

48 Tranquillo $\text{♩} = 108$

Musical score for measures 48-52 of 'Tranquillo'. The score is in 4/4 time with a tempo of 108. It features four staves: Flute I (Fl.), Flute I in C (Fl. c-a. (G)), Piccolo Clarinet (Cl. picc. (Es)), and Bass Clarinet (Cl. b.). The Flute I part has first and second endings (I. II) and a third ending (III). The Flute I in C part has a piano (*p*) dynamic. The Piccolo Clarinet part has a piano (*p*) dynamic. The Bass Clarinet part has a piano (*p*) dynamic.

49 Sostenuto e pesante $\text{♩} = 80$

Musical score for measures 49-52 of 'Sostenuto e pesante'. The score is in 4/4 time with a tempo of 80. It features ten staves: Oboe (Ob.), Piccolo Clarinet (Cl. picc. (Es)), Clarinet in B (Cl. (B)), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Contrabassoon (Gr. c.), Violin I (V-ni I div. in 4), Violin II (V-ni II), Viola (V-le div.), Violoncello (V-c. div.), and Bassoon (C-b.). The Oboe and Bassoon parts have first and second endings (I solo and II. III) and a cantabile (*cant.*) marking. The Clarinet in B part has first and second endings (I. II) and a mezzo-forte (*mf*) dynamic. The Bass Clarinet part has a mezzo-forte (*mf*) dynamic. The Cor Anglais part has a piano (*p*) dynamic. The Violin I and II parts have a mezzo-forte (*mf*) dynamic. The Viola part has a mezzo-forte (*mf*) dynamic with pizzicato (*pizz.*) markings. The Violoncello part has a mezzo-forte (*mf*) dynamic with pizzicato (*pizz.*) markings. The Bassoon part has a mezzo-forte (*mf*) dynamic with a divided (*div.*) marking.

50

Fl. III *mf*

Fl. c-a. (G) *mf*

Ob. I. II

Cl. picc. (Es)

Cl. (B) I. II

Cl. b.

Fag. I

C-fag.

Cor. I. II *mp*

III. IV *mp*

Gr. c. $\frac{8}{4}$

50

V-ni I div. in 4

V-ni II

4 V-le sole *mf*

V-le altre *mf*

V-c. div.

C-b.

51 *trm* *f* 3 *trm* *trm* *trm* 52

Picc.

Fl.

Fl. c-a. (G)

Cl. picc. (Es)

Cl. b.

Fag. II. III

C-fag.

Cor. I. II III. IV

Gr. c.

51 52

V-ni II

4 V-le sole *f* *e molto cantab.* *mf* *tutte arco div.* *pizz.*

V-le altre *f* *e molto cantab.* *mf* *tutte arco div.* *pizz.*

V-c. div.

C-b.

Picc.

Fl.

Fl. c-a. (G)

Ob. *I solo cant. sim.*

C. ingl.

Cl. picc. (Es) *I mf II mf*

Cl. (B) *II mf*

Cl. b.

Fag. *I solo cant. I.III a2 sempre sim. a2*

C-fag.

Cor.

Tube *VII.VIII p ff molto pesante (sempre) 8... 8...!*

Timp. gr.

Gr.c.

T-t.

V-ni I div. in 4 *mf sim.*

V-ni II *mf sim.*

V-le

V-c. div.

C.b.

53 *unis. ff arco unis. arco pizz. ff pesante arco pizz. ff pesante pizz. arco pizz. ff*

Picc. Fl. Fl. c-a. (G) Ob. C. ingl. Cl. picc. (Es) Cl. (B) Cl. b. Fag. C-fag. Cor. Tr-be picc. (D) Tr-be (C) Tr-ni Tube Timp. gr. Gr.c. T-t. Archi

The image displays a page of a musical score for an orchestra, page 49. The score is arranged in systems for various instruments. At the top, the instruments listed are Piccolo (Picc.), Flute (Fl.), Flute in C (Fl. c-a. (G)), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in E-flat (Cl. picc. (Es)), Clarinet in B-flat (Cl. (B)), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn in F (Cor.), Trumpet in D (Tr-be picc. (D)), Trumpet in C (Tr-be (C)), Trumpet in F (Tr-ni), Tuba (Tube), Timpani (Timp. gr.), Gong/Cymbal (Gr.c.), and Tom-tom (T-t.). The string section (Archi) is at the bottom. The score includes various musical notations such as notes, rests, dynamic markings (e.g., *sf*, *ff*, *piu ff*, *fff*), articulation (e.g., accents, slurs), and performance instructions (e.g., *unif. arco pizz.*, *arco pizz.*, *gliss.*, *gliss. sf*). The bottom of the page shows dynamic markings *piu ff* and *fff*.

poco rit.

