

“ΟΑΥ ΤΑ ΓΡΑΦΤΑ (Τ/Σ/Π) 9/10 9/1000

# Deuxième Symphonie "le chant de la terre,"

# Δεύτερη Συμφωνία "τὸ τραγούδι τῆς γῆς,"

pour Orchestre, Piano concertante  
et mezzo Soprano ou Chœur d'enfants

Mikis Theodorakis

## PREMIER MOUVEMENT

Andante  $\downarrow$  60  
sourd.

VI. 1  
VI. 2  
Al.

*p* *espr.*  
*sourd.*  
*p* *espr.*  
*sourd.*

10

C/ho

VI. 1  
VI. 2  
Al.  
Ve.

*mf*  
*p* *espr.*  
*mf*  
*p* *espr.*

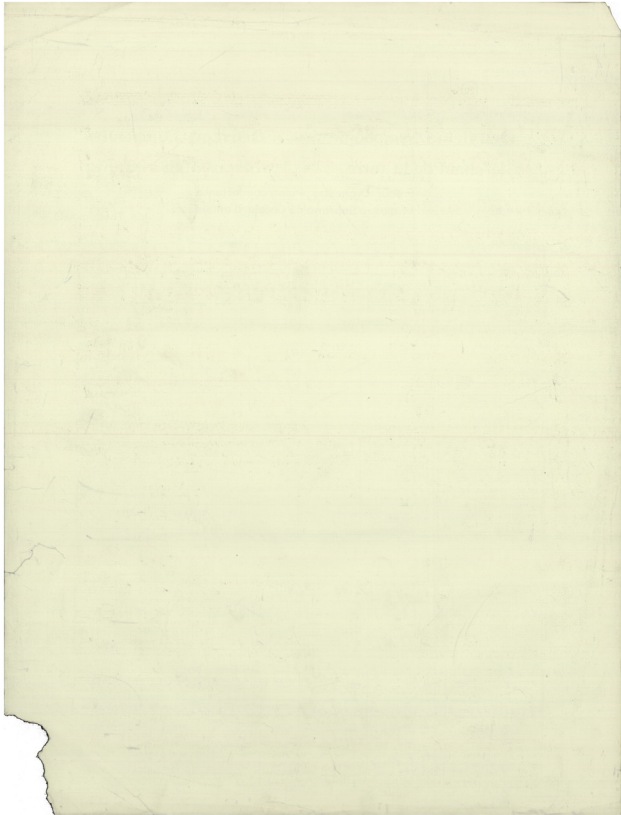
15

C/ho

VI. 1  
VI. 2  
Al.  
Ve.

*mf*  
*mf*  
*mf*  
*mf*





2

20

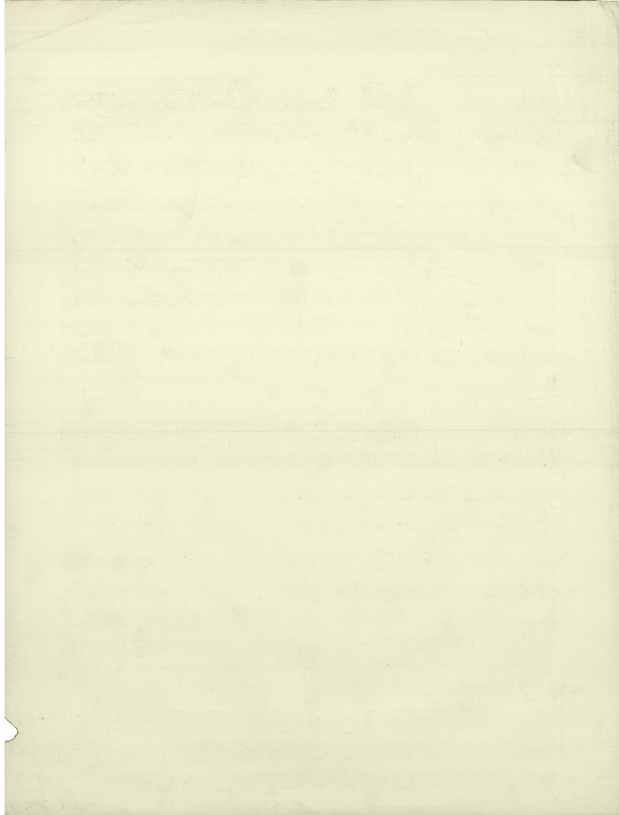
Fl. 1  
Fl. 2  
Clfa  
VI. 1  
VI. 2  
Al.  
Vc.

25

Fl. 1  
Cl. 2  
VI. 1  
VI. 2  
Al.  
Vc.

30

Fl. 1  
Hrb. 2  
Cl. 1  
VI. 1  
VI. 2  
Al.  
Vc.



35

Fl. 2

Hrb. 2

Cl. 1  
in B $\flat$

C/ho

VI. 1

VI. 2

Al.

Vc.

40

Fl. 2

Hrb. 2

Cl. 1  
in B $\flat$

C/ho

40

VI. 1

VI. 2

Al.

Vc.

45

VI. 1

VI. 2

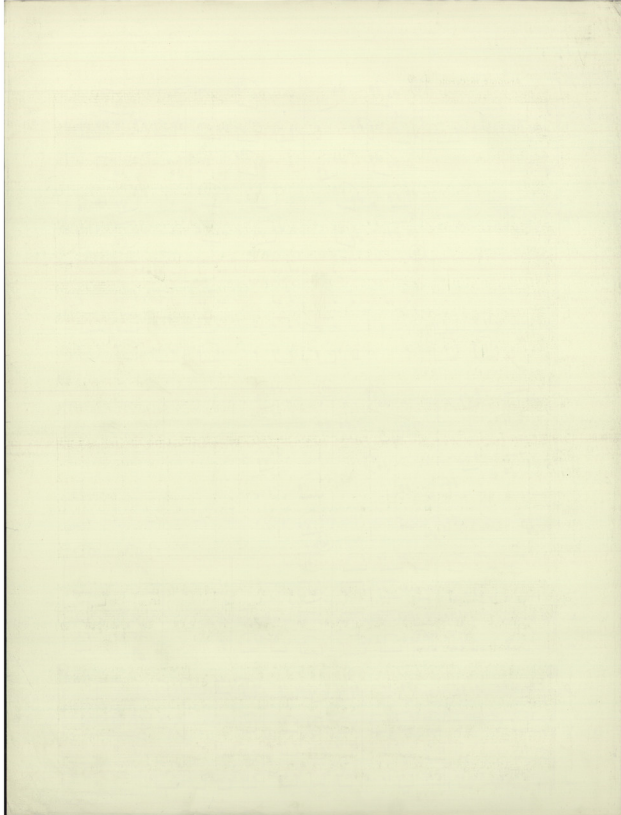
Al.

Vc.

*tr. four*

*enchaine*





4

Andanté moderato  $\text{♩} = 76$

Fl.

Hrb.

Cl. in E $\sharp$

Bsn.

[ 1  
2  
3  
4 ]

Crs.

[ 1  
2  
3  
4 ]

Trp. in C

[ 1  
2  
3 ]

Trb.

Tb.

1 Timp

2 Grasse caisse

3 Cymb

4 Tam

5 Colonne

6 Organe

7 Bongo

3 3 3 2

marcato

pp

Andanté moderato  $\text{♩} = 76$

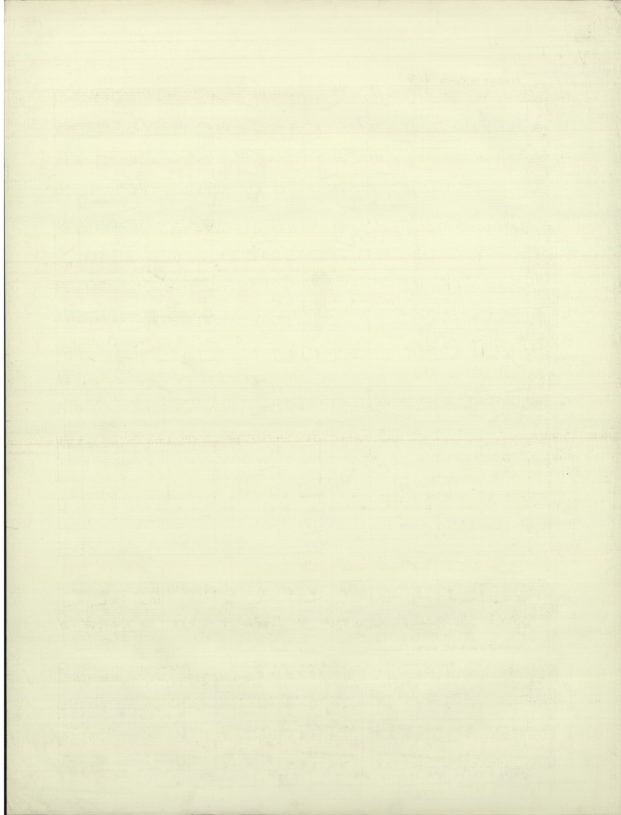
[ 1  
2  
3 ]

Vc. Pizz. **pp**

[ 1  
2  
3 ]

CB. Pizz. **pp**

Nota / 3 Tompette, (in Si $\flat$ ) sur ecclésié in Do



5

Fl.

Hrb.

Cl. (A/B)

Bsn.

1  
2  
3  
4

Crs.

1  
2  
3  
4

Trp. in B♭

Sourdines

Tous les accents renforcés

1  
2  
3

Trb.

Sourdines

Tb.

5

1

Timp.

2

G.C.

3

4

5

Cymb.

T.T.

C.Cl.

gas

gas

prco

1  
2  
3

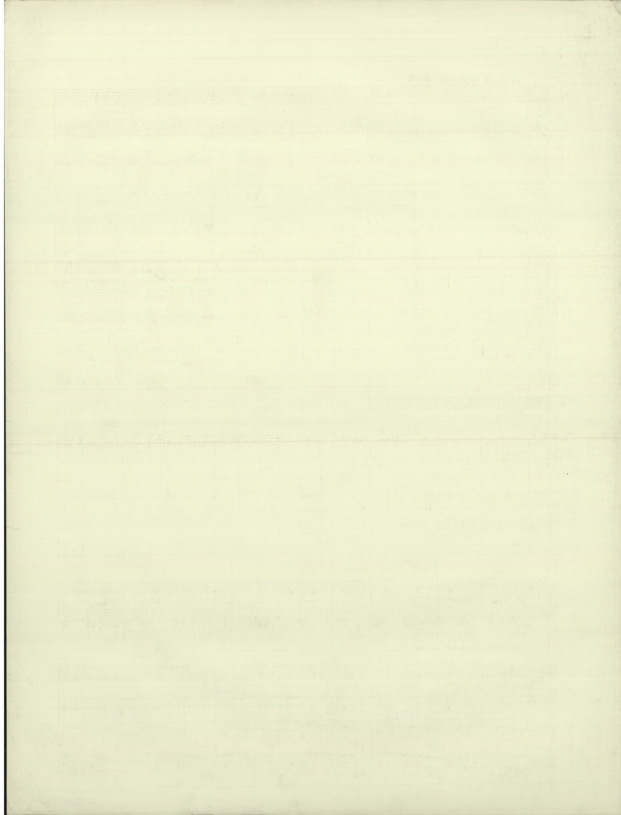
Vc.

1  
2  
3

C.B.

5

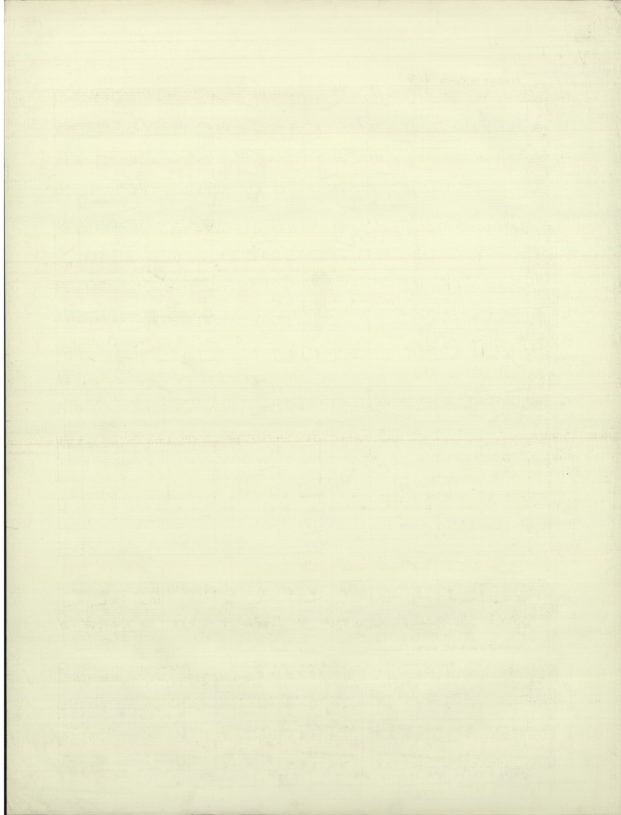




6

Bsn. *p sec*  
 Crs. *p sec*  
 Trp. *p sec*  
 Trb. *p sec*  
 Timp.  
 T.T.  
 C.C.I.  
 G.C.  
 pBp.  
 VI. 1 *div*  
 VI. 2 *Pizz div*  
 AL. *Pizz div*  
 vc. *Pizz*  
 CB.

\* T. M. D'Arca = Requies de Besses.



10

Fl.

Hrb.

Ci.  
in G<sup>2</sup>

Bsn

Do

10

Ctr

Trp.  
in D<sup>3</sup>

Trb.

Tb.

REP

bez Sourdines

bez Sourdines

Temp

1 Tom

G.C.

2 Cymb

3 T. Mil

C. Cl.

4 Cgas

3 Bgas

PILO

10

VI. 1

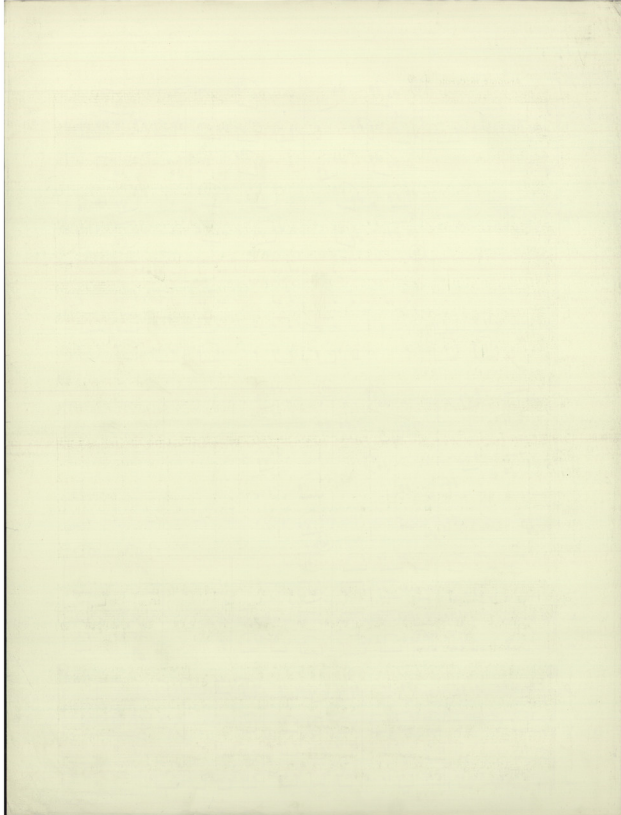
VI. 2

Al.

Vc.

C B





FL. 1, 2

Hrb. 1, 2

Cl. in Bb 1, 2

Bsn. 1, 2

Cra. 1, 2

Trp. 1, 2

Trb. 1, 2

Tb. 1, 2

1. Tmp. G.C.

2. Cymb.

3. T. Mill.

4. C. Cl.

5. Bass.

Pf. 1, 2

VL 1, 2

AL 3

Vc. 1, 2

C.B. 1, 2

*avec les bag de timp.*

*cresc.*

*Arco*

*a 3 div.*

*Arco*

*a 3 div.*

*Arco*

*a 3 div.*

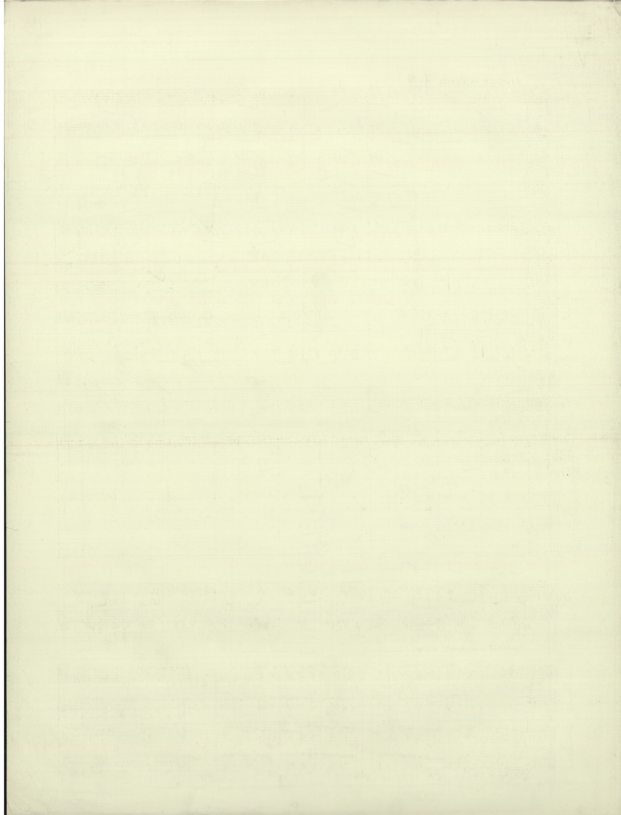
*Arco*

*a 2 div.*

*Arco*

*f*





Handwritten checkmark (✓) in the top left corner.

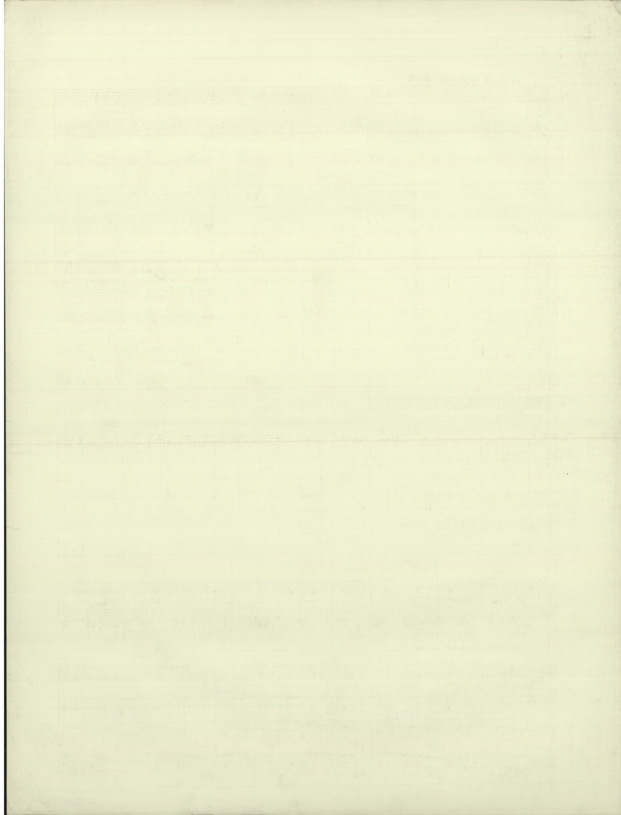
The score is arranged in systems. The first system includes:

- Fl. 1, 2
- Hrb. 1, 2
- Cl. in A 1, 2
- Bsn. 1, 2
- Crs. 1, 2
- Trp. in D 1, 2
- Tbn. 1, 2, 3
- Timp. 1
- Tom. G.C.
- Cymb. 2
- Ther. C Cl.
- Glas. 4
- Plogas 3
- pno
- VI. 1, 2
- Al.
- Vc.
- C. B. 1, 2

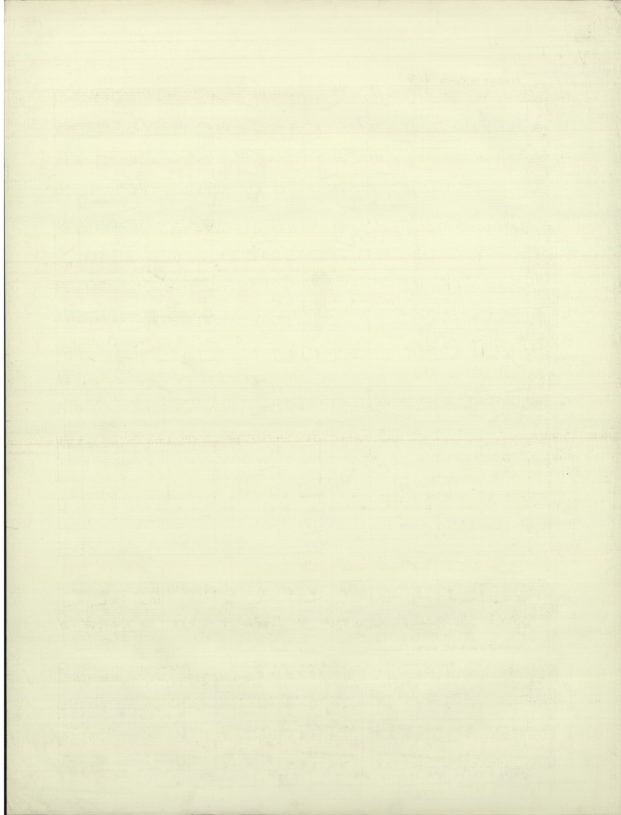
Key musical markings and annotations include:

- ff* (fortissimo) at the beginning of several staves.
- acc* (accents) above notes in the Flute and Horn parts.
- espr* (espressivo) in the Clarinet part.
- marc* (marcato) in the Piano part.
- Pizz* (pizzicato) markings in the Violin and Viola parts.
- Rehearsal marks 1, 2, and 3.
- Dynamic markings *ff* at the bottom of the string staves.









25

Fl. 1  
2  
3

3 marc.

14

Hr. 1  
2  
3

C. In G 1  
2  
3

Bsn. 1  
2  
3

25

Cr. 1  
2  
3  
4

Trp. 1  
2  
3  
4

Trb. 1  
2  
3

Tb.

Temp.

O.C.

Omb.

avec bas

25

p. 1  
2

VI. 1

VI. 2

Arco

Al.

Arco

Vc.

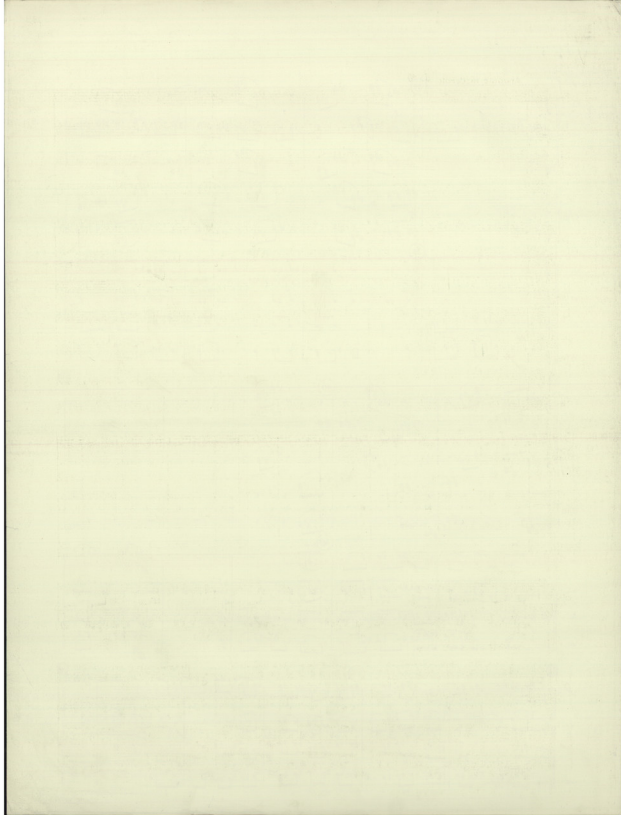
Arco

C.B. 1  
2

Arco

7

REIT



12

Fl. 1  
2  
3

Hfb. 1  
2  
3

Cl. in B<sup>b</sup> 1  
2  
3

Sax. 1  
2  
3

Cor. 1  
2  
3

Trp. 1  
2  
3

Trb. 1  
2  
3

Tb.

Timp. 1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

PNO

VI. 1  
VI. 2  
AL  
VC.  
C.B. 1  
2  
3

30

30

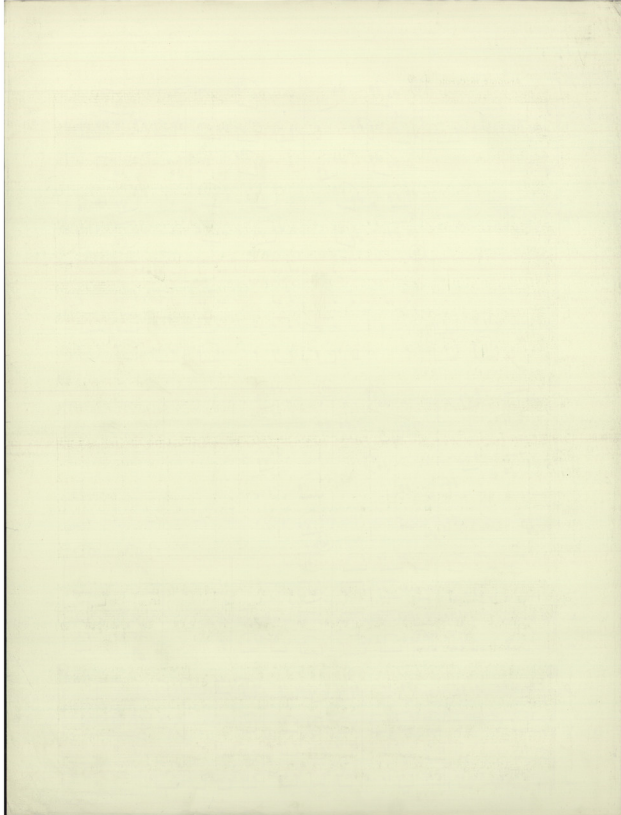
30

3 3 3 2

o 4 PIZZ  
v xp

PIZZ





Fl.

Hrb.

Cl. in A<sup>1</sup>

Bsn.

Cra. 1, 2, 3

Trp. in D<sup>1</sup>, 2

Trb. 1, 2, 3

Tb.

*Sordides*

*Sordides*

1 Timp.

2 G.C.

3 Omb.

4 T.T.

5 C.Cl.

6 Cgcs.

7 Bgcs.

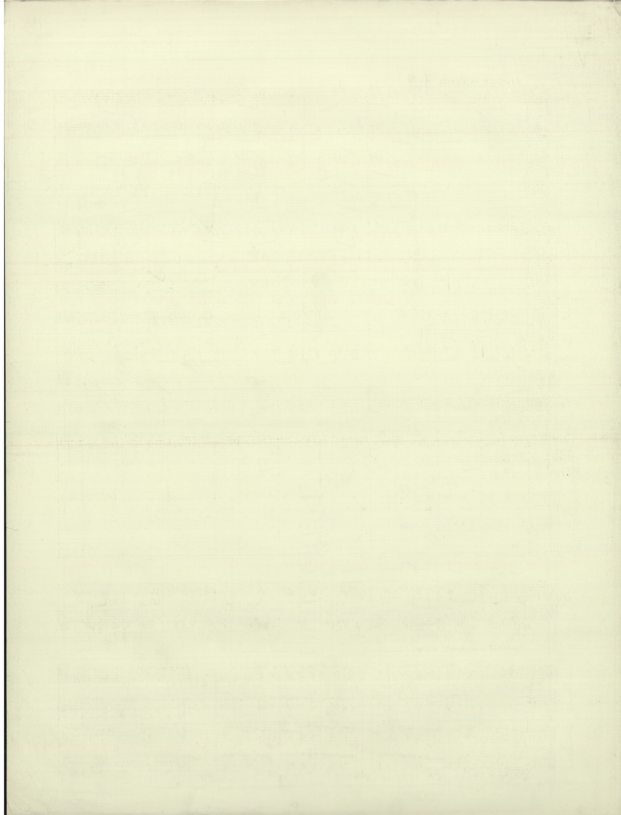
*pp*

*p*

pcp.

Vc. 1, 2, 3, 4

C.B. 1, 2, 3, 4



V

35

Fl.

Hrb.

Cl. in si

Bsn.

35

[ 1  
2 ]  
Crs

[ 1  
2 ]  
Trp Indo

[ 1  
3 ]  
Trb.

Tb.

1  
G.C.

2  
Qrmb

3  
T. II

4  
C. Cl.

5  
Clyas

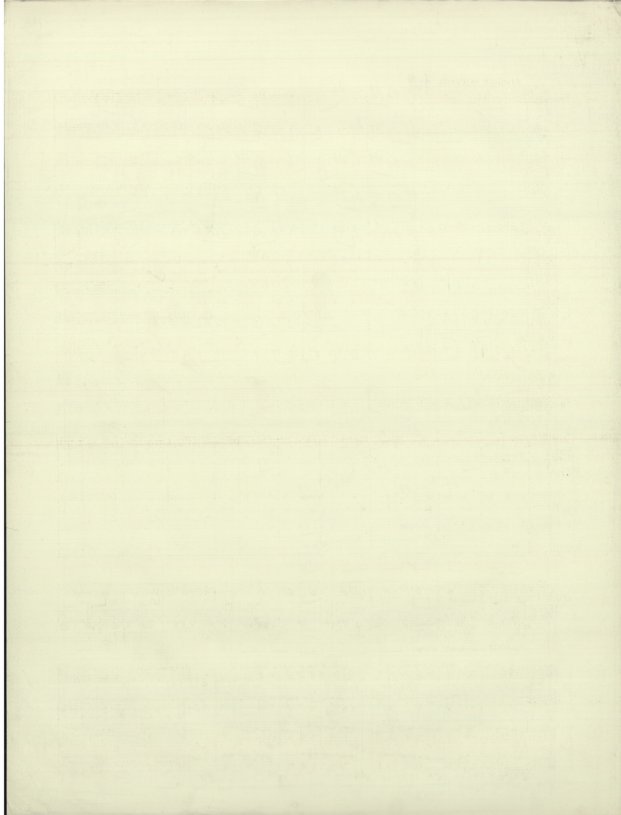
B. Bgpa

35

PNO

[ 2  
4 ]  
Vc.

[ 1  
3  
4 ]  
C.B.



Fl.

Hrb.

C. I. (1st)

C. II (2nd)

Bsn. *sp. rec.*

Cra. *sp. rec.*

Trp. (1st)

Trp. (2nd)

Trb. (1st)

Trb. (2nd)

Tb.

Timp.

T. T.

G. C.

Cymb.

Z. Bl.

C. G.

B. G.

P. G.

VI. 1 *pizz. sp.*

VI. 2 *pizz. sp.*

Al. *pizz. sp.*

Ve. (1st)

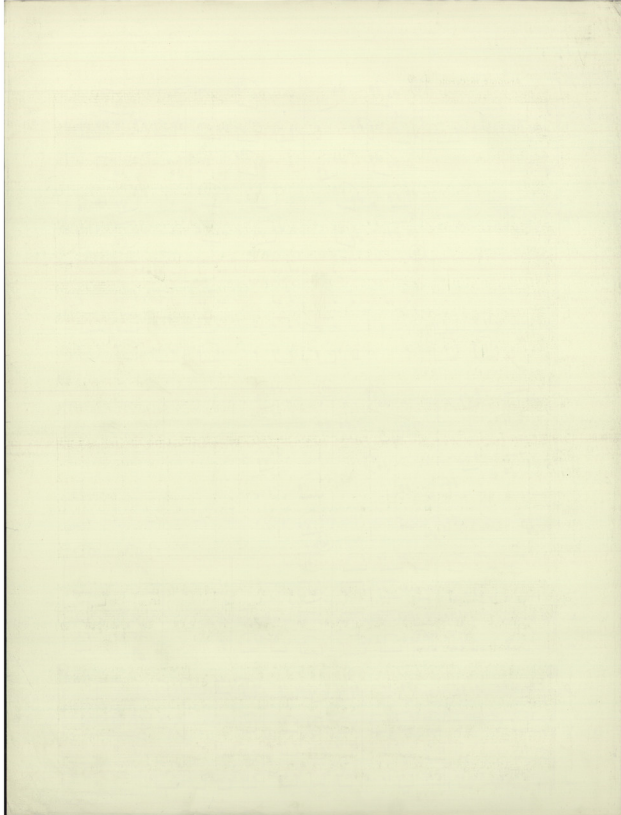
Ve. (2nd)

C. B. (1st)

C. B. (2nd)

\* T. militaire - Bayonets de Poisse





40

Fl.

Hrb.

C1.  
[1  
2  
3]

Bsn.

40

Ctr.

TRP.  
[1  
2]

Trb.

Tb.

Timp.

1 T.T.  
G.C.

2 Oym.

3 T.M.  
C.C.I.

4 Cgas.

5 Bgas.

40

p... cresc.

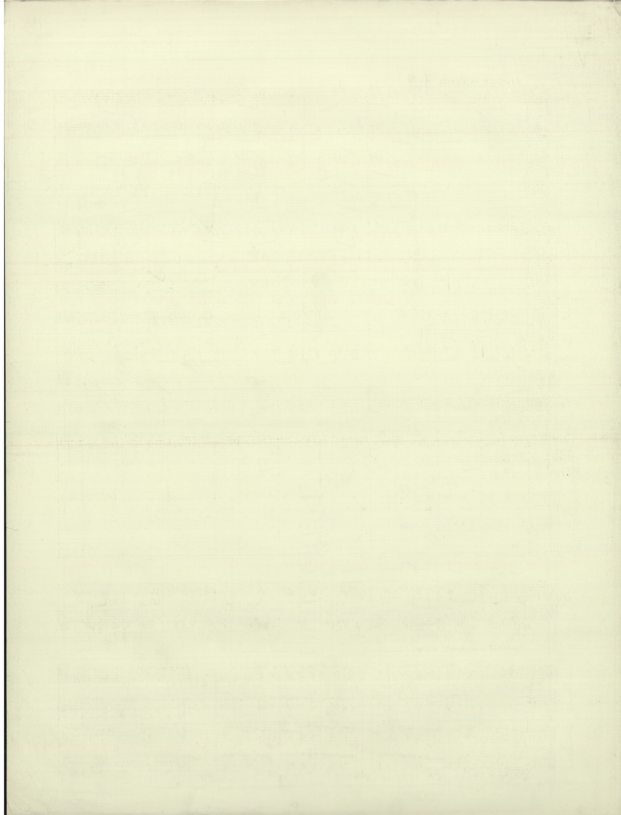
VI. 1 unis *mf*

VI. 2 unis

Al. unis

Vc.

C.B.



Fl. 1  
2

Hrb. 1  
2

Cl. in Bb 1  
2  
3

Bsn. 1  
2

Cym. 1  
2

Trp. in D 1  
2  
3

Trbn. 1  
2

Tb. 1  
2

Timp. 1  
2  
3  
4  
5

Perc. 1  
2  
3  
4  
5

PNO

VI. 1  
2

AL.

Vc. 1  
2  
3

C.B. 1  
2  
3

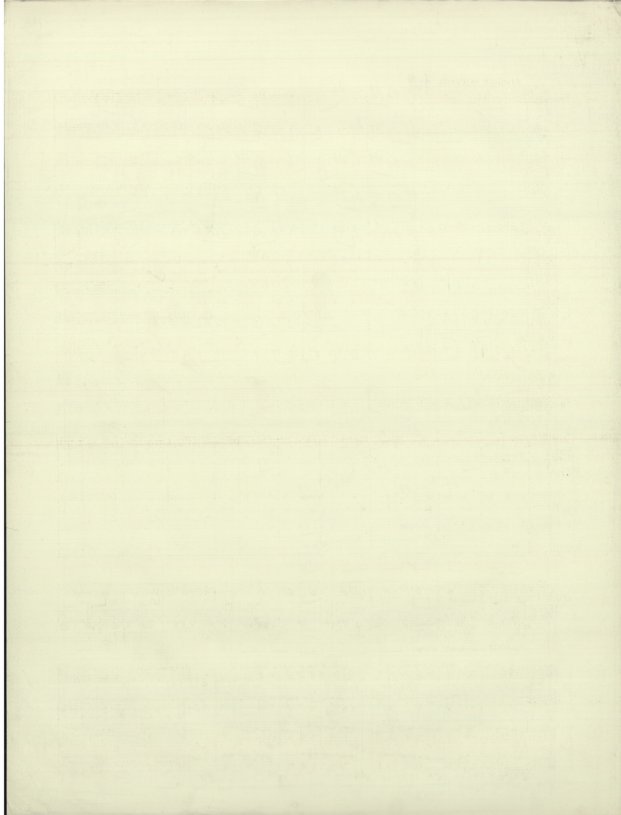
45

45

45

Presto  $\text{♩} = 106$   
allegro

45  
Presto  $\text{♩} = 116$



Handwritten checkmark ✓

Handwritten circled numbers 50 and 55 above the staff.

PFD

Andante con molto  $\text{♩} = 59$

1. Fl. *mf*

2. Fl. *mf*

3. Fl. *mf*

HTb

1. Cl. in Bb *mf*

2. Cl. in Bb *mf*

3. Cl. in Bb *mf*

Bsn. *mf*

1. Crs. *mf*

2. Crs. *mf*

3. Crs. *mf*

Trp. *mf*

Trb. *mf*

Timp

Handwritten arrow pointing to the PFD staff.

Handwritten note: *Handwritten note*

PFD

*marc.*

Andante con molto  $\text{♩} = 59$

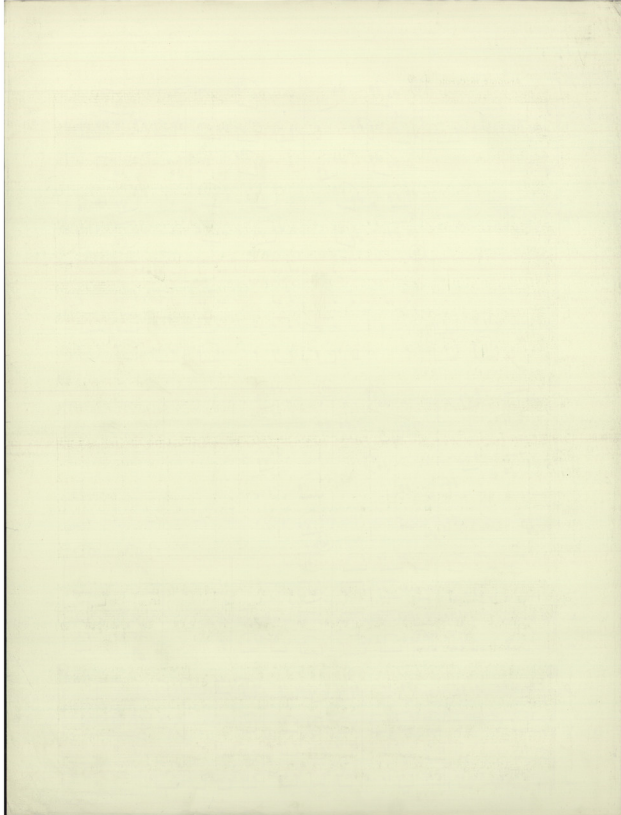
VI. 1. *Pizz. marc.*

VI. 2. *Pizz. marc.*

Al. *Pizz. marc.*

*Pizz.*





60

Fl 1, 2, 3

Hrns 1, 2, 3

Cl. (in B)

Bsn.

Cr. 1, 2

Trp. 1, 2, 3

Trb. 1, 2, 3

i Timp.

4 Cym.

PNO

VI 1, 2

Al.

Vc.

C.B.

