

178

Fl. I *ff* *p sub.* *fff*

Picc. *ff* *p sub.* *fff* To Flute

Ob. *f* *sfz* *ff* *p sub.* *fff*

Cl. in A *ff* *pp*

B. Cl. *ff*

Bsn. *mf* *ff* *p sub.* *fff*

Tpt. *più f* *p sub.* *ff*

Hn. *più f* *p sub.* *ff*

Tbn. *più f* *p sub.* *ff* *gliss.*

Perc. 1 *ff*

Perc. 2 *f* *ff*

Pno. *ff* *f* *p* *pp*

Hp. *pp*

Vln I *ff* *p sub.* *fff* *fpp* con sord. pizz.

Vln II *ff* *p sub.* *fff* *pp* pizz.

Vla. *ff* *p sub.* *fff* con sord. *pp*

Vc. 1 *ff* *p sub.* *fff* con sord.

Vc. 2 *ff* *p sub.* *fff* con sord.

Db. 1 *ff* *fff* con sord.

Db. 2 *ff* *fff* con sord.

181

Fl. 1 *mp* 6 7 3 *ff*

Fl. 2 *pp*

Ob. *pp*

Cl. in A *pp* 3

B. Cl. *pp* *p*

Bsn. *p* *p*

Tpt. *pp*

Hn. *p*

Tbn. *pp*

Perc. 1 *pp* (regular beaters)

Perc. 2 *p*

Pno. *p* 6 5 *To Celeste*

Hp. *Fa*

Vln I

Vln II *p*

Vla. *p*

Vc. 1 *pizz.* *p* *arco* *pp* 6 *pizz.* *p*

Vc. 2 *pp* 6

Db. 1 *p* 7

Db. 2 *p*

183

Fl. 1 *pp* 6 7

Fl. 2 *pp* 6 7 *p*

Ob.

Cl. in A *p* 6

B. Cl. *mp* *f*

Bsn. *p*

Tpt.

Hn. *pp* *p*

Tbn.

Perc. 1 [Sus. Cymb.]

Perc. 2 *ped* *rapido mp* *p*

Pno. *p* *To Piano*

Harp. *p* C# *8va.....1*

Vln I *arco pp* 3 *pizz.* *p* *arco*

Vln II *arco pp* 3 *p* *arco*

Vla. *arco pp* 3 *mf* *p* 6

Vc. 1 *pp* 3 6 3 3 3 3 *p*

Vc. 2 *pp* 3 6 3 3 3 3 *pizz.* *mp* *f*

Db. 1 *mf* *p*

Db. 2 *mf* *p*

Musical score for orchestra and piano, measures 185-210. The score is arranged in a grand staff format with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score includes various musical notations such as dynamics (mf, p, f, mp, pp, marc.), articulation (accents, slurs), and performance instructions (pizz., arco, gliss., To Celeste, CELESTE). The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped in sixths or triplets. The orchestral parts include woodwinds (Flute 1 & 2, Oboe, Clarinet in A, Bass Clarinet, Bassoon, Trumpet, Horn, Trombone), percussion (Perc. 1 & 2), strings (Violin I & II, Viola, Violoncello 1 & 2, Double Bass 1 & 2), and harp. The score concludes with a section marked 'To Celeste' and 'CELESTE'.

188

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

Fl. 2 *pp* To Picc.

Picc. *pp*

Ob. *pp* *p* *mp*

Cl. in A *pp* *pp < p* *pp < p* *mp*

B. Cl. *mp* *p*

Bsn. *p* *mp* *p*

Tpt. *pp*

Hn. *pp*

Tbn. *pp* *mp*

Perc. 1 *mp* [Sus. Cymb.]

Perc. 2 *mf* *f* *mf*

Pno. *p* *mf* *f* *mf* *p sub.* To Piano

HP. *p* *pp* *mp* *poco*

Vln I *con sord.* *pp*

Vln II *p* *pp*

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

Vc. 1 *pp* *pp* *pizz.* *mp* *p*

Vc. 2 *pp* *pp* *pizz.* *mp* *p*

Db. 1 *mf* *mp*

Db. 2 *pizz.* *arco* *7* *mf* *p*

191

Fl. I *pp* *p* *mp* *p*

Picc. *p* *mp* *p*

Ob. *pp* *p*

Cl. in A *pp*

B. Cl. *p*

Perc. 2 *rapido* *ped.*

Pno *rapido* *p*

Hp *mf* *Gtr.*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. 1 *arco*

Vc. 2 *arco*

Db. 1 *pizz.* *p*

Db. 2 *pizz.* *p*

194

Fl. I

Picc.

Ob.

