



# Stanislav Petrik

Slovaquie, Bratislava

## Composer at work

### A propos de l'artiste

Slovakian composer Stanislav Petrik 1980 was born and raised in Bratislava, where he began accordion lessons at ten. He continued his studies at the Music Conservatory in Bratislava. Later he also studied percussion instruments and piano. In 2007 he began serious composition studies with Peter Machajdik. Since then he has composed a number of chamber, orchestral and vocal works. Stanislav Petrik is a post-minimalist whose works draw on European and American musical traditions. His music is repetitive and similar to the minimalists. But unlike the minimalists, he uses longer melodic patterns and more complex European harmonies.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_stanislavpetrik.htm](https://www.free-scores.com/partitions_gratuites_stanislavpetrik.htm)

### A propos de la pièce



<b>Titre :</b>	Composer at work
<b>Compositeur :</b>	Stanislav Petrik
<b>Arrangeur :</b>	Stanislav Petrik
<b>Droit d'auteur :</b>	Copyright © SOZA
<b>Editeur :</b>	Stanislav Petrik
<b>Instrumentation :</b>	Orchestre
<b>Style :</b>	Classique moderne

### Stanislav Petrik sur [free-scores.com](#)



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# Composer at Work

♩ = 170

Stanislav Petrik

The musical score consists of 12 staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Piccolo, Flute, Clarinet in B♭, Trombone, Tuba, Timpani, Tubular Bells, Violin I, Violin II, Viola, Cello, and Double Bass. Each staff includes a clef, key signature, and time signature. The score is divided into measures by vertical bar lines. Dynamic markings such as *con brio*, *ff*, and *poco.* are placed above specific notes or groups of notes. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves. The score concludes with a final dynamic marking of *ff* at the bottom of the page.

2  
5

Picc. - *fff*

Fl.

B♭ Cl.

Tbn. 5

Tuba

Timp.

T.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*non legato sempre*

13

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

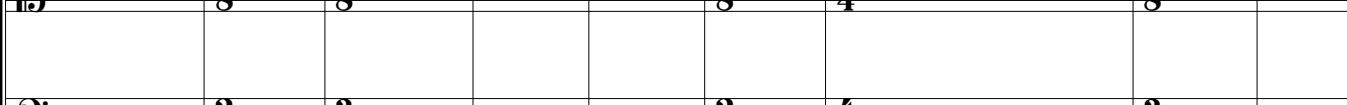
Tuba 

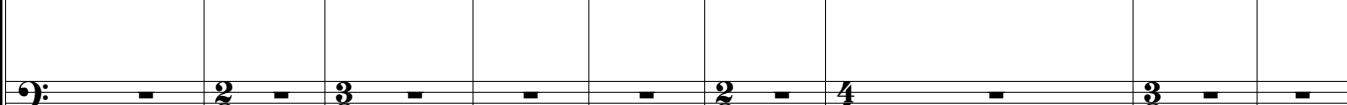
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*

poco.

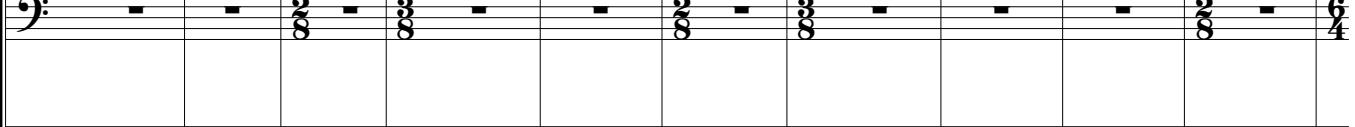
4

22

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

22

Timp. 

T.B. 

22

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

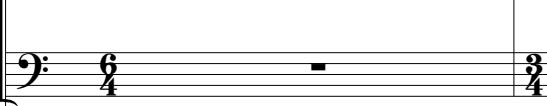
32

Picc. 

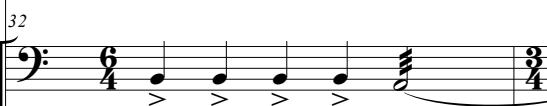
Fl. 

B♭ Cl. 

Tbn. 

Tuba 

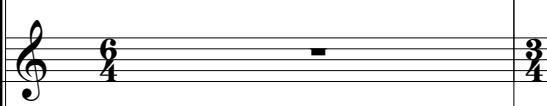
32

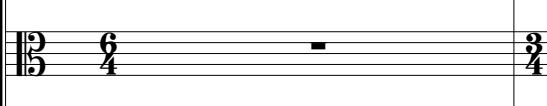
Timp. 

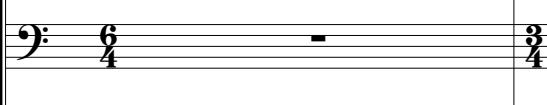
T.B. 

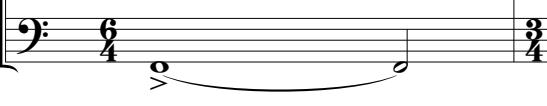
32

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

6

36

Picc.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

Fl.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

B♭ Cl.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

Tbn.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

Tuba  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

36

Timp.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

T.B.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

36

Vln. I  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

Vln. II  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

Vla.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

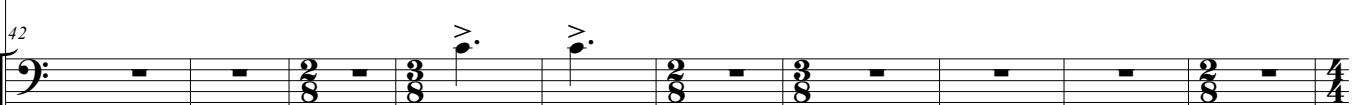
Vc.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

D.B.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{8}$

Picc. 

Fl. 

B♭ Cl. 

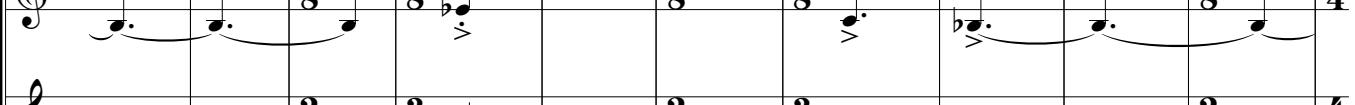
Tbn. 

Tuba 

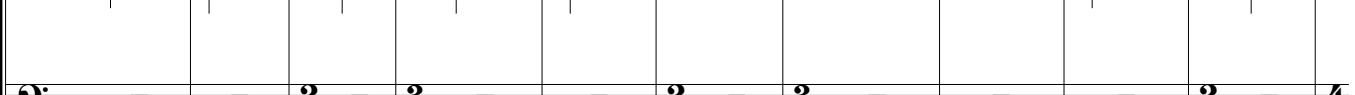
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

8

52

Picc.

Fl.

B♭ Cl.

Tbn.

Tuba

52

Timp.

T.B.

52

Vln. I

Vln. II

Vla.

Vc.

D.B.



10

68

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

68

Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

72

Picc.

Fl.

B♭ Cl.

Tbn.

Tuba

72

Timp.

T.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two systems of music. The first system begins with a measure for Picc. (Piccolo) followed by measures for Fl. (Flute), B♭ Cl. (B♭ Clarinet), Tbn. (Bassoon), and Tuba. The second system begins with a measure for Timp. (Timpani) followed by measures for T.B. (Tuba Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). The notation includes various dynamic markings like crescendos and decrescendos, and time signatures such as 3/8 and 2/8.

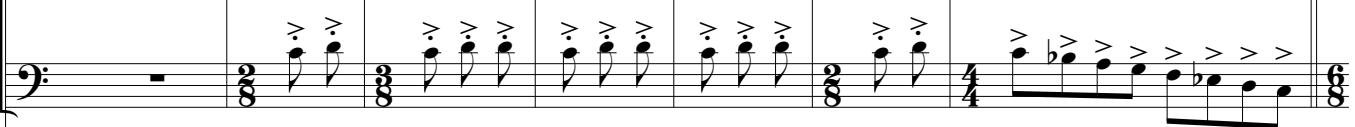
12

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

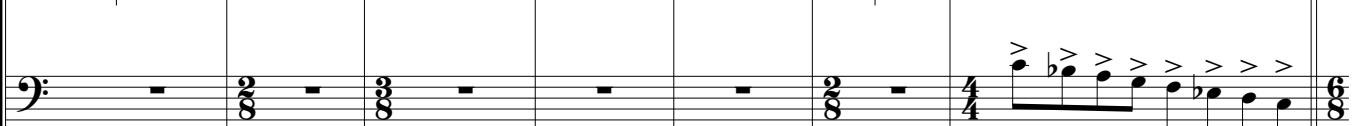
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*

*poco.*



Picc. 

Fl. 

B♭ Cl. 

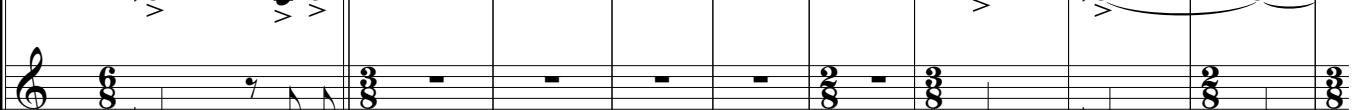
Tbn. 

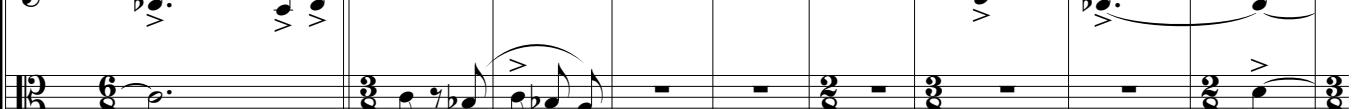
Tuba 

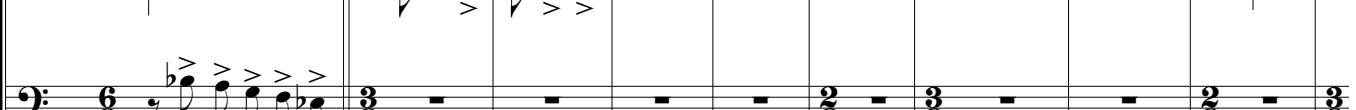
Timp. 

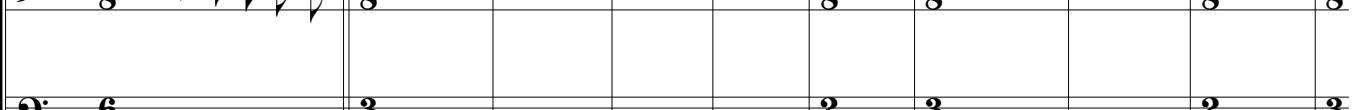
T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

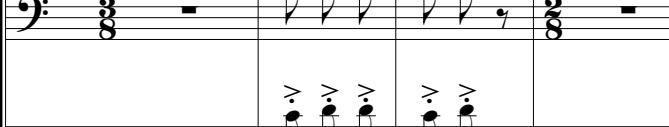
14

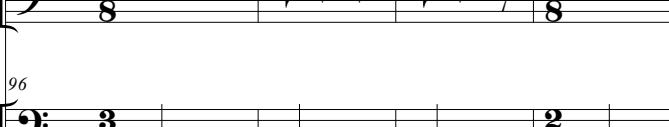
Picc. 

