp sempre* *mf*

Vc. *mp sempre* *mf*

Cb. *mp sempre* *mf*

This page of a musical score covers measures 121, 122, and 123. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Horns (Hn. 1, Hn. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Trumpets (Tpt. 1, Tpt. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Trombones (Tbn. 1, Tbn. 2):** Play a melodic line with dynamics *f* in measure 121, *mf* in measure 122, and *f* in measure 123.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics *mf* *sempre*.
- Violins (Vln. I, Vln. II):** Play a rhythmic pattern with dynamics *mf* *sempre*. The Vln. I part includes sixteenth-note runs with a '6' marking.
- Viola (Vla.):** Play a rhythmic pattern with dynamics *mf* *sempre*, including triplet markings.
- Violoncello (Vc.):** Play a rhythmic pattern with dynamics *mf* *sempre*.
- Contrabass (Cb.):** Play a rhythmic pattern with dynamics *mf* *sempre*.

This musical score page covers measures 124, 125, and 126. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Play a melodic line starting on a half note G4 in measure 124, moving to a half note A4 in measure 125, and then a half note B4 in measure 126. Dynamics are *mf* and *mf sempre*.
- Oboes (Ob. 1 & 2):** Play a melodic line starting on a half note G4 in measure 124, moving to a half note A4 in measure 125, and then a half note B4 in measure 126. Dynamics are *mf* and *mf sempre*.
- Clarinets (Cl. 1 & 2):** Play a melodic line starting on a half note G4 in measure 124, moving to a half note A4 in measure 125, and then a half note B4 in measure 126. Dynamics are *mf* and *mf sempre*.
- Bassoons (Bsn. 1 & 2):** Play a melodic line starting on a half note G3 in measure 124, moving to a half note A3 in measure 125, and then a half note B3 in measure 126. Dynamics are *mf* and *mf sempre*.
- Horns (Hn. 1 & 2):** Play a melodic line starting on a half note G3 in measure 124, moving to a half note A3 in measure 125, and then a half note B3 in measure 126. Dynamics are *mf* and *mf sempre*.
- Trumpets (Tpt. 1 & 2):** Play a melodic line starting on a half note G3 in measure 124, moving to a half note A3 in measure 125, and then a half note B3 in measure 126. Dynamics are *mf* and *mf sempre*.
- Trombones (Tbn. 1 & 2):** Play a melodic line starting on a half note G3 in measure 124, moving to a half note A3 in measure 125, and then a half note B3 in measure 126. Dynamics are *mf* and *mf sempre*.
- Timpani (Timp.):** Play a rhythmic pattern of quarter notes on G2, A2, B2, and C3 in measures 124, 125, and 126.
- Violins (Vln. I & II):** Play a sixteenth-note figure starting on G4 in measure 124, moving to A4 in measure 125, and then B4 in measure 126. Dynamics are *mf sempre*.
- Viola (Vla.):** Play a triplet of eighth notes on G4, A4, and B4 in measures 124, 125, and 126. Dynamics are *mf sempre*.
- Violoncello (Vc.) & Contrabass (Cb.):** Play a melodic line starting on a half note G3 in measure 124, moving to a half note A3 in measure 125, and then a half note B3 in measure 126. Dynamics are *mf sempre*.

This musical score page covers measures 127, 128, and 129. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Play a melodic line with dynamics *mf*, *f*, and *mf*.
- Oboes (Ob. 1, 2):** Play a melodic line with dynamics *mf*, *f*, and *mf*.
- Clarinets (Cl. 1, 2):** Play a melodic line with dynamics *mf*, *f*, and *mf*.
- Bassoons (Bsn. 1, 2):** Play a melodic line with dynamics *mf*, *f*, *mf*, and *mp*.
- Horns (Hn. 1, 2):** Play a melodic line with dynamics *mf*, *f*, and *mf*.
- Trumpets (Tpt. 1, 2):** Play a melodic line with dynamics *mf*, *f*, and *mf*.
- Trombones (Tbn. 1, 2):** Play a melodic line with dynamics *mf*, *f*, *mf*, and *mp*.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics *mf* and *mp*.
- Violins (Vln. I, II):** Violin I plays sixteenth-note patterns with dynamics *mf*, *mp*, and *mf*. Violin II plays a similar pattern with dynamics *mf*, *mp*, and *mf*.
- Viola (Vla.):** Plays a triplet pattern with dynamics *mf*, *mp*, and *mf*.
- Violoncello (Vc.):** Plays a melodic line with dynamics *mf*, *mp*, and *mf*.
- Double Bass (Cb.):** Plays a melodic line with dynamics *mf*, *mp*, and *mf*.

Measures 127, 128, and 129 are marked at the top of the score. The dynamic markings *mf*, *f*, *mp*, and *mf* are used throughout to indicate volume changes. The string parts include specific rhythmic figures like sixteenth-note runs and triplets.

130 131 132

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score consists of 15 staves. Measures 130-132 are marked with vertical dashed lines. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Trombones) play a melodic line with dynamics *mf*, *f*, and *mf*. The timpani (Timp.) plays a rhythmic pattern with dynamics *mp* and *mf*. The string section (Violins, Violas, Violoncello, Contrabass) provides harmonic support with dynamics *mp sempre* and *mf*. The strings include sixteenth-note patterns and triplets. The woodwinds and brass have slurs and ties across measures.

133 134 135

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

Tbn. 1
mp *p* *pp*
Tbn. 2
mp *p* *pp*

133 134 135
Timp.
mp *p* *p* *pp*

133 134 135
Vln. I
mp
Vln. II
mp *p*
Vla.
mp *p*
Vc.
mp *p*
Cb.
mp *p*

Detailed description of the musical score: The score is for measures 133, 134, and 135. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent, indicated by rests. The brass section (Trumpets, Trombones, Tuba) has melodic lines with dynamic markings of *mp*, *p*, and *pp*. The percussion section (Timpani) has a rhythmic pattern with dynamic markings of *mp*, *p*, and *pp*. The string section (Violins I and II, Viola, Violoncello, Contrabass) has melodic lines with dynamic markings of *mp* and *p*. The Viola part includes triplet markings. The score is written in a key with one flat and a common time signature.

CADENZA

Tom-t. *mp sempre*

Bongos *mp sempre*

S. D. *mp sempre*

Cow. *mp sempre* 6

W.B. *mp sempre* 6

T. Bl. *mp sempre* 6

Tom-t.

Bongos

S. D.

Cow. 6

W.B. 6

T. Bl. 6

Tom-t.

Bongos

S. D.

Cow. 6

W.B. 6

T. Bl. 6

3/4

136 137 138

Cow. *mp*

W.B. *mp*

T. Bl. *mp*

Vln. I *p mp p mp p mp*

Vln. II *p mp p mp p mp*

Vla. *p mp p mp p mp*

139 140 141

Cow. *mp mf*

W.B. *mp mf*

T. Bl. *mp mf*

Vln. I *mp mf mp mf mp mf*

Vln. II *mp mf mp mf mp mf*

Vla. *mp mf mp mf mp mf*

142 143 144

P-to II *mp* *mf* *mp sempre* *mp* *mf*

Vln. I *mp* *mf* *mp sempre* *mp* *mf*

Vln. II *mp* *mf* *mp sempre* *mp* *mf*

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

145 146 147

P-to II *mp* *mf* *mp* *mf* *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf*

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

148 149 150

P-to II *mf* *mp* *mf* *mp* *mf*

Vln. I *mf* *mp* *mf* *mp* *mf*

Vln. II *mf* *mp* *mf* *mp* *mf*

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

151 152 153

P-to II *mp* *mf* *mp* *mf* *mf* *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mf* *mp* *mf*

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

154 155 156

P-to II *mp* *mf* *mp* *mf* *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf*

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

157 158 159

P-to II *mf* *f* *ff sempre*

Vln. I *mf* *f* *ff sempre*

Vln. II *mf* *f* *ff sempre*

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

160 161 162

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page covers measures 160, 161, and 162. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) is mostly silent in measures 160 and 161, with dynamics *mf* and *ff* indicated for measures 162. The string section (Violins I and II, Violas, Cellos, and Double Basses) plays a rhythmic pattern of eighth notes in measures 160 and 161, with dynamics *ff sempre*, *mf*, and *f*. The percussion section (Snare Drum) has a rhythmic pattern in measures 160 and 161, with dynamics *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page covers measures 163 to 165. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Oboes (Ob. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Clarinets (Cl. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Bassoons (Bsn. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Horns (Hn. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Trumpets (Tpt. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Trombones (Tbn. 1, 2):** Play a melodic line starting at measure 164, marked *mf* and *ff*.
- Soloist (S. D.):** Features a rhythmic pattern of eighth notes with accents, marked *mf* and *f*.
- Violins (Vln. I, II):** Play a sustained melodic line, marked *mf* and *f*.
- Viola (Vla.):** Plays a sustained melodic line, marked *mf* and *f*.
- Violoncello (Vc.):** Plays a sustained melodic line, marked *mf* and *f*.
- Contrabass (Cb.):** Plays a sustained melodic line, marked *mf* and *f*.

The score includes dynamic markings (*mf*, *f*, *ff*) and articulation marks such as accents and slurs. Measure numbers 163, 164, and 165 are clearly indicated at the top of their respective staves.

This musical score page covers measures 166, 167, and 168. The instruments are arranged as follows:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2.
- Brass:** Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2.
- Strings:** Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Snare Drum (S. D.).

Measure 166: Woodwinds and brass play a sustained chord with dynamics ranging from *mf* to *ff*. The strings play a rhythmic pattern of eighth notes with accents, starting at *f*. The snare drum plays a steady eighth-note pattern.

Measure 167: Similar to measure 166, with woodwinds and brass maintaining their chordal texture and strings continuing their rhythmic accompaniment.

Measure 168: The woodwinds and brass reach their loudest point, marked *ff*. The strings continue their rhythmic pattern, and the snare drum remains active.

169 170 171

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones) play a melodic line that changes dynamics from *f* to *mf* and then to *mf sempre*. The strings (Violins, Violas, Cellos, Double Basses) play a similar melodic line with the same dynamic progression. The percussion section (S. D.) plays a rhythmic pattern of eighth notes, alternating between *mf* and *f*. The score is divided into three measures: 169, 170, and 171. Vertical dashed lines indicate the boundaries between these measures. The dynamics are clearly marked throughout the score.

172 173 174

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score is divided into three systems corresponding to measures 172, 173, and 174. The woodwind section (Bsn., Hn., Tbn.) and strings (Vln., Vla., Vc., Cb.) play a melodic line with dynamics *mf sempre*, *mf*, *f*, *f*, and *mf*. The brass section (Tpt., Tbn.) is mostly silent. The percussion section (S. D.) plays a rhythmic pattern of eighth notes with accents and dynamics *mf* and *f*. The woodwinds (Fl., Ob., Cl.) are silent.

175 176 177

Bsn. 1 *mf sempre* *mf* *mp* *mp*

Bsn. 2 *mf sempre* *mf* *mp* *mp*

Hn. 1 *mf sempre* *mf* *mp* *mp*

Hn. 2 *mf sempre* *mf* *mp* *mp*

Tom-t. *mp sempre*

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

Vc. *mf sempre* *mf* *mp* *mp*

Cb. *mf sempre* *mf* *mp* *mp*

178 179 180

Bsn. 1 *mp* *p* *p*

Bsn. 2 *mp* *p* *p*

Hn. 1 *mp* *p* *p*

Hn. 2 *mp* *p* *p*

Tom-t. *p* *pp* pizz. 180

Vln. I *p* pizz. *p* pizz.

Vln. II *p* pizz. *p* pizz.

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

Vc. *mp* *p* *p* pizz.

Cb. *mp* *p* *p*

II

$\frac{4}{4}$ ($\text{♩} = 66$)

2

3

Violin I

Violin II

Viola

Violoncello

Contrabass

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mf* *mp*

mp *mf* *mf* *mp*

mp *mf* *mf* *mp*

4

5

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *mf* *mp*

mp *mf* *mf* *mp*

mp *mf* *mf* *mp*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

7

8

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

10 11 12

Vln. I
Vln. II
Vla.
Vc. div.
Cb.

mf *mf* *mp*
mf *mf* *mp*
mf *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*

Detailed description: This block contains the first system of a musical score, covering measures 10, 11, and 12. It features six staves: Violin I, Violin II, Viola, Violoncello (divided), and Contrabass. Measures 10 and 11 show a melodic line in the violins and violas, with a dynamic of *mf*. In measure 12, the dynamics shift to *mp*. The lower strings (cello and double bass) play a steady accompaniment with dynamics of *mp* and *mf*.



13 14 15

Vln. I
Vln. II
Vla.
Vc.
Cb.

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

Detailed description: This block contains the second system of the musical score, covering measures 13, 14, and 15. The upper strings (Violin I and Violin II) play a triplet melody with a dynamic of *mf sempre*. The Viola, Cello, and Double Bass parts provide accompaniment with dynamics of *mp* and *mf*.



16 17 18

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *mp* *mf* *mp* *mf* *mp*
mf *mp* *mf* *mp* *mf* *mp*
mf *mp* *mf* *mp* *mf* *mp*
mf *mp* *mf* *mp* *mf* *mp*
mf *mp* *mf* *mp* *mf* *mp*
mf *mp* *mf* *mp* *mf* *mp*

Detailed description: This block contains the third system of the musical score, covering measures 16, 17, and 18. The upper strings continue with their melodic lines, alternating between *mf* and *mp* dynamics. The lower strings maintain their accompaniment with consistent dynamics of *mf* and *mp*.

Musical score for measures 19-21. The score is arranged in six staves: Vln. I, Vln. II, Vla., Vc., and Cb. Measures 19 and 20 show a dynamic shift from *mf* to *mp* in the string parts. Measure 21 features a dynamic shift from *mp* to *mf*. The violin parts (Vln. I and II) play a melodic line with triplets in measure 21. The viola, violin, and cello parts play sustained chords.



Musical score for measures 22-24. The score is arranged in six staves: Vln. I, Vln. II, Vla., Vc., and Cb. Measures 22 and 23 feature a dynamic shift from *mf* to *mp*. Measure 24 features a dynamic shift from *mp* to *mf*. The violin parts (Vln. I and II) play a melodic line with triplets in measure 22. The viola, violin, and cello parts play sustained chords.



Musical score for measures 25-27. The score is arranged in six staves: Vln. I, Vln. II, Vla., Vc., and Cb. Measures 25 and 26 show a dynamic shift from *mf* to *mp*. Measure 27 features a dynamic shift from *mp* to *mf*. The violin parts (Vln. I and II) play a melodic line with triplets in measure 25. The viola, violin, and cello parts play sustained chords.

This page of a musical score covers measures 34, 35, and 36. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Both parts play a melodic line starting in measure 34 with a circled 'D' above the first note. The dynamic is *mf sempre*.
- Clarinets (Cl. 1 & 2):** Both parts play a triplet-based melodic line starting in measure 35. The dynamic is *mf sempre*.
- Bassoons (Bsn. 1 & 2):** Both parts play a simple melodic line. Dynamics are *f* in measure 34, *mf* in measure 35, and *f* in measure 36.
- Horns (Hn. 1 & 2):** Both parts play a simple melodic line. Dynamics are *f* in measure 34, *mf* in measure 35, and *f* in measure 36.
- Trombones (Tbn. 1 & 2):** Both parts play a simple melodic line. Dynamics are *f* in measure 34, *mf* in measure 35, and *f* in measure 36.
- Vibraphone (Vib.):** Plays a triplet-based melodic line. Dynamics are *f* in measure 34, *mf* in measure 35, and *f* in measure 36.
- Maracas (Mar.):** Plays a simple melodic line. Dynamics are *f* in measure 34, *mf* in measure 35, and *f* in measure 36.
- Violins (Vln. I & II):** Both parts play a triplet-based accompaniment. The dynamic is *mp*.

Fl. 1 *mf sempre*

Fl. 2 *mf sempre*

Cl. 1 *mf sempre*

Cl. 2 *mf sempre*

Bsn. 1 *f sempre*

Bsn. 2 *f sempre*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Vib. *mf* *f* *mf*

Mar. *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

This page of a musical score, numbered 63, covers measures 40 to 42. The score is arranged in a system with multiple staves. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The percussion section includes Vibraphone (Vib.) and Maracas (Mar.). The string section includes Violin I (Vln. I) and Violin II (Vln. II). The score features various dynamics such as *mf sempre*, *f*, *mf*, and *mp*. It includes triplets and slurs across measures. Measure numbers 40, 41, and 42 are clearly marked at the top of the page.

This musical score page covers measures 43, 44, and 45. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics: *mf sempre*.
- Clarinets (Cl. 1 & 2):** Play a rhythmic pattern of eighth notes in triplets. Dynamics: *mf sempre*.
- Bassoons (Bsn. 1 & 2):** Play a rhythmic pattern of eighth notes in triplets. Dynamics: *mf sempre*.
- Horns (Hn. 1 & 2):** Play a rhythmic pattern of eighth notes in triplets. Dynamics: *mf* in measure 43, *f* in measure 44, and *f* in measure 45.
- Trombones (Tbn. 1 & 2):** Play a rhythmic pattern of eighth notes in triplets. Dynamics: *mf* in measure 43, *f* in measure 44, and *f* in measure 45.
- Vibraphone (Vib.):** Plays a rhythmic pattern of eighth notes in triplets. Dynamics: *mf* in measure 43, *f* in measure 44, and *f* in measure 45.
- Maracas (Mar.):** Plays a rhythmic pattern of eighth notes in triplets. Dynamics: *mf* in measure 43, *f* in measure 44, and *f* in measure 45.
- Violins (Vln. I & II):** Play a rhythmic pattern of eighth notes in triplets. Dynamics: *mp*.

