

*Hommage à Anton Webern*

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# CONCERTO

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## The orchestra

Although the piece is a concerto, it doesn't lay on the classical opposition between the soloist and the orchestra. The instruments are divided into three groups, and these groups are playing, sometimes together, sometimes not. Table 1 shows these groups. The instruments are placed at different points in the space. This is shown in figure 1.

Group I	Group II	Group III
<i>Flauto I</i>	<i>Flauto II</i>	
<i>Oboe I</i>	<i>Oboe II</i>	<i>Corno</i>
<i>Clarinetto I</i>	<i>Clarinetto II</i>	
<i>Fagotto I</i>	<i>Fagotto II</i>	<i>Trombone</i>
<i>Violino I</i>	<i>Violino II</i>	
<i>Viola I</i>	<i>Viola II</i>	<i>Tuba</i>
<i>Violoncello I</i>	<i>Violoncello II</i>	
<i>Tromba I</i>	<i>Tromba II</i>	<i>Contrabasso</i>
<i>Piano</i>	<i>Cembalo</i>	

Table 1: The three different instrument groups.

## First movement

The notes connected with a beam should be played legato, and should be taken as small rythmical groups (this means for example, that the ostinato played by several instruments 'converts' the  $\frac{3}{4}$  bars in  $\frac{3+3+2+4}{16}$ ).

## Second movement

The 32 voices of the movement should be interpreted in the following way:

Every player should choose a voice, and the remainder voices should be distributed among the players that can play more than one note at the same time. After this, everyone should select a pitch, which will be the unique pitch for the selected voice. This is a fixed pitch which can't be changed during execution, even octave transposition is forbidden. On the other hand, the way of playing the selected pitch is totally free, when more different ways of playing, better. (As an example, strings can play pizzicato, col legno, sul ponticello, trill etc.) Those intruments who intone the pitches (for example, strings) can play pitches outside of the well tempered tone system. It is also allowed to play effects that can be executed using one single pitch (for example, glissando). In this cases the played effect has to do something with the selected pitch (if this can be achieved).

As it is clear, only the durations of the notes are given. But this doesn't mean, that the played sound should be one single note. In fact, the players are *allowed* to play during the period when they have a rythmical sign (and they should play something for every note), but they can play repeating notes as well as a short tune at the beginning, or they can stop and go on after a short break. The only thing that is forbidden at all is any noise during the written rests.