Fl. 

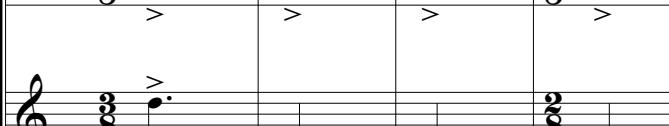
*non legato*

B♭ Cl. 

Tbn. 

Tuba 

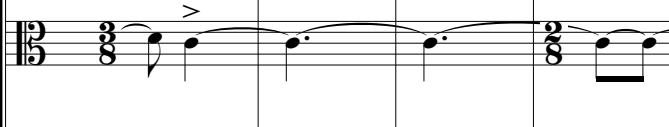
96

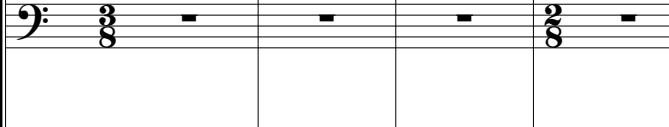
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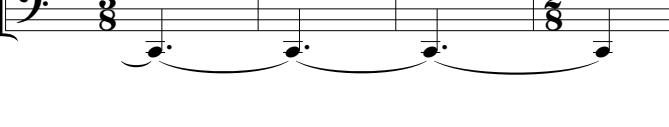
T.B. 

96

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*

*poco.*

*poco.*

*poco.*

*poco.*

*poco.*

102

Picc. 

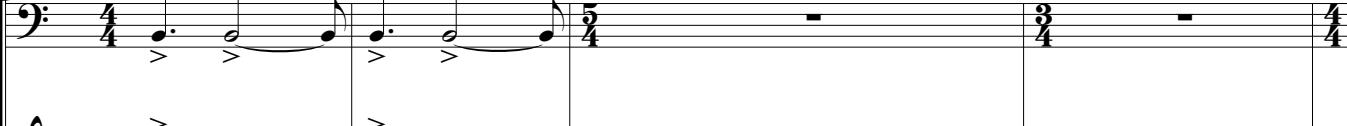
Fl. 

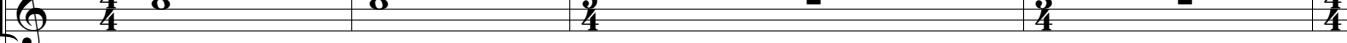
B♭ Cl. 

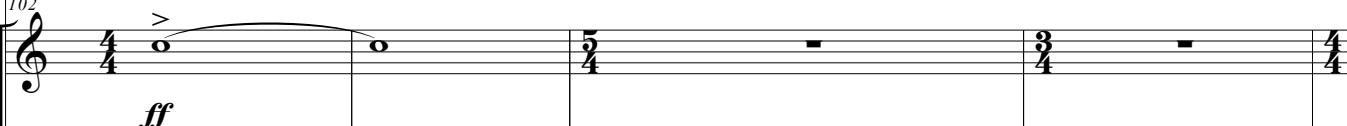
Tbn. 

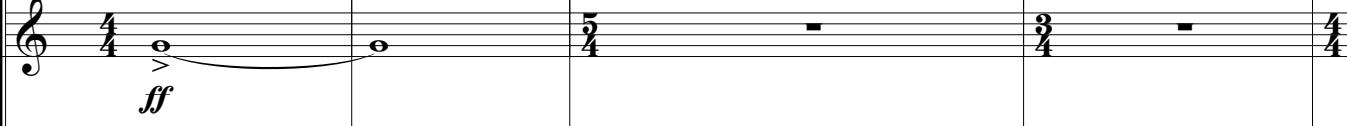
Tuba 

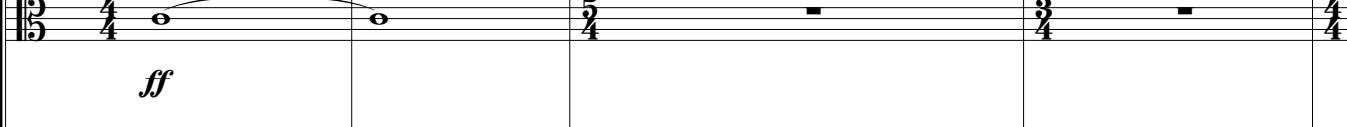
102

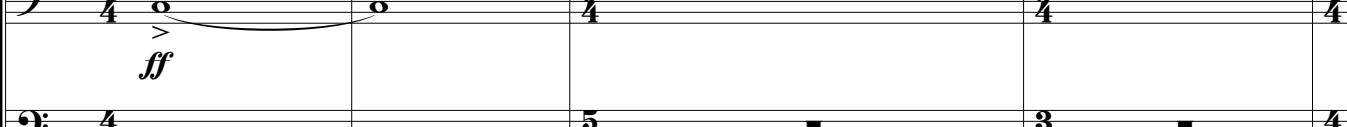
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

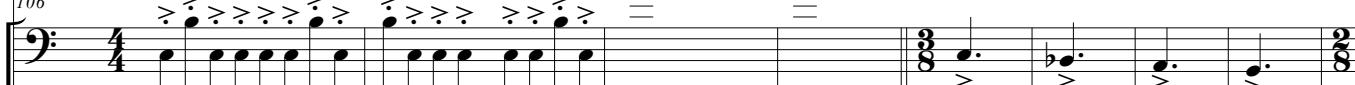
D.B. 

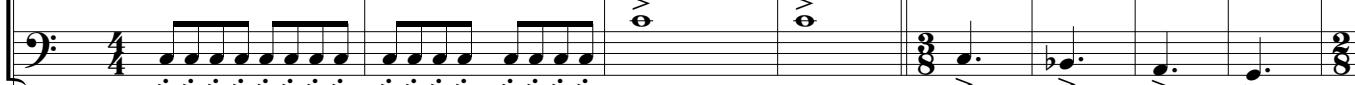
16

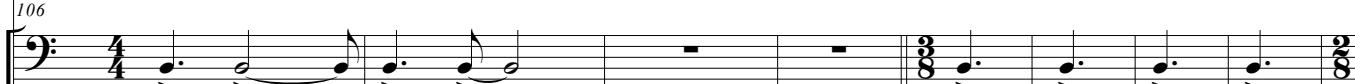
Picc. 

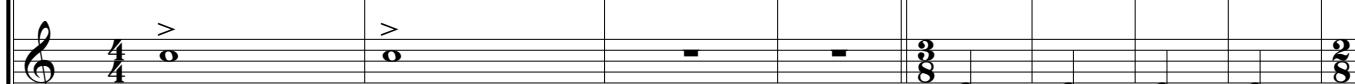
Fl. 

B♭ Cl. 

Tbn. 

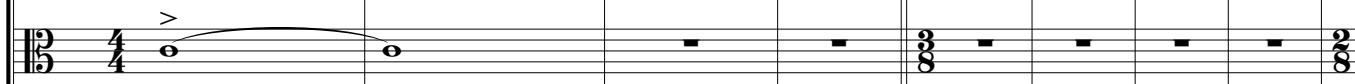
Tuba 

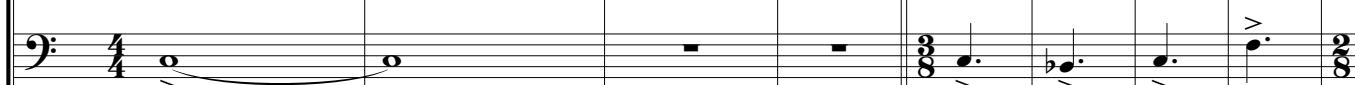
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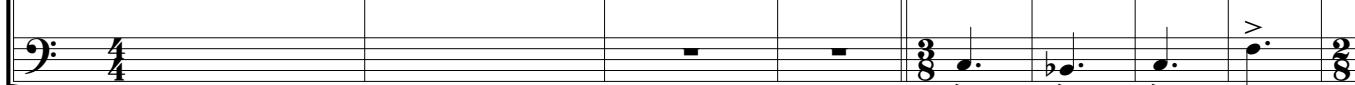
T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Picc. *II4*

Fl.

B♭ Cl.

Tbn. *II4*

Tuba

Timp. *II4*

T.B.

Vln. I

Vln. II

Vla.

Vc. *II4*

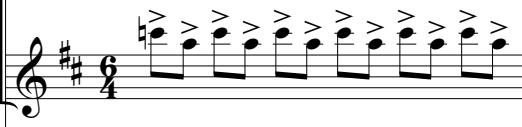
D.B.

18

122

Picc. 

Fl. 

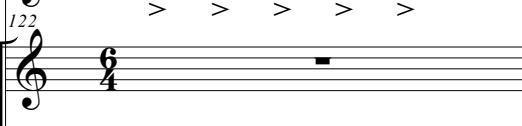
B♭ Cl. 

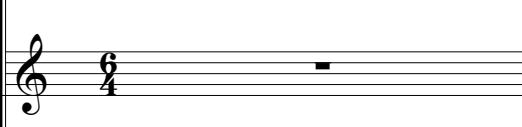
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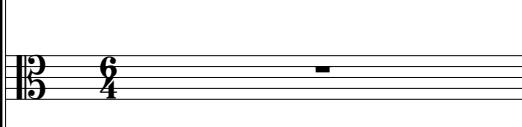
Tuba 

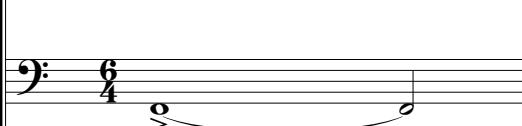
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*

poco.

**ff**

poco.

**ff**

poco.

**ff**

**ff**

126

Picc.  $\frac{5}{4}$  f  $\frac{8}{8}$   $\frac{8}{8}$

Fl.  $\frac{5}{4}$   $\frac{8}{8}$   $\frac{8}{8}$

B♭ Cl.  $\frac{5}{4}$   $\frac{8}{8}$   $\frac{8}{8}$

Tbn.  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

Tuba  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

Tim.  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

T.B.  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

Vln. I  $\frac{5}{4}$  -  $\frac{8}{8}$  - - -  $\frac{8}{8}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

Vln. II  $\frac{5}{4}$  -  $\frac{8}{8}$  - - -  $\frac{8}{8}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

Vla.  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$  - -  $\frac{8}{8}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

Vc.  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

D.B.  $\frac{5}{4}$  -  $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

20

135

Picc.

Fl.

B♭ Cl.

Tbn.

Tuba

135

Timp.

T.B.

135

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

Picc. 