Measure numbers 43, 44, and 45 are indicated at the top of the page. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of a musical score covers measures 46, 47, and 48. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Both parts play a melodic line starting in measure 46, marked *mf sempre*.
- Clarinets (Cl. 1 & 2):** Both parts play a triplet accompaniment, marked *mf sempre*.
- Bassoons (Bsn. 1 & 2):** Both parts play a triplet accompaniment, marked *mf sempre*.
- Horns (Hn. 1 & 2):** Both parts play a triplet accompaniment. Dynamics change from *mf* to *f* in measure 47, and back to *mf* in measure 48.
- Trombones (Tbn. 1 & 2):** Both parts play a triplet accompaniment. Dynamics change from *mf* to *f* in measure 47, and back to *mf* in measure 48.
- Vibraphone (Vib.):** Plays a triplet accompaniment, with dynamics *mf* in measure 46, *f* in measure 47, and *mf* in measure 48.
- Maracas (Mar.):** Plays a triplet accompaniment, with dynamics *mf* in measure 46, *f* in measure 47, and *mf* in measure 48.
- Violins (Vln. I & II):** Both parts play a triplet accompaniment, marked *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and brass sections feature triplet patterns, while the strings provide a steady accompaniment.

This musical score page covers measures 49, 50, and 51. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Both parts play a melodic line starting in measure 49, marked *mf sempre*. Measure 50 has a whole rest, and measure 51 resumes the melody.
- Oboes (Ob. 1 & 2):** Similar to the flutes, they play a melodic line in measures 49 and 51, with a whole rest in measure 50. Marked *mf sempre*.
- Clarinets (Cl. 1 & 2):** Play a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Marked *mf sempre*.
- Bassoons (Bsn. 1 & 2):** Play a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Dynamics range from *mf* to *f*.
- Horns (Hn. 1 & 2):** Play a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Dynamics range from *f* to *mf*.
- Trombones (Tbn. 1 & 2):** Play a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Dynamics range from *f* to *mf*.
- Vibraphone (Vib.):** Plays a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Dynamics range from *f* to *mf*.
- Maracas (Mar.):** Plays a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Dynamics range from *f* to *mf*.
- Violins (Vln. I & II):** Play a triplet eighth-note pattern in measures 49 and 51, with a whole rest in measure 50. Marked *mp*.

52 53 54

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Ob.1 *mf sempre*

Ob.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *mf* — *f*

Bsn.2 *mf* — *f*

Hn.1 *mf* — *f*

Hn.2 *mf* — *f*

Tbn.1 *mf* — *f*

Tbn.2 *mf* — *f*

Vib. *mf* — *f* — *mf*

Mar. *mf* — *f* — *mf*

Vln. I *mp*³

Vln. II *mp*

Detailed description: This page of a musical score covers measures 52, 53, and 54. It features a variety of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Vibraphone. The brass section includes Trumpets 1 and 2, and Trombones 1 and 2. The string section includes Violin I and Violin II. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with triplets and slurs. The brass instruments play sustained notes with dynamic markings. The woodwinds and strings are marked *mf sempre*. The brass instruments have dynamic markings *mf* and *f* with slurs. The strings play a rhythmic pattern of eighth notes in triplets, marked *mp*. The page number 67 is in the top right corner.

55 56 57

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Ob.1 *mf sempre*

Ob.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *mf* *f* *mf* *f* *mf* *f*

Bsn.2 *mf* *f* *mf* *f* *mf* *f*

Hn.1 *mf* *f* *mf* *f* *mf* *f*

Hn.2 *mf* *f* *mf* *f* *mf* *f*

Tbn.1 *mf* *f* *mf* *f* *mf* *f*

Tbn.2 *mf* *f* *mf* *f* *mf* *f*

Vib. *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

Mar. *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

Vln. I *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Detailed description: This page of a musical score covers measures 55, 56, and 57. It features a full orchestral ensemble. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trombones 1 & 2, and Vibraphone) plays melodic lines with various articulations and dynamics. The brass section (Horns, Trombones, and Tubas) provides harmonic support with sustained notes and dynamic swells. The string section (Violins I & II) plays a rhythmic accompaniment with triplets. The Maracas provide a steady, rhythmic accompaniment. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), along with articulation like *sempre* and *mf sempre*. Measure numbers 55, 56, and 57 are clearly marked at the top of the page.

58 59 60

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Ob.1 *mf sempre*

Ob.2 *mf sempre*

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

Hn.1 *mf* *f* *mf*

Hn.2 *mf* *f* *mf*

Tbn.1 *mf* *f* *mf*

Tbn.2 *mf* *f* *mf*

Vib. *mf* *f* *mf*

Mar. *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 58, 59, and 60. It features a full orchestral ensemble. The woodwind section includes two flutes (Fl.1 and Fl.2), two oboes (Ob.1 and Ob.2), two clarinets (Cl.1 and Cl.2), two bassoons (Bsn.1 and Bsn.2), two horns (Hn.1 and Hn.2), and two trumpets (Tbn.1 and Tbn.2). The brass section includes two trombones (Tbn.1 and Tbn.2), a vibraphone (Vib.), and a mallet percussion instrument (Mar.). The string section consists of Violin I (Vln. I) and Violin II (Vln. II). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and dynamic markings. The vibraphone and mallet percussion play rhythmic patterns. The score is marked with dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), and includes performance instructions like *sempre*. Measure numbers 58, 59, and 60 are clearly indicated at the top of the page.

61 62 63

Bsn.1 *mp* *mf* *mp* *mf* *p sempre*

Hn.1 *mp* *mf* *mp* *mf* *p sempre*

Hn.2 *mp* *mf* *mp* *mf* *p sempre*

Tbn.1 *mp* *mf* *mp* *mf* *p sempre*

Tbn.2 *mp* *mf* *mp* *mf* *p sempre*

64 65 66

Ob.1 *mf sempre*

Bsn.1 *mf sempre*

Hn.1 *mp* *mf* *pp*

Hn.2 *mp* *mf* *pp*

Tbn.1 *mp* *mf* *pp*

Tbn.2 *mp* *mf* *pp*

Vln. SOLO *mf sempre* solo

Vla. SOLO *mf sempre* solo

Vc. SOLO *mf sempre*

67 68 69

Ob.1

Bsn.1

Hn.1 *mp* *mf* *mp*

Hn.2 *mp* *mf* *mp*

Tpt.1 *sfz*

Tpt.2 *sfz*

Tbn.1 *sfz*

Tbn.2 *sfz*

Vln. SOLO *f* *mp*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. SOLO *f* *mp*

Vla. *f* *f*

Vc. SOLO

Vc. *mp* *mf*

This page of a musical score covers measures 70, 71, and 72. The instruments and their parts are as follows:

- Flutes (Fl.1, Fl.2):** Both parts play a melodic line with sixteenth-note patterns, including triplets and sixteenth-note runs. The dynamic is *mf sempre*.
- Clarinets (Cl.1, Cl.2):** Both parts play a similar melodic line to the flutes, with the dynamic *mf sempre*.
- Bassoons (Bsn.1, Bsn.2):** Both parts are silent, indicated by a horizontal line.
- Horns (Hn.1, Hn.2):** Both parts are silent, indicated by a horizontal line.
- Violins (Vln. SOLO, Vln. II):** Both parts play a melodic line with sixteenth-note patterns, including triplets and sixteenth-note runs. The dynamic is *mf sempre*. The Vln. SOLO part includes the word "solo" above the staff.
- Viola (Vla.):** The part is silent, indicated by a horizontal line.
- Violoncello (Vc.):** The part is silent, indicated by a horizontal line.
- Double Basses (Cb.):** The part is silent, indicated by a horizontal line.

Measure numbers 70, 71, and 72 are clearly marked above the first staff. The dynamic *mf sempre* is written below the first staff of each measure.

73 74 75

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

Cym.1 *mf* *mp*

Vln. SOLO *mf sempre*

Vln. II *mf sempre*

Vla. *mf* *mp* *mp*

Vc. *mf* *mp* *mp*

Cb. *ff* *ff* *ff*

pizz.

ff

ff

ff

Detailed description: This page of a musical score covers measures 73, 74, and 75. It features a woodwind section with two flutes (Fl.1, Fl.2), two clarinets (Cl.1, Cl.2), and two bassoons (Bsn.1, Bsn.2). The woodwinds play melodic lines with various articulations and dynamics, including *mf sempre* and *mf*. The brass section includes two cymbals (Cym.1) and three double basses (Vc.). The cymbals play sustained chords with dynamics *mf* and *mp*. The double basses play a rhythmic accompaniment of sixteenth notes with dynamics *mf*, *mp*, and *mp*. The string section consists of a solo violin (Vln. SOLO) and a second violin (Vln. II), both playing melodic lines with *mf sempre*. The viola (Vla.) and cello (Cb.) parts are also present, with the cello playing a pizzicato line. The double bass (Cb.) part is marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

79 80 81

FL.1
FL.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mf
f
arco

This page of a musical score covers measures 79, 80, and 81. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Vibraphone) is mostly silent, with some initial notes in measures 79 and 80. The string section (Violins I & II, Violas, Violas, Violas, and Cellos) is highly active, playing complex rhythmic patterns with sixteenth and thirty-second notes, often using triplets and sixteenth-note groupings. Dynamics range from mezzo-forte (mf) to fortissimo (f). The vibraphone part is also active, playing a melodic line with various articulations. The score includes performance instructions such as 'arco' for the cello and double bass parts.

This musical score page covers measures 82, 83, and 84. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) plays a rhythmic pattern of eighth notes with slurs and accents, marked with *mf* and *f*. The brass section (Trumpets 1 & 2, Marching Horn) has sparse accents marked *sfz*. The string section (Violins I & II, Violas, Cellos, and Double Basses) provides a harmonic accompaniment with various articulations like slurs and accents, marked with *f* and *mf*. Measure numbers 82, 83, and 84 are indicated at the top of the woodwind staves.

85 86 87

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Tpt.1
Tpt.2
Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page covers measures 85, 86, and 87. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Trumpets 1 & 2) is mostly silent, indicated by horizontal lines. The string section (Violins I & II, Violas, Violas, Cellos, and Double Basses) is highly active. The Violin I and II parts feature complex sixteenth-note patterns with frequent sixteenth-note rests (marked '6') and dynamic markings of *mf* and *f*. The Viola parts play a similar rhythmic pattern. The Violoncello and Double Bass parts provide a more melodic and harmonic foundation, with dynamic markings of *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

88 89 90

Fl.1
Fl.2
Ob.1
Ob.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
Vln. I
Vln. II
Vla.
Vc.

con sord.
mf 3 5
con sord.
mf 3
con sord.
mf 3 5 *f* 3 *mf*
con sord.
mf 3 *f* 3 *mf*
con sord.
mf 3 5 *f* 3 5 *mf*
con sord.
mf 3 5 *f* 3 5 *mf*
mf sempre 6 3 6 6 3
mf sempre 3 6 6 6 3
mf sempre 6 3
mf sempre 6 6
mf sempre
mp
mp
mp
mp

91 92 93

Hn.1 *mp* 3 *mf* 5 *mp*

Hn.2 *mp* 3 *mf* 3 *mp*

Tpt.1 *mf* 5 3 *mp* *mf* 3 *mp* 3

Tpt.2 *mf* 3 *mf* 3 *mp* 3

Tbn.1 *mf* 3 5 *mp* *mf* 3 3 *mp* 3

Tbn.2 *mf* 6 *mp* *mf* 3 5 3 *mp*

Vla. *mf* *mp* sul pont. *mp* 6 6 6 6 *mf*

Vc. *mf* *mp* sul pont. *mp* 5 5 5 5 *mf*

mf *mp* sul pont. *mp* 6 6 6 6 *mf*

mf *mp* sul pont. *mp* 5 5 5 5 *mf*

mf *mp* sul pont. *mp* *mf*



94 95 96

Vln. II sul pont. *f* 6 6 6 6 5

Vla. *mf* 6 6 6 6 6 6 *f* arco sul pont. *f* 6 6

Vc. *mf* 5 5 5 5 5 5 *f* arco sul pont. *f* 5 5

Cb. *f* pizz. *f* pizz. *f*

This musical score page covers measures 97, 98, and 99. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *ff*. Fingerings '6' are indicated.
- Oboes (Ob. 1 & 2):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *ff*.
- Clarinets (Cl. 1 & 2):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *ff*. Fingerings '5' are indicated.
- Vibraphone (Vib.):** Plays chords with dynamics *mf* and *f*, and the instruction *f sempre*.
- Cymbals II (Cym. II):** Plays sustained chords.
- Violins I (Vln. I):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *ff*. Fingerings '5' and '6' are indicated. Includes the instruction *ord.*
- Violins II (Vln. II):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *ff*. Fingerings '5' and '6' are indicated.
- Violas (Vla.):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *mf*. Fingerings '5' and '6' are indicated.
- Violas (Vla.):** Play sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *mf*. Fingerings '5' and '6' are indicated.
- Violoncello (Vc.):** Plays sixteenth-note patterns with slurs and accents. Dynamics range from *f* to *mf*. Includes instructions *pizz.* and *arco*.
- Double Bass (Cb.):** Plays sixteenth-note patterns with slurs and accents. Dynamics range from *mf* to *mf*. Includes instructions *arco* and *pizz.*

This musical score page covers measures 100, 101, and 102. The instruments and their parts are as follows:

- Flutes (Fl.1, Fl.2):** Play sixteenth-note patterns with sixteenth rests, marked *f* and *ff*.
- Oboes (Ob.1, Ob.2):** Play sixteenth-note patterns, marked *f* and *ff*.
- Clarinets (Cl.1, Cl.2):** Play sixteenth-note patterns, marked *f* and *ff*.
- Trumpets (Tpt.1, Tpt.2):** Enter in measure 102 with a triplet figure, marked *mf sempre*.
- Trombones (Tbn.1, Tbn.2):** Enter in measure 102 with a triplet figure, marked *mf sempre*.
- Cymbals (Cym.I, Cym.II):** Play sustained notes, marked *mf*.
- Violins (Vln. I, Vln. II):** Play sixteenth-note patterns with sixteenth rests, marked *mf* and *f*.
- Violas (Vla.):** Play sixteenth-note patterns with sixteenth rests, marked *mf* and *f*.
- Violoncello (Vc.) and Contrabass (Cb.):** Play sustained notes, marked *mf* and *f*.

Measure 100 features woodwinds and strings playing sixteenth-note patterns with sixteenth rests, marked *f* and *ff*. Measure 101 continues these patterns. Measure 102 introduces the brass section with triplet figures marked *mf sempre*, while woodwinds and strings continue their patterns.

Musical score for measures 103-105. The score includes parts for Tpt.1, Tpt.2, Tbn.1, Tbn.2, Cym.I, Cym.II, Vln. I, Vln. II, and Vla. Measures 103 and 104 feature trills and triplets in the trumpet and trombone parts, with dynamics of *mf*. Measure 105 features a dynamic shift to *f* and the introduction of sixteenth-note patterns in the string sections, marked *sul pont.* with dynamics of *mf* and *f*.



Musical score for measures 106-108. Measures 106 and 107 feature trills and triplets in the trumpet and trombone parts, with dynamics of *f*. Measure 108 features a dynamic shift to *mf* and the continuation of sixteenth-note patterns in the string sections, marked *sul pont.* with dynamics of *mf* and *f*.

109 110 111

Tpt.1 *mp*

Tpt.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Cym.I

Cym.II

ord. *f* 6 3 6 6 *mf*

Vln. I

ord. *f* 6 3 6 6 *mf*

Vln. II *f* *mf sempre*

ord. *f* *mf sempre*

Vla. *f* *mf sempre*

ord. *f* *mf sempre*

Vc. *f* *mf sempre*

ord. *f* *mf sempre*

Cb. *f* *mf sempre*

112 113 114

Hn.1
Hn.2
Tpt.1
Tpt.2

Vln. I
f sempre

Vln. II
mf *mp* *f sempre*

Vla.
mf *mp* *f sempre*

Vc.
mf *mp* *f sempre*

Cb.
mf *mp* *f sempre*

115 116 117

Hn.1
Hn.2
Tpt.1
Tpt.2

Vln. I
f *mf*

Vln. II
f *mf* *mp*

Vla.
f *mf* *mp*

Vc.
f *mf* *mp*

Cb.
f *mf* *mp*

118 119 120

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2

Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 118, 119, and 120. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent. The brass section (Horns, Trumpets, Trombones) plays rhythmic patterns with triplets and quintuplets, marked with dynamics *mp* and *mf*. The string section (Violins II, Violas, Cellos, Double Basses) plays melodic lines with triplets, also marked with *mp* and *mf*. The score includes various musical notations such as stems, beams, and dynamic markings.

Musical score for orchestra, measures 121-123. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Cymbal I & II, Violin I & II, Viola, Violoncello, and Contrabass. The score is divided into three measures: 121, 122, and 123. Dynamics range from *mf* to *ff*. Fingerings (6, 5) and articulations (trills, slurs) are indicated. The woodwinds and strings play complex rhythmic patterns, while the brass instruments have rests in measure 121 and enter in measure 122 with specific dynamics and articulations. The cymbals are marked with rests in measure 121 and play in measure 122.

