

Alexandre Levy (1864-1892)

Suíte Brasileira

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Edição realizada a partir de manuscritos pertencentes à família do compositor.

orquestra
(orquestra)

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MUSICA BRASILIS

Sobre o segundo movimento – *Dança Rústica*

Achille Picchi

Alexandre Levy (1864 – 1892), compositor romântico brasileiro, foi sobejamente importante para nossa cultura musical, nos finais do século 19 para o início do 20 e quem, de alguma forma, propôs uma moldagem para a feição de, talvez, uma brasilidade na nossa música.

Segundo pelo menos um especialista (TUMA, 2008), a imagem romântica e precursora do nacionalismo musical brasileiro foi uma construção realizada, principalmente, pela vanguarda modernista após a Semana de 1922, ou seja, uma ideia que vicejou a partir da então contrária aos padrões do Romantismo especialmente com “influências” europeizantes. Assim fazendo, propuseram uma lente histórica, de certa maneira, míope à modernidade dos compositores da assim chamada geração de 1870, os wagnerianos e outros que se colocavam com vistas ao futuro da música, tanto estruturalmente, formalmente ou harmonicamente como de um ponto de vista sócio expressivo novo.

Tendo estado nos centros europeus e presenciado muitos movimentos e ideias, Alexandre Levy pendia para essa tendência com muita seriedade, conhecimento e vontade.

Ele escreveu, em 1890, a *Suite Brésilienne*, que intitulou originalmente em francês, como tinha o hábito de fazer; entretanto esse fato não constitui estranheza, já que a influência francesa era predominante no Brasil no último decênio do século 19, até o primeiro do século 20, tanto na educação como na literatura e, sobretudo na música.

Em praticamente toda a bibliografia e historiografia tradicional de e sobre o compositor onde aparece relacionada esta obra, está consignado sempre que ela possui quatro movimentos, sendo o quarto movimento, *Samba*, o mais conhecido e pelo qual a suíte adquiriu, ao longo do tempo, a importância de sua posição na música nacional. Aliás este último movimento, depois de sua estreia em 20 de julho 1890, costumava ser tocado sozinho, à parte da Suíte, tamanho foi seu sucesso; inclusive porque o irmão de Alexandre, Luís, fez dele uma transcrição de concerto para piano solo. Rodrigues Barbosa, crítico do Jornal do Comércio do Rio de Janeiro,

escreveu em 21 de julho de 1890 uma crítica muito prestigiosa à estreia da Suíte, destacando o *Samba* como peça cintilante, vigorosa e de exuberância extraordinária, vendo inclusive inspirações advindas de Massenet na forma como construiu a peça.

Entretanto, o segundo movimento, embora relacionado na capa original com o título *Dança Rústica*, jamais foi encontrado e até hoje se encontra ausente de qualquer comentário ou mesmo pesquisa e, naturalmente, execução pública. Aliás, em vida do compositor, a integral da Suíte jamais foi executada. Assim, o segundo movimento estará perdido, quiçá, para sempre, não se sabendo bem o que houve – e a musicologia nacional não manifestou qualquer interesse em saber.

Pelo menos três hipóteses podem ser levantadas e comentadas.

Em primeiro lugar, a mais simples: mantendo-se em manuscrito, apesar de Alexandre Levy pertencer a uma casa editora e divulgadora de partes musicais muito conhecida, ela teria sido perdida ou desapareceu quando da execução do único movimento da Suíte em público, como já se mencionou, em 1890, ainda em vida do compositor; há ainda as dificuldades de se copiar as partes orquestrais para a execução e, talvez, sendo exíguo o tempo para tanto, deixou-se de lado os três primeiros movimentos da peça para tirar as partes do último com performance garantida.

Depois, sempre é possível pensar em uma revisão ou, até mesmo, uma desistência do compositor de relacionar esse movimento à Suíte, o que não seria incomum a nenhum compositor, por uma questão composicional e de lógica própria do autor. Sabe-se da seriedade e estudo que tinha Alexandre Levy em relação à feitura de suas obras e, por isso, esta hipótese não é, de nenhuma forma, descartável ou sem sentido.