Cl. in A

B. Cl.

Bsn

Tpt

Hn

Tbn

Perc. 1

Perc. 2

Pno

Hp

Vln I

Vln II

Vla

Vc. 1

Vc. 2

Db. 1

Db. 2

*mf*, *pp*, *mf*, *mp*, *ff*, *f*, *pp*, *sf*, *p*, *pp*, *mf*, *mp*, *ff*, *sf*, *To Celeste*, *To Piano*, *pizz.*, *arco*, *gliss.*, *Sus. Cymb.*, *CELESTE*, *Reo*, *D♭, B♭/ G♭, A♭*

This page contains a musical score for measures 197 through 200. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, piano, harp, and strings. The key signature has one flat (B-flat major or D minor), and the time signature changes from 2/4 to 4/4 at measure 199. The score includes various musical notations such as dynamics (mp, mf, f, pp, sfz, p, marc.), articulation (accents, slurs), and performance instructions (pizz., marc.).

**Fl. I:** Measures 197-198 feature a melodic line with dynamics *mp*, *mf*, and *f*. Measure 199 is a whole rest, and measure 200 has a dynamic of *p*.  
**Picc.:** Measures 197-198 have dynamics *f* and *pp*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Ob.:** Measures 197-198 have dynamics *f* and *pp*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Cl. in A:** Measures 197-198 have dynamics *mp* and *f*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**B. Cl.:** Measures 197-198 have dynamics *pp* and *f*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Bsn.:** Measures 197-198 have dynamics *f* and *pp*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Tpt.:** Measures 197-198 have dynamics *sf* and *pp*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Hn.:** Measures 197-198 have a dynamic of *mp*. Measure 199 is a whole rest, and measure 200 is a whole rest.  
**Tbn.:** Measures 197-198 have dynamics *f* and *pp*. Measure 199 is a whole rest, and measure 200 is a whole rest.  
**Perc. 2:** Measures 197-198 have dynamics *f* and *mp*. Measure 199 is a whole rest, and measure 200 has a dynamic of *p sub.*.  
**Pno:** Measures 197-198 have dynamics *p* and *sfz*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Hp:** Measures 197-198 feature glissando markings. Measure 199 is a whole rest, and measure 200 has a dynamic of *p*.  
**Vln I:** Measures 197-198 have dynamics *mp* and *f*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp*.  
**Vln II:** Measures 197-198 have dynamics *mp* and *f*. Measure 199 is a whole rest, and measure 200 has a dynamic of *p marc.*.  
**Vla:** Measures 197-198 have a dynamic of *f*. Measure 199 is a whole rest, and measure 200 has a dynamic of *pp sub.*.  
**Vc. 1:** Measures 197-198 have dynamics *f* and *f*. Measure 199 is a whole rest, and measure 200 is a whole rest.  
**Vc. 2:** Measures 197-198 have dynamics *f* and *f*. Measure 199 is a whole rest, and measure 200 is a whole rest.  
**Db. 1:** Measures 197-198 have dynamics *p* and *f*. Measure 199 is a whole rest, and measure 200 is a whole rest.  
**Db. 2:** Measures 197-198 have dynamics *p* and *f*. Measure 199 is a whole rest, and measure 200 is a whole rest.



200

Fl. I *mf* *mp*

Picc. To Flt.

Ob.

Cl. in A

B. Cl.

Bsn. *p* *mp*

Tpt.

Hn. *p* *mf* *pp*

Tbn. *pp*

Perc. 1 *p* Sus. Cymb. (scraped with triangle beater)

Perc. 2

Pno. To Celeste *mp*

Hp. *mf* C# / F# / A#

Vln I *pp* *pizz.*

Vln II *arco* *pp*

Vla. *pp*

Vc. 1 *pp* *pizz.* *p* *mp* *arco* *pp*

Vc. 2 *pp*

Db. 1 *pp*

Db. 2 *p* *poco*

202

Fl. 1 *mp* 6 6 6 6

Fl. 2 *p* *mp*

Ob. *mp*

Cl. in A *p* *mp* *p* 6

B. Cl. *mp* *mf*

Bsn. *p* *mp marc.* 3 3 3

Tpt. *p*

Hn. *p*

Tbn. *p*

Perc. 1 (with soft sticks) *mp*

Perc. 2 *p* *mf* 3 3

Pno. *mf* 6 6 6 6 *mf*

Hp. *mp*

Vln I *mp* arco *pizz.* 3 3 3

Vln II *mp* *pizz.* 3 3 3

Vla. *p* *mp*

Vc. 1 *mp* 3 6 3 3

Vc. 2 *mp* *pizz.* *mf* *mp* arco

Db. 1 *mp*

Db. 2 *mp*

Musical score for page 45, measures 204-206. The score includes parts for Flutes 1 & 2, Oboe, Clarinet in A, Bass Clarinet, Bassoon, Trumpets, Horns, Trombones, Percussion 1 & 2, Piano, Harp, Violins I & II, Viola, Violoncellos 1 & 2, and Double Basses 1 & 2. It features dynamic markings such as *mf*, *f*, *p*, *mp*, and *pp*, and includes performance techniques like *gliss.*, *arco*, and *pizz.*