

Jakub Rojek

Iconocerto

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb (2 doubles Bass Cl.)

2 Bassoons

2 Horns in F

2 Trumpets in Bb

Timpani

Percussion

Bass drum, Sus. Cymbal, Xylophone

Piano

Strings

Iconocerto

for chamber orchestra

Jakub Rojek

4/4 Molto moderato e misterioso ♩ = 78

Flutes

Oboes

Clarinets in Bb 1, 2

Bassoons

Horns in F

Trumpets in Bb

Timpani

Percussion

Piano

4/4 ♩ = 78

Violin I div. a 3

Violin II div. a 3

Viola

Violoncello

Contrabass div. a 2

5

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

pp ethereal

pedaling at a discretion of the pianist

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

sul D

pp

9

Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
pp
p
pp
p
pp
p
pp
p
pp

Detailed description: This page of a musical score covers measures 9 through 12. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets) and Percussion are mostly silent, indicated by rests. The Piano (Pno.) part features intricate sixteenth-note passages in both hands, with dynamics ranging from *p* to *pp*. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays sustained notes with long slurs, also marked with *p* and *pp* dynamics. The score is written in a key with one sharp (F#) and a common time signature.

13

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

p

pp

sul A

ppp

ppp

ppp

ppp

sul D

ppp

17 $\text{♩} = 98$

Fl. *mp* *subito p* *mf* *f*

Ob.

Cl.

Bsn. *mp* *subito p* *mf* *f*

Hns.

Tpts.

$\text{♩} = 98$

Timp.

Perc.

Pno. *subito p* *mp*

Vln. I

Vln. II

Vla. *mp* *mf* *mp*

Vc. *pizz.* *p* *piu p*

Cb. *pizz.* *p* *piu p*

This page of a musical score contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures, with measure numbers 21, 22, 23, and 24 visible. The Flute and Oboe parts feature first and second endings, often with trills. The Clarinet part includes triplet markings. The Piano part has a dynamic marking of *p* and includes a section marked *8va*. The Violin I part has a *div. a 2* marking. The Viola part features multiple triplet markings. The Violoncello and Contrabass parts have a dynamic marking of *mp*.

29

Fl. *mp* *mf* *mp* *mf*

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno. *mp* *mf* *mp* *mf*

Vln. I *f*

Vln. II *mf*

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

Vc. *f* *mf*

Cb. *f* *mf*

This page of a musical score contains parts for Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The Flute part begins at measure 33 with a melodic line featuring triplets and dynamic markings of *f*, *mf*, *p*, and *mp*. The Piano part features a complex texture with triplets in both hands and dynamic markings of *mf*, *f*, *p*, and *mp*. The Violin I part has a melodic line with triplets and dynamic markings of *mp*, *mf*, and *mp*. The Violin II part provides harmonic support with dynamic markings of *mp* and *f*. The Viola and Cello parts provide a steady bass line with dynamic markings of *mf* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical score page 12, measures 37-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 37: Flute (Fl.) and Bassoon (Bsn.) play a melodic phrase with slurs and dynamic markings *mf* and *p*. Bassoon (Bsn.) includes first and second endings.

Measure 38: Oboe (Ob.) plays a melodic line with slurs, triplets, and dynamic markings *mf* and *sub.* Flute (Fl.) and Bassoon (Bsn.) continue with triplets and slurs. Bassoon (Bsn.) includes first and second endings.

Measure 39: Oboe (Ob.) plays a melodic line with a slur, a second ending, and dynamic markings *p* and *mf*. Clarinet (Cl.) and Bassoon (Bsn.) continue with slurs and dynamic markings *p* and *mf*.

Measure 40: Horns (Hns.) and Trumpets (Tpts.) play a chord marked *ff* and *a 2*. Piano (Pno.) plays chords marked *sfz*. Violin I (Vln. I) and Violin II (Vln. II) play sustained chords. Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) play sustained notes marked *f*.

This page of a musical score, numbered 13, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each with complex passages involving triplets and dynamic markings such as *mp*, *mf*, *p*, and *f*. The brass section consists of Horns (Hns.), Trumpets (Tpts.), and a Bassoon (Bsn.), which are mostly silent on this page. The percussion section includes Timpani (Timp.), Percussion (Perc.), and Piano (Pno.), with the piano part showing a *f* dynamic. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with dynamic markings like *p*, *mf*, and *mp*. The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, accents, and dynamic markings.