E por fim, o fato, inequívoco, de que não existiam orquestras constituídas à época de vida de Alexandre Levy. Os concertos sinfônicos, especificamente, eram raros e sempre que se necessitasse de uma orquestra os músicos eram “ajuntados” com esse objetivo. Assim foi durante tempos, incluindo a Ópera

Nacional, a ópera e o teatro musicado em geral, entre vários outros eventos de que se tem notícia. A primeira orquestra constituída em organismo fixo, como se hoje conhece, foi instituída no Brasil já bem entrado o século 20, quase em seu meio.

Como se sabe, Alexandre Levy, foi o diretor musical, entre 1883 e 1887, do Club Haydn, agremiação que visava a promover especialmente a música instrumental e que foi fundada em torno da Casa Levy, pertencente a Henrique Luís Levy, comerciante importante de instrumentos e música e editor, pai de Alexandre. Nos anos de sua existência somente um concerto orquestral foi realizado, com a Sinfonia nº 1 de Haydn, patrono do Club, e com poucos músicos já que a peça não exigia um orgânico tão avultado. Assim, a dificuldade de reunir músicos para a realização orquestral era, de fato, um impedimento e, por vezes, um desânimo para não poucos compositores paulistas, já que São Paulo, nos fins do século 19 era uma pequena cidade sem os recursos e quantidade de músicos que contava o Rio de Janeiro na mesma época, capital do Império.

Apesar disso, a partir de sua volta da Europa, Alexandre Levy, como nota Mariz (1981, p.90), “era músico profissional mesmo e nos últimos anos de sua curtíssima vida estava produzindo música sinfônica bastante promissora”, mas que não teve ocasião de ouvir, inclusive porque vem a falecer inesperadamente aos 28 anos.

Fica o repto e, diríamos, o dever da musicologia nacional de localizar ou dar um final adequado ao desaparecimento do segundo movimento da *Suíte Brasileira*, obra que adquiriu importância e precedência em nossa cultura musical legítima.

Referências

- TUMA, Said. “O Nacional e o Popular na música de Alexandre Levy: um projeto de modernidade”. Dissertação de Mestrado. São Paulo: USP/ ECA, 2008.
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Is the second movement lost?

Achille Picchi

The romantic composer Alexandre Levy (1864 – 1892), led an essential role with respect to the Brazilian musical culture in the late 19th and early 20th centuries, having somehow proposed a model for making the country's music more Brazilian.

According to at least one expert (TUMA, 2008), the romantic and precursor ideal of Brazilian musical nationalism was a construction made after the 1922 Modern Art Week, an idea that flourished contrary to the standards of Romanticism especially with Europeanizing "influences". In this way, they proposed a historical lens, in a way, short-sighted to the modernity of the composers of the so-called 1870s generation, the Wagnerians and others, who put themselves in view of the future of music, both structurally, formally and harmonically and also from a new socio-expressive point of view.

Having travelled throughout Europe where he witnessed many movements and ideas, Alexandre Levy was inclined towards this trend with great seriousness, knowledge and will.

In 1890 he wrote the *Suite Brésilienne*, which he titled, interestingly, in French, as he usually did; however, this is not peculiar, since the French influence prevailed on the late 19th and beginning of 20th centuries in Brazilian culture, education, literature and, especially, music.

In almost all bibliography and traditional historiography where the work is mentioned, it is said it has four movements, the fourth of which, *Samba*, being the best known and the one responsible for the suite having acquired its importance. Since its debut on July 20, 1890, this last movement used to be played alone, apart from the Suite; and also because Alexander's brother, Luís, wrote a solo piano concert transcription. On July 21, 1890, the prominent journalist Rodrigues Barbosa wrote on the Rio de Janeiro's Journal of Commerce a very prestigious critique about the Suite's debut, where he highlighted the Samba as a sparkling, vigorous and exuberant piece, recognizing Massenet's inspirations on the piece.

In spite of being listed on the original cover with the title *Dança Rústica*, the

second movement has never been found and is absent from any comment or even research and, of course, public performance. During the composer's lifetime, the Suite integral was never performed. The second movement is perhaps lost forever, the causes being unknown, as musicology researchers have not yet devoted thought to the matter.

At least three hypotheses can be raised and commented.

First of all, the simplest: remaining in manuscript, although Alexandre Levy belongs to a well-known publishing house and publisher of musical parts, it would have been lost or disappeared when the only movement of the Suite was performed in 1890, as already was mentioned, during composer's lifetime; as copying instrumental parts demands extensive effort in, sometimes, short time, the first three movements of the piece were left aside to concentrate on the last one, the most performed.