*f*, *ff*, *fz*, *fz*, *fz*, *fz*

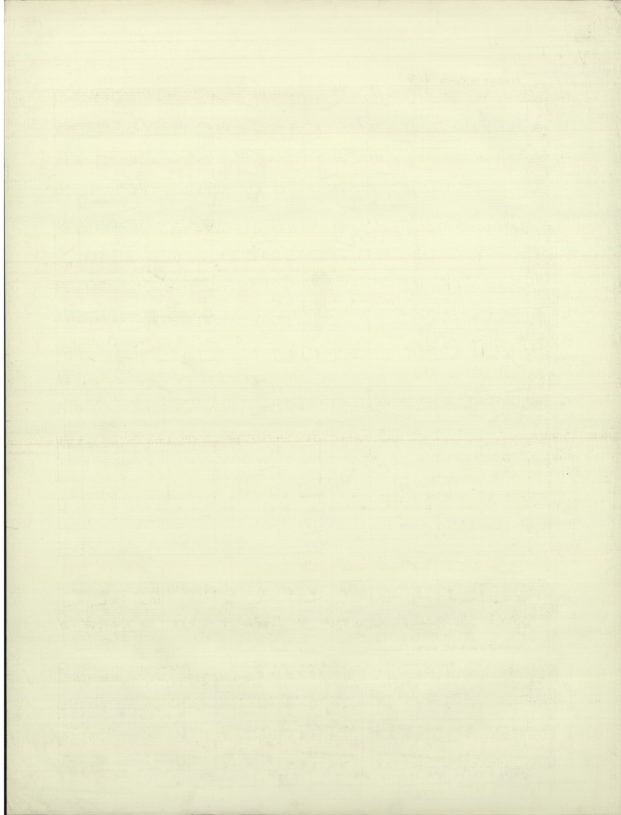
*o 2*

*cresc.*, *cresc.*, *cresc.*, *cresc.*

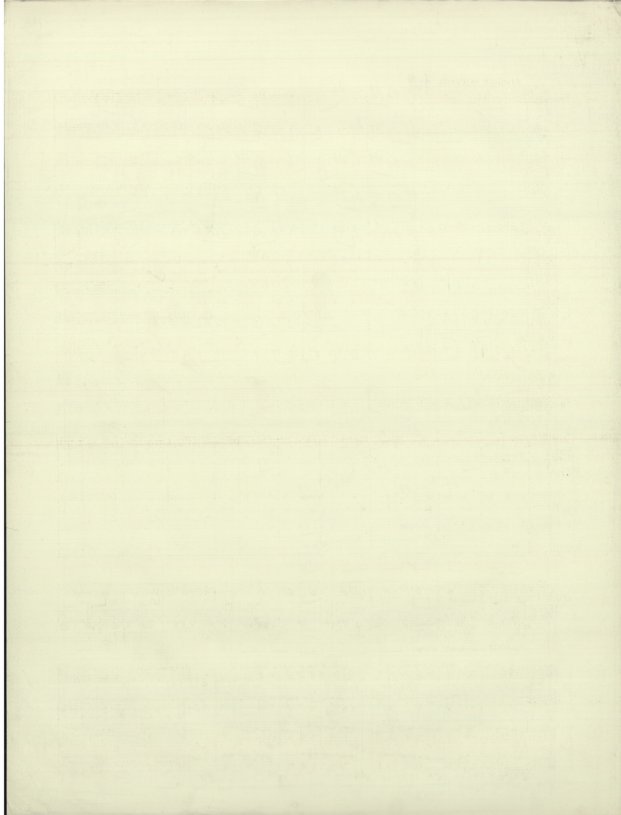
*poco*

*sempre cres - - - cen -*

*sempre cres - - - cen -*



Fl 1  
 Fl 2  
 Fl 3  
 Hrb 1  
 Cl in Bb 1  
 Cl in Bb 2  
 Cl in Bb 3  
 Sax 1  
 Sax 2  
 Ctr 1  
 Ctr 2  
 Trp in D 1  
 Trp in D 2  
 Trb 1  
 Trb 2  
 Trb 3  
 Tuba  
 Tmp C.C.  
 Cym  
 Tr. Bsq  
 Bbpos  
 ppp *poco cresc.*  
 VI 1 *div.*  
 VI 2 *div.*  
 AI *div.*  
 Ve. *a 3*  
 C.B. *a 3*  
*ppz*



Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. 2 in A

Cl. 3 in B

Bsn.

Cor.

Trp. in D

Trp. in B $\flat$

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

G.C.

Cymb.

Snare

B. Drum

Cymb.

Vl. 1

Vl. 2

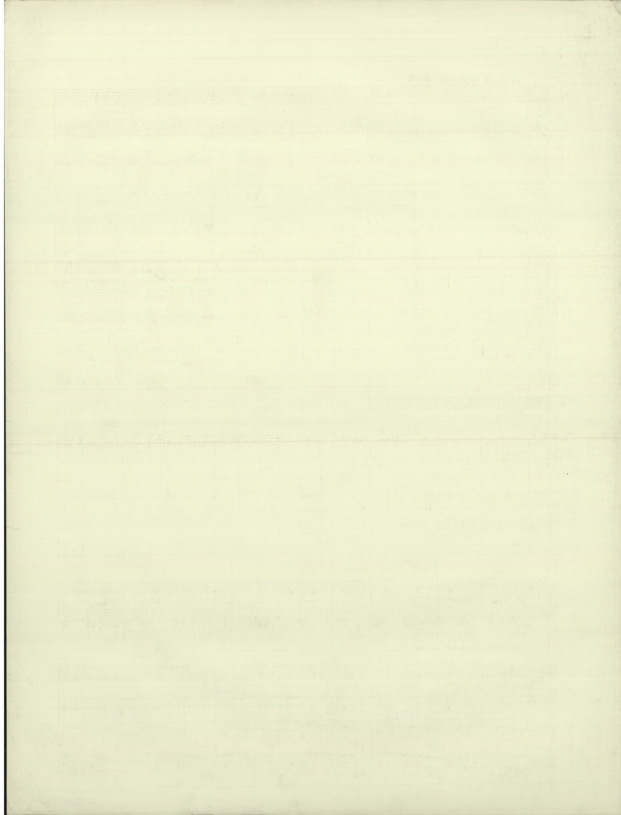
Al.

Vc.

C.B.

FA





70

1  
Fl. 2  
3

Hrb. 1

Cl. 1  
2  
3  
in A

Bsn. 1  
2  
3

Ctr. 1  
2

Trp. 1  
2  
3  
4

Trb. 1  
3

Tb.

1  
2  
3  
4  
5  
Timp.  
O.C.  
Cymb.  
Cl. 3rd  
T. 3rd  
B. 3rd

p. 100

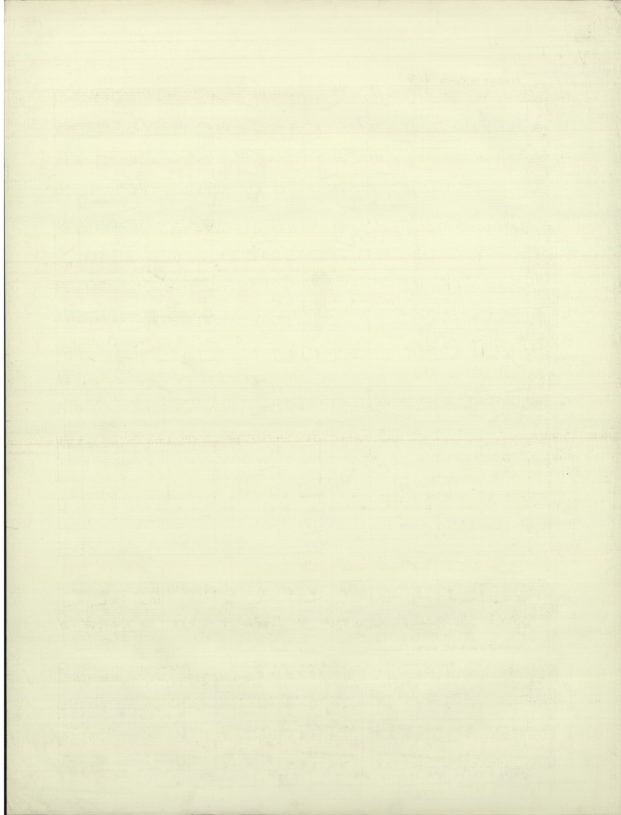
VI. 1  
2

AL

VE.

C.B.

70

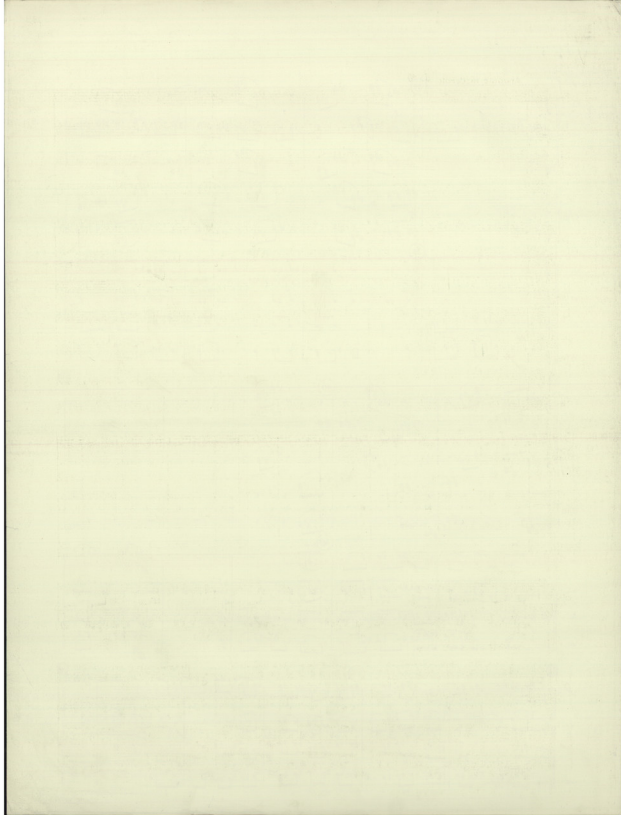


*e cres - cen - do*

[ 1 Fl. 2  
 [ 3  
 Hrb. 1  
 [ 1 Cl. 2 in B  
 [ 3  
 [ 1 Sn  
 [ 3  
 [ 1 Crs  
 [ 3  
 [ 1 Trp. in C  
 [ 2  
 [ 1 Trb.  
 [ 3  
 Tb.  
 Timp.  
 O.C.  
 2 Cymb.  
 4 Cbca.  
 2 Bca.  
 pno.  
 VI. 1  
 VI. 2  
 Al.  
 ve.  
 C.B.

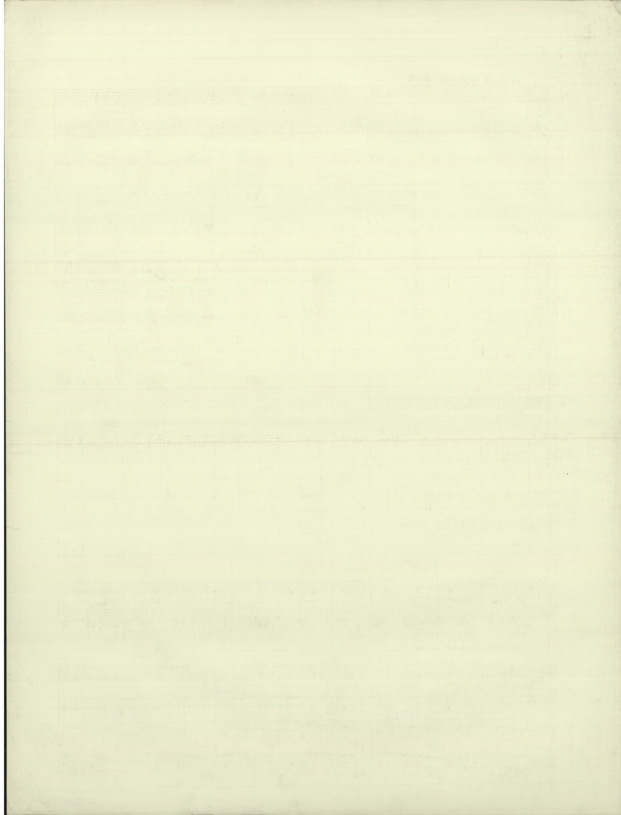
*e cres - cen - do*

*e cres - cen - do*









Handwritten mark: *v*

Fl. 1

Hrb. 1  
2

Cl. in A  
3

Bsn. 1  
3

Cor. 1

Trp. in C  
3

Trb. 1  
3

Tb.

1 Timp.  
2 G. C.  
3 Cymb.  
4 Trb. sq.  
5 Bass Dr.

Pf. & C.

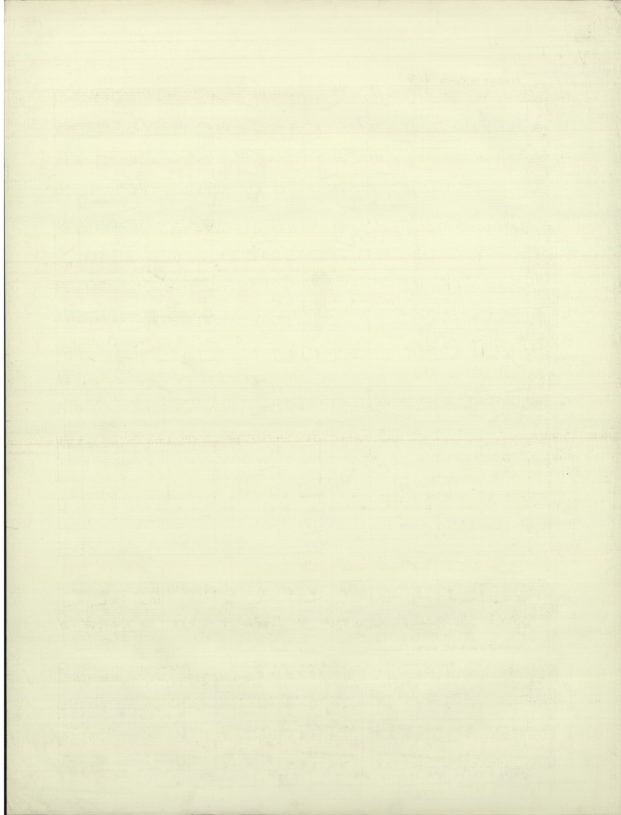
vi. 1  
ff

vi. 2  
ff

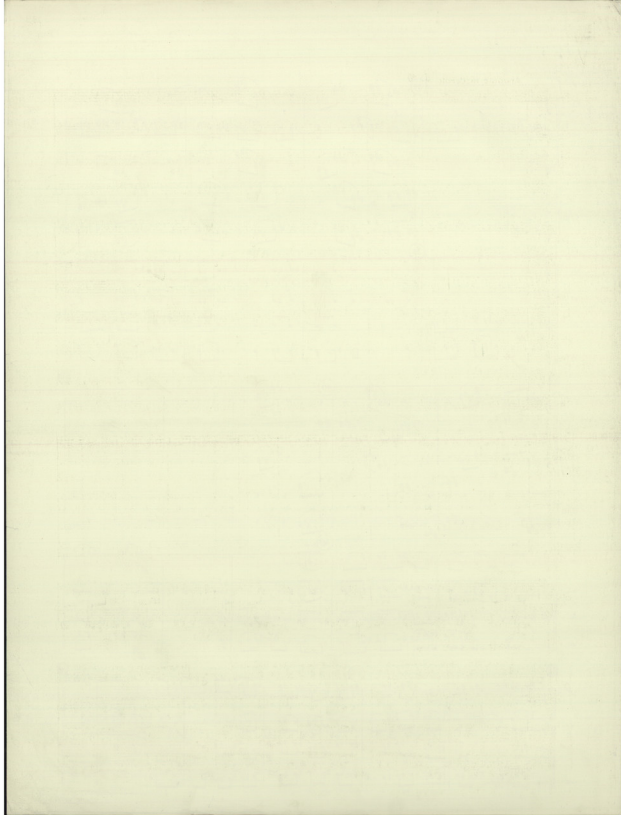
Al. 1  
3

vc. 1  
2  
3

C. B.  
ff ff *rit.*

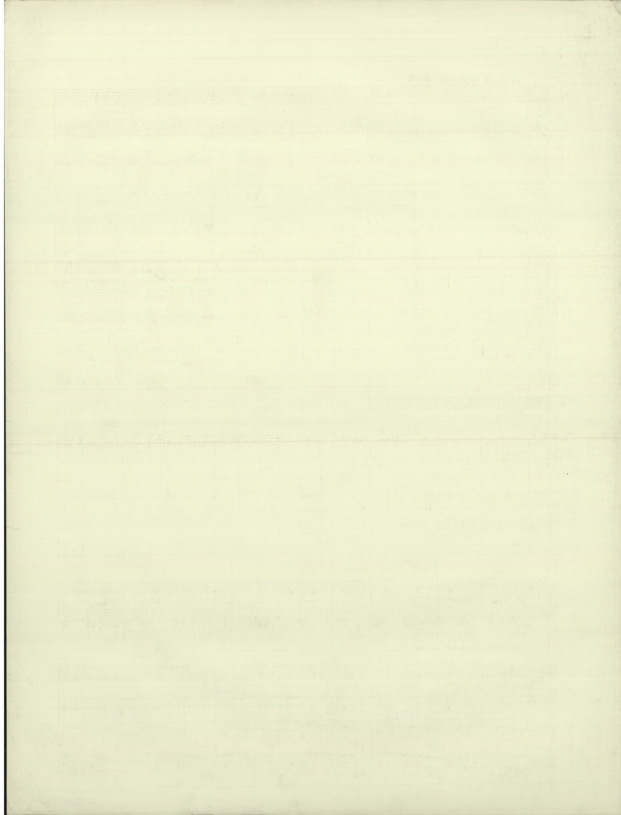












1  
Fl.

2

1  
Hrb.

2

Cl.  
In sol

Vi. 1

Vi. 2

Al.

Vc.

C.B.

Handwritten notes in the right margin, possibly indicating performance instructions or corrections. The text is partially illegible but appears to include words like "p", "mf", "f", "sub", and "B".

Picc.

1  
Fl.

2

1  
Hrb.

2

Cl.  
In sol

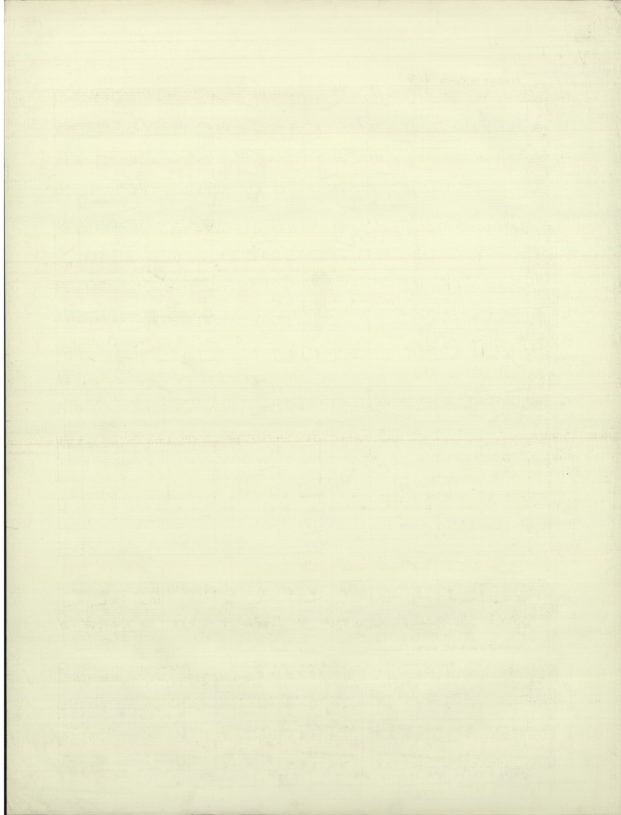
Vi. 1

Vi. 2

Al.

Vc.

C.B.



100

VI. 1  
VI. 2  
Al.  
Vc.  
C.B.

Detailed description: This system contains measures 100 through 103. It features five staves for string instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The music is in a minor key with a 4/4 time signature. Measure 100 starts with a dynamic marking of *mf*. The strings play a rhythmic pattern of eighth and sixteenth notes, often with triplets. Measure 103 ends with a double bar line and a fermata over the final note.

VI. 1  
VI. 2  
Al.  
Vc.  
C.B.

Detailed description: This system contains measures 104 through 107. It continues the string arrangement from the previous system. The notation includes various articulations such as accents and slurs. The dynamics remain consistent with the previous system.

110

Picc.  
Fl.  
Hrb.  
Cl. in Bb

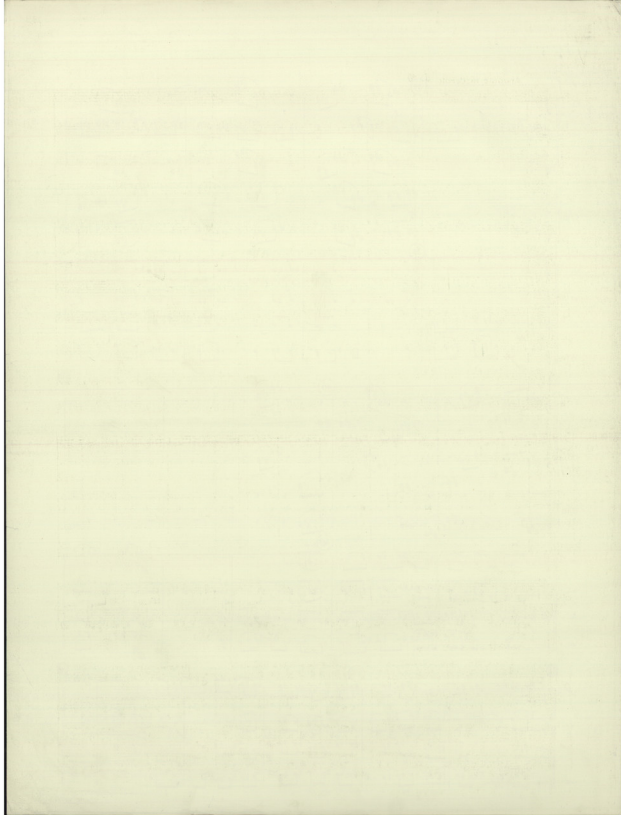
Detailed description: This system contains measures 110 through 113. It features four staves for woodwind instruments: Piccolo, Flute, Horn, and Clarinet in B-flat. All four staves are mostly empty, indicating that the woodwinds are silent during these measures. The system ends with a double bar line and a fermata over the final measure.

VI. 1  
VI. 2  
Al.  
Vc.  
C.B.

*dim.*  
*dim.*  
pizz.

Detailed description: This system contains measures 114 through 117. It continues the string arrangement. Measure 114 has a dynamic marking of *dim.*. Measure 115 also has a *dim.* marking. Measure 116 has a *dim.* marking. Measure 117 has a *pizz.* (pizzicato) marking. The system ends with a double bar line and a fermata over the final note.

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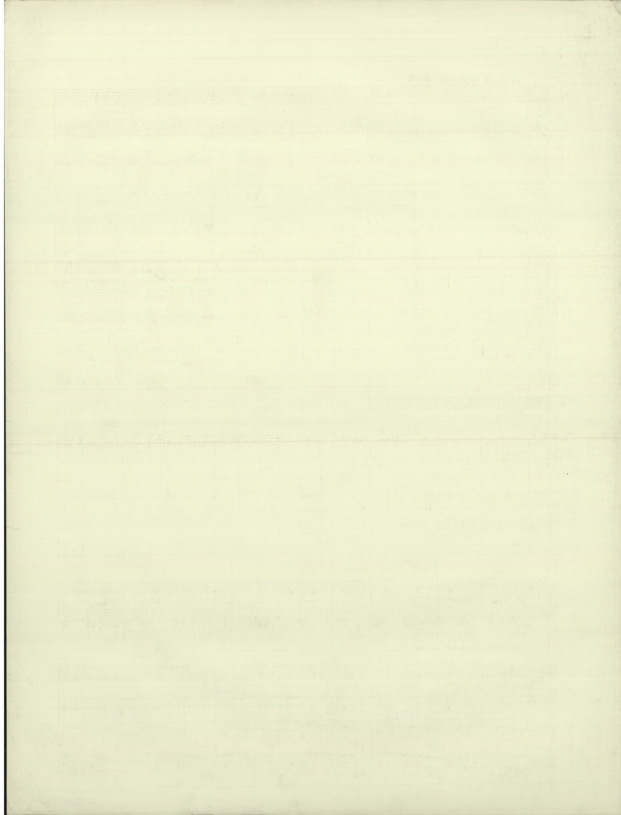
*Alegro marcato*  $\text{♩} = 80$

Picc.  $\text{♩} = 80$   
 Fl. 1 & 2  
 Hrb. 1 & 2  
 Cl. 1 & 2  
 in Sib.  
 Bsn. 1 & 2  
 Crn. 1, 2, 3  
 Trp. 1, 2, 3  
 Trb. 1, 2, 3  
 Tb.  
 1 Timp.  
 2 Cym.  
 3 ...  
 5 ...

*Alegro marcato*  $\text{♩} = 88$

VI. 1  
 Pizz.  $\sharp$   
 VI. 2  
 Pizz.  $\sharp$   
 A1.  
 Pizz.  $\sharp$  Div.  
 VE.  
 Pizz.  $\sharp$   
 C. B.  
 Pizz.  $\sharp$





120

Picc

Fl. 2

Hrb. 1

Cl. 1 in Bb

Bsn. 1

*ff marcato*

*ff*

*ff*

*ff*

*ff*

*ff*

120

Crs

Trp. 1 Alto

Trb. 1

Trb. 3

Tb.

1. Imp

xylophone

2.

3.

5.

120

Vi. 1

Vi. 2

Al.

Vc.

C.B.

*Arco*

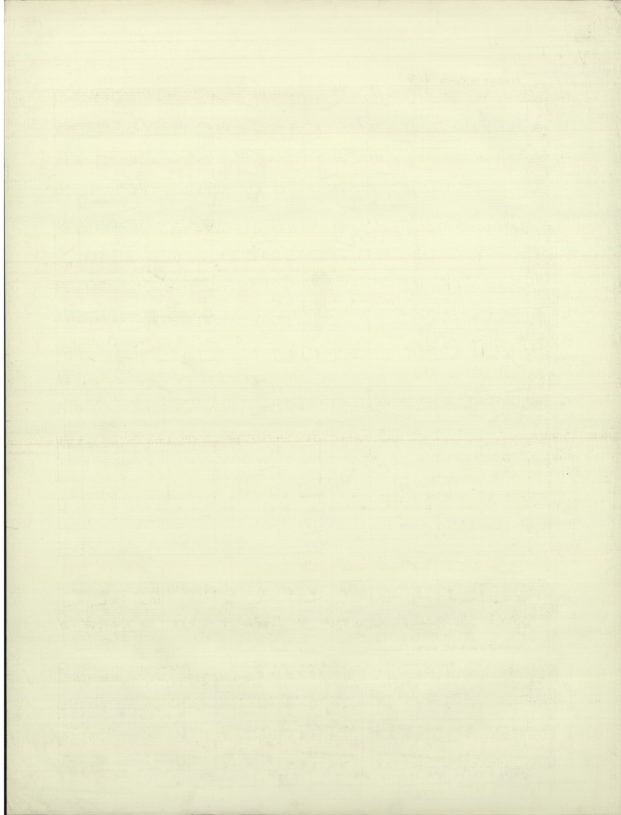
*ff marcato*

*ff marcato*

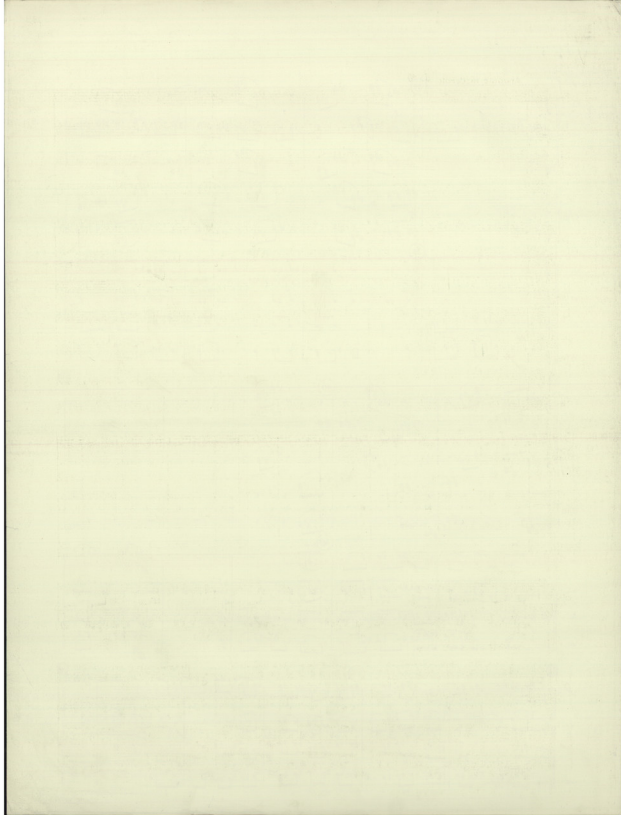
*ff marcato*

*ff marcato*

Solo







Picc. (140)

Fl. 1

Fl. 2

HrB 1

HrB 2

Cl. 1 *in Bb*

Bsn. 1

[ 2 ]

[ 3 ]

[ 1 ]

[ 2 ]

[ 3 ]

Trb. *sempre marcata* (140)

Tb. *sempre marcata*

Timp.

1. G.C.

4. Xyl.

2. Cym.

3. T.M.

Vi. 1 (140)

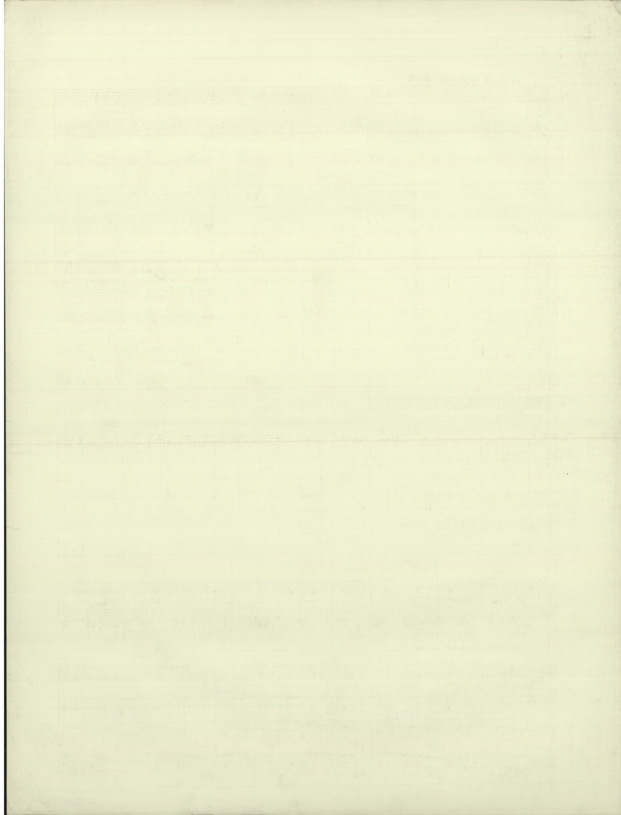
Vi. 2

Al.

Ve.

C. B.





34

Picc. *180*

Fl. 1

Fl. 2

Hrb.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

190

Crs. 1

Crs. 2

Trp. *Sourd.* *part*

Trb. 1

Trb. 2

Tb. 1

Tb. 2

Timp.

G.C. 4

Xyl. 4

Cymb. 2

T.M. 3

T.M.

190

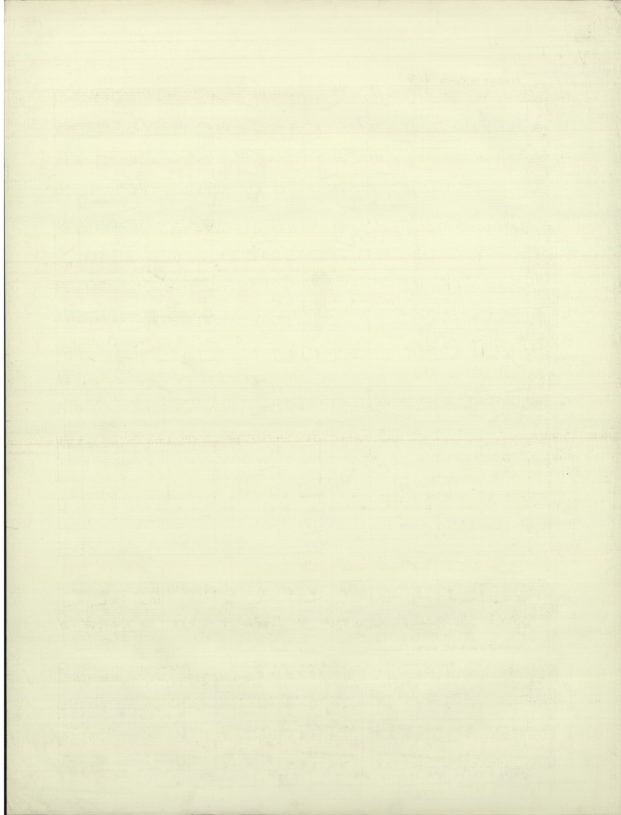
Vi. 1

Vi. 2

Al.

Vc.

C.B.



Picc. *ff marc*

Fl. *ff marc*

Hrb. *ff marc*

C. 1 *ff marc*

Bsn. 2 *ff marc*

Crs. *ff marc*

Trp. *ff marc*

Trb. *ff marc*

Tb. *ff marc*

Timp. *ff marc*

G.C. *ff marc*

Cymb. *ff marc*

T.M. *ff marc*

Xyl. *ff marc*

VI. 1 *ff marc*

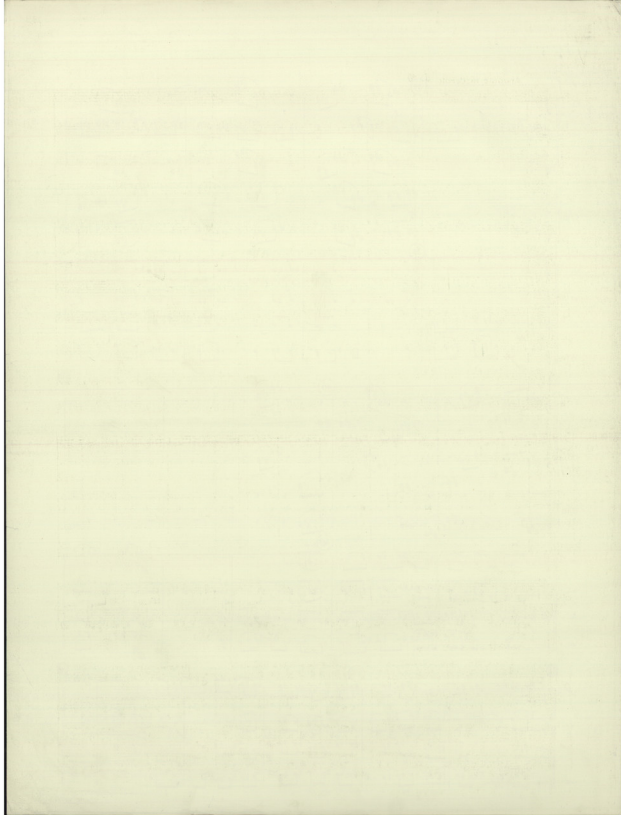
VI. 2 *ff marc*

Al. *ff marc*

Vc. *ff marc*

C.B. *ff marc*

div. a *ff marc*



V 36

~~142~~

180

Picc.

Fl. 1  
Fl. 2

Hr. 1  
Hr. 2

Cl. in A

Bsn. 1

Crs. 1  
Crs. 2

Trp. 1  
Trp. 3

Trb. 1  
Trb. 3

Tb.

Trimp.

1. G.C.  
2. Cymb.

3. T.M.

1. Xyl.

*espr.*  
*port.*  
*espr.*

180

IV

VI. 1

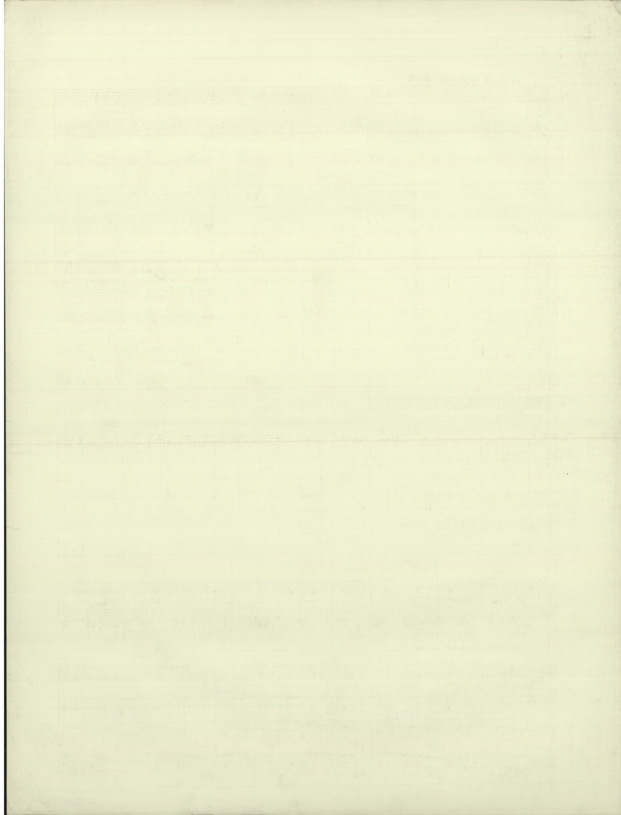
VI. 2

Al.

Vc.

C.B.





Fl. 1 2

Hrb. 1

Cl. 1  
in B

Bsn. 1

170

Crs. 2/4

Trp. in C 2/4

Trb. 1/2

Trb. 3

Trb.

170

*fab*

*slr*

3 T.M.

4 xylo

VI. 1

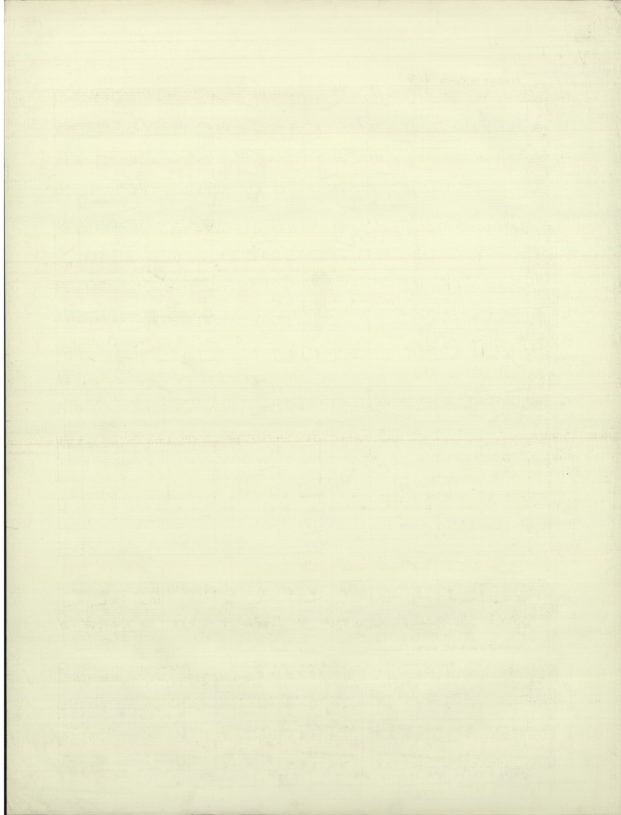
VI. 2

Al.

Vc.

C.B.

170



Più mosso d-92

3

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Hrb. 1 *ff*

Hrb. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Crs. 1 *ff*

Crs. 2 *ff*

Trp. 1 *ff*

Trp. 2 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Tb. *f marc.*

Timp. *f marc.*

1. GC *f marc.*

2. Cymb. *f marc.*

3. Tr. M. *f marc.*

4. Xylo. *f marc. sans cordes*

180

Più mosso d-92

VI. 1 *ff*

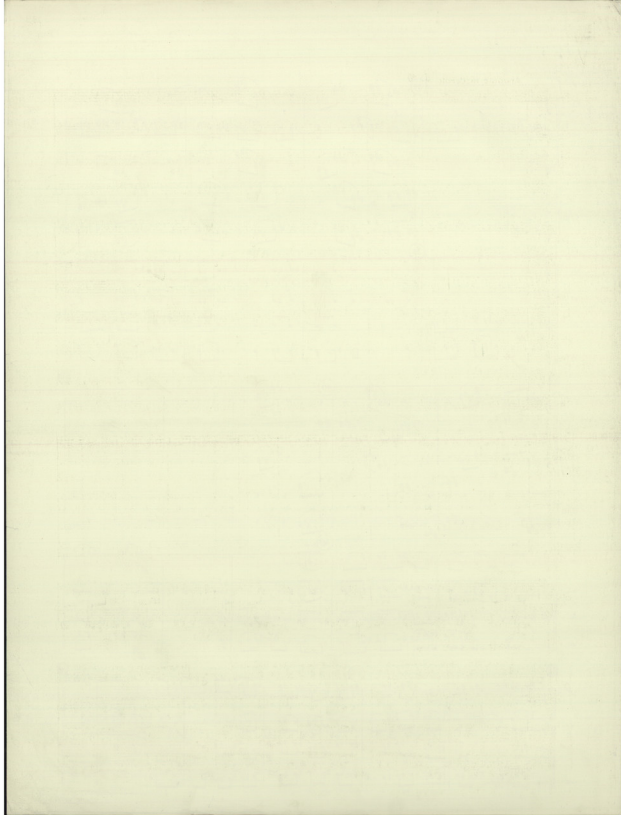
VI. 2 *ff*

Al. *ff*

Vc. *ff*

C.B. *ff petante*

180



81

82

Picc.

[ Fl. 1 ]

[ Fl. 2 ]

Hrb.

Cl. in Bb

Ban.

[ Cors ]

[ Trp in Eb ]

[ Trb. ]

Tb.

Timp.