45

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has a melodic line starting in measure 45 with triplets and slurs, moving through measures 46 and 47. The strings (Violin II, Viola, Cello) provide harmonic support with triplets and slurs. The piano part features complex rhythmic patterns with slurs and triplets. Dynamic markings include *p*, *mf*, *mp*, and *mf*. The score is in a key with one sharp (F#) and a common time signature.

Flute (Fl.): Measures 45-48. Starts with a triplet of eighth notes in measure 45, followed by slurs and triplets in measures 46 and 47.

Oboe (Ob.): Measures 45-48. First appearance in measure 46 with a triplet of eighth notes, marked *p*, then *mf* in measure 47.

Clarinet (Cl.): Measures 45-48. First appearance in measure 46 with a triplet of eighth notes, marked *p*, then *mf* in measure 47.

Bassoon (Bsn.): Measures 45-48. First appearance in measure 46 with a triplet of eighth notes, marked *p*, then *mf* in measure 47.

Piano (Pno.): Measures 45-48. Features complex rhythmic patterns with slurs and triplets. A circled measure number (8) is shown above the first measure.

Violin II (Vln. II): Measures 45-48. Starts in measure 46 with a triplet of eighth notes, marked *mp*, then *mf* in measure 47.

Viola (Vla.): Measures 45-48. Starts in measure 46 with a triplet of eighth notes, marked *mf*, then *mp* in measure 47.

Cello (Cb.): Measures 45-48. Provides harmonic support with slurs and triplets.

This musical score page contains measures 49 through 51. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 49-50 feature triplet eighth notes starting on G4, moving up to B4. Measure 51 has a whole note G4. Dynamics range from *p* to *mf*.
- Oboe (Ob.):** Measure 49 has a whole rest. Measure 50 has a half note G4. Measure 51 has a half note G4 with a trill. Dynamics range from *p* to *mf*.
- Clarinet (Cl.):** Measure 49 has a whole rest. Measure 50 has a half note G4. Measure 51 has a half note G4 with a trill. Dynamics range from *mf* to *p*.
- Bassoon (Bsn.):** Measure 49 has a whole rest. Measure 50 has a half note G4. Measure 51 has a half note G4 with a trill. Dynamics range from *p* to *mf*.
- Horn (Hns.):** Whole rests in all three measures.
- Trumpet (Tpts.):** Whole rests in all three measures.
- Timpani (Timp.):** Whole rests in all three measures.
- Percussion (Perc.):** Whole rests in all three measures.
- Piano (Pno.):** Measures 49-50 have whole rests. Measure 51 has a half note G4 with a trill. Dynamics range from *pp* to *f*. The tempo marking *poco rit.* is present.
- Violin I (Vln. I):** Measures 49-50 have whole rests. Measure 51 has a whole note G4 with a trill. Dynamics range from *mf* to *f*. The marking *con sord. div.* is present.
- Violin II (Vln. II):** Measures 49-50 have whole rests. Measure 51 has a half note G4 with a trill. Dynamics range from *mp* to *mf*.
- Viola (Vla.):** Whole rests in all three measures.
- Violoncello (Vc.):** Measures 49-50 have whole rests. Measure 51 has a half note G4 with a trill.
- Contrabass (Cb.):** Measures 49-50 have whole rests. Measure 51 has a half note G4 with a trill.

52

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

piu f

mf

mp

56

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *f*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

60

Fl. *a 2* *mf* *f*

Ob.

Cl. *a 2* *mf* *f*

Bsn.

Hns. *a 2* *f* *ff*

Tpts. *a 2* *f* *ff*

Timp.

Perc. B.D.

Pno. *mf* *ff*

Vln. I *senza sord.*

Vln. II

Vla. *mp* *mf* *p* *molto espress.*

Vc. *arco* *p* *molto espress.*

Cb. *arco* *mp* *molto espress.*

64

Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
molto espress.

p
molto espress.

