

FELIPE DE ALMEIDA RIBEIRO

« **Aura** »

orchestra

SCORE

orquestra

PARTITURA

Flute (2)

Oboe (2)

Clarinet Bb (2)

Bassoon (2)

Horn in F (4)

Trumpet Bb (2)

Tenor Trombone (2)

Bass Trombone (1)

Timpani

Percussion 1: Crotales, Gongs, Cymbal & Tam-Tam

Percussion 2: Vibraphone, Bass Drum, Cymbal, Snare Drum & Tam-Tam

Harp

Celesta

Violin I

Violin II

Viola

Cello

Double Bass

DURATION: 8'30"approximately

AURA

Felipe de Almeida Ribeiro
Victoria, 2007.

A ♩ = 46

NOTE 1: The entire wind ensemble should melt into one big instrument. All changes in dynamics must be performed in a smooth way.

5/4

Bassoon

Violoncello

Double Bass

flautato/n.v. s.p. → non-vib. n. → molto vib. → poco vib. s.p.

3:2 non-vib. Sul A → flautato n. → s.p. → n.

I. non vibrato → *tr* → *slow*

mp → *p*

p → *mp* → *p*

p → *mp* → *p*

NOTE 2: The Violin 1, Violin 2, and Viola parts must act as background ornamentation to the wind ensemble.

4/4

Bsn. I. *tr* → *slow* poco vib. *p* → *mp* → *p*

Bsn. II. poco vib. *p* → *mp* → *p*

Hn. I. horns: bass clef = real sound *p* → *mp*

Hn. II. horns: bass clef = real sound *p*

Tpt. *p*

Tbn. n.v. *p* → *ppp* → *p* → *mp*

Perc.1 CROTALES arco I.v. *mp* → *p* → I.v. *p*

Perc.2 VIBRAPHONE motor on slow arco *p* → I.v. *p*

Vln. I n.v. n. 3:2 *mp* → *p* → *mf* → *p* → *tr* → *5:4* *mf* → *p* → *ricochet* *mp* → *p* → n. 3:2 *mf* → *p*

Vln. II n.v. n. 5:4 *mp* → *p* → *tr* → *5:4* *mf* → *p* → *tr* → *5:4* *mf* → *p* → s.p. ricochet *mp* → *p*

Vla. s.p. n.v. ricochet *mp* → *p* → n. *mp* → *tr* → *5:4* *mf* → *p*

Vc. → n. → gliss. → *mp* → gliss. → *mp* → gliss. → *mp* → gliss. → *mp*

Db. n. → s.t. → n. *p* → *mp*

8

I. *mp* *p* *mp* *p* *vibrato* *mp*

II. poco vib. *p* *mp* *p* *vibrato* *p* *mp*

I. *mp* *p* *p* *mp* *p*

II. *mp* *p* *mp* *p*

I. *mp* *p* *vibrato* *p* *mp* *p* *p*

II. *mp* *p* *p* *mp* *p* *p*

I. *p* *mp* *p* *mp*

II. *mp* *p* *p* *mp* *p* *p*

B. Tbn. *p*

Perc. 1 **GONG** *mp* *l.v.* *arco* *mp* *l.v.* **CROTALES** *mf* *3:2* *mp* **CYMBAL** *3:2* *p < mp* **GONG**

Perc. 2 *arco* *mf* **BASS DRUM** playing on both sides *mf* super ball *l.v.*

Vln. I *3:2* *s.p.* *p < mp* *n.v.* *s.p.* *mp* *n.* *mf*

Vln. II *s.p.* *p* *mp* *mp* *sul E* *ricochet* *mp* *mf*

Vla. *3:2* *s.p.* *p < mp > p* *ricochet* *mf* *p* *ricochet* *mp* *mf*

Vc. *s.p.* *n.* *n.* *n.* *flautato* *s.p.*

Db. *mp* *flautato* *n.* *vib.* *ord.* *s.p.* *poco vib.* *n.* *mp* *p*

Musical score for orchestral instruments, starting at measure 12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions and markings include:

