

José Orlando Alves (1970)

Concerto para viola e orquestra

viola, orquestra
(*viola, orchestra*)

55 p.

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Rio de Janeiro, 2017

Patrocínio



Realização

MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

Concerto para Viola e Orquestra

(Dedicado à Tania Augusta Campos, ao Leonardo Martinelli e a Orquestra Bachiana Filarmônica SESI - SP)

Partitura sem transposição

J. Orlando Alves
(2014)

$\text{♩} = 60$

Flauta I e II

Oboé I e II

Clarinetas em Sib I e II

Fagotes I e II

Trompa em F I e II

Trompete em Dó I e II

Trombone Tenor I e II

Bass Trombone

Tuba

Percussionista I
Timpanos

Percussionista II
Xylophone
Prato Susp.
Tam-tam
Chicote
Triângulo

Viola Solista

Violin I

Violin II

Viola

Violoncello

Contrabass

Afinação:

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

A 6 ATENÇÃO: em todo o concerto, todos os trinados deverão ser realizados sempre por semiton acima.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) are in the upper half, with strings (Violin I, Violin II, Viola, Cello) in the lower half. Percussion is in the middle. The score is in 4/4 time and features a key signature of one sharp (F#). The first measure is marked with a box containing the letter 'A' and the number '6'. A performance instruction at the top reads: "ATENÇÃO: em todo o concerto, todos os trinados deverão ser realizados sempre por semiton acima." (Attention: in the entire concert, all trills should be performed always by a semitone above). The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include "div. tr" (divisi trill) and "Xylophone". The xylophone part features a triplet of eighth notes. The strings play sustained notes with trills. The woodwinds and brass play sustained notes with trills. The percussion part includes a xylophone line with a triplet of eighth notes.

9

Trp. I e II (tr) *mp*

Perc. II *mf* 3 3 3

Vla. solo *mf* *f* *mp* *mf* *legatissimo com intensa expressão*

Vln. I (tr) *mp*

Vln. II (tr) *mp* *p*

Vla. (tr) *mp* *p* *pp*

Vc. (tr) *mp* *p* *pp*

Cb. (tr) *mp* *p*

13

Vla. solo *mp* *mf* *f* *mf* *f* *pp* *ppp*

Vla. (tr) *pp* *ppp*

B

16

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

(tocar em uma corda atrás do cavalete)

19

Vla. solo

mf mp mf mp mf p mf mp mf mp

legato

(tocar em duas cordas atrás do cavalete)

23

Vla. solo

mf f ff mf ff mf f ff mf

legato

jeté

ord.

C

Allegro
Scherzando

27 ♩ = 140

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p mp p mp p mp p mp p mp

pizz. div.

31

Fl. I e II *p* 3

Ob. I e II *p* 3

Cl. I e II *p* 3 3 3 *mp*

Fg. I e II *p* 3

Vla. solo *mp* *mf*

Vln. I *Tutti* arco *Jetè* *p* 3 ord.

Vln. II *Tutti* arco *Jetè* 3 *p* 3 ord.

Vla. *Tutti* *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 31 to 34. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. A Solo Viola part is also present. The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). It includes triplets, slurs, and articulation marks like 'Tutti' and 'arco Jetè'. The Solo Viola part has a dynamic change from *mp* to *mf* between measures 32 and 33. The Violin I and II parts have 'ord.' (ordine) markings at the end of the section.

35 **D**

Ob. I e II *mp* *mf* 3

Cl. I e II *mf* 3

Vla. solo *f* 3 *f* 3 *ff* 3

Vln. I *mp* *f* 3

Vln. II *mp* *f* 3

Vla. arco *mp*

Vc. Tutti arco *mp*

Cb.

Detailed description: This page of a musical score covers measures 35 to 38. It features eight staves: Ob. I e II, Cl. I e II, Vla. solo, Vln. I, Vln. II, Vla. arco, Vc. Tutti arco, and Cb. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 3/4. Measure 35 starts with a dynamic of *mp*. Measure 36 contains rests for the woodwinds. Measure 37 introduces a triplet of eighth notes for the woodwinds and strings, with dynamics *f* and *f* 3. Measure 38 continues the triplet with a dynamic of *ff* 3. A box labeled 'D' is positioned above measure 36. The Viola solo part is marked 'arco' starting in measure 37. The Viola arco part is marked 'arco' starting in measure 37. The Violoncello part is marked 'Tutti arco' starting in measure 37.