Fl. 

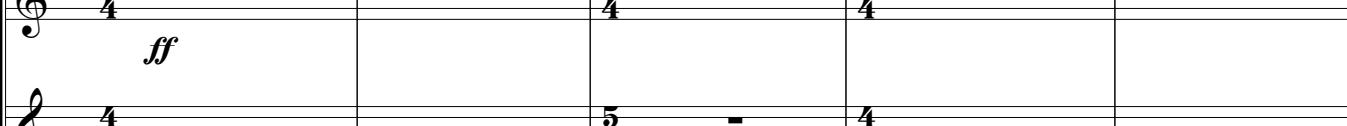
B♭ Cl. 

Tbn. 

Tuba 

Timp. 

T.B. 

Vln. I 

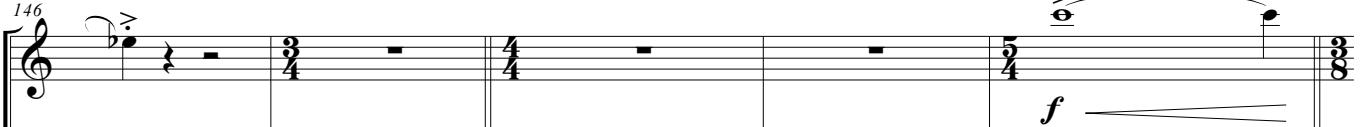
Vln. II 

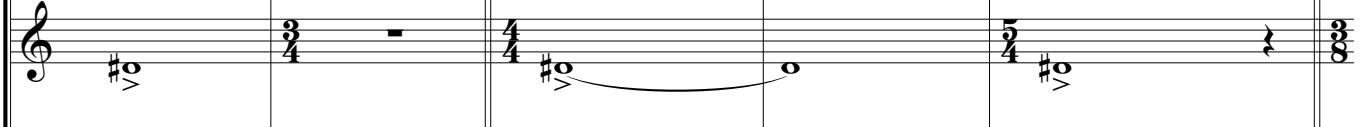
Vla. 

Vc. 

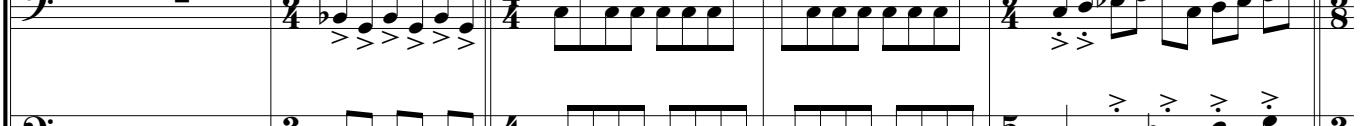
D.B. 

146

Picc. 

Fl. 

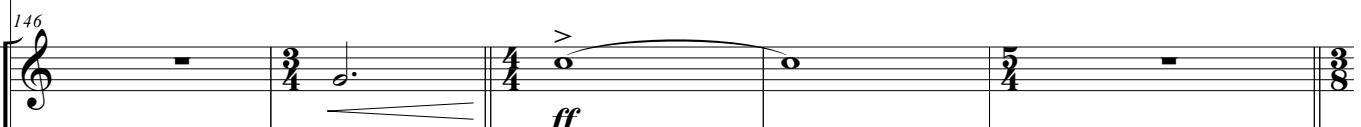
B♭ Cl. 

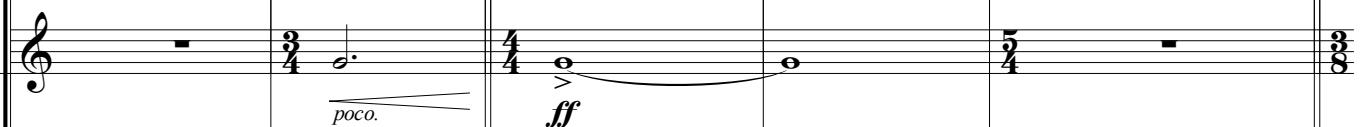
Tbn. 

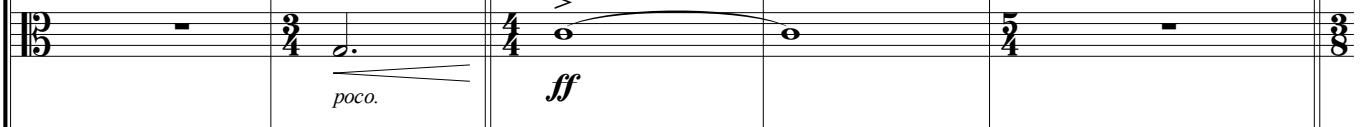
Tuba 

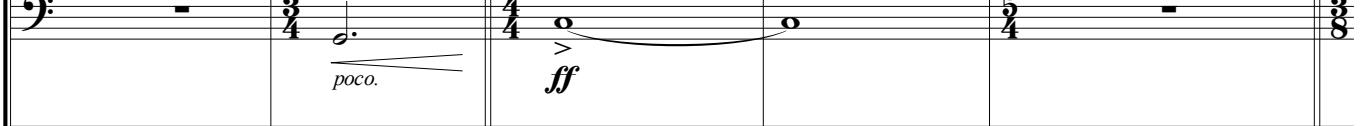
146

Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

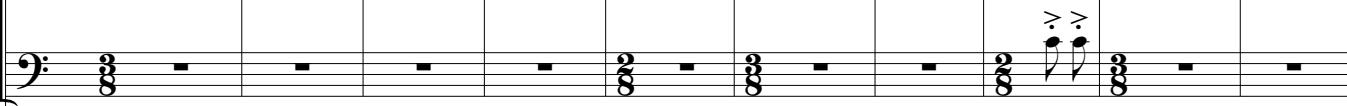
23

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

Timp. 

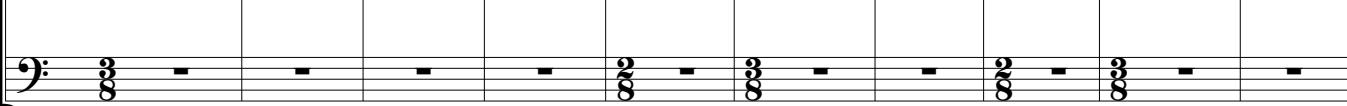
T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

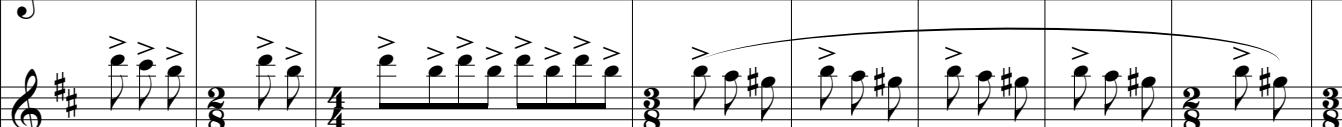
D.B. 

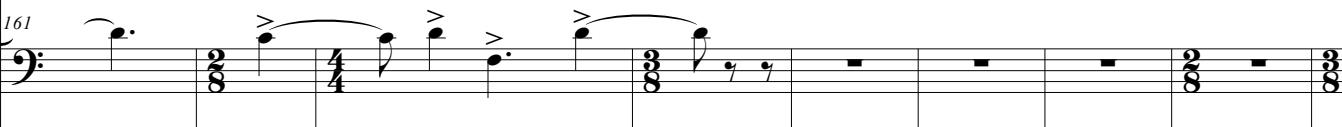
*non legato*

24

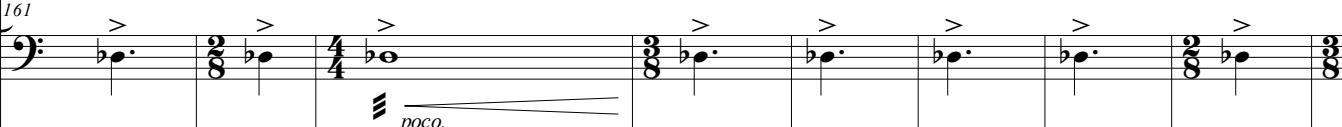
Picc. 

Fl. 

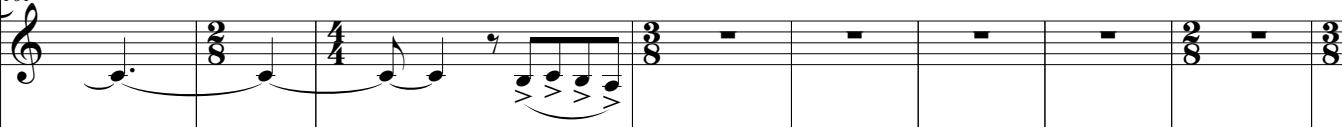
B♭ Cl. 

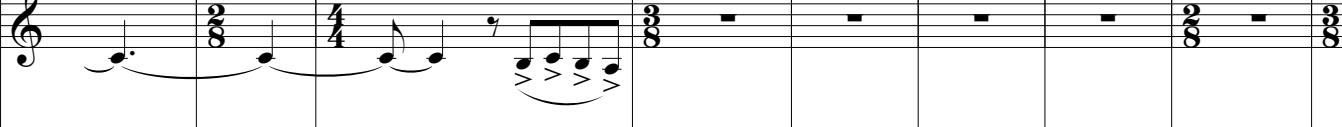
Tbn. 

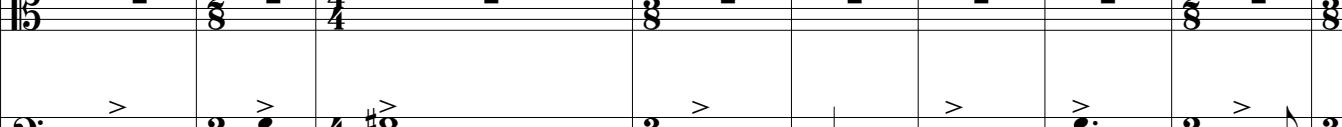
Tuba 

Tim. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

25

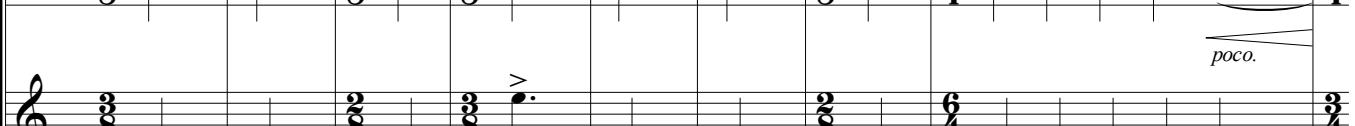
Picc. 

Fl. 

B♭ Cl. 

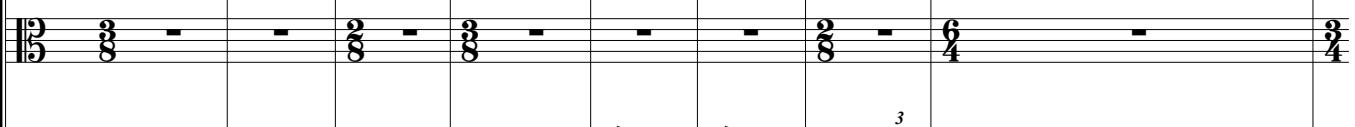
Tbn. 