124 125 126

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
Cym.I
Cym.II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf 6 6 6 6 *f* 6
mf 6 6 6 6 *f* 6
mf *f*
mf *f*
mf 5 5 5 5 *f* 5
mf 5 5 5 5 *f* 5
mf *f*
mf *f*
mf 3 *f* 5 *mf* *mf* 3
f 3 *mf*
f 3 *mf*
f *mf* *mf*
mf *f*
mf *f*
mf 6 6 6 3 6 6 6 6 6 6 *f* 6
3 3 3 3 3 3 3 3 *f*
f
f
f

127 128 129

Fl.1 *f* *fff*

Fl.2 *f* *fff*

Ob.1 *f* *fff*

Ob.2 *f* *fff*

Cl.1 *f* *fff*

Cl.2 *f* *fff*

Bsn.1 *f* *fff*

Bsn.2 *f* *fff*

Hn.1 *f* *fff*

Hn.2 *f* *fff*

Tpt.1 *f* *fff*

Tpt.2 *f* *fff*

Tbn.1 *f* *fff*

Tbn.2 *f* *fff*

Cym.I *f* *fff*

Cym.II *f* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

130 131 132

FL.1 *ff*

FL.2 *ff*

Ob.1 *mf* *f* *mf*

Ob.2 *mf* *f* *mf*

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 *ff*

Tpt.2 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vcl. *ff* pizz.

Cb. *ff* pizz.

ff



133 134 135

Ob.1 *mf* *f* *mf*

Ob.2 *mf* *f* *mf*

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

136 137 138

Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2



139 140 141

Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2

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

con sord.
con sord.
con sord.
con sord.

Musical score for measures 142-144. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trombone 1 (Tbn.1), and Trombone 2 (Tbn.2). The woodwinds and bassoons play melodic lines with sixteenth-note patterns, often using triplets and sixteenth-note groupings. Dynamics range from *p* to *mp*. The brass instruments (Tpt.1, Tpt.2, Tbn.1, Tbn.2) play a rhythmic accompaniment of eighth notes, marked *p*.



Musical score for measures 145-147. The woodwind parts (Fl.1, Fl.2, Cl.1, Cl.2, Bsn.1, Bsn.2) continue their melodic lines, with some rests in measures 145 and 146. Dynamics are *mp*. The string section (Vc.) is marked "arco con sord. sul pont." and plays a rhythmic accompaniment of eighth notes. Dynamics for the strings range from *pp* to *mf*, with some notes marked "pizz.". The score concludes in measure 147.

148 149 150

Fl.1 *pp* *mf*

Fl.2 *pp* *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *pp* *mf*

Cl.2 *pp* *mf*

Bsn.1 *pp* *mf*

Bsn.2 *pp* *mf*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *mp* *mf* *pizz.* *pizz.* *pizz.* *pizz.*

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

151 152 153

Fl.1 *p* *mp* *mp*

Fl.2 *p* *mp* *mp*

Cl.1 *p* *mp* *mp*

Cl.2 *p* *mp* *mp*

Bsn.1 *p* *mp*

Bsn.2 *p* *mp*

Vla. *mp* *pp*



154 155 156

Fl.1 *mp* *p*

Fl.2 *mp* *p*

Cl.1 *mp* *p* *pp*

Cl.2 *mp* *p*

157 158 159

Cl.1 *mp sempre*

Cl.2 *mp sempre*

Vln. I *mp arco* *mf* *mp*

Vln. II *mp arco* *mf* *mp*

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

Vc. *mp sempre arco* *mp* *mf* *mp*

Cb. *mp sempre arco* *mp* *mf* *mp*



160 161 162

Hn.1 *mp sempre*

Hn.2 *mp sempre*

Vln. I *mp* *mp* *mf* *mf* *mp*

Vln. II *mp* *mp* *mf* *mf* *mp*

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

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

163 164 165

Vln. I *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp*

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

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

166 167 168

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mp*

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

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

169 170 171

Vln. I *mp sempre* *mp sempre* *mp*

Vln. II *mp sempre* *mp sempre* *mp*

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

Vc. *mp* *mf* *mp* *mf* *mp*

Cb. *mp* *mf* *mp* *mf* *mp*

Musical score for measures 172-174. The score is arranged in a system with six staves: Vln. I, Vln. II, Vla., Vc., and Cb. Measures 172 and 173 feature a triplet of eighth notes in the string parts, marked *mf sempre*. Measure 174 continues with dynamics ranging from *mf* to *p*. The strings play sustained notes with long slurs.



Musical score for measures 175-177. Measures 175 and 176 show dynamics of *mf* and *mp*. Measure 177 features a triplet of eighth notes in the string parts, marked *mf*. The strings play sustained notes with long slurs.



Musical score for measures 178-180. Measures 178 and 179 feature a triplet of eighth notes in the string parts, marked *mf*. Measure 180 continues with dynamics ranging from *mp* to *p*. The strings play sustained notes with long slurs.

181 182 183

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *mp* *mf*

mf *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

184 185 186

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mp sempre* *mp sempre*

mp *mp sempre* *mp sempre*

mp *mp sempre* *mp sempre*

mp *mp sempre* *mp sempre*

mp *mp sempre* *mp sempre*

187 188 189

Vib.
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf*

mp *mf*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mp *mp* *p* *mp* *p*

mp *mp* *p* *mp* *p*

mp *mp* *p* *mp* *p*

Musical score for measures 190-192. The score includes parts for Vibraphone (Vib.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measures 190-191:** Vib. and Mar. play a melodic line with triplets. Dynamics: *mf sempre*.
- Measures 191-192:** Vib. and Mar. continue the melodic line. Dynamics: *mf*.
- Violins (Vln. I & II):** Play sustained notes with dynamics *ppp*, *mp*, *pp*, and *p sempre*.
- Viola (Vla.):** Play sustained notes with dynamics *p*, *mp*, *p*, and *p sempre*. Includes a triplet in measure 191.
- Violoncello (Vc.):** Play sustained notes with dynamics *p*, *mp*, *p*, and *p sempre*. Includes a triplet in measure 191.
- Contrabass (Cb.):** Play sustained notes with dynamics *p*, *mp*, *p*, and *p sempre*. Includes a triplet in measure 191.



Musical score for measures 193-195. The score includes parts for Vibraphone (Vib.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measures 193-194:** Vib. and Mar. play a melodic line with triplets. Dynamics: *mp*.
- Measures 194-195:** Vib. and Mar. play sustained notes. Dynamics: *mp* and *p*.
- Violins (Vln. I & II):** Play sustained notes with dynamics *p sempre* and *mp*. Measure 195 includes *pizz.*.
- Viola (Vla.):** Play sustained notes with dynamics *p sempre* and *mp*. Measure 195 includes *pizz.*.
- Violoncello (Vc.):** Play sustained notes with dynamics *p sempre* and *mp*. Measure 195 includes *pizz.*.
- Contrabass (Cb.):** Play sustained notes with dynamics *p sempre* and *mp*. Measure 195 includes *pizz.*.

III

4/4 (♩ = 120)

2 3

Snare Drum *ff*

Wood Blocks *ff*

Violin I *f sempre* *mp subito*

Violin II *f sempre* *mp subito*

Viola *f sempre* *mp subito*

Violoncello *f sempre* *mp subito*

4 5 6

S.D. *mf sempre*

W.B. *mf sempre*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

7 8 9

S. D.

W. B.

Vln. I *ff* *mp* *ff*

Vln. II *ff* *mp* *ff*

Vla. *ff* *mp* *ff*

Vc. *ff* *mp* *ff*

10 11 12

S. D. *mf sempre*

W. B. *mf sempre*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

13 14 15

S. D. *mf* *f*

W.B. *mf* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

16 17 18

S. D.

W.B.

Vln. I *f sempre*

Vln. II *f sempre*

Vla. *f sempre*

Vc. *f sempre*

19 20 21

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mp subito

ff subito

mp subito

22 23 24

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mf sempre

mp

f

25 26 27

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mp *accell.* *f*

ff sempre

28 29 30

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

31 32 33

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *mf* *f*

34 35 36

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

37 38 39

Bongos *mf sempre*

Tom-t. *mf sempre*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

40 41 42

Bongos

Tom-t.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

43 *presto possibile* 44 45

Bongos *mp* *mf* *mf*

Tom-t. *mp* *mf* *mf*

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

46 47 48

Bongos *f*

Tom-t. *f*

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

55 56 57

Musical score for measures 55-57. The score includes parts for Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Violins I & II, Viola, Cello, and Contrabass. Dynamics range from *f* to *mf*. Measure 56 features a rest for the Horns and Trombones.

58 59 60

Musical score for measures 58-60. The score includes parts for Percussion I & II, Violins I & II, Viola, Cello, and Contrabass. Percussion I & II play a sustained note with dynamics *p*, *mf*, and *p*. Violins I & II, Viola, Cello, and Contrabass play a rhythmic pattern with dynamics *mf*, *ff*, and *mf sempre*.

This musical score page contains measures 61, 62, and 63. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with dynamics *f* in measure 61, *f* in measure 62, and *mf* in measure 63.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line with dynamics *f* in measure 61, *f* in measure 62, and *mf* in measure 63.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line with dynamics *f* in measure 61, *f* in measure 62, and *mf* in measure 63.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line with dynamics *f* in measure 61, *f* in measure 62, and *mf* in measure 63.
- Horns (Hn. 1, Hn. 2):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.
- Trumpets (Tpt. 1, Tpt. 2):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.
- Trombones (Tbn. 1, Tbn. 2):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.
- Violins (Vln. I, Vln. II):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.
- Viola (Vla.):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.
- Violoncello (Vc.):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.
- Contra Bass (Cb.):** Play a rhythmic accompaniment with dynamics *mf* and *f* alternating in each measure.

64 65 66

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
P-to I
P-to II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *f* *pp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

Musical score for orchestra, measures 67-69. The score is arranged in systems for various instruments. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings of *mf* (mezzo-forte) and *f* (forte) across the measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various note values, rests, and articulation marks. The first system ends at measure 69, and the second system begins at measure 69.

70 71 72

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Vln. I *mf* *f* *mf* *mp* *f*

Vln. II *mf* *f* *mf* *mp* *f*

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

Vc. *mf* *f* *mf* *mp* *f*

Cb. *mf* *f* *mf* *mp* *mf*

76 77 78

Vln. I

Vln. II

Vla.

Vc.

Cb.

79 80 81

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f sempre

82 83 84

Fl. 1 *f sempre*

Fl. 2 *f sempre*

Ob. 1 *f sempre*

Ob. 2 *f sempre*

Cl. 1 *f sempre*

Cl. 2 *f sempre*

Bsn. 1 *f sempre*

Bsn. 2 *f sempre*

Hn. 1 *ff sempre*

Hn. 2 *ff sempre*

Tpt. 1 *ff sempre*

Tpt. 2 *ff sempre*

Tbn. 1 *ff sempre*

Tbn. 2 *ff sempre*

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

Detailed description: This is a page of a musical score for measures 82, 83, and 84. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a melodic line with a dynamic marking of *f sempre* (fortissimo, always). The brass section (Horns, Trumpets, Trombones) enters in measure 84 with a dynamic marking of *ff sempre* (fortississimo, always). The string section (Violins I and II, Viola, Violoncello, Contrabass) provides a rhythmic accompaniment, also marked *ff sempre*. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various note values, rests, and articulation marks.

This page of a musical score, numbered 116, covers measures 85, 86, and 87. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The music is written in a common time signature (C) and features a consistent melodic line across all parts, primarily consisting of eighth and quarter notes with slurs. The dynamic marking *ff sempre* (fortissimo, always) is present at the beginning of each staff and is repeated in the middle and end of the measures. Measure 85 begins with a key signature of one sharp (F#). Measure 86 contains a key signature change to two sharps (F# and C#). Measure 87 continues in the key of two sharps. The score is divided into three measures by vertical bar lines, with measure numbers 85, 86, and 87 clearly marked at the top of their respective staves.

88 89 90

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bongos *presto possibile*
ff sempre

Tom-t. *presto possibile*
ff sempre

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

Detailed description: This page of a musical score covers measures 88, 89, and 90. It features a large ensemble of instruments. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays a melodic line with slurs and accents, marked *ff sempre*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment, also marked *ff sempre*. The percussion section includes Bongos and Tom-toms, which play a driving, repetitive pattern marked *presto possibile* and *ff sempre*. The score is written in a standard musical notation with various clefs and dynamic markings.

91 92 93

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bongos *presto possibile*
ff sempre
presto possibile

Tom-t. *ff sempre*

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

94 95 96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fff

mf *f* *mf*

97 98 99

Tpt. 1 *mf sempre* 3

Tpt. 2 *mf sempre* 3

Tbn. 1 *mf sempre* 3

Tbn. 2 *mf sempre* 3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

100 101 102

Tpt. 1 *mf sempre* *mp sempre* 3

Tpt. 2 *mf sempre* *mp sempre* 3

Tbn. 1 *mf sempre* *mp sempre* 3

Tbn. 2 *mf sempre* *mp sempre* 3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

103 104 105

Tbn. 1 *mp sempre*

Tbn. 2 *mp sempre*

Bongos *mp sempre* *mf* *f* *mf*

Tom-t. *mp sempre* *mf* *f* *mf*

Vln. I *mp sempre*

Vln. II *mp sempre*

Vla. *mp sempre*

Vc. *mp sempre*

Cb. *mp sempre*

106 107 108

Tbn. 1

Tbn. 2

Bongos *mf* *mp*

Tom-t. *mf* *mp*

Vln. I *mp* *mf* *mp* *pizz.* *mf*

Vln. II *mp* *mf* *mp* *pizz.* *mf*

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

Vc. *mp* *mf* *mp* *pizz.* *mf*

Cb. *mp* *mf* *mp* *pizz.* *mf*

Flute 1

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20

f *ff* *ff*

24

6 14

ff *ff*

47

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

52

3

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

58

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

62

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

66

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

70

f *mf* *mf sempre* *mf* *f* *mf* *mf* *f* *mf*

74

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

10

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

91 **2** **CADENZA** **Sempre Presto** **5**

100 *mf*

104 *f sempre* *mf*

109 *mf* ³ *f*

113 *f sempre* *f* *mf* *mf* *f* *mf*

119 **2** *mf* *f* *mf* *f* *mf*

126 *mf sempre* *mf* *f* *mf* **2**

132 *mf* *f* *mf* **3** **CADENZA** **26**

164 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* **12**

(♩ = 66)

30

mf sempre

34

mf sempre *mf sempre*

39

mf sempre *mf sempre*

44

mf sempre

49

mf sempre *mf sempre*

54

mf sempre *mf sempre*

59

9

mf sempre 6 3 6 6

71

6 6 3 6 6 6 6 3

73

mf sempre 6 6 6 3 7

82

mf 6 6 6 6 *f* 6 6

84

6 6 6 *mf* 6 13

98 *f* *ff*

100 *f* *ff* 21

122 *mf*

123 *ff*

125 *mf*

126 *f*

127 *f*

128

129 *fff* *ff*

131 11 *p* *mp*

144 *p* *mp*

148 *pp* *mf*

151 *p* *mp*

153 *mp* *mp* *p* **40**

III

(♩ = 120) **60** *f* *f* *mf*

64 **3** *mf* *f* *mf*

70 *mf* *f* *mf* **2** *ff sempre*

75 **7** *f sempre*

85 *ff sempre* *ff sempre*

89 *ff sempre* *ff sempre*

94 *f* *fff* **12**

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Flute 2

20 *f* *ff* *ff* *ff* 6

31 14 3

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

62 *f* *mf* *f* *mf* *f* *mf* *mp* *mf* *f* *ff* *f*

69 *mf* *f* *f* *mf* *mf* *sempre* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

75 10

91 13 *mp* *mf* *ff* *f* *f* *mf* *f* *sempre*

110 *mf* *mf* 3

118 *f* *f* *sempre* *f* *mf* *mf* *f* *mf* *f*

128 *mf* *f* *mf* *mf* *sempre* *mf* *f* *mf* *mf*

138 34

177 *f* *mf* *mf* *ff* 11 *ff* *mf* *ff* *mf* *ff*

II

(♩ = 66)

30

Flute 2

31

mf sempre *mf sempre*

35

mf sempre

39

mf sempre

43

mf sempre *mf sempre*

47

mf sempre

51

mf sempre

55

mf sempre *mf sempre*

59

mf sempre

71

mf sempre

73

mf sempre

82 *mf* 6 6 6 6 *f* 6 6

84 6 6 6 6 *mf* 6 **13**

98 *f* 6 6 6 6 *ff*

100 *f* 6 6 6 *ff* **21**

122 *mf* 6 6 6 6 6 6 *ff*

124 *mf* 6 6 6 6

126 6 6 6 6 *f* *f* 6 6 6 6

128 6 6 6 6 6 6 *fff*

130 **11** 6 3 6 6 6 6

144 *ff* 6 6 3 6 6 *p* 6 *mp* 6 3

148 6 3 6 6 *p* 6 3 6 3 *mp* 6 3 6 6

152 3 6 6 3 *pp* *mf* *p* **40** *mp* *mp* *mp* *p*

III

(♩ = 120)

60

Flute 2

62

67

70

74

83

86

89

93

Oboe 1

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20 *f* *ff* *ff* *ff* 6

31 *ff* *f* > *mf* < *f* > *mf* < *f* > 3

55 *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f* *ff* > *f*

62 *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f*

68 *f* > *mf* *mf* < *f* *f* > *mf* *mf* sempre *mf* < *f* > *mf*

73 *mf* < *f* > *mf* *mf* < *f* > *mf* *f* > *mf* 10 *ff* > *f*

88 *f* 2 **CADENZA** *mf* *mp* **Sempre Presto** 5

100 *mf* *f* sempre *mf*

108 *mf* 3 *f* *f* sempre *f* > *mf*

116 *mf* < *f* > *mf* 2 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* > *mf*

126 *mf* sempre *mf* < *f* > *mf* *mf* < *f* > *mf*

CADENZA 26 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* 12

Oboe 1

II

(♩ = 66)

48

Musical staff 48-51. Treble clef, 4/4 time signature. The staff contains a whole rest followed by a series of eighth notes and quarter notes. The dynamic marking *mf sempre* is centered below the staff.

