



Ioan Dobrinescu

Roumanie, Bucharest

Vallée d'Obermann Liszt, Franz

A propos de l'artiste

Ioan Dobrinescu was born in 1960 and studied the violin at the George Enescu Music High school and then composition at the University of Music in Bucharest, which he graduated in 1986 as head of his class. Among the masters that have marked his artistic path are the late composers and professors Aurel Stroe, Tiberiu Olah, Stefan Niculescu, Alexandru Pascanu, Dan Constantinescu, Anatol Vieru and Constantin Bugeanu.

After a short career in teaching, Ioan Dobrinescu becomes an editor for Actualitatea Muzicala, the magazine of the Romanian Composers and Musicologist Union. From 1991 onward he became editor and later artistic counselor for the Romanian Broadcasting Corporation. He is currently the head of the Evaluation Committee for Musical Recordings.

In tandem with his numerous programs and music shows of all genres, Ioan Dobrinescu has also written as a music critic, presented numerous concerts and written con... (la suite en ligne)

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A propos de la pièce



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Compositeur : Liszt, Franz
Arrangeur : Dobrinescu, Ioan
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Vallée d'Obermann

Franz Liszt arr. Ioan Dobrinescu

1st Clarinet in A *Lento assai* ♩ = 112 *pp* *ppp* *p* *poco rit.* ♩ = 120

2nd Clarinet in A *pp* *ppp*

1st Bassoon *pp* *p* *ppp*

2nd Bassoon *pp* *ppp*

Violoncello *Lento assai* ♩ = 112 *p* *espressivo* *poco rit.* ♩ = 120

5 *rit.* ♩ = 112 **A** ♩ = 116

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *mp*

Cl. 1 *p* *pp* *p* *mp*

Cl. 2 *p* *pp* *p*

Bsn. 1 *p* *pp* *p*

Bsn. 2 *p* *pp*

Hn. 1 *pp* *p*

Hn. 2 *pp* *pp*

Hn. 3 *pp* *pp*

Hn. 4 *pp* *pp*

Pno. *sotto voce* *mp* *p*

Vc. *tutti* *mp* ♩ = 112 *rit.* **A** ♩ = 116 *pizz.*

Cb. *pp*

13 ♩ = 124

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* *mf*

Ob. 2 *pp* *p*

Cl. 1

Cl. 2 *pp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *pp* *p* *mf*

Hn. 2 *pp* *p* *mf*

Hn. 3 *pp* *p* *mp*

Hn. 4 *pp* *p* *mp*

Timp. *ppp*

Pno. *mp* *mf*

Vln. I ♩ = 124 *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *mf* *p* *mf*

Cb. *arco* *pp* *mf* *p* *mf* *mp*

18 ♩ = 92 3

Fl. 1 6 *f*

Fl. 2 6

Ob. 1 5 *f*

Ob. 2

Cl. 1 *f*

Cl. 2

Bsn. 1 *f*

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

1st C Tpt. *mf*

2nd C Tpt. *mf*

Timp. (b)

Pno. *f* *rinf.*

Vln. I *f* ♩ = 92

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *mf*

21

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
1st C Tpt.
2nd C Tpt.
Timp.
Cym.
B. D.
Pno.
Vln. I
Vln. II
Via.
Vc.
Cb.



23 rit.

Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Pno.

Più lento ♩ = 112 **B** rit. Lento ♩ = 112 **C**

26

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

Fl. 2 *p* *mp* *pp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp* *pp*

Cl. 2 *p* *mp*

Bsn. 1 *p* *mp* *p*

Bsn. 2 *p* *mp*

Hn. 1 *pp* *mp*

Hn. 2 *mp*

Hn. 3 *p* *mp* *ouvert*

Hn. 4 *p* *mp* *ouvert*

Timp. *p* *mp* *tr* *ppp* *Muta H in C*

Pno. *pp* *espressivo*

Vc. *pizz.* *pp* *pp*

Cb. *pp* *pp*

Più lento ♩ = 112 **B** rit. Lento ♩ = 112 **C**

36

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Cl. 1 *pp* *p*

Cl. 2 *pp* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *p* *pp*

Hn. 3 *pp* *pp*

Hn. 4 *p* *pp* *pp* *p*

Pno. *mp*

Vc. *pp* *p* *pp*

Cb. *pp* *p* *pp*

42 **D** ♩ = 120

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

Fl. 2 *pp* *pp* *pp*

Ob. 1 *espressivo* *pp* *pp* *pp*

Ob. 2 *pp*

Cl. 1 *pp* *mp*

Cl. 2 *p* *pp* *p*

Bsn. 1 *p*

Bsn. 2 *pp*

Hn. 1 *p*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*



49 *rit.* *smorzando* ♩ = 144 *cresc.*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tri. *p*