1. G.C.

3. T.M.

Vi. 1

Vi. 2

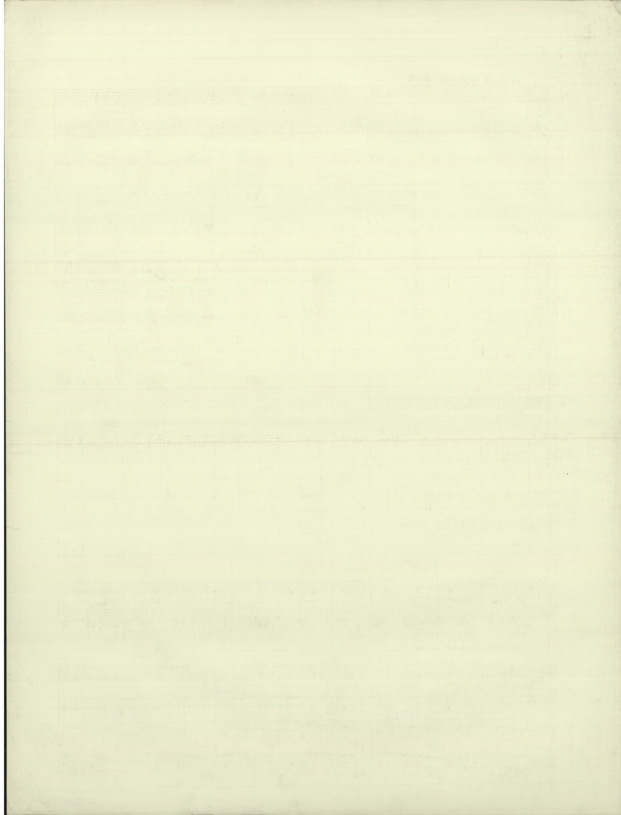
Al.

Vc.

C.B.







8

190

Picc.

[ 1  
Fl.  
2

Hrb.

Cl.  
in Bb

Bsn.

190

[ 1  
Obs.  
2

[ 1  
Trp.  
in C  
2  
3

[ 1  
Trb.  
2  
3

Tb.

Timp.

1. G.C.

2. Cymb.

DR

1. T. M.

190

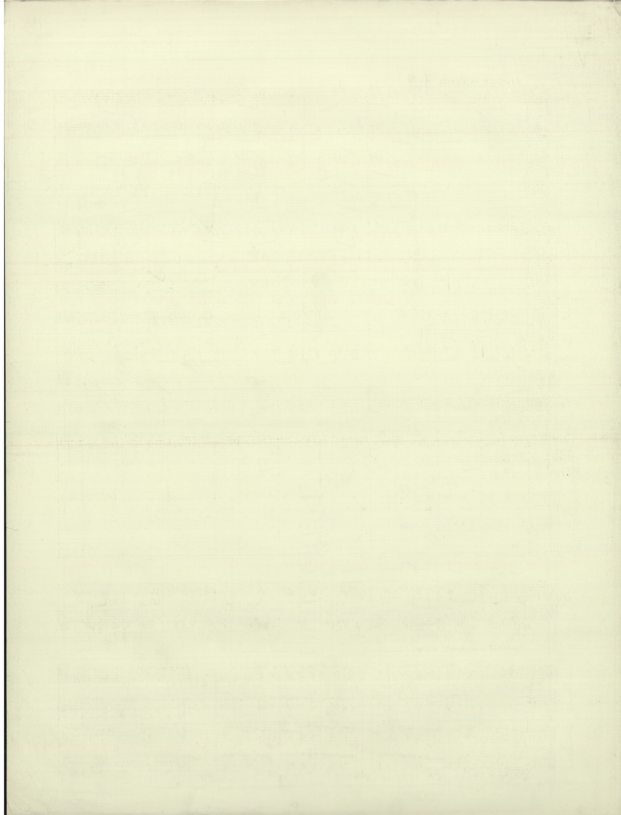
VI. 1

VI. 2

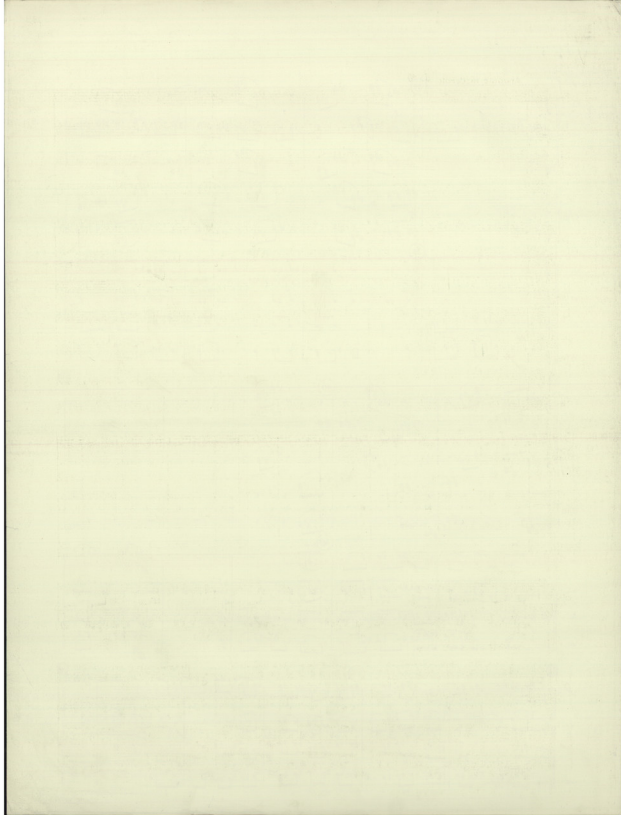
AL.

VC.

C. B.







210

Ficc.

Fl. 1

Fl. 2

Hrb.

Cl. 1

Cl. 2

Bsn.

Cr. 1

Cr. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb.

Temp.

4 G.C.

2 Cymb.

3 T.M.

210

Vi. 1

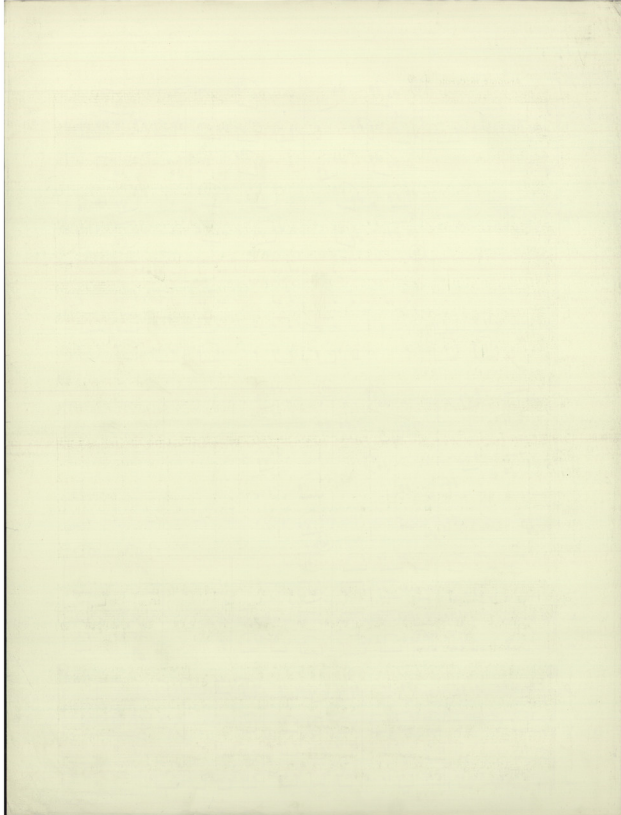
Vi. 2

Al.

Vc.

C.B.





Handwritten 'V' in the top left corner.

220

Picc.

Fl. 1

Fl. 2

Hrb. 1

Cl. in A 1

Cl. in A 2

Sax. 1

Sax. 2

Cr. 1

Cr. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb.

Timp.

1. G.C.

2. Cymb.

3. T.M.

VI. 1

VI. 2

Al.

Vc.

C.B.

74

220

220

44

Picc.

Fl. 1

Fl. 2

Hr. 2

Cl. in Bb 1

Cl. in Bb 2

Sax. 2

Cra. 1

Cra. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

1. G.C.

2. Cymb.

3. T. M.

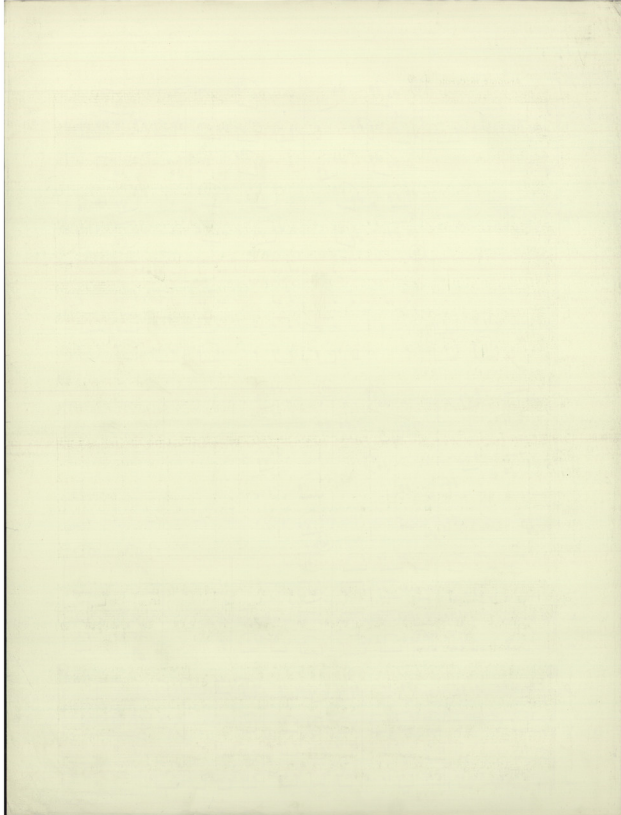
VI. 1

VI. 2

Al.

Ve.

C.B.



230

Picc.

[ 1  
Fl.

[ 2

Hrb.

[ 1  
Cl. in Bb

[ 2

Bsn.

[ 1  
Crs.

[ 4

[ 1  
Trp. in G

[ 3

[ 1  
Trb.

[ 3

Tb.

Timpani

1. G.C.

2. Cymb.

3. T.M.

F

230

VI. 1

VI. 2

Al.

Vc.

C.B.





V 66

240

Picc.

Fl. 1

Fl. 2

Hob. 1

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

240

Cra.

Trp. in C

Trp. in D

Trb. 1

Trb. 2

Tb.

Timp.

G.C.

Cymb.

T.M.

240

Vi. 1

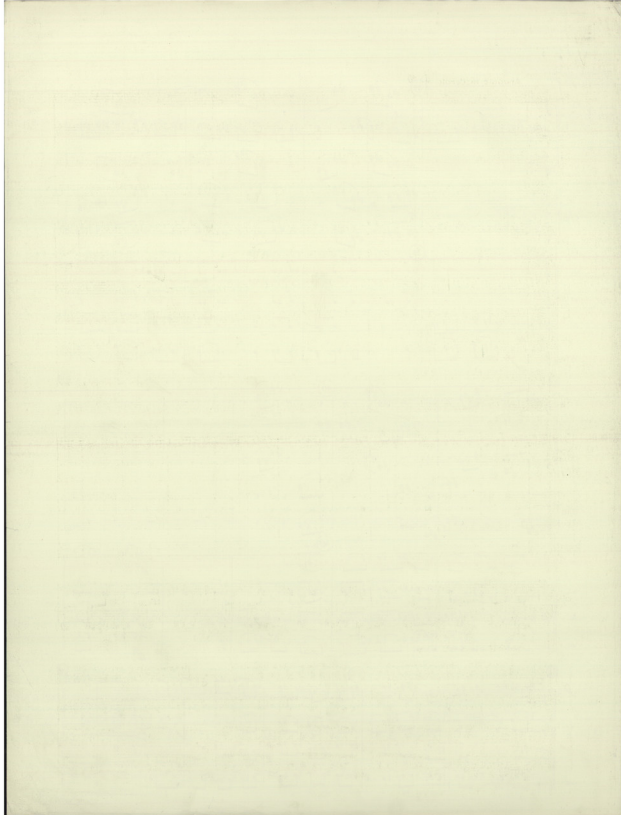
Vi. 2

AL.

Vc.

C.B.

Pizz.



250

Picc.

Fl. 1

Fl. 2

Hrb. 1

Cl. 1

Cl. 2

Bsn.

250

Crs. 1

Crs. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

1. G.C.

2. Cymb.

3. T.M.

250

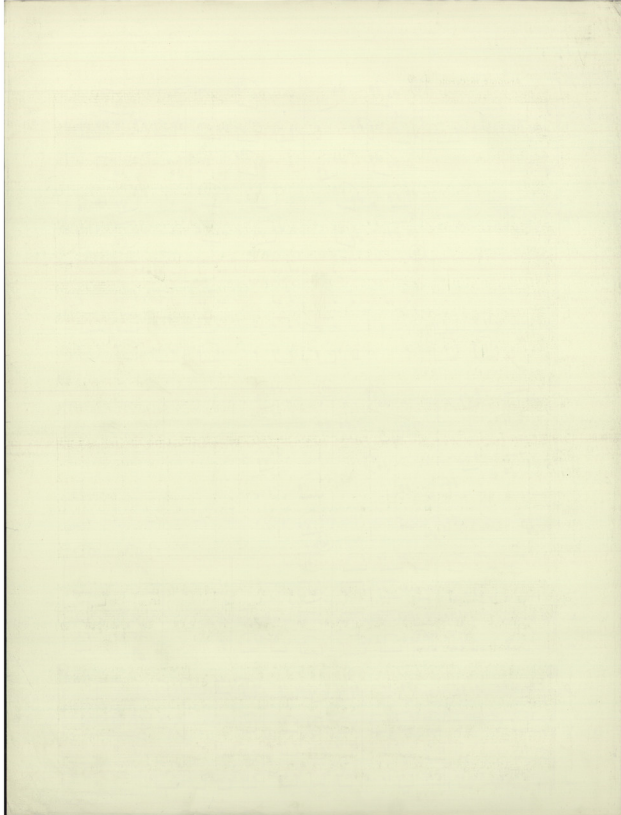
VI. 1

VI. 2

AI.

Ve.

C.B.



V 48

Picc. 260

[ 1 Fl. 260

[ 2 Fl.

Hrb 2

[ 1 Ch. 2

[ 2 Ch. 2

Bas

[ 1 Cs. 260

[ 2 Cs.

[ 1 Trp. 260

[ 2 Trp.

[ 3 Trp.

Trb. [ 1

[ 2

[ 3

Tb. [ 1

[ 2

[ 3

Timp. coupez bec

1. G.C.

2. Cym.

3. T. tom.

3. T.M.

*cresc.* *cresc.*

VI. 1. 260

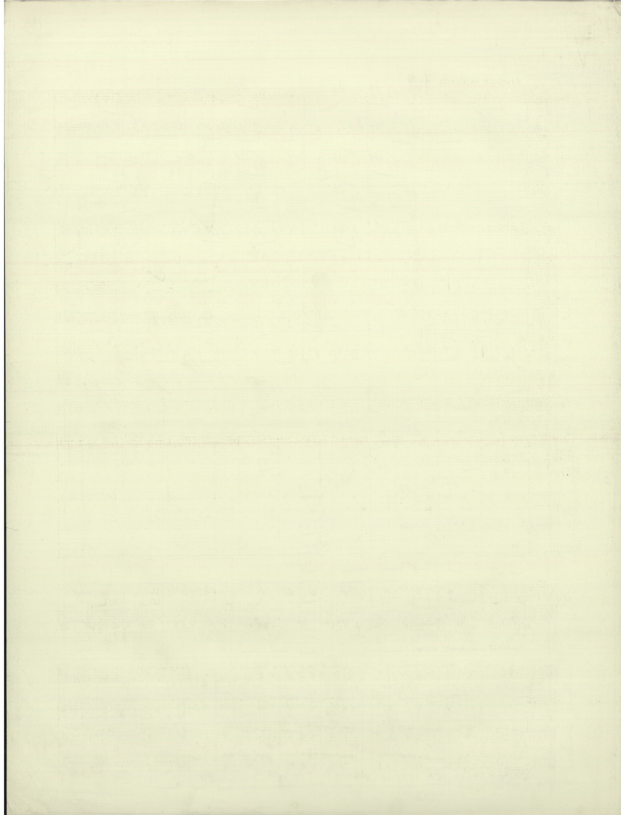
VI. 2. *div.*

AI. *div.*

VE.

C.B. *alco* *FA* *Solo* *Solo per Lda*

5044





✓

1<sup>o</sup> primo

Picc. [1] [2] [3] [4] [5] [6] [7] [8] 80

Fl. [1] [2]

Hrb. [1] [2]

Cl. [1] [2]

Bsn. [1] [2]

Tempo primo vibrato

Ctr. [1] [2] [3] [4]

Trp. [1] [2] [3]

Trb. [1] [2] [3]

Tb. [1] [2]

Timp. [1] [2] [3] [4]

1 G.C.  
3 Tom  
2 Cym.  
4 Cym.  
T. (B-4-2)

Tempo primo

Vi. 1 [1] [2] [3] [4] [5] [6] [7] [8]

Vi. 2 [1] [2] [3] [4] [5] [6] [7] [8]

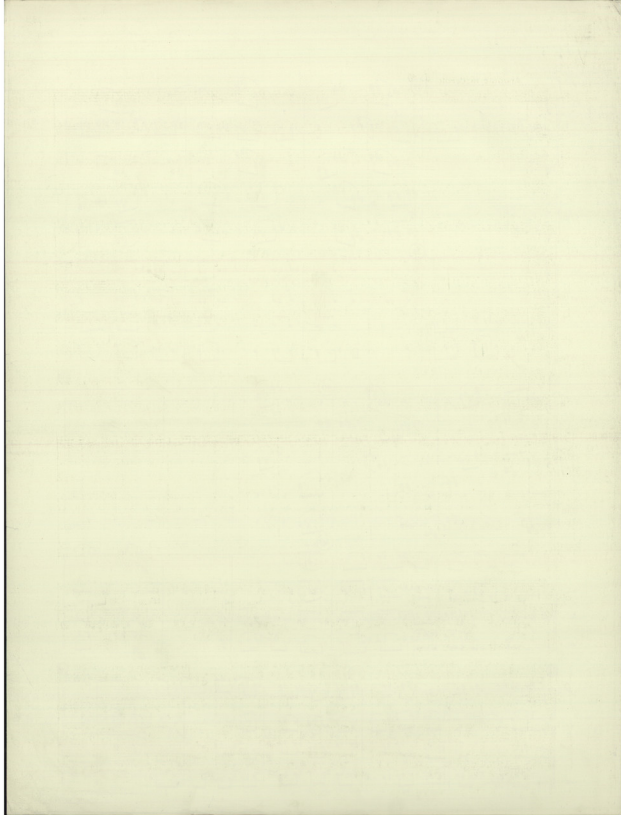
AL. [1] [2]

V.C. [1] [2]

div. unis div. div.

pizz marc.

M. pendant toute la durée de la note tenue, faire des ondulations d'un quart de ton (en haut et en bas) chaque musicien à sa façon, très irrégulièrement.



50

270

270

270

Picc. 1, 2

Fl. 1, 2

Hrb. 1, 2

Clinet 1, 2

Ban. 1, 2

270

Ctr. 1, 2, 3, 4

Trp. 1, 2, 3

Trb. 1, 2, 3

Tb.

270

Timp. 1, 2

G.C.

T. Tom

Cymb.

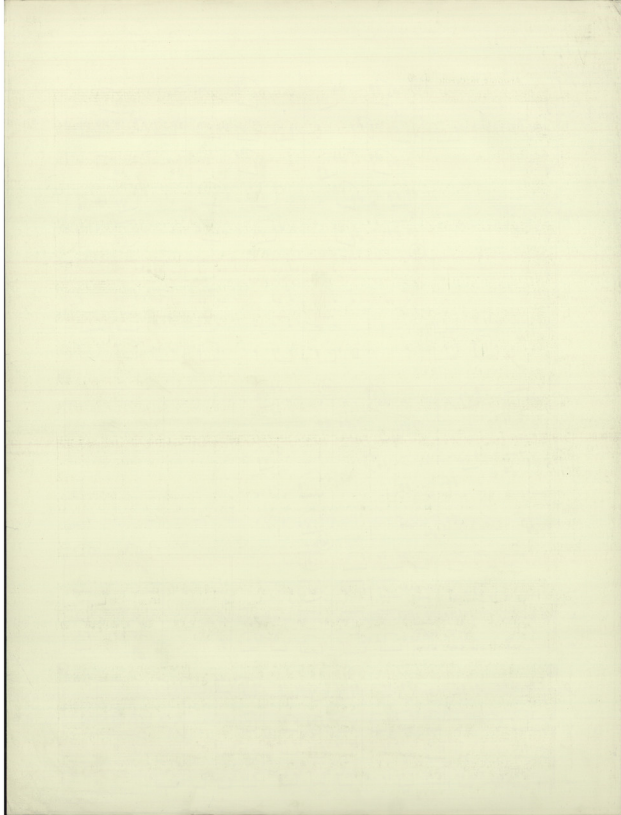
Drum

Vi. 1, 2

Vl. 1, 2

Al. 1, 2

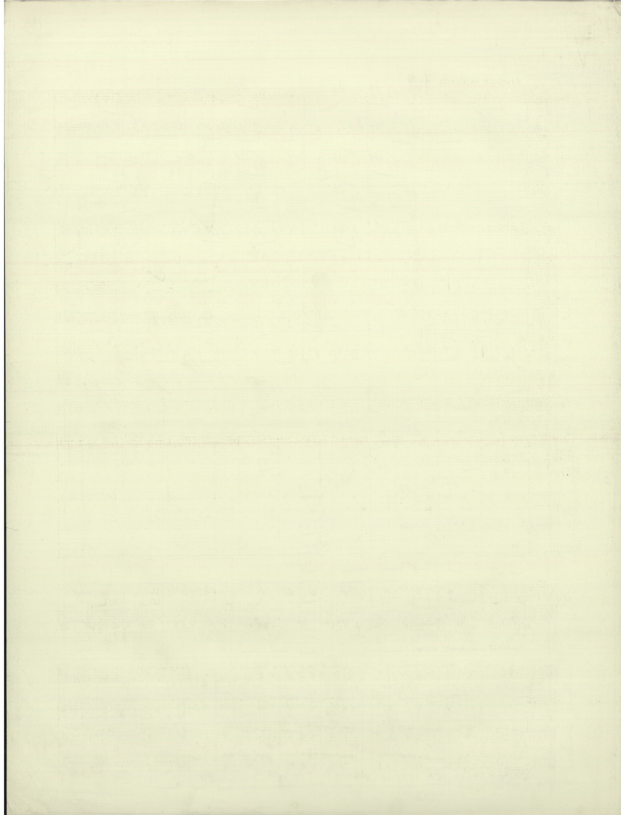
Cs.



Handwritten musical score for a symphony orchestra, page 187. The score is divided into three systems, each containing multiple staves for different instruments. The first system includes Piccolo (Picc), Flutes (Fl. 1 and 2), Clarinets (Cl. in A), Bassoons (Bsn. 1 and 2), Oboes (Ob. 1, 2, 3, and 4), Trumpets (Tnp. in D, 1, 2, and 3), Trombones (Trb. 1, 2, and 3), and Tuba (Tb). The second system includes Timpani (Timp.), Gong/Cymbal (G.C.), and Tom/Cymbal (T. Tom Cymb.). The third system includes Violins (Vi. 1 and 2), Viola (VI. 2), Alto (Al.), and Double Bass (Vc. B.).

Key features of the score include:

- Rehearsal Markers:** Circled numbers 280, 281, and 282 are placed above the first, second, and third systems respectively.
- Dynamic Markings:** Various dynamics are indicated, including *mf*, *fz*, *ff*, *div.*, and *unis*.
- Performance Instructions:** Handwritten notes such as "div." (divisi) and "unis" (unison) are present. There are also some handwritten annotations like "A 3-4" and "4" near the Trombone staves.
- Articulation:** Slurs and accents are used throughout the score to indicate phrasing and emphasis.





52

Picc.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. in A

Bsn. 1

Bsn. 2

Trp. 1 in C

Trp. 2 in C

Trp. 3 in C

Trp. 3 in D

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

1 G.C.

3 Tom.

2 Cymb.

VI. 1

VI. 2

Al.

C.B.

*stacc*

*gliss*

*p*

*f*

*cres*

*cen*

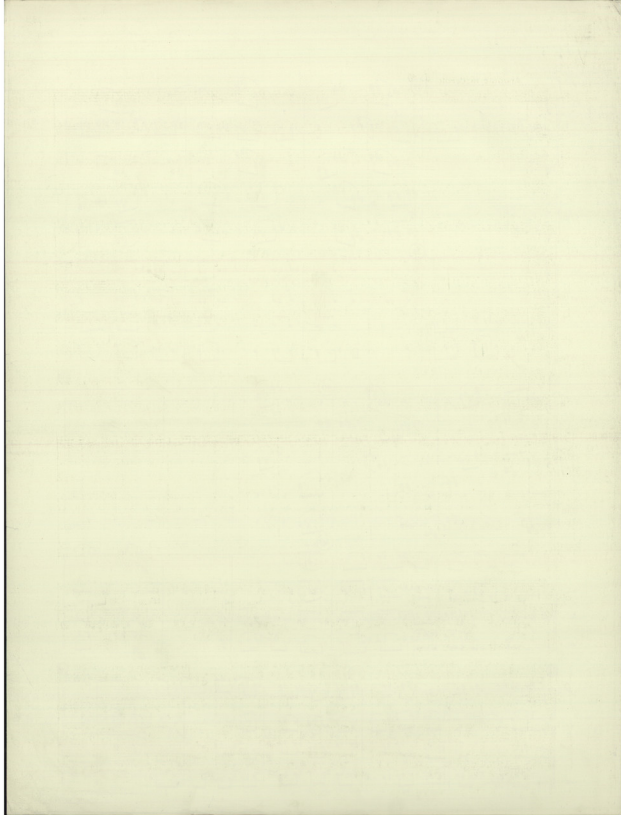
*do*

*ff*

200

201

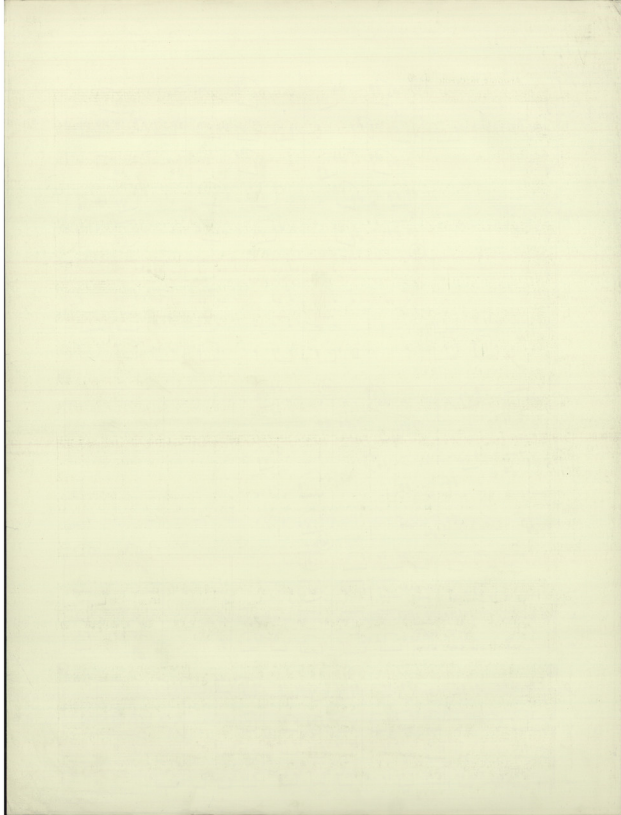
2 Cymb.



Handwritten musical score for a symphony orchestra, page 53. The score is arranged in systems and includes the following parts:

- Picc.** (Piccolo)
- Fl.** (Flute) 1 and 2
- Ob.** (Oboe) 1 and 2
- Clarinet** (Clarinet) 1 and 2
- Bsn.** (Bassoon) 1 and 2
- Cor.** (Cor Anglais) 1, 2, 3, and 4
- Trp.** (Trumpet) 1, 2, and 3
- Trbn.** (Trumpet) 1 and 2
- Tbn.** (Tuba)
- Timp.** (Timpani) 1 G.C. (Great Cymbal)
- Tom.** (Tom-tom)
- Cymb.** (Cymbal) 2
- Str.** (String) 1 and 2
- Al.** (Alto)
- C.B.** (Cello/Bass)

The score features various musical notations including dynamics (e.g., *pp*, *mp*, *f*, *ff*), articulation (e.g., accents, slurs), and performance instructions (e.g., *Fl.*, *Trp. into*). The page number '53' is written in the top right corner.



enchaînez

Picc.

Fl. 1

Fl. 2

Hfb. 1

Hfb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

(300)

Crs. 1

Crs. 2

Crs. 3

Crs. 4

Trp. 2

Trp. 3

Tru. 1

Tru. 2

Tu. 1

Tu. 2

Timp.

G.C.

T.tom

Cymb.

4

EXC.

2 tom

cymb. suspendu avec ad bag.

(300)

Vi. 1

Vi. 2

Vl. 1

Vl. 2

Al. 1

Al. 2

Vc. C.B.

cres

cen

sf

cto

sf

enchaînez





V

Andante  $\text{♩} = 58$

2+3 3+2 3+2

1 Trp.  $\text{♩}$   
2 Trp.  $\text{♩}$   
3 Trp.  $\text{♩}$   
1 Trb.  $\text{♩}$   
2 Trb.  $\text{♩}$   
3 Trb.  $\text{♩}$   
Tb.  $\text{♩}$   
Timp.  $\text{♩}$   
1 G.C.  $\text{♩}$   
2 Cymb.  $\text{♩}$   
3 Tam.  $\text{♩}$

Andante  $\text{♩} = 58$

Ve.  $\text{♩}$  *allegro*  
C.B.  $\text{♩}$  *allegro*

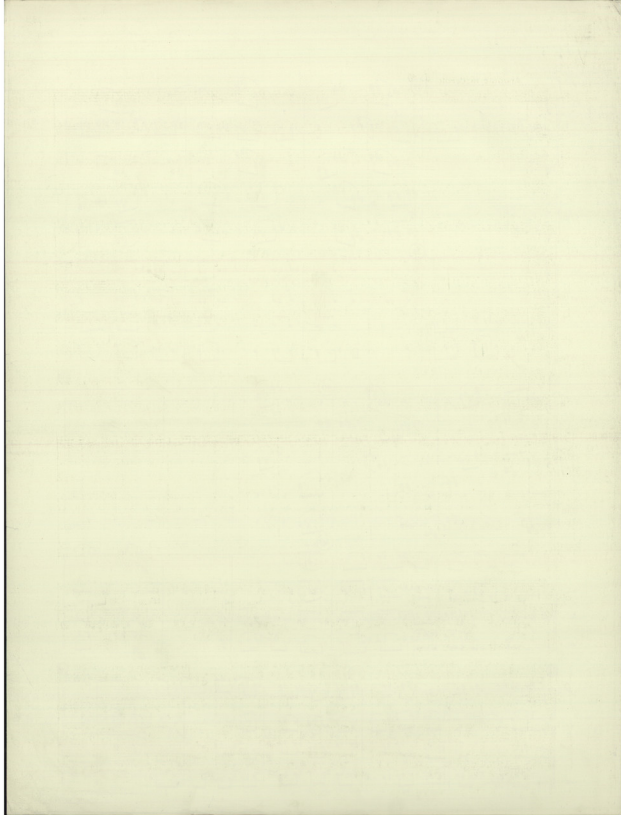
5

1 Trp.  $\text{♩}$   
2 Trp.  $\text{♩}$   
3 Trp.  $\text{♩}$   
1 Trb.  $\text{♩}$   
2 Trb.  $\text{♩}$   
3 Trb.  $\text{♩}$   
Tb.  $\text{♩}$   
Timp.  $\text{♩}$   
1 G.C.  $\text{♩}$

5

3+2

VI. 1  $\text{♩}$  *espr.* *cresc. poco a poco*  
VI. 2  $\text{♩}$  *espr.* *cresc. poco a poco*  
Al.  $\text{♩}$  *espr.* *cresc. poco a poco*  
Ve.  $\text{♩}$  *espr.* *cresc. poco a poco*  
C.B.  $\text{♩}$  *espr.* *cresc. poco a poco*



10

Trp in C3

Trb 1 3

Tbn

T.M.

VI 1

VI 2

AI

VC

C.B.

*f cant.*

15

Trp in C3

Trb 1 3

Tbn

T.M.

VI 1

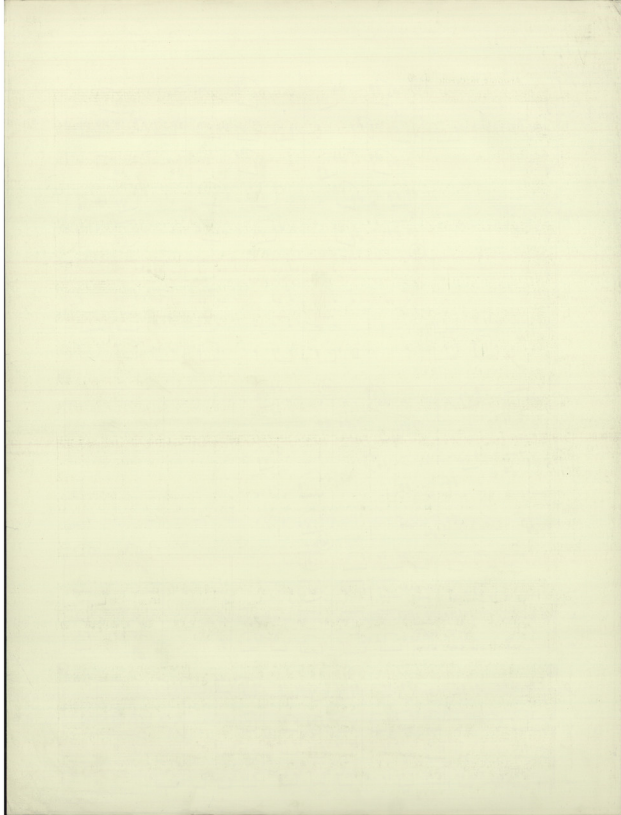
VI 2

AI

VC

C.B.

*f cant.*



1  
2  
3

Trp. 1  
2  
3

Trb. 1  
2  
3

Tb.

Timp.

1 G.C.  
2 Cymb.  
3 IT.Tam.

VI. 1  
VI. 2  
AL.  
Ve.  
C.B.

20

Fl. 1  
3

Cr. 1

Trp. 1  
2  
3

Trb. 1  
2  
3

Tb.

Timp.

1 G.C.

20

Poco più mosso

mf esp. e stacc.

mf

Sourd.

mf

VI. 1

Ve.

C.B.

20

Poco più mosso





58

25

Fl. 1/2

Hrb. 1

Cl. 1 in Bb

Cra 1

Trp. 1 in D

Trb. 1

Sound

25

Vi. 1

Al.

Vcl.

espr.

mf

mf

30

Picc.

Fl. 1/2

Hrb. 1

Cl. 1 in Bb

Bsn. 1

3 Fl. prend Picc. 1.2

espr.

a 2

a 2

espr.

1

3

Cra

Trp. 1 in D

Trb. 1

4

1. Tom

2 T. Tom

sans Sound.

Sound.

sans Sound.

sans Sound.

30

Vi. 1

Vi. 2

Al.

Vcl.

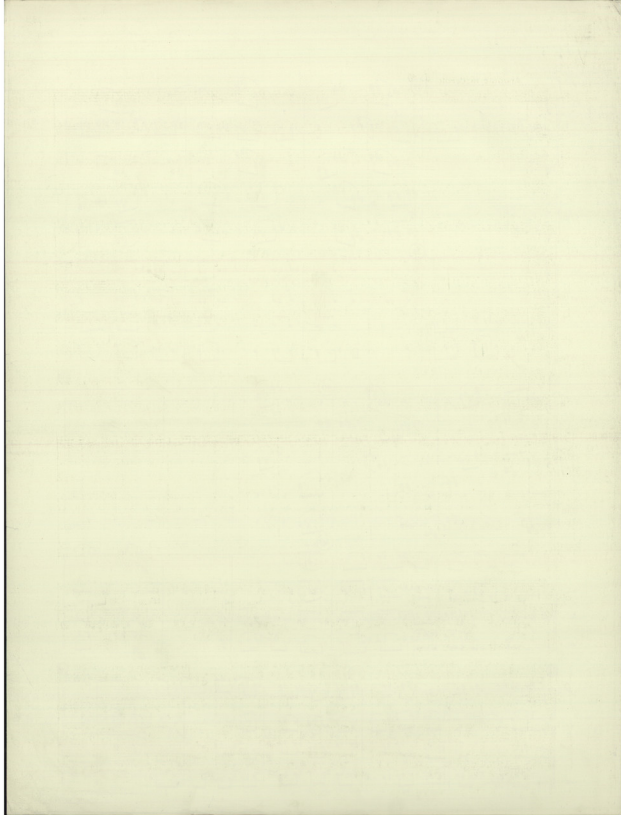
Pizz.

div.

Pizz.

Pizz.

espr.



Handwritten musical score for orchestra and strings, measures 35-40. The score includes parts for Piccolo, Flute, Horns, Clarinets, Bassoons, Cymbals, Trumpets, Trombones, Timpani, Celesta, Harp, Violins, Viola, Violoncello, and Double Bass. Measure 35 is circled. The score features various dynamics such as *f*, *mf*, *cresc.*, and *div.*, and includes performance instructions like *unus Arco* and *Arco*. The music is written in a 4/4 time signature.

35

Picc.

Fl.

Hrb.

Cl. 1  
2

Ban. 1  
2

35

Crs

Sourd.

Trp. ind.

Sourd.

Tbn. 1  
2  
3

Sourd.

Timp.

2

4/4 T. 1

Cel.

Hrp.

35

VI. 1  
unus  
Arco

VI. 2  
Arco

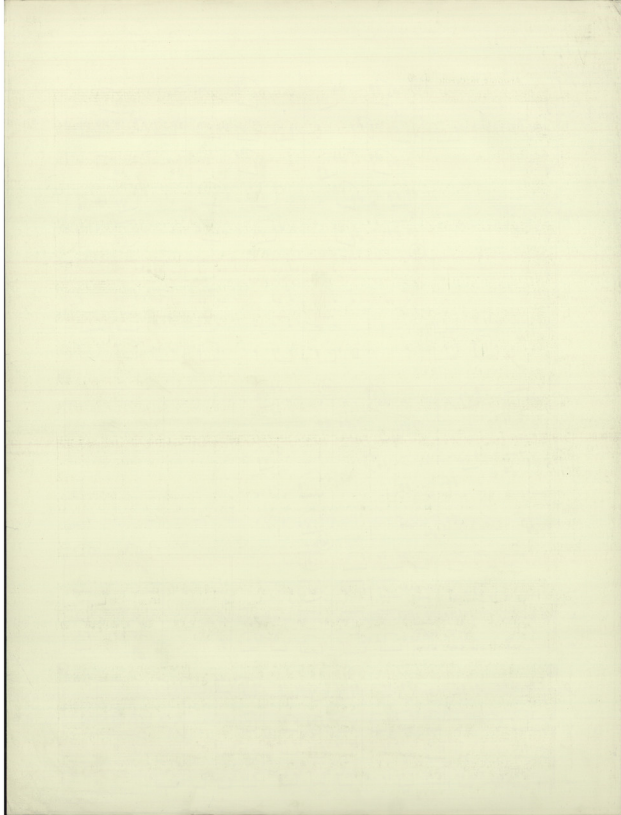
Al.

Arco

Vc.

C.B.