39 E

Fl. I e II

Fg. I e II

Trp. I e II

Perc. II Xilofone

Vla. solo

Vla.

43

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Perc. II

Vla. solo

F

46

Fl. I e II: *mf* 3 3 3 *f* a2

Tpt. I e II: *p* *mp*

Tbn. I e II: *mp* *mf*

B. Tbn.: *mp* *mf*

Tba.: *mp* *mf*

Perc. II: *f*

Vla. solo: ord. *f* *cresc.*

Vln. I: *mf* 3 *mp* 3 3 3 *jetè*

Vln. II: *mf* 3 *mp* 3 3 3 *jetè*

Vla.: *mf* 3 *pizz.* *p*

Vc.: *mf* 3 *pizz.* *p*

Cb.: (pizz.) *p*

G

50

Fl. I e II

Perc. I

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *cresc.*

cresc. *ff* *mf*

arco *mp* *cresc.*

arco *p* *cresc.* *mp* *cresc.*

54

Fl. I e II

Ob. I e II

Cl. I e II

Perc. I

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f 3 3

mf 3 3

mf 3 3

mp 3 3 *cresc.* 3 *mf* 3 3

f *cresc.*

f *cresc.*

mf *cresc.* *f* *cresc.*

mf *cresc.* *f* *cresc.*

mf *cresc.* *f* *cresc.*

(pizz.) *f* *cresc.*

The musical score consists of ten staves, each representing a different instrument or section. The music is in 4/4 time and features a variety of dynamic markings and articulations.

- Fl. I e II:** Starts with a rest in measure 57. In measure 58, it plays a triplet of eighth notes marked *ff*. In measure 59, it plays a triplet of eighth notes marked *ff* with an *a2* (second attack) marking. In measure 60, it plays a triplet of eighth notes.
- Cl. I e II:** Starts with a rest in measure 57. In measure 58, it plays a triplet of eighth notes marked *f* with a *1* (first attack) marking. In measure 59, it plays a triplet of eighth notes marked *ff* with an *a2* marking. In measure 60, it plays a triplet of eighth notes.
- Tpt. I e II:** Starts with a rest in measure 57. In measure 58, it plays a triplet of eighth notes marked *f* with a *1* marking. In measure 59, it plays a triplet of eighth notes marked *ff* with an *a2* marking. In measure 60, it plays a triplet of eighth notes.
- Perc. I:** Plays a rhythmic pattern of eighth notes in triplets, marked *cresc.* in measure 57, *f* in measure 58, and *cresc.* in measure 59.
- Perc. II:** Plays a rhythmic pattern of eighth notes in triplets, marked *f* in measure 57, *cresc.* in measure 58, *ff* in measure 59, and *cresc.* in measure 60.
- Vla. solo:** Plays a rhythmic pattern of eighth notes in triplets, marked *ff* in measure 57, *cresc.* in measure 58, and *cresc.* in measure 59.
- Vln. I:** Plays a rhythmic pattern of eighth notes in triplets, marked *ff* in measure 57, *cresc.* in measure 58, and *cresc.* in measure 59.
- Vln. II:** Plays a rhythmic pattern of eighth notes in triplets, marked *ff* in measure 57, *cresc.* in measure 58, and *cresc.* in measure 59.
- Vla.:** Plays a rhythmic pattern of eighth notes in triplets, marked *ff* in measure 57, *cresc.* in measure 58, and *cresc.* in measure 59.
- Vc.:** Plays a rhythmic pattern of eighth notes in triplets, marked *ff* in measure 57, *cresc.* in measure 58, and *cresc.* in measure 59.
- Cb.:** Plays a rhythmic pattern of eighth notes in triplets, marked *ff* in measure 57, *cresc.* in measure 58, and *cresc.* in measure 59. The word *arco* is written above the staff in measure 60.