Pno. *pp* *mf*

rit. *smorzando* ♩ = 144 *dolcissimo* *cresc.*

Vln. I *mp* *dolcissimo*

Vln. II *mp*

Vla. *p*

Vc. *dolcissimo* *arco* *mp*

Cb. *arco* *p*

This musical score page contains measures 53 to 75. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Timp., Tri., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. Measure 53 is marked with a rehearsal sign and a *mf* dynamic. The first system shows various woodwind parts, with Fl. 1 and Fl. 2 playing melodic lines, and Ob. 1 and Ob. 2 playing sustained notes. The second system continues the woodwind parts, with Cl. 1 and Cl. 2 also playing melodic lines. The third system shows the brass and woodwind parts, with Hn. 1 playing a melodic line and the other horns playing sustained notes. The fourth system shows the percussion and string parts, with Timp. playing a roll, Tri. playing a sustained note, and the Pno. playing a complex rhythmic pattern. The fifth system shows the string parts, with Vln. I and Vln. II playing melodic lines, Vla. playing a sustained note, Vc. playing a melodic line, and Cb. playing a sustained note. Dynamics include *mf*, *p*, *f*, *dolcissimo*, and *ppp*. The page number 53 is in the top left corner, and the page number 7 is in the top right corner.

56

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *mf* *f*

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

Bsn. 1 *f*

Bsn. 2 *mf*

Hn. 1 *mf* *f*

Hn. 2 *f*

Hn. 3

Hn. 4

1st C Tpt. *f*

Timp. *mf*

Tri.

Cym. *col bagheta molle di timp* *mf*

Pno. *ff* *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *f*

Vc. *f* *f*

Cb.

E Più lento ♩ = 112 rit. ♩ = 124 dolente

Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.

E Più lento ♩ = 112 rit. ♩ = 124 sempre sul G dolente

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

mf, *p*, *pp*, *ppp*, *tr*, *bouchée*, *ouvert*, *pp*, *mp*, *mf*, *p*, *pp*, *ppp*

F Un poco più di moto ma sempre Lento ♩ = 72 ♩ = 80

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.

F Un poco più di moto ma sempre Lento ♩ = 72 ♩ = 80

Vla.
Vc.
Cb.

pp, *p*, *pp*, *mp*, *p*, *pp*, *ppp*, *pizz.*, *ppp*, *pp*, *ppp*

Lunga Pausa, *dolcissimo*

rit. **G** ♩ = 84

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp* *mf*

Hn. 3 *mp*

Hn. 4 *mp*

Tri. *pp* *dolcissimo*

Pno.

rit. **G** *pizz.* ♩ = 84

Vln. I *p* *pizz.*

Vln. II *p*

Vla. *sempre pizz.* *p*

Vc. *sempre pizz.* *p*

Cb. *p* *sempre pizz.*

H

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

1st C Tpt. *mp*

2nd C Tpt. *mp*

Tri.

Pno.

H

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mp*

Vc. *arco* *mp*

Cb. *mp*

espressivo

96 *espressivo*

Ob. 1 *mp*

Ob. 2 *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p*

Hn. 1 *mp*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *espressivo*

Vc. *p* *arco*

Cb. *p*

103 **I** *crescendo, più appassionato* $\text{♩} = 88$

Fl. 1 *mp*

Fl. 2 *p* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp*

Hn. 1 *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

Vln. I *pp* *pizz.* *arco* *mp*

Vln. II *pp* *pizz.* *arco* *mp*

Vla. *pp* *arco* *mp*

Vc. *pp* *arco* *mp*

Cb. *pp* *arco* *mp*

110 $\text{♩} = 92$

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

$\text{♩} = 92$

Musical score for orchestra and strings, measures 112-114. The score is divided into three systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, 1st and 2nd Trumpets, Piano, and Violins I and II. The second system includes Viola, Violoncello, and Contrabass. The third system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, 1st Trumpet, 2nd Trumpet, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations including notes, rests, dynamics (mf, ff), and articulation marks. The tempo changes from 96 to 100 between measures 113 and 114.