It is also possible to think of the composer giving up the second movement, which would not be uncommon to any composer, for the sake of compositional and own logic of the author. Alexandre Levy's involvement in writing his works is known, and, therefore, this hypothesis is by no means unlikely.

Finally, there is the fact that there were no established orchestras during Alexander Levy's lifetime. Symphonic concerts were rare and, when an orchestra was needed, musicians were assembled for that purpose. This has been the case for a long time, including the National Opera, the opera and music theater in general. The first Brazilian established orchestras date to the midst of the 20th century.

As is well known, Alexandre Levy was the musical director of Club Haydn, between 1883 and 1887, an association that aimed especially at promoting instrumental music and was founded around Casa Levy, owned by Henrique Luís Levy, Alexandre's father and an important instrument and music merchant and music editor. During the Club Haydn's existence only one orchestral concert was performed, including Haydn Symphony n° 1, and with few

musicians since the piece did not require a large ensemble. The difficulty of gathering musicians for orchestral performance was, in fact, an impediment and sometimes a dismay for many composers established in São Paulo, a small city in the late 19th century, without the resources of Rio de Janeiro, then capital of the Empire.

Nevertheless, since his return from Europe, Alexandre Levy, as Mariz (1981, p.90) notes, “was a professional musician and in the last years of his very short life was producing quite promising symphonic music”, but which had no occasion to hear, including because he unexpectedly dies at 28.

The challenge remains, and Brazilian musicologists should either locate or

recognize the disappearance of the second movement of the *Suite Brasileira*, a work that has acquired importance and precedence in our legitimate musical culture.

References

TUMA, Said. “O Nacional e o Popular na música de Alexandre Levy: um projeto de modernidade”. Dissertação de Mestrado. São Paulo: USP/ ECA, 2008.

MARIZ, Vasco. “História da Música no Brasil”. Rio de Janeiro: Civilização Brasileira/MEC, 1991.

Suite brasileira

para orquestra

Alexandre Levy
1890

I - Prelúdio

Flautim

Flautas 1, 2

Oboés 1, 2

Clarinetas (B \flat) 1, 2

Fagotes 1, 2

Trompas (F) 1-2

Trompas (F) 3-4

Trompetas (B \flat) 1, 2

Trombones 1, 2

Trombone baixo

Timpanos

Bombo
Pratos

Harpa

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

The musical score is for the first movement, 'Prelúdio', of the 'Suite Brasileira' by Alexandre Levy, composed in 1890. It is written for a full orchestra. The score is in 4/4 time and the key signature has two flats (B-flat major or D-flat minor). The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, Trumpet (F), Trombone, Trombone (low), Timpani, Snare Drum, Cymbals, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows the first six measures of the piece. The woodwinds and brass sections have specific markings, including 'a2' (second ending) and '1.' (first ending). The strings are mostly silent in the first six measures.

7

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *rall.* a2

1.

1.

rall.

14

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

21

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

a2

1.

a2

a2

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Tpa. 1, 2
Tpa. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tbn. bx
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

27
a2
1.
a2
1.
a2
a2
a2
p
p
p
p
p

33

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

1.

pizz.

39

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

57

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

12

12

12

12

62

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

a2

pizz.

67

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

3.

div. arco

77

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

div.

Musical score for Suite Brasileira by Alexandre Levy, page 21. The score includes parts for Flute (Fl. 1, 2), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Fg. 1, 2), Trumpets (Tpa. 1, 2 and 3, 4), Trombones (Tpt. 1, 2 and Tbn. 1, 2), Tuba (Tbn. bx), Tympani (Timp.), Harp (Hp.), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and features various musical notations such as dynamics (l., a2), articulation (accents), and fingerings.

99

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

99

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

div.

unis.

105

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

111

Vln. I

Vln. II

Vla.

Vc.

Cb.

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118

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

3

12

24

div.

134

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

134 *8^{va}*

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

a2

a2

6 *3* *3* *12* *6* *3* *3*

6 *3* *3* *12* *6* *3* *3*

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

24 *8* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *12* *6* *3* *3*

div.

unis.

12

139

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

139 (8^{va})

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

3

1. solo

3. solo

div.

143

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

143

Vln. I

Vln. II

Vla.

Vc.

Cb.

148

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Hp.