Tuba 

Timp. 

T.B. 

Vln. I 

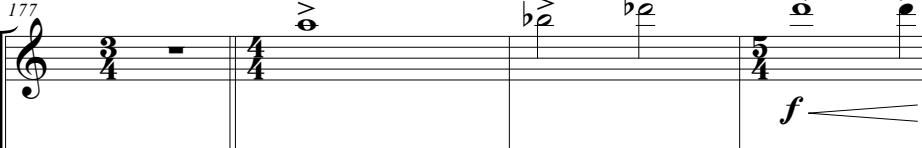
Vln. II 

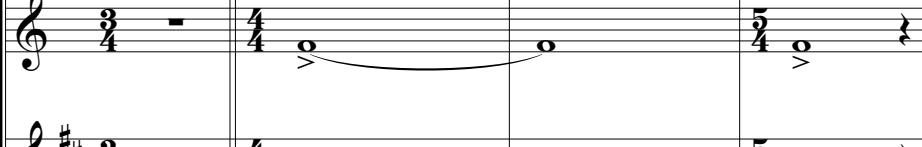
Vla. 

Vc. 

D.B. 

26

Picc. 

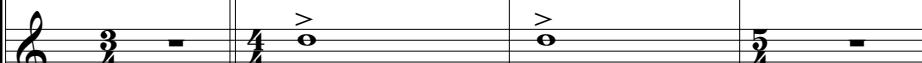
Fl. 

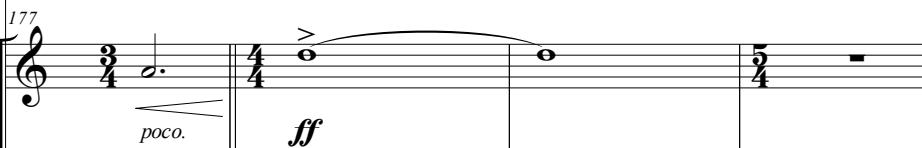
B♭ Cl. 

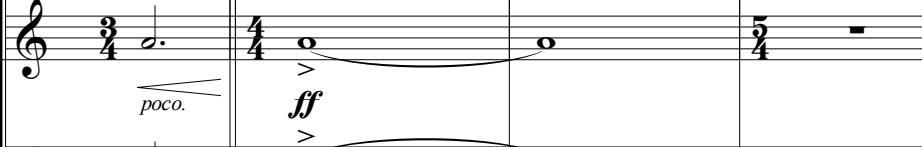
Tbn. 

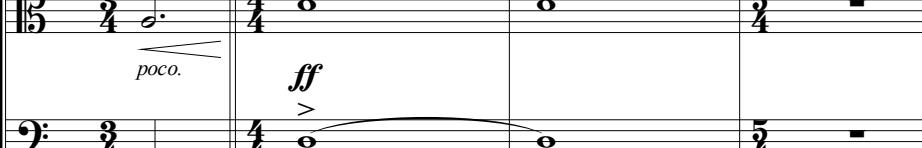
Tuba 

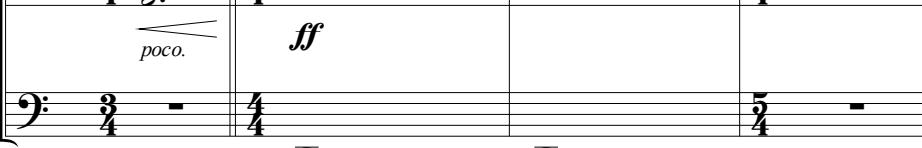
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

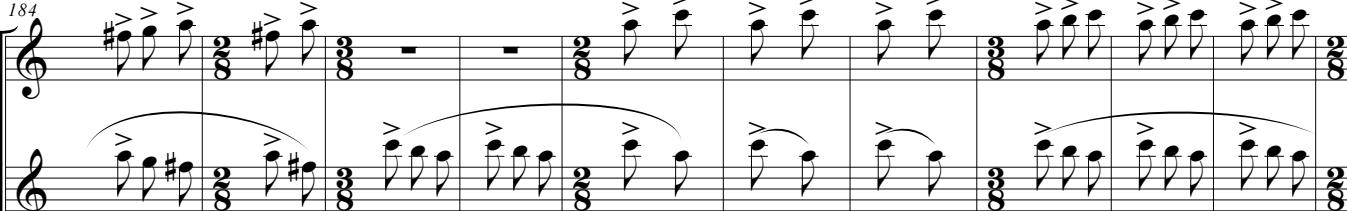
Vc. 

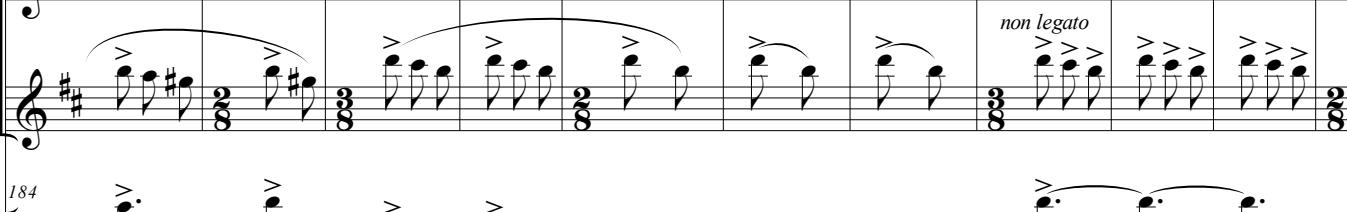
D.B. 

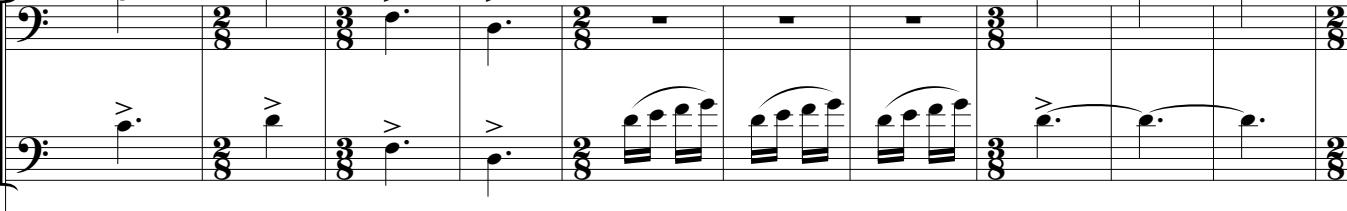
♩ = 120

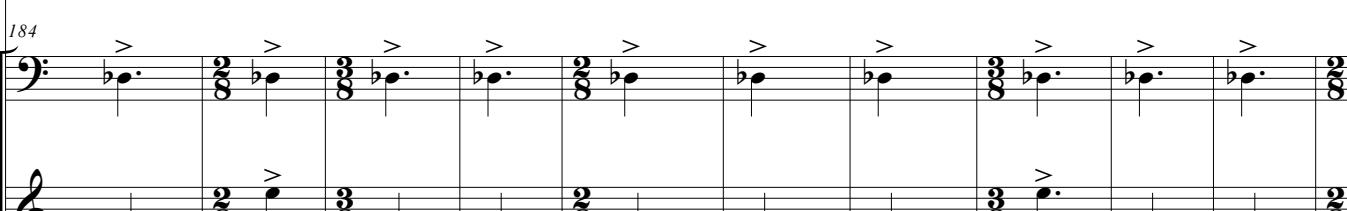


184

Picc. 

Fl. 

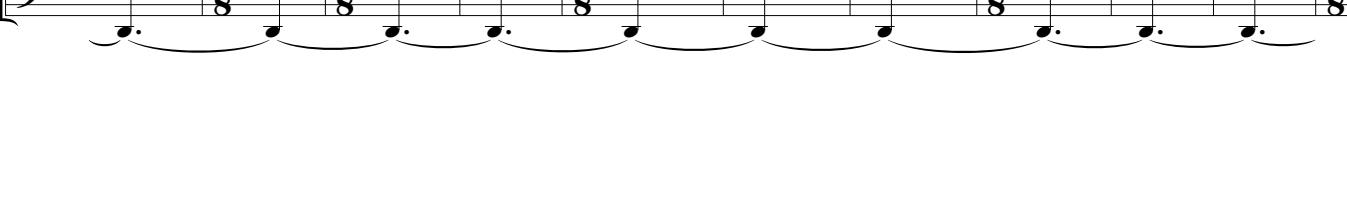
B♭ Cl. 

Tbn. 

Tuba 

Tim. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*



28

194

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

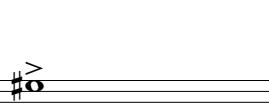
Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

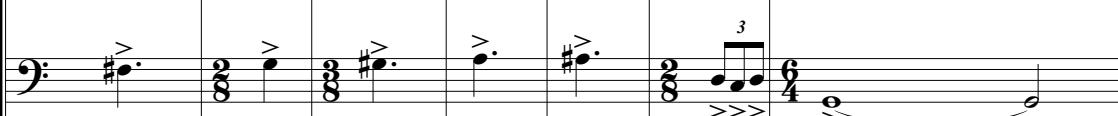
Tim. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

30  $\text{♩} = 170$   
 210

Picc.  
 Fl.  
 B♭ Cl.  
 Tbn.  
 Tuba  
 Timp.  
 T.B.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Measures 30-210 show the following patterns:  
 - Picc., Fl., B♭ Cl., Tbn., Tuba, Timp., T.B., Vln. I, Vln. II, Vla., Vc., and D.B. play sustained notes.  
 - Tbn. and Tuba play sixteenth-note patterns.  
 - Timp. plays eighth-note patterns.  
 - T.B. and Vln. I play eighth-note patterns.  
 - Vln. II, Vla., Vc., and D.B. play sustained notes.  
 - Dynamics: ff at measures 30, 210, and 211; f at measure 30; fff at measure 211.

215

Picc.

Fl.

B♭ Cl.

Tbn.

Tuba

Timp.

T.B.

Vln. I

Vln. II

Vla.

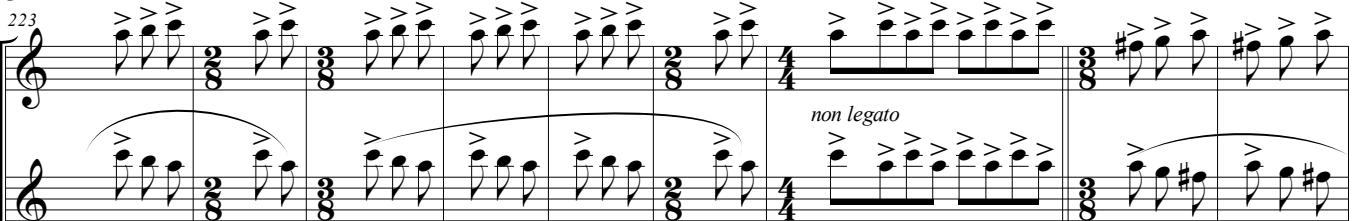
Vc.