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Part 1 starts with a dynamic of *ff* and a *rit.* marking at the end.
- Oboes (Ob. 1, Ob. 2):** Part 1 starts with a dynamic of *f*.
- Clarinets (Cl. 1, Cl. 2):** Part 1 starts with a dynamic of *f*.
- Bassoons (Bsn. 1, Bsn. 2):** Part 1 starts with a dynamic of *f*.
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4):** Part 1 starts with a dynamic of *f*.
- Trumpets (1st C Tpt., 2nd C Tpt.):** Part 1 starts with a dynamic of *f*.
- Percussion (Cym., B. D.):** Part 1 starts with a dynamic of *f*. The Cym. part includes a *secco* marking.
- Piano (Pno.):** Part 1 starts with a dynamic of *ff*. The score includes complex rhythmic patterns with 6ths and 7ths, and a *ff* dynamic at the end.
- Violins (Vln. I, Vln. II):** Part 1 starts with a dynamic of *f*. The Vln. I part includes a *rit.* marking at the end.
- Viola (Vla.):** Part 1 starts with a dynamic of *f*.
- Violoncello (Vc.):** Part 1 starts with a dynamic of *f*.
- Double Bass (Cb.):** Part 1 starts with a dynamic of *f*.

Recitativo
 119 **K** ♩ = 84

Fl. 1 *col bagheta molle di timp*

Cym. *pppp* *pppp*

Pno. *pp* *f* *pp*

Recitativo
K ♩ = 84

Vc. *ppp* *divisi*

Cb. *ppp* *divisi*



122 *cresc. molto*

Cl. 1 *p*

Cl. 2 *ppp* *p*

Bsn. 1 *ppp* *p*

Bsn. 2 *ppp* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *ppp* *p*

Hn. 4 *ppp* *p*

Cym. *tr* *ppp*

Pno. *f* *pp*

cresc. molto

Vln. I *p*

Vln. II *p*

Vla. *ppp* *p*

Vc. *p*

Cb. *pizz.* *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

1st C Tpt.

2nd C Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

ff *appassionato*

arco

L Più mosso

128

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *ff*

1st C Tpt. *f*

2nd C Tpt. *f*

Timp. *f*

Cym. *f* *ord. secco*

B. D. *mf*

Pno. *f* *Agiato molto*

f *passionato*

L Più mosso

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *ff*

Cb. *ff*

130

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. 1 *sf*

Cl. 2 *sf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *mp*

Hn. 2 *ff* *mp*

Hn. 3 *ff* *mp*

Hn. 4 *ff* *mp*

1st C Tpt. *sf*

2nd C Tpt. *sf*

Cym. *secco* *f*

B. D. *mf*

Pno. *ff* *appassionato*

Vln. I

Vln. II

Vla.

132

This musical score page contains two measures of music for a large ensemble. The instruments listed on the left are Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, 1st C Tpt., 2nd C Tpt., Cym., B. D., Pno., Vln. I, Vln. II, Vla., and Vc. The score is written in treble clef with a key signature of one sharp (F#). Measure 132 begins with a dynamic of *f* for the first clarinet and *mp* for the other instruments. Measure 133 features a dynamic shift to *mf* for most instruments, with the piano part marked *ff*. The piano part is particularly active, featuring a complex rhythmic pattern with many sixteenth notes. The woodwinds and brass parts have various rests and melodic lines, while the strings play sustained chords.

134

Fl. 1 *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff*

Ob. 1 *sf* *f*

Ob. 2 *sf* *f*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *sf* *sf*

Hn. 2 *sf* *sf*

Hn. 3 *sf* *f* *sf*

Hn. 4 *sf* *f* *sf*

1st C Tpt. *f* *sf* *f* *sf*

2nd C Tpt. *f* *sf* *f* *sf*

Timp. *tr* *mp* *f* *p* *tr* *mf* *f*

Cym. *sf* *sf*

B. D. *f* *f*

Pno. *rinforzando* *ff precipitato* *ff precipitato* *rinforzando* *ff precipitato*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

137

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. 1 *sf*

Cl. 2 *sf*

Bsn. 1 *sf*

Bsn. 2 *sf*

Hn. 1 *sf*

Hn. 2 *sf*

Hn. 3 *sf*

Hn. 4 *sf*

1st C Tpt. *sf*

2nd C Tpt. *sf*

Timp. *p*

Cym. *f*

B. D. *f*

Pno. *stringendo ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *sf*

Cb. *sf*

Tempetuoso

M Presto ♩ = 144

Musical score for orchestra, page 23, measures 141-144. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, 1st and 2nd Trumpets, Timpani, Cymbals, Bass Drum, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *mf* and *f*, and includes trills in the Timpani part. The piano part has complex rhythmic patterns with triplets and sixteenth notes.