Musical staff 52-56. Treble clef, 4/4 time signature. The staff contains eighth notes and quarter notes. The dynamic marking *mf sempre* is centered below the staff.

Musical staff 57-63. Treble clef, 4/4 time signature. The staff contains eighth notes and quarter notes. The dynamic marking *mf sempre* is centered below the staff. A fermata with the number 3 is placed over the final measure.

Musical staff 64-65. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *mf sempre* is centered below the staff.

Musical staff 66-81. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *mf* is centered below the staff. A fermata with the number 14 is placed over the final measure.

Musical staff 82-83. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *mf* is centered below the staff, transitioning to *f* in the second measure.

Musical staff 84-100. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *mf* is centered below the staff. A fermata with the number 13 is placed over the final measure.

Musical staff 101-107. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *f* is centered below the staff, transitioning to *ff* in the second measure.

Musical staff 108-123. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *mf* is centered below the staff, transitioning to *ff* in the second measure. A fermata with the number 21 is placed over the final measure.

Musical staff 124-126. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *mf* is centered below the staff, transitioning to *f* in the second measure.

Musical staff 127-133. Treble clef, 4/4 time signature. The staff contains sixteenth notes with slurs and fingerings (6). The dynamic marking *f* is centered below the staff, transitioning to *fff* in the second measure.

130 *mf* *f* *mf*

133

136

139 *mf* *mp* 56

III

(♩ = 120) 60 *f* *f*

63 *mf* *mf*

68 *f* *mf* *mf* *f* *mf*

72 2 *ff sempre* 7 *f sempre*

83 *ff sempre*

87 *ff sempre* *ff sempre* *ff sempre*

92 *f* *fff* 12

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20 *f* *ff* *ff* 6

30 *ff* *ff* *f* > *mf* < *f* > *mf* < *f* > 14 *p.* *p.* *p.* *p.* *b.e.*

53 2 *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f*

61 *ff* > *f* *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f*

68 *f* > *mf* *mf* < *f* *f* > *mf* *mf* *sempre* *mf* < *f* > *mf* 10

73 *mf* < *f* > *mf* *mf* < *f* > *mf* *f* > *mf*

87 *ff* > *f* *f* *mf* *mp* 2

CADENZA
Sempre Presto 5 *mf* *f* *sempre*

105 *mf* *mf*³

112 *mf* *mf* < *f* *f* *sempre* *f* > *mf* *mf* < *f* > *mf* 2

121 *f* > *mf* < *f* > *mf* *mf* < *f* > *mf* 2

131 *mf* < *f* > *mf* **CADENZA** 3 26 12

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

II

(♩ = 66)

48

mf sempre

52 *mf sempre* *mf sempre*

57 *mf sempre* 21

82 *mf* 6 *f* 6

84 6 6 6 *mf* 6 13

98 *f* *ff* *f* *ff*

101 21 *mf* *ff*

124 *mf* *f*

127 *f* *fff*

130 *mf* *f* *mf*

134 3 3 3 3 3 3 3 3 3 3 6

138 3 6 3 6 3 6 3 6 3 6 65

mf *mp*

III

(♩ = 120)

60

f *f*

63

mf *mf*

68

f *mf* *mf*

71

f *mf* *ff* sempre

75

7

f sempre

84

ff sempre

87

ff sempre

90

ff sempre

94

f *fff* 12

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20 *f* *ff* *ff* 6

30 *ff* *ff* *f* > *mf* < *f* > *mf* < *f* > 14 3

55 *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f* *ff* > *f*

62 *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f*

68 *f* > *mf* *mf* < *f* *f* > *mf* *mf* sempre *mf* < *f* > *mf*

73 *mf* < *f* > *mf* *mf* < *f* > *mf* *f* > *mf* 10

87 *ff* > *f* *f* *mf* *mp* 2

CADENZA
Sempre Presto 5 *mf* *f* sempre

105 *mf* *mf*³

112 < *f* *f* sempre *f* > *mf* *mf* < *f* > *mf* 2

Clarinet 1 in Bb

121 *mf* *f* *mf* *f* *mf* *mf sempre*

127 *mf* *f* *mf* *mf* *f* *mf* **3**

CADENZA **26** *mf ff* *mf ff* *mf ff* *mf ff* **12**

II

(♩ = 66) **30** *mf sempre* **3** **3**

33 *mf sempre* **3** **3** **3** **3** **3** **3**

36 *mf sempre* **3** **3** **3** **3** **3**

39 *mf sempre* **3** **3** **3** **3**

41 *mf sempre* **3** **3** **3** **3** **3**

44 *mf sempre* **3** **3** **3** **3** **3**

47 *mf sempre* **3** **3** **3** **3** **3**

50 *mf sempre*

53 *mf sempre*

56

59 **9**

70 *mf sempre*

73 *mf sempre* *mp*

77 *mf* *mp* *mp*

80 *mf* *f*

84 *mf* *f* **13**

99 *ff* *f* *ff* **21**

122 *mf* *ff*

Clarinet 1 in Bb

Musical score for Clarinet 1 in Bb, measures 125-158. The score is written in treble clef with a key signature of one flat (Bb). It features various dynamics and articulations:

- Measures 125-128: *mf* and *f* dynamics, primarily using five-finger patterns.
- Measures 129-131: *fff* and *mf* dynamics, featuring triplet patterns.
- Measures 132-135: *mf* dynamics, featuring triplet patterns.
- Measures 136-139: *p* and *mp* dynamics, featuring six-finger patterns and triplets.
- Measures 140-143: *mp* and *p* dynamics, featuring six-finger patterns and triplets.
- Measures 144-147: *p* and *mp* dynamics, featuring six-finger patterns and triplets.
- Measures 148-150: *pp* and *mf* dynamics, featuring six-finger patterns and triplets.
- Measures 151-154: *p*, *mp*, and *mp* dynamics, featuring six-finger patterns and triplets.
- Measures 155-157: *p*, *pp*, and *mp sempre* dynamics, featuring six-finger patterns and triplets.
- Measure 158: *mp* dynamics, featuring a triplet pattern and a final double bar line.

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20 6

f *ff* *ff*

30 14 3

ff *ff* *f* > *mf* < *f* > *mf* < *f* >

55

f > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f* *ff* > *f*

62

f > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < < *f*

68

f > *mf* *mf* < < *f* *f* > *mf* *mf* sempre *mf* < *f* > *mf*

73 10

mf < *f* > *mf* *mf* < *f* > *mf* *f* > *mf*

87 2

ff > *f* *f* *mf* *mp*

CADENZA
Sempre Presto 5

mf *f* sempre

105

mf *mf*³

112 2

< *f* *f* sempre *f* > *mf* *mf* < *f* > *mf*

121 *mf* *f* *mf* *f* *>mf* *mf sempre*

127 *mf* *f* *mf* *mf* *f* *mf*

CADENZA

26 **2** **3**

mf ff *mf ff* *mf ff* *mf ff*

II

(♩ = 66)

30

31 *mf sempre*

34 *mf sempre*

37 *mf sempre*

40 *mf sempre*

43 *mf sempre*

46 *mf sempre*

49 *mf sempre*

52 *mf* *sempre*

55 *mf* *sempre*³

58 *mf* *sempre*³

70 *mf* *sempre*

72 *mf* *sempre*

75 *mp* *mf* *mp*

79 *mp* *mf*

83 *f* *mf*

85 *f* *ff*

100 *f* *ff*

Musical score for Clarinet 2 in B \flat , measures 122-158. The score is written in treble clef with a key signature of one sharp (F#). It features a variety of dynamic markings and articulations:

- Measures 122-125: *mf* (measures 122-124), *ff* (measure 125), with fingering '5' and slurs.
- Measures 126-129: *mf* (measures 126-128), *f* (measure 129), with fingering '5' and slurs.
- Measures 130-132: *f* (measures 130-132), with fingering '5' and slurs.
- Measures 133-135: *fff* (measures 133-134), *mf* (measure 135), with slurs.
- Measures 136-140: *mf* (measures 136-137), *mf* (measures 138-139), *mp* (measure 140), with slurs.
- Measures 141-145: *p* (measures 141-142), *mp* (measures 143-144), *p* (measure 145), with slurs.
- Measures 146-150: *mp* (measures 146-147), *pp* (measures 148-149), *mf* (measure 150), with slurs.
- Measures 151-153: *p* (measures 151-152), *mp* (measure 153), with slurs and triplets.
- Measures 154-157: *mp* (measures 154-155), *p* (measures 156-157), *mp sempre* (measures 154-157), with triplets and slurs.
- Measure 158: *mp* (measure 158), with a triplet and a final double bar line.

III

(♩ = 120)

60

63

68

71

75

84

87

90

94

12

f

mf

f

mf

f

mf

f

mf

mf

f

f

ff sempre

ff sempre

ff sempre

f

fff

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20 6

f ff ff

30 14 3

ff ff f > mf < f > mf < f >

55

63 *f > mf f > mf f > mf f > mf mf > mp mf < f ff > f f > mf*

70 *mf > mp mf > mp f > mf mf < f mf < f f > mf mf < f*

75 *f > mf mf sempre mf < f > mf mf < f > mf mf < f > mf*

89 10

f > mf ff > f f =

94 **CADENZA** 5

99 *mf > mp > p* **Sempre Presto**

108 *mf f sempre mf*

117 *mf < f f sempre f > mf mf < f > mf*

124 *mp sempre mf < f > mf < f*

> mf mf sempre mf < f > mf mf > mp

130 **3** CADENZA 136 **26**

mf < f > mf

162

mf ff mf ff mf ff mf ff f > mf mf sempre mf sempre

173

mf < f f > mf mf sempre mf > mp mp mp > p p

II

(♩ = 66)

30

31

mf < f > f < mf > mf < f > f < mf > mf < f >

37

f sempre mf sempre

43

mf sempre mf sempre

49

mf < f > mf < f > mf < f > mf < f > mf < f >

55

mf < f > mf < f > mf < f > mf < f > mf < f > mf < f >

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

65 *mf* *f* *mf* *mp* *mf* *mp* *mp* **7**

75 *mf* *f* *mf* *mp* *mf* *mp* *mp*

80 **42** *mf* *ff*

125 *mf* *f* *f* *fff*

130 *mf* *f* *mf*

134 *mf* *mp* *p*

139 *mf* *mp* *p*

143 *mp* *p*

146 *mp* *pp*

150 *mf* *p* *mp* **43**

III

(♩ = 120)

60

60

63

63

68

68

71

71

75

75

84

84

87

87

90

90

94

94

12

7th SYMPHONY

(1995 - 1996)

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(1947 - 2011)

20 6

30 *f ff ff*

55 *ff ff f > mf < f > mf < f >*

63 *f > mf f > mf f > mf f > mf mf > mp mf < f ff > f f > mf*

70 *mf > mp mf > mp f > mf mf < f mf < f f > mf mf < f*

75 *f > mf mf sempre mf < f > mf mf < f > mf mf < f > mf*

90 *f > mf ff > f f*
CADENZA 94
Sempre Presto 5

99 *mf > mp > p*

108 *mf f sempre mf*

117 *mf < f f sempre f > mf mf < f > mf*

125 *mf sempre mf < f > mf < f > mf < f > mf*

130 3

CADENZA 136

26

mf ff mf ff mf ff

168

mf < ff f mf mf sempre mf sempre mf < f f mf

175

mf sempre mf > mp mp mp p p

II

(♩ = 66)

30

31

mf < f mf < f mf < f mf < f

37

f sempre mf sempre

43

mf sempre mf sempre

49

mf < f mf < f mf < f mf < f mf < f

55

mf < f mf < f mf < f mf < f mf < f mf < f

61 **14**

77 **42**

122

128

133

138

143

146

150

154 **42**

III

(♩ = 120)

60

63

3

68

71

2

75

7

84

87

90

94

12

Horn 1 in F

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3
mf *ff* *sfz* *mf* *ff* *mf*

11
f *ff* *f* *mf* *f* *sfz* *mf* *f*

18
mf *mf* *sempre* *sfz* *ff* *ff*

24
sfz *sfz* *sfz* *sfz* *sfz* *ff* *f*

32
sfz *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

37
sfz *sfz* *sfz* *sfz* *sfz* *sfz* *ff* 6

47
f *mf* *f* *mf* *f* *mf* *f* 3 3 3 3 3

54
mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *mp*

60
mf *f* *ff* *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67
mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Horn 1 in F

77

mf *f* *f* *mf*

82

mf *f* *mf* *mf*

86

f *mf* *f* *mf* **3**

CADENZA
Sempre Presto

94

5 *mf* *f sempre*

104

mf *mf* **3**

111

f *f sempre* *f* *mf* *mf* *f* *mf* **2**

120

mf *f* *mf* *f* *mf* *mf sempre*

CADENZA

127

mf *f* *mf* **7** **136** **26**

162

mf=ff *mf=ff* *mf=ff* *mf=ff* *f* *mf* *mf sempre*

172

mf sempre *mf* *f* *f* *mf* *mf sempre* *mf* *mp*

177

mp *mp* *p* *p*

II

(♩ = 66)

30

20

con sord.

118 3

mp 3 5 *mf* 5 *mp*

123 senza sord.

mf 3 3 *f* 5 *mf*

126

mf 3 *f* 3

129 con sord.

5 *fff ff*

138 22 33

mp sempre 3

III

(♩ = 120) senza sord. 53

mf sempre *f*

56 3

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

63 3

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

70 2 5

mf *f* *mf* *ff sempre*

80

f sempre *ff sempre*

85 20

ff sempre *ff sempre*

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3
mf *ff* *sfz* *mf* *ff* *mf*

11
f *ff* *f* *mf* *f* *sfz* *mf* *f*

18
mf *mf sempre* *sfz* *ff*

23
ff *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

31
f *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

37
sfz *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

47
f *mf* *f* *mf* *f* *mf* *f* *mf*

55
f *mf* *f* *mf* *f* *mf* *mf* *mp* *mf* *f*

61
ff *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67
mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Horn 2 in F

77

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

83

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

88

f *mf* 3

CADENZA 94

5

5

mf *f sempre*

104

mf *mf* *f* 3

112

f sempre *f* *mf* *mf* *f* *mf* *mf*

121

f *mf* *f* *mf* *mf sempre* *mf*

128

7 CADENZA **26**

f *mf*

163

mf-ff *mf-ff* *mf-ff* *mf-ff* *f* *mf* *mf sempre*

173

mf sempre *mf* *f* *f* *mf* *mf sempre* *mf* *mp*

178

mp *mp* *p* *p*

II

(♩ = 66)

30

mf *f*

33

mf *f* mf *f*

37

mf *f* mf *f*

41

mf *f* mf *f*

46

mf *f* mf *f*

50

mf *f* mf *f*

55

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

61

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

65

pp mp mf

69

20 con sord. mf

91

mp mf mp 25

Horn 2 in F

118 *mp* **3** *mf* **3** *mp* **3** senza sord. *mf* **3**

124 **3** *f* **5** *mf* *mf* *f* **3**

128 **3** *fff* *ff*

131 **5** con sord. **22**

160 *mp sempre* **3** **33**

III

(♩ = 120)
senza sord.

53 *mf sempre* *f*

56 *mf* *f* *mf* **3** *mf* *f* *mf* *f*

63 *f* *mf* **3** *mf* *f* *mf*

70 *mf* *f* *mf* **2** *ff sempre* **5**

80 *f sempre* *ff sempre*

85 *ff sempre* *ff sempre* **20**

Trumpet 1 in Bb

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3

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

11

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

18

mf *mf sempre* *sfz* *ff* *ff*

24

ff *sfz* *sfz* *sfz* *sfz* *ff* *f*

32

sfz *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

38

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

51

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

55

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

61

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

67

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

Trumpet 1 in Bb

77

Musical staff 77-82: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf*, *f*, *f*, *mf*, *mf*. Slurs and hairpins indicate dynamics changes.

83

Musical staff 83-87: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *f*, *mf*, *mf*, *f*, *mf*. Slurs and hairpins indicate dynamics changes.

88

Musical staff 88-93: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *f*, *mf*. Includes a triplet of 3 notes. **CADENZA** *Sempre Presto* starting at measure 93.

94

Musical staff 94-104: Treble clef, 3/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf*, *f sempre*. Includes a quintuplet of 5 notes.

105

Musical staff 105-112: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf*, *mf*³, *f*, *f sempre*. Includes a triplet of 3 notes.

113

Musical staff 113-122: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *f*, *mf*, *mf* < *f*, *mf*, *mf* < *f*, *mf* < *f*, *mf* < *f*. Includes a doublet of 2 notes.

123

Musical staff 123-132: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *f*, *mf*, *mf sempre*, *mf* < *f* > *mf*, *mf* < *f* > *mf*. Includes a doublet of 2 notes.

133

Musical staff 133-165: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf = ff*, *mf = ff*. Includes a triplet of 3 notes and a doublet of 2 notes. **CADENZA** starting at measure 136.

166

Musical staff 166-175: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf = ff*, *mf = ff*, *f*, *mf*, *mf sempre*. Includes an octuplet of 8 notes.

III

(♩ = 120)
senza sord.