- Flute: *mf*, *p*, *mp*, *mf*
- Oboe: *p*, *mf*, *mp*, *mf*
- Clarinet: *mp*, *mf*, *mf*
- Bassoon: *mf*, *mp*, *mf*, *mf*
- Horn I: *p*, *mp*, *p*, *mf*
- Horn II: *p*, *mp*, *p*, *mf*
- Trumpet: *mp*, *p*, *p*, *mp*, *p*, *mf*
- Trombone I: *p*, *p*, *mp*, *p*, *mf*
- Trombone II: *mp*, *ppp*, *p*, *mp*, *p*, *mf*
- Bass Trombone: *mp*, *p*, *mf*
- Percussion 1: **GONG** arco, *mp*, *mf*, **TAM-TAM**
- Percussion 2: **VIBRAPHONE**, *mp*, *mf*, **CYMBAL**, *mf*
- Violin I: *mp > p*, *mp*, *mp*, *mp < mf*, *mf*, *mf*
- Violin II: *mp > p*, *mp < p*, *mp*, *p < mf*, *mf*, *mf*
- Viola: *mp > p*, *mp*, *mp < mf*, *mf*, *mf*
- Violoncello: *mp*, *poco vib.*, *vibrato*, *molto vib.*, *gliss.*
- Double Bass: *mp*, *poco vib.*, *vibrato*, *molto vib.*

Measure 13 is indicated at the end of the score.

6/4

16

Fl. *ff* *f* *ff*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff* *f*

Bsn. *ff* *f* *mf* *f*

Hn. *f* *mf* *f* *mf*

Tpt. *f* *mf* *get mute* *mf* *f*

Tbn. *f* *mf* *get mute* *f*

B. Tbn. *f* *mf* *mp*

Timp. *ff* *f* *mf* *mp*

Perc. 1 TAM-TAM *ff* BASS DRUM *p* *super ball* *mf (sempre)*

Perc. 2 *ff* SNARE DRUM *circular movements with brush*

Vln. I *molto ponticello (90% noise)* *ff* *f*

Vln. II *molto ponticello (90% noise)* *ff* *f*

Vla. *molto ponticello (90% noise)* *ff* *f*

Vc. *molto ponticello (90% noise)* *molto vibrato* *gliss.* *ff* *f*

Db. *molto ponticello (90% noise)* *molto vibrato* *ff* *f*

3:2

13:10

15:12

multiphonic non vib.

get mute

super ball

circular movements with brush

molto ponticello (90% noise)

molto vibrato

gliss.

mf (sempre)

18

Fl. *ff* *p* *poco vib.* *mf* *f*

Ob. *ff* *p* *poco vib.* *mf* I. II.

Cl. *p* *mf* *f* *mf* *poco vib.*

Bsn. *mf* *p*

Hn. *mf* *p* *mp (sempre)*

Tpt. *mf* *p* *mf* *p*

Tbn. *mf* *f* *mp* *mf*

B. Tbn. *f* *p* *mp*

Timp. *mp* *ppp* *mp* *mf (sempre)* 14:12 13:12

Perc.1 *mf* *p* *CROTALES arco* *mf*

Perc.2 *mf (sempre)*

Vln. I *f* *mf*

Vln. II *f* *mf* *molto ponticello* *s.p. flautato*

Vla. *f* *mf* *molto ponticello* *s.p. flautato*

Vc. *mf* *p*

Db. *mf*

NOTE 3: Irregular string vibratos can be wide, up to and including a full semitone. Different approaches are expected from each player. The same difference of approach is expected in the pizzicato section as well.

D ♩ = 72

3/4

20 *rall.*

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mp* *ppp*

Hn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

B. Tbn. *mp* *p*

Timp. *mf* *ppp*

Perc. 1 CYMBAL arco *mp*

Perc. 2 *mf*

Vln. I *f (sempre)* s.p. / flautato irregular fast vibrato

Vln. II *f (sempre)* s.p. / flautato irregular fast vibrato

Vla. *f (sempre)* s.p. / flautato irregular fast vibrato

Vc. *f (sempre)* s.p. / flautato irregular fast vibrato

Db. n. pizzicato (sempre) *mf (sempre)*

22

Vln. I

Vln. II

Vla.

Vc. pizzicato (sempre) *mf (sempre)* 5:4 5:4 5:4

Db.

25

Vln. I

Vln. II

Vla.

Vc.

Db.

28

Vln. I

Vln. II

Vla.

Vc.