146

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf*

1st C Tpt. *f* *ff*

2nd C Tpt. *f* *ff*

Timp. *p* *ff*

Cym. *f* *f*

B. D. *f* *f*

Pno. *ff* *tremolando* *ff* *sempre f*

Vln. I *sfpp* *sf*

Vln. II *sfpp* *sf*

Vla. *sfpp* *sf*

Vc. *sfpp* *sf*

Cb. *ff* *ff*

150 N ♩ = 92 rall.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1 *f* *ppp*

Hn. 2 *f* *ppp*

Hn. 3 *f* *ppp*

Hn. 4 *f* *ppp*

1st C Tpt. *f*

2nd C Tpt. *f*

Timp. *mf*

Cym.

B. D.

60 Pno.

Vln. I N ♩ = 92 rall.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

160 **Lento** ♩ = 70 **G.P.** **G.P.** **accel.** **rit.**

Vln. I *mf* *p*

Vln. II *mf* *p*

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

Vc. *mf* *p*

Cb. *mf* *p*

I solo

tutti divisi

I solo Stil D

tutti

O Lento ♩ = 40 dolce

170

Cl. 1 *mp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *p* *mp* dolce

Hn. 2 *pp* *pp* *p*

Vln. I Lento ♩ = 40

Vln. II *pp*

Vla. *solo* *tutti* *uniti*

Vc. *pp*

Cb. *pizz.* *pp*

♩ = 44



rit. Lento ♩ = 44 dolce

174

Fl. 1 *mp*

Fl. 2 *pp* *pp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *p*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tri. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizz.* *pp*

rit. Lento ♩ = 44

177 *dolce*

Fl. 1 *mf*

Fl. 2 *dolce*

Ob. 1 *mf*

Ob. 2 *dolce*

Cl. 1 *mf*

Cl. 2 *dolce*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tri. *mp*

Pno. *pp* *smorzando*

Vln. I

Vln. II

Vla.

Vc.

Cb.

180 **P** $\text{♩} = 50$ *poco rit.* $\text{♩} = 50$ $\text{♩} = 52$ *rit.*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *p*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tri. *pp dolce, armonioso*

Pno. *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp pizz.*

Vc. *ppp pizz.*

Cb. *ppp*



184 $\text{♩} = 50$ *rit.*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Cl. 1 *mp*

Cl. 2 *pp*

Bsn. 1 *pp*

Hn. 1 *pp*

Hn. 2 *ppp*

Tri. *ppp*

Pno. *ppp*

188 **Q**

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tri.

Pno. *mf*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Q Sempre animando sin al Fine ♩ = 50

arco *crescendo*

poco rit. ♩ = 54

This page of a musical score includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with *mf* dynamics.
- Ob. 1 & 2:** Oboe parts with *mp* dynamics and triplet markings.
- Cl. 1 & 2:** Clarinet parts with *mf* dynamics.
- Bsn. 1 & 2:** Bassoon parts with *mp* dynamics and triplet markings.
- Hn. 1-4:** Horn parts with *mp* dynamics.
- Pno.:** Piano part with *rinforzando* and *f* markings, and triplet markings.
- Vln. I & II:** Violin parts with *mf* dynamics.
- Vla. & Vc.:** Viola and Violoncello parts with *arco* and *mp* markings.
- Cb.:** Contrabass part with *mp* dynamics.

The score features a tempo change to *poco rit.* and a tempo of ♩ = 54. It includes various musical notations such as triplets, *rinforzando*, and dynamic markings.

194 **R** $\text{♩} = 58$ poco rit. $\text{♩} = 58$ 31

Fl. 1 *rinforzando* *f*

Fl. 2 *rinforzando* *f*

Ob. 1 *mf* *rinforzando* *f*

Ob. 2 *mf* *rinforzando* *f*

Cl. 1 *rinforzando* *mf*

Cl. 2 *rinforzando* *mf*

Bsn. 1 *mf* *rinforzando* *mf*

Bsn. 2 *mf* *rinforzando* *mf*

Hn. 1 *mf* *rinforzando*

Hn. 2 *mf* *rinforzando*

Hn. 3 *mf* *rinforzando*

Hn. 4 *rinforzando*

1st C Tpt. *mf* *rinforzando* *f*

2nd C Tpt. *mf* *rinforzando* *f*

Timp. *mp*

Cym. *mf*

B. D. *p* *mp*

Pno. *rinforzando* *ff*

Vln. I *rinforzando* *f*

Vln. II *rinforzando* *f*

Vla. *mp* *rinforzando* *f*

Vec. *mp* *rinforzando* *f*

Cb. *arco* *mf*

198 *poco rit.* $\text{♩} = 58$ $\text{♩} = 64$

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

1st C Tpt.