54

Vivo

$\text{♩} = 160$

Picc. *ff* *sf*

Fl. *ff* *sf*

Fl. c-a. (G) *ff* *sf*

Ob. *ff* *fff* *fff* *fff* *sf*

C. ingl. *ff* *fff* *fff* *fff* *sf*

Cl. picc. (Es) *ff* *fff* *fff* *fff* *sf*

Cl. (B) *ff* *fff* *fff* *fff* *sf*

Cl. b. Cl. b. II = Cl. III (B) *ff* *fff* *fff* *fff* *sf*

Fag. *ff* *fff* *fff* *fff* *sf*

C-fag. *ff* *fff* *fff* *fff* *sf*

Cor. *ff* *fff* *fff* *fff* *sf*

Tr-ba picc. (D) *ff* *fff* *fff* *fff* *sf*

Tr-be (C) *ff* *fff* *fff* *fff* *sf*

Tr-ni *ff* *fff* *fff* *fff* *sf*

Tube *ff* *fff* *fff* *fff* *sf*

Timp. gr. *ff* *fff* *fff* *fff* *sf*

Gr. c. *ff* *fff* *fff* *fff* *sf*

T-t. *ff* *fff* *fff* *fff* *sf*

poco rit.

54

Vivo

$\text{♩} = 160$

Archi *ff* *fff* *fff* *fff* *sf*

arco pizz. *ff* *fff* *fff* *fff* *sf*

arco pizz. *ff* *fff* *fff* *fff* *sf*

fff *possib.* *arco* *ff*

Picc. *f* *sf* *f* *ff* *ff*

Fl. *f* *sf* *f* *ff* *ff*

Fl. c-a. (G) *f* *sf* *f* *ff* *ff*

Ob. II *f* *sf* *f* *ff* *ff*

Cl. picc. (Es) III. IV a2 *f* *sf* *f* *ff* *ff*

Cl. (B) II *f* *sf* *f* *ff* *ff*

Cl. b. *f* *sf* *f* *ff* *ff*

Fag. *f* *sf* *f* *ff* *ff*

C-fag. *f* *sf* *f* *ff* *ff*

Cor. *f* *sf* *f* *ff* *ff* *ff* *più ff* *a2* *sim.*

Tr-be (C) *f* *sf* *f* *ff* *ff* *f pesante* *f pesante*

Tr-ni *f* *sf* *f* *ff* *ff* *f pesante* *f pesante*

Tube *f* *sf* *f* *ff* *ff* *f pesante* *f pesante*

Timp. *f* *sf* *f* *ff* *ff*

Gr. c. *f* *sf* *f* *ff* *ff*

Archi *f* *sf* *f* *ff* *ff*

55

Picc. *a2* *sf* *f* *b*

Fl. *a2* *sf* *f* *b* *a2*

Fl. c-a. (G) *sf* *f* *b* *a2*

Ob. *sf* *f* *b*

Cl. picc. (Es) *sf* *f* *b*

Cl. (B) *sf* *f* *b*

Cl. b. *sf* *f* *b*

Fag. *sf* *f* *b*

C-fag. *a2 sf* *f* *b*

Cor. *sf* *f* *b*

Tr-be (C) *sf* *f* *b*

Tr-ni *sf* *f* *b*

Tube *sf* *f* *b*

Timp. *sf* *f* *b*

Gr.c. *sf* *f* *b*

Archi *sf* *f* *b*

56 Tranquillo $\text{♩} = 108$

Picc. a_2 sf

Fl. 11 p sf

Fl. c-a. (G) sf solo p

Ob. sf Ob. IV = C. ingl. II solo p

Cl. picc. (Es) sf p (in Re)

Cl. (B) sf p

Cl. b. sf

Fag. a_2 sf

C-fag. a_2 sf

Cor. sf

Tr-be (C) sf

Tr-ni sf

Tube 11 sf

Timp. sf

56 Tranquillo $\text{♩} = 108$

Archi sf