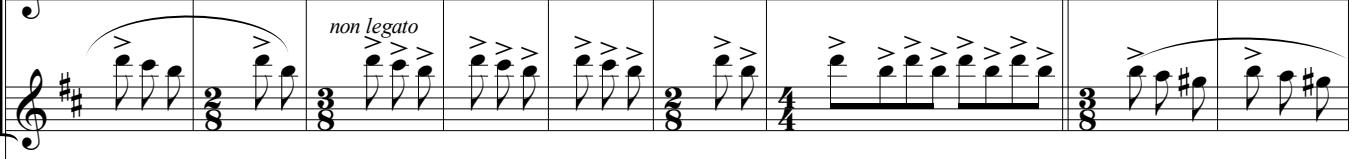
D.B.

31

32

223

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

223

Timp. 

T.B. 

223

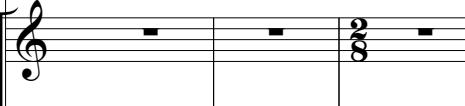
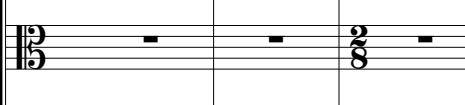
Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Picc.   
 Fl.   
 B♭ Cl.   
  
 Tbn.   
 Tuba   
  
 Timp.   
 T.B.   
  
 Vln. I   
 Vln. II   
  
 Vla.   
 Vc.   
 D.B. 

33

*non legato*

34

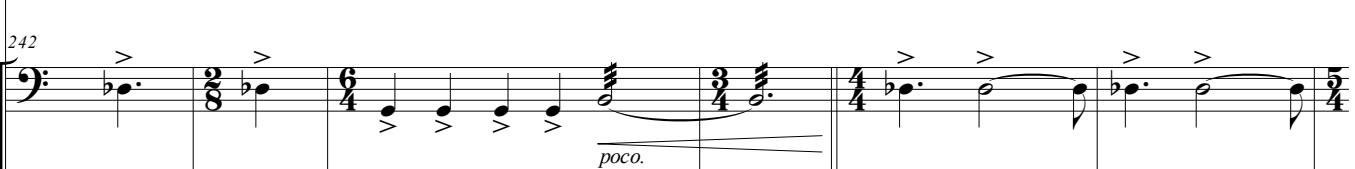
Picc. 

Fl. 

B♭ Cl. 

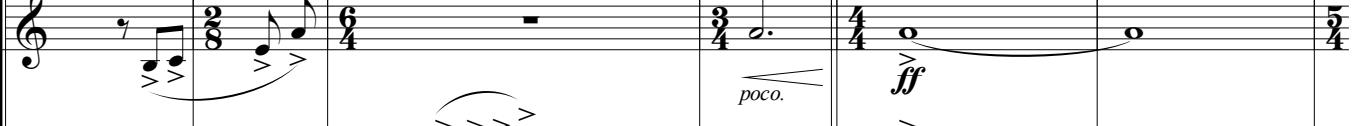
Tbn. 

Tuba 

Tim. 

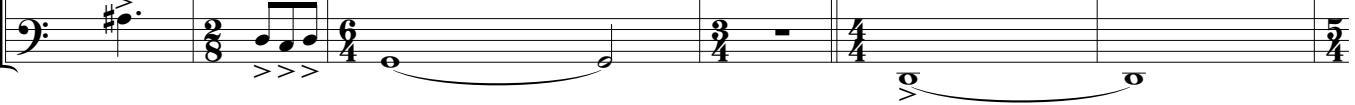
T.B. 

Vln. I 

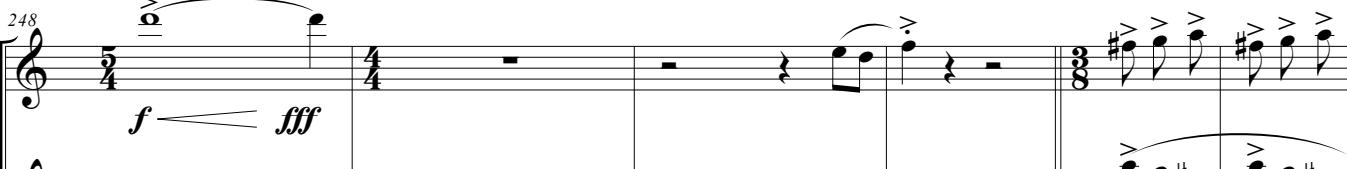
Vln. II 

Vla. 

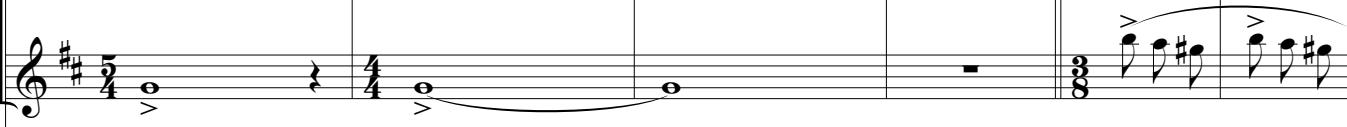
Vc. 

D.B. 

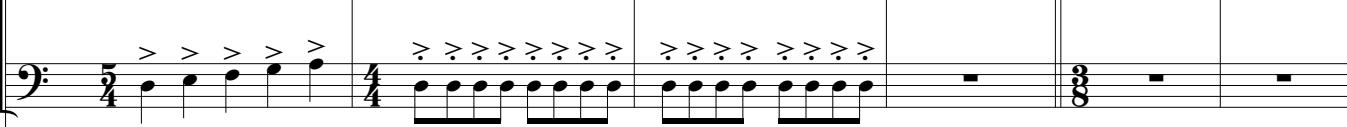
248

Picc. 

Fl. 

B♭ Cl. 

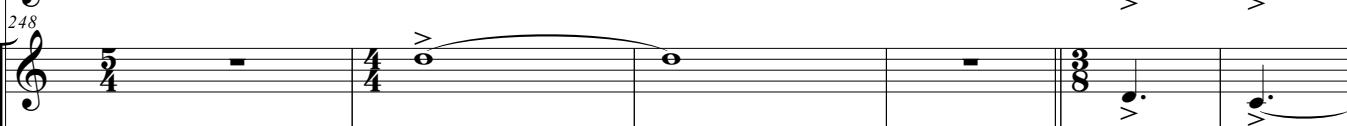
Tbn. 

Tuba 

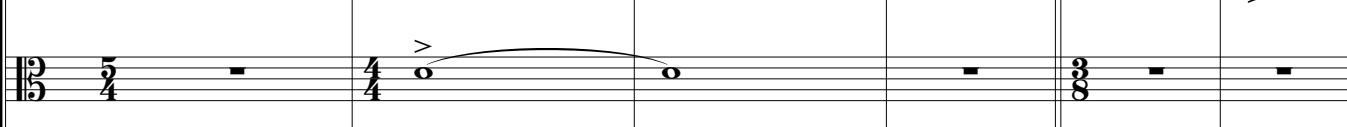
248

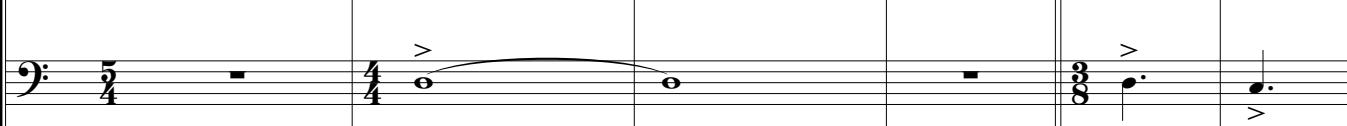
Timp. 

T.B. 

Vln. I 

Vln. II 

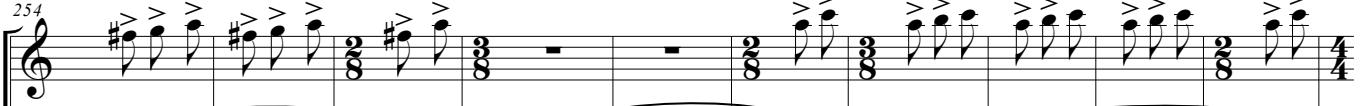
Vla. 

Vc. 

D.B. 

36

254

Picc. 

Fl. 

B♭ Cl. 

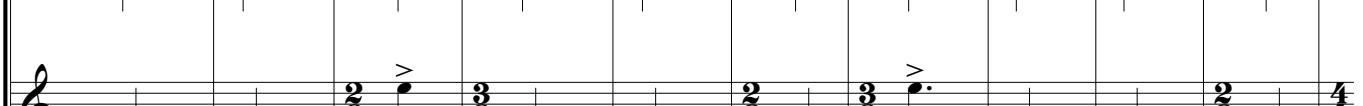
Tbn. 

Tuba 

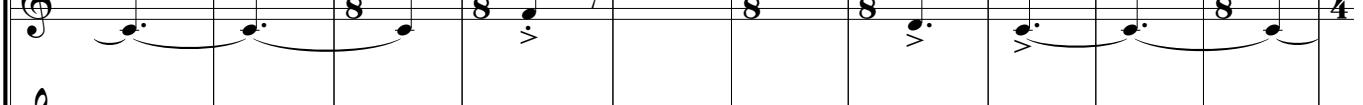
Tim. 

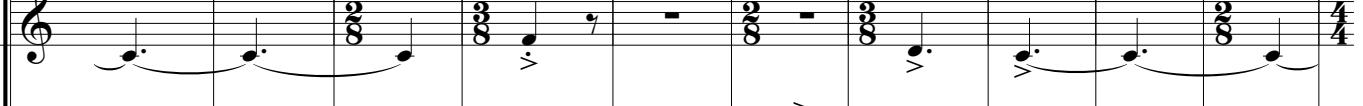
T.B. 

254

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*

264  
 Picc.   
 Fl.   
 B♭ Cl.

264  
 Tbn.   
 Tuba

264  
 Timp.   
 T.B.

264  
 Vln. I   
 Vln. II

Vla.   
 Vc.   
 D.B.

