

33

Org. *sempre f*

Pbd.

Korn. B.

Trpt. F.

Hör. F.

Allpos.

Tenorpos.

Basspos.

Basstb.

Pk.

33

I. VI

II. VI

Viol.

Vcll.

C.-B.

33

34

Org. 

Ped. 

Korn. B. 

Trpt. F. 

Hörn. F. 

Allpos. 

Tenorpos. 

Basspos. 

Bassob. 

PK. 

34

I. 

VI. 

II. 

Viol. 

Vcll. 

C.-B.

34

35

Org. *mf*

Ped. *ff*

Korn.B.

Trpt.F.

Hör.F. *ff*

Allpos. *ff marc.*

Tenorpos. *ff marc.*

Basspos. *ff marc.*

Basstb. *ff*

PK.

35

I. *ff*

VI. *ff*

I. *ff*

Viol. *ff*

Vcll. *ff*

C.-B. *ff*

35

36 con fuoco.

Org.

Pad.

Korn.B. *con sord.* *senza sord.*

Trpt.F. *con sord.* *senza sord.*

Hör.F.

Allpos. *con sord.* *senza sord.*

Tenorpos. *con sord.* *senza sord.*

Basspos.

Bassb.

PX. *(in C.u. S.)* *p* *cresc.*

36 con fuoco.

I. VI.

II. VI.

Viol.

Vcll. *pizz.* *p* *cresc.*

C.-B.

Org. *cresc.*

Ped. *cresc.*

Hör.F. *mp*

PK.

I. *molto*

VI. *cresc.*

II. *cresc. molto*

Viol. *cresc.*

Voll. *mp* *cresc.*

C.-B. *mp* *cresc.*

37 *sempre con fuoco.*

Org. *mf* *cresc.*

Ped. *mf*

Hör.F. *f*

PK. *p* *cresc.* *molto*

sempre con fuoco.

I. *unis.*

Viol. II *p* *mp* *f*

Viol. *div.* *p* *mp* *mf*

Voll. *mp* *cresc.* *mf* *f*

C.-B. *p* *pizz.* *cresc.*

Org.
 Ped.
 Horn. B.
 Trpt. F.
 Hör. F.
 Altpos.
 Tenorpos.
 Basspos.
 Bassfb.
 PK.
 I.
 VI.
 II.
 Viol.
 Vcll.
 C.-B.

Musical score for orchestra and organ. The score includes staves for Organ (Org.), Pedal (Ped.), Horns in B-flat (Horn. B.), Trumpets in F (Trpt. F.), Horns in F (Hör. F.), Alto Saxophone (Altpos.), Tenor Saxophone (Tenorpos.), Bass Saxophone (Basspos.), Bass Drum (Bassfb.), Percussion (PK.), Violins I (I.), Violins II (II.), Violas (Viol.), Cellos (Vcll.), and Double Basses (C.-B.). The organ part features sixteenth-note patterns with sixteenth rests, marked with a '6'. The woodwinds and strings play sustained notes with dynamic markings such as *mp*, *cresc.*, and *p*. The percussion part consists of rhythmic patterns. The string parts include sustained notes with dynamic markings like *mp*, *div.*, and *p*.

39

Org. *mf*

Ped. *p*

Korn. B. *cresc.*

Trpt. F. *cresc.*

Hör. F. *f cresc.*

Altpos. *cresc.*

Tenorpos. *cresc.*

Basspos. *cresc.*

Bassfb. *cresc.*

Pk. *mp cresc. f*

39

I. *cresc. molto ff*

VI. *cresc. molto ff*

II. *cresc. molto ff*

Viol. *cresc. molto ff*

Vcll. div. *cresc. molto ff*

C.-B. *p cresc. f*

39

Org. *stentando* *stentando molto*

Ped.

Korn. B. *stentando* *stentando molto.*

Trpt. F.

Hörn. F.

Allpos.

Tenorpos.

Basspos.

Bassob.