H

Allegro
Scherzando

$\text{♩} = 60$ $\text{♩} = 140$

60

Fl. I e II *fff* *tr*

Ob. I e II *fff* *tr*

Cl. I e II *fff* *tr* *ff*

Fg. I e II *fff* *tr* *ff*

Trp. I e II *fff* *tr* *ff* *f* *mf* *3*

Tpt. I e II *fff* *tr* *ff* *f*

Tbn. I e II *fff* *tr* *ff*

B. Tbn. *fff* *tr*

Tba. *fff* *tr*

Perc. I *ff* *To Tri.* *f* *mf*

Perc. II *fff*

Vla. solo *fff* *div.* *tr* *Jeté* *3* *3* *3* *3* *mf*

Vln. I *fff* *div.* *tr* *ff* *Tutti* *mf*

Vln. II *fff* *div.* *tr* *ff* *mf*

Vla. *fff* *div.* *tr* *ff* *mf*

Vc. *fff* *div.* *tr* *ff* *mf*

Cb. *fff* *tr* *ff* *mf*

66

Fl. I e II: *mf* 3 3 *f* 3

Ob. I e II: *mf* 3 3 3

Cl. I e II: *f* 3 3

Trp. I e II: *mp*

Tpt. I e II: *f*

Vla. solo: *f* 3 3 *ord* *mf* *f* *f* *mf*

Vln. I: *mp* *mf*

Vln. II: *mp* *p* Tutti *mp*

Vla.: *mp* *p*

Vc.: *mp* *p* *pp*

Cb.: *mp* *p* *pp*

Detailed description: This page of a musical score covers measures 66 to 69. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, Trumpets I & II, and Trombones I & II. The string section includes Violins I & II, Violas, Violoncello, and Contrabass. A Solo Viola part is also present. The score features various dynamics such as *mf*, *f*, *mp*, *p*, and *pp*, along with articulation like triplets and slurs. A 'Tutti' marking appears in measure 69. The page number '66' is at the top left, and '14' is at the top right.

Musical score for orchestra and strings, measures 70-72. The score includes parts for Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I & II, Trombone I & II, Bass Trombone, Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features various dynamics (f, mf, p, mp) and articulations (trills, triplets, accents). A first ending bracket is present above measure 71. The Viola solo part includes the instruction 'jetè' above a triplet in measure 71. The Contrabass part includes the instruction 'div.' above measure 71.

73

Fl. I e II *mf* 3 3 3 *f* *mf* 3 3 3 *f*

Ob. I e II *f* *mf* 3 3 3 *f* *mf* 3 3 3

Cl. I e II *mf* *f* *mf*

Fg. I e II *f* *mf* 3 3 3 *f*

Trp. I e II *p* *mp* *mf*

Tpt. I e II *p* *mp* *mf*

Tbn. I e II *p* *mp*

B. Tbn. *mp* *p* *mp*

Perc. II Triangle *mf* 3 3 3 3 3 3 3

Vla. solo *ff* 3 3 3 *ff*

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.*

Cb. *cresc.* *mf* *cresc.*

J

76

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. I

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

f

tr

ord.

Jeté 3

mf

f

cresc.

79

Fl. I e II *ff*

Ob. I e II *f* *ff*

Cl. I e II *f* *ff*

Fg. I e II *ff*

Trp. I e II *f*

Tpt. I e II *f*

Tbn. I e II *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I *mf* *f*

Perc. II *f*

Xylophone *mf* *f*

Vla. solo *f* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

ord.