*f*, *mf*, *cresc.*, *div.*



40

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Hrb. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

*cresc.*

40

Os. 1 *mf*

Os. 2 *mf*

Os. 3 *mf*

Os. 4 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Trp. 3 *mf*

Trp. 4 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Trb. 3 *mf*

*mf*

*molto espr.*

*sons Sourd.*

Temp. *mf*

Cymb. *mf*

T.M. *mf*

*mf*

Cel. *mf*

Hrp. *mf*

40

Vi. 1 *mf*

Vi. 2 *mf*

Al. *mf*

Vc. *mf*

Cb. *mf*

*div. unis*

*mf*

*cresc.*

*cresc.*

*cresc.*





4  
1  
2  
3

45

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Hrb. 1 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Cns. 1 *ppp*

Cns. 2 *ppp*

[ 3 ] *ppp*

[ 4 ] *ppp*

[ 1 ] *ppp*

[ 2 ] *ppp*

Tr. b. 1 *ppp*

Tr. b. 2 *ppp*

Tb. *ppp*

Temp. *ppp*

1. Tim. *ppp*

G.C. *ppp*

Cymb. *ppp*

T.M. *ppp*

Cel. *ppp*

Hrp. *ppp*

45

VI. 1 *ppp*

VI. 2 *ppp*

AI. *ppp*

Vc. *ppp*

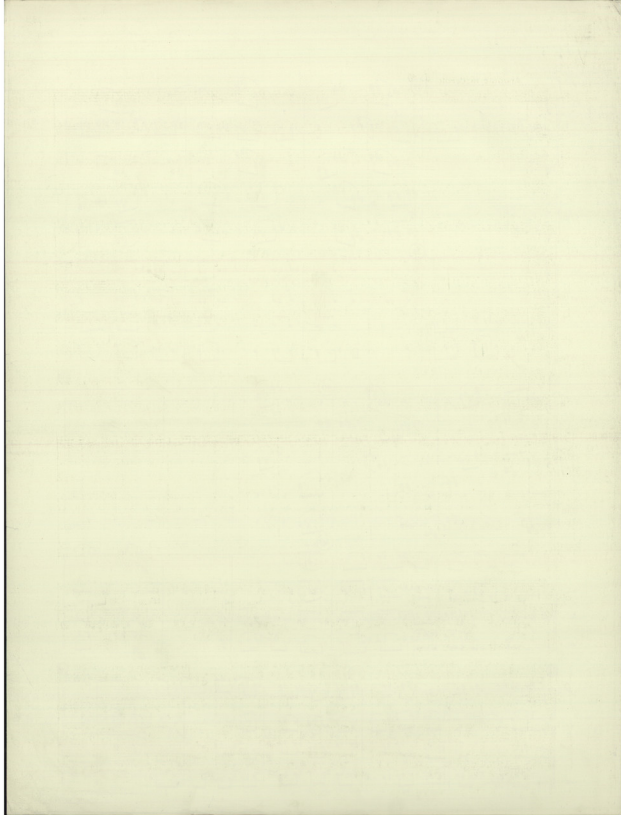
C.B. *ppp*

*div. pizz.*

*unis*

Arco

#  
#  
Evan  
Amo  
in  
the  
Quality



50

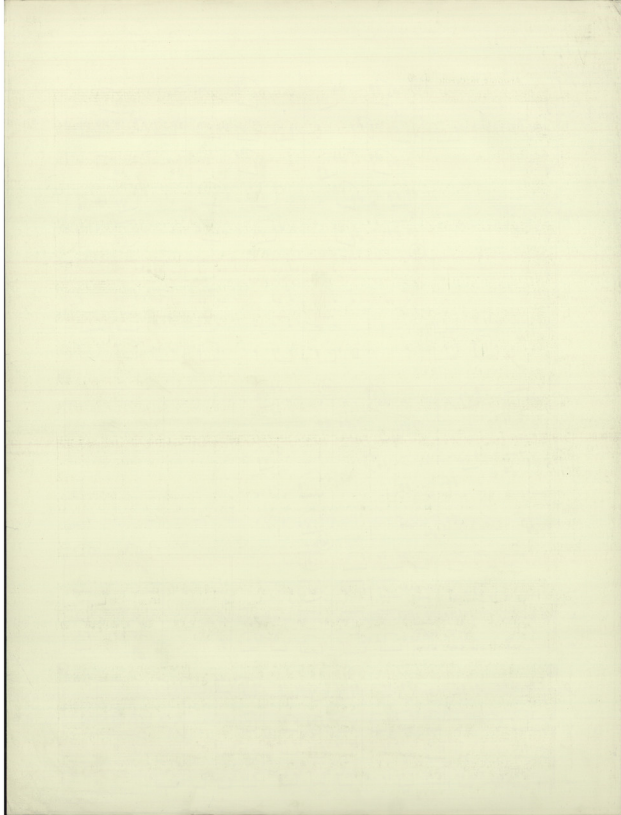
Picc.  
Fl. 1  
Hrb. 1  
Cl. in Bb  
Bsn 1

50

Crs.  
Trp. in D  
Trb. 1  
Trb. 2  
Tb.  
Timp.  
Xylo.  
1. G.C.  
2. Cymb.  
4. Tom.

50

VI. 1  
VI. 2  
AL.  
VE.  
C.B.



Lento

55

Picc.

Fl. 2

Hrb. 1  
2

Cl. 1  
in B<sup>b</sup>

Ban. 1  
2

Lento

55

Crs.

Trp. 1  
in D

Trb. 1  
2

Tb. 1  
2

Timp.

Xylo.

1 G.C.

3 Cymb.

3 T. Tom.

Lento

55

VI. 1

VI. 2

AI.

Vc.

C. B.





64

al tempo  
 ma poco meno mosso

64

65

Picc.

Fl. 1

Solo  
 molto espr.

Hrb. 1

Cl. 1  
 in sib

Bsn. 1

*mf*

66

67

68

69

70

*accord.  
 divv*

*accord.  
 divv*

*accord.  
 divv*

*e lèvez progressivement les sourcines*

Vi. 1

Vi. 2

Al.

Ve.

C.B.

*mf*

71

72

73

74

75

Picc.

Fl.

Hrb.

Cl.  
 in sib

Vi. 1

Vi. 2

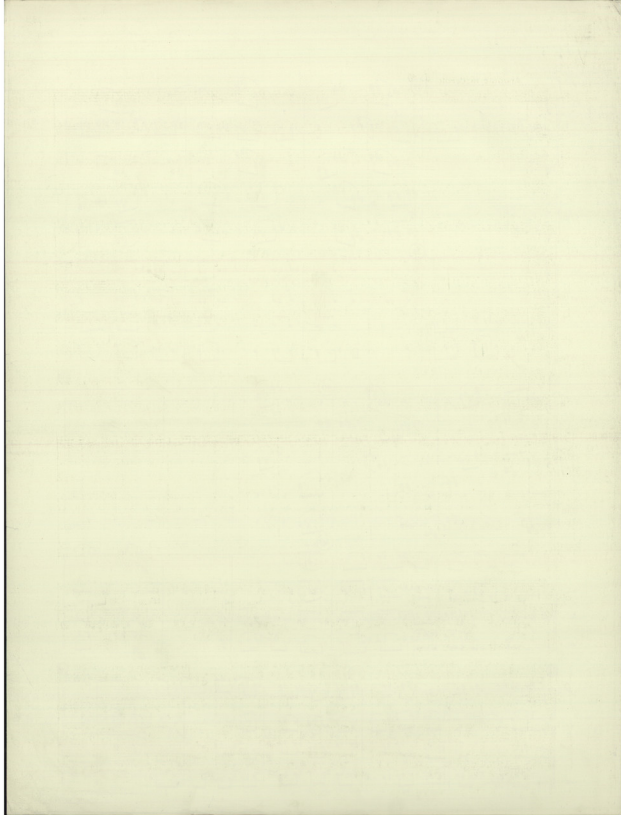
Al.

Ve.

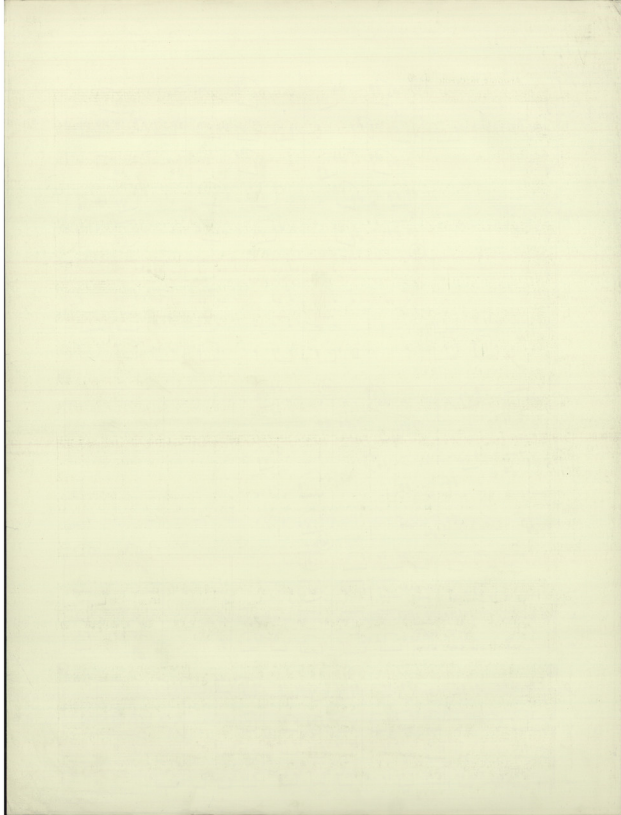
C.B.

*mf*

unis



(60)  
 Flcc.  
 Fl. 1  
 Hrb.  
 Cl. 1  
*in situ*  
 Bsn. 1  
 (60)  
 Crs.  
 1  
 2  
 Trp.  
*in situ*  
 Solo  
 Trb.  
*mf cresc. cantabile*  
 1  
 3  
 Tb.  
 Timp.  
 T.R.  
 3 T.M.  
 Cel.  
 Hrp.  
 (60)  
 Vl. 1  
 Vl. 2  
 Al.  
 Vc.  
 C.B.



Picc.  
 Fl. 1  
 2  
 Hrb. 1  
 Cl. 1  
 in B  
 2  
 Bsn. 1  
 2  
 Crs.  
 1  
 2  
 3  
 4  
 Trp.  
 1  
 2  
 3  
 Trb.  
 1  
 2  
 3  
 Tb.  
 Timp.  
 4 Trm.  
 3 Trm.  
 T.M.  
 Cel.  
 Hrp.  
 VI. 1  
 VI. 2  
 AI.  
 Vc.  
 C. B.





V

90

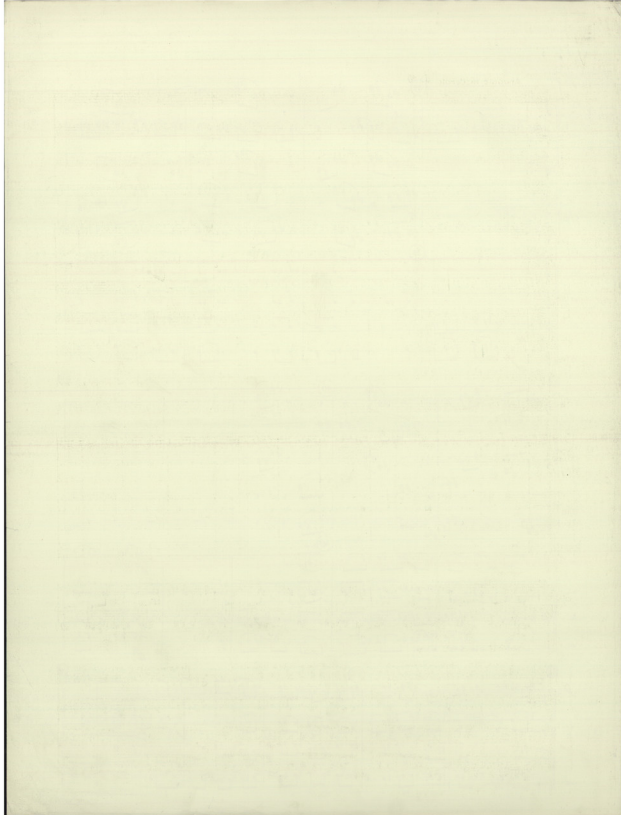
Picc.  
Fl. 1 2  
Hrb. 1 2  
Cl. 1 2  
in sib.  
Bsn. 1 2

90

Crs.  
Trio.  
Trp.  
Tbn.  
Tb.  
Timp.  
TSM.  
TAM.  
T.M.

90

VI. 1  
VI. 2  
AI.  
Vc.  
C. B.



95 *cresc. molto*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Hb. 1 *mf*

Hb. 2 *mf*

Cl. 1 *mf*

Cl. in Bb 2 *mf*

Bsn. 2 *mf*

95 *cresc. molto*

Cr. 3 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Tb. *mf*

4 *mf*

2 *mf*

3 *mf*

Timp. *mf*

Drum *mf*

T. Tom *mf*

T.M. *mf*

95 *cresc. molto*

Vi. 1 *mf*

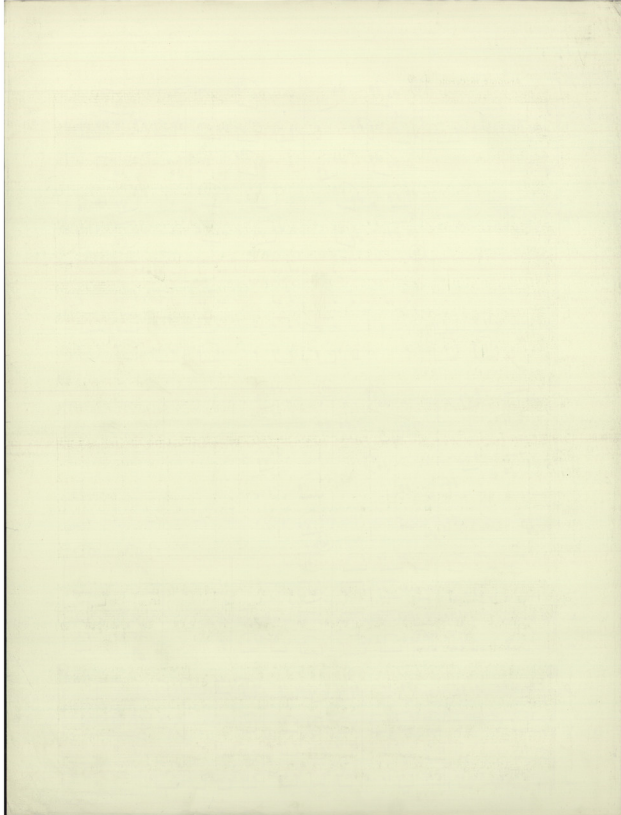
Vi. 2 *mf*

Al. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

C.B. *mf*



100

*poco rit. . . . . A Tempo*

Picc.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. in Bb

Bassoon

100

Or. 3

Or. 4

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb.

Timp.

4. T. Tam.

2. T. Tam.

3. T. M.

Cel.

Hrp.

100

*poco rit. . . . . A Tempo*

div.

div.

div.

Vc. 1

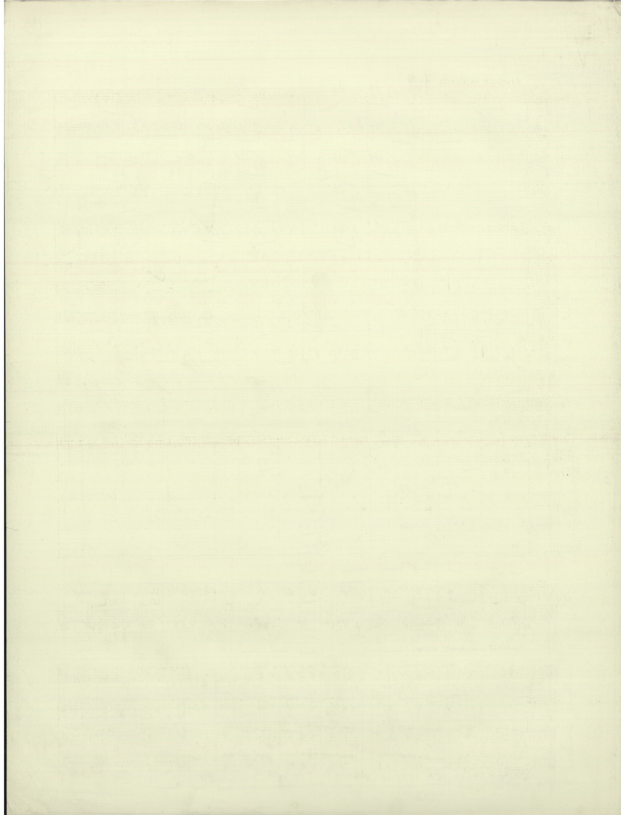
Vc. 2

Al.

1.

2.

C.B.





70

Maestoso

Picc.

Fl. 1 & 2

Hrb. 1 & 2

Cl. 1 in A

Cl. 2 in B

Bsn. 1 & 2

Corn 1 & 4

Trp. 1 & 2

Tyb. 1 & 3

Tb. 1 & 2

Timp.

G. C.

Cymb.

T. M.

musical notation

ma

mo

109

Maestoso

Cel.

Hrp.

vi. 1

vi. 2

Al. 1 & 2

Vc.

C. B.

musical notation

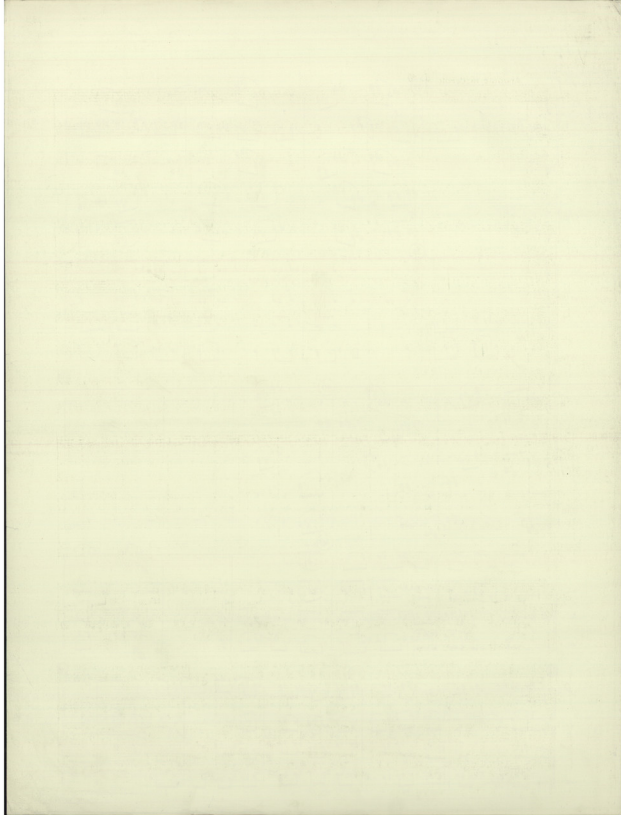
ma

mo

109

Maestoso

div.



1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

110

Picc.

Fl. 1  
2

Hrb. 1  
2

Cl. 1  
2  
in Bb

Bsn. 1  
2

Cr. 1  
2  
3

Trp. 1  
2  
3

Trb. 1  
2  
3

Tb.

Timp.

G.C.

Cymb.

T.cim.

110

110

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

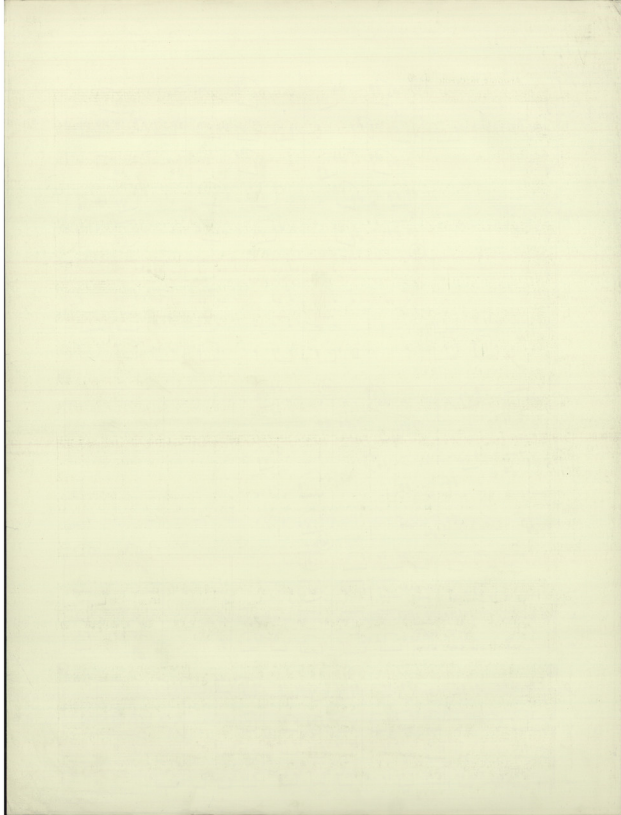
Vi. 1

Vi. 2

Al. *unis*

Vc.

C.b.



# DEUXIÈME MOUVEMENT

Presto ♩.152

Fl. cor. 1  
Fl. cor. 2  
Hob. 3  
Cl. in Bb 3  
Bsn. 3  
Crs. 1, 2, 3  
Trp. in D 4  
Trb. 3  
Tb. 1  
1 Timp.  
2 Cymb.  
3 Tam.

Presto ♩.152

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

7

VI. 1  
VI. 2  
Al. 1, 2  
Vc. 1, 2  
C.B.





V

1 2 3 1 2 1 2 3 1 2

Flac.

[ 1  
2 ] Fl

[ 1  
3 ] Hrb2

[ 1  
2  
3 ] Cl in E

[ 1  
3 ] Bsn. 2

[ 1  
2  
3  
4 ] Crs

1. Tom  
2. Cym.

1 2 3 1 2

1 2 3 1 2 1 2 3 1 2

[ 1  
2 ] Vl. 1

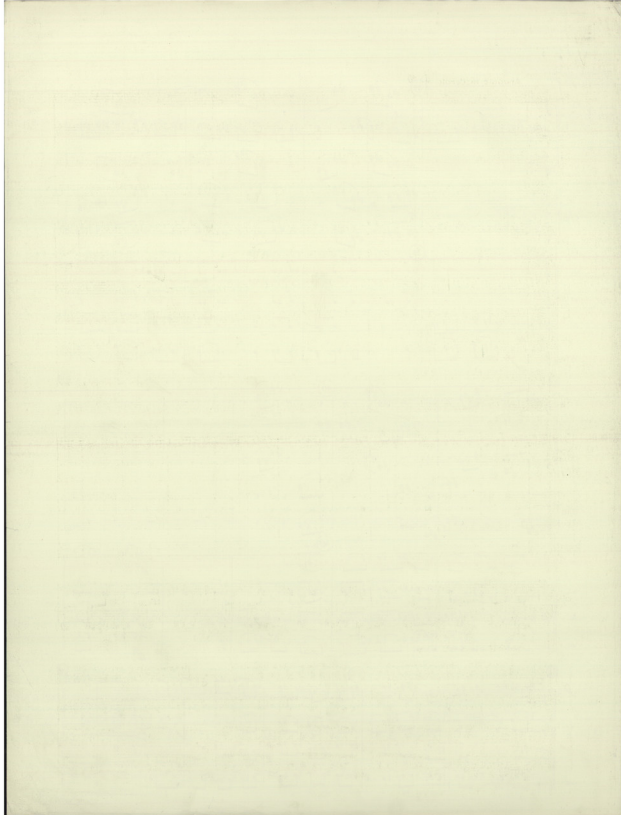
[ 1  
2 ] Vl. 2

[ 1  
2 ] AL

[ 1  
2 ] Vc.

C. B.

Div.



1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Picc.

Fl. 1  
Fl. 2

Hob. 2  
Hob. 3

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2  
Bsn. 3

Cra. 1  
Cra. 2  
Cra. 3

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4

Tru. 1  
Tru. 2  
Tru. 3

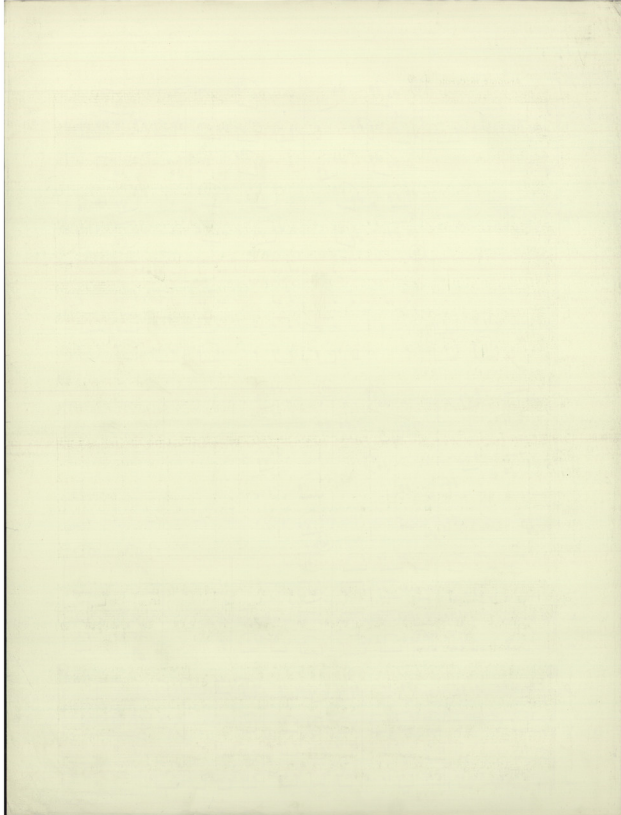
1) Tam.  
2) Cymb.  
avec bag.

VI. 1  
VI. 2

Al. 1  
Al. 2

Vc. 1  
Vc. 2

C. B. 1  
C. B. 2



1 2 3 1 2 (2)

Picc.

Fl. 1  
Fl. 2

Hr. 1  
Hr. 2

Cl. in Bb 1  
Cl. in Bb 2

Sax. 1  
Sax. 2

Cra. 1  
Cra. 2  
Cra. 3

Trp. in G 1  
Trp. in G 2  
Trp. in G 3

Trb. 1  
Trb. 2

1 Tromb. 3) Legno  
2 Tromb. G.C.

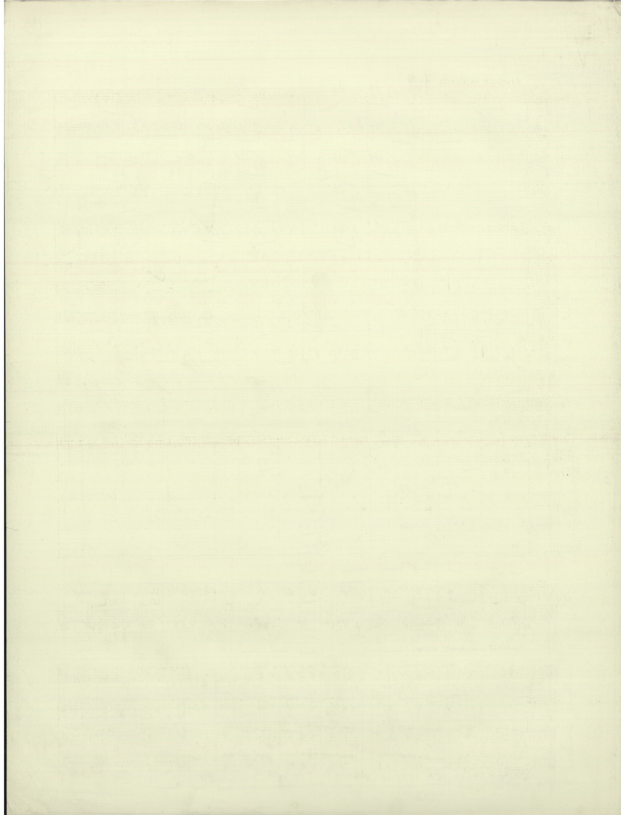
(2) 1 2 3 1 2 1 2 3 1 2

Vl. 1  
Vl. 2

Al. 1  
Al. 2

Vc. 1  
Vc. 2

C.B.





1 Af. Dr.  
 2 Cymb.  
 3 Logn.  
 4 G.C.  
 5

Timp.

3

poco a poco cresc.

VI. 1  
 VI. 2  
 Al.  
 vc.  
 C.B.

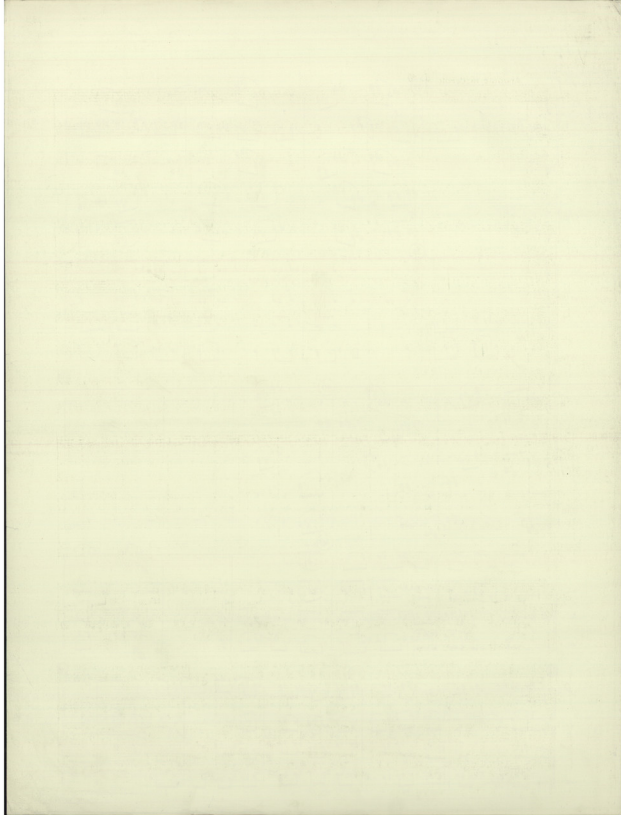
poco a poco cresc.

1 Af. Dr.  
 2 Cymb.  
 3 Logno.  
 4 G.C.  
 5

Timp.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

VI. 1  
 VI. 2  
 Al.  
 vc.  
 C.B.



V

4

Picc.

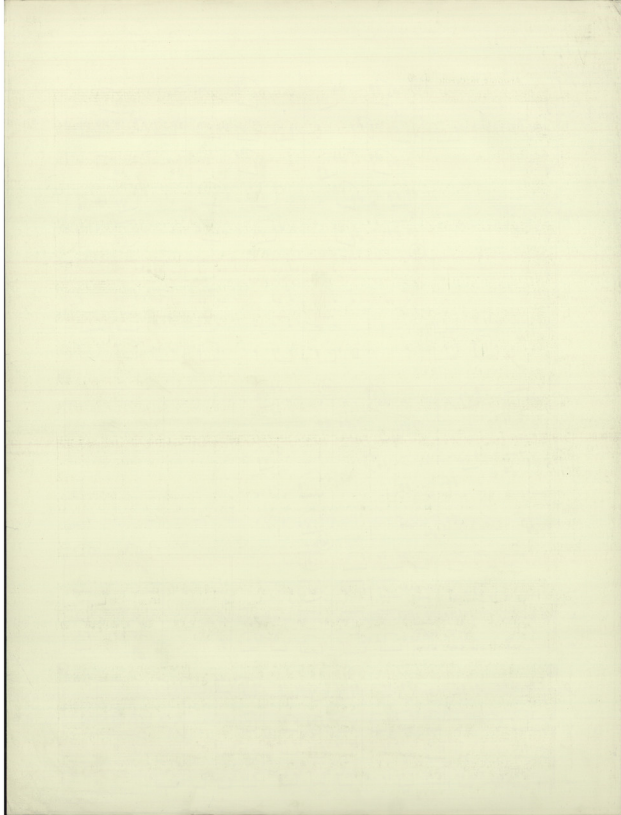
4

Crs.

4

VI. 1

*mf cresc* *div.*



5

Picc.

Fl. 1  
Fl. 2

Hfb. 1  
Hfb. 2  
Hfb. 3

Cl. 1  
Cl. 2  
Cl. 3

Bsn. 1  
Bsn. 2  
Bsn. 3

5 2 3 1 2

Crs. 1  
Crs. 2

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4

Tpb. 1  
Tpb. 2  
Tpb. 3

Tb. 1  
Tb. 2

*f marc.*

Imp.

ADr.

2 Cymb.

3 Tam.

4 G.C.

*f cresc.*

Vi. 1

Vi. 2

Al.

Vc. 1  
Vc. 2

C. B. 1  
C. B. 2

*div.*

*f cresc.*





1 2 3 1 2 1 2 3 1 2 79

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Hfb. 1 *ff*

Hfb. 2 *ff*

Cl. in B<sup>b</sup> 1, 2 *ff*

Ban. 1, 2, 3 *ff*

Crs. 1, 2 *cresc.*

Trp. whds. 1, 2, 3, 4 *cresc.*

Trb. 1, 2, 3 *cresc.*

Timp.

1 A Dr.

2 Cymb.

3 Tr. tom

4 C.

VI. 1

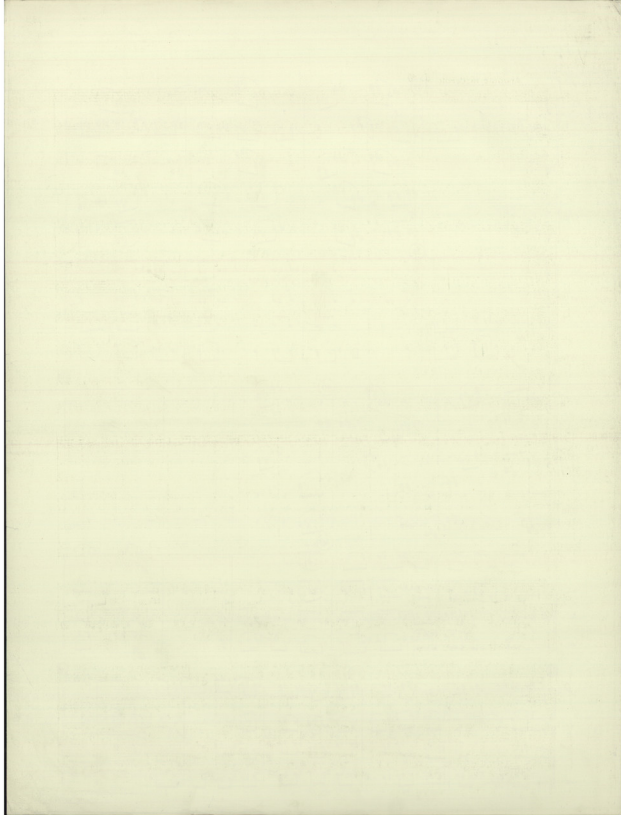
VI. 2

Al. 1, 2

Vc. 1, 2

C.B. 1, 2

*ff*



60

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Picc.

Fl. 1

Fl. 2

Hfb.

Cl. in A

Ban.

Cor.

Trp. in D

Trb.

Tyb.

1 Cymb.

2 G.C.

4 Tom.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

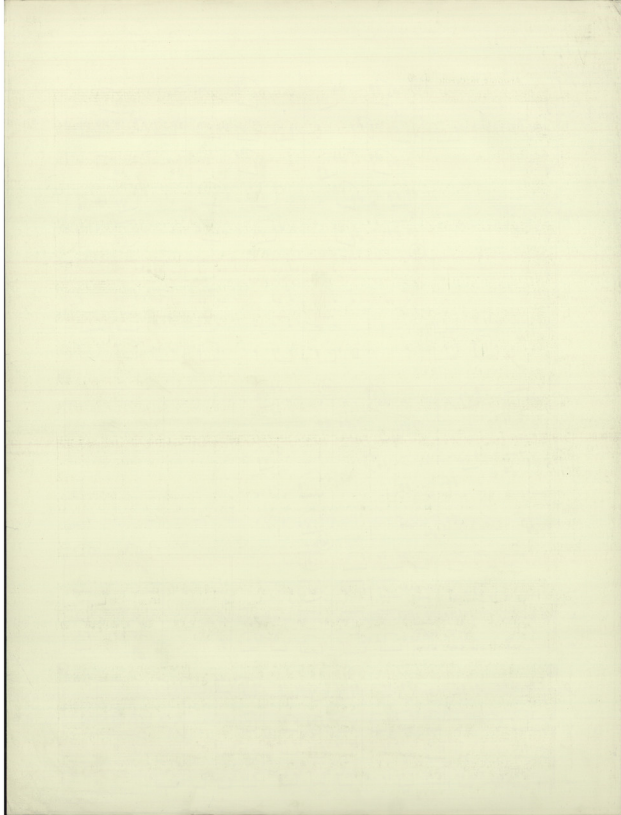
Vi. 1

Vi. 2

Al.

Vc.

C. B.



6 Poco meno

Flc.  
 Fl. 1  
 2  
 Hrb.  
 1  
 2  
 3  
 Cl.  
 1  
 2  
 3  
 Ban.  
 1  
 2  
 3

6 Poco meno

Crs.  
 1  
 2  
 Trp.  
 1  
 2  
 3  
 Trb.  
 1  
 2  
 3  
 1 Xylo  
 2 Cymb.  
 3 G.C.  
 4 T.M.

6 Poco meno

VI. 1  
 VI. 2  
 Al.  
 1  
 2  
 Vc.  
 1  
 2  
 C.B.  
 1  
 2

*sempre ff*





Flcc. 1 2

Fl. 1 2

Hrb. 1 2 3

Cl. in Bb 1 2 3

Ban. 1 2 3

Crs. 1 2

TRP. in A 1 2 3

Trb. 1 2

Tb. 1 2

Timp.

C. C.

T. Tam.

VI. 1

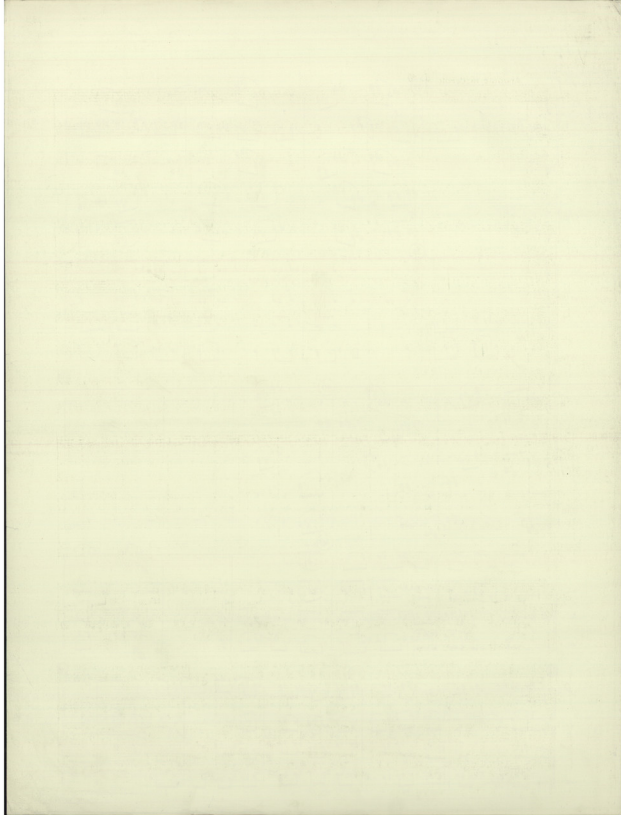
VI. 2

AI. 1 2

Vc. 1 2

C.B. 1 2

Pizz.



Picc. 

Fl. 2  0 2

Hr.  0 2

Cl.  1 2 3

Bsn.  1 2 3

Crs.  7

Trp.  1 2 3

Trb.  1 2 3

Timp.  1 G.C. T. Milet. 3

*3* *4* *2* *T. M.*

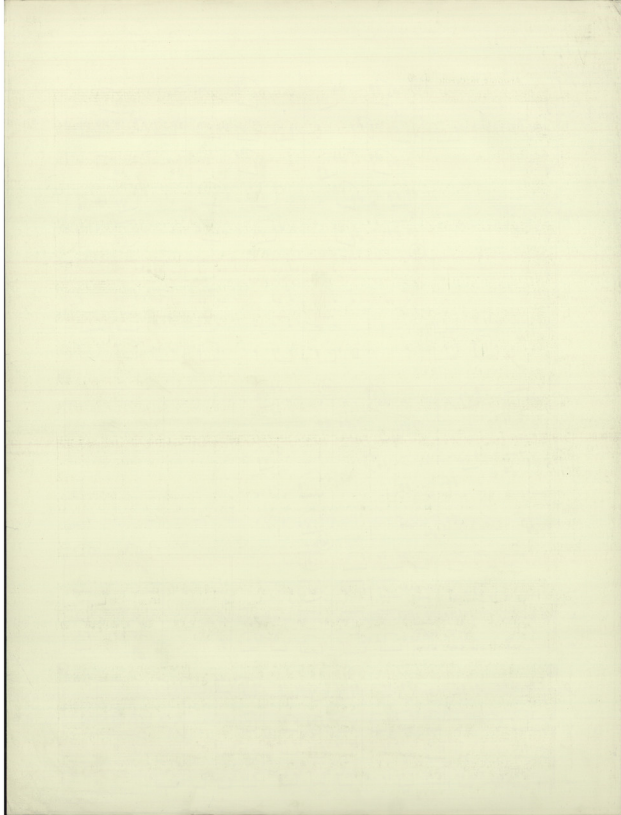
VI. 1 

VI. 2 

AI.  1 2

Vc.  1 2

C. B.  1 2



Fl. 1  
Fl. 2

Hrb. 1  
Hrb. 2  
Hrb. 3

Cl. 1  
Cl. 2  
Cl. 3

Ban. 1  
L.Tb.

Crs. 1  
Crs. 2  
Crs. 3

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4

Tup. 1  
Tup. 2  
Tup. 3

Timp.

1 G C  
2 Gmb  
3 T. M.  
4 A. D.

avec bong des timb

VI. 1

VI. 2

Al.

VE. 1  
VE. 2

C.B. 1  
C.B. 2

Pizz

Arco

*f sempre*





**B**

Picc.