Detailed description: This page of a musical score covers measures 64 through 67. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon) and brass section (Horn in F, Trumpet in C) are shown with rests in all four measures. The percussion section (Timpani, Percussion) also has rests. The piano part is shown with rests. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) has melodic lines. The Violin I and II parts begin in measure 65 with a dynamic marking of *p* and the instruction *molto espress.* The Viola part starts in measure 64. The Violoncello part starts in measure 64. The Contrabass part starts in measure 64. The score is written in a key signature of one sharp (F#) and a common time signature (C).

68

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

sfz

div.

72

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

div.
sfz
div.
molto cresc.
molto cresc.

79

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

div.

ff

Detailed description of the musical score: The score is for page 23, starting at measure 79. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets) is mostly silent, with rests in measures 79 and 80. The timpani part has a roll in measure 81, marked with a forte dynamic (*f*). The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is active throughout. In measures 79 and 80, the strings play a melodic line with a 'div.' (divisi) marking. Dynamics include *sfz* (sforzando) and *ff* (fortissimo). In measure 81, the strings continue with a *ff* dynamic. The piano part is silent throughout the page.

II mov.

82 Allegro agitato con giocoso ♩ = 110

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro agitato con giocoso ♩ = 110

div. 1

pp

con sord.

div. a 2

pp

I

pp

87

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

f

Sus. cymbal

senza sord.

mf martele

mf martele

mf

mf

div.

div.

div.

sfz

91

Fl. *mf*

Ob. *mf*

Cl.

Bass Cl. *mp*

Bsn. *mp*

Hns. *ff*

Tpts. *molto cresc.* *ff*

Timp. *molto cresc.*

Perc. *f* *ff*

Pno. *mp* *f* *subito p*

Vln. I *f*

Vln. II *f*

Vla. *port.* *f*

Vc. *port.* *f* *mp*

Cb. *mp*

Bass Cl. *mp*

1.

To B.D.

To Xyl.

mf

mp

f

ff

molto cresc.

molto cresc.

molto cresc.

mp

f

subito p

port.

f

mp

mp

95 **6/4** **4/4**

Fl. *a 2* *p* *mf* *sub.p* *mf*

Ob. *a 2* *mp* *mf* *p* *mf* *sub.p* *mf*

Cl.

Bass Cl. *mp* *mf* *subito p*

Bsn. *a 2* *p*

Hns.

Tpts.

6/4 **4/4**

Timp.

Perc. *Xylophone* *hard mallet* *p*

Pno. *mf* *subito p*

6/4 **4/4**

Vln. I

Vln. II

Vla.

Vc. *mf* *p*

Cb. *p*

6
4

4
4

Fl. ⁹⁸ *p*

Ob. *p*

Cl. *p*

Bass Cl. *mf* *mp* *sub. p*

Bsn.

Hns.

Tpts.

6
4

4
4

Timp.

Perc. *mf*

Pno. *mf* *mf*

6
4

4
4

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

6/4

100

Fl. *p* *mf* a 2

Ob. *p* *mf* a 2

Cl. *p*

Bass Cl. *p*

Bsn.

Hns. *mf* *f* *ff* *sfz* a 2

Tpts. *mf* *f* *ff* *sfz* a 2

6/4

Timp.

Perc. *p* *f* To B. D.

Pno.

6/4

Vln. I *subito p* *div.* 15:8

Vln. II *div.* 9:8 *div. a 3* *sfz* *subito p*

Vla. *sfz*

Vc. *pizz.* *mf* *sfz* *subito p* (pizz.)

Cb. *pizz.* *mf* *sfz* *subito p* (pizz.)

4/4

103

Fl. *f* *tr*

Ob. *a 2* *f* *tr*

Cl. *f*

Bass Cl. *f*

Bsn. *mf* *a 2* *f* *1. (sim.)* *tr* *mf*

Hns. *f* *p* *mf* *f*

Tpts. *f* *p* *a 2* *f*

4/4

Timp.

Perc.

Pno.

4/4

Vln. I *secco*

Vln. II *secco*

Vla.

Vc. *mf* *3*

Cb. *mf* *3*

107

a 2 (sim.)