37

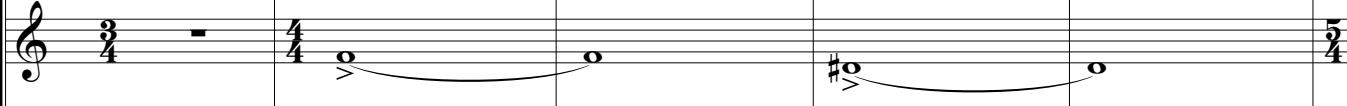
38  
 272  
 Picc.   
 Fl.   
 B♭ Cl.   
 Tbn.   
 Tuba   
 272  
 Timp.   
 T.B.   
 272  
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

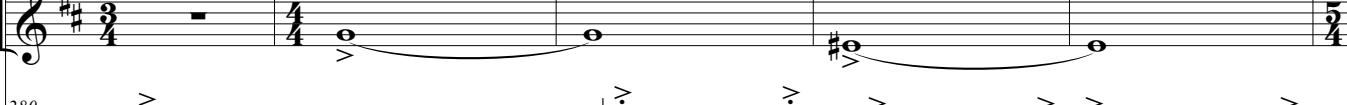
*non legato*

*poco.*

280

Picc. 

Fl. 

B♭ Cl. 

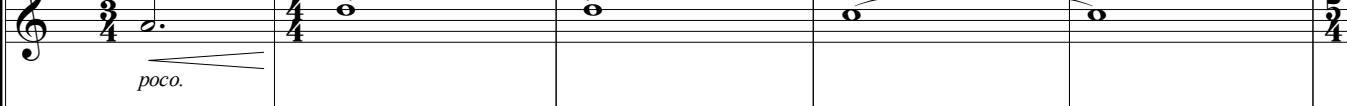
Tbn. 

Tuba 

280

Timp. 

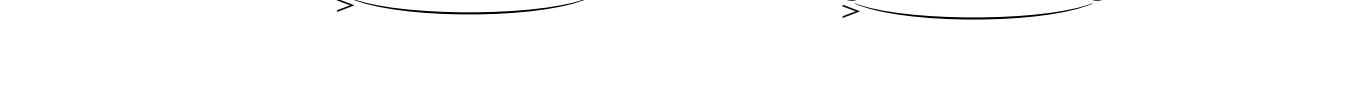
T.B. 

Vln. I 

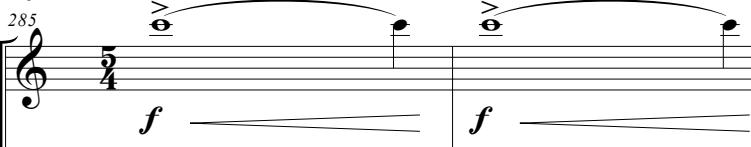
Vln. II 

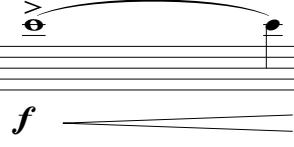
Vla. 

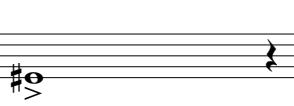
Vc. 

D.B. 

40

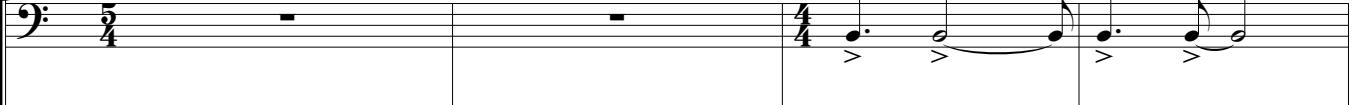
Picc. 285 

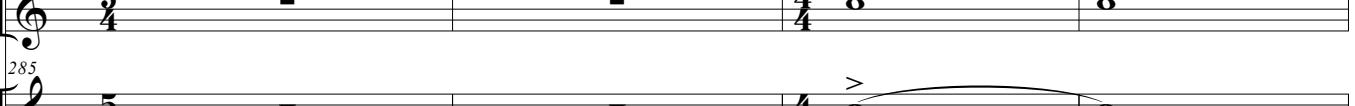
Fl. 285 

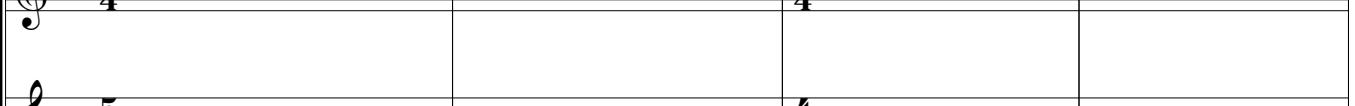
B♭ Cl. 285 

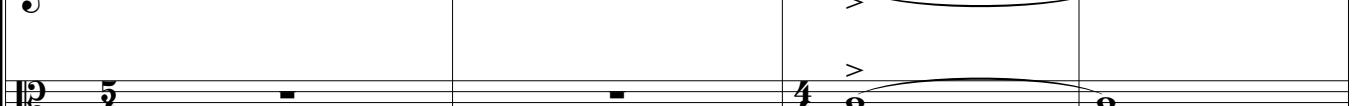
Tbn. 285 

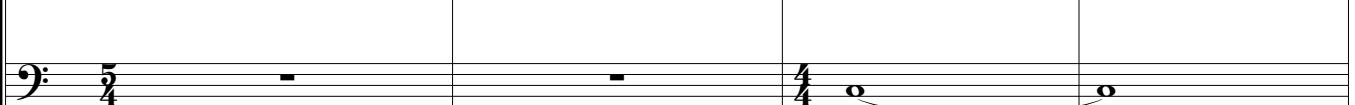
Tuba 285 

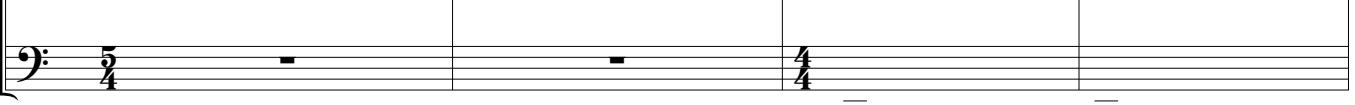
Tim. 285 

T.B. 285 

Vln. I 285 

Vln. II 285 

Vla. 285 

Vc. 285 

D.B. 285 

289

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

289

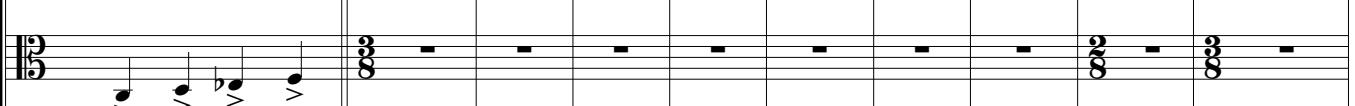
Timp. 

T.B. 

289

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

42

299

Picc.

Fl.

B♭ Cl.

Tbn.

Tuba

299

Timp.

T.B.

299

Vln. I

Vln. II

Vla.

Vc.

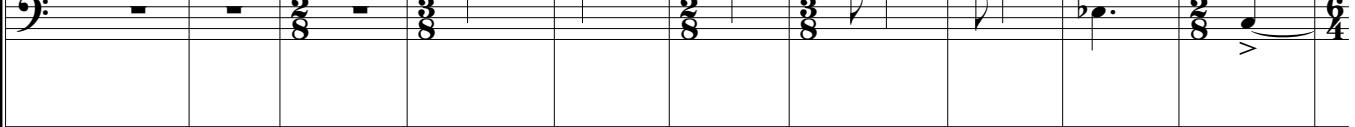
D.B.

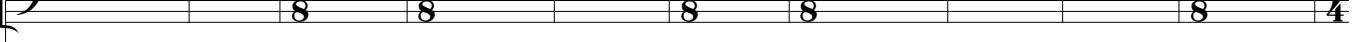
308

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

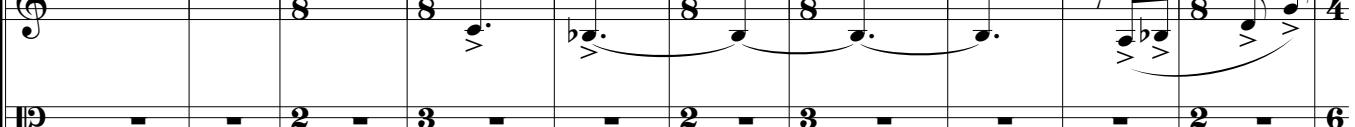
308

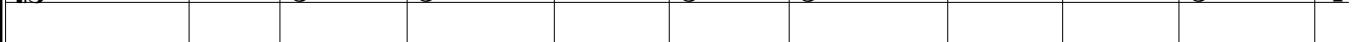
Tim. 

T.B. 

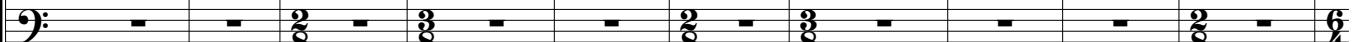
308

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

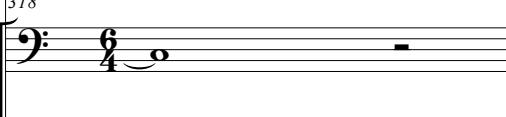
non legato

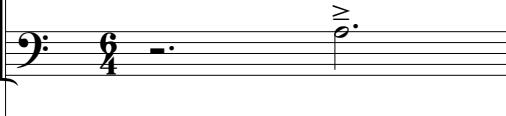
44

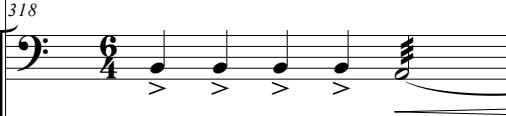
Picc. 318 

Fl. *non legato* 

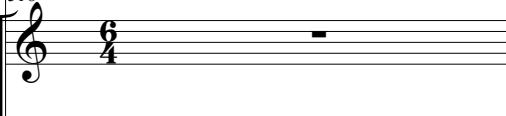
B♭ Cl. 

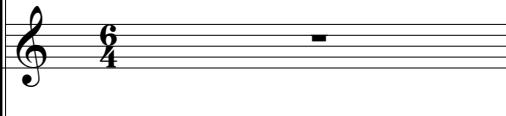
Tbn. 318 

Tuba 318 

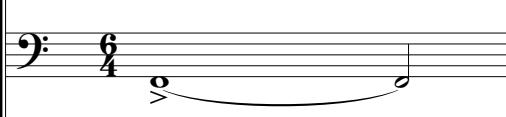
Tim. 318 

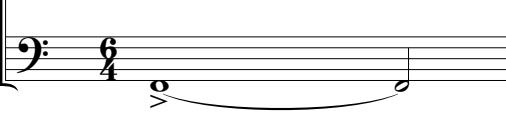
T.B. 318 

Vln. I 318 

Vln. II 318 

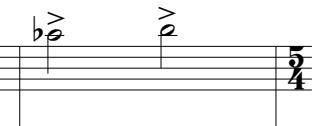
Vla. 318 

Vc. 318 

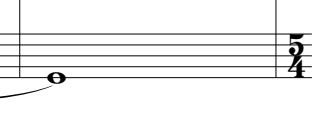
D.B. 318 

♩ = 170

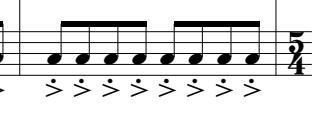


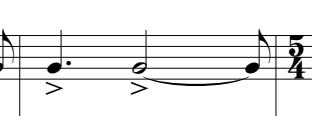


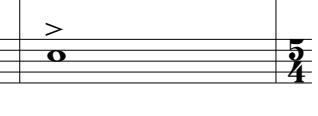


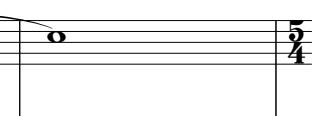


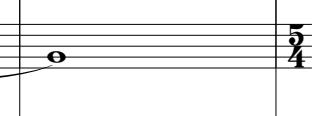




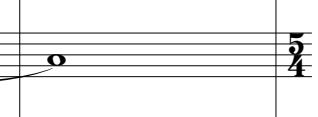












*poco.*

***ff***

*poco.*

***ff***

*poco.*

***ff***

*poco.*

***ff***

Musical score for orchestra, page 45, system 322. The score includes parts for Picc., Fl., B♭ Cl., Tbn., Tuba, Timp., T.B., Vln. I, Vln. II, Vla., Vcl., and D.B. The score shows various rhythmic patterns and dynamics, including a dynamic marking *fff*.