[ 1 Fl. ]  
[ 2 Fl. ]

[ 1 Hrb. ]  
[ 2 Hrb. ]  
[ 3 Hrb. ]

[ 1 Cl. ]  
[ 2 Cl. ]  
[ 3 Cl. ]

[ 1 Bsn. ]  
[ 2 Bsn. ]  
[ 3 Bsn. ]

**B**

Ctr.

Trp.

[ 1 Trb. ]  
[ 2 Trb. ]  
[ 3 Trb. ]

Tb.

Timp.

1/2 G.C.

2/3 Cymb.

4

**B**

Vi. 1

Vi. 2

Al.

[ 1 vc. ]  
[ 2 vc. ]

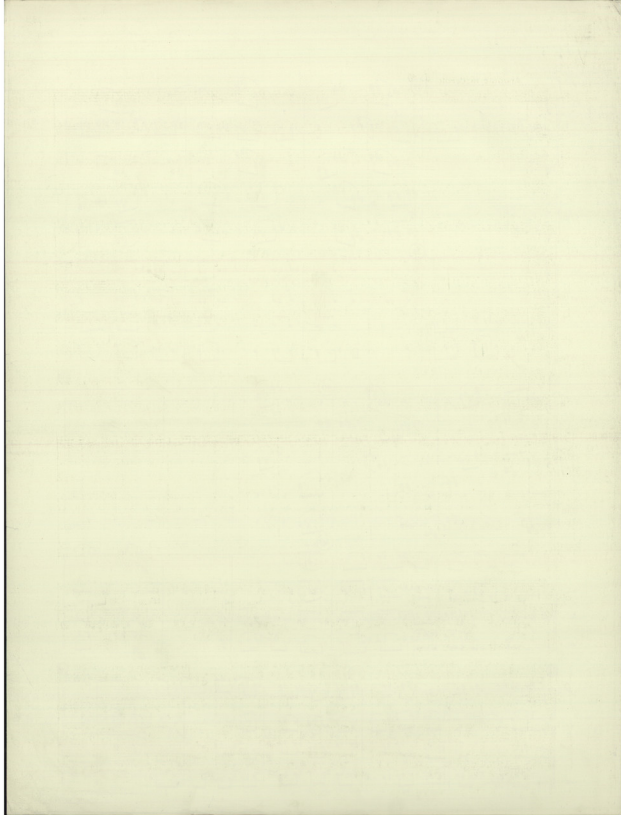
[ 1 C.B. ]  
[ 2 C.B. ]

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco



Picc.

[ 1  
Fl 2

[ 1  
Hrb.

[ 1  
Clasi 2  
3

[ 1  
Bsn. 2

9

Cri.

Trp.  
In Do

[ 1  
Trb. 2  
3

Timp.

1 O.C.  
2 Cymb.  
3 T.M.  
4 Af. Dr.

F

9

Vi. 1

[ Vi. 2

Al.

[ 1  
Ve. 2

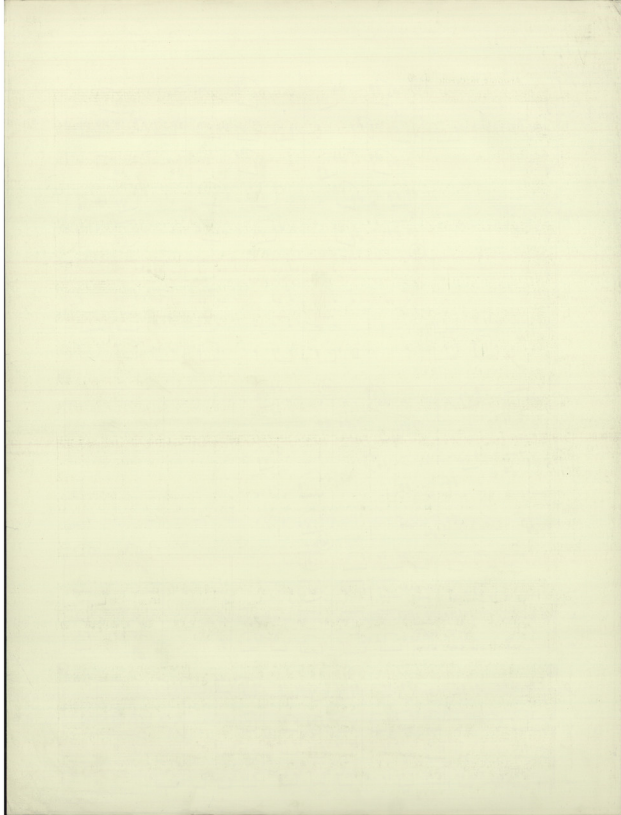
[ 1  
C. B. 2

Pizz

Pizz

Pizz

9



Picc

[ Fl. 1  
2 ]

[ Hrb. 1  
3 ]

[ Clarinet 1  
2  
3 ]

[ Bsn. 1  
2  
3 ]

[ Cor 1  
2 ]

[ Trp. ind. 1  
2 ]

[ Trb. 1  
3 ]

Tp.

Tempo

1 C.G.  
2 Cymb.  
3 T.M.  
4 T. Bnd.

[ VI 1 ]

[ VI 2 ]

[ A. 1 ]

[ Vc. 1 ]

[ C. B. ]





V 02

10

Picc.

[ Fl. 1 ]

[ Fl. 2 ]

[ Hrb. 1 ]

[ Hrb. 2 ]

[ Hrb. 3 ]

[ Cl. 1 ]

[ Cl. 2 ]

[ Cl. 3 ]

10

Crs.

TRP. in D

1

3

2

4

Temp.

G.C.

T. Bm.

T. M.

T. Bq.

B. Bq.

10

[ Vi. 1 ]

[ Vi. 2 ]

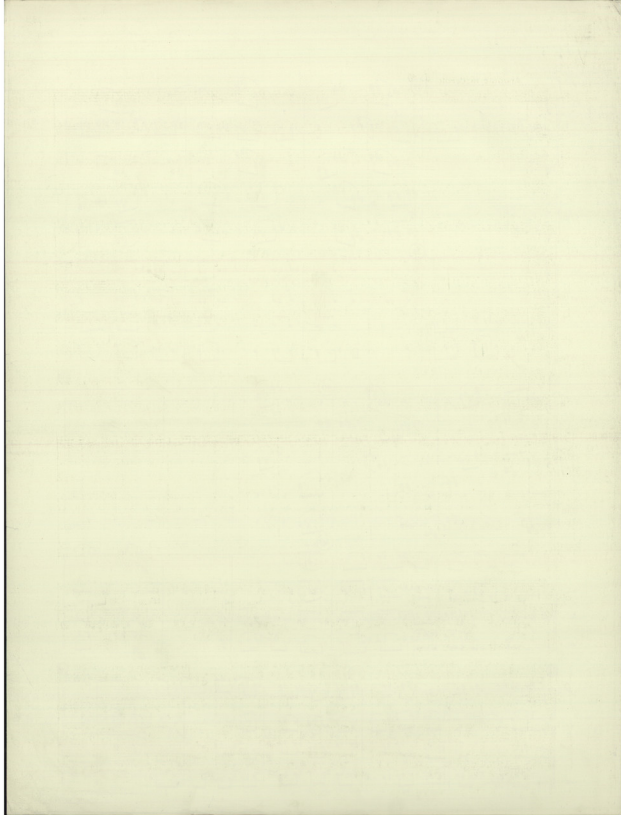
[ Al. 1 ]

[ Al. 2 ]

[ Vc. 1 ]

[ Vc. 2 ]

[ C.B. ]



Hb.  
Cl.  
in sol

[ 1  
[ 2

VI.  
[ 1  
[ 2

Al.  
[ 1  
[ 2

Vc.  
[ 1  
[ 2

C.B.  
[ 1  
[ 2

3  
p esp

11

Pizz

Poco meno in tempo

enchainer

[ 1  
[ 2

Cl.  
in sol

[ 1  
[ 2

Bsn

[ 1  
[ 2

[ 1  
[ 2

part.

Sourd.

part.

part.

part.

[ 1  
[ 2

Cymb.

[ 1  
[ 2

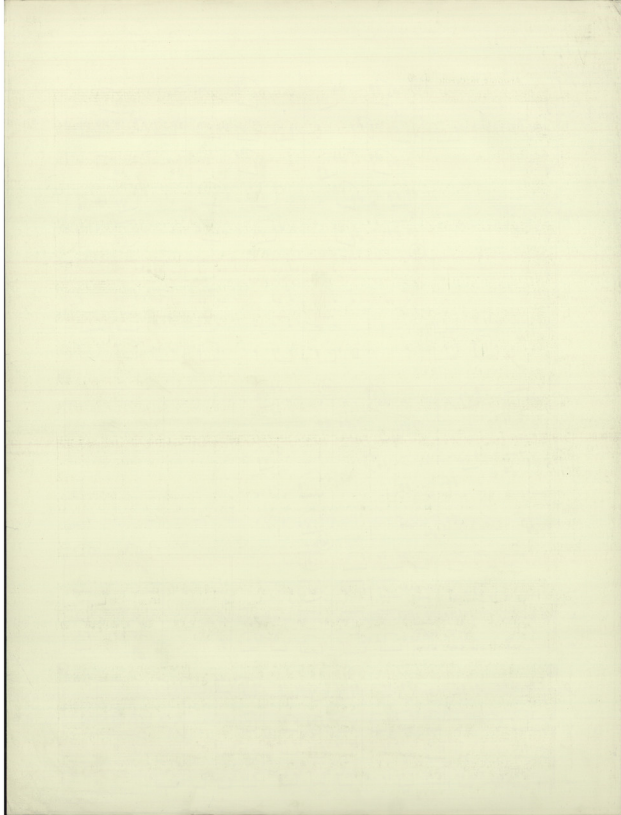
T.M.

[ 1  
[ 2

Bjass

Al.

Vc.



Adagio #.50

Fl. 1  
Fl. 2  
Hib.  
Cl. Ins.  
Bsn.  
Cra. 1  
Cra. 2  
Trp. Indo.  
Trb.

Xylo

Adagio #.50

1st Vi.  
2nd Vi.  
3rd Vi.  
1st Vc.  
2nd Vc.  
3rd Vc.  
Al.  
VC.

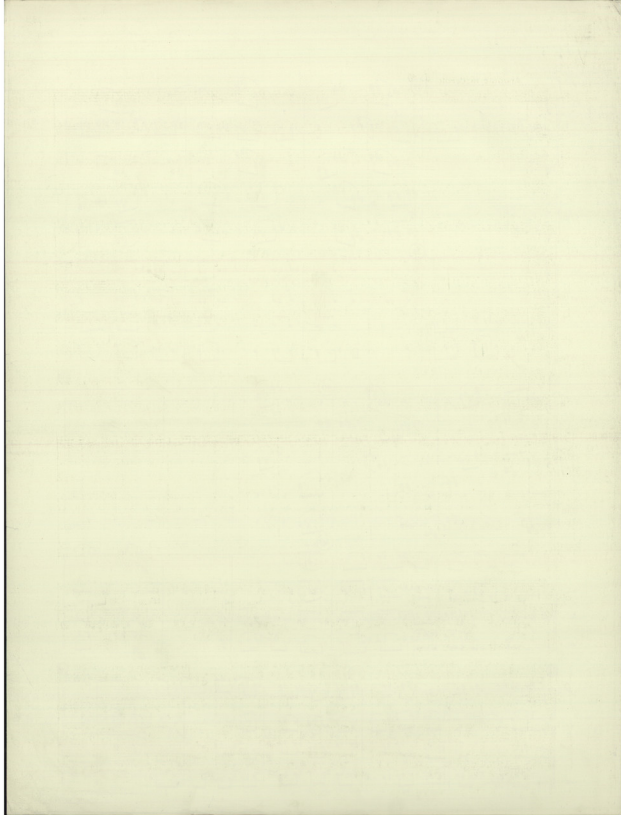




Handwritten 'V' in the top left corner.

Fl. 1  
Fl. 2  
Hrb.  
Cl in Bb  
Bsn.  
Cr3  
Trp in D  
Trb.  
Xylo  
1<sup>st</sup> Vi. 1  
1<sup>st</sup> Vi. 2  
3  
2<sup>nd</sup> Vi. 1  
2<sup>nd</sup> Vi. 2  
3  
Al. 1  
Al. 2  
3  
Vi. 1  
Vi. 2  
3

10  
10



Fl. 1  
Fl. 2

Cl. in Bb 1  
Cl. in Bb 2

F. VI. 1  
F. VI. 2  
F. VI. 3

S. VI. 1  
S. VI. 2  
S. VI. 3

Al. 1  
Al. 2  
Al. 3

Vc. 1  
Vc. 2  
Vc. 3

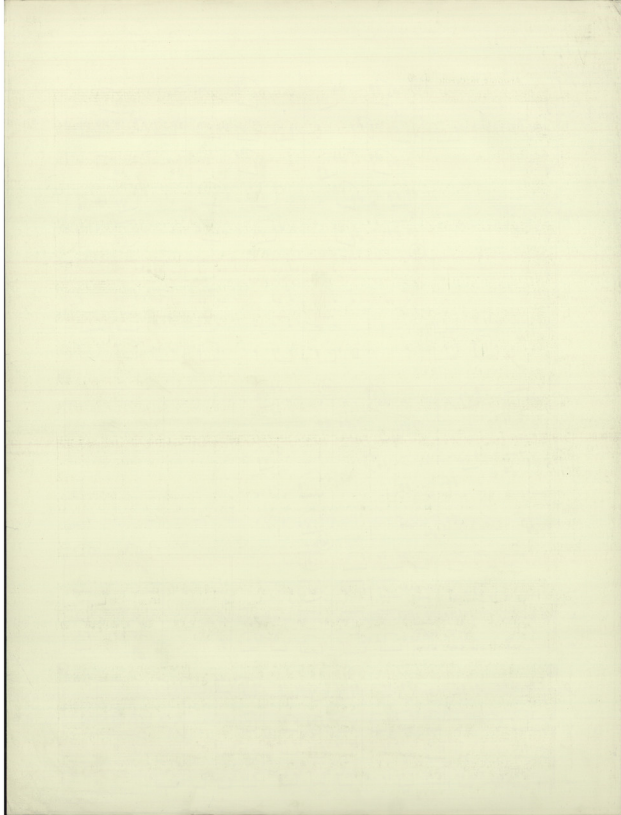
15

16

Cl. in Bb 1  
Cl. in Bb 2

Cra

20



S.C.H.

25

Picc.

Fl.

Hfb.

Bsn.

marcato al sec

Crs.

Sourd.

Trp. 2

Trp. 3

Trp. 4

Trp. 5

Trp. 6

Trp. 7

Trp. 8

Trp. 9

Trp. 10

Trp. 11

Trp. 12

Timp.

J.C.

Cel.

30

Picc.

Fl.

Cl. in Bb

Bsn.

25

Cel.

Hrp.





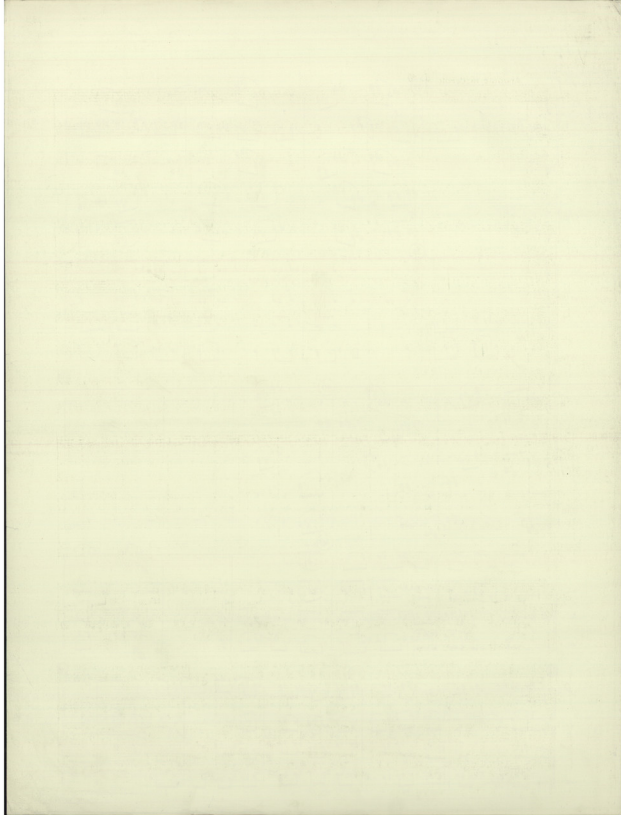
94

LAB

Musical score for Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2). Both parts feature a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The dynamic marking *mf* is present in both staves.

Musical score for Percussion (Perc.), Flute (Fl.), Horn (Hrb.), Clarinet Bass (Cl. in Bb), and Bass (Bsn.). The Percussion part includes circled measure numbers 36 and 40. The other instruments have rests in this section.

Musical score for Oboe (Obs.), Trumpet 1 (Trp. 1 in G), Trumpet 2 (Trp. 2 in D), Trombone 1 (Trb. 1), Trombone 2 (Trb. 2), Timpani (Timp.), Gong/Cymbal (G.C.), Harp (Hrp.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Alto (Al.), and Viola (Ve.). The Oboe part is marked *marcato of sec* and *enchâmez*. The strings play a steady eighth-note accompaniment.



Adagio  $\text{♩} = 54$

Fl. 1 *espr.*

Hrb. 1 *espr.*

Hrp.

1<sup>a</sup> VI. 1 *solo*

2<sup>a</sup> VI. 1 *solo*

3<sup>a</sup> VI. 1 *solo*

1<sup>a</sup> VI. 2 *soli ass.*

2<sup>a</sup> VI. 2 *soli ass.*

Al. 1 *soli ass.*

Al. 2 *soli ass.*

Vi. 1 *soli ass.*

Vi. 2 *soli ass.*

C. B. 1 *soli ass.*

C. B. 2 *soli ass.*

Fl. 1

Hrb. 1

C. B. 1 *subito*

C. B. 2 *subito*

Hrp.

1<sup>a</sup> VI. 1 *solo*

2<sup>a</sup> VI. 1 *solo*

3<sup>a</sup> VI. 1 *solo*

1<sup>a</sup> VI. 2 *soli a 2*

2<sup>a</sup> VI. 2 *soli a 2*

Al. 1 *soli a 2*

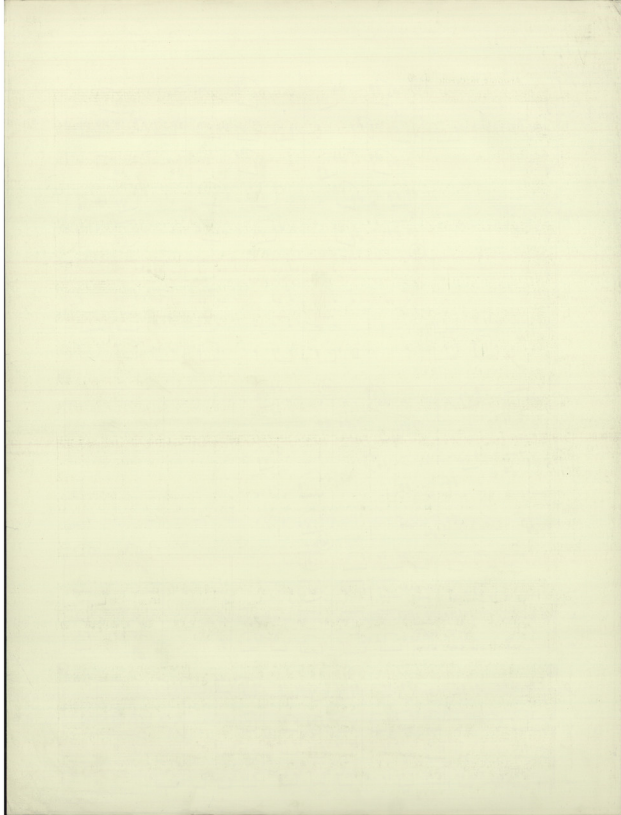
Al. 2 *soli a 2*

Vi. 1 *soli a 2*

Vi. 2 *soli a 2*

C. B. 1 *soli a 2*

C. B. 2 *soli a 2*



Fl. 1 2 *f* *molto espr.* *sp.* **10**  
 Hrb. 1 2 *f* *molto espr.* *sp.*  
 Cl. in Bb 1 2 *f* *molto espr.*  
 Cor 1 2 *f* *molto espr.* *sp.* **10**  
 Trp. in G 1 2 *mf* *mf* *mf*  
 Trb. *mf* *mf* *mf*  
 Tbn. *mf*  
 Timp. *f* *mf*  
 1) G.C. *mf*  
 2) Gymb. *mf*  
 3) T. Tom. *mf*

Vi. 1 *f* *molto espr.* *sp.* **10**  
 Tutti  
 Vi. 2 *f* *molto espr.*  
 Tutti  
 Al. 1 2 *mf* *mf*  
 Tutti  
 Vc. *f* *molto espr.* *sp.*  
 Tutti  
 C.B. *mf*





V

Fl. 1 2

Hrb<sup>1</sup><sub>2</sub>

[Cl] 1 2

San 1 2

15

Crs

[Trp] 1 2 3

Trb. 1 3

Tb.

Timp

G.C.

Cymb

Tom

15

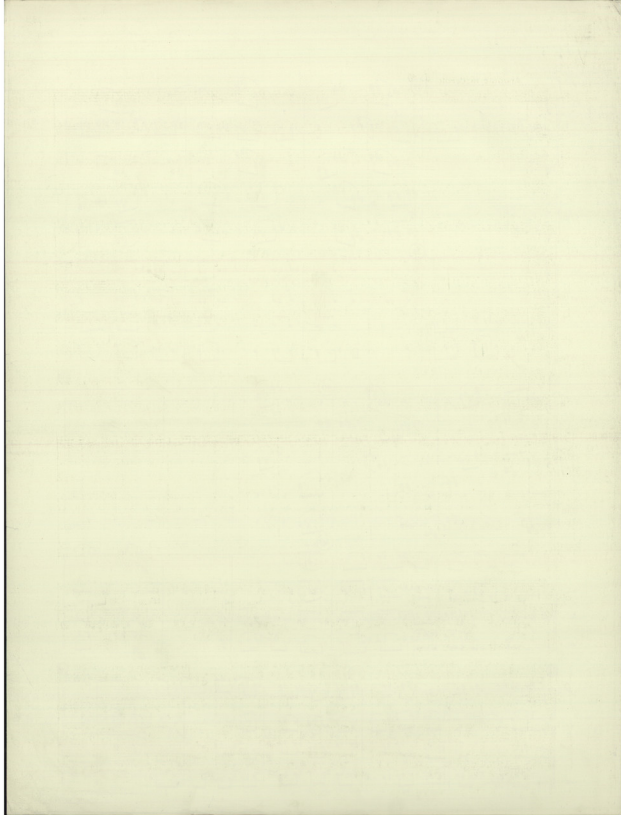
Vi. 1 2

[Al.] 1 2

Ve.

C.B.

15



Picc. *ff*

Fl. *ff*

Hr. *ff*

Cl insi  
1 *ff*  
2 *ff*

Bsn.  
1 *ff*  
2 *ff*

Cra.  
1 *ff*  
2 *ff*

Trp in C  
1 *ff*  
2 *ff*  
3 *ff*

Trb.  
1 *ff* *a 2* *fiat.*  
3 *ff* *a 2* *sans Sourd.* *gliss*

Tb. *ff*

Timp. *ff*

G.C. *ff*

Cymb.  
1 *ff*  
2 *ff*

T.Tam. *ff*

Vi. 1 *ff*

Vi. 2 *ff* *div.*

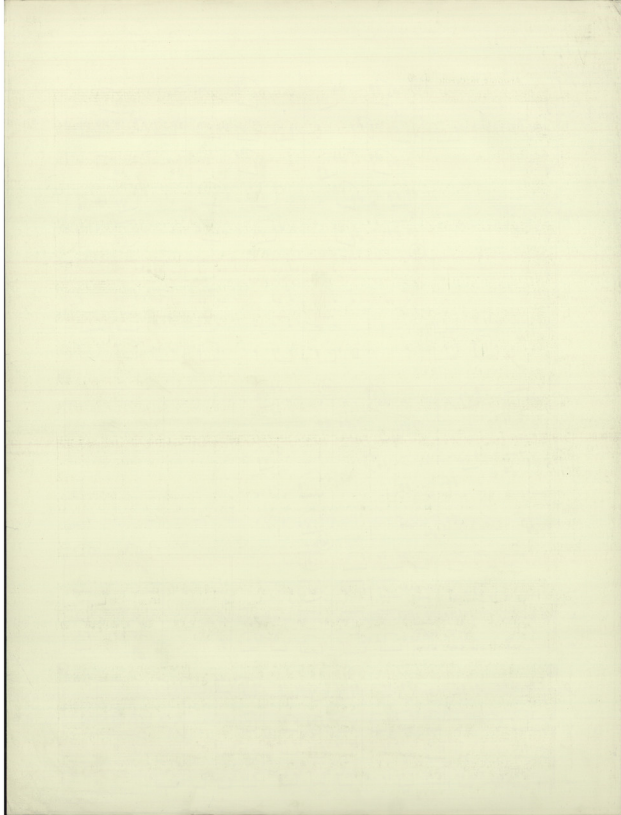
Vl. 1 *ff* *unis*  
2 *ff* *unis*  
3 *ff* *unis*

Vc. *ff*

C.B. *ff*

Tam - Tam (Russe)

F



Picc. *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Hr. b. 1 *mf* *pp*

Hr. b. 2 *mf* *pp*

20

Cl. 1

Cl. 2

Bas. 1

Bas. 2

Ctr. 1

Ctr. 2

Trp. in D

Sord.

20

Trb. 1 *gliss*

Trb. 2 *gliss*

Tb. 1

Tb. 2

Tb. 3

Timp.

1 G.C.

2 Cym.

3 Tom.

Vi. 1

Vi. 2 *uns*

Al.

Vc.

C.B.

20





Flc. 1  
Fl. 2  
Hrb. 1  
Cl. in A<sup>1</sup>  
Cl. in B<sup>2</sup>  
Sax. 1  
Sax. 2

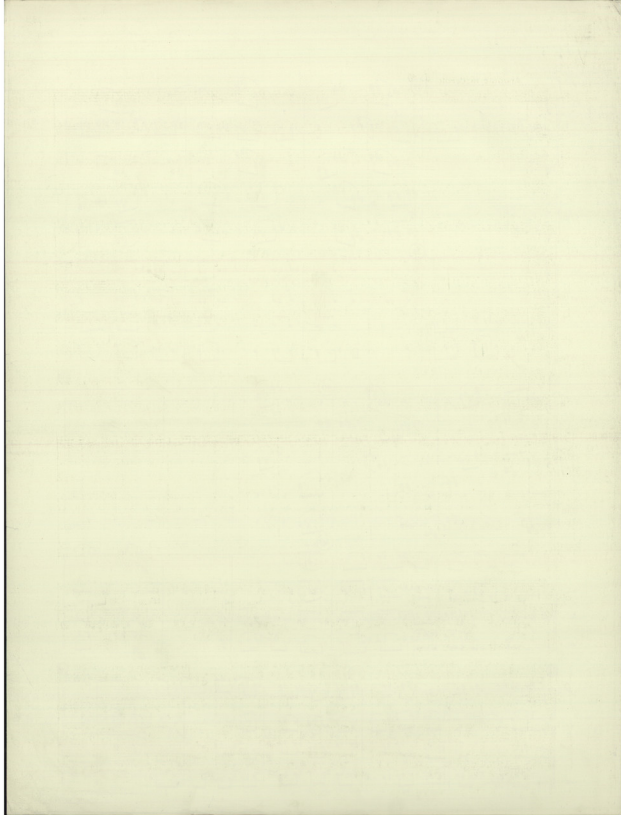
Measures 1-25. Includes a circled measure number 25.

Cor. 1  
Cor. 2  
Trp. in D  
Trb. 1  
Trb. 2  
Tb.  
Timp.  
G.C.  
Cym.  
T. Tom.

Measures 1-25. Includes a circled measure number 25.

Viol. 1  
Viol. 2  
Viola  
Vcl.  
C.B.

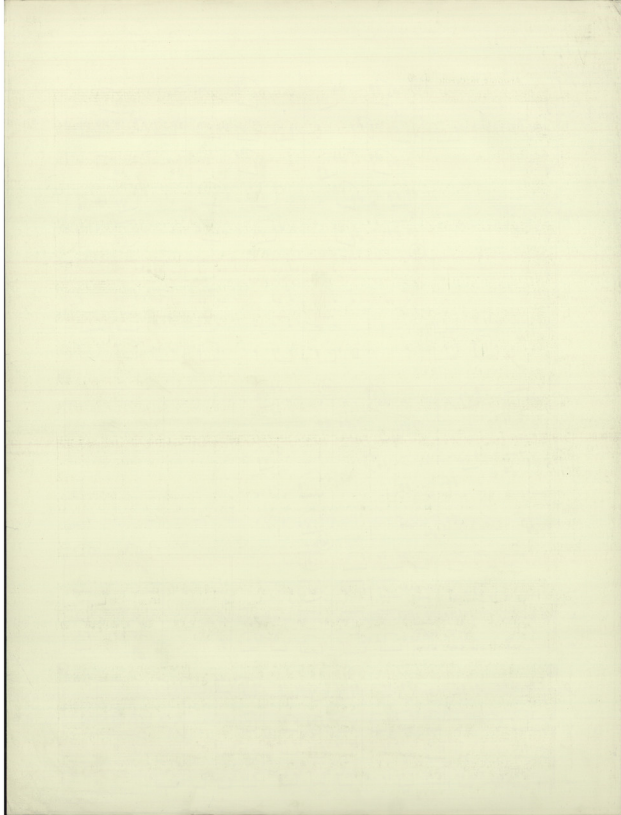
Measures 1-25. Includes a circled measure number 25.



Picc.  
 Fl. 1  
 Fl. 2  
 Hrb. 1  
 Hrb. 2  
 Cl. 1  
 Cl. 2  
 Cor. 1  
 Cor. 2  
 Trp. 1  
 Trp. 2  
 Trp. 3  
 Trb. 1  
 Trb. 2  
 Trb. 3  
 Tbn.  
 Timp.  
 1 G C  
 2 Cymb.  
 3 Tom.  
 Vl. 1  
 Vl. 2  
 Vln. 1  
 Vln. 2  
 Ve.  
 C.B.

a 2 sans Sourd.  
 a 2 flat  
 morb  
 sans Sourd.  
 gliss.  
 div.

REV



102

Picc. 30  
 Fl. 1  
 Fl. 2  
 Hfb. 1  
 Hfb. 2  
 Cl. in Bb [1]  
 Cl. in Bb [2]  
 Sax. [1]  
 Sax. [2]  
 Cor. [1]  
 Cor. [2]  
 Trp. in D [1]  
 Trp. in D [2]  
 Trp. in D [3]  
 Trb. [1] *gliss.*  
 Trb. [2] *gliss.*  
 Trb. [3]  
 Tb.  
 Tmp.  
 T.O.C.  
 2 Cmb.  
 1 Tm.  
 3 Tcm.  
 Vi. 1  
 Vi. 2  
 Al.  
 Vc.  
 C.B.

Sord.  
 unis





To Fl. 1 2nd rd. 144 [ ]

Muta in Fl 3'

Flc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cor. 1

Cor. 2

Cor. 3

Trp. 1

Trp. 2

Trb. 3

Tb.

Timp.

G.C.

Cemb.

Str.

Hrp.

Cel.

Vi. 1

Vi. 2

Al. 1

Al. 2

Vc.

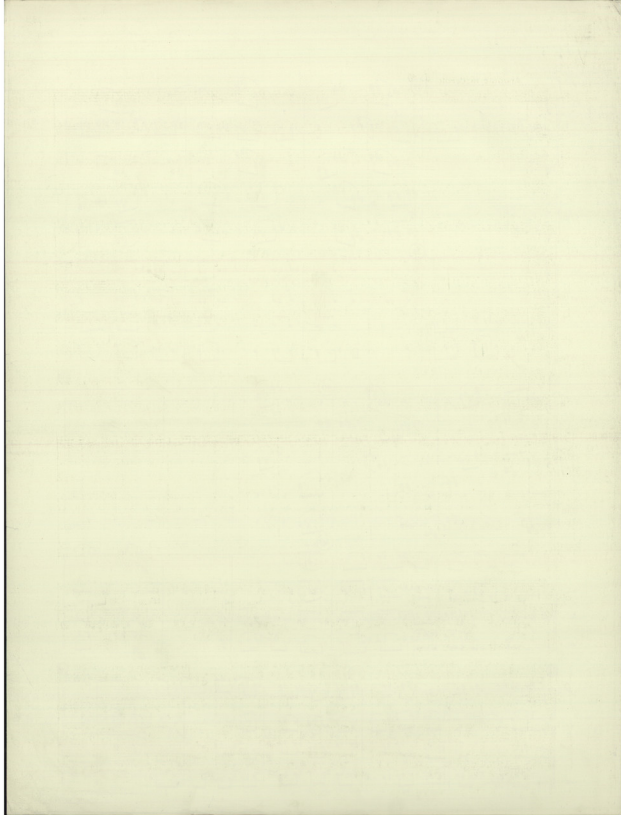
C.B.

T. 1

T. 2

T. 3

Musical score for orchestra and strings. The score is written for multiple staves, including woodwinds (Flute, Oboe, Clarinet, Trumpet, Trombone), brass (Tuba, Timpani), strings (Violin, Viola, Cello, Double Bass), and keyboard/percussion (Glockenspiel, Celesta, Harp). The music features various dynamic markings (pizz., arco, div., mf, f, p) and performance instructions (espressivo). There are handwritten annotations and markings throughout the score, including a '6' with a bracket over a measure in the Flute part, and 'pizz.' and 'arco' markings in the string parts. The page number '103' is visible in the top right corner.



104

25

Picc.

F1.

F2.

Hrb.

3rd Cl.

1st Bsn.

2nd Bsn.

30

1st Ctr.

2nd Ctr.

Trp. 3rd

Trb.

Tb.

Joc.

R64  
(Notes  
for  
Soloist)

Hrp.

Cel.

35

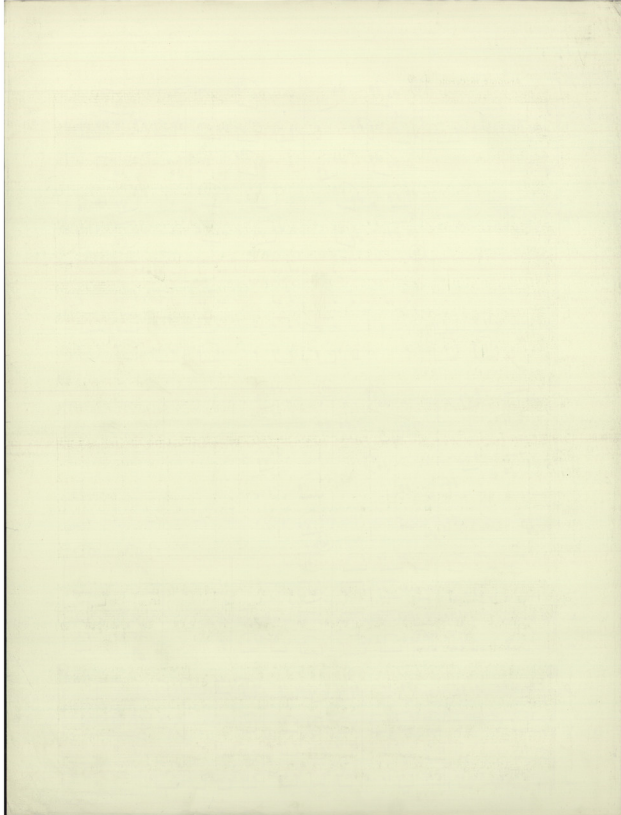
V1.1

V1.2 div.

A1.2

Vc.

C.B.



✓

40

Fl. 1 2<sup>a</sup>

Fl. 3

Hrb.

Clari. 1

Clari. 2

Bsn. 1

Bsn. 2

40

Cor. 1

Cor. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Temp.

C.C.

Cymb.

Tam.

Hrp.

Cel.

40

Vl. 1

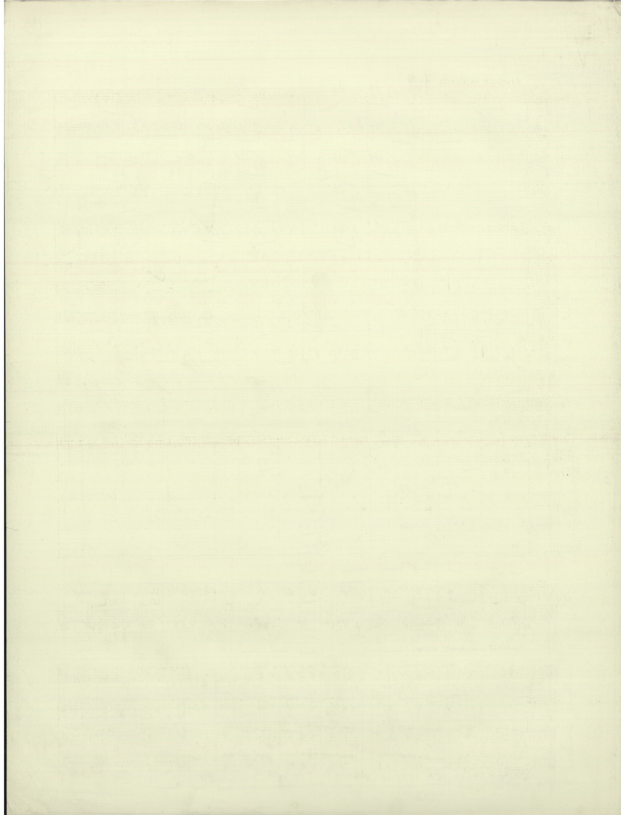
Vl. 2 div.

Al. 1

Al. 2

Ve.

C.B.





Fl. *gliss*

Hrb.

Cl. 1  
2

Bsn. 1  
2

Crs. 1  
2  
3

K. 1  
2  
3

Trb. *Sord.*  
1  
2

Tb. *Sord. a 2*  
3

Timp.

T.C.  
Sn.  
Tom

Hrp.

Cel.

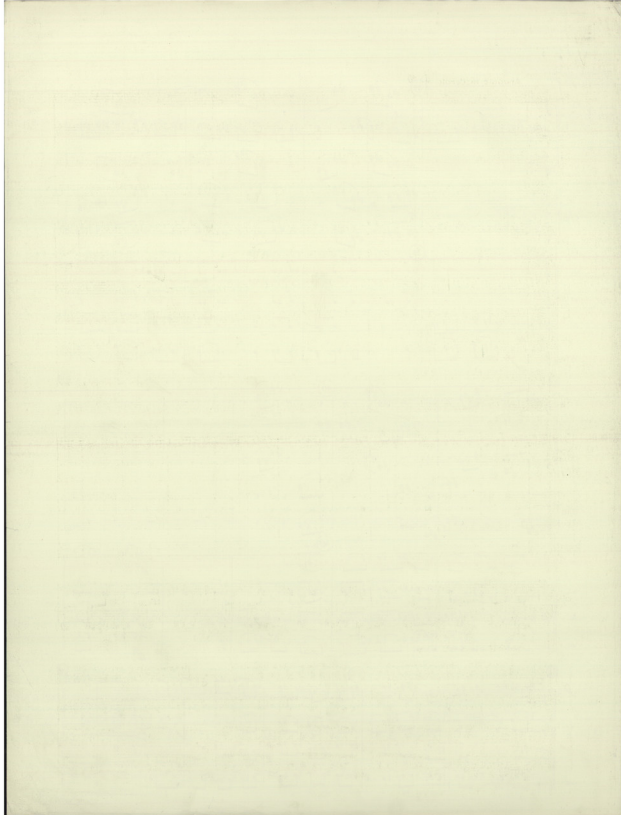
Vi. 1

Vi. 2 *div.* *unis*

Al. 2 *unis*

Ver.

C. B. *arco*



40

Fl. 1  
Fl. 2

Hrb. 1  
Hrb. 2

Cl. in Bb  
Cl. in A

Sax. 1  
Sax. 2

40

Cor. 1  
Cor. 2

Trp. in D  
Trp. in C

Trb. 1  
Trb. 2

Tb.

1 C.C.  
2 Cymb.  
3 T.R.  
4 Tom.

Timp.

Hrp.

Ocl.