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf* *p* *mf*

mp *poco cresc.*

p *mf* *p*

p *mf* *p*

p *mf* *p* *mf* *p* *mf* *p* *mf*

mp *mf* *mp* *mf*

To B. D.

111

Fl. *p* *mf* *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf* *p* *mf*

Bass Cl. *p* *mf* *p* *mf* *p* *mf*

Bsn. *mf*

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I *p* *mf* *sim.* *molto cresc.*

Vln. II *p* *mf* *sim.* *molto cresc.*

Vla.

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 111 to 114. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, alternating between piano (*p*) and mezzo-forte (*mf*) dynamics. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a similar eighth-note pattern, with Violins I and II starting at *p* and *mf*, and the lower strings starting at *mf*. The upper strings (Violins I and II) also feature a *sim.* (sforzando) and *molto cresc.* (molto crescendo) section in measures 113 and 114. The percussion section (Timpani, Percussion) and Piano are silent throughout these measures.

115

Fl. *molto cresc.* *ff*

Ob. *molto cresc.* *ff*

Cl. *molto cresc.* *ff*

Bass Cl. *molto cresc.* *ff*

Bsn. 1. *molto cresc.* *ff*

Hns. *f* *ff* a 2

Tpts. *f* *ff* a 2

Timp. *mf* *ff*

Perc. B.D. *ff*

Pno. *molto cresc.* *f* *ff* 8va

Vln. I *div.* *subito p* *ff*

Vln. II *ff*

Vla. *div. a 4* *f* *ff*

Vc. *div. a 4 arco* *f* *ff* *sfz*

Cb. *div. arco* *f* *ff* *sfz*

119

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

fff

f

fff

f

fff

ff

ff

fff

f

To Xyl.

123

Fl. 1. *p*

Ob. 2. *mf*

Bsn. 1. *p* 2. *mf*

Perc. Xylophone *p* *mf*

Pno. *p* *mp* *mf*

Vla. *p*

Cb. div.

Detailed description: This page of a musical score covers measures 123, 124, and 125. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Measure 123: Flute and Bassoon play a melodic line starting with a first ending (1.) marked *p*. The Bassoon part includes a dynamic change to *mf* in the second ending (2.). The Percussion part features a Xylophone line starting with a first ending (1.) marked *p*. The Piano part begins with a first ending (1.) marked *p*.
- Measure 124: The Flute and Bassoon continue with their melodic lines. The Bassoon part continues with the second ending (2.) marked *mf*. The Percussion part continues with the Xylophone line, marked *mf*. The Piano part continues with the first ending (1.) marked *p*.
- Measure 125: The Flute and Bassoon conclude their parts. The Bassoon part concludes with the second ending (2.) marked *mf*. The Percussion part concludes with the Xylophone line, marked *mf*. The Piano part concludes with the first ending (1.) marked *p*. The Viola part has a first ending (1.) marked *p*. The Contrabass part has a first ending (1.) marked *p*.
- Measure 126: The Contrabass part begins with a new melodic line marked *div.*

127

Fl. *mf* *cresc.* 1.

Ob.

Cl. *mf* *cresc.*

Bass Cl. *mf* *cresc.* 1.

Bsn. *mf* *cresc.* 1.

Hns.

Tpts.

Timp.

Perc. *mf*

Pno. *mf* *tr*

Vln. I *mf* *div.*

Vln. II *mf* *div. a 2*

Vla. *mf*

Vc. *mf*

Cb. *piu f*

Detailed description: This page of a musical score covers measures 127, 128, and 129. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and Percussion (Perc.) play a rhythmic pattern of eighth notes, starting in measure 128 and continuing through measure 129. The piano (Pno.) part features a complex texture with chords and trills. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support with sustained chords and rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo) for the woodwinds and percussion, and *piu f* (pizzicato forte) for the contrabass.

130

This page of a musical score covers measures 130, 131, and 132. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 130: The woodwinds (Ob., Cl., Bsn.) and Percussion (Perc.) play a rhythmic pattern starting with a second ending (2.). Dynamics include *f* and *cresc.*. The Bassoon (Bsn.) has a *subito mf* dynamic change. The Piano (Pno.) begins with a *f* dynamic and a trill. The Violin II (Vln. II) and Viola (Vla.) parts include *poco cresc.* markings.