2nd C Tpt.

Cym. *f*

B. D. *mf* *mf*

Pno. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

201 $\text{♩} = 68$ 33

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
1st C Tpt.
2nd C Tpt.
Timp.
Cym.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
mf
sf
mf
ff
f
ff
rinforzando
ff
f
 $\text{♩} = 68$
ff
ff
ff
ff
ff

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf*

1st C Tpt. *f* *mf*

2nd C Tpt. *f* *mf*

Timp. *f*

Cym. *sf* *mp*

B. D. *sf* *mp*

Pno. *ff*

Vln. I *sf* *simil* *mf* rit.

Vln. II *sf* *simil* *mf*

Vla. *sf* *simil* *mf*

Vc. *sf* *simil* *mf*

Cb. *sf* *simil* *mf*

207 **T** $\text{♩} = 70$

Fl. 1 ff

Fl. 2 ff

Ob. 1 ff

Ob. 2 ff

Cl. 1 ff

Cl. 2 ff

Bsn. 1 ff

Bsn. 2 ff

Hn. 1 ff

Hn. 2 ff

Hn. 3 ff

Hn. 4 ff

1st C.Tpt. ff

2nd C.Tpt. ff

Timp. f ff

Tri. *For 1 player,三角铁 tacet* f

Cym. f

B. D. f mp

Pno. fff

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff

This musical score page (page 36) covers measures 209 to 214. It features a full orchestral arrangement with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing complex sixteenth-note passages with five-measure slurs.
- Oboes:** Ob. 1 and Ob. 2, playing sustained notes with accents.
- Clarinets:** Cl. 1 and Cl. 2, playing sustained notes.
- Bassoons:** Bsn. 1 and Bsn. 2, playing sustained notes.
- Horns:** Hn. 1, 2, 3, and 4, playing sustained notes with accents.
- Trumpets:** 1st C Tpt. and 2nd C Tpt., playing sustained notes.
- Timpani:** Timp., featuring a roll starting at measure 210, with dynamics *mf* and *ff*.
- Triangle:** Tri., playing a sustained roll.
- Cymbals:** Cym., playing a sustained roll.
- Bass Drum:** B. D., playing a sustained roll.
- Piano:** Pno., playing a complex accompaniment with triplets and sixteenth-note figures.
- Violins:** Vln. I and Vln. II, playing sustained notes with accents.
- Viola:** Vla., playing sustained notes.
- Violoncello:** Vc., playing sustained notes.
- Double Bass:** Cb., playing sustained notes.

The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *mf*, *mp*, *sf*). The key signature has three sharps (F#, C#, G#), and the time signature is 3/4.

U

Fl. 1 *molto accel.* *molto crescendo*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Timp. *pp*

Cym. *sf*

B. D. *sf*

Pno. *ff* *p*

molto accel. *molto crescendo*

U

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

213

Fl. 1 *mp* *sf* *ff*

Fl. 2 *mp* *sf* *ff*

Ob. 1 *mp* *sf* *ff*

Ob. 2 *mp* *sf* *ff*

Cl. 1 *mp* *sf* *ff*

Cl. 2 *mp* *sf* *ff*

Bsn. 1 *mp* *sf* *ff*

Bsn. 2 *mp* *sf* *ff*

Hn. 1 *mp* *sf* *ff*

Hn. 2 *mp* *sf* *ff*

Hn. 3 *mp* *sf* *ff*

Hn. 4 *mp* *sf* *ff*

1st C Tpt. *sf*

2nd C Tpt. *sf*

Timp. *sf*

Cym. *secco sf*

B. D. *secco sf*

Pno. *sf ff*

Vln. I *mp sf* *ff* *rit.*

Vln. II *mp sf* *ff* *rit.*

Vla. *mp sf* *ff*

Vc. *mp sf* *ff*

Cb. *mp sf* *ff*

accel. *Largo* $\text{♩} = 72$