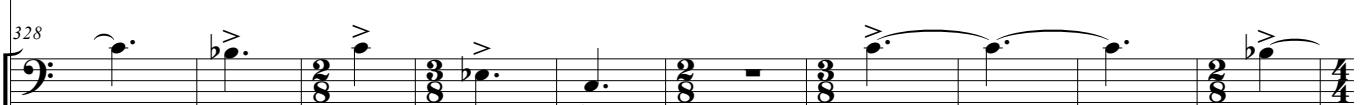
46

328

Picc. 

Fl. 

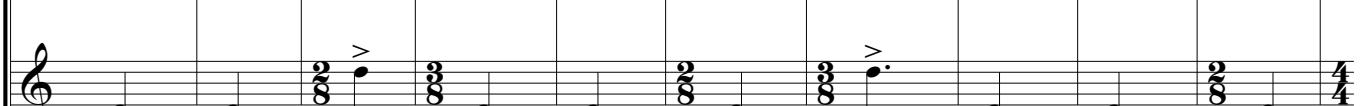
B♭ Cl. 

Tbn. 

Tuba 

328

Tim. 

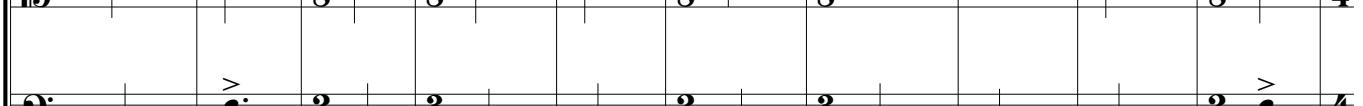
T.B. 

328

Vln. I 

Vln. II 

Vla. 

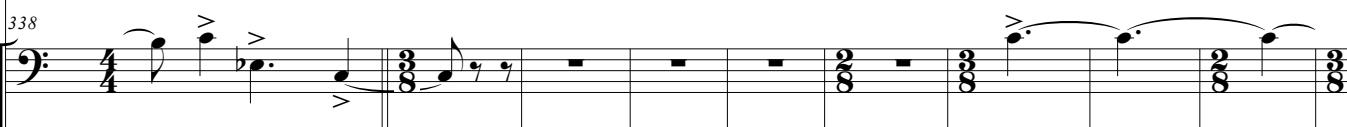
Vc. 

D.B. 

Picc. 

Fl. 

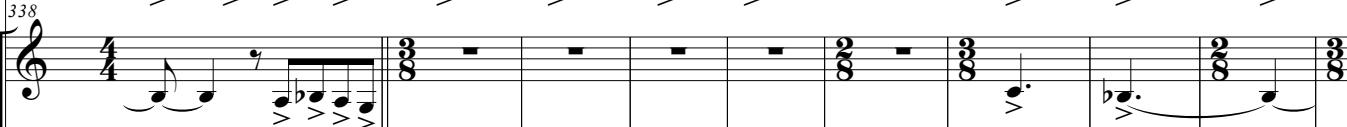
B♭ Cl. 

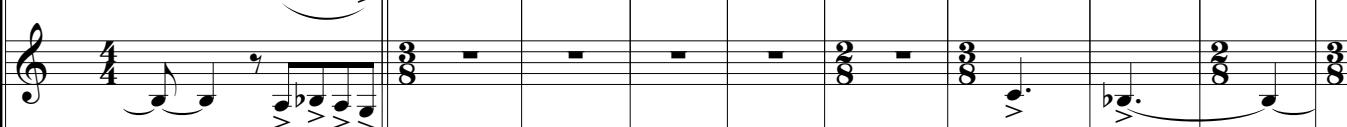
Tbn. 

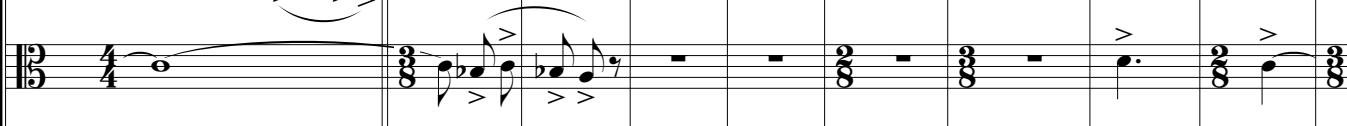
Tuba 

Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

48

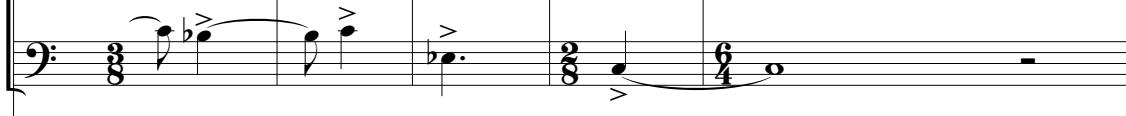
347

Picc. 

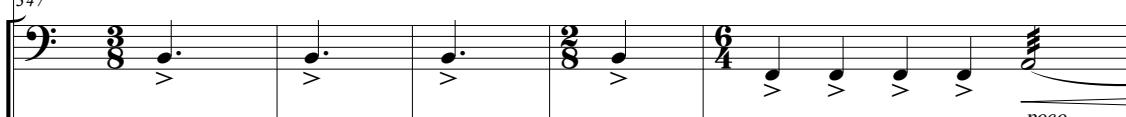
Fl. 

B♭ Cl. 

Tbn. 

Tuba 

347

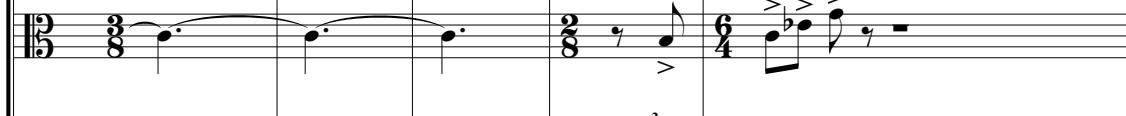
Timp. 

T.B. 

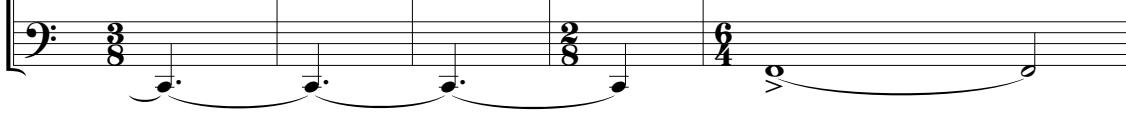
347

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

353

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

353

Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

50

357

Picc.

Fl.

B♭ Cl.

Tbn.

Tuba

357

Timp.

T.B.

357

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measures 50:

- Picc.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Fl.:  $\text{C}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- B♭ Cl.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Tbn.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Tuba:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.

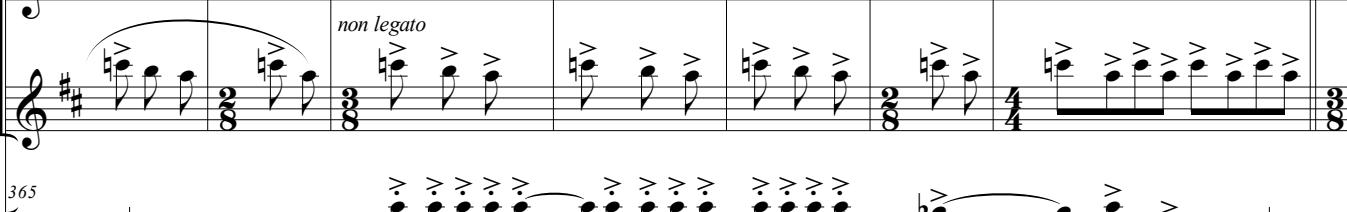
Measures 357:

- Timp.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- T.B.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vln. I:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vln. II:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vla.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vc.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- D.B.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.

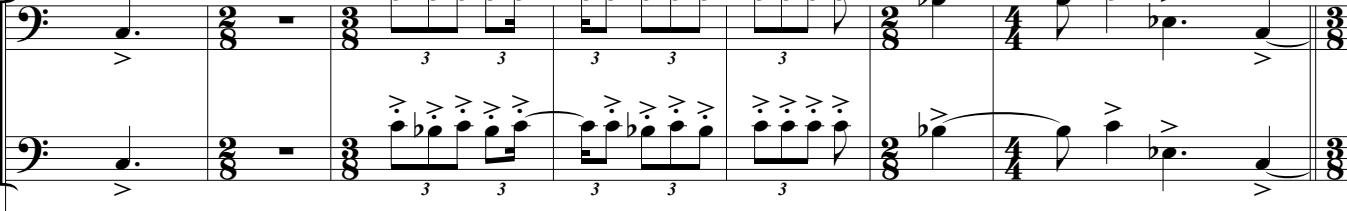
Measures 358:

- Vln. I:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vln. II:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vla.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- Vc.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.
- D.B.:  $\text{B}^{\flat}$ , eighth note, followed by a sixteenth-note grace and a sixteenth note.

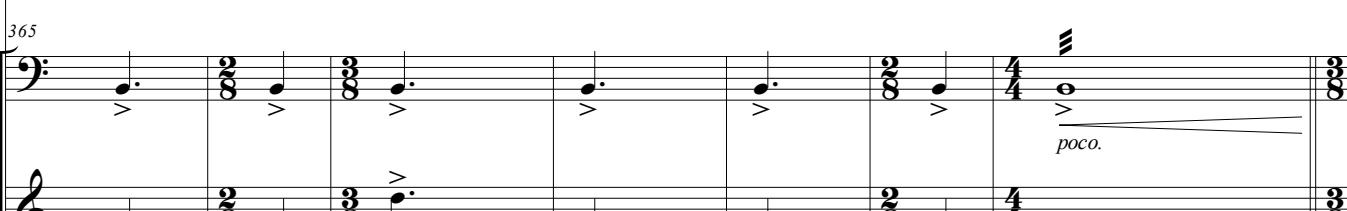
Picc. 