K

82

Fl. I e II *mf* 3 3 3 *f*

Ob. I e II *mf* 3 3 3 *f*

Cl. I e II *mf* 3 3 3 *f*

Fg. I e II *mf* 3 3 3

Trp. I e II *f* *mp* *mf*

Perc. II *mf* *f*

Vla. solo *f* Jeté 3 *pizz.* *ff* arco Jeté 3 *f*

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

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

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

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

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

86

Fl. I e II *mf*

Ob. I e II *mf*

Tpt. I e II *mf*

Tbn. I e II *mp*

B. Tbn. *mf*

Perc. I *mf*

Vla. solo *mp* sul pont. *mf* *f*

Detailed description: This page of a musical score covers measures 86, 87, and 88. The key signature has one sharp (F#) and the time signature is 4/4. The score is arranged in a system with seven staves. The Flute I & II part (treble clef) begins in measure 86 with a melodic phrase marked *mf*. The Oboe I & II part (treble clef) enters in measure 87 with a similar melodic line, also marked *mf*. The Trumpet I & II part (treble clef) follows in measure 86 with a short phrase marked *mf*. The Trombone I & II part (bass clef) plays a sustained harmonic line starting in measure 86, marked *mp*. The Bass Trombone part (bass clef) enters in measure 87 with a rhythmic pattern marked *mf*. The Percussion I part (bass clef) has a rest until measure 88, where it plays a triplet of eighth notes marked *mf*. The Viola solo part (bass clef) plays a continuous eighth-note accompaniment throughout, starting at *mp*, moving to *mf* in measure 87, and reaching *f* in measure 88. The score concludes in measure 88 with a double bar line.

89 L

Cl. I e II *mp* *mf*

Fg. I e II *mp* *mf*

Trp. I e II *mp* *p*

Tbn. I e II *mp* *p*

Perc. I *mp*

Perc. II Chicote *f*

Vla. solo (sul pont.) *f* *f* *mf*

Vla. pizz. bartok *f*

Vc. pizz. bartok *f*

Cb. Tutti pizz. bartok *f*

92

Cl. I e II

Fg. I e II

Perc. I

Perc. II

Vla. solo

Vc.

Cb.

mp *mf*

p *mp*

f

f

f

f

pizz. ord.

arco sul pont.

pizz. ord.

arco



M

Lento Expressivo

$\text{♩} = 50$

96

Fl. I e II

Cl. I e II

Perc. II

Vla. solo

Vln. I

mf 3

mp 3 *mf* 3

Xylophone To Perc. II

mp 3 3

sul pont.

ord. → sul pont. → ord

legatissimo

mf *f* *mf*

legatissimo solo

mf *mp*

99

Ob. I e II *mf* 3

Vla. solo *f* *mf* *f* *mf* → sul pont. → ord

Vln. I *mp* *mf* (legato)

Vln. II (legato) solo *mp* *mf*

Vc. *mf* *mp* tutti

Cb. con legno battuto. 3 *f*

102

Fl. I e II *mf* 3

Ob. I e II

Cl. I e II *mf* 3

Vla. solo *f* *ff* *f* *ff* → sul pont. → ord

Vln. I tutti *f* legato

Vln. II tutti *f* legato

Vla. *f* con legno battuto 3

Vc. *mf* *f*

Cb. 3 *f*

105 **N**

Perc. I

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

mf

arco

f

con legno battuto. 3

f

cresc.

ff

108

Fl. I e II *f* 3

Ob. I e II *f* 3

Cl. I e II *f* 3

Fg. I e II *f* 3

Trp. I e II *pp* surd. tr

Tpt. I e II *pp* surd. tr

Tbn. I e II *pp* surd. tr

B. Tbn. *pp* surd. tr

Tba. *pp* surd. tr

Vla. solo *ff* *mf* *f* sul pont.

Vc. *f* (con legno battuto) 3

Cb. *f* (con legno battuto) 3



114 (tr)

Trp. I e II *f*

Tpt. I e II *f*

Tbn. I e II *f*

B. Tbn. *f*

Tba. *f*

Perc. I

Perc. II *mf* *f*

Vla. solo *fff* *mf subito*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* tutti con legno battuto. 3 3 *f*

Vc. *ff* tutti con legno battuto. 3 3 *f*

Cb. *ff* con legno battuto. 3 3 *f*

116

Trp. I e II *mf*

Tpt. I e II *mf*

Tbn. I e II *mf*

B. Tbn. *mf*

Tba. *mf*

Vla. solo *ff subito* *mp* *mf* *mp* sul pont. → ord

Vln. I *f* tutti pizz. *mp* 3

Vln. II *f*

Vla. *mf* 3 3

Vc. *mf* 3 3

Cb. *mf* 3 3

118

Fl. I e II

Fg. I e II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf*

mp *f* *f*

tutti pizz.

p *p*

f *f* *f*

121

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Perc. I

Perc. II

Vla. solo

mp

mf

p

mp

mf

pp

p

mp

cresc.

f

cresc.

ff

Prato susp.