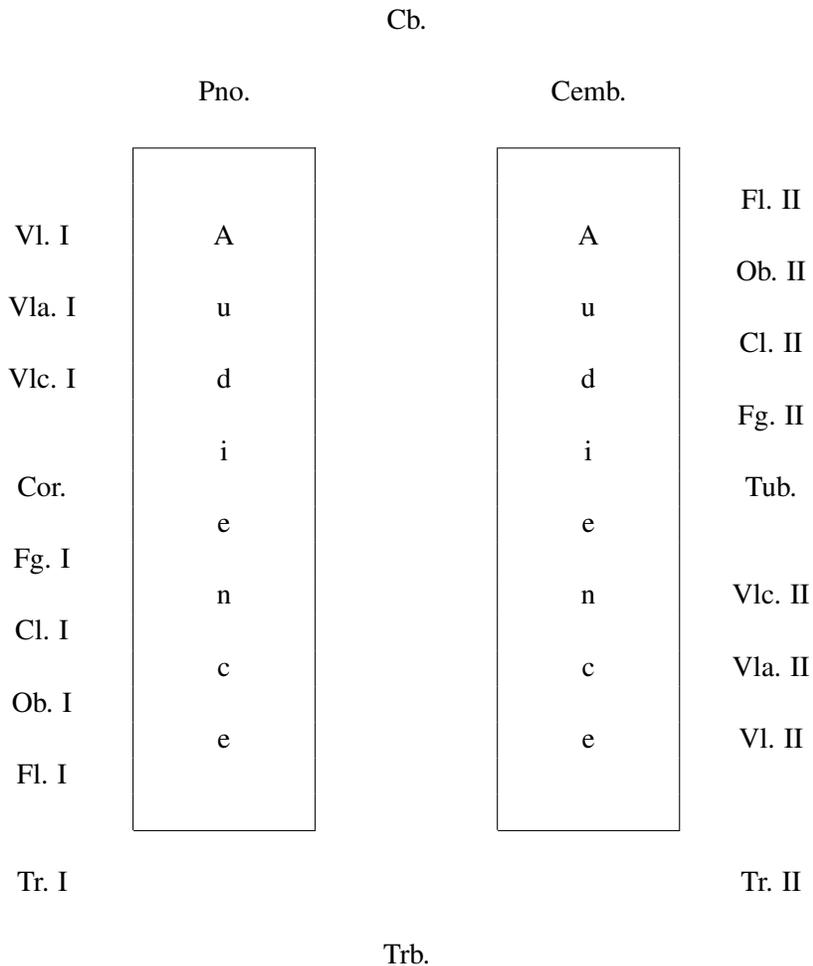


Figure 1: The spacing of the instruments.

The dynamics for every single voice should be still and more or less steady. In this way the dynamics of the movement depends only on the amount of notes played at the same time, which is the objective.

The tempo can't be stable, but it shouldn't change much. The feeling of any uniform rythm should be avoided. Consider that the  $\frac{3}{4}$  written doesn't have to do anything with the performing, in fact, the movement has rather 243 different chords than 81 bars.

### Third movement

The notation is in  $\frac{4}{4}$  due to the simplicity, but this doesn't have to do anything with the performing. The audience should hear only notes that circulate in the space more or less with a constant velocity, but the durations of the tones played by the instruments should not be well noticed. This means that the written rythmical values are not precise, they only reflect to a process.

The above mentioned sentences don't apply of course to the instruments that don't take part in this process, that is, the contrabass, the tuba, the trombone, the french horn, the trumpets and the two key-

board instruments. This instruments should play the written notes strictly.

In this score every note sounds as written.



Lento, libero

Veloce

Flauto I

Oboe I

Clarinetto I

Fagotto I

Violino I

Viola I

Violoncello I

Tromba I

Piano

Flauto II

Oboe II

Clarinetto II

Fagotto II

Violino II

Viola II

Violoncello II

Tromba II

Cembalo

Corno

Trombone

Tuba

Contrabasso

Muta in fl. picc. *ppp* < *fff* > *ppp* Muta in fl.

*mp*

*p*

*pp*

*pp*

*p*

*pp*

*sfz*

*pp*

*mf*

*S<sup>va</sup>*

4

Fl. II

Ob. II

Cl. II

Fg. II

Vl. II

Vla. II

Vlc. II

Tr. II

Cemb.



7

Fl. II

Ob. II

Cl. II

Fg. II

Vl. II

Vla. II

Vlc. II

Tr. II

Cemb.

10

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

8

Detailed description: This is a page of a musical score, page 10, for a symphony. The score is arranged in a standard orchestral format. At the top, the woodwind section includes Flute II (Fl. II), Oboe II (Ob. II), Clarinet II (Cl. II), and Bassoon II (Fg. II). Below them are the string sections: Violin II (VI. II), Viola II (Vla. II), and Violoncello II (Vlc. II). The Percussion section includes Trumpet II (Tr. II) and Cymbals (Cemb.), which are shown as two staves. At the bottom are the brass instruments: Cor (Cor.), Trombone (Trb.), Tub (Tub.), and Cb. (Cello/Double Bass). The Flute II part starts with a measure containing a whole note F4. The Oboe II part has a whole note G4. The Clarinet II part has a whole note G4. The Bassoon II part has a whole note G3. The Violin II, Viola II, and Violoncello II parts play a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The Trumpet II part has a whole note G4. The Cymbals part has a continuous rhythmic pattern. The Cor, Trb, Tub, and Cb parts are currently silent, indicated by a horizontal line with a fermata.

13

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*f*

*mp*

*mp*

16

Cor.

Trb.

Tub.

Cb.

*f*

3

19

Cor.

Trb.

Tub.