148

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

a2

a2

pizz.

pizz.

3

3

3

III - A beira do regato Idílio sentimental

I. solo

Flautas 1-2

Clarinetes (B \flat) 1-2

Fagotes 1-2

Trompas 1-2

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

con sord.
8^{va}

Detailed description: This system contains the first four measures of the piece. The Flutes 1-2 part features a melodic line starting with a quarter rest, followed by eighth-note patterns. The Clarinets and Trombones parts are silent. The Bassoons play a sustained harmonic accompaniment. The Violins I and II parts play a rhythmic eighth-note accompaniment, with the instruction 'con sord. 8va' (with mutes, 8va) above them. The Viola, Cello, and Double Bass parts are silent.

Fl. 1. 2

Cl. 1. 2

Fg. 1. 2

Tpa. 1. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

8^{va}

8^{va}

Detailed description: This system contains measures 5 through 8. The Flutes 1-2 part continues its melodic line. The Clarinets 1-2 part has a short melodic phrase in measure 8. The Bassoons continue their accompaniment. The Violins I and II parts continue their rhythmic accompaniment, with the instruction '8va' above them. The Viola, Cello, and Double Bass parts remain silent.

Musical score for measures 10-14. The score includes parts for Flute 1 & 2 (Fl. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Fg. 1, 2), Trumpet 1 & 2 (Tpa. 1, 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major. Measure 10 features a *1. solo* marking above the Clarinet 1 & 2 part. The Flute 1 & 2 part has a melodic line with a slur and a fermata. The Clarinet 1 & 2 part has a complex melodic line with slurs and ties. The Bassoon 1 & 2 part has a low, sustained line. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts are mostly silent.

Musical score for measures 15-19. The score includes parts for Flute 1 & 2 (Fl. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Fg. 1, 2), Trumpet 1 & 2 (Tpa. 1, 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major. Measure 15 features a melodic line for Flute 1 & 2 with a slur and a fermata. The Clarinet 1 & 2 part has a rhythmic pattern of eighth notes. The Bassoon 1 & 2 part has a low, sustained line. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts are mostly silent. Measure 19 features an *8^{va}* marking above the Violin I part, indicating an octave transposition.

Musical score for measures 19-24. The score includes parts for Fl. 1, 2; Cl. 1, 2; Fg. 1, 2; Tpa. 1, 2; Vln. I; Vln. II; Vla.; Vc.; and Cb. The key signature is B-flat major. Measure 19 features a first violin part with a *8va* marking and a first flute part with a *1.* marking. Measure 20 shows the first clarinet and first flute parts with *1.* markings. Measure 21 includes the first violin part with a *8va* marking. Measure 22 features the first violin part with a *8va* marking and the first clarinet part with a *1.* marking. Measure 23 includes the first violin part with a *8va* marking and the first clarinet part with a *1.* marking. Measure 24 includes the first violin part with a *8va* marking and the first clarinet part with a *1.* marking. The text "con sord." appears below the viola and cello parts in measures 23 and 24.

Musical score for measures 25-28. The score includes parts for Fl. 1, 2; Cl. 1, 2; Fg. 1, 2; Tpa. 1, 2; Vln. I; Vln. II; Vla.; Vc.; and Cb. The key signature is B-flat major. Measure 25 features the first flute part with a *8va* marking. Measure 26 includes the first violin part with a *8va* marking. Measure 27 includes the first violin part with a *8va* marking. Measure 28 includes the first violin part with a *8va* marking and the cello part with a *div.* marking.

Musical score for measures 30-33. The score includes parts for Fl. 1, 2; Cl. 1, 2; Fg. 1, 2; Tpa. 1, 2; Vln. I, II; Vla.; Vc.; and Cb. The key signature is one flat (B-flat). Measure 30 features a complex woodwind texture with rapid sixteenth-note passages in the flutes and clarinets, and sustained chords in the bassoons and trumpets. The strings enter in measure 31 with rhythmic patterns.

Musical score for measures 34-37. The score includes parts for Fl. 1, 2; Cl. 1, 2; Fg. 1, 2; Tpa. 1, 2; Vln. I, II; Vla.; Vc.; and Cb. The key signature is one flat (B-flat). Measure 34 continues the woodwind activity with a first ending bracket over measures 34-35. The strings play a rhythmic accompaniment. Measure 36 features a first ending bracket over measures 36-37. The word "unis." is written above the string parts in measure 37, indicating unison playing.