53 *mf sempre* *f*

56 *mf* *f* *mf* *mf* *f*

62 *mf* *f* *f* *mf*

67 *mf* *f* *mf*

70 *mf* *f* *mf*

74 *ff sempre* *f sempre*

81 *ff sempre*

85 *ff sempre* *ff sempre*

88 *mf < f* *mf* *mf sempre* 3

99 *mf sempre* *mp sempre* 3 6

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1 **3**

mf *ff* *sfz* *mf* *ff* *mf*

11 *f* *ff* *f* *mf* *f* *sfz*

17 *mf* *f* *mf* *mf sempre*

21 *sfz* *ff* *ff* *ff* *sfz* *sfz* *sfz* *sfz*

27 **3** *ff* *f* *sfz* *ff* *sfz* *sfz*

35 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

40 **6** *ff* *f* *mf* *f* *mf* *f*

52 *mf* *f* *mf*

55 *f* *mf* *f* *mf* *f* *mf* *mf* *mp* *mf* *f*

61 *ff* *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Trumpet 2 in Bb

77

Musical staff 77-81. Treble clef, 4/4 time. Dynamics: *mf*, *f*, *f*, *mf*. Includes slurs and accents.

82

Musical staff 82-86. Treble clef, 4/4 time. Dynamics: *mf*, *f*, *mf*, *mf*, *f*. Includes slurs and accents.

87

Musical staff 87-93. Treble clef, 4/4 time. Dynamics: *mf*, *f*, *mf*. Includes a triplet of eighth notes at the end.

CADENZA
Sempre Presto

94

Musical staff 94-101. Treble clef, 4/4 time. Dynamics: *mf*. Includes a quintuplet of eighth notes.

102

Musical staff 102-107. Treble clef, 4/4 time. Dynamics: *f sempre*, *mf*. Includes slurs and accents.

108

Musical staff 108-112. Treble clef, 4/4 time. Dynamics: *mf* 3, *f*, *f sempre*. Includes slurs and accents.

113

Musical staff 113-117. Treble clef, 4/4 time. Dynamics: *f*, *mf*, *mf*, *f*, *mf*. Includes slurs and accents.

118

Musical staff 118-124. Treble clef, 4/4 time. Dynamics: *mf*, *f*, *mf*, *f*, *mf*. Includes a double bar line and slurs.

125

Musical staff 125-135. Treble clef, 4/4 time. Dynamics: *mf sempre*, *mf*, *f*, *mf*, *mf*, *f*, *mf*. Includes a double bar line and slurs.

136

CADENZA

136

26

Musical staff 136-166. Treble clef, 4/4 time. Dynamics: *mf = ff*, *mf = ff*, *mf = ff*. Includes a double bar line and slurs.

167

Musical staff 167-173. Treble clef, 4/4 time. Dynamics: *mf < ff*, *f*, *mf*, *mf sempre*. Includes a double bar line and slurs.

II

(♩ = 66)
66

14

4

sfz *sfz*

88 *con sord.*
3
mf *f* *mf* *mf* *mp*

92 3 3 3 7
mf *mp* *mf sempre*

102 3 3 3 3 3 3 3 3
mf *f*

106 3 3 3 3 3 3 3 3 3 3 3
f *mf* *mp*

110 8
mp 3 *mf* 3 3 *mp*

120 3 *senza sord.*
mf *f* 3 *mf*

127 *f* 3 3 5 *fff ff* 5

136 *con sord.* 3 3 3 2 *con sord.*
p 3 3

141 3 3 3 3 3 53
mp *p*

Trumpet 2 in B♭

III

(♩ = 120)
senza sord.

53

Musical staff 53-55: Treble clef, 4/4 time signature. Staff 53 starts with a whole rest. Staff 54 contains a melodic line starting on G4, moving up stepwise to D5, with dynamics *mf sempre* and *f*. Staff 55 continues the line with a triplet of eighth notes.

Musical staff 56-58: Staff 56 starts with a quarter rest, then a melodic line starting on G4, moving up to D5, with dynamics *mf* and *f*. Staff 57 continues the line with a triplet of eighth notes and a *mf* dynamic. Staff 58 contains a whole rest with a '3' above it, indicating a triplet.

Musical staff 61-63: Staff 61 contains a melodic line starting on G4, moving up to D5, with dynamics *f*, *mf*, *f*, *f*, and *mf*. Staff 62 continues the line with a quarter rest. Staff 63 continues the melodic line with dynamics *f* and *mf*.

Musical staff 64-66: Staff 64 starts with a triplet of eighth notes, then a melodic line starting on G4, moving up to D5, with dynamics *mf* and *f*. Staff 65 continues the line with a *mf* dynamic. Staff 66 contains a whole rest with a '3' above it, indicating a triplet.

Musical staff 69-71: Staff 69 contains a melodic line starting on G4, moving up to D5, with dynamics *mf*, *f*, and *mf*. Staff 70 continues the line with a quarter rest. Staff 71 continues the melodic line with dynamics *mf* and *f*.

Musical staff 72-74: Staff 72 starts with a triplet of eighth notes, then a melodic line starting on G4, moving up to D5, with dynamics *ff sempre*. Staff 73 continues the line with a *ff sempre* dynamic. Staff 74 contains a whole rest with a '5' above it, indicating a quintuplet.

Musical staff 80-82: Staff 80 contains a melodic line starting on G4, moving up to D5, with a *f sempre* dynamic. Staff 81 continues the line with a quarter rest. Staff 82 continues the melodic line with a *f sempre* dynamic.

Musical staff 84-86: Staff 84 contains a melodic line starting on G4, moving up to D5, with a *ff sempre* dynamic. Staff 85 continues the line with a *ff sempre* dynamic. Staff 86 contains a whole rest with a *ff sempre* dynamic.

Musical staff 87-89: Staff 87 contains a melodic line starting on G4, moving up to D5, with a *ff sempre* dynamic. Staff 88 continues the line with a quarter rest. Staff 89 contains a whole rest with a '7' above it, indicating a septuplet.

Musical staff 96-98: Staff 96 contains a melodic line starting on G4, moving up to D5, with dynamics *mf*, *f*, *mf*, and *mf sempre*. Staff 97 continues the line with a *mf sempre* dynamic. Staff 98 contains a triplet of eighth notes with a '3' above it.

Musical staff 100-102: Staff 100 contains a melodic line starting on G4, moving up to D5, with dynamics *mf sempre* and *mp sempre*. Staff 101 continues the line with a triplet of eighth notes with a '3' above it. Staff 102 contains a whole rest with a '6' above it, indicating a sextuplet.

77

Musical staff for measures 77-82. Dynamics: *mf*, *f*, *f*, *mf*, *mf*.

83

Musical staff for measures 83-87. Dynamics: *f*, *mf*, *mf*, *f*, *mf*.

88

CADENZA
Sempre Presto

Musical staff for measures 88-93. Dynamics: *f*, *mf*, *mp*, *p*.

94

Musical staff for measures 94-102. Dynamics: *mp sempre*, *mf*.

103

Musical staff for measures 103-111. Dynamics: *f sempre*, *mf*, *mp*, *mf*, *< f*.

112

Musical staff for measures 112-120. Dynamics: *f sempre*, *f*, *> mf*, *mf < f*, *mf*, *> mp sempre*, *< mf*, *<*.

121

Musical staff for measures 121-127. Dynamics: *f*, *> mf*, *mf*, *f*, *> mf*, *mf sempre*, *mf*, *<*.

128

Musical staff for measures 128-135. Dynamics: *f*, *> mf*, *mf mp*, *mf < f*, *> mf mp*, *p*, *pp*.

CADENZA 136

26

Musical staff for measures 136-165. Dynamics: *mf < ff*, *mf < ff*.

166

Musical staff for measures 166-172. Dynamics: *mf < ff*, *mf < ff*, *f*, *mf*, *mf sempre*, *mf sempre*.

173

4

Musical staff for measures 173-177. Dynamics: *mf*, *< f*, *f*, *> mf*.

II

(♩ = 66)

30

mf *f*

33

mf *f* *mf* *f*

37

mf *f* *mf*

40

f *mf* *f*

43

mf *f*

46

mf *f* *mf*

49

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

53

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

57

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

61

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

65

pp *sfz* 20

88 *con sord.*

mf 3 *f* 3 3 *mf*

91

mf 3 5 *mp* *mf* 3 3 *mp* 3

94

7 *mf sempre*

103

mf *f*

106

f *mf*

109

mp 13 *mf* *senza sord.* 3

124

f 3 *mf* *mf* *f* 3

128

3 *fff* *ff* 9

140 *con sord.*

p *mp* *p* 53

III

(♩ = 120)
senza sord.

53

Musical staff 53-55: Bass clef, 4/4 time. Staff 53 starts with a whole rest. Staff 54 begins with a quarter note G2, followed by eighth notes G2-A2-B2-C3, quarter note B2, eighth notes A2-G2, quarter note F2. Staff 55 continues with eighth notes E2-D2, quarter note C2, eighth notes B1-A1, quarter note G1. Dynamics: *mf sempre* (54), *f* (55).

56

Musical staff 56-58: Bass clef, 4/4 time. Staff 56: quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 57: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 58: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf* (56), *f* (57), *mf* (58). A triplet of quarter notes (58).

61

Musical staff 61-63: Bass clef, 4/4 time. Staff 61: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 62: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 63: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf* (61), *f* (62), *mf* (63).

64

Musical staff 64-66: Bass clef, 4/4 time. Staff 64: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 65: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 66: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf* (64), *f* (65), *mf* (66). A triplet of quarter notes (64).

69

Musical staff 69-71: Bass clef, 4/4 time. Staff 69: quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 70: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 71: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf* (69), *f* (70), *mf* (71).

72

Musical staff 72-74: Bass clef, 4/4 time. Staff 72: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 73: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 74: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *ff sempre* (72). A triplet of quarter notes (72).

80

Musical staff 80-82: Bass clef, 4/4 time. Staff 80: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 81: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 82: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *f sempre* (80).

83

Musical staff 83-85: Bass clef, 4/4 time. Staff 83: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 84: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 85: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *ff sempre* (83), *ff sempre* (85).

86

Musical staff 86-88: Bass clef, 4/4 time. Staff 86: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 87: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 88: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *ff sempre* (86).

89

Musical staff 89-91: Bass clef, 4/4 time. Staff 89: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 90: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 91: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf* (89), *f* (90), *mf* (91). A triplet of quarter notes (91).

99

Musical staff 99-101: Bass clef, 4/4 time. Staff 99: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 100: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 101: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf sempre* (99), *mp sempre* (100). A triplet of quarter notes (101).

103

Musical staff 103-105: Bass clef, 4/4 time. Staff 103: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Staff 104: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Staff 105: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mp sempre* (103), *mp sempre* (104). A triplet of quarter notes (105).

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3

mf ff sfz $\text{mf} < \text{ff} > \text{mf}$

11

$f < \text{ff} > f$ mf f sfz mf f mf

19

mf sempre sfz ff ff sfz sfz sfz

26

3

sfz ff f sfz ff sfz sfz

35

sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz

40

6

ff $f > \text{mf} < f > \text{mf} < f > \text{mf} < f > \text{mf} < f > \text{mf} < f > \text{mf} < f > \text{mf} < f$

55

$f > \text{mf}$ $f > \text{mf}$ $f > \text{mf}$ $f > \text{mf}$ $\text{mf} > \text{mp}$ $\text{mf} < f$

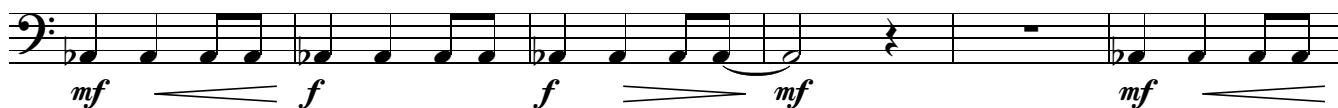
61

$\text{ff} > f$ $f > \text{mf}$ $\text{mf} > \text{mp}$ $\text{mf} > \text{mp}$ $f > \text{mf}$ $\text{mf} < f$ $\text{mf} < f >$

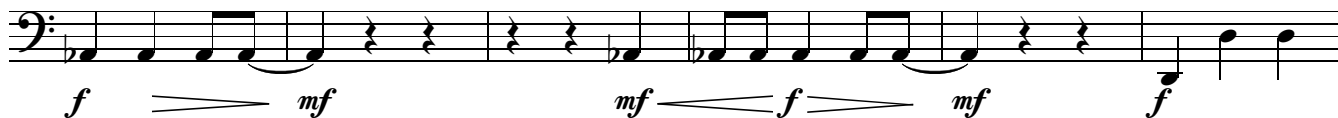
68

$\text{mf} < f >$ $\text{mf} < f >$ $\text{mf} < f >$ $\text{mf} < f >$ $\text{mf} < f >$ $\text{mf} < f >$ $\text{mf} < f >$ $\text{mf} < f >$

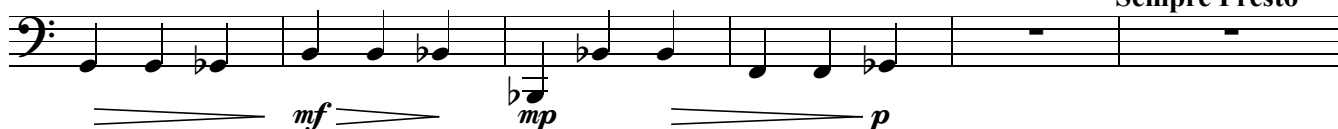
77



83



89

CADENZA
Sempre Presto

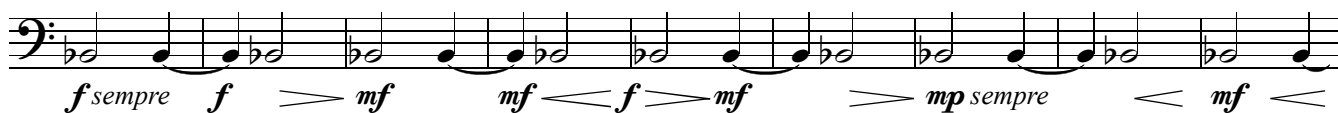
94



103



112



121



128



136 CADENZA 136

26



168

6



II

(♩ = 66)

30

mf f

33

mf f mf f

37

mf f mf

40

f mf f

43

mf f

46

mf f mf

49

f mf f mf f mf f

53

mf f mf f mf f

57

mf f mf f mf f

61

mp mf mp mf p sempre mp mf

65

pp sfz 20

Trombone 2

88

con sord.

91

94

103

106

109

124

128

140

con sord.

(♩ = 120)
senza sord.

III

53

53 *mf* sempre *f*

56

56 *mf* *f* *mf* 3

61

61 *mf* *f* *mf* *f* *mf*

64

64 3 *mf* *f* *mf*

69

69 *mf* *f* *mf*

72

72 2 *ff* sempre 5

80

80 *f* sempre

83

83 *ff* sempre *ff* sempre

86

86 *ff* sempre

89

89 7 *mf* *f* *mf* *mf* sempre 3

99

99 *mf* sempre *mp* sempre 3

103

103 *mp* sempre *mp* sempre 3

Percussion I

Timpani
3 Tom-toms
3 Bongos
Snare Drum
Piatto I
Vibraphone

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

1 *mp* *mf* *mp* *mf*

3 *mp* *mf* *mp* *mf* *mp* *mf*

6 *mp* *mf* *mp* *mf* *mp* *mf*

9 *mp* *mf* *mp* *mf* *mp* *mf*

12 *mp* *mf* *mp* *mf* *mp* *mf*

15 *mp* *mf* *mp* *mf* *mp* *mf*

18 *mp* *mf* *mp* *mf* *mp* *mf*

21 *mp* *mf* *mp* *mf* *mp* *mf*

24 *mp* *mf* *mp* *mf* *mp* *mf*

27 *mp* *mf* *mp* *mf* *mp* *mf*

V.S.

Percussion I

30 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

33 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

36 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

39 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

42 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

45 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

48 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

51 S. D. *mp* *mf* *mf* **17**

70 P-to I *f* *mf sempre* *mf* *f* *mf* **21**

CADENZA
Sempre Presto

94

Tom-t.

Bongos

S. D.

ff sempre

ff sempre

ff sempre

Tom-t.

Bongos

S. D.

Tom-t.

Bongos

S. D.

94

Timp.

p sempre

mp sempre

mf sempre

mf sempre

101

Timp.

f sempre

mf

108

Timp.

mp sempre

mf sempre

f

f sempre

f

mf

115

Timp.

mf

f

mf

mp sempre

mf

mf sempre

122

Timp.

mf

129

Timp.

mp

mp

mp

mf

mp

mp

p

p

pp

CADENZA

Tom-t.
Bongos
S. D.

mp sempre

Tom-t.
Bongos
S. D.

Tom-t.
Bongos
S. D.

136 S. D. $\frac{3}{4}$ 25

163 S. D.

166 S. D.

169 S. D.

172 S. D.

175 S. D.

Tom-t.

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

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

mp sempre *p* *pp*

II

(♩ = 66)

30

Vibraphone

Vib.

Vib.

Vib.

Vib.

Vib.