Db.

pizzicato (sempre)

mf (sempre)

31

Vln. I

Vln. II

Vla.

Vc.

Db.

pizzicato (sempre)

mf (sempre)

mf

p

34

Vln. I

Vln. II

Vla.

Vc.

Db.

pizzicato (sempre)

mf

37

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *p*

40

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p*

43

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *mf*

46

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *mf*

NOTE 4: Transitions by the woodwinds should employ maximum smoothness, much like a cross fade.

Musical score for measures 49-51. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Flute (Fl.):** Measure 49 starts with a first ending (I.) marked *non vib.* and *mf*. Measure 50 continues with *non vib.* and *mf*. Measure 51 continues with *non vib.* and *mf*.
- Oboe (Ob.):** Measure 49 is silent. Measure 50 starts with a first ending (I.) marked *non vib.* and *p*, transitioning to *mf*. Measure 51 continues with *mf*.
- Clarinet (Cl.):** Measure 49 starts with a first ending (I.) marked *non vib.* and *mf*. Measure 50 continues with *mf*. Measure 51 continues with *mf*.
- Violins (Vln. I, II):** Play a rhythmic pattern in 7/4 time across all three measures.
- Viola (Vla.):** Measure 49 is silent. Measure 50 starts with a first ending (I.) marked *mf* in 6/4 time. Measure 51 continues in 6/4 time.
- Violoncello (Vc.):** Play a rhythmic pattern in 5/4 time across all three measures.
- Double Bass (Db.):** Play a rhythmic pattern in 5/4 time across all three measures.



Musical score for measures 52-54. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Flute (Fl.):** Measure 52 starts with a first ending (I.) marked *p*. Measure 53 continues with *mf*. Measure 54 continues with *p*.
- Oboe (Ob.):** Measure 52 starts with a first ending (I.) marked *mf*. Measure 53 continues with *p*. Measure 54 continues with *mf*.
- Clarinet (Cl.):** Measure 52 starts with a first ending (I.) marked *mf*. Measure 53 continues with *mf*. Measure 54 continues with *p*.
- Violins (Vln. I, II):** Play a rhythmic pattern in 7/4 time across all three measures.
- Viola (Vla.):** Play a rhythmic pattern in 6/4 time across all three measures.
- Violoncello (Vc.):** Play a rhythmic pattern in 5/4 time across all three measures.
- Double Bass (Db.):** Play a rhythmic pattern in 5/4 time across all three measures.

Additional markings include *-25c* for Oboe II in measure 53, *3-2* for Clarinet I in measure 53, and *-33c* for Flute I in measure 54.

55

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

3:2 +33c

7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

58

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

+25c

-25c

+33c

p

mf

ff

7:4

6:4

5:4

8

Detailed description: This page of a musical score, numbered 12, contains measures 58 through 60. The score is for a woodwind and string ensemble. The woodwind parts (Flute, Oboe, Clarinet) feature long, sustained notes with dynamic markings of *p* and *mf*. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a rhythmic accompaniment with various time signatures: 7:4 for Violins I and II, 6:4 for Viola, and 5:4 for Violoncello and Double Bass. The dynamics for the strings range from *mf* to *ff*. Performance instructions include fingerings (+25c, -25c, +33c) and breath marks for the woodwinds.

E ♩ = 46

61 $\frac{4}{4}$

Fl. *mf* *f* *mf* *p* *ff*

Ob. *mf* *mf* *mp* *ppp*

Cl. *mf* *mf* *f* *ff*

Perc.1 **CROTALES** *f* *mf* *mf* *mp*

Perc.2 **GONG** *mf* **VIBRAPHONE** motor on/slow *f* *f*

Hp. *sfz* *f* *sfz* *sfz*

Cel. *sfz* *sfz*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *mp* *p*

Vc. *mf* *mp*

Annotations: *flautato s.p.*, *gliss.*, *arco*, *fast trill*, *l.v.*, *n.*, *7:4*, *3:2*, *5:4*, *3:2*, *5:4*, *3:2*, *5:4*, *3:2*, *5:4*

Text box: Let harp notes always resonating...