Fl. 

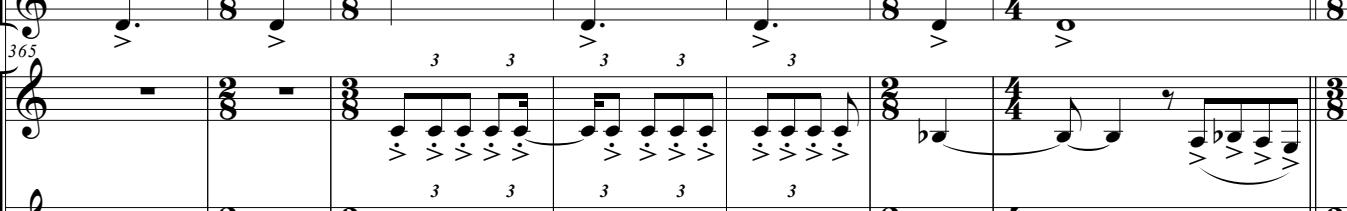
B♭ Cl. 

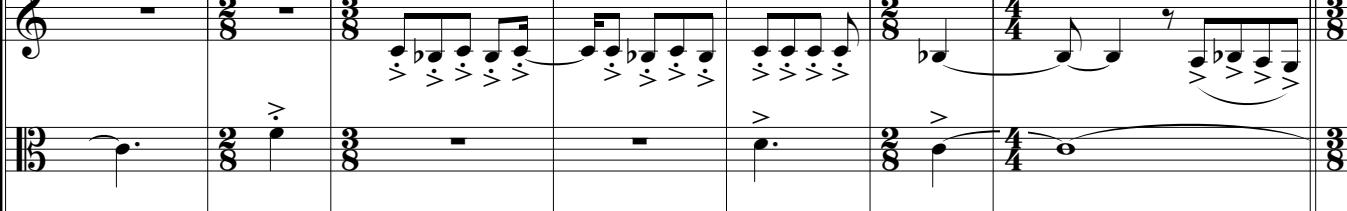
Tbn. 

Tuba 

Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

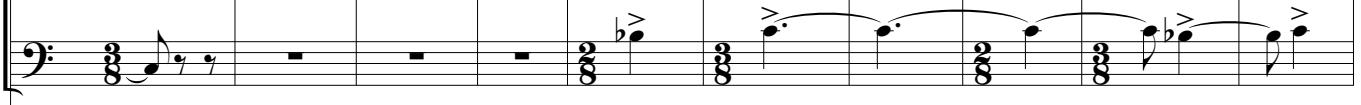
372

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

372

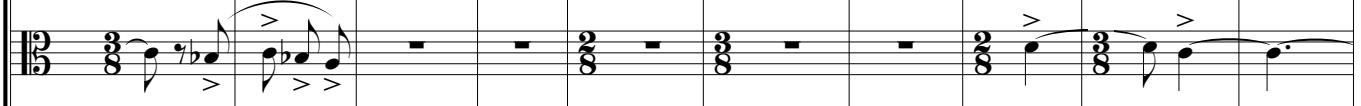
Timp. 

T.B. 

372

Vln. I 

Vln. II 

Vla. 

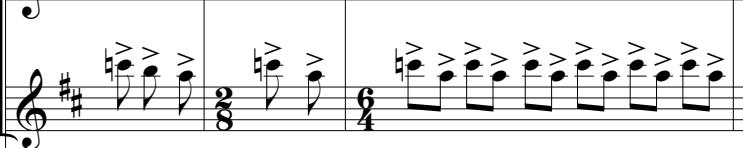
Vc. 

D.B. 

382

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

382

Tim. 

T.B. 

382

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

54

387

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

387

Timp. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

391

Picc. - *fff*

Fl.

B♭ Cl.

Tbn.

Tuba

391

Timp.

T.B.

391

Vln. I

Vln. II

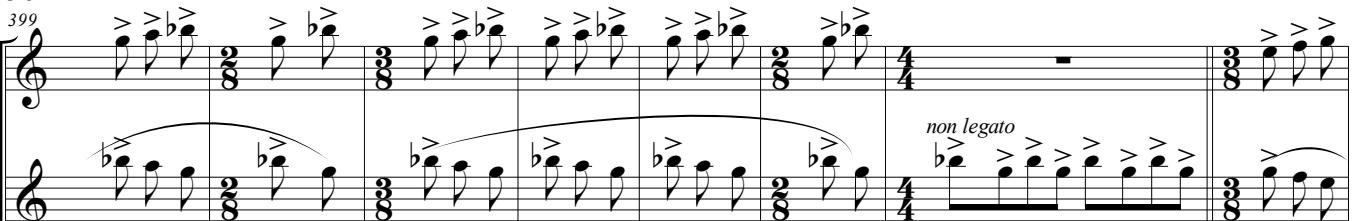
Vla.

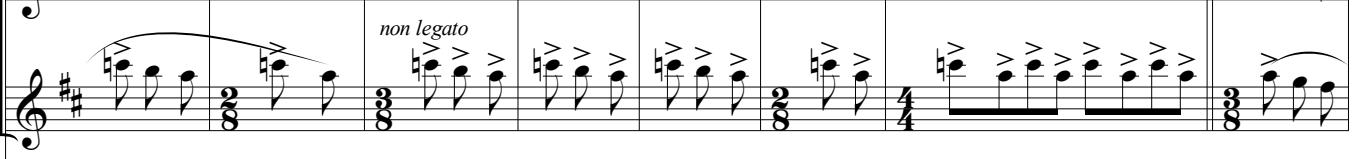
Vc.

D.B.

56

399

Picc. 

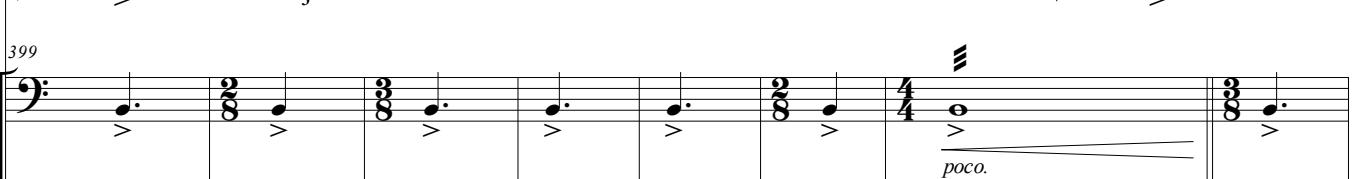
Fl. 

B♭ Cl. 

Tbn. 

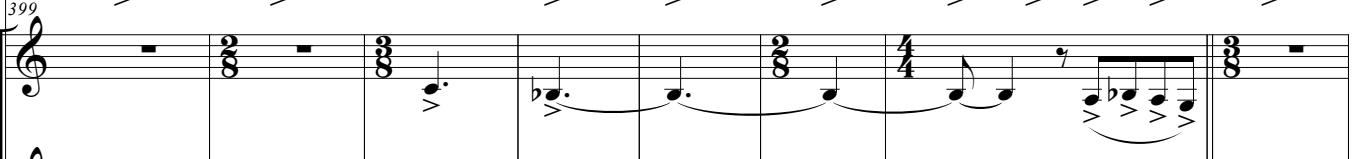
Tuba 

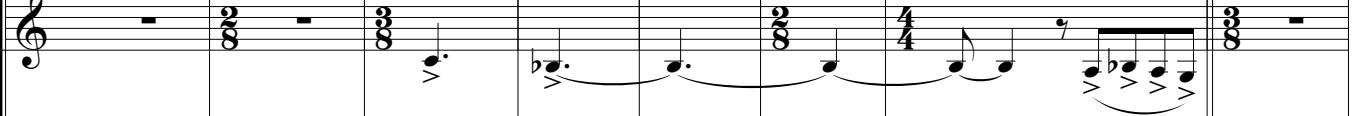
399

Timp. 

T.B. 

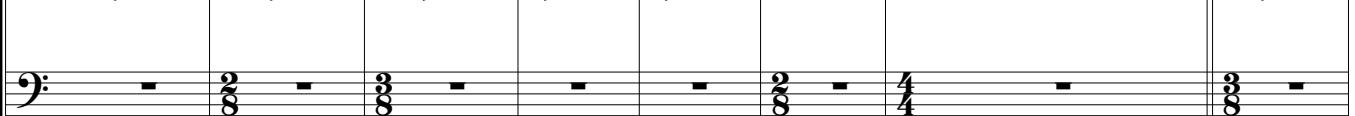
399

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

407

Picc.

Fl.

B $\flat$  Cl.

Tbn.

Tuba

Timp.

T.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

417

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

417

Timp. 

T.B. 

417

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

422

Picc. 

Fl. 

B♭ Cl. 

Tbn. 

Tuba 

Tim. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*non legato*

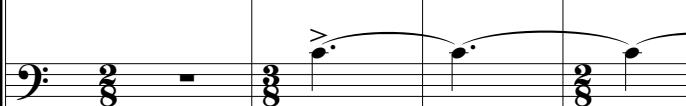
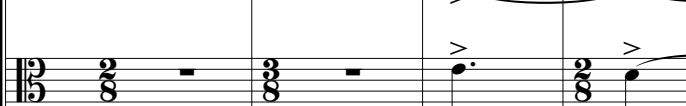
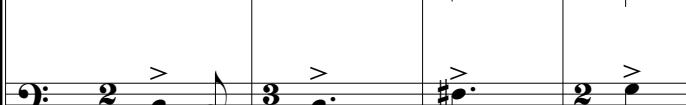
Musical score for orchestra and piano, page 10, measures 60-63.

**Measure 60:** Picc., Fl., B♭ Cl. play eighth-note patterns. Tbn. and Tuba play sustained notes. Timpani and T.B. play eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. D.B. plays eighth-note patterns.

**Measure 61:** Picc., Fl., B♭ Cl. play eighth-note patterns. Tbn. and Tuba play eighth-note patterns. Timpani and T.B. play eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. D.B. plays eighth-note patterns.

**Measure 62:** Picc., Fl., B♭ Cl. play eighth-note patterns. Tbn. and Tuba play eighth-note patterns. Timpani and T.B. play eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. D.B. plays eighth-note patterns.

**Measure 63:** Picc., Fl., B♭ Cl. play eighth-note patterns. Tbn. and Tuba play eighth-note patterns. Timpani and T.B. play eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. D.B. plays eighth-note patterns.

Picc. 
  
 Fl. 
  
 B♭ Cl. 
  
*non legato* 
  
 Tbn. 
  
 Tuba 
  
 Timp. 
  
 T.B. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 D.B. 

61

62

Picc. *non legato*

Fl.

B♭ Cl.

Tbn.

Tuba

Timp.

T.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*poco.*

*poco.*

*poco.*

*poco.*

*ff*

*ff*

*ff*

*ff*