Cb.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Trb.

*mf*

*f*

28

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.



43

FL. I  
Ob. I  
Cl. I  
Fg. I  
VI. I  
Vla. I  
Vlc. I  
Tr. I  
Fl. II  
Ob. II  
Cl. II  
Fg. II  
VI. II  
Vla. II  
Vlc. II  
Tr. II  
Cemb.  
Cor.  
Trb.  
Tub.  
Cb.

This page of a musical score, numbered 49, contains parts for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Trumpets I and II. The string section includes Violins I and II, Violas I and II, and Cellos I and II. The brass section includes Horns, Trumpets, Trombones, and Tuba. The percussion section includes Cymbals. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section enters in the third measure with a strong *f* dynamic. The percussion part features cymbal rolls and accents.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*p cresc.*

*f*

Fl. I  
Ob. I  
Cl. I  
Fg. I  
VI. I  
Vla. I  
Vlc. I  
Tr. I  
Pno.  
Fl. II  
Ob. II  
Cl. II  
Fg. II  
VI. II  
Vla. II  
Vlc. II  
Tr. II  
Cemb.  
Cor.  
Trb.  
Tub.  
Cb.

This page of a musical score, numbered 63, features a variety of instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Contrabassoons. The string section consists of Violins I and II, Violas I and II, Violas I and II, Cellos I and II, and Double Basses. The keyboard section includes a Piano and a Celesta. The percussion section includes Cor Anglais, Trumpets, Tubas, and Contrabasses. The score is written in a common time signature and includes dynamic markings such as *f* (forte) and *sf* (sforzando). The woodwinds and strings play melodic lines, while the piano and celesta provide harmonic accompaniment. The percussion instruments play rhythmic patterns.

This page of a musical score covers measures 66, 67, and 68. The instruments and their parts are as follows:

- Fl. I, Ob. I, Cl. I, Fg. I:** These instruments play a melodic line in measures 66 and 67, featuring a triplet of eighth notes. They are silent in measure 68.
- Fl. II, Ob. II, Cl. II, Fg. II:** These instruments play a similar melodic line in measures 66 and 67, also featuring a triplet. They are silent in measure 68.
- VI. I, Vla. I, Vlc. I, Tr. I:** These instruments are silent throughout the entire passage.
- Pno.:** The piano part features a complex, rhythmic accompaniment with sixteenth and thirty-second notes, and some chords, spanning all three measures.
- VI. II, Vla. II, Vlc. II, Tr. II:** These instruments are silent throughout the entire passage.
- Cemb.:** The celesta part features a complex, rhythmic accompaniment with sixteenth and thirty-second notes, and some chords, spanning all three measures.
- Cor., Trb., Tub., Cb.:** These instruments play a simple harmonic accompaniment consisting of quarter notes and half notes, marked with a forte (*sf*) dynamic. They are silent in measure 68.

69

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*p*

*f*

*f*

*f*

*f*

*pp*

*f*

8

Detailed description: This is a page of a musical score, page 69. It contains 21 staves for various instruments. The first five staves (Fl. I, Ob. I, Cl. I, Fg. I, VI. I) are mostly silent. Fl. I has a short melodic phrase starting in the third measure, marked *p* and *f*. Cl. I and Fg. I also have short phrases in the third and fourth measures, marked *p* and *f*. VI. I, Vla. I, and Vlc. I are silent. Tr. I, Pno., Fl. II, Ob. II, Cl. II, and Cemb. are silent. Fg. II has a short phrase in the third and fourth measures, marked *p* and *f*. VI. II, Vla. II, and Vlc. II play a continuous, fast sixteenth-note pattern throughout the page, marked *f*. Tr. II is silent. Cor., Trb., Tub., and Cb. are silent. The page number 69 is in the top left, and the number 8 is at the bottom left.



# II

A musical score for 32 staves, all in 3/4 time. The score is divided into three systems of 10 staves each, with the final system containing 12 staves. The first system (staves 1-10) contains musical notation, including quarter notes, eighth notes, and rests, with some notes beamed together. The second system (staves 11-20) and the third system (staves 21-32) consist of empty staves with a flat line and a 3/4 time signature, indicating that these parts are not to be played.