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

- Fl.:** Measures 64-65. Dynamics: *ff*, *ppp*, *mp*. Includes a *tr* (trill) and a *gliss.* (glissando).
- Ob.:** Measures 64-65. Dynamics: *f*, *p*. Includes a *gliss.* (glissando).
- Cl.:** Measures 64-65. Dynamics: *mf*, *f*, *p*. Includes a *tr* (trill).
- Perc. 1:** Measures 64-65. Dynamics: *mp*. Includes *arco* (arco) and *arco* markings.
- Perc. 2:** Measures 64-65. Dynamics: *mp*. Includes *arco* (arco) and *CYMBAL* markings.
- Hp.:** Measures 64-65. Dynamics: *mp*, *mf*. Includes *arco* (arco) and *gliss.* (glissando) markings.
- Cel.:** Measures 64-65. Dynamics: *mp*. Includes *arco* (arco) markings.
- Vln. I:** Measures 64-65. Dynamics: *mf*, *p*. Includes *tr* (trill) markings.
- Vln. II:** Measures 64-65. Dynamics: *mf*, *p*. Includes *tr* (trill) markings.
- Vla.:** Measures 64-65. Dynamics: *mf*, *p*. Includes *s.p.* (sordano) and *flautato* markings.
- Vc.:** Measures 64-65. Dynamics: *mf*, *p*. Includes *s.p.* (sordano) and *flautato* markings.

66
Fl. f mf
Ob. mp mf
Cl. +33c mp p mp $6:4$ f $6:4$ mf p
Hp. $5:4$ $3:2$ mp p
Cel. mp p $5:4$
Vln. I p $s.p.$ $gliss.$ $s.p.$
Vln. II p $s.p.$ $gliss.$
Vla. p $s.p.$ $n.$
Vc. p $s.p.$ $n.$

Detailed description of the musical score for page 15: The score is divided into two measures by a vertical line. The Flute part begins at measure 66 with a 5:4 ratio and dynamics f and mf . The Oboe part has a dynamic of mp and later mf with a 3:2 ratio. The Clarinet part has a dynamic of mp and later p , mp , $6:4$, f , $6:4$, mf , and p . The Horns part has dynamics of mp and p with ratios of $5:4$ and $3:2$. The Cello part has dynamics of mp and p with a $5:4$ ratio. The Violin I and II parts have dynamics of p and $s.p.$ with glissando markings. The Viola and Violoncello parts have dynamics of p and $s.p.$ with markings for $n.$ (natural).

NOTE 5: All string vibratos are irregular (ie. with irregular peaks).

68

Fl. II.

Ob.

Cl.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

3:2 Jet Whistle

3:2

ord. #

mf

5:4

mp

5:4 tr (e)

mp

3:2

mf

tr (e)

mp

7:4

mp

mf

5:4

sfz

3:2

8va

7:4

5:4

sfz

sfz

sfz

5:4

mp

tr (e)

6:4

mp

f

5:4

mp

n.

p

n.

n.

n.

5:4 s.p. #

p

poco vibrato

mp

n.

gliss.

p

70

Fl. II. (#) *mp* *mf* *ff* *p* *mf* *p* *3:2* Jet Whistle

Ob. II. (#) *mp* *p* *mf* *p* *vibrato* *3:2* poco vib. *mp* *f*

Cl. II. *5:4* *mp*

Hp. *stz* *mp* *mf* *mf* *f* *mf* *f*

Cel. *7:4* *mp* *f* *mf* *mf* *p*

Vln. I *s.p.* *p* *gliss.*

Vln. II *s.p.* *p* *3:2* *s.p.* *mp* *poco vib.*

Vla. *poco vib.* *mp* *vibrato*

Vc. *s.p.* *p* *s.p.* *gliss.*

Musical score for measures 73-75, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (p, mp, mf), articulation (s.p., n.), and vibrato instructions (vibrato, poco vib., molto vib.). A 3:2 ratio is indicated above the Violin I staff in measure 74.



Musical score for measures 76-78, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (mf, ff), articulation (s.p., n.), and vibrato instructions (vibrato, molto vib.). A 3:2 ratio is indicated above the Violoncello staff in measure 77.

F ♩ = 100

NOTE 6: All dynamic envelopes proceed from *ff* \rightarrow *ppp*, over the duration of each part.