(sempre legatissimo)

Q

32

Musical score for measures 130-133. The score is in 3/4 time and features five staves: Vla. solo, Vln. II, Vla., Vc., and Cb. The key signature has one sharp (F#). Measure 130 starts with a *mf* dynamic. Measure 131 has dynamics *mp* and *f*. Measure 132 has dynamics *mf* and *f*. Measure 133 has a dynamic of *f*. The Vln. II and Vla. parts are marked *dim.* and *pp*. The Vc. part is marked *legato* and *tutti*. The Cb. part is marked *legato* and *mp*. There are crescendo and decrescendo hairpins in the Vc. and Cb. parts.



Musical score for measures 134-137. The score is in 3/4 time and features five staves: Cl. I e II, Tpt. I e II, Vla. solo, Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 134 starts with a dynamic of *mf*. Measure 135 has dynamics *f* and *ff*. Measure 136 has dynamics *mp* and *mp*. Measure 137 has dynamics *tutti* and *f*. The Cl. I e II part has a dynamic of *p* and a *frull* (trill) marking. The Tpt. I e II part has a dynamic of *mp* and a *senza sord.* marking. The Vln. I and Vln. II parts are marked *tutti legato*. The Vla. part is marked *tutti legato*. The Vc. part is marked *mf* and *mp*. There are crescendo and decrescendo hairpins in the Vla. and Vc. parts.

138

Fl. I e II

ord → frull

mf → *f* → *mf*

Cl. I e II

ord

p

Tpt. I e II

frull → ord

mf → *mp* → *p*

Tbn. I e II

frull

mf

Vla. solo

f

Vln. I

mf

Vln. II

p → *pp*

Vla.

mf → *f*

Vc.

p → *pp*

141 ord

Tbn. I e II *mp* *p*

Perc. II

Vla. solo *mf*

Vln. I *mp* *p*

Vla. *mf* *mp*

Vc. *ppp* *mf* *f*

Cb. *mp* *mf* *f*

RAllegro
Scherzando

♩ = 140

Lento
Expressivo

♩ = 50

143

Fl. I e II *mf*

Vla. solo *mp*

Vln. I *pp* sul tasto

Vln. II *pp* sul pont.

Vla. *p* *pp*

Vc. *f* *f*

Cb. *f* *f*

Allegro Scherzando $\text{♩} = 140$ Lento Expressivo $\text{♩} = 50$ Allegro Scherzando $\text{♩} = 140$

146

Fl. I e II *mf*

Ob. I e II *mf*

Fg. I e II *mf*

Perc. I

Perc. II

Vla. solo *p*

Vln. I *pp* sul pont. *p*

Vln. II *p*

Vla. *pp* sul pont. *p*

Lento
Expressivo

♩ = 50

Allegro
Scherzando

♩ = 140

36

149

Fl. I e II

Ob. I e II

Fg. I e II

Tbn. I e II

Vla. solo

Vc.

mp

p

pp

pp

cresc.

p

sempre em legato

153

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Vln. II

Vla.

Vc.

p

mp

p

mp

mp

mp

mp

mp

cresc.

cresc.

cresc.

mf

mf

mf

ord. sempre em legato

ord. sempre em legato

157

Fl. I e II

Ob. I e II

Cl. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

mf

mf

Chicote >

mf

f

ord. sempre em legato

f

cresc.

ff

cresc.

f

cresc.

ff

cresc.

f

cresc.

ff

S

162 (tr) *p*

Ob. I e II *p*

Cl. I e II *p*

Trp. I e II *p* *mp*

Tpt. I e II *p* *mp*

Perc. I *mf* 3

Perc. II *mf* Xylophone

Vla. solo *ff* *f*

167 *mf* 3

Ob. I e II *mp*

Cl. I e II *mf* 3

Tbn. I e II 3

Perc. II *mf* 3

Vla. solo *mf* *mp*

171

Fl. I e II

mf cresc. cresc. *f* 3

Ob. I e II

mf

Vla. solo

mf *f* *ff*

Vc.

sempre em legato

pp



175

Cl. I e II

T

mf

Tbn. I e II

mf *f* 3

Perc. I

mf

Perc. II

Chicote

f

Vla. solo

mf

Vla.

sempre em legato

p

Vc.

p

179

Cl. I e II *f*

Fg. I e II *mf* *f*

Perc. II Xylophone *mf* *f*

Vla. solo *f*

Vln. II *mp* sempre em legato

Vla. *mp*

Vc. *mp*

Cb. pizz. *mp*

183

Fg. I e II

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato

f

cresc.