The image shows a musical score for 32 staves, numbered 1 to 32. The notation is as follows:

- Staff 1: Contains rhythmic notation with quarter notes and rests.
- Staff 2: Contains a half note with a slur, followed by a rest.
- Staff 3: Contains rhythmic notation with quarter notes and rests.
- Staff 4: Contains a half note with a slur, followed by a rest.
- Staff 5: Contains a half note with a slur, followed by a rest.
- Staff 6: Contains a half note with a slur, followed by a rest.
- Staff 7: Contains a half note with a slur, followed by a rest.
- Staff 8: Contains a half note with a slur, followed by a rest.
- Staff 9: Contains rhythmic notation with quarter notes and rests.
- Staff 10: Contains a half note with a slur, followed by a rest.
- Staff 11: Contains rhythmic notation with quarter notes and rests.
- Staff 12: Contains a half note with a slur, followed by a rest.
- Staff 13: Contains rhythmic notation with quarter notes and rests.
- Staff 14: Contains a half note with a slur, followed by a rest.
- Staff 15: Contains rhythmic notation with quarter notes and rests.
- Staff 16: Contains a half note with a slur, followed by a rest.
- Staff 17: Contains a whole rest.
- Staff 18: Contains a whole rest.
- Staff 19: Contains a whole rest.
- Staff 20: Contains a whole rest.
- Staff 21: Contains a whole rest.
- Staff 22: Contains a whole rest.
- Staff 23: Contains a whole rest.
- Staff 24: Contains a whole rest.
- Staff 25: Contains a whole rest.
- Staff 26: Contains a whole rest.
- Staff 27: Contains a whole rest.
- Staff 28: Contains a whole rest.
- Staff 29: Contains a whole rest.
- Staff 30: Contains a whole rest.
- Staff 31: Contains a whole rest.
- Staff 32: Contains a whole rest.

This musical score consists of 32 staves, numbered 1 through 32. The notation is as follows:

- Staff 1:** Contains rhythmic patterns of quarter notes and eighth notes.
- Staff 2:** Features half notes with stems pointing downwards.
- Staff 3:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 4:** Features half notes with stems pointing downwards.
- Staff 5:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 6:** Features half notes with stems pointing downwards.
- Staff 7:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 8:** Features half notes with stems pointing downwards.
- Staff 9:** Contains rhythmic patterns of quarter notes and eighth notes.
- Staff 10:** Features half notes with stems pointing downwards.
- Staff 11:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 12:** Features half notes with stems pointing downwards.
- Staff 13:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 14:** Features half notes with stems pointing downwards.
- Staff 15:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 16:** Features half notes with stems pointing downwards.
- Staff 17:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 18:** Features half notes with stems pointing downwards.
- Staff 19:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 20:** Features half notes with stems pointing downwards.
- Staff 21:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 22:** Features half notes with stems pointing downwards.
- Staff 23:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 24:** Features half notes with stems pointing downwards.
- Staff 25:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 26:** Features half notes with stems pointing downwards.
- Staff 27:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 28:** Features half notes with stems pointing downwards.
- Staff 29:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 30:** Features half notes with stems pointing downwards.
- Staff 31:** Contains quarter notes and eighth notes, some with stems pointing downwards.
- Staff 32:** Features half notes with stems pointing downwards.

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31  
32

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32



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32



7

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

This page of a musical score, numbered 19, contains staves for various instruments. The woodwind section includes Flute I, Oboe I, Clarinet I, Bassoon I, Flute II, Oboe II, Clarinet II, and Bassoon II. The string section includes Violin I, Viola I, Violoncello I, Violin II, Viola II, and Violoncello II. The brass section includes Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, and Trombone IV. The Percussion section includes Piano and Cymbals. The score shows musical notation for measures 1 through 6, with various notes, rests, and articulations.