Measure 131: The woodwinds continue their patterns. The Percussion (Perc.) part includes the instruction "To B. D.". The Piano (Pno.) continues with complex chordal textures. The Violin I (Vln. I) part features a series of trills. The Violin II (Vln. II) part reaches a *ff* dynamic.

Measure 132: The woodwinds (Fl., Ob., Cl., Bsn.) play a complex, rapid passage marked *ff*. The Percussion (Perc.) continues with a *ff* dynamic. The Piano (Pno.) and Violin II (Vln. II) also reach a *ff* dynamic. The Viola (Vla.) and Violoncello (Vc.) parts continue with *ff* dynamics.

133

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *martele*

mp

ff *martele*

mp

non div. arco

ff

non div. arco

ff

arco

ff

136

Fl. *1.*
sempre piu f

Ob. *1.*
sempre piu f

Cl.

Bass Cl.

Bsn.

Hns. *a 2*
f ————— *ff*

Tpts. *a 2*
f ————— *ff*

Timp. *p* ————— *ff*

Perc. *B.D.*
To Cym.
ff

Sus. Cymbal
soft mallet
p ————— *ff*

Pno.

Vln. I *div. a 2*
sempre piu f *subito p*

Vln. II *non div.*
sempre piu f

Vla. *sempre piu f*

Vc. *sempre piu f*

Cb. *sempre piu f*

139

cantando

Fl. *p* *mp* *p* *mp sub.p* *mp*

Ob. *p* *mp* *p* *mp sub.p* *mp*

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II *p* *mp* *p* *mp sub.p* *mp*

Vla. *p* *mp* *p* *mp*

Vc.

Cb.

143

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Tim.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *p* *mp* *mf*

Detailed description: This page of a musical score covers measures 143 to 146. The score is for a full orchestra. Measures 143 and 144 are in 4/4 time, while measures 145 and 146 are in 5/4 time. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) has active parts in measures 143-146. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play sustained chords in measures 143-144 and have more active parts in measures 145-146. The percussion section (Timpani, Percussion) is mostly silent. The piano part is silent throughout. Dynamics include piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*).

147

Fl. *a 2*
mp *f* *mp* *f*

Ob. *a 2*
mp *f* *mp* *f*

Cl. *sub. mp* *f* *mp* *f*

Bass Cl. *sub. mp* *f* *mp* *f*

Bsn. *a2 (simile)*
mp

Hns.

Tpts.

Timp.

Perc.

Pno. *mf*
Led.

Vln. I

Vln. II

Vla.

Vc.

Cb.

150

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bass Cl. *mp* *f*

Bsn.

Hns. *ff* *ff*

Tpts. *ff* *ff*

Timp. *p* *ff*

Perc.

Pno. *Ped.* *8va* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

154

Fl. *mp semplice dolce*

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno. *pp*

Vln. I *con sord. div. I pp*

Vln. II *con sord. div. a 4 pp*

Vla.

Vc.

Cb.

Red. *

159

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp semplice dolce

poco calmando

pp

sfz

ppp

8va

Red.

163 1. *p* *mp* 1. *p*

Ob. 1. *p* 5 5

Hns. Tpts. Timp. Perc. Pno. *pp* *decesc.*

simile

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

led. *

Detailed description: This page of a musical score covers measures 163 to 166. The Flute (Fl.) part begins in measure 163 with a first ending marked '1.' and a dynamic of *p*, which then changes to *mp*. The Oboe (Ob.) part also starts in measure 163 with a first ending marked '1.' and a dynamic of *p*, featuring two quintuplets (marked '5') in measures 164 and 165. The Piano (Pno.) part has a *pp* dynamic in measure 163 and a *decesc.* (decrescendo) marking in measure 166. The Violin I (Vln. I) and Violin II (Vln. II) parts are shown with long, sweeping slurs across all four measures. The Percussion (Perc.) part is marked *simile*. The Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are shown as rests throughout the page.

167

Fl.

Ob. *1.*
p ————— *pp*

Cl.

Bass Cl.

Bsn.

Hns.

Tpts.

Timp.

Perc.

Pno. *ppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.