40

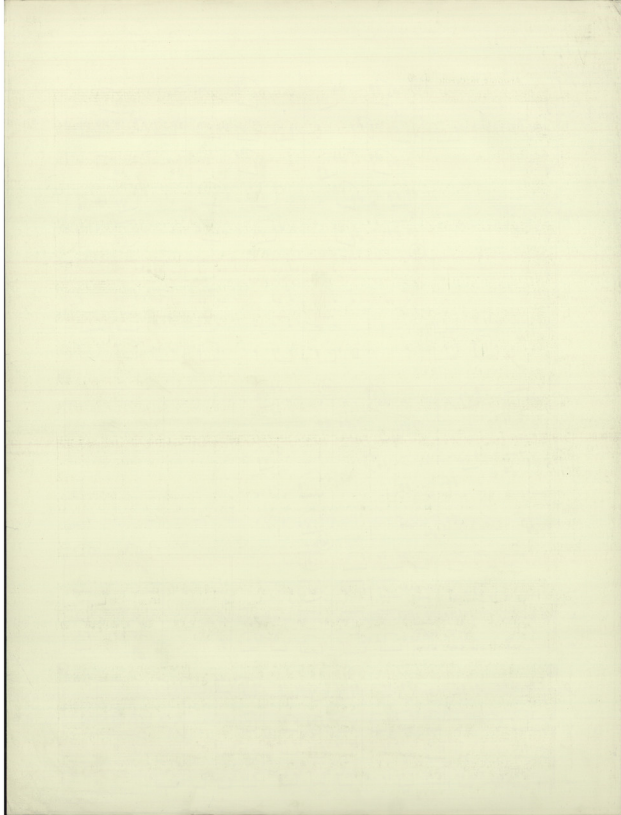
Vi. 1  
Vi. 2

Al.

Vc.

C.B.

pizz.



108

Vivace ♩=126

Fl. 1 2 (50) *Molto in Picc.*

Hrb. 1 2

Fl. Cl. Picc. 1 2

Bin. 1 2

Crs. 1 2 3 4 (50)

Trp. 1 2 3 *ôtez Sound.*

Trb. 1 2 3 *ôtez Sound.*

Tb. 1 2 3

Xylo 4

Timp.

Tr. C. C.

Cymb. 2

T. Tom 3 (3) T.M.

Hrp.

Cel.

Vi. 1 (50) *ôtez Sound.* Vivace ♩=126

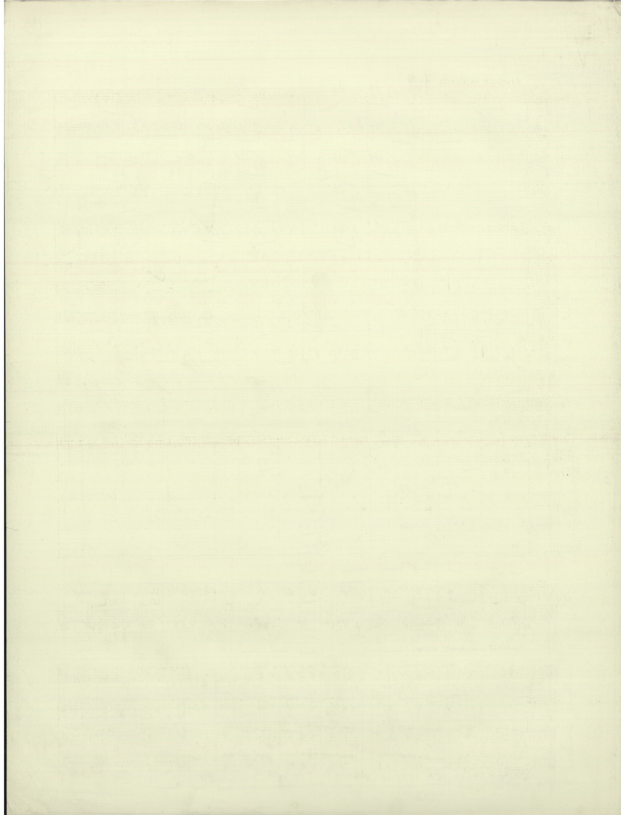
Vi. 2 *ôtez Sound.*

Al. *ôtez Sound.*

Vc. *ôtez Sound.*

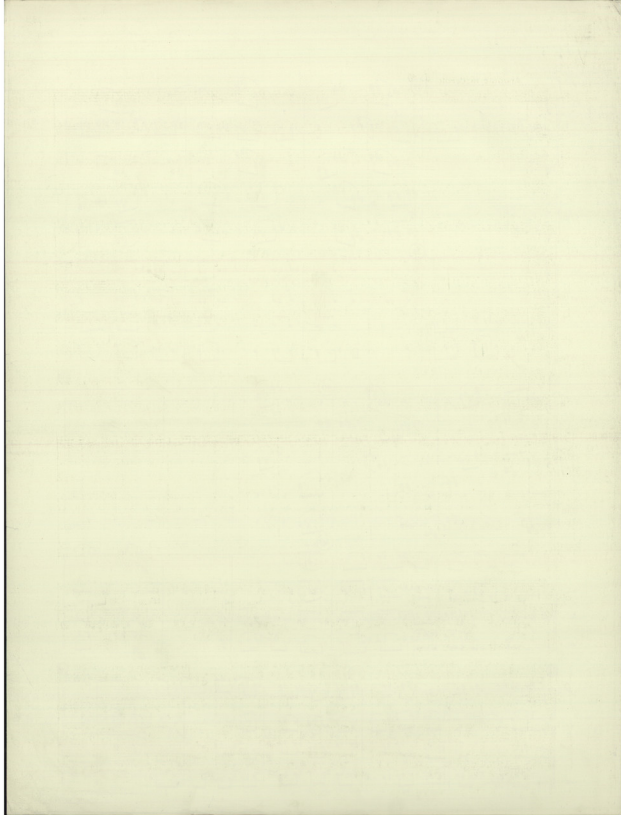
C. B.

*all.*

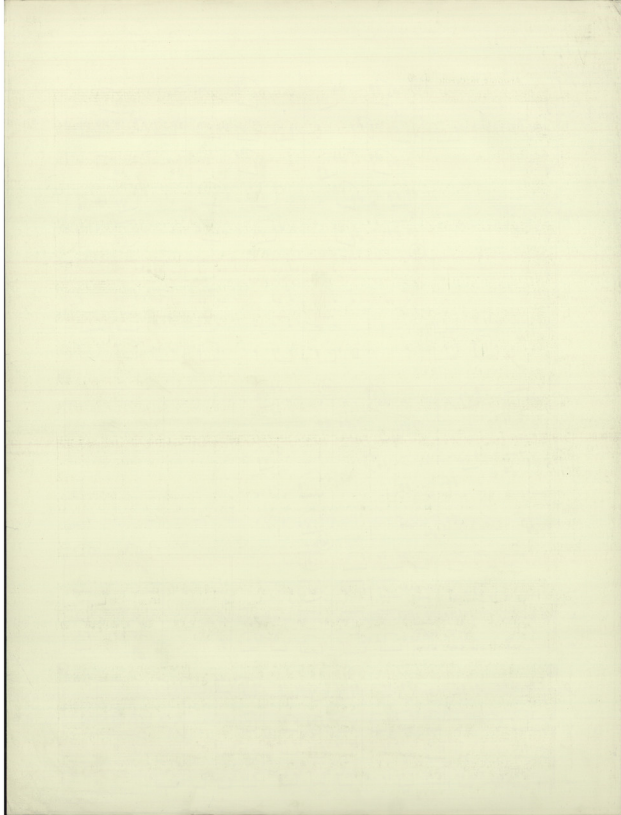








Picc.  
 Fl. 1  
 2  
 Hrb. 1  
 2  
 Cl. 1  
 in Bb  
 2  
 Ban.  
 1  
 2  
 Cor.  
 1  
 2  
 Trp. 1  
 2  
 Trb. 1  
 2  
 3  
 sans Sound. *ff* Sound.  
 T.B.  
 Xylo.  
 Tmp.  
 O.C.  
 Gmb.  
 Trian.  
 Hep.  
 Vl. 1  
 Vl. 2  
 Al.  
 Vc. Arco *ff* Pizz. *ff*  
 C.B. Arco *ff* Pizz. *ff*



Picc.

Fl. 1  
Fl. 2

Hr. 1  
Hr. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Oboe 1  
Oboe 2

Trp. 1  
Trp. 2  
Trp. 3

Tromb. 1  
Tromb. 2  
Tromb. 3

Tuba

Xylo

Timpani

G.C.  
Cymb.  
Triang.

Harp

Vi. 1  
Vi. 2

Al.

Vc.

C. b.

*a2*

*f marc.*

*Arco*

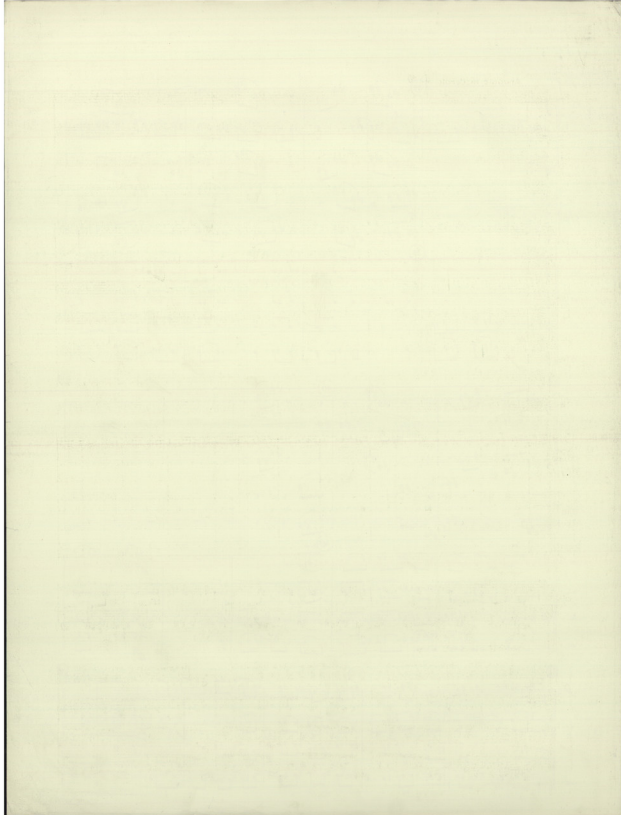
*Arco*





Picc.  
 Fl. 1  
 Fl. 2  
 Hrn B1  
 Hrn B2  
 Cl. in A  
 Trp. 1  
 Trp. 2  
 Trb. 1  
 Trb. 2  
 Trb. 3  
 Tuba  
 Xylo  
 Timp.  
 Oboe  
 Clarinet  
 Trombone  
 Harp  
 VI. 1  
 VI. 2  
 AL.  
 VC. *pizz. unis*  
 C.B. *pizz. unis*

65  
 65  
 65



Handwritten checkmark: ✓

Flc.

Fl. 1  
2

Hrn. 1  
2

Cl. in A  
insul.

Bsn. 1  
2

Cor. 1  
2  
3

Trp. 1  
2  
3

Tbn. 1  
2  
3

Tb.

Xylo.

Timp.

G.C.  
2 Cymb.  
3 Tam.

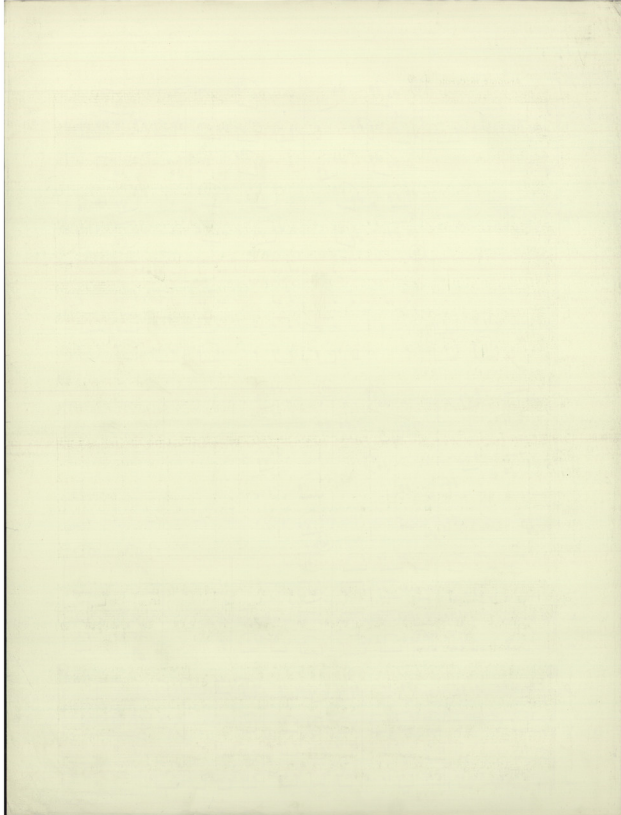
Hrp.

VI. 1  
2

AL.

VE.

C.B.



74

70

Trp. 1  
Trp. 2

Xylo.  
G.C.  
Wd.Bl.

70

Vi. 1  
Vi. 2  
Al.  
Ve.  
C.B.

div.  
Arco  
Arco

75

Hrb.  
Cl. in B  
Bsn.  
Cra.  
Trp.  
G.C.  
Wd.Bl.  
Vi.  
Vi. 2  
Al.  
Ve.  
C.B.

ff espr.  
ff espr.  
ff  
Sound.  
uniss  
div. Pizz.  
div. Pizz.  
ff

ppp  
ppp





Picc. *muto in Fl. 3<sup>a</sup>* (80)

Fl. 1  
2

Hrb. 2

Cl. 1  
in Bb

Bsn. 1  
2

Crs 1  
2  
3  
4

Trp. in D 1  
2  
3

Trb. 1  
2  
3

Tb.

Xylo

Hrp.

VI. 1 (80)

VI. 2

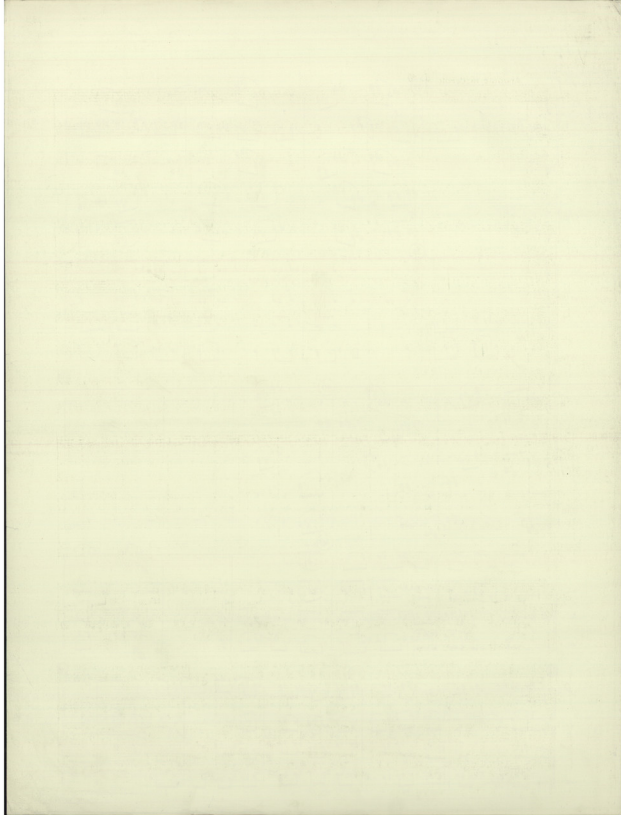
Al.

Vc.

C.B.

unis

unis



116

85

Picc.

Fl. 1  
2

Hrb. 1  
2

Cl. 1  
in sib

San. 1  
2

Crs. 1  
2

Trp. in do 1  
2  
3

Trb. 1  
3

Tb.

Xylo

Hrp

85

85

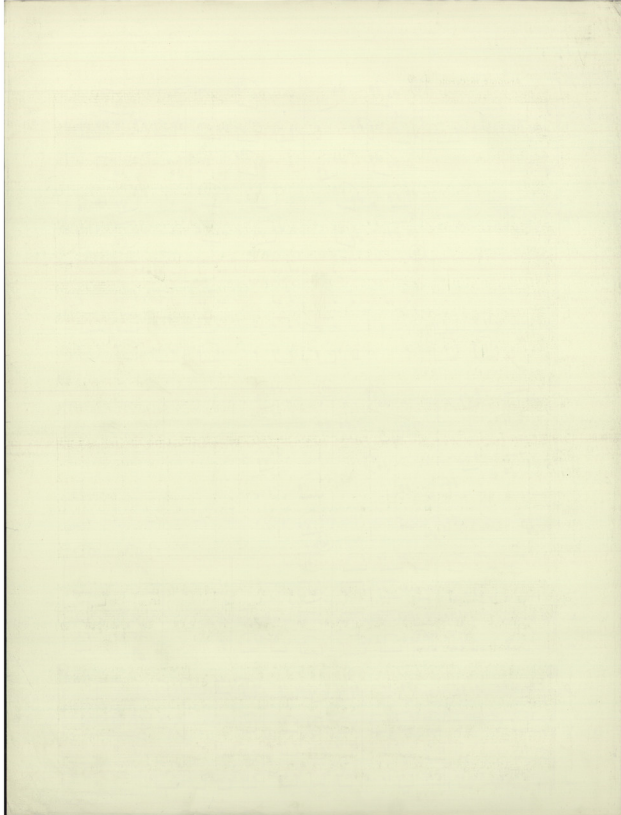
VI. 1

VI. 2

Al.

Vc.

C. B.



V

117

90 Adagio  $\downarrow=54$

Fl. 1 *mf dolce*

Fl. 2 *mf dolce*

Hrb. 2

Cl. 1, 2 in Bb

Bsn 1, 2

90 Sound.

Cl. 1, 2 *Sound.*

Trp. 1, 2, 3 *Sound. mf dolce*

Trb. 1, 2, 3 *Sound*

Tb.

Xylo

Timp

J.K.C.

90 Adagio  $\downarrow=54$

Vl. 1 *f molto espr.*

Vl. 2 *f molto espr.*

Vi. *Pizz. molto espr.*

Vc. *mf molto espr.*

C.B. *Arco molto espr.*





118

1  
Fl.

3

Hrb2

1  
Cl.  
insil

1  
Bsn.

2

1  
Crs.

2

1  
2  
3  
Trp.  
mdg

1  
2  
3  
Trb.

Tb.

Xylo

Timp

ja.c

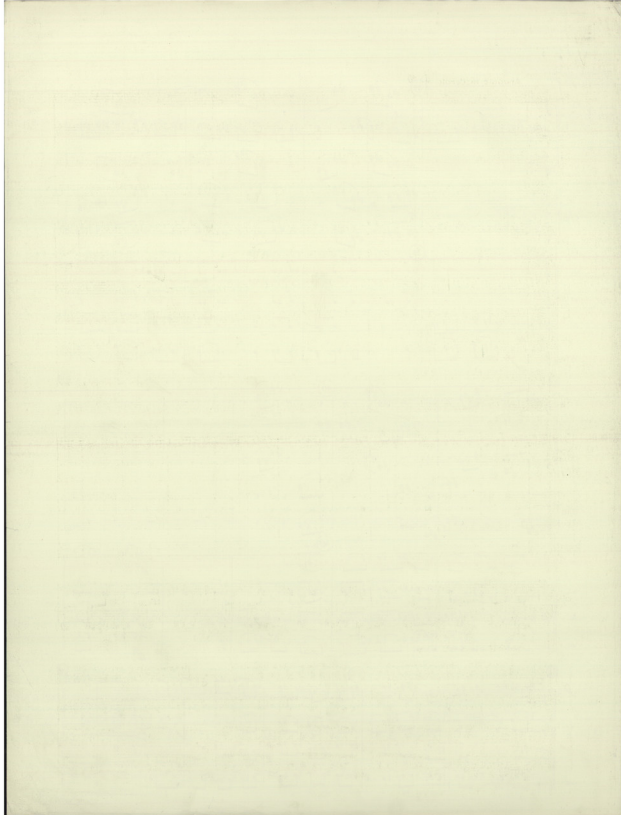
1  
Vi.

2  
Vi.

Al.

Ve.

C.B.



95

Molto in Piccolo

Fl. 1

Hrb. 1

Cl. 1  
in si<sup>b</sup>

Bsn. 1

*allice*  
*mf*

95

Crs. 2

Trp. piccolo

Trp. 1

Trp. 3

Tb.

Vi. 1

Vi. 2

Al.

Vc.

C. B.

*molto dim. ... pp*

Fl. 1

Hrb. 1

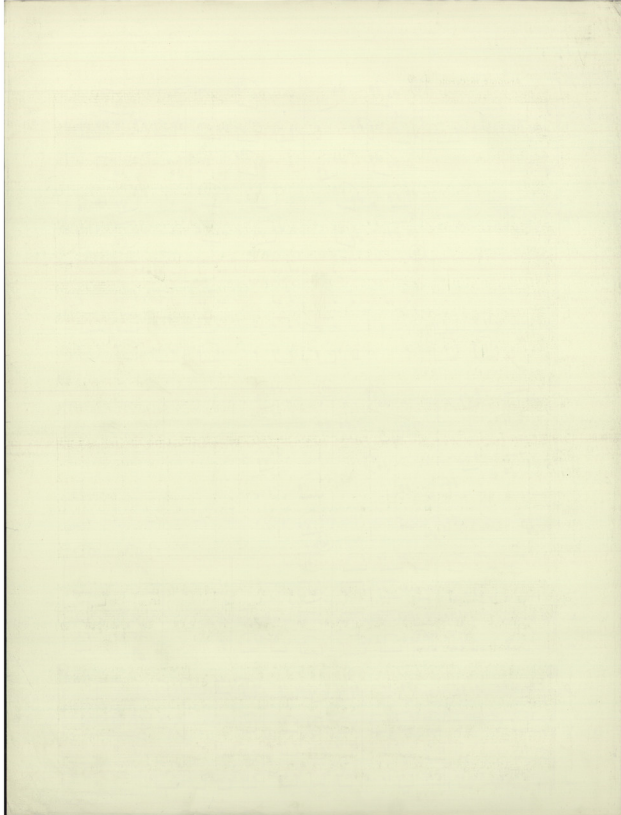
Cl. 1

Bsn. 1

Trp. 1

Sourd.

*mf* *ppp*



100

Andante sostenuto 4.56

Fl. 1

Hfb. 1

Ci. in sol

Bsn. 1

Trp. in do

2 Cymb.

3 T. Tam.

Cel.

pno SOLO

(suspende avec des brases)

2<sup>da</sup> sempre

2<sup>da</sup> stacc. comme un instrument de percussion

Ci. in sol

Bns

2 Cymb.

3 T. Tam.

Cel.

pno

mf molto esp.



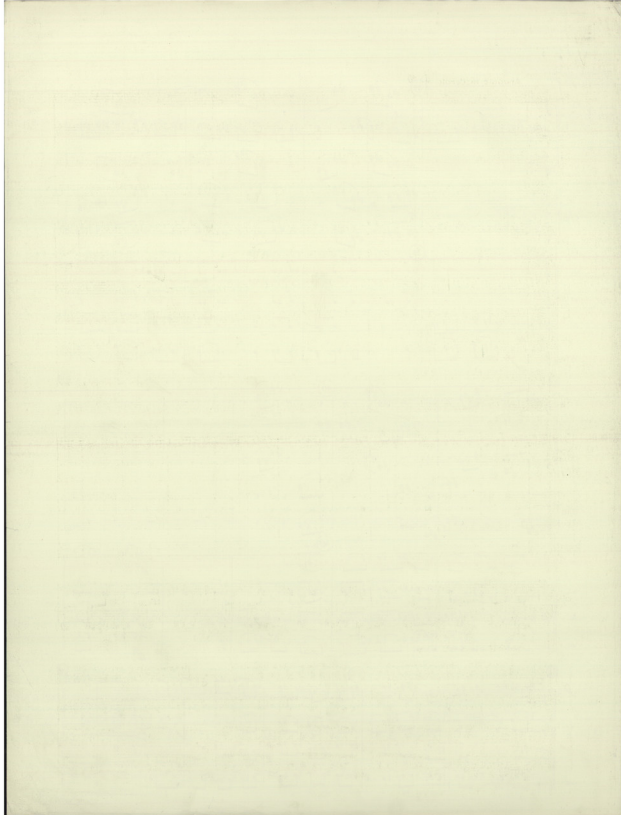


*poco*

CI Insi  
Bsn.  
Cymb  
T. Tom  
Cel.  
P.D.P.

*poco*

CI Insi  
Bsn.  
Cymb  
T. Tom  
Cel.  
P.D.P.



Cl. in E♭  
 1  
 2

bsn.  
 1  
 2

Trp. in G  
 1<sup>st</sup>

Soud. (metal)  
 2<sup>nd</sup> *molto esp.*

Cymb.  
 5 10 5

T. Tom.  
 (A-) 5 10 5

Cel.  
 1

pno.  
 poco pedal

1 2 3 1 2

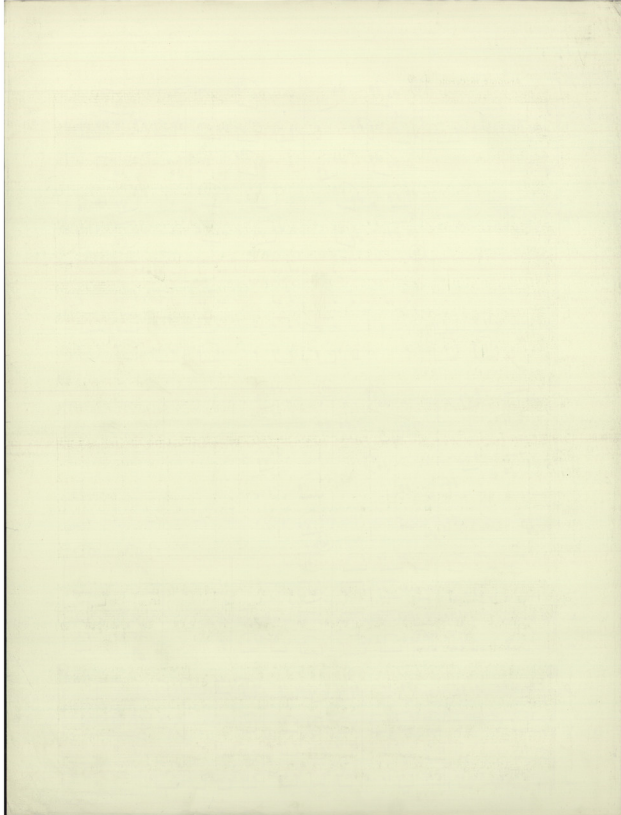
1<sup>st</sup> Violini  
 1  
 2  
 3  
 4

2<sup>nd</sup> Violini  
 1  
 2  
 3

Al.  
 Solo

Ve.

Detailed description of the musical score: The score is for page 122 of a piece. It features a variety of instruments. The woodwind section includes two Clarinets in E-flat (Cl. in E♭), two Bassoons (bsn.), and one Trumpet in G (Trp. in G). The percussion section includes a Snare Drum (Soud. (metal)), Cymbals (Cymb.), and Tom-toms (T. Tom.). The string section consists of Violins (Violini), Violas (Viola), and Cellos (Cello). The piano (pno.) part is also present. The score includes several measures with dynamic markings such as 'molto esp.' and 'poco pedal'. There are also performance instructions like 'Solo' for the Alto Saxophone. The score is divided into systems, with a double bar line in the middle of the page. Circled numbers (1) are placed above certain measures, possibly indicating first endings or specific performance points. The notation includes various rhythmic values, slurs, and articulation marks.



1. Mus.  
2. Mus.

1. Ban.  
2. Ban.

Trp. 1  
in C

2. Cymb.  
3. Tam.

Cel.

Pf. 9

1. *o quante sal*

2. *o quante sal*

3. *o quante sal*

4. *o quante sal*

1. *o frat' sal*

2. *o frat' sal*

3. *o frat' sal*

4. *o frat' sal*

Solo

Al.

Vc.



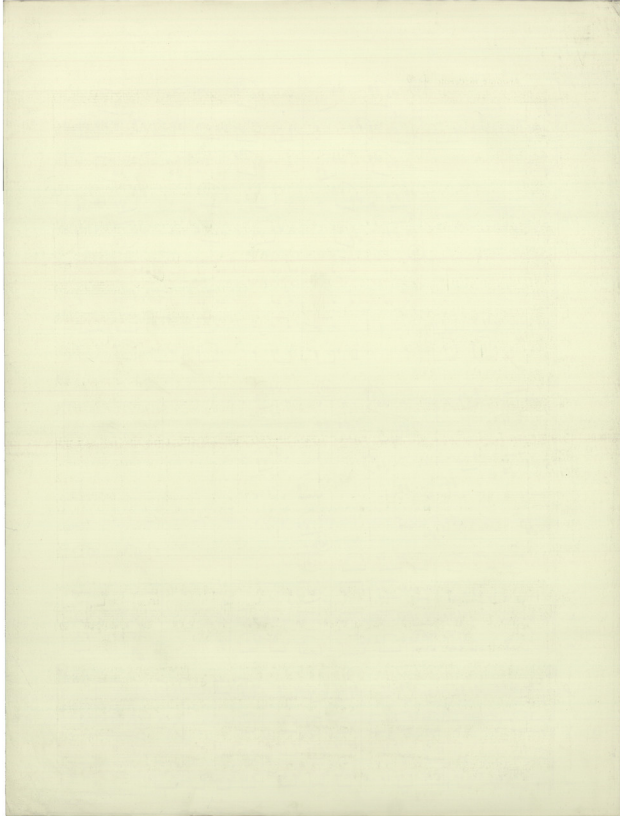


1  
2  
1  
2  
Trp  
Cymb  
Tom

Cel  
pno

1  
2  
4

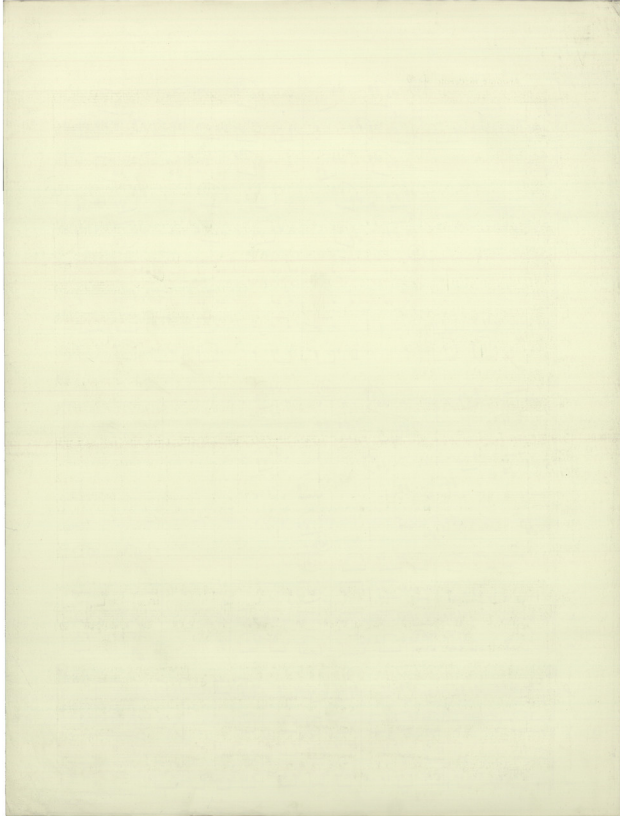
1  
2  
3  
Al.  
Vc.



1  
 Cl.  
 2  
 1  
 Bsn.  
 2  
 Trp.  
 in Eb  
 2  
 Cmb.  
 3  
 Tam.  
 (dr.)

Cl.  
 pho.

1  
 2  
 3  
 4  
 1  
 2  
 3  
 4  
 Solo  
 Al.  
 Vc.

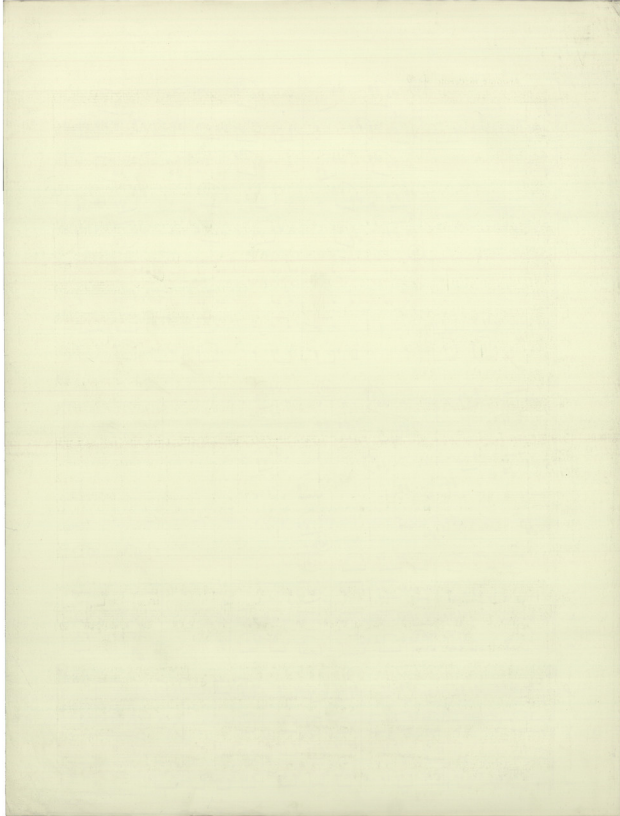


Handwritten annotations on the score include:

- Cym 1: *2 Cym*
- Cym 2: *2 T. Tom*
- G.C.: *2 T. Tom*
- T. Boc: *2 T. Tom*
- Cym.: *2 T. Tom*
- Claps: *2 B. H.*
- S. B. H.: *2 B. H.*
- Crl: *2 B. H.*
- Pno: *2 T. Tom*
- V. VI: *2 T. Tom*
- V. V: *2 T. Tom*
- Al: *2 T. Tom*
- Vc: *2 T. Tom*

Other markings include circled numbers 2, 3, 4 and 5, and various dynamic and performance instructions such as *mf molto espr.*, *mf molto espressivo*, *Tutti*, and *div.*

• Avec la petite baguette de Timpoles





V

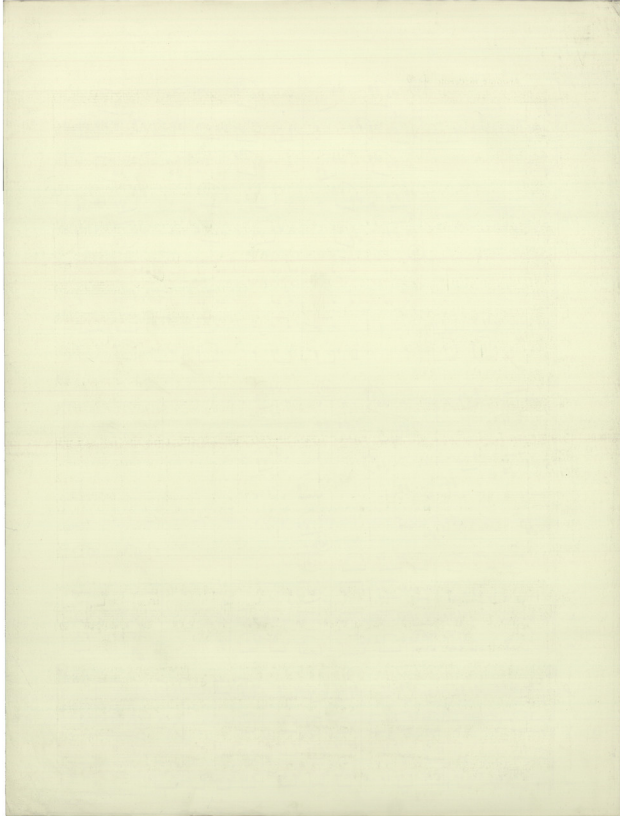
51

4 1 G.C.  
 2 Cymb  
 3 T.M.  
 4 T.Brq  
 5 Bpca

vi. 1  
 vi. 2 *div.*  
 AL  
 VC

4 1 G.C.  
 2 Cymb  
 3 T.M.  
 4 T.Brq  
 5 Bpca

vi. 1  
 vi. 2 *div.*  
 AL  
 VC



1. Vb. 1 *mf espr.*

2. Vb. 2 *mf espr.*

1. Cl. in B $\flat$

2. Cl. in B $\flat$

1. Ban.

2. Ban.

3

1. Timp.

2. G.C.

3. Gymb.

4. T.M.

5. T. Bca.

6. Trp.

7. Tromb.

8. Opos.

3

1. Cel.

2. P.D.

3

*sfoc.*

1. Vl. 1

2. Vl. 2 *div.*

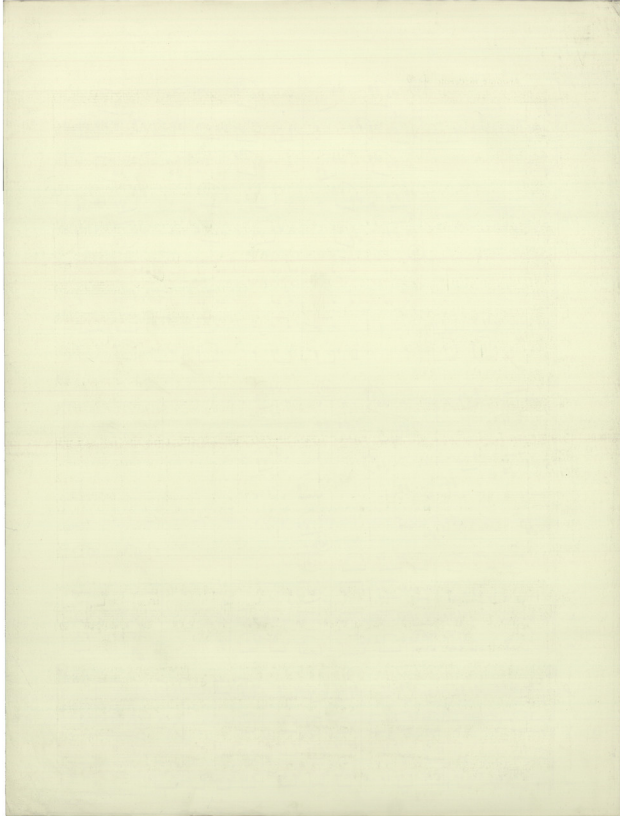
3. Al.

4. Vc.

5. C.B.

3

*contabile*



Handwritten 'V' in the top left corner.

Handwritten number '265' in the top right corner.

Handwritten '2' on the left side of the Clarinet parts.

**Woodwinds:**

- Horn Eb 1 & 2
- Clarinet in C 1 & 2
- Bassoon 1 & 2
- Oboe

**Brass:**

- Trumpet 1 & 2
- Trombone 1 & 2
- Corn 1 & 2
- Tuba

**Percussion:**

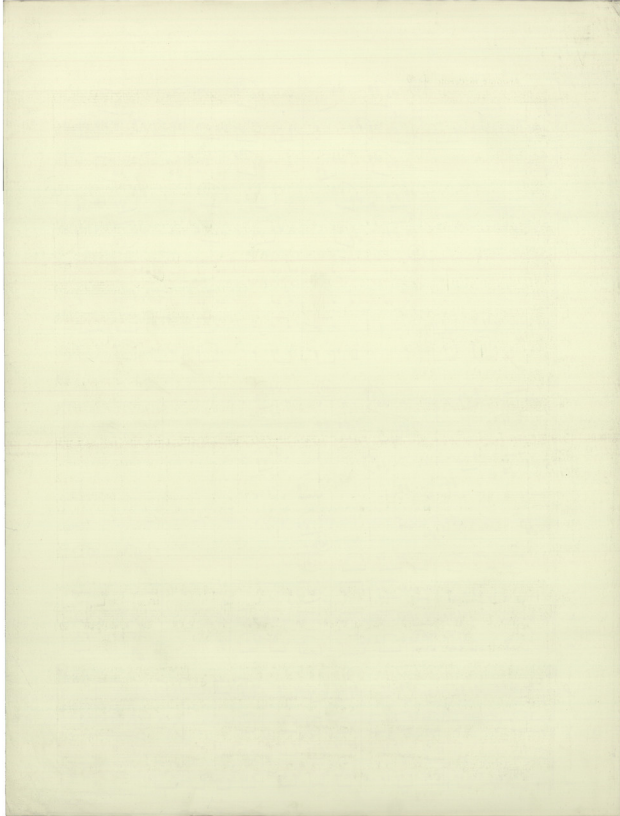
- Cymbals (Cymb.)
- Gong (Gong)

**Strings:**

- Violin 1 & 2
- Viola 1 & 2
- Alto Saxophone
- Violoncello (C.)