PK.

stentando *stentando molto*

I. *sul G* *sf*

VI. *sul G* *sf*

II. *sf*

Viol. *sf*

Vcll. *sf*

C. B. *pizz.* *sf*

41 *a tempo* (continua $\downarrow = 68$) *dolce*

Org. *Viol. mp*
(Voc. *dolce*)

Ped. (Solo Bord. *pp.*)

Korn. B. *a tempo* (continua $\downarrow = 68$) *ff*

Trpt. F. *ff*

Hör. F. *ff* *dim.*

Altpos. *ff*

Tenorpos. *ff*

Basspos. *ff*

Basstb. *ff*

PK. *ff* *dim.*

(Glocke) oder Tam-tam (mit Holzschläger) *ff* *dolce* *mf* *mf*

41 *a tempo* (continua $\downarrow = 68$)

I. *ff* (mit Dämpfer)

VI. *ff* (mit Dämpfer)

I. *ff* (mit Dämpfer)

Viol. *ff* *dim.* *pp* (mit Dämpfer)

Vcll. *ff* *dim.* *pp* (mit Dämpfer)

C.-B. *ff* *dim.* *pp*

43

Org. *p* *cresc.*

Ped. *pp*

Korn.B. *cresc.*

Trpt.F. *poco sf*

Hörn.F. *1.* *cresc.*

Allpos. *cresc. dim.*

Tenorpos. *poco sf*

Basspos. *poco sf*

Bassob. *poco sf*

Pk. *p*

Glocke oder Tam-tam *mf*

43

I. *div. dolce* *p* *cresc.*

VI. *div.* *p* *cresc.*

II. *p* *cresc.*

Viol. *arco* *mf* *p* *cresc.*

Vcll. div. *mp* *arco* *p* *cresc.*

C.-B. *poco sf* *pizz.* *pp* *p*

43

Org. *molto* *piu f* *f*

Pad. *mf*

Korn. B. *sf* *sf*

Trpt. F. *sf*

Hör. F. *molto* *f*

Allpos. *sf*

Tenorpos. *sf*

Basspos.

Basstb.

PK. *mp* *cresc.* *cresc. molto*

Glockel oder Tam-tam *mf*

I. *f* *sf* *sf* *sf* *sf*

VI. *f* *sf* *piu f* *sf* *sf*

II. *f* *sf* *piu f* *sf* *sf*

Viol. *f* *sf* *piu f* *sf* *sf* *div. sf*

Vcll. div. *f* *molto* *f* *sf* *sf* *arco*

C..B. *cresc.* *f*

Org.

Ped.

Korn. B.

Trpt. F.

Hör. F.

Altpos.

Tenorpos.

Basspos.

Bassb.

PK.

(Glocken oder Tam-tam)

mf

cresc.

f

mf

cresc.

f

ff

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

mf

cresc.

molto

ff

f

I. VI.

II.

Viol.

Vcll.

C.-B.

f

fortiss

f

fortiss

f

fortiss

f

fortiss

f

fortiss

mf

cresc.

molto

45

Org. *pp*

Ped. *pp*

Korn. B.

Trpt. F.

Hör. F. *z. dolce* $\frac{4}{2}$

Allpos.

Tenorpos.

Basspos.

Bassob.

PK. *pp*

Glockel oder Tamtam *mf*

45

I. *p*

VI. *p*

II. *p*

Viol. *p*

Vcll. *p*

C.-B. *p*

45

Org.

Ped.

Korn.B.

Trpt.F.

Hör.F.

Altpos.

Tenorpos.

Basspos.

Basstb.

PX.

(Glocke)
oder
Tam-tam.

Detailed description: This section of the score covers the Organ, Pedal, Horns (Korn.B.), Trumpets (Trpt.F.), Flutes (Hör.F.), Alto Saxophone (Altpos.), Tenor Saxophone (Tenorpos.), Bass Saxophone (Basspos.), Trombones (Basstb.), Percussion (PX.), and Glockenspiel or Tam-tam. The Organ and Pedal parts feature complex, multi-measure chords. The Horns and Trumpets play sustained notes with dynamic markings like *ppp*. The Flute part has a melodic line starting with a *p* dynamic. The Saxophone and Trombone parts have melodic lines with *pp* dynamics. The Percussion part has a rhythmic pattern of chords.

I.

VI.

II.

Viol.

Vcll.

C.-B.

Detailed description: This section of the score covers the Violins (I, VI, II), Viola (Viol.), Violoncello (Vcll.), and Double Bass (C.-B.). The Violins and Viola parts feature a rhythmic pattern of chords with dynamic markings like *pp* and *pizz.*. The Viola part has a melodic line with a *clav.* marking. The Violoncello and Double Bass parts have melodic lines with *p* dynamics. The Violin I part has a *pizz.* marking.