Fl. 1, 2
Cl. 1, 2
Fg. 1, 2
Tpa. 1, 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1, 2
Cl. 1, 2
Fg. 1, 2
Tpa. 1, 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

48

Fl. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

52

Fl. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into two systems, each containing staves for Flutes (Fl. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fg. 1, 2), Trumpets (Tpa. 1, 2), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The first system starts at measure 48. The Flute and Clarinet parts have melodic lines with some grace notes. The Bassoon part has a long, sustained note. The Trumpet part has a long, sustained note. The Violin I part has a melodic line with a grace note. The Violin II part has a melodic line. The Viola part has a long, sustained note. The Violoncello part has a long, sustained note. The Contrabass part has a long, sustained note. The second system starts at measure 52. The Flute and Clarinet parts have melodic lines. The Bassoon part has a long, sustained note. The Trumpet part has a long, sustained note. The Violin I part has a melodic line. The Violin II part has a melodic line. The Viola part has a long, sustained note. The Violoncello part has a long, sustained note. The Contrabass part has a long, sustained note. The score is in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked '8va' (Allegretto). The dynamic marking 'senza sord.' (without mutes) is present for the strings.

56

Fl. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

8va

61

Fl. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

1.

Musical score for measures 66-70. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. Measure 66 features a flute solo with an 8va marking. The bassoon part includes 'pizz.' and 'arco' markings. The trumpet part has an 'I.' marking. The violin and viola parts also have 'pizz.' and 'arco' markings.

Musical score for measures 71-75. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. Measure 71 features a flute solo with an 8va marking. The bassoon part includes 'pizz.' and 'arco' markings. The violin and viola parts also have 'pizz.' and 'arco' markings. Measure 75 includes 'con sord.' and 'pizz.' markings.

IV - Samba

Allegro Moderato (♩ = c. 112)

The score is for a Samba movement in 2/4 time, marked Allegro Moderato with a tempo of approximately 112 beats per minute. The key signature has two flats (B-flat and E-flat). The instrumentation includes:

- Flautim**: Flute part, mostly rests.
- Flautas 1-2**: Flute parts, mostly rests.
- Oboés 1-2**: Oboe parts, mostly rests.
- Clarinetes (B) 1-2**: Clarinet parts, mostly rests.
- Fagotes 1-2**: Bassoon parts, playing a rhythmic pattern starting in the second measure with a *p* dynamic.
- Trompas 1-2**: Trumpet parts, playing a rhythmic pattern with a *p* dynamic.
- Trompas 3-4**: Trumpet parts, playing a rhythmic pattern with a *p* dynamic.
- Trompetes (B) 1-2**: Trumpet parts, mostly rests.
- Trombones 1-2**: Trombone parts, mostly rests.
- Trombone baixo**: Bass Trombone part, mostly rests.
- Tímpanos**: Timpani part, playing a rhythmic pattern with a *p sempre* dynamic.
- Bombo Pratos**: Snare Drum part, playing a rhythmic pattern with a *ppp* dynamic.
- Violinos I**: Violin I part, mostly rests.
- Violinos II**: Violin II part, mostly rests.
- Violas**: Viola part, mostly rests.
- Violoncelos**: Cello part, playing a melodic line with a *p* dynamic.
- Contrabaixos**: Double Bass part, playing a melodic line with a *p* dynamic.

8

8

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.
p

p

p sempre

ppp sempre

pp sempre

pp sempre

pp sempre

16

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

pp

pp

24

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

f

f

56

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

p

pizz.

pp

pp

pp

pp

pp

1.

1.

3.

64

Ftm.

Fl. 1, 2
p sempre

Ob. 1, 2
p sempre

Cl. 1, 2
p sempre

Fg. 1, 2
p sempre

Tpa. 1, 2

Tpa. 3, 4
pp <

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

64

Vln. I
pp sempre

Vln. II
pp sempre

Vla.
pp sempre

Vc.
pp sempre

Cb.

arco

fff

arco

fff

arco

fff

71

Ftm.

Fl. 1, 2
pp

Ob. 1, 2
pp

Cl. 1, 2
pp

Fg. 1, 2
pp

Tpa. 1, 2
pp

Tpa. 3, 4

Tpt. 1, 2
fff

Tbn. 1, 2
fff

Tbn. bx
fff

Timp.
pp

Bb.
Prf.