**Performance and Musical Markings:**

- Tempo/Character marking: *mf*
- Dynamic markings: *mf* (multiple instances)
- Articulation: slurs, accents, and specific fingerings (e.g., '5' for cymbals)
- Instrumentation: *Cymb. suspendu avec des Brosses* (suspended cymbal with brushes)
- Handwritten annotations: 'V' and '265' at the top, '2' on the Clarinet parts

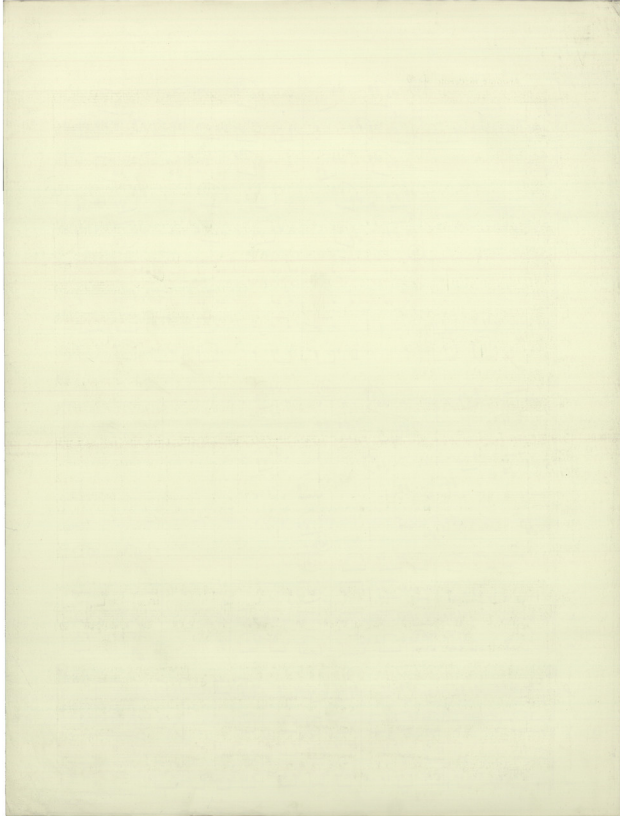




206

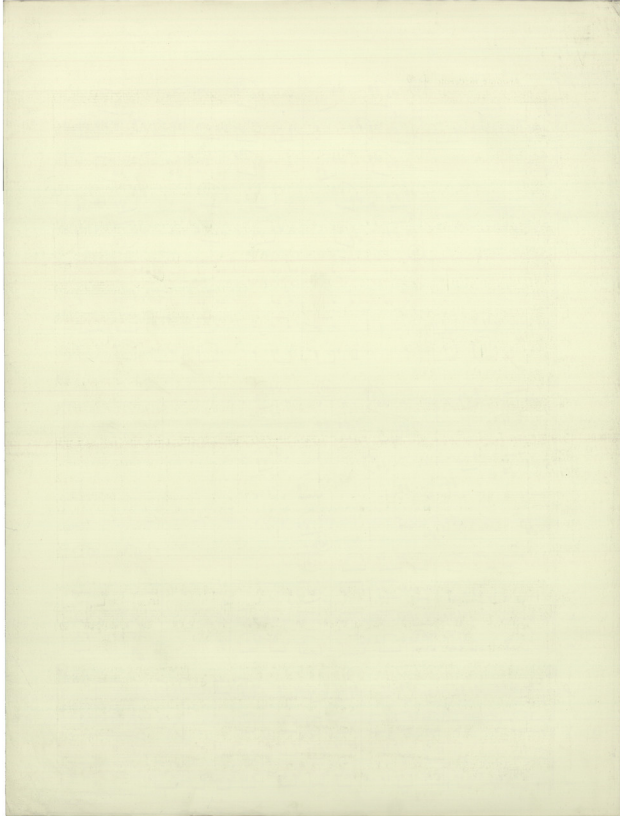
1 Hrb.  
 2 Hrb.  
 1 Cl. in A<sup>♭</sup>  
 2 Cl. in A<sup>♭</sup>  
 1 Bsn.  
 2 Bsn.  
 3 Crs.  
 1 Trb.  
 2 Trb.  
 1 C. G.  
 2 Cym.  
 Cel.  
 Pp.  
 1 Vi.  
 2 Vi. *div.*  
 Al.  
 Vc.  
 C. B.

The score is divided into two systems by a vertical dashed line. The first system includes woodwinds (Horn, Clarinet, Bassoon), strings (Violin, Viola, Violoncello, Double Bass), and percussion (Cymbal, Gong). The second system includes strings (Violin, Viola, Violoncello, Double Bass) and a Cello/Bass staff. The woodwinds and percussion parts feature complex rhythmic patterns and articulation marks. The strings play a steady accompaniment with various rhythmic figures. The Cello/Bass part is mostly rhythmic with some melodic lines.



**Picc.**  
**Fl. 1**  
**Hrb.** 1, 2  
**Cl. in A** 1, 2  
**Bsn.** 1, 2  
**Hi-C**  
**Cymb.**  
**Cor.**  
**pno.**  
**Vi. 1**  
**Vi. 2** *div*  
**Al.**  
**Vc.**  
**C.B.**

The score is written for a full symphony orchestra. The top section contains woodwinds and percussion. The middle section contains strings and piano. The bottom section contains violins, viola, cello, and double bass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A vertical dashed line is present between measures 2 and 3. The piano part includes a prominent five-fingered scale in the right hand.



④

Flc. 1  
 Fl. 2  
 Hrb. 1  
 Hrb. 2  
 Cl. in A<sup>1</sup> 1  
 Cl. in A<sup>1</sup> 2  
 Bsn. 1  
 Bsn. 2

LAH  
 Carr  
 1. 2. 3.  
 4. 5. 6.  
 7. 8. 9.  
 10. 11. 12.

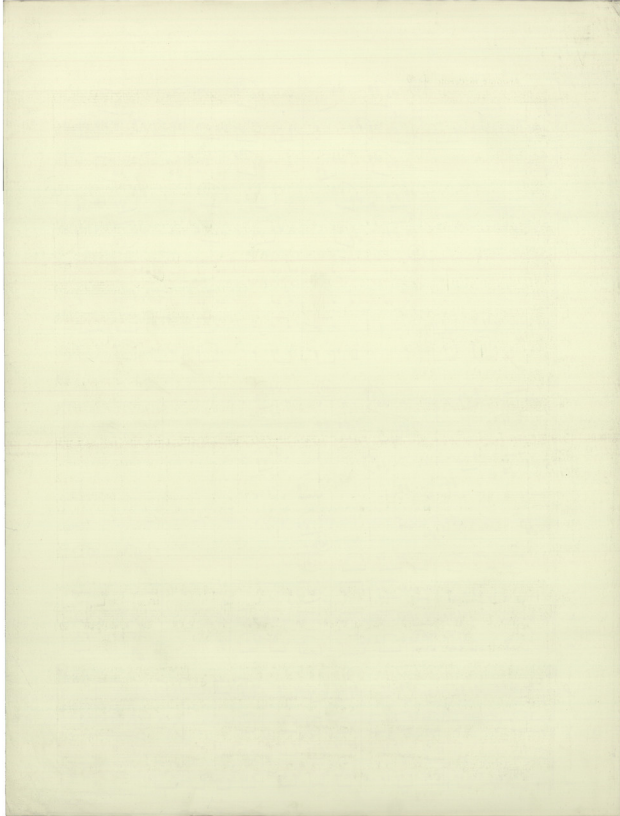
U.C.C.  
 Cym.

④

Cd.  
 PdB.

④

Vi. 1  
 Vi. 2  
 Al.  
 Vc.  
 C.B.





V

*F cresc*

Flc.  
Fl. 1  
Fl. 2  
[ 1  
Hb.  
[ 2  
[ 1  
Cl. in A<sup>b</sup>  
[ 2  
[ 1  
Bsn.  
[ 2

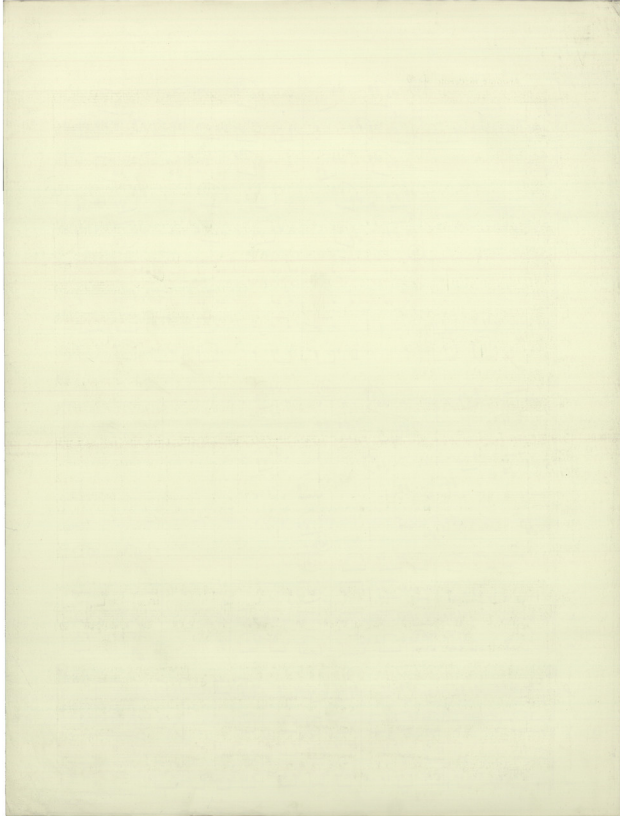
*F cresc*

1 O.C.  
2 Omb.  
Cl.  
PNO

*cresc*

VI. 1  
VI. 2  
AI.  
VC.  
C.B.

✓



Picc.  
Fl.  
Hrb.  
Cl.  
Sax.

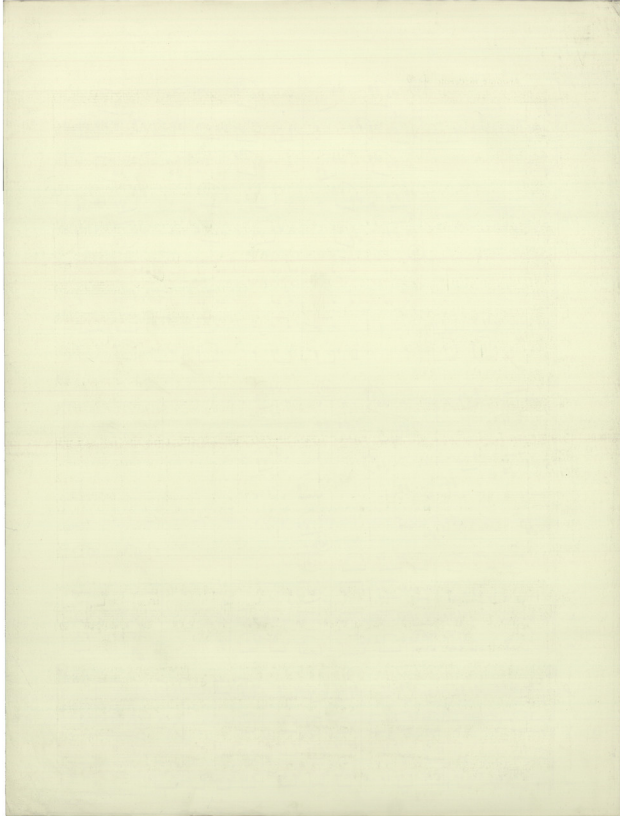
Trp.  
Trb.  
Tb.  
G.C.  
Cymb.  
T.M.

Cell.  
Pno.  
Vi.  
A1.  
Vi.  
C.B.

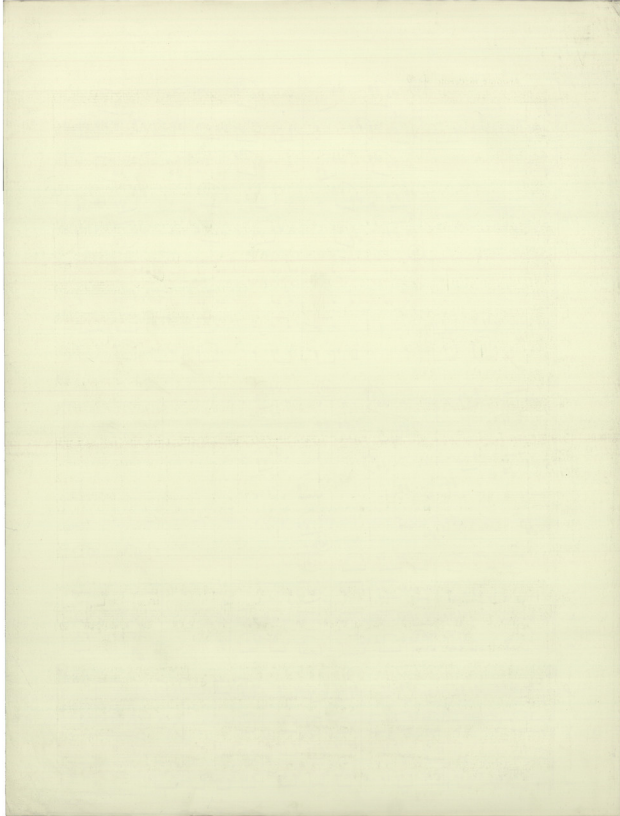
Sound.  
Sound.  
Sound.

*Handwritten notes:*  
 1. H. 1/2 (Vto)  
 2. il m. a. c. t. (Vto)

*Handwritten notes:*  
 1. Tuba  
 2. G. C. C.  
 3. C. C. C.  
 4. C. C. C.  
 5. C. C. C.



Picc. 1  
 Fl. 2  
 Hrb. 1  
 Cl. in G<sup>1</sup> 1  
 Cl. in G<sup>2</sup> 2  
 Sax. 1  
 Sax. 2  
 Trp. in D<sup>1</sup>  
 Trp. in D<sup>2</sup>  
 Trb. 1  
 Trb. 2  
 Tuba  
 Perc. Cymb.  
 Perc. T.M.  
 Cel.  
 PPD  
 Vi. 1  
 Vi. 2  
 Al.  
 Vc.  
 C.B.





136

Fl. 1 *pp* *espr*

Fl. 2

Hrb. 2  
3

Cl. 1  
2

Bsn. 1  
2

Trp. 1  
2  
3

Tuba 1  
2  
3

Timp.

4 GC  
2 Cymb  
3 T.M.  
4 Bass

*Sourd. f* *espr*

1 GC  
2 Cymb  
3 T.M.  
4 Bass

*f* *cresc.*

Vi. 1 *pp* *espr*  
*div.*

Vi. 2 *pp*  
*div.*

Al. *pp*  
*div.*

Ve. *pp*  
*div.*

C.B. *pp*  
*div.*

5

Picc. Fl. 1

Fl. 2

Hib. 3

Cl. in Bb 1

Cl. in Bb 2

Ban. 3

5

Crs. 1

Crs. 2

Crs. 3

Crs. 4

Trp. in D 1

Trp. in D 2

Trp. in D 3

Trb. 1

Trb. 2

Tb. 3

Sourd.

Sourd.

RE li

1 G.C.

2 Cymb.

3 T.M.

4 T. in D

4 B. in C

bag. ordinario

pp2

*ff molto marcato cres* - - - *an - do*

5

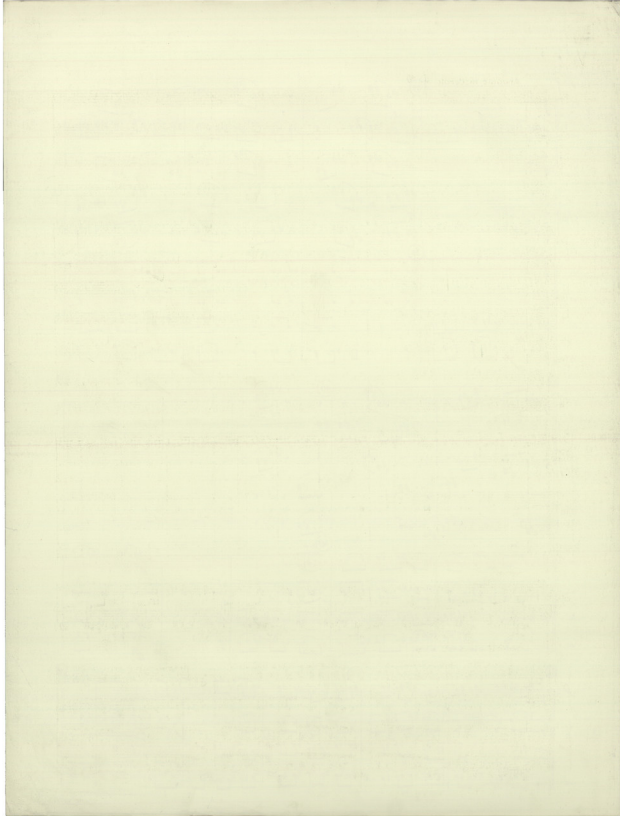
VI. 1

VI. 2

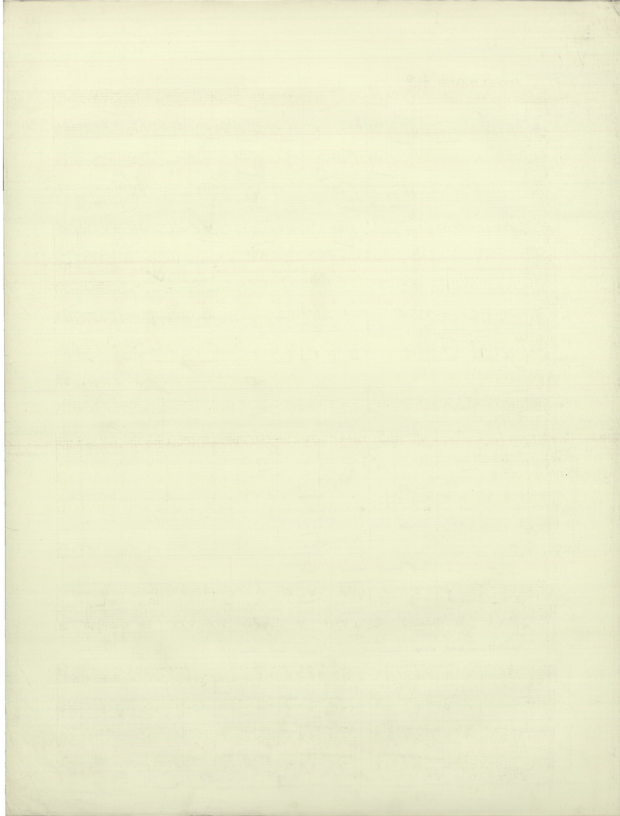
Al.

Ve.

C.B.



Picc. Fl. 1  
 Fl. 2  
 Hrb. 1  
 Cl. in Bb 1  
 Bsn. 1  
 Crs. 1, 2, 3, 4  
 Trp. in D 1, 2  
 TAB Ten. 1, 2  
 Tbn. 1, 2, 3  
 Timp.  
 G.C. Cymb.  
 T.M.  
 Trm.  
 Cel.  
 P.D.  
 VI. 1  
 VI. 2  
 AI.  
 VC.  
 C.B.





Picc. Fl. 1  
 Fl. 2  
 Hrb. 1  
 Cl. 1  
 Bass  
 Crs.  
 Trp. 1  
 Trp. 2  
 Tenor  
 Bass  
 Timp.  
 1 G.C.  
 2 Cymb.  
 3 T.M.  
 4 Bass  
 5 Cym.  
 Cel.  
 PNO

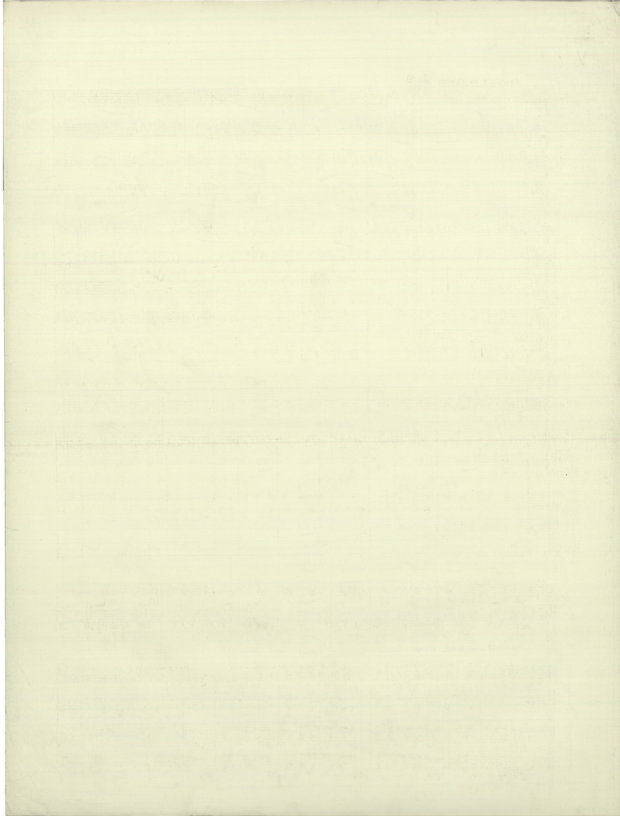
Detailed description of the first system: This system contains the staves for the Piccolo Flute 1, Flute 2, Horns 1, Clarinet 1, Bass, Cymbals (two staves), Trumpets 1 and 2, Trombones (Tenor and Bass), Timpani, and Piano. The music features complex rhythmic patterns with many triplets and sixteenth notes. A vertical dashed line is present in the middle of the system.

*sempre cresc.*

VI. 1  
 VI. 2  
 Al.  
 Vc.  
 C.B.

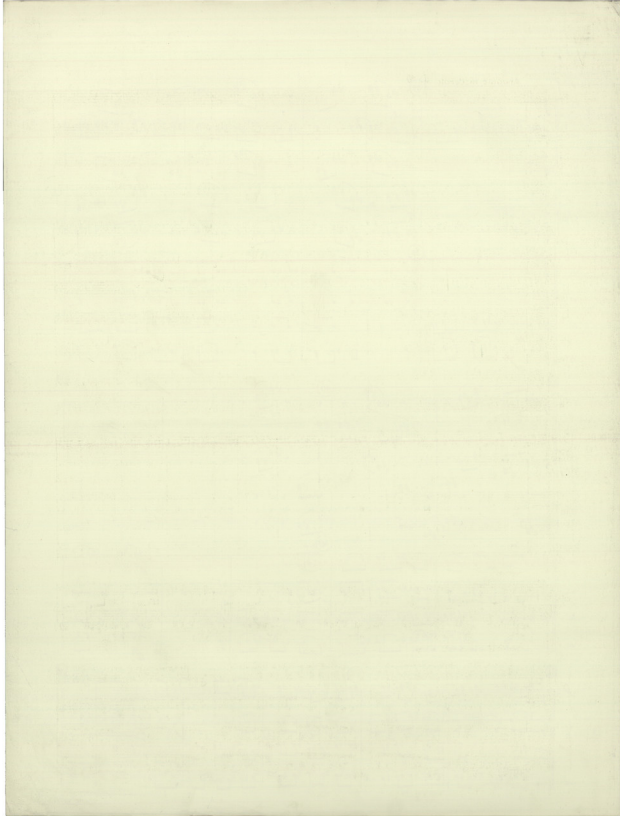
Detailed description of the string section: This system contains the staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with many triplets and sixteenth notes, mirroring the complexity of the woodwind and brass parts. A vertical dashed line is present in the middle of the system.





40

Flc. 1  
 Fl. 2  
 Hrb. 1  
 Cl. in Bb  
 Bsn  
 Cor. 1  
 Cor. 2  
 Trp. in D  
 Trp. in C  
 Trb. 1  
 Trb. 2  
 Temp.  
 1 Cym.  
 2 T.M.  
 3 Bells  
 4 Gongs  
 Cel.  
 PFD  
*cresc.*  
 Vi. 1  
 Vi. 2  
 Ai.  
 Vc.  
 C.B.



244

Tempo primo  
ma poco sostenuto

Picc

Fl 1

Fl 2

Hr. 3

Cl. in E

Cl. in Bb

Bsn. 1

Bsn. 2

Bsn. 3

256

Coro

Trp. in D

Trp. in Bb

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

1. Pic. C.

2. Pic. S.

3. Pic. Tam.

p. BP

266

Tempo primo  
ma poco sostenuto

VI. 1

VI. 2

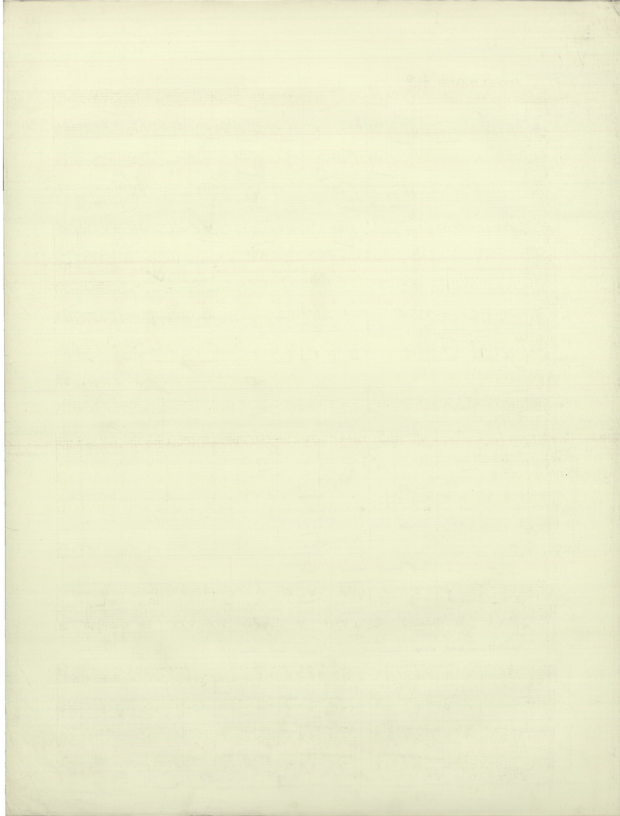
Al.

Ve.

C. B.

div. a 2 Pizz.

Pizz.



278

260

Fl. *div in 3* *3+2*

Hrb. *div in 3* *z marc.*

Cl. in E<sup>b</sup> *div in 3*

Bsn. *div in 3*

Cms. 1 *3+2*  
2 *Sourd.*

Trp. in D<sup>o</sup> *Sourd.* *div in 3*

Trb. *Sourd.* *div in 3* *f* *très courts et sempre marc.*

Tb.

Timp. *3+2*

Tom. 1 *accr.*  
2 *ten.*  
3 *mf*

Tom. 4 *mf*

260

Cl. sp.

260

p. H<sup>c</sup> *ff sempre et marc.* *3+2*

260

VI. 1 *Arco* *div in 3* *3+2*

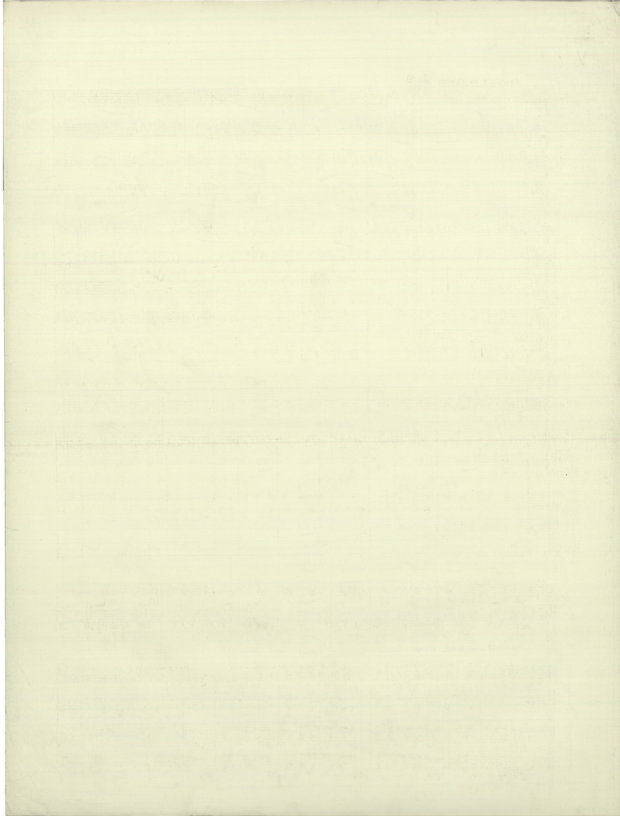
VI. 2 *Arco* *div in 3*

Al. *Arco* *div in 3*

Ve. *Arco* *div in 3*

C.B.





265

Fl. 1  
Fl. 2  
Hrb. 2  
Cl. in Bb  
Bsn. 2  
Cra. 1  
Cra. 2  
Trp. in D  
Trb. 1  
Trb. 2

Timp.  
Tom. 1  
Tom. 2  
Tom. 3

multo in Cymbales

265

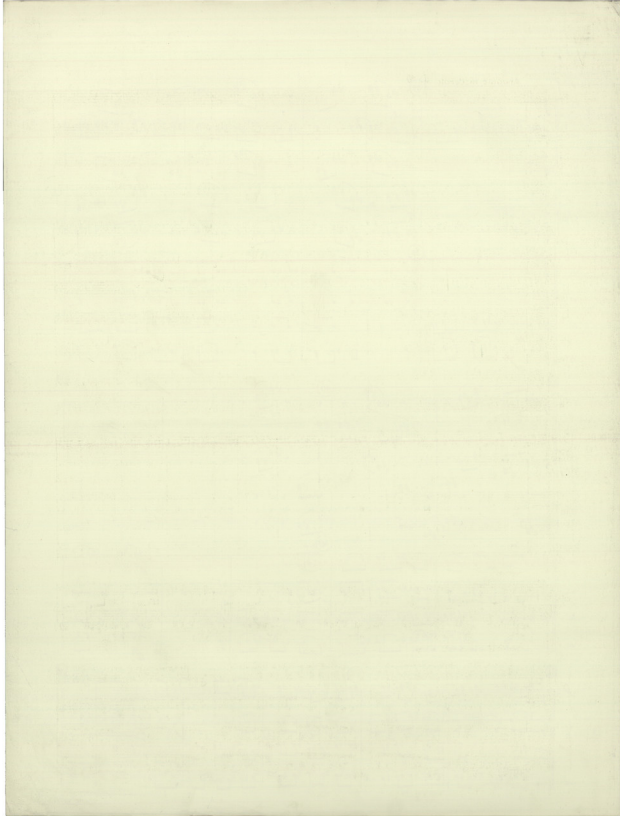
Glt. p.  
Glt. b.

pt. 1  
pt. 2

265

V. 1  
V. 2  
Al.  
Ve.  
C. B.

in 3



Fl. 1  
Hrb.  
Cl. Bass  
Bsn.  
Crs.  
Tromp. M.  
Tuba  
Timp.  
Tom.  
Tom. b.

ôter Sourd. et lever les tubs

mf

mu. 10 n. 1. Tom.

270

270

Gf/va.  
pno.  
VI. 1  
VI. 2  
Al.  
Vc.  
C.B.

in 3

Pizz.

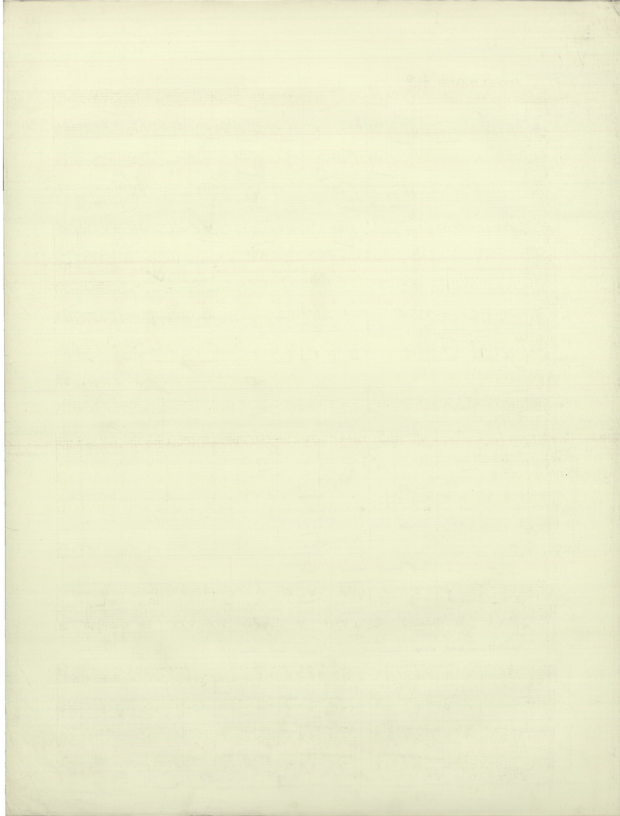
Pizz.

Pizz.

Pizz. div. o 2

Pizz.

270





Musical score for brass and woodwind instruments. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Hrb. 1
- Hrb. 2
- Cl. in Bb
- Bsn. 1
- Bsn. 2
- Trp. in C
- Trp. in Bb
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Timpani
- G.C.
- Cym.
- Tom.

The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The woodwinds and brasses play complex rhythmic patterns, while the percussion instruments provide a steady accompaniment.

Musical score for strings, consisting of two staves. The notation is sparse, with long horizontal lines indicating sustained notes or rests.

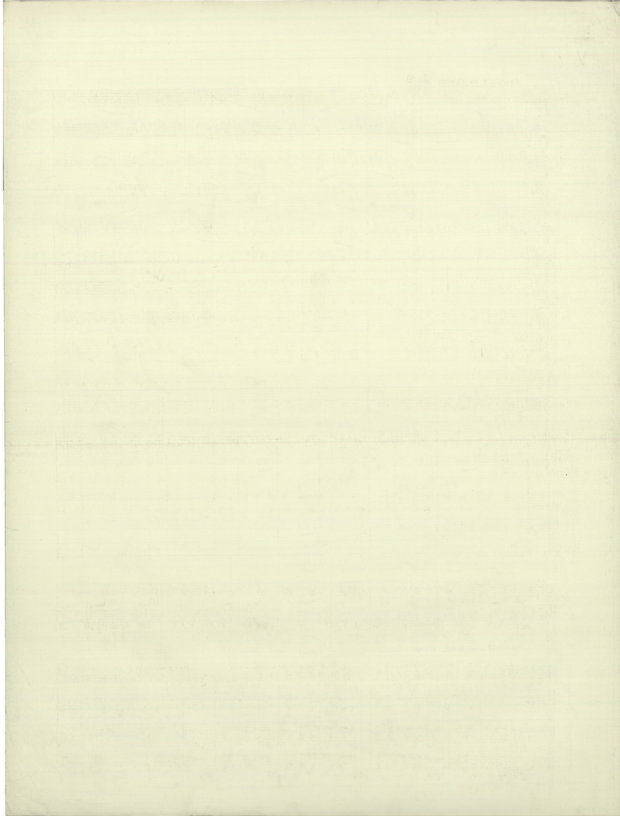
Musical score for piano, consisting of two staves. The notation is dense, featuring complex rhythmic patterns and chords.

Musical score for strings, consisting of five staves. The instruments listed on the left are:

- VI. 1
- VI. 2
- AI.
- VC.
- C.B.

The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The strings play a rhythmic accompaniment.





275

FL 1/2  
Hrb 2/3  
Cl. 1/2  
Wp 2/3  
Bsn 1/2  
[ Cr3 1/2/3/4 ]  
Trp 1/2  
Inob 1/2/3  
[ Trb 1/2/3 ]  
Tb  
Timp  
② GC  
③ Cymb  
④ Ttom

This block contains the musical notation for woodwinds, brass, and percussion. The woodwinds include Flute (FL), Horns (Hrb), Clarinets (Cl.), Bassoons (Bsn), and Cor Anglais (Cr3). The brass section includes Trumpets (Trp), Trombones (Inob), and Tuba (Tb). The percussion section includes Timpani (Timp), Gong/Cymbal (GC), Cymbal (Cymb), and Tom-toms (Ttom). The notation features complex rhythmic patterns with many sixteenth and thirty-second notes.

276

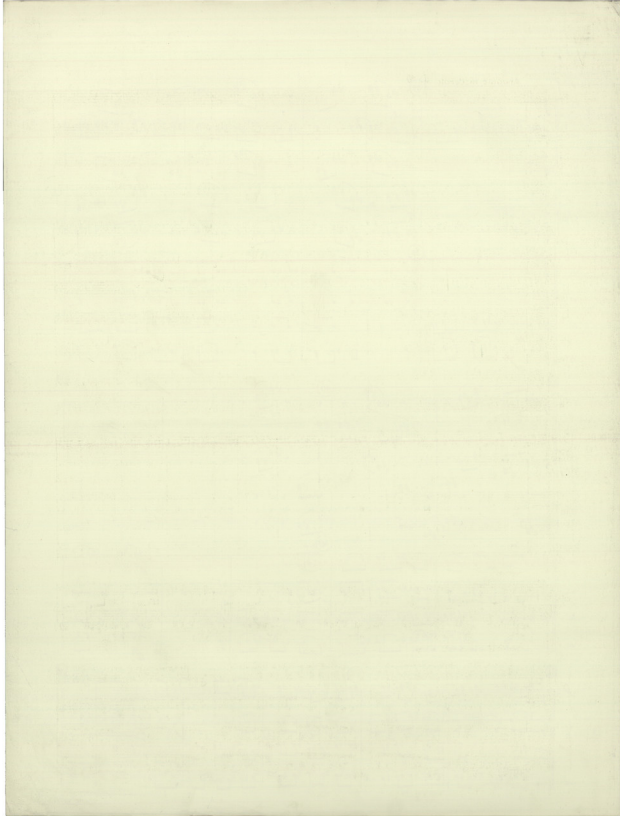
G/Op  
p/Op

This block contains the musical notation for the string section and piano. The strings are labeled G/Op (Violins) and p/Op (Violas). The piano part (p/Op) is also present. The notation shows a dense texture with many sixteenth notes.

275

VI 1  
VI 2  
AI  
VC  
C.B.

This block contains the musical notation for the string section and double bass. The strings are labeled VI 1, VI 2, AI (Alto), VC (Violoncello), and C.B. (Double Bass). The notation shows a dense texture with many sixteenth notes.



280

Più mosso

Fl. 1 & 2

Hrb

Cl. in Bb

Bsn

280

Più mosso

Cr

Trp in C

Trb

Tb

Timp

GC

Cymb

T. Tam

1 GC

2 Tam

3 Tam b

4 Cast.

280

Più mosso

Vi. 1

Vi. 2

Vi.

Ve.

C.B.

div. a 2 Arco

div. a 2 fff

Arco

Arco

div. a 2

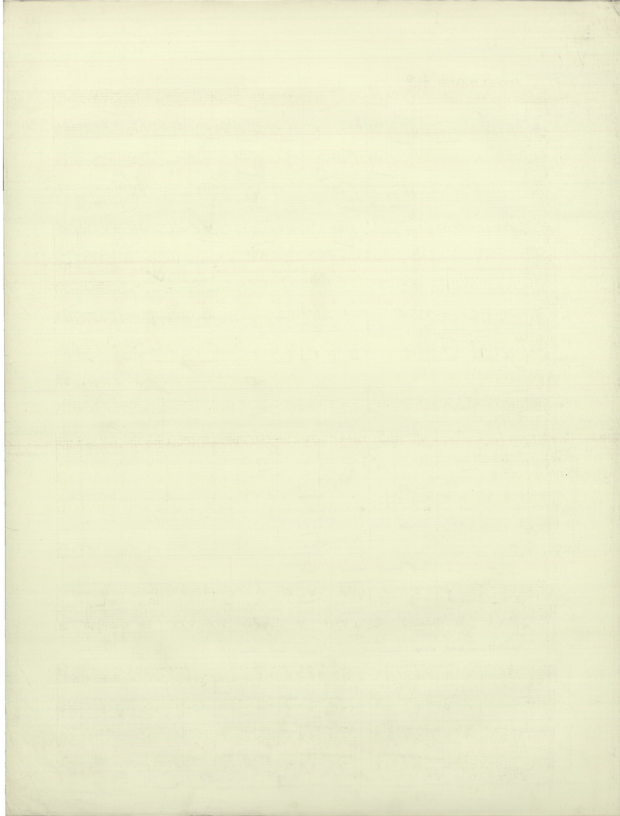
unis

div

div. a 3

Arco

unis.





200

Fl. 1  
Fl. 3

Hrb. 2  
Hrb. 3

Cl. 1  
Cl. 3

Bsn. 1  
Bsn. 3

Crs. 3  
Crs. 3

Trp. 1  
Trp. 3

Trb. 1  
Trb. 3

Timp.

① G.C.  
② Tom.  
③ Tom.  
④ Cong.

Gt/Bc

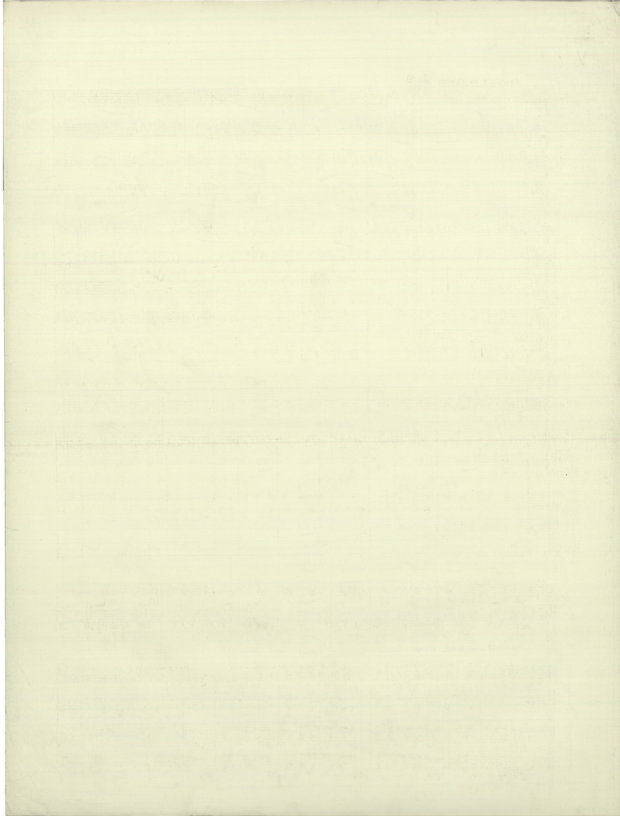
PNO

200

Vi. 1  
Vi. 2

Al.  
Vc.  
C.B.