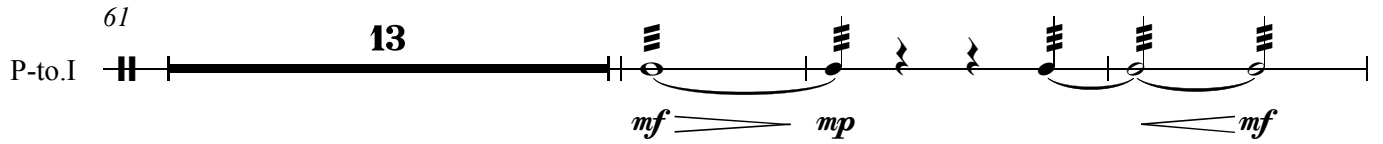
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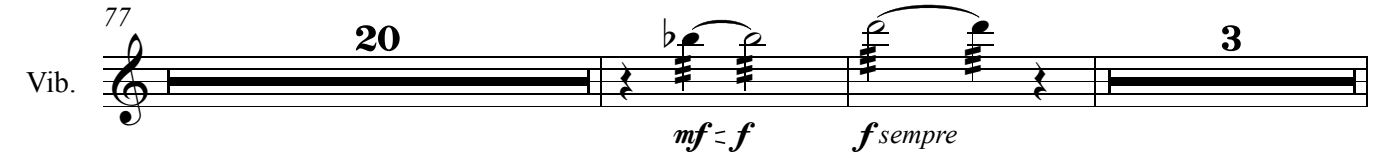
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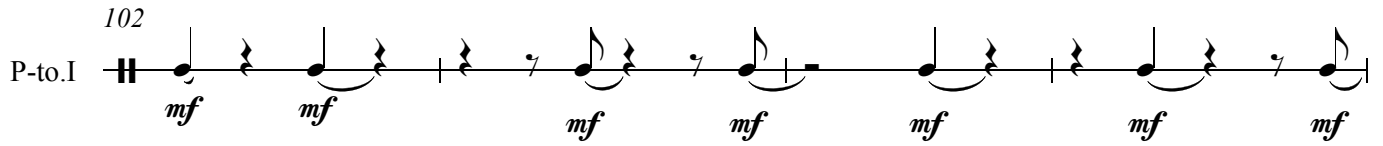
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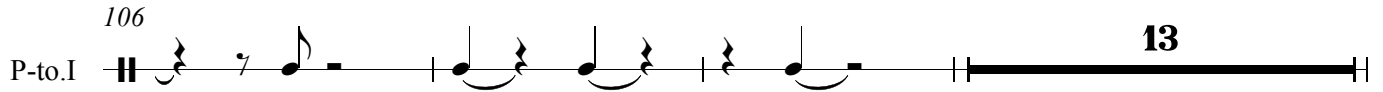
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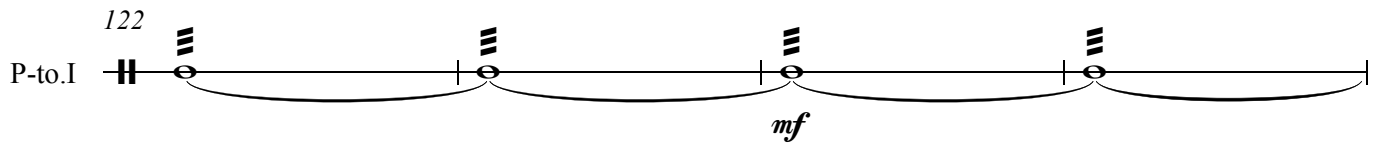
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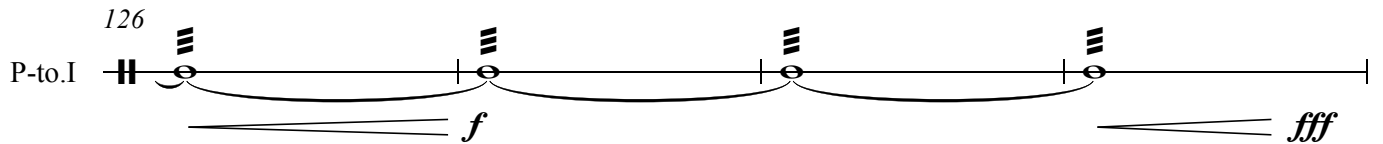
61 **13**
P-to.I 

77 **20** **3**
Vib. 

102
P-to.I 

106 **13**
P-to.I 

122
P-to.I 

126
P-to.I 

130 **57**
Vib. 

189
Vib. 

192
Vib. 

III

(♩ = 120)

Snare Drum **ff** **mf sempre**

5 S. D.

10 S. D. **mf sempre**

13 S. D. **mf** **f**

19 Bongos **mf sempre** *accel.*

25 Bongos **mp** **f**

29 Bongos **mp** **mf**

37 Bongos **mf sempre**

40 Bongos **mp** *presto possibile* **mf**

44 Bongos **mf** **f**

Percussion I

47 **2** **5**

Bongos

55 **3**

P-to I

61 **3**

P-to I

67 **22**

Bongos

89 *presto possibile*

Bongos

91 *presto possibile*

Bongos

94

Bongos

97 **6**

Bongos

103

Bongos

106

Bongos

Percussion II

- Cowbell
- Tom-Toms
- Wood Blocks
- Temple Blocks
- Piatto II
- Marimba

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

1

Piatto II 3/4 **66** *mf* $\langle f \rangle$ *mf* $\langle f \rangle$

71

P-to II *mf* $f > mf$ *mf* $f > mf$ $f > mf$ **18**

CADENZA
Sempre Presto

Cow. *ff* *sempre* **6** **6** **6** **6**

W.B. *ff* *sempre* **6** **6** **6**

T. Bl. *ff* *sempre* **6** **6**

Cow. **6** **6** **6**

W.B. **6** **6** **6**

T. Bl. **6** **6** **6**

Cow. **6** **6** **6**

W.B. **6** **6** **6**

T. Bl. **6** **6** **6**

94

42

Cow.

CADENZA

Cow.

W.B.

T. Bl.

mp sempre

Cow.

W.B.

T. Bl.

Cow.

W.B.

T. Bl.

136 *in tempo*

Cow. *mp*

W.B. *mp*

T. Bl. *mp*

139

Cow. *mp* *mf*

W.B. *mp* *mf*

T. Bl. *mp* *mf*

142

P-to II *mp* < *mf* > *mp* *sempre* *mp* *mf* *mp* *mf* *mp* < *mf* *mp* < *mf* *mf* > *mp*

149

P-to II < *mf* > *mp* < *mf* *mp* < *mf* *mp* < *mf* *mf* > *mp* *mf* *mp* < *mf* *mp* < *mf*

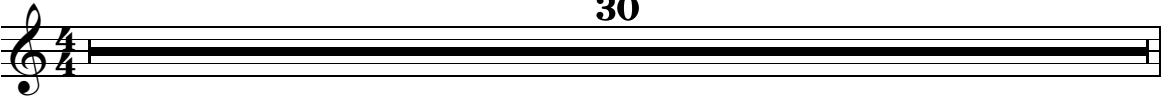
156

P-to II *mp* < *mf* *mf* < *f* < *ff* *sempre* 20

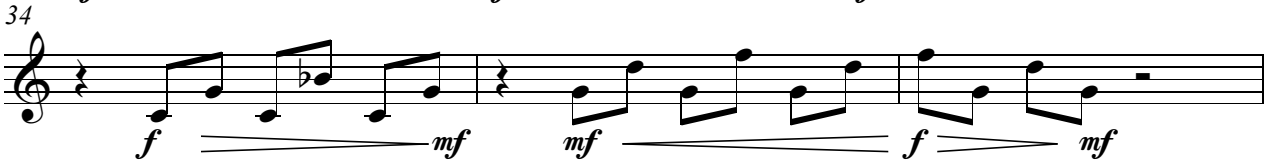
II

(♩ = 66)

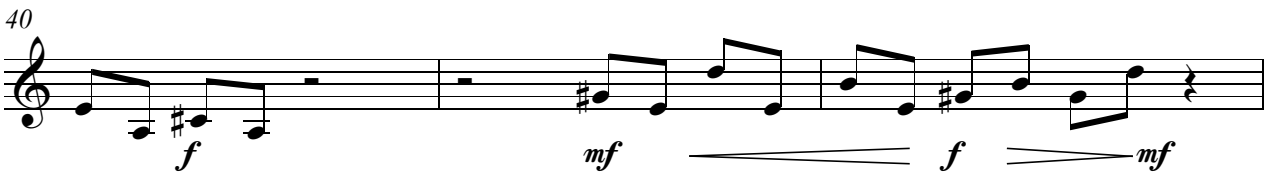
30

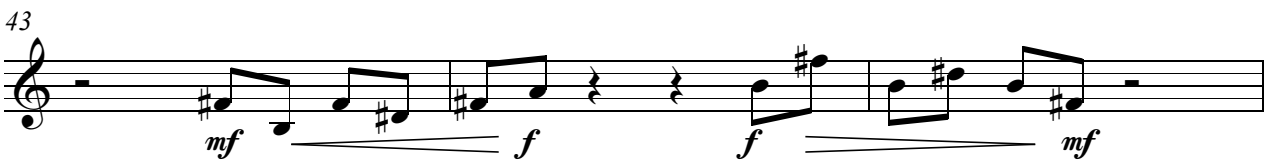
Marimba 

Mar. 

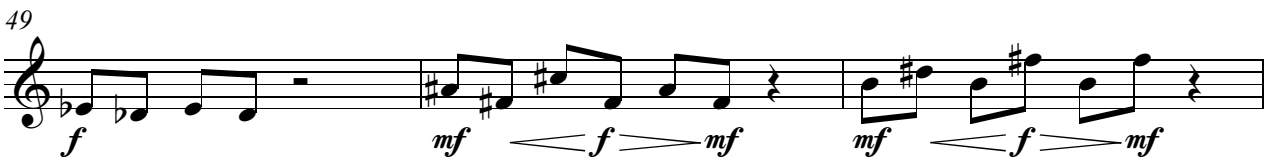
Mar. 

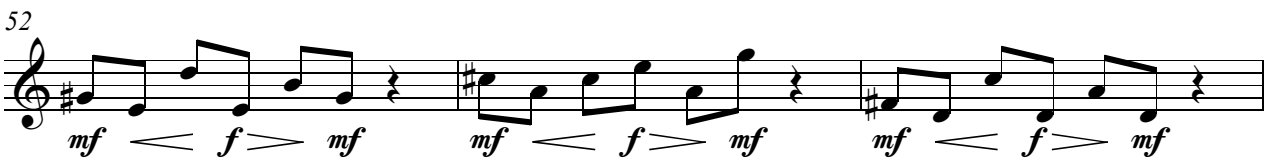
Mar. 

Mar. 

Mar. 

Mar. 

Mar. 

Mar. 

Mar. 

Mar. 

61 **21** **14**
Mar.

98 *mf*
P-to II

102 *mf* *mf* *mf* *mf* *mf* *mf* *mf*
P-to II

106 **14**
P-to II

122 *mf*
P-to II

127 *f* *fff* **57**
P-to II

187 *mp*
Mar.

189 *mf*
Mar.

191 *mf sempre* *mf*
Mar.

193 *mp* *mp* *p*
Mar.

III

(♩ = 120)

Wood Blocks

W.B.

W.B.

Tom-t.

Tom-t.

Tom-t.

Tom-t.

Tom-t.

Tom-t.

ff

mf sempre

mf sempre

mf *f*

mf sempre

mp *f* *accell.*

mp *mf*

mf sempre

mp *mf* *presto possibile*

mf *f*

Percussion II

47 **2** **5**
Tom-t.

55 **3**
P-to II

61 **3**
P-to II

67 **22**
Tom-t.

89 *presto possibile*
Tom-t.

91 *presto possibile*
Tom-t.

94
Tom-t.

97 **6**
Tom-t.

103
Tom-t.

106
Tom-t.

Violin I

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

I - Tarantella

(1947 - 2011)

1

mp *mf* *mp* *mf* *mp* *mf*

4

mp *mf* *mp* *mf* *mp* *mf*

7

mp *mf* *mp* *mf*

10

mp *mf* *mp* *mf* *mp* *mf* 6

13

mf *mp* *mf* *mp* *mf* 6

V.S.

16 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

19 *mf* *mp* *mf* *mp* *mp* *mf* *mp*

22 *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

25 *mp* *mf* *mp* *mp*

27 *mf* *mp* *mp* *mf* *mp* *mf*

30 *mp* *mf* *mp* *mf*

32 *mp* *mf* *mp* *mf* *mp* *mf*

35 *mp* *mf* *mp* *mf*

37 *mp* *mf* *mp* *mf* *mp* *mf*

40 *mp* *mf* *mp* *mf* *mp* *mf*

43 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

46 *mp* *mf* *mf* *sempre* *mf* *sempre*

V.S.

49

mf 6 *sempre* 6 6 *mf* 6 *sempre* 6 6 *mf* 6 *sempre* 6 6

52

mf 2 *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp*

60

mf < *f* *ff* > *f* *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f*

67

mf < *f* *f* > *mf* *mf* < *f* *f* > *mf* *mf* *sempre*

72

mf < *f* > *mf* *mf* < *f* > *mf* *mf* < *f* > *mf* *f* > *mf* 3

80

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

86

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

92

CADENZA
Sempre Presto

94

4

mf *p*

98

mp *sempre* *mf* *sempre*

101

f *sempre*

104

mf

107

mp *mf* *sempre*

V.S.

110

6 *f f sempre* 6

6 *f f sempre* 6

Detailed description: This system contains measures 110, 111, and 112. The music is written for Violin I in two staves. Measure 110 features sixteenth-note runs in both staves, with a '6' indicating a sixteenth-note group. Measure 111 has a half note in the treble and a sixteenth-note run in the bass. Measure 112 continues with sixteenth-note runs in both staves. Dynamics include *f* and *f sempre*.

113

f 6 *mf* 6 *mf* 6 *f* 6

f 6 *mf* 6 *mf* 6 *f*

Detailed description: This system contains measures 113, 114, and 115. Measure 113 starts with a half note in the treble and a sixteenth-note run in the bass. Measure 114 has a half note in the treble and a sixteenth-note run in the bass. Measure 115 has a half note in the treble and a sixteenth-note run in the bass. Dynamics include *f*, *mf*, and *f*.

116

6 *mf* 6 *mp sempre* 6

mf 6 6 *mp sempre* 6

Detailed description: This system contains measures 116, 117, and 118. Measure 116 features sixteenth-note runs in both staves. Measure 117 has a half note in the treble and a sixteenth-note run in the bass. Measure 118 continues with sixteenth-note runs in both staves. Dynamics include *mf* and *mp sempre*.

119

6 *mf* 6 *mf sempre* 6

6 *mf* 6 *mf sempre* 6

Detailed description: This system contains measures 119, 120, and 121. Measure 119 features sixteenth-note runs in both staves. Measure 120 has a half note in the treble and a sixteenth-note run in the bass. Measure 121 continues with sixteenth-note runs in both staves. Dynamics include *mf* and *mf sempre*.

122

6 6 *mf sempre* 6

6 6 *mf sempre* 6 6

Detailed description: This system contains measures 122, 123, 124, and 125. Measure 122 features sixteenth-note runs in both staves. Measure 123 has a half note in the treble and a sixteenth-note run in the bass. Measure 124 continues with sixteenth-note runs in both staves. Measure 125 has a half note in the treble and a sixteenth-note run in the bass. Dynamics include *mf sempre*.

126

6 *mf* 6 *mp* 6

6 *mf* 6 *mp* 6

Detailed description: This system contains measures 126, 127, and 128. Measure 126 features sixteenth-note runs in both staves. Measure 127 has a half note in the treble and a sixteenth-note run in the bass. Measure 128 continues with sixteenth-note runs in both staves. Dynamics include *mf* and *mp*.

129

6 *mf* *mp sempre* 6 *mp* 6

132

2 **CADENZA** 136

mf 6 *mp* 6 *p* 6 6 *mp* 6

137

p 6 *mp* 6 *p* 6 *mp* 6 *mp* 6 *mf* 6

140

mp 6 *mf* 6 *mp* 6 *mf* 6 *mp* 6 *mf* 6

143

mp sempre 6 *mp* 6 *mf* 6 *mp* 6 *mf* 6

146

mp 6 *mf* 6 *mp* 6 *mf* 6 *mp* 6

149

mf mp mf mp mf

152

mp mf mf mp mf mp mf

155

mp mf mp mf mf

158

f ff sempre ff sempre

161

mf < f > mf < f > mf < f > mf < ff >

169

f mf mf sempre p pizz.

28
32
35
38
41
44

mf *mp* *mp* *mp* *mp* *mp*

gettato
gettato

86

101

6 6 *f* 6 6 6 6 *mf*

5 5 *f* 5 5 5 5 *mf*

5 5 *f* 5 5 5 5 *mf*

103

2 sul pont. *mf* 6 6 6 6 *f* 3

2 sul pont. *mf* 5 5 5 5 *f* 3

2 sul pont. *mf* 5 5 5 5 *f* 3

ord. 109 *f* 6 3 6 6 6 6 3 6 *mf*

ord. *f* 6 3 6 6 6 6 3 6 *mf*

112 *f sempre* 6 6 6 3 6 6 6

115 *f* 3 6 6 6 6 3 6 6 5 *mf*

122 *mf* 6 3 6 6 6 6 3 6

124 *mf* 6 6 3 6 6 6 6 6

126 3 6 6 *f* 6 *f* 6 3 6 6

128 6 6 3 6 6 6 6 *ff*

130 *ff* pizz. **27**

158 arco

mp < *mf* > *mp* *mp* *mp* < *mf* *mf* > *mp* *mf*

arco

mp < *mf* > *mp* *mp* *mp* < *mf* *mf* > *mp* *mf*

164

mp *mf* *mp* < *mf* *mf* > *mp* *mp*³ sempre

mp *mf* *mp* < *mf* *mf* > *mp* *mp*³ sempre

170

*mp*³ sempre *mp*³ < *mf*³ sempre *mf* > *mp* > *p*

mp sempre *mp*³ < *mf*³ sempre *mf* > *mp* > *p*

175

mf > *mp* < *mf* *mf*³ *mf*³ > *mp* *mp* > *p*

mf > *mp* < *mf* *mf*³ *mf*³ > *mp* *mp* > *p*

181

mf > *mp* *mf* > *mp* *mp*³ sempre

mf > *mp* *mf* > *mp* *mp* sempre

187

mf > *mp* *mf* > *mp* *mf* > *mp*

190

ppp *mp* *pp* *p* sempre *p* sempre *p* sempre *mp* pizz.