Vln. I
pp arco

Vln. II
pp arco

Vla.
pp arco

Vc.
pp pizz. arco

Cb.
fff

87 8^{va}

Ftm. *fff*

Fl. 1, 2 *ff* *fff*
8^{va}
a 2

Ob. 1, 2 *ff* *fff*
a 2

Cl. 1, 2 *ff* *fff*
a 2

Fg. 1, 2 *ff* *fff*

Tpa. 1, 2 *ff* cresc. *fff*

Tpa. 3, 4 *ff* cresc. *fff*
a 2

Tpt. 1, 2 *ff* *fff*
a 2

Tbn. 1, 2 *ff* *fff*

Tbn. bx *ff* *fff*

Timp. cresc. *fff* Pratos

Bb. Prt. Bombo

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

Musical score for Suite Brasileira, page 53, featuring an orchestral and string ensemble. The score is in G minor (three flats) and 3/4 time. It begins at measure 94, marked with a first ending bracket (8^{ma}). The instruments are arranged as follows:

- Flutes:** Fl. 1, 2 and Ob. 1, 2. Both parts play a melodic line with accents and are marked *fff* starting at measure 98. Flute 2 has a second ending bracket (a2) starting at measure 104.
- Clarinets:** Cl. 1, 2. Both parts play a melodic line with accents and are marked *fff*. Clarinet 2 has a second ending bracket (a2) starting at measure 104.
- Trumpets and Trombones:** Tpt. 1, 2; Tbn. 1, 2; Tbn. bx. All parts play a rhythmic accompaniment with accents. Trumpets 1 and 2 are marked *fff* starting at measure 98. Trombone 1 and 2 are marked *fff* starting at measure 98. Trombone solo (Tbn. bx) is marked *fff* starting at measure 98.
- Timpani:** Timp. Plays a rhythmic pattern with accents, marked *fff* starting at measure 98.
- String Section:** Vln. I, Vln. II, Vla., Vc., and Cb. Violins I and II play a fast, rhythmic pattern with accents, marked *fff* starting at measure 98. Viola and Violoncello play a slower, sustained accompaniment with accents, marked *fff* starting at measure 98. Double Bass plays a rhythmic pattern with accents, marked *fff* starting at measure 98.

Dynamic markings include *fff* (fortissimo) and *ff* (fortissimo). Accents (>) are used throughout to emphasize specific notes. The score concludes at measure 110.

108

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

a2

mf

pp

1.

pp

pp

ppp

sf

116

The score is divided into two systems. The top system includes:

- Fm. (Flute mellophone) - rest
- Fl. 1, 2 - rest
- Ob. 1, 2 - rest
- Cl. 1, 2 - rest
- Fg. 1, 2 - *sf* \triangleright then *pp* with *sempre ppp* at the end
- Tpa. 1, 2 - rest
- Tpa. 3, 4 - rest
- Tpt. 1, 2 - rest
- Tbn. 1, 2 - rest
- Tbn. bx - rest
- Timp. - rest
- Bb. Prt. - rest

The bottom system includes:

- Vln. I - *ppp*
- Vln. II - *ppp*
- Vla. - *pp* then *ppp*
- Vc. - *sf* \triangleright then *pp* then *ppp* *pizz.*
- Cb. - *pp* then *ppp*

Additional markings include *pp*, *ppp*, and *sempre ppp* throughout the score.

124

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sempre

ppp

ppp

131

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
dolce
ppp e espressivo

Fg. 1, 2
dolce
ppp e espressivo
a 2

Tpa. 1, 2

Tpa. 3, 4
a 2
ppp

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.
pp

Bb. Prt.
ppp

131

Vln. I

Vln. II

Vla.
ppp

Vc.
ppp

Cb.

139 *rit.*

139 *rit.*

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Pft.