Fl. I  
Ob. I  
Cl. I  
Fg. I  
VI. I  
Vla. I  
Vlc. I  
Tr. I  
Pno.  
Fl. II  
Ob. II  
Cl. II  
Fg. II  
VI. II  
Vla. II  
Vlc. II  
Tr. II  
Cemb.  
Cor.  
Trb.  
Tub.  
Cb.

Detailed description: This page of a musical score, numbered 25, contains staves for various instruments. The woodwind section includes Flute I, Oboe I, Clarinet I, Bassoon I, Flute II, Oboe II, Clarinet II, and Bassoon II. The string section includes Violin I, Viola I, Violoncello I, Trumpet I, Violin II, Viola II, Violoncello II, Trumpet II, Horn, Trombone, Tuba, and Contrabass. The keyboard section includes Piano and Cembalo. The score is written in a key signature of one flat and a 4/4 time signature. The notation includes notes, rests, and dynamic markings such as *pp* and *mf*. The piano part is mostly silent, indicated by a series of rests.

This page of a musical score contains the following parts and staves:

- Fl. I**: Flute I, Treble clef, 4/4 time signature.
- Ob. I**: Oboe I, Treble clef, 4/4 time signature.
- Cl. I**: Clarinet I, Treble clef, 4/4 time signature.
- Fg. I**: Bassoon I, Bass clef, 4/4 time signature.
- VI. I**: Violin I, Treble clef, 4/4 time signature.
- Vla. I**: Viola I, Bass clef, 4/4 time signature.
- Vlc. I**: Violoncello I, Bass clef, 4/4 time signature.
- Tr. I**: Trumpet I, Treble clef, 4/4 time signature.
- Pno.**: Piano, Grand staff (treble and bass clefs), 4/4 time signature.
- Fl. II**: Flute II, Treble clef, 4/4 time signature.
- Ob. II**: Oboe II, Treble clef, 4/4 time signature.
- Cl. II**: Clarinet II, Treble clef, 4/4 time signature.
- Fg. II**: Bassoon II, Bass clef, 4/4 time signature.
- VI. II**: Violin II, Treble clef, 4/4 time signature.
- Vla. II**: Viola II, Bass clef, 4/4 time signature.
- Vlc. II**: Violoncello II, Bass clef, 4/4 time signature.
- Tr. II**: Trumpet II, Treble clef, 4/4 time signature.
- Cemb.**: Cymbal, Grand staff (treble and bass clefs), 4/4 time signature.
- Cor.**: Horn, Treble clef, 4/4 time signature.
- Trb.**: Trombone, Bass clef, 4/4 time signature.
- Tub.**: Tuba, Bass clef, 4/4 time signature.
- Cb.**: Contrabass, Bass clef, 4/4 time signature.

This page of a musical score, numbered 37, contains staves for various instruments. The woodwind section includes Flute I, Oboe I, Clarinet I, Bassoon I, Flute II, Oboe II, Clarinet II, and Bassoon II. The string section includes Violin I, Viola I, Violoncello I, Trumpet I, Violin II, Viola II, Violoncello II, Trumpet II, and Trombone. The percussion section includes Piano (Pno.), Cymbals (Cemb.), and other instruments like Cor, Trb., Tub., and Cb. The score is written in a common time signature and features a variety of note values, rests, and articulations. The woodwinds and strings are active throughout the page, while the brass and percussion instruments are mostly silent.

This page of a musical score contains the following parts and staves:

- Fl. I**: Flute I, staff 1
- Ob. I**: Oboe I, staff 2
- Cl. I**: Clarinet I, staff 3
- Fg. I**: Bassoon I, staff 4
- VI. I**: Violin I, staff 5
- Vla. I**: Viola I, staff 6
- Vlc. I**: Violoncello I, staff 7
- Tr. I**: Trumpet I, staff 8
- Pno.**: Piano, staves 9 and 10
- Fl. II**: Flute II, staff 11
- Ob. II**: Oboe II, staff 12
- Cl. II**: Clarinet II, staff 13
- Fg. II**: Bassoon II, staff 14
- VI. II**: Violin II, staff 15
- Vla. II**: Viola II, staff 16
- Vlc. II**: Violoncello II, staff 17
- Tr. II**: Trumpet II, staff 18
- Cemb.**: Cymbal, staves 19 and 20
- Cor.**: Horn, staff 21
- Trb.**: Trombone, staff 22
- Tub.**: Tuba, staff 23
- Cb.**: Contrabass, staff 24