III

1 (♩ = 120)

f sempre *mp subito*

f sempre *mp subito*

mf *f*

mf *f*

ff *mp* *ff*

ff *mp* *ff*

ff *mf*

ff *mf*

mp *f*

mp *f*

f sempre

f sempre

19

mp subito *ff subito* *mp subito*

mp subito *ff subito* *mp subito*

22

mp *f*

mp *f*

25

ff sempre *ff sempre*

ff sempre *ff sempre*

28

mf *mp*

mf *mp*

31

mf *f*

mf *f*

34

mf

mf

37 *mf* *f*

40 *f* *ff*

43 *ff sempre*

46 *ff sempre*

49 *mf* *f* *mf*

52 *mf sempre* *mf sempre*

55 *f* *mf* *f* *mf*

58 *mf* *ff* *mf sempre*

61

64

67

70

73

76

79

mf *f* *mf*

f *mp*

mf *f* *mf sempre*

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

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

mp *mf* *ff sempre* *mp*

mp *mf* *ff sempre* *mp*

f sempre

f sempre

82

ff sempre

ff sempre

85

ff sempre

ff sempre

88

ff sempre *ff sempre*

ff sempre *ff sempre*

91

ff sempre

ff sempre

94

ff *fff*

ff *fff*

98

uniti

f *f* *f* *f*

103

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

pizz.

Violin II

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

I - Tarantella

(1947 - 2011)

1

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf*

3 3 3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf*

4

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf*

3 3 3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf*

7

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf*

3 3 3 3 3 3 3 3 3 3

mp *mf* *mp* *mf*

10

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

3 3 3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf*

13

6 6 6 6 6 6 6 6 6 6

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

3 3 3 3 3 3 3 3 3 3

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

16

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

3 3 3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

V.S.

19
mf *mp* *mf* *mp* *mp* *mf* *mp*
22
mf *mp* *mp* *mf* *mp* *mp* *mf* *mp*
25
mp *mf* *mp* *mp* *mf* *mp*
28
mp *mf* *mp* *mf* *mp* *mp* *mf*
31
mp *mf* *mp* *mf* *mp* *mp* *mf*
34
mp *mf* *mp* *mf* *mp* *mp* *mf*

37

mp *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

40

mp *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

43

mp *mf* *mp* *mf* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp* *mf*

46

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

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

49

mf *sempre* *mf* *sempre* *mf* *sempre*

mf *sempre* *mf* *sempre* *mf* *sempre*

52

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

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

59

mf > *mp* *mf* < *f* *ff* > *f* *f* > *mf* *mf* > *mp*

64

mf > *mp* *f* > *mf* *mf* < *f* *mf* < *f* *f* > *mf*

69

mf < *f* *f* > *mf* *mf* *sempre* *mf* < *f* > *mf* *mf* < *f* > *mf*

74

mf < *f* > *mf* *f* > *mf* *mf*

81

f *mf* *mf* *f*

86

mf *ff* > *f* *f* *mf* *mp*

92 **CADENZA** **Sempre Presto** 94 **3**

97 *mp sempre* *mf sempre*

101 *f sempre* *f sempre*

105 *mf* *mp* *mf* *mp*

109 *mf sempre* *f* *f sempre* *mf sempre* *f* *f sempre*

113 *f* *mf* *mf* *f* *mf* *f* *mf*

V.S.

117

mp sempre *mf*

mp sempre *mf*

121

mf sempre *mf sempre*

mf sempre *mf sempre*

125

mf *mp*

mf *mp*

129

mf *mp sempre* *mp*

mf *mp sempre* *mp*

132

mf *mp* *p* **2** **CADENZA**

mf *mp* *p* **2** **19/4**

136

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

139

Violin II score for measures 139-141. The system consists of two staves. The upper staff contains sixteenth-note runs with sixths, and the lower staff contains eighth-note triplets. Dynamics alternate between *mp* and *mf* across the measures.

142

Violin II score for measures 142-143. The system consists of two staves. The upper staff contains sixteenth-note runs with sixths, and the lower staff contains eighth-note triplets. Dynamics include *mp*, *mf*, and *mp sempre*.

144

Violin II score for measures 144-145. The system consists of two staves. The upper staff contains sixteenth-note runs with sixths, and the lower staff contains eighth-note triplets. Dynamics alternate between *mp* and *mf*.

146

Violin II score for measures 146-147. The system consists of two staves. The upper staff contains sixteenth-note runs with sixths, and the lower staff contains eighth-note triplets. Dynamics include *mp*, *mf*, and *mp* with a *6* marking above the final measure.

148

Violin II score for measures 148-149. The system consists of two staves. The upper staff contains sixteenth-note runs with sixths, and the lower staff contains eighth-note triplets. Dynamics alternate between *mf* and *mp*.

150

Violin II score for measures 150-151. The system consists of two staves. The upper staff contains sixteenth-note runs with sixths, and the lower staff contains eighth-note triplets. Dynamics alternate between *mp* and *mf*.

152

154

156

158

160

169

II

(♩ = 66)

mp < mf > mp mp mf

mp < mf > mp mp mf

mf > mp mf > mp < mf mp

mf > mp mf > mp < mf mp

mf mf > mp mf sempre mf sempre

mf mf > mp mf sempre mf sempre

mf sempre mf³ mp

mf sempre mf³ mp

mf > mp < mf mf³ mf³

mf > mp < mf mf³ mf³

mf mf > mp mf

mf mf > mp mf

28

mf *mp*

31 *gettato*

mp

34 *mp*

37 *mp*

40 *mp*

43 *mp*

46 *mp* 3 3 3 3

49 *mp* 3 3 3 3

52 *mp* 3 3 3 3

55 *mp* 3 3 3

58 *mp* 3 3 3 3 6 6

67 *f* 6 6 6 6 6

70 solo *mf* sempre

73 *mf sempre* *tutti* 6 6 2 *mf*

79 *mf* *f* *mf* *f*

82 *f* *mf* *f* *mf*

85 *mf* *f* *mf* *mf* *f* *mf*

88 *mf sempre* 6 6 *mf sempre*

96 *f* 6 6 6 6 *f sempre* 6 6 6 6 *f* 5 5 5 *f sempre* 5 5 *f* *f sempre*

98

6 6 6 6 6 6

f sempre

5 5 5 5 5 5

f sempre

f sempre

100

6 6 6 6 6 6

mf *f*

5 5 6 6 6 6

mf *f*

5 5 5 5

mf *f*

102

sul pont.

2

mf *f*

6 6 6 6

sul pont. *mf* *f*

5 5 5 5

mf *f*

106

3

f

ord.

111

mf sempre

mf *mp*

Violin II

113 *f sempre* *f*

116 *mf* *mp* *mp*

119 *mp* *mf* *mf*

122 *mf* *mf*

125 *f* *f* *f* *f*

128 *ff* *ff* *pizz.* **27**

158 arco
mp < *mf* > *mp* *mp* *mp* < *mf* *mf* > *mp* *mf*

164 arco
mp *mf* *mp* < *mf* *mf* *mp* *mp* sempre ³

170
³ *mp* sempre *mp* < *mf* sempre *mf* > *mp* > *p*
³ *mp* sempre *mp* < *mf* sempre *mf* > *mp* > *p*

175
mf > *mp* < *mf* *mf*³ *mf*³ > *mp* *mp* > *p*
mf > *mp* < *mf* *mf*³ *mf*³ > *mp* *mp* > *p*

181
mf *mp* *mf* *mp* *mp* sempre ³
mf *mp* *mf* *mp* *mp* sempre ³

187
mf *mp* *mf* *mp* *ppp*

191
mp *pp* *p* sempre *p* sempre *p* sempre *mp* pizz.

III

(♩ = 120)

f sempre *mp subito*
f sempre *mp subito*

mf *f*
mf *f*

ff *mp* *ff*
ff *mp* *ff*

ff *mf*
ff *mf*

mp *f*
mp *f*

f sempre
f sempre

19

mp subito *ff subito* *mp subito*

mp subito *ff subito* *mp subito*

22

mp *f*

mp *f*

25

ff sempre

ff sempre

28

mf *mp*

mf *mp*

31

mf *f*

mf *f*

34

37 *mf* *f*

40 *f* *ff*

43 *ff sempre*

46 *ff sempre*

49 *mf* *f* *mf*

52 *mf sempre* *mf sempre*

55 *f* *mf* *f* *mf*

58 *mf* *ff* *mf sempre*

61 *mf* *f* *mf*

Detailed description: This page of a musical score for Violin II contains measures 37 through 61. The music is written in two staves per system. The key signature has one flat (B-flat major or D minor). The tempo is not explicitly stated but the notation suggests a steady, rhythmic flow. Dynamics are indicated by various markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *ff sempre* (fortissimo throughout). There are also markings for *mf sempre* and *uniti* (united). The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a circled 'h' for harmonics. Slurs and phrasing lines are used to group notes and indicate musical phrases.

64

f *mp*

67

mf *f* *mf sempre*

70

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

73

mp *mf* *ff sempre* *mp*

76

79

f sempre

82

ff sempre

85

ff sempre

88

ff sempre

91

ff sempre

94

ff *fff*

98 *uniti*

f

103

mp sempre *mp* *mf* *mp mf* *pizz.*

Viola

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1

5

10

14

19

V.S.

24

3 3 3
mp < *mf* > *mp* *mp* — *mf* *mp* — 3 — *mp* *mf* — 3 — *mp*
 3 3 3 3 3 3 3 3 3 3 3 3

28

3 3 3 3 3 3 3 3 3 3 3 3
mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*
 3 3 3 3 3 3 3 3 3 3 3 3

32

3 3 3 3 3 3 3 3 3 3 3 3
mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*
 3 3 3 3 3 3 3 3 3 3 3 3

36

3 3 3 3 3 3 3 3 3 3 3 3
mp — *mf* *mp* — *mf* *mp* < *mf* > *mp* *mp* < *mf* > *mp*
 3 3 3 3 3 3 3 3 3 3 3 3

40

3 3 3 3 3 3 3 3 3 3 3 3
mp — *mf* > *mp* *mf* — *mp* — *mf* — *mp* — 3 — *mf* — 3
 3 3 3 3 3 3 3 3 3 3 3 3

44

3 3 3 3 3 3 3 3 3 3 3 3
mp — *mf* — *mp* — *mf* — 3 *mp* — 3 — *mf* — *mf* sempre
 3 3 3 3 3 3 3 3 3 3 3 3

48

48

mf sempre *mf* sempre *mf* sempre *mf* sempre *mf*

mf sempre *mf* sempre *mf* sempre *mf* sempre *mf*

53

53

f > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f*

f > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f*

61

61

ff > *f* *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f*

ff > *f* *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f*

68

68

f > *mf* *mf* < *f* *f* > *mf* *mf* sempre *mf* < *f* > *mf*

f > *mf* *mf* < *f* *f* > *mf* *mf* sempre *mf* < *f* > *mf*

73

73

mf < *f* > *mf* *mf* < *f* > *mf* *f* > *mf*

mf < *f* > *mf* *mf* < *f* > *mf* *f* > *mf*

3

3

80

80

mf *f* *mf*

mf *f* *mf*

84

89

CADENZA
Sempre Presto

94

2

2

96

101

105

109

mf sempre *f* *f sempre*

mf sempre *f* *f sempre*

113

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

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

118

mp sempre *mf* *mf sempre*

mp sempre *mf* *mf sempre*

123

mf sempre *mf*

mf sempre *mf*

128

mp *mf* *mp sempre* *mp*

mp *mf* *mp sempre* *mp*

132

mf *mp* *p*

mf *mp* *p*

CADENZA 136

Measures 136-138. The system consists of two staves (treble and bass clef). The music features triplet patterns in both hands. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

139

Measures 139-141. The system consists of two staves. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

142

Measures 142-144. The system consists of two staves. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*). The word *sempre* is used in measure 143.

145

Measures 145-147. The system consists of two staves. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

148

Measures 148-150. The system consists of two staves. Dynamics range from mezzo-forte (*mf*) to mezzo-piano (*mp*) and back to mezzo-forte (*mf*).

151

Measures 151-153. The system consists of two staves. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

154

mp ³ ₃ mf ³ mp ³ ₃ mf ³ mp ³ ₃ mf ³
 mp ³ ₃ mf ³ mp ³ ₃ mf ³ mp ³ ₃ mf ³

157

mf ³ ₃ f ³ ₃ ff sempre ³ ₃
 mf ³ ₃ f ³ ₃ ff sempre ³ ₃

160

ff ³ sempre ³ ₃ mf < f > mf < f > mf < f >
 ff ³ sempre ³ ₃ mf < f > mf < f > mf < f >

167

mf < ff > f > mf mf sempre mf sempre mf <
 mf < ff > f > mf mf sempre mf sempre mf <

174

f f > mf mf sempre mf > mp mp mp > p p pizz.
 f f > mf mf sempre mf > mp mp mp > p p

II

1 (♩ = 66)

Musical staff 1: Viola part, measures 1-4. Dynamics: *mp*, *mf*, *mp*, *mf*, *mf*, *mp*, *mp*.

Musical staff 2: Viola part, measures 5-8. Dynamics: *mf*, *mp*, *mf*, *mf*, *mp*, *mf*, *mp*, *mf*.

Musical staff 3: Viola part, measures 9-12. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*.

Musical staff 4: Viola part, measures 13-16. Dynamics: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*.

Musical staff 5: Viola part, measures 17-20. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Musical staff 6: Viola part, measures 21-24. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Musical staff 7: Viola part, measures 25-27. Dynamics: *mp*, *mf*, *mp*, *mf*. Measure 28 is a whole rest.

33

Musical staff 8: Viola part, measures 29-36. Solo section with *mf* dynamics and fingerings (6, 3).

Musical staff 9: Viola part, measures 37-40. Tutti section with *f* dynamics and fingerings (6, 5).

74

mf *mp* *mp* *mf*

77

mf *f* *f* *mf*

82

f *mf*

85

mf *f* *mf*

88

mf sempre *mp* *mf* *mp*

93 sul pont.

mp 6 *mf* 6

mp 5 *mf* 5

mp *mf* *mf*

95 arco sul pont.

f *mf*

f *mf*

f

97

f *sempre* *mf* *mf*

f *sempre* *mf* *mf*

f *sempre* *mf* *mf*

101

f *mf*

f *mf*

f *mf*

103

2 sul pont. 5 5 5 5 3

mf sul pont. *f*

mf sul pont. *f*

mf sul pont. *f*

109

ord. *f* ord. *mf sempre*

f *mf sempre*

112

mf *mp* *f sempre*

115

f *mf* *mp*

118

mp *mp* *mf*

mp *mp* *mf*

121

mf *mf*

mf *mf*

124

f

f

127

f *ff*

130 pizz. arco con sord. sul pont. **19**

ff pizz. arco con sord. sul pont. **19** *pp* *mp* *pp*

ff pizz. arco con sord. sul pont. **19** *pp* *mp* *pp*

ff pizz. arco con sord. sul pont. **19** *pp* *mp* *pp*

ff pizz. arco con sord. sul pont. **19** *pp* *mp* *pp*

ff *pp* *mp* *pp*

152 **5**

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

162

mp *mf* *mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

169

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

175

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

181

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

188 **3** pizz.

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

III

(♩ = 120)

f sempre *mp subito*

mf *f*

ff *mp* *ff*

ff *mf*

mp *f*

f sempre *f sempre*

19

mp subito *ff subito* *mp subito*

mp subito *ff subito* *mp subito*

22

mp *f*

mp *f*

25

ff sempre

ff sempre

28

mf *mp*

mf *mp*

31

mf *f*

mf *f*

34

37

mf *f*

40

f *ff*

43

ff sempre

46

ff sempre

49

uniti

mf *f* *mf*

52

mf sempre *mf sempre*

55

f *mf* *f* *mf*

58

mf *ff* *mf sempre*

61

mf ————— *f* ————— *mf*

Musical notation for measures 61-63. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are marked as *mf*, *f*, and *mf* with hairpins.

64

f ————— *mp*

f ————— *mp*

Musical notation for measures 64-66. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are marked as *f* and *mp* with hairpins.

67

mf ————— *f* ————— *mf sempre*

mf ————— *f* ————— *mf sempre*

Musical notation for measures 67-69. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are marked as *mf*, *f*, and *mf sempre* with hairpins.

70

mf ————— *f* ————— *mf* ————— *mp* ————— *f*

mf ————— *f* ————— *mf* ————— *mp* ————— *f*

Musical notation for measures 70-72. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are marked as *mf*, *f*, *mf*, *mp*, and *f* with hairpins.

73

mp ————— *mf* ————— *ff sempre* ————— *mp*

mp ————— *mf* ————— *ff sempre* ————— *mp*

Musical notation for measures 73-75. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are marked as *mp*, *mf*, *ff sempre*, and *mp* with hairpins.

76

Musical notation for measures 76-78. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are not explicitly marked but follow the previous system.