139 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp
arco

149

Woodwind and Percussion section score for measures 149-155. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1, 2, 3, 4, Trombone 1, 2, and Bass Trombone. The key signature is B-flat major. The flute and oboe parts are mostly rests, with the oboe playing a melodic line starting at measure 153. The bassoon part features a rhythmic pattern of eighth notes with a first ending bracket. The trumpet and trombone parts play sustained chords starting at measure 153. The timpani part plays a rhythmic pattern of eighth notes with a dynamic marking of *pp*.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

ppp e expressivo

ppp

pp

ppp

pp

pp

pp

pp

149

String section score for measures 149-155. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is B-flat major. The violin parts play a melodic line starting at measure 153. The viola part plays a rhythmic pattern of eighth notes with a dynamic marking of *ppp*. The cello and contrabasso parts play a rhythmic pattern of eighth notes with a dynamic marking of *ppp*.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp sempre

pp sempre

ppp sempre

ppp sempre

ppp sempre

157

The musical score is for a symphony orchestra. It features the following instruments and parts:

- Flm.** (Flute)
- Fl. 1, 2** (Flute)
- Ob. 1, 2** (Oboe)
- Cl. 1, 2** (Clarinet) - Includes *ppp* and *expressivo* markings.
- Fg. 1, 2** (Bassoon) - Includes *ppp* and *1.* markings.
- Tpa. 1, 2** (Trumpet)
- Tpa. 3, 4** (Trumpet)
- Tpt. 1, 2** (Trumpet)
- Tbn. 1, 2** (Trombone)
- Tbn. bx** (Trombone)
- Timp.** (Tympani)
- Bb. Prt.** (Bass Drum)
- Vln. I** (Violin)
- Vln. II** (Violin)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score includes various musical notations such as dynamics (*ppp*), articulation (*1.*), and performance instructions (*expressivo*). The piece is in a key with three flats and a common time signature.

165

Fm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

174

174

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sempre

ff

sempre

ff

sempre

ff

sempre

ff

sempre

ff

sempre

ff

sempre

ff

sempre

ff

sempre

pp

f

ff

pp

pizz.

ff

sempre

arco

ff

sempre

182

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb.
Prt.

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

189 *rall.*

Flute: Fl. 1, 2. *fff*, *ff*, 8va

Oboe: Ob. 1, 2. *fff*, *ff*, a2

Clarinet: Cl. 1, 2. *fff*, *ff*, a2

Bassoon: Fg. 1, 2. *fff*, a2

Trumpet: Tpa. 1, 2. *fff*

Trombone: Tpa. 3, 4. *fff*

Tuba: Tpt. 1, 2. *fff*

Trombone: Tbn. 1, 2. *fff*

Tuba: Tbn. bx. *fff*

Percussion: Timp., Bombo

Violin: Vln. I. *fff*, *ff*

Violin: Vln. II. *fff*, *ff*, pizz.

Viola: Vla. *fff*, *ff*, pizz.

Violoncello: Vc. *fff*, *ff*, pizz., arco

Contrabass: Cb. *fff*, *ff*

196

Woodwind and Percussion section score for measures 196-200. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1, 2 & 3, 4, Trombone 1, 2 & Bass Trombone, and Timpani. The key signature is B-flat major. The flute part has a dynamic marking of *f* and an *8va* instruction. The bassoon part has a dynamic marking of *f* and a *pp* marking. The timpani part has a *ppp* marking. The bassoon and bass trombone parts have a *1.* marking.

196

String section score for measures 196-200. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is B-flat major. The Violin I part has dynamic markings of *pizz.* and *arco*. The Violin II part has a *cresc.* marking and *pizz.* markings. The Viola part has a *ppp* marking and *arco* markings. The Violoncello part has a *pp* marking. The Contrabasso part has a *pp* marking and *pizz.* markings.

203

Woodwind and Percussion section score for measures 203-206. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1, 2 & 3, 4, Trombone 1 & 2, Trombone Bass, and Timpani. The key signature is B-flat major. Dynamics include *ff* and *pp*. Performance markings include *8va-*, *a2*, and *1.* A box labeled "Bombo" is present in the Timpani part.

203

String section score for measures 203-206. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is B-flat major. Performance markings include *pizz.* and *arco*. Dynamics include *f* and *pp*.

210

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Pri.

210

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

a2

pp

ppp

arco

sf

p

218

Woodwind and Brass section score for measures 218-224. The instruments are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Trombone Bass, and Timpani. The key signature has two flats (B-flat and E-flat). The woodwinds and brass instruments are mostly silent until measure 220, where they enter with various dynamics and articulations. The Clarinet 1 & 2 part starts with a *p* dynamic and a slur over measures 220-224. The Bassoon 1 & 2 part has a *a2* marking and a slur over measures 220-224. The Trumpet 1 & 2 part has a *mf* dynamic and a slur over measures 220-224. The Trombone 1 & 2 part has a *mf* dynamic and a slur over measures 220-224. The Trombone Bass part has a *ppp* dynamic and a slur over measures 220-224. The Timpani part has a *ppp* dynamic and a slur over measures 220-224.