The score is written in a common time signature (C) and features various musical notations including notes, rests, and accidentals across 24 staves.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*p*

*mp*

Fl. I  
Ob. I  
Cl. I  
Fg. I  
VI. I  
Vla. I  
Vlc. I  
Tr. I  
Pno.  
Fl. II  
Ob. II  
Cl. II  
Fg. II  
VI. II  
Vla. II  
Vlc. II  
Tr. II  
Cemb.  
Cor.  
Trb.  
Tub.  
Cb.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 62-67. The instruments are arranged in a standard symphonic layout. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Cor Anglais. The string section includes Violins I and II, Violas, Violas, Violas, and Cellos. The brass section includes Trumpets I and II, Trombones, Tubas, and a Contrabass. The percussion section includes Piano and Cymbals. The score features various musical notations such as rests, notes, accidentals, and dynamics like *f* and *mf*. A rehearsal mark '8' is present at the beginning of the Cello part.

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*mf*



Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*p*

*mf*

*f*

Fl. I  
Ob. I  
Cl. I  
Fg. I  
VI. I  
Vla. I  
Vlc. I  
Tr. I  
Pno.  
Fl. II  
Ob. II  
Cl. II  
Fg. II  
VI. II  
Vla. II  
Vlc. II  
Tr. II  
Cemb.  
Cor.  
Trb.  
Tub.  
Cb.

*mf* *f* *f* *p* *mf* *f* *fp* *mf* *f* *fp*

Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*p*

*mf*

*ff*

99 **Meno mosso**

Fl. I

Ob. I *ppp* *mf*

Cl. I *ppp* *mf*

Fg. I *ppp* *mf* *f*

Vl. I *ppp* *mf*

Vla. I *ppp* *mf*

Vlc. I *ppp* *mf* *f*

Tr. I

Pno. *sfz*

Fl. II

Ob. II *ppp*

Cl. II *ppp*

Fg. II *ppp*

Vl. II *ppp* *cresc.*

Vla. II *ppp* *cresc.*

Vlc. II *ppp* *cresc.*

Tr. II *sfz*

Cemb.

Cor. *sfz* *mp* *f*

Trb. *sfz* *mp* *f*

Tub. *sfz* *mp* *f*

Cb. *sfz* *mp* *f*

Fl. I *f* *morendo poco a poco*

Ob. I *f* *morendo poco a poco*

Cl. I *f* *morendo poco a poco*

Fg. I *f* *morendo poco a poco*

Vl. I *f* *morendo poco a poco*

Vla. I *f* *morendo poco a poco*

Vlc. I *f* *morendo poco a poco*

Tr. I *f* *morendo poco a poco*

Pno. *ff*

Fl. II *f* *morendo poco a poco*

Ob. II *f* *morendo poco a poco*

Cl. II *f* *morendo poco a poco*

Fg. II *f* *morendo poco a poco*

Vl. II *f* *morendo poco a poco*

Vla. II *f* *morendo poco a poco*

Vlc. II *f* *morendo poco a poco*

Tr. II *f* *morendo poco a poco*

Cemb.

Cor. *morendo poco a poco*

Trb. *morendo poco a poco*

Tub. *morendo poco a poco*

Cb. *morendo poco a poco*



Fl. I

Ob. I

Cl. I

Fg. I

VI. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

VI. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

Fl. I

Ob. I

Cl. I

Fg. I

Vl. I

Vla. I

Vlc. I

Tr. I

Pno.

Fl. II

Ob. II

Cl. II

Fg. II

Vl. II

Vla. II

Vlc. II

Tr. II

Cemb.

Cor.

Trb.

Tub.

Cb.

*pp*

*ppp*

*ppp pizz.*

8

*ppp pizz.*