79

f sempre

f sempre

Musical notation for measures 79-81. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Dynamics are marked as *f sempre* with hairpins.

82

ff sempre

85

ff sempre

88

ff sempre

91

ff sempre

94

ff

fff

98 *uniti*

f

103

mp sempre

mp

mf

mp mf

pizz.

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra
(1947 - 2011)

1

mp < *mf* *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* >

7

mp < *mf* > *mp* < *mf* > *mf* > *mp* *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf*

13

mf *mp* *mf* *mp* *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* > *mp*

19

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*

25

mp < *mf* > *mp* *mf* > *mp* *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*

31

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*

37

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf* > *mp* *mp* < *mf* > *mp*

43

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf* *sempre*

48

mf *sempre* *mf* *sempre* *mf* *sempre* *mf* *sempre* *mf* *sempre* *mf*

2

55

f > mf f > mf f > mf f > mf mf > mp mf < f

61

ff > f f > mf mf > mp mf > mp f > mf mf < f

67

mf < f f > mf mf < f f > mf mf sempre

72

mf < f > mf mf < f > mf mf < f > mf f > mf

77

mf f mf

83

mf f > mf ff > f f

89

mf mp p

**CADENZA
Sempre Presto**

94

p sempre

97

mp sempre mf sempre

101

f sempre

105

mf mp

109

Musical staff 109: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mf sempre*, *f*, *f sempre*, and *f*.

114

Musical staff 114: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mf*, *mf*, *f*, and *mf*.

118

Musical staff 118: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mp sempre*, *mf*, and *mf sempre*.

122

Musical staff 122: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mf sempre*.

126

Musical staff 126: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mf*, *mp*, and *mf*.

130

Musical staff 130: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mp sempre*, *mp*, *mf*, and *mp*.

134

Musical staff 134: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *p*. The word **CADENZA** is written above the staff.

136

Musical staff 136: Bass clef, key signature of two flats. The staff contains a whole rest for 24 measures, indicated by the number **24** above the staff. The dynamic *ff sempre* is written below the staff.

161

Musical staff 161: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, and *ff*.

169

Musical staff 169: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *f*, *mf*, *mf sempre*, *mf sempre*, *mf*, *f*, *f*, and *mf*.

175

Musical staff 175: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs. Dynamics include *mf sempre*, *mf*, *mp*, *mp*, *mp*, *p*, and *p*. The word *pizz.* is written above the staff.

II

1 (♩ = 66)

1 *mp* *mf* *mp* *mf* *mf* *mp* *mp*

5 *mf* *mp* *mf* *mf* *mp* *mf* *mp* *mf*

10 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

14 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

19 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

24 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

28 *mp* *mf* *mp* *mf* 33

64 *mf* *sempre*

67 *mp* *mf* *tutti* 3

Violoncello

74

mf 6 6 6 6 6 mp mp 6 6 mf

mf 6 6 6 6 6 mp mp 6 6 mf

mf 6 6 6 6 6 mp mp 6 6 mf

77

3 mf f

3 mf f

82

f mf

f mf

86

f mf mf sempre

f mf mf sempre

89

mp mf mp

mp mf mp

Violoncello

93 sul pont.

mp 6 6 6 6 mf mf 6 6 6 6

sul pont. mp 5 5 5 5 mf mf 5 5 5 5

sul pont. mp mf mf

95

6 6 6 6 pizz. f 6 6

5 5 5 5 f 5 5 pizz.

f pizz.

97

pizz. arco mf

f pizz. arco mf

f pizz. arco mf

100

8

8

8

Violoncello

110 *f* *mf sempre* *mf* *mp*

Musical notation for measures 110-113. The staff shows a series of triplets with dynamic markings *f*, *mf sempre*, *mf*, and *mp*. The notes are mostly eighth and sixteenth notes.

113 *f sempre* *f*

Musical notation for measures 113-116. The staff shows triplets with dynamic markings *f sempre* and *f*. The notes are eighth and sixteenth notes.

116 *mf* *mp* *mp*

Musical notation for measures 116-119. The staff shows triplets with dynamic markings *mf*, *mp*, and *mp*. The notes are eighth and sixteenth notes.

119 *mp* *mf* *mf* *mf*

Musical notation for measures 119-122. The staff shows triplets with dynamic markings *mp*, *mf*, *mf*, and *mf*. The notes are eighth and sixteenth notes.

122 *mf* *mf*

Musical notation for measures 122-125. The staff shows triplets with dynamic markings *mf* and *mf*. The notes are eighth and sixteenth notes.

125 *f* *f*

Musical notation for measures 125-128. The staff shows triplets with dynamic markings *f* and *f*. The notes are eighth and sixteenth notes.

128 *ff* *ff* *ff* *ff* *pizz.*

Musical notation for measures 128-131. The staff shows triplets with dynamic markings *ff*, *ff*, *ff*, and *ff*. The final measure includes a *pizz.* (pizzicato) marking. The notes are eighth and sixteenth notes.

Violoncello

131 arco con sord. sul pont. **14** pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

pp *mp* *pp* *mf*

148 arco pizz. **6**

pp *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

pp *mp* *mf*

157 arco

mp sempre arco
mp < mf > > mp mp < mf > mf > mp < mf >

mp sempre mp < mf > > mp mp < mf > mf > mp < mf >

164

mp mf mp mp < mf > mp < mf > mp < mf > mp < mf > > mp < mf > mp <

mp mf mp mp < mf > mp < mf > mp < mf > mp < mf > > mp < mf > mp <

171

mf > mp < mf > mp < mf > mp < mf > mp < mf > mp < mf > mp < mf >

mf > mp < mf > mp < mf > mp < mf > mp < mf > mp < mf > mp < mf >

178

mp < mf > mp < mf > mp < mf > mp < mf > mp < mf > mp < mf >

mp < mf > mp < mf > mp < mf > mp < mf > mp < mf > mp < mf >

184

mp mf mp sempre mp < mf > mp p < mp > p

mp mf mp sempre mp < mf > mp p < mp > p

190

p mp p p sempre p sempre p sempre mp pizz.

p mp p p sempre p sempre p sempre mp

III

(♩ = 120)
arco

First system of musical notation (measures 1-3). It consists of two staves. The top staff is marked *f sempre* arco and the bottom staff is marked *f sempre*. Both staves feature a continuous eighth-note pattern. At the end of measure 3, there is a dynamic change to *mp subito* for both staves.

Second system of musical notation (measures 4-6). It consists of two staves. The top staff starts with *mf* and ends with *f*. The bottom staff starts with *mf* and ends with *f*. Both staves feature a continuous eighth-note pattern.

Third system of musical notation (measures 7-9). It consists of two staves. The top staff has dynamics *ff*, *mp*, and *ff*. The bottom staff has dynamics *ff*, *mp*, and *ff*. Both staves feature a continuous eighth-note pattern.

Fourth system of musical notation (measures 10-12). It consists of two staves. The top staff has dynamics *ff* and *mf*. The bottom staff has dynamics *ff* and *mf*. Both staves feature a continuous eighth-note pattern.

Fifth system of musical notation (measures 13-15). It consists of two staves. The top staff has dynamics *mp* and *f*. The bottom staff has dynamics *mp* and *f*. Both staves feature a continuous eighth-note pattern.

Sixth system of musical notation (measures 16-18). It consists of two staves. Both staves are marked *f sempre*. Both staves feature a continuous eighth-note pattern. The system ends with a double bar line and a repeat sign.

Violoncello

19

Two staves of music in 12/8 time. The upper staff has a treble clef and a sharp key signature. The lower staff has a bass clef. Both staves contain eighth-note patterns with slurs. Dynamic markings are placed below the staves.

mp subito *ff subito* *mp subito*

mp subito *ff subito* *mp subito*

22

Two staves of music in 12/8 time. The upper staff has a treble clef and a sharp key signature. The lower staff has a bass clef. Both staves contain eighth-note patterns with slurs. Dynamic markings are placed below the staves.

mp *f*

mp *f*

25

Two staves of music in 12/8 time. The upper staff has a treble clef and a flat key signature. The lower staff has a bass clef. Both staves contain eighth-note patterns with slurs. Dynamic markings are placed below the staves.

ff sempre

ff sempre

28

Two staves of music in 12/8 time. The upper staff has a treble clef and a sharp key signature. The lower staff has a bass clef. Both staves contain eighth-note patterns with slurs. Dynamic markings are placed below the staves.

mf *mp*

mf *mp*

31

Two staves of music in 12/8 time. The upper staff has a treble clef and a sharp key signature. The lower staff has a bass clef. Both staves contain eighth-note patterns with slurs. Dynamic markings are placed below the staves.

mf *f*

mf *f*

34

Two staves of music in 12/8 time. The upper staff has a treble clef and a sharp key signature. The lower staff has a bass clef. Both staves contain eighth-note patterns with slurs.

37

mf f

mf f

40

f ff

f ff

43

ff sempre

ff sempre

ff sempre

46

ff sempre

ff sempre

ff sempre

49 unis.

mf f mf

52

mf sempre mf sempre

55

f mf f

58

mf ff mf sempre

61

mf f mf

Contrabass

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1

mp < mf mp < mf mp < mf mp < mf mp < mf mp < mf

7

mp < mf mp < mf mf mp mp mf mp mp mf mp mp mf

13

mf mp mf mp mf mp < mf mp < mf mp < mf > mp

19

mp < mf > mp mp < mf > mp mp < mf > mp mp < mf > mp mp < mf > mp mp < mf > mp

25

mp < mf > mp mf (b) mp mf mp mp < mf > mp mp < mf > mp mp < mf > mp

31

mp < mf > mp mp < mf > mp mp < mf > mp mp < mf mp < mf mp < mf

37

mp < mf mp < mf > mp mp < mf > mp mp < mf > mp mf mp mp < mf > mp

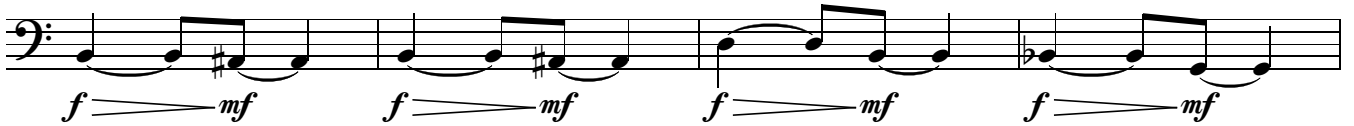
43

mp < mf > mp mp < mf > mp mp < mf > mp mp < mf mf sempre mf sempre

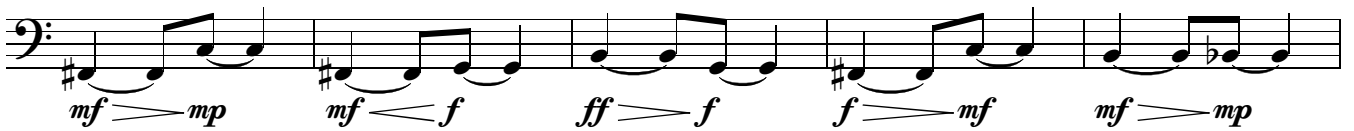
49

mf sempre mf sempre mf sempre mf

55



59



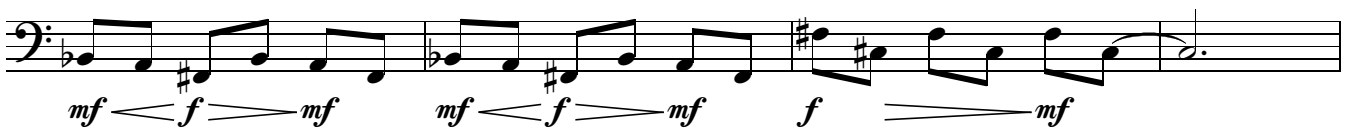
64



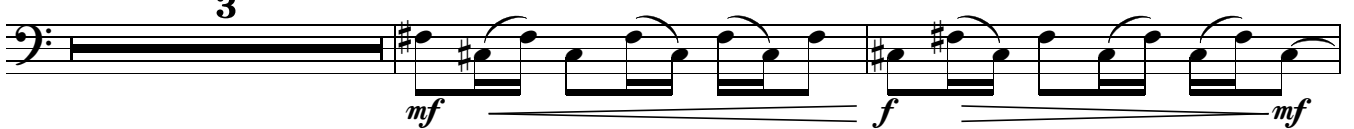
69



73



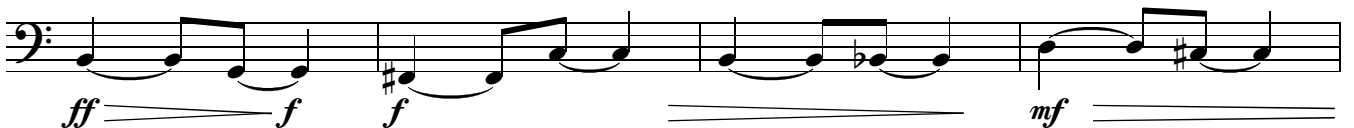
77



82



87



91



CADENZA
Sempre Presto 19

94



99

mf sempre *f* sempre

105

mf *mp* *mf* sempre

111

f *f* sempre *f* *mf* *mf* *f* *mf*

117

mp sempre *mf* *mf* sempre

123

mf sempre *mf* *mp* *mf*

130

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

CADENZA

19

136

24

ff sempre

161

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

169

f *mf* *mf* sempre *mf* sempre *mf* *f* *f* *mf*

175

mf sempre *mf* *mp* *mp* *mp* *p* *p* pizz.

II

(♩ = 66)

Musical staff 1 (measures 1-5):

mp < mf > mp < mf > mf mp < mf >

Musical staff 2 (measures 6-10):

mp < mf > mf mp < mf > mp < mf > mp < mf >

Musical staff 3 (measures 11-15):

mp < mf > mp < mf > mp < mf > mp < mf > mp <

Musical staff 4 (measures 16-20):

mf mp mf mp < mf > mp < mf > mp < mf >

Musical staff 5 (measures 21-25):

mp < mf > mp < mf > mp < mf > mp < mf > mp < mf >

Musical staff 6 (measures 26-30):

mp < mf > mp < mf > mp < mf > mp < mf >

Musical staff 7 (measures 31-43):

mp < mf > mp < mf > mp < mf > mp < mf >

Musical staff 8 (measures 43-5):

pizz. ff pizz. ff pizz.

Musical staff 9 (measures 80-82):

mf arco f mf f

Musical staff 10 (measures 82-84):

mf f mf f

85

mf *f* *mf*

mf *f* *mf*

6

6

94

f pizz. *mf* arco

f pizz. *f* *mf* arco

f *f* *mf*

6

98

mf

mf

102

8

f *mf* sempre

f *mf* sempre

112

mf *mp* *f* sempre

mf *mp* *f* sempre

115

f *mf* *mp*

f *mf* *mp*

118

2

mp *mf*

2

mp

123

mf *f*

mf *f*

127

f *ff* *ff* pizz.

131

26

arco

mp sempre

mp *mf* *mp*

26

arco

mp sempre

mp *mf* *mp*

160

mp *mf* *mp* *mf* *mp* *mf* *mp* *mp* *mf* *mp* *mf*

167

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

174

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

181

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

188

3

pizz.

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

III

(♩ = 120)

48

arco

Musical staff 48-51: Bass clef, 4/4 time signature. Measures 48-51. Dynamics: *mf*, *f*, *mf*. Includes a slur over measures 49-50.

52

Musical staff 52-55: Bass clef, 4/4 time signature. Measures 52-55. Dynamics: *mf sempre*, *mf sempre*, *f*. Includes a slur over measures 54-55.

56

Musical staff 56-60: Bass clef, 4/4 time signature. Measures 56-60. Dynamics: *mf*, *f*, *mf*, *mf*, *ff*, *mf sempre*. Includes slurs over measures 57-58 and 59-60.

61

Musical staff 61-64: Bass clef, 4/4 time signature. Measures 61-64. Dynamics: *mf*, *f*, *mf*, *f*, *mf*, *f*. Includes slurs over measures 62-63 and 64.

65

Musical staff 65-67: Bass clef, 4/4 time signature. Measures 65-67. Dynamics: *mp*, *mf*. Includes a slur over measures 65-67.

68

Musical staff 68-71: Bass clef, 4/4 time signature. Measures 68-71. Dynamics: *f*, *mf*, *mf*, *f*, *mf*. Includes slurs over measures 68-69 and 70-71.

72

Musical staff 72-79: Bass clef, 4/4 time signature. Measures 72-79. Dynamics: *mp*, *mf*, *mp*, *mf*, *ff sempre*. Includes a 4-measure rest in measure 78.

80

Musical staff 80-84: Bass clef, 4/4 time signature. Measures 80-84. Dynamics: *f sempre*, *ff sempre*. Includes slurs over measures 80-83 and 84.

85

Musical staff 85-88: Bass clef, 4/4 time signature. Measures 85-88. Dynamics: *ff sempre*, *ff sempre*. Includes slurs over measures 85-87 and 88.

89

Musical staff 89-92: Bass clef, 4/4 time signature. Measures 89-92. Dynamics: *ff sempre*, *ff sempre*. Includes slurs over measures 89-91 and 92.

93

Musical staff 93-96: Bass clef, 4/4 time signature. Measures 93-96. Dynamics: *fff*. Includes a slur over measures 93-96.

97

Musical staff 97-100: Bass clef, 4/4 time signature. Measures 97-100. Dynamics: *mp sempre*, *mp sempre*, *mp*, *mf*, *mp*, *mf*. Includes a 6-measure rest in measure 97 and a *pizz.* marking in measure 99.