ff

cresc.

fff ³

sempre em legato

mf

f

mf

f

mf

f

mf

f

The musical score for measures 183-186 features the following details:

- Flute I & II:** Rests throughout the measures.
- Percussion II:** Rests throughout the measures.
- Violoncello solo:**
 - Measure 183: *f*, *legato*
 - Measure 184: *cresc.*
 - Measure 185: *ff*, *cresc.*
 - Measure 186: *fff* ³
- Violin I:**
 - Measure 183: *mf*, *sempre em legato*
 - Measure 184: *f*
 - Measure 185: *f*
 - Measure 186: *f*
- Violin II:**
 - Measure 183: *mf*
 - Measure 184: *f*
 - Measure 185: *f*
 - Measure 186: *f*
- Viola:**
 - Measure 183: *mf*
 - Measure 184: *f*
 - Measure 185: *f*
 - Measure 186: *f*
- Violoncello:**
 - Measure 183: *mf*
 - Measure 184: *f*
 - Measure 185: *f*
 - Measure 186: *f*
- Contrabass:**
 - Measure 183: *mf*
 - Measure 184: *f*
 - Measure 185: *f*
 - Measure 186: *f*

187 U

Cl. I e II *mf* *f*

Fg. I e II *mf* *f*

Trp. I e II *mp* *mf*

Perc. II *mp*

Vla. solo *ff* *cresc.* *cresc.* *mf subito*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

191

Ob. I e II

Cl. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. I

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

f

ff

mf sempre em legato

mf sempre em legato

mf sempre em legato

mf sempre em legato

mf arco

legato

f

ff

195

Fl. I e II *f* 3 *mf*

Ob. I e II *mf* *f*

Cl. I e II *mf*

Perc. II *mf*

Vla. solo *mf* 3 *f*

Vln. I *mf* legato

Vln. II *mf* legato

Vla. legato

Vc. legato

199

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

203

Fl. I e II: Rest in measures 203-205, then melodic line in measure 206 (*mf* to *f*).

Ob. I e II: Rest in measure 203, then melodic line in measure 204 (*mf*), and melodic line in measure 206 (*mf* to *f*).

Cl. I e II: Rest in measure 203, then melodic line in measure 204 (*mf*), and melodic line in measure 206 (*mf* to *f*).

Fg. I e II: Rest in measure 203, then melodic line in measure 204 (*mf*), and melodic line in measure 206 (*mf* to *f*).

Trp. I e II: *f* chord in measure 203, rest in 204-206.

Tpt. I e II: Rest in all measures.

Tbn. I e II: *f* chord in measure 203, then *mf* chord in measure 204, and *f* chord in measure 206.

B. Tbn.: *mf* chord in measure 203, then *f* chord in measure 204, and rest in 206.

Tba.: *mf* chord in measure 203, then *f* chord in measure 204, and rest in 206.

Perc. II: *mf* rhythmic pattern in measures 204-205, *f* rhythmic pattern in measure 206.

Vla. solo: *fff* triplet in measure 203, *ff* triplet in measure 204, *f* triplet in measure 205, and *ff* chord in measure 206.

Vln. I: *f* rhythmic pattern in measures 204-205, rest in 206. *mp* legato in measure 206.

Vln. II: *f* rhythmic pattern in measures 204-205, rest in 206. *mp* legato in measure 206.

Vla. (second): *f* rhythmic pattern in measures 204-205, rest in 206. *mp* legato in measure 206.

Vc.: *f* rhythmic pattern in measures 204-205, rest in 206. *mp* legato in measure 206.

Cb.: *ff* chord in measure 203, *ff* chord in measure 204, and *mp* triplet in measure 206. *Col legno batuto* 3 3.

207

Fl. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf, *ff*, *f*, *frull.*, *mf*, *mf*

3, 3, 3, 3, 3, 3

210

Fl. I e II

Cl. I e II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

ff *f* *ff* *f*

f

f

f

f

f

f

cresc.

f

X

213

Ob. I e II

Cl. I e II

Fg. I e II

Vla. solo

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

3



217

Fl. I e II

Ob. I e II

Cl. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

Vla. solo

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

3

221

Fl. I e II
Ob. I e II
Fg. I e II
Trp. I e II
Tpt. I e II
Tbn. I e II
B. Tbn.
Tba.
Perc. I
Perc. II
Vla. solo
Vln. I
Vln. II
Vc.
Cb.

mf
mf
mf
mp
mf
mp
mf
mp
ff
mp
mp
mp
mp
mp
ord.
mp
f
mf
pizz.
pizz.