79 **5/4** **3/4**

Fl. *ff* \rightarrow *ppp*

Ob. *ff* \rightarrow *ppp* resonance

Cl. *ff* \rightarrow *ppp*

Bsn. *ff* \rightarrow *ppp*

Hn. *ff* \rightarrow *ppp*

Tpt. *ff* \rightarrow *ppp*

Tbn. *ff* \rightarrow *ppp*

B. Tbn. *ff* \rightarrow *ppp*

Timp. *ff*

Vln. I *ff* \rightarrow *ppp* resonance

Vln. II *ff* \rightarrow *ppp*

Vla. *ff* \rightarrow *ppp*

Vc. *ff* \rightarrow *ppp* s.p. \rightarrow n.

Db. *ff* \rightarrow *ppp* s.p. \rightarrow n.

82 $\frac{5}{4}$

Hn. *mf* *mf* *p*

Tpt. *f* *mf* *mf* *p*

Tbn. *p* *mp* *p*

B. Tbn. *p* *6:5* *gliss.* *mp* *gliss.* *mp*

Timp. *mp*

Hp. *mf*

Vc. *slow wide vibrato* *mp*

Db. *slow wide vibrato* *mp*

85

Hn.
 Measure 85: *mf* (first horn), *p* (second horn)
 Measure 86: *mp* (first horn), *mf* (second horn)
 Measure 87: *mp* (first horn), *p* (second horn)
 Measure 88: *p* (first horn), *p* (second horn)

Tpt.
 Measure 85: *mf* (first trumpet), *mp* (second trumpet), *sfz* (third trumpet), *mf* (fourth trumpet), *mp* (fifth trumpet)
 Measure 86: *mf* (first trumpet), *f* (second trumpet)
 Measure 87: *mf* (first trumpet), *f* (second trumpet)
 Measure 88: *f* (first trumpet), *f* (second trumpet)

Tbn.
 Measure 85: *mf* (first trombone), *p* (second trombone)
 Measure 86: *p* (first trombone), *mf* (second trombone)
 Measure 87: *mf* (first trombone), *mf* (second trombone)
 Measure 88: *f* (first trombone), *f* (second trombone)

B. Tbn.
 Measure 85: *p* (first bass trombone), *mp* (second bass trombone)
 Measure 86: *mp* (first bass trombone), *p* (second bass trombone)
 Measure 87: *mp* (first bass trombone), *f* (second bass trombone)
 Measure 88: *f* (first bass trombone), *f* (second bass trombone)

Timp.
 Measure 85: *mp*
 Measure 86: *mp*
 Measure 87: *mp*
 Measure 88: *p*

Perc. I
 Measure 85: *mf*
 Measure 86: *mf*
 Measure 87: *mf*
 Measure 88: *mf*

Hp.
 Measure 85: *mf*
 Measure 86: *mf*
 Measure 87: *mf*
 Measure 88: *mf*

Vla.
 Measure 85: *p* (s.p. / flautato)
 Measure 86: *p*
 Measure 87: *p*
 Measure 88: *ff*

Vc.
 Measure 85: *mp*
 Measure 86: *p*
 Measure 87: *p*
 Measure 88: *ff*

Db.
 Measure 85: *mp*
 Measure 86: *p*
 Measure 87: *p*
 Measure 88: *ff*

Other markings:
 Measure 85: *mf*, *p*
 Measure 86: *mp*, *mf*, *mp*
 Measure 87: *mp*, *f*
 Measure 88: *f*, *f*
 Measure 88: **CYMBAL** (with cymbal symbol), *mf*

NOTE 6: All dynamic envelopes proceed from *f* to *mp*, over the duration of each part.

The musical score for page 22 includes the following parts and markings:

- Fl.:** +33c, 8^{va}, *f* to *mp*
- Ob.:** -33c, 8^{va}, *f* to *mp*
- Cl.:** +33c, *f* to *mp*, *p*
- Bsn.:** -33c, *f* to *mp*
- Hn.:** -20c, *f* to *mp*
- Tpt.:** mute, -20c, *f* to *mp*
- Tbn.:** mute, +, *f* to *mp*
- B. Tbn.:** *f* to *mp*
- Timp.:** *f*
- Perc. 1:** *f*
- Vln. I:** -20c, *f* to *mp* to *mp*
- Vln. II:** -20c, *f* to *mp* to *mp*
- Vla.:** -20c, *figurato*, *f* to *mp* to *mp*
- Vc.:** *s.p.* to *n.*, *f* to *mp*
- Db.:** *s.p.* to *n.*, *f* to *mp*

I ♩ = 46

NOTE 7: Both players comprising each pair of woodwind instruments should prepare the cross fades so that each pair acts together as a single stereo instrument.