218

String section score for measures 218-224. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has two flats (B-flat and E-flat). The Violin I and II parts are silent until measure 220, where they enter with a *pp* dynamic and a slur over measures 220-224. The Viola part has a *sf p* dynamic and a slur over measures 220-224. The Violoncello part has a *sf p* dynamic and a slur over measures 220-224. The Contrabasso part has a *sf p* dynamic and a slur over measures 220-224.

225

225

Fm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

cresc. poco a poco

fff

232 *8va*

232

pp cresc.

pp cresc.

pp cresc.

pp cresc.

f

f

f

f

239

Ftm.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Fg. 1, 2
 Tpa. 1, 2
 Tpa. 3, 4
 Tpt. 1, 2
 Tbn. 1, 2
 Tbn. bx
 Timp.
 Bb. Prit.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

ff *f*
ff *f* *pp*
ff *f* *pp*
ff *f* *pp*
ff *f*
ff *f* *pp*
ff *f* *pp*
ff *f* *pp*
ff *f* *pp*
ff *f* *pp*

a2
 1.
 3.
 Bombo
 pp

239

247

Fl. 1, 2
pp sempre

Ob. 1, 2
pp sempre

Cl. 1, 2
pp sempre

Fg. 1, 2
pp sempre

Tpa. 1, 2
pp sempre

Tpa. 3, 4
pp sempre

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.
pp sempre

Bb. Prt.
pp sempre

247

Vln. I

Vln. II

Vla.
pp sempre

Vc.
pp sempre

Cb.
pp sempre

255

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

255

Vln. I

Vln. II

Vla.

Vc.

Cb.

263

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Pri.

263

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

271

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

1.

cresc.

pp cresc.

poco a poco

f

pp

288

Woodwind and Brass section score. Instruments include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Trombone Bass, and Timpani. The score shows a dynamic shift from *ff* to *pp* starting at measure 288. The Flute 1 & 2 part has a first ending marked '1.' at the end of the section. The Trombone 3 & 4 part has a third ending marked '3.' at the end of the section.

288

String section score. Instruments include Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score shows a dynamic shift from *ff* to *ppp* starting at measure 288. The Violin I part includes a *pizz.* (pizzicato) instruction at the beginning of the section.

296

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

296

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

ff

ff

ff

arco

arco

303

Ftm.

Fl. 1, 2
pp

Ob. 1, 2
pp

Cl. 1, 2
pp

Fg. 1, 2
pp

Tpa. 1, 2
pp

Tpa. 3, 4

Tpt. 1, 2
fff

Tbn. 1, 2
fff

Tbn. bx
fff

Timp.

Bb. Prt.

Vln. I
pp arco

Vln. II
pp arco

Vla.
pp arco

Vc.
pp pizz. arco

Cb.
fff

319

Ftm.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tbn. bx

Timp.

Bb. Prt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

ff

f

fff

a2

cresc.

Pratos

Bombo

350

Flm.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Tpa. 1, 2
Tpa. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tbn. bx
Timp.
Bb. Pri.

350

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

367

Ftm. *fff* sino al fine

Fl. 1, 2 *fff* sino al fine

Ob. 1, 2 *a 2* *fff* sino al fine

Cl. 1, 2 *a 2* *fff* sino al fine

Fg. 1, 2 *a 2* *fff* sino al fine

Tpa. 1, 2 *fff* sino al fine

Tpa. 3, 4 *a 2* *fff* sino al fine

Tpt. 1, 2 *a 2* *fff* sino al fine

Tbn. 1, 2 *a 2* *fff* sino al fine

Tbn. bx *fff* sino al fine

Timp. *fff* sino al fine

Bb. Prt. *fff* sino al fine

Vln. I *fff* sino al fine

Vln. II *fff* sino al fine

Vla. *fff* sino al fine

Vc. *fff* sino al fine

Cb. *fff* sino al fine

allarg. *a tempo*

373

Flm.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Tpa. 1, 2
Tpa. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tbn. bx
Timp.
Bb. Prt.

allarg. *a tempo*

373

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