225

Fl. I e II *f* *ff*

Ob. I e II *f* *ff*

Cl. I e II *mf* *f* *ff*

Fg. I e II *f* *ff*

Trp. I e II *mf* *f* *ff*

Tpt. I e II *f* *ff*

Tbn. I e II *mf* *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Perc. I *f* *ff*

Perc. II *ff*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

229 **Y**

Vla. solo

Vln. I

Vln. II

mf *f* *mp* *ff* *p* *ff* *fff*

legatissimo

♩ = 50

232

Vla. solo

legatissimo

♩ = 140

mf *f* *mp* *mf*

detaché

238

Vla. solo

ff *f* *ff* *f*

242

Vla. solo

cresc. *cresc.* *ff*

246

Vla. solo

mp *mf* *f*

detaché

Z

251 53

Fl. I e II *mp* *cresc.* *mf*

Ob. I e II *mp* *cresc.* *mf*

Cl. I e II *mp* *cresc.* *mf*

Fg. I e II *mp* *mf*

Trp. I e II *mf* *cresc.*

Tpt. I e II *mf* *cresc.*

Tbn. I e II *mp* *mf* *cresc.*

B. Tbn. *mp* *mf* *cresc.*

Tba. *mp* *cresc.* *mf* *cresc.*

Perc. II Tam-tam *mf*

Vla. solo *ff*

Vln. I arco legato *mf*

Vln. II arco legato *mf*

Vla. arco legato *mf*

Vc. arco legato *mf*

ff 3 3 3

254

Fl. I e II *f*

Ob. I e II *f*

Cl. I e II *f*

Fg. I e II *f*

Trp. I e II *f*

Tpt. I e II *f*

Tbn. I e II *f*

B. Tbn. *f*

Tba. *f*

Perc. I *mf* *f*

Perc. II *f* Xylophone

Vla. solo *fff* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

257

Fl. I e II: *mf* (measures 257-258), *f* (measure 259), *ff* (measure 260). Includes *frull* instruction.

Ob. I e II: *mf* (measures 257-258), *f* (measure 259), *ff* (measure 260). Includes *frull* instruction.

Cl. I e II: *mf* (measures 257-258), *f* (measure 259), *ff* (measure 260). Includes *frull* instruction.

Fg. I e II: *mf* (measures 257-258), *f* (measure 259), *ff* (measure 260). Includes *frull* instruction.

Trp. I e II: *f* (measures 257-258), *ff* (measure 260). Includes *frull* instruction.

Tpt. I e II: *f* (measures 257-258), *ff* (measure 260). Includes *frull* instruction.

Tbn. I e II: *f* (measures 257-258), *ff* (measure 260). Includes *frull* instruction.

B. Tbn.: *f* (measures 257-258), *ff* (measure 260). Includes *frull* instruction.

Tba.: *f* (measures 257-258), *ff* (measure 260). Includes *frull* instruction.

Perc. I: *f* (measures 257-258), *ff* (measure 260). Includes triplet *3* in measure 259.

Xyl.: *f* (measures 257-258), *ff* (measure 260). Includes triplet *3* in measure 259.

Vla. solo: *ff* (measures 257-258), *ff* (measure 260). Includes *pizz. div.* and triplet *3* in measure 259.

Vln. I: *f* (measures 257-258), *ff* (measure 260). Includes *pizz. div.* and *arco* instruction.

Vln. II: *f* (measures 257-258), *ff* (measure 260). Includes *pizz. div.* and *arco* instruction.

Vla.: *f* (measures 257-258), *ff* (measure 260). Includes *pizz. div.* and *arco* instruction.

Vc.: *f* (measures 257-258), *ff* (measure 260). Includes *pizz. div.* and *arco* instruction.

Cb.: *f* (measures 257-258), *ff* (measure 260). Includes *pizz. div.* and *arco* instruction.