93 **6/4**

Ob. *p (sempre)* *simile*

Cl. *p (sempre)* *simile*

Bsn. *p (sempre)* *simile*

Perc. I **CROTALES** arco *mp* I.v.

Hp. *p*

Cel. *p*

Vln. I *p (sempre)*

Vln. II *p (sempre)* n.

Vla. *p (sempre)* n. -20c

96

Fl. *p (sempre) simile*

Ob.

Cl.

Bsn. *simile*

Perc.2 **VIBRAPHONE**
motor on / slow *arco mp* *mp* *3:2*

Hp. *p*

Cel. *p* *p* *p*

Vln. I *p*

Vln. II *p* *-20c* *p* *-20c* *p*

Vla. *p* *-20c* *p* *-20c* *p*

Detailed description: This page of a musical score covers measures 96 to 99. The Flute (Fl.) and Bassoon (Bsn.) parts are marked with *p (sempre)* and *simile*. The Percussion 2 (Perc.2) part features a Vibraphone section with a 'motor on / slow' instruction, playing *arco* at *mp* with a *3:2* triplet. The Harp (Hp.) and Cello (Cel.) parts are marked *p*. The Violin I (Vln. I) part is marked *p*. The Violin II (Vln. II) and Viola (Vla.) parts are marked *p*, with *-20c* (20 cents) markings indicating pitch bends in measures 97 and 99. The score is written for a full orchestra with woodwinds, strings, and percussion.

101

Fl.

Ob.

Cl.

Bsn.

Perc.2

Vibraphone

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

a tempo

motor on / fast

arco

mp

p

pp

i.v.

-20c

+33c

106

This musical score page, numbered 106, contains the following parts and dynamics:

- Fl. (Flute):** Dynamics range from *mf* to *f*.
- Ob. (Oboe):** Dynamics range from *mf* to *f*.
- Cl. (Clarinet):** Dynamics range from *mf* to *f*.
- Bsn. (Bassoon):** Dynamics range from *mf* to *f*.
- Hp. (Harp):** Dynamics range from *p* to *pp*.
- Cel. (Cello):** Dynamics range from *p* to *pp*.
- Vln. I (Violin I):** Dynamics range from *mp* to *mf*.
- Vln. II (Violin II):** Dynamics range from *mp* to *mf*. Includes a section marked *+33c*.
- Vla. (Viola):** Dynamics range from *mp* to *mf*.
- Vc. (Violoncello):** Dynamics range from *mp* to *mf*. Includes a section marked *-33c*.
- Db. (Double Bass):** Dynamics range from *mf* to *n.* (no dynamics).

J ♩ = 60

100 **8/4**

The musical score is arranged in two systems of staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Bass Trombone), Timp. (Timpani), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score includes dynamic markings such as *f*, *mf*, *p*, *mp*, *ff*, and *s.p.* (sotto piano). It also features articulation like slurs and accents, and specific performance instructions like *flautato* and *gliss.* (glissando). The tempo is marked as *J* ♩ = 60, and the time signature is 8/4. A rehearsal mark '100' is placed at the beginning of the first system.

111 $\frac{6}{4}$ *acc.*

Fl. *mf* *f* *mf* *mf* *ff*

Ob. *mf* *mf* *ff*

Cl. *mf* *mf* *ff*

Bsn. *f* *mf* *mf* *ff*

Hn. *mf* *f* *mf* *f*

Tpt. *mf* *f* *mf* *f*

Tbn. *mf* *f* *mf* *f*

B. Tbn. *mf* *f* *mf* *f*

Timp. *ff* *f* *mf* *f*

Perc.1 CYMBAL *f* BASS DRUM *mf* super ball *mf* *sfz*

Perc.2 TAM-TAM *f* *mf* *mp* GONG *sfz*

Hp. *sfz*

Cel. *sfz*

Vln. I *mf* *p* *f* *mf* *ff*

Vln. II *mf* *p* *f* *mf* *ff*

Vla. *mf* *mf* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*