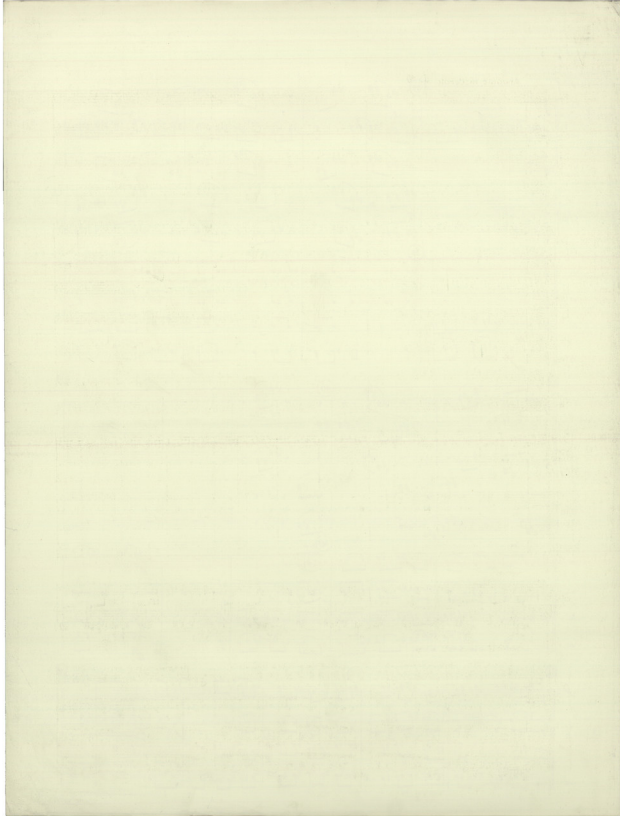
Fl. 1  
Fl. 3  
Hrb. 1  
Hrb. 3  
Cl. in Bb  
Bsn. 1  
Bsn. 3  
Crs. 1  
Crs. 2  
Trp. in D  
Trb. 1  
Trb. 3  
Tb. 1  
Tb. 3

*f marc*

Tempo

① G.C.  
② Tom.  
③ Tom.  
④ Co.H.

Cl. in Sp.  
PND  
VI. 1  
VI. 2  
Al.  
Vc.  
C. B.



290

Fl. 1, 2

Hrb. 1, 2, 3

Cl. in Bb 1, 2, 3

Bsn. 1, 2, 3

Crs. 1, 2

Trp. in Bb 1, 2, 3, 4

Trb. 1, 2

Tb. 1, 2

Xylo.

Timp.

1 G.C.

2 Tom

3 Tom

4 Cast.

G/Sp.

P/Sp.

290

Vi. 1

Vi. 2

Al.

Vc.

C. B.

*stac.*

*marc.*

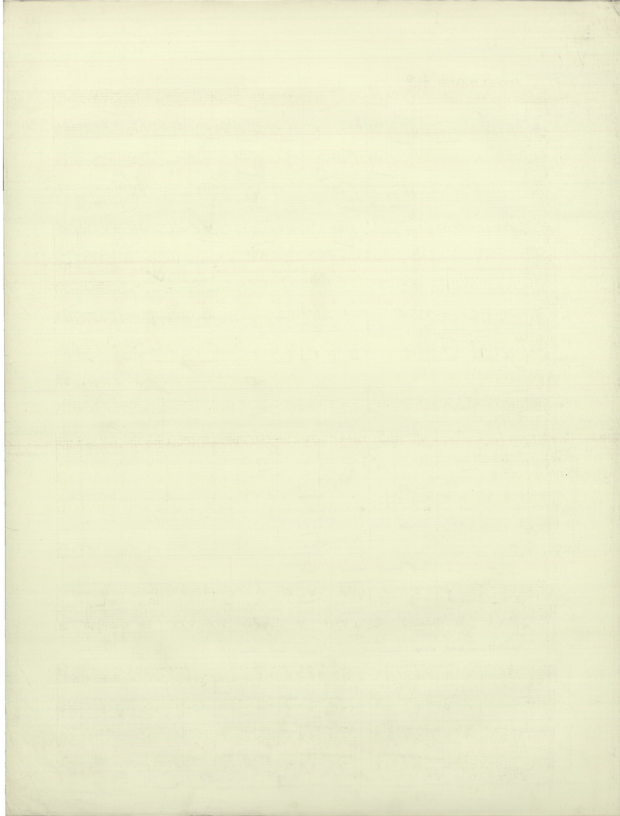
*ff cont.*

*ff cont.*

*Arco*

*Arco*

*div.*





1 2 3 4 5

Fl. 1

Hrb. 2

Cl. in Bb 1 2

Bsn. 1 2 3 4 5

Crs. 1 2 3 4

Trp. in D 1 2

Trb. 1 2

Tb. 1 2 3 4 5

Xylo.

Timp.

G C. 1 2 3 4 5

Tom 1 2 3 4 5

Cast. 1 2 3 4 5

Cymb. sup.

g/4p.

pno.

VI. 1

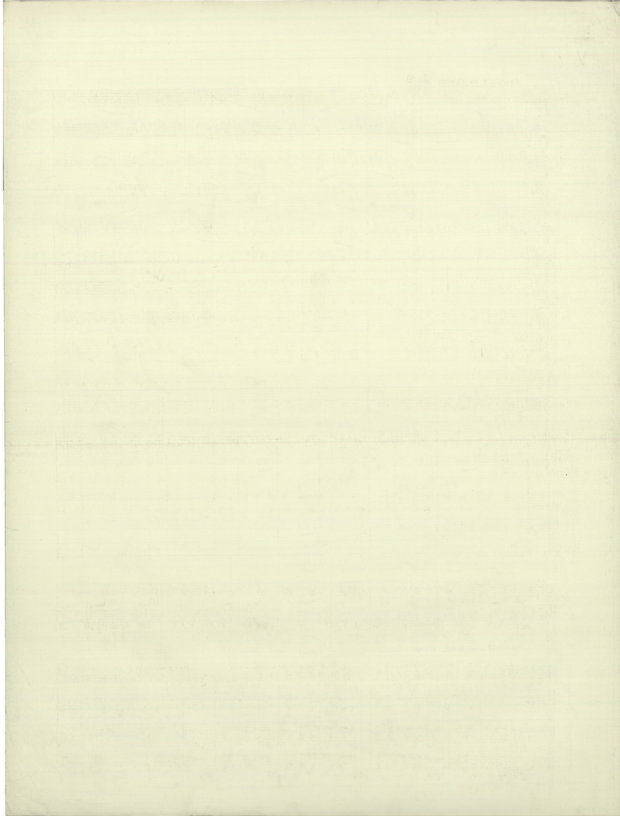
VI. 2

AI.

Ve.

C.B.





200

Fl. 1  
Fl. 2

Hr. 1  
Hr. 2

Cl. in G 1  
Cl. in G 2

Bsn. 1  
Bsn. 2  
Bsn. 3

Cr. 1  
Cr. 2

Trp. in B 1  
Trp. in B 2  
Trp. in B 3

Trb. 1  
Trb. 2

1 Xylo  
Timp

2 G.C.  
3 Cymb.  
4 Tom

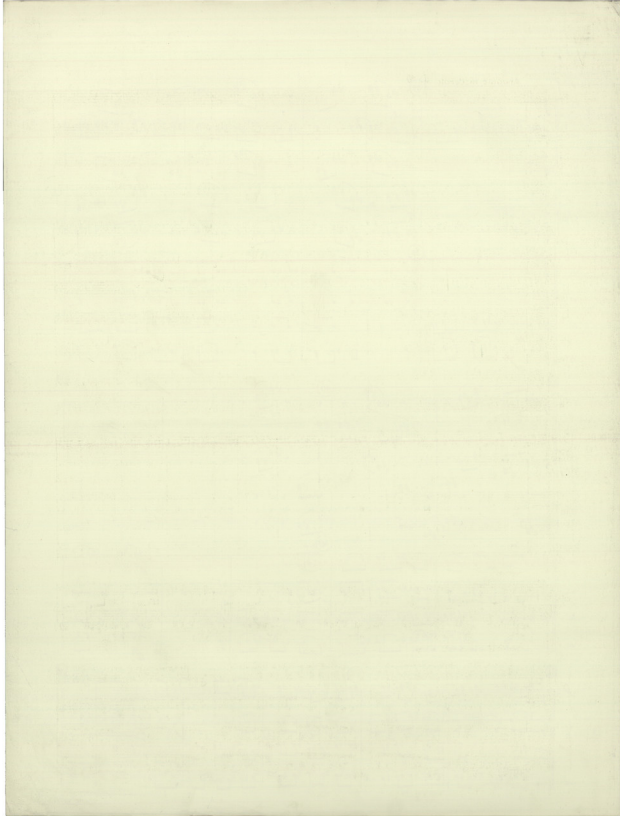
4 Cast.

Glyc.

pBp

200

Vi. 1  
Vi. 2  
A1.  
Vc.  
C.B.





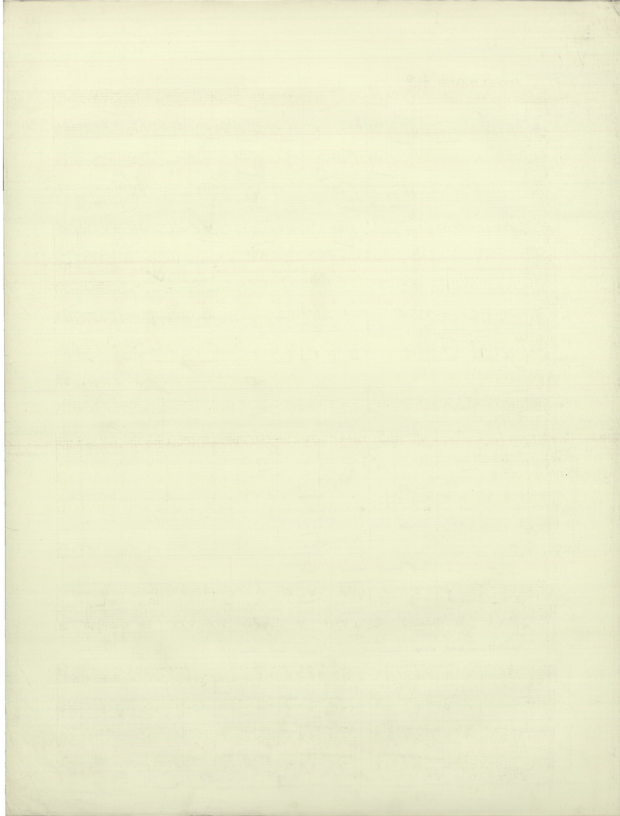
a 3

300

Fl. 2  
 Hr. sub.  
 Cl. 1  
 Bsn.  
 Crs.  
 Trp. m.  
 Trb.  
 Tb.  
 Xylo.  
 Timp.  
 G.C.  
 Cymb.  
 Tom.  
 Cast.  
 Gtr.  
 PNO.  
 VI. 1  
 VI. 2  
 AI.  
 VC.  
 C.B.

*très court*  
*très court*  
 Fouet  
 unis  
*♩ marcatisimo*  
 unis  
*♩ marcatisimo*  
 unis  
 Pizz.

300  
 300  
 300



FL.

HRb.

Cl. m/sr.

1  
2  
3  
Bsn.

1  
2  
3  
4  
Crs.

1  
2  
3  
4  
Trp.

1  
2  
3  
4  
Tuba.

① Xylo.

Temp.

1  
2  
3  
4  
Cymb.  
Tom.  
Bass  
Drum

Gf/sp.

Pf.

305

VI. 1

VI. 2

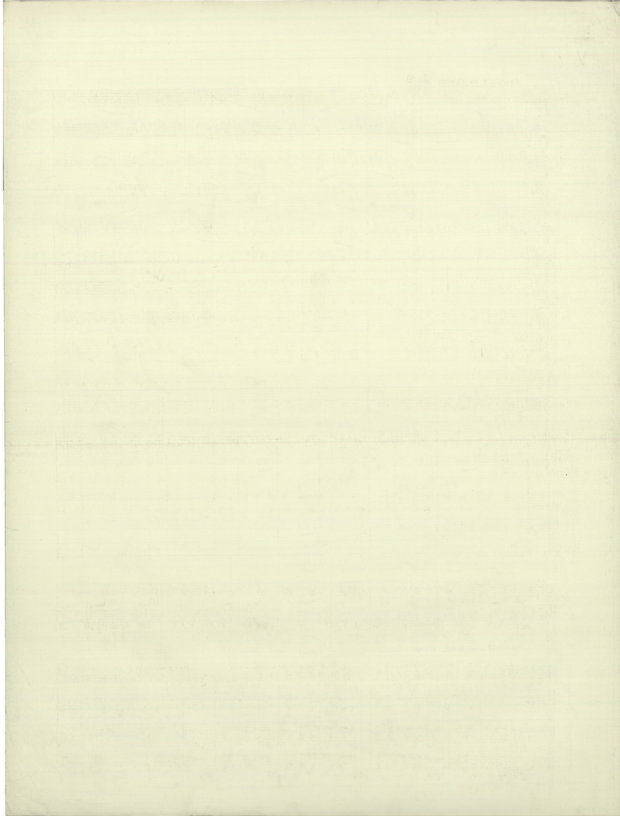
AI.

Vc.

C. B.

div Arco e Pizz.





310

Fl. 1, 2, 3  
Hrb. 1, 2, 3  
Cl. ins. 1, 2, 3  
Bsn. 1, 2, 3

310

Crs. 1, 3, 4  
Trp. in D 1, 2, 3  
Frb. 1, 2  
Tb. 1, 2, 3, 4

1

2

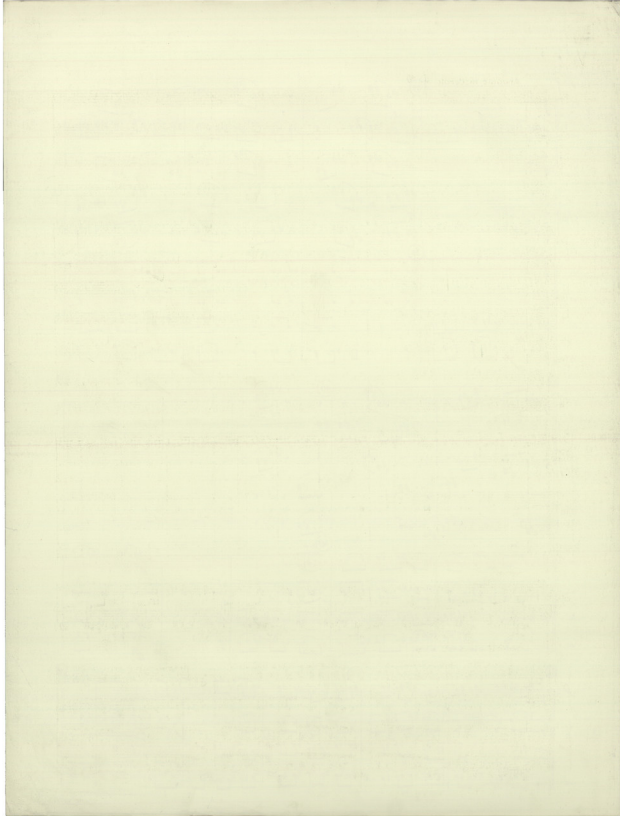
3

4

xlylo  
Timp.  
G.C.  
Cymb.  
Tom.  
Cst.  
Clyp.

310

pno.  
div.  
Vi. 1, 2  
Al.  
vc.  
C.B.



*crescendo* ..... *maxima* *très long* (315)

Fl. 1  
Fl. 2  
Hob. 1  
Hob. 2  
Cl. in E  
Cl. in Bb  
Bsn. 1  
Bsn. 2

*crescendo* ..... *maxima* *très long* (315)

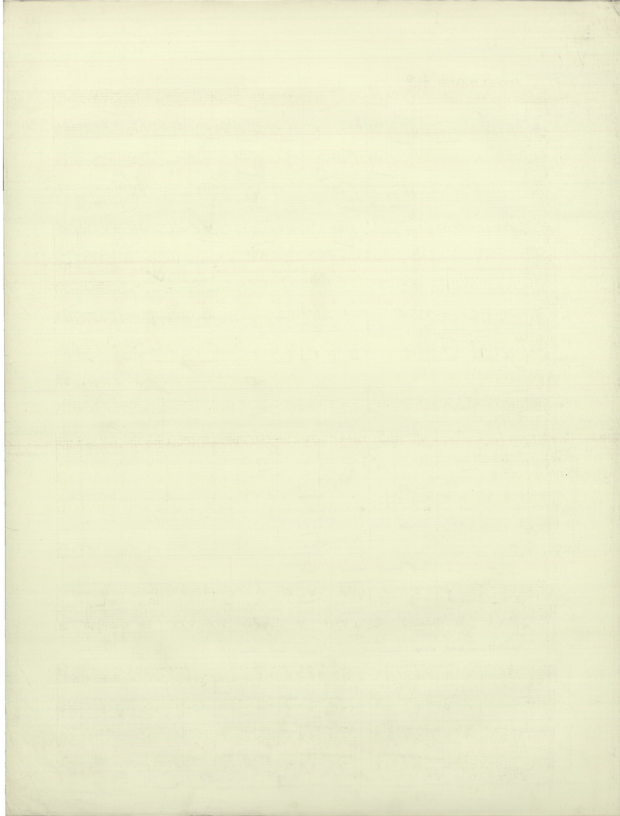
Crs.  
Trp. in D  
Trp. in C  
Trb.  
Tb.

(A) Xylo.  
Timp.  
(B) C. C.  
(C) Cymb.  
(D) Tam.  
(E) Cast.  
G. Trp.

PIANO *dolce*  $\text{♩} = 60$   
*très sonore*

*crescendo* ..... *maxima* *très long* (315)

Vi. 1  
Vi. 2  
Al.  
Vc.  
C. B.



260

ppp  
ppp  
C. An.  
Dsn.  
Cel.

320  
325  
330  
335

Picc.  
Fl. 1  
Hrb. 1  
C. An.

340

Picc.  
Fl. 1  
Hrb. 1  
C. A.

Trp.  
Trp.

Trp.  
Trp.  
Trb.  
Trb.

345

\* multi haubals 3 in cor anglais.

*mf*



ΣΤΕΡΤΙΟΥ

ΣΤΕΡΤΙΟΥ

260

Fl. 1  
Fl. 2  
3

Mrb. 1  
Mrb. 2  
3

Cl. in A 1  
Cl. in A 2

Bsn. 1  
Bsn. 2  
3

Crs. 1  
Crs. 2

Trp. 1  
Trp. 2  
3

Trb. 1  
Trb. 2  
3

Timp.

① G.C.  
② Tom.  
③ Tom.  
④ Cast.

Gt.

P. 1  
P. 2

265

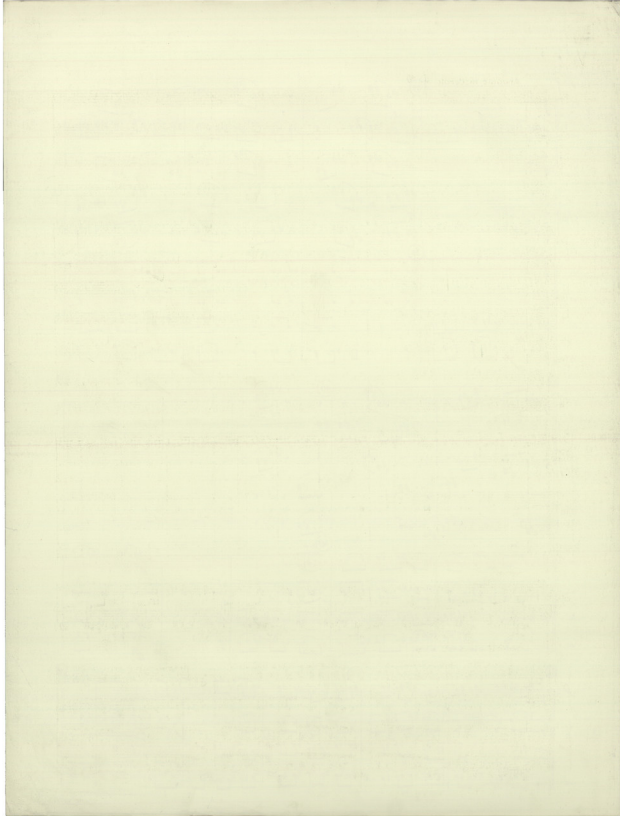
Vi. 1  
Vi. 2

Al.

Vc.

C.B.

269



CONCERTANTE ? 295  
1<sup>a</sup> CONCERTANTE  
DE STR. BALNO

V  
Korpiro  
CONTRALTO  
Su sira Balnos  
(mas 9<sup>o</sup> de KONTRALTO) ?

# SYMPHONIA N°2

POUR ORCHESTRE ET PIANO SOLO <sup>1<sup>re</sup></sup> CONCERTANTE  
ET ~~NECESSO~~ CONTRALTO

## I

Mikis Theodorakis

Andante  $\text{♩} = 60$

VI. 1 *sourd.* *pp espr.* (5)

VI. 2 *sourd.* *pp espr.*

AL. *sourd.* *pp espr.*

C/fo (10) *mf*

VI. 1 *pp*

VI. 2 *pp*

AL. *pp espr.*

VC. *pp espr.*

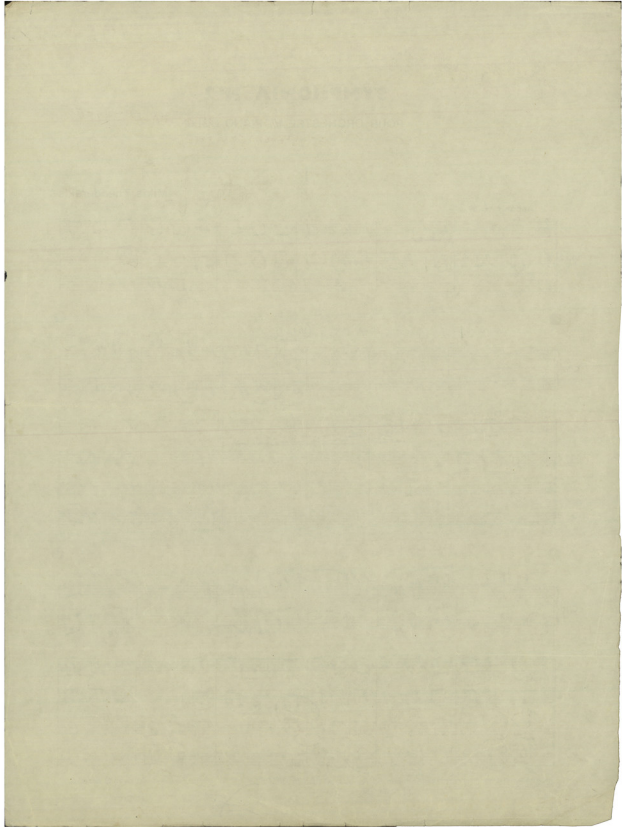
C/fo (15)

VI. 1 *pp*

VI. 2 *pp*

AL. *pp*

VC. *pp*



Fl. 1 20

C/ta

VI. 1

VI. 2

Al.

Vc.

Fl. 2 25

Cl. 1

VI. 1

VI. 2

Al.

Vc.

Fl. 2 30

Hrb. 1

Cl. 2

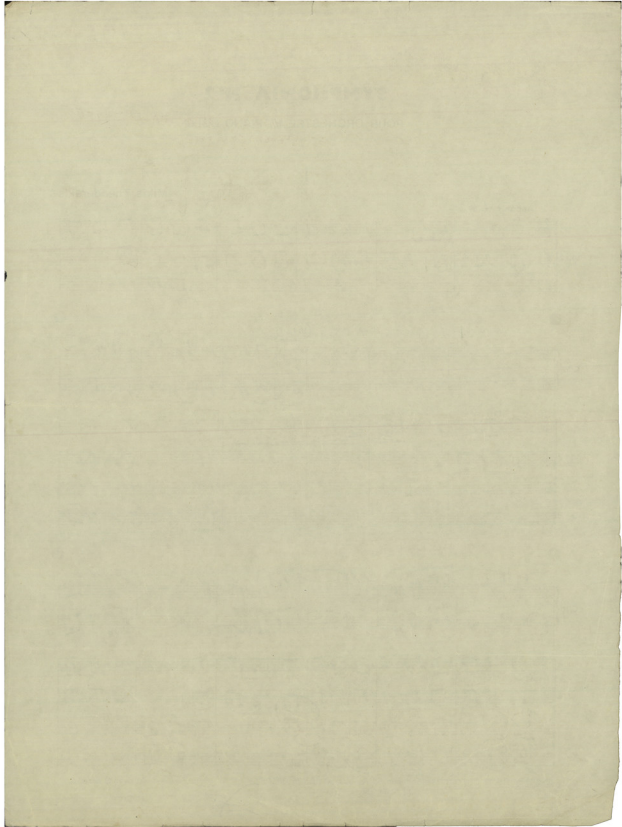
VI. 1

VI. 2

Al.

Vc.





FL. 3  
Hr. 2  
Cl. 2  
C/h

35

VI. 1  
VI. 2  
Al.  
Vc.

35

FL. 2  
Hr. 2  
Cl. 2  
C/h

40

VI. 1  
VI. 2  
Al.  
Vc.

40

VI. 1  
VI. 2  
Al.  
Vc.

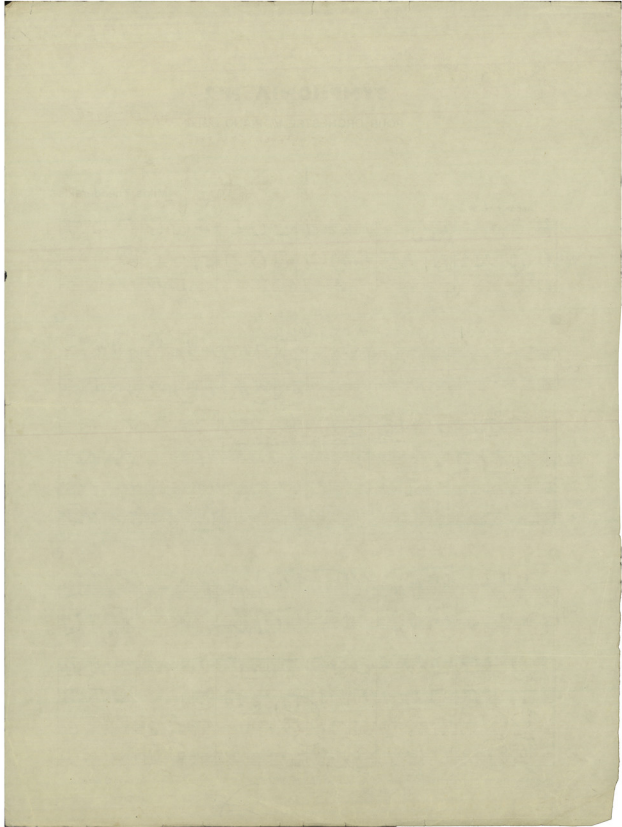
45

à travers

sound

enchaîné

*[Handwritten flourish]*



80

Picc

Fl. 1

Hib1

Cl. 1  
Sib

Bsn. 1

80

Crs

1

2

3

Trp

1

3

Trb

1

3

Tb

*SOLO*

*mf cresc*

*Contab. 4*

Timp

I.R.

3 T.M.

Cel.

Hrp

80

80

VI. 1

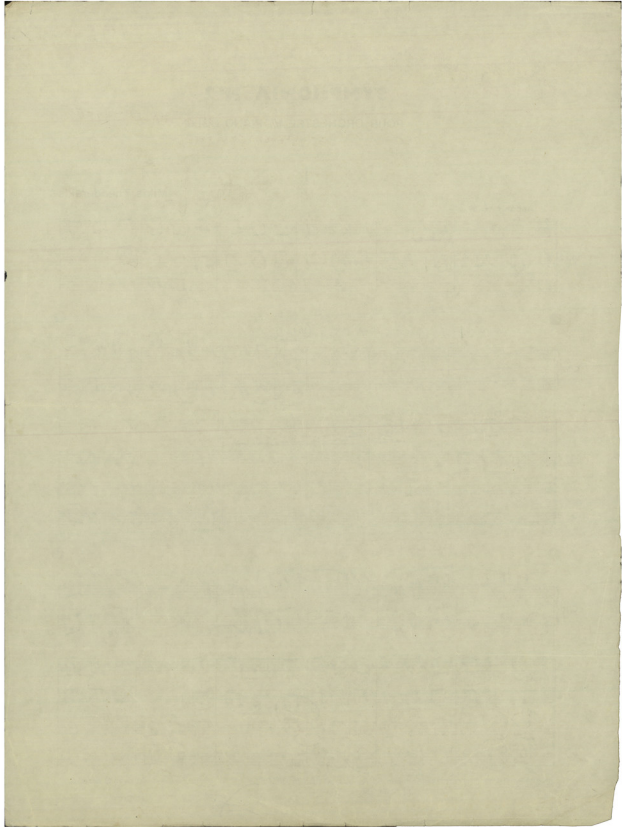
VI. 2

AI.

VC.

C.B.

Handwritten signature or initials.





Picc.  
 Fl. 1  
 Hrb. 1  
 Cl. 1  
 Bsn. 1  
 Cr. S.  
 Trp.  
 Trb.  
 Tbn.

Musical score for woodwinds and brass instruments. Includes a circled "B5" marking and various performance annotations such as "a2", "G", and "f".

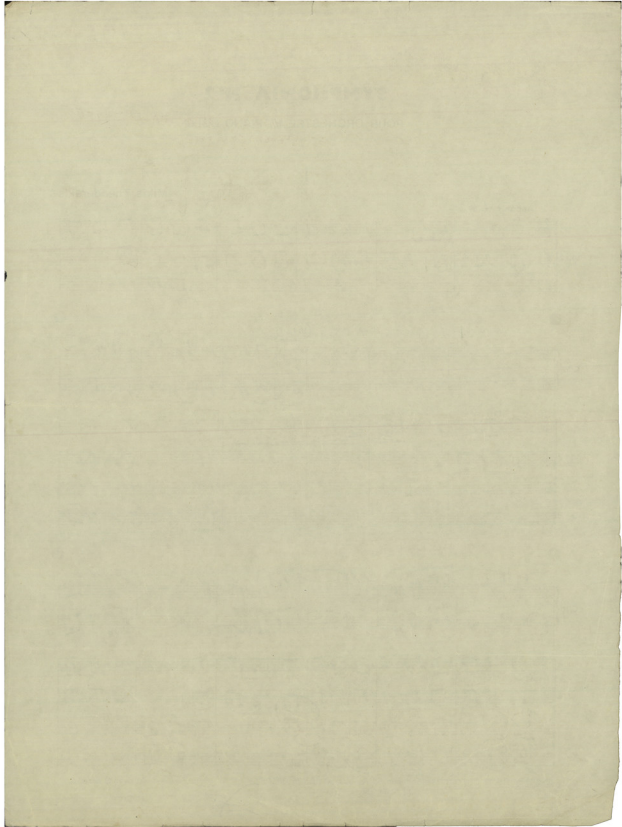
Timp.  
 3. T.M.  
 Cel.  
 Hrp.

Musical score for percussion and strings. Includes a circled "B5" marking and performance annotations such as "p", "mf", and "f".

VI. 1  
 VI. 2  
 AI.  
 Vc.  
 C. B.

Musical score for strings. Includes a circled "B5" marking and performance annotations such as "mf" and "f".





125

V

300

90

Picc. 1, 2  
Fl. 1, 2  
Hfb. 1, 2  
Cl. 1, 2  
Bsn. 1, 2

mf, f, ff

3

90

Crs. 1, 4  
Trp. 1, 3  
Trb. 1, 3  
Tb.  
Timp. 1  
Tlam. 3  
T.M.

mf, cresc, ff

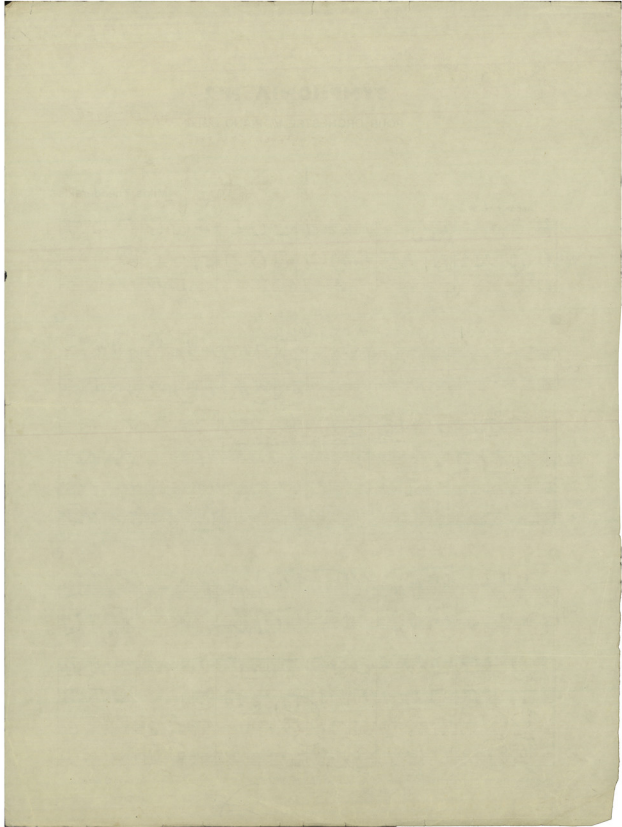
Sourd., sans Sourd., *cantabile*, *sempre marcato*

90

VI. 1, 2  
AL.  
Vc. 1, 2  
C.B.

cresc., div., unis, FF

FF



68

*FFF*

*gra*

95

*cresc. molto*

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

*cresc. molto*

95

*cresc. molto*

*FFF*

*do*

Crs. 1, 3, 4

Trp. 1, 3

Trb. 1, 3

Tb.

Timp.

T.R.

T. Tam.

T.M.

*cresc. molto*

*FFF*

95

*cresc. molto*

VI. 1, 2

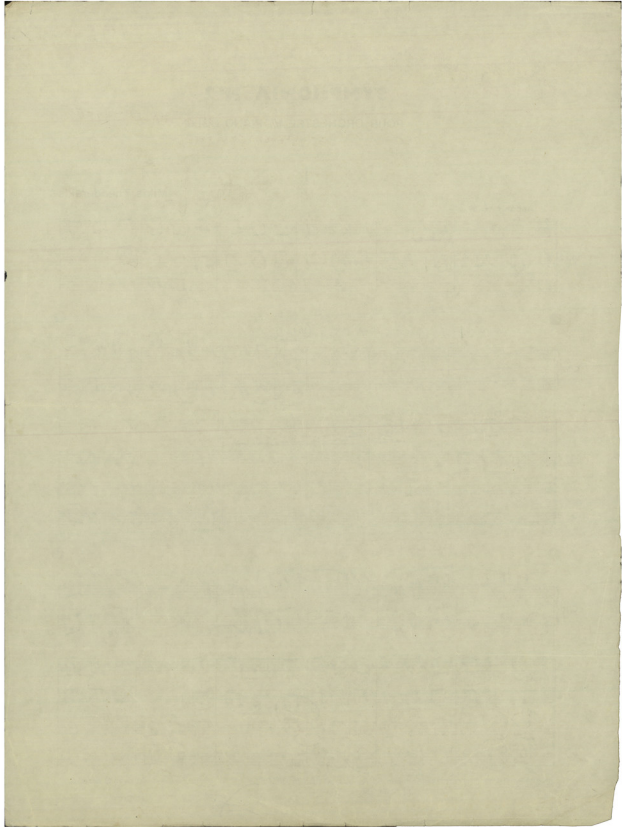
AI.

Ve. 1, 2

C. B.

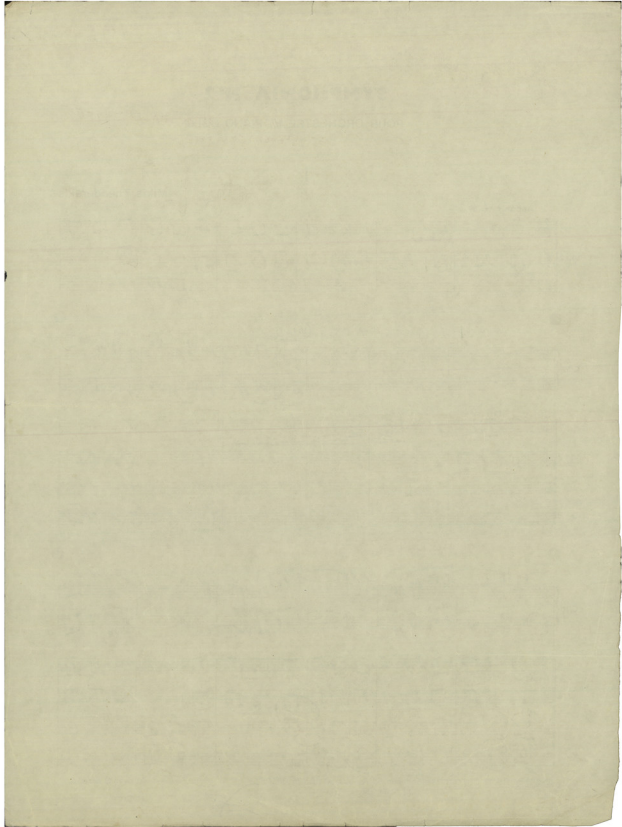
*cresc. molto*











*2da rina  
in nono Piccolo*

*Blato  
mobi*

Handwritten musical score for a full orchestra and percussion. The score is divided into two systems. The first system includes Flutes (Fl. 1, 2), Horns (Hrb. 1, 2), Clarinets (Cl. 1, 2), Bassoon (Ban.), Cor Anglais (Cra. 3, 4), Trumpets (Trp. 1, 2, 3), Trombones (Trb. 1, 2, 3), Tuba (Tb.), Timpani (Timp.), Gong (G.C.), Cymbals (Cymb. 2), and Triangle (T.M.). The second system includes Celesta (Cel.), Harp (Hrp.), Violins (Vi. 1, 2), Viola (Vi.), Alto (Al.), Violoncello (Vc.), and Contrabass (C.B.).

Tempo markings include *molto* and *Maestoso*. Performance instructions include *ff*, *fff*, and *div.*. A circled "100" is present in the upper right. A handwritten note "Blato mobi" is in the top right. A handwritten note "2da rina in nono Piccolo" is at the top. A handwritten note "Attention" with an arrow points to the Harp part. A handwritten note "8/10" is at the bottom right.

Handwritten musical notation in red ink on aged paper. The notation consists of two staves:

- The top staff is labeled "Pic" (Piccolo) and features a treble clef. Above the staff, the key signature is indicated as one sharp (F#) and the time signature as 4/4. The staff contains several notes, including a dotted quarter note and an eighth note.
- The bottom staff is labeled "Fl<sup>1</sup>/<sub>2</sub>" (Flute 1 and 2) and features a bass clef. Above the staff, the key signature is indicated as one sharp (F#) and the time signature as 4/4. The staff contains several notes, including a dotted quarter note and an eighth note.

SOA

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

110

Picc. Fl. 1 2 Hib. 2 Cl. 1 Ban. 2

2 3

Cr. 2 3

Trp. 2 3

Trb. 2 3

Tb.

Timp. G.C. Cymb. T.Jam.

110

110

Vi. 1 2 VI. 2

Al. Vc. C.B.

ms

ms

ms

From  
Miss



Siopane Nagayari in A major  
 ai tempo. 3 clar. in Tre  
 A. T. M. -

## DEUXIÈME MOUVEMENT

Presto  $\text{♩} = 152$

Picc.  $\text{♩} = 152$   
 Fl.  $\text{♩} = 152$   
 Hrb.  $\text{♩} = 152$   
 Cl.  $\text{♩} = 152$   
 Bsn.  $\text{♩} = 152$

Crn.  $\text{♩} = 152$   
 Trp.  $\text{♩} = 152$   
 Trb.  $\text{♩} = 152$   
 Tb.  $\text{♩} = 152$

Timp.  $\text{♩} = 152$   
 Cymb.  $\text{♩} = 152$   
 T. Tam.  $\text{♩} = 152$

VI.  $\text{♩} = 152$   
 VI. 2.  $\text{♩} = 152$   
 AI. 1.  $\text{♩} = 152$   
 AI. 2.  $\text{♩} = 152$   
 Vc. 1.  $\text{♩} = 152$   
 Vc. 2.  $\text{♩} = 152$   
 C.B.  $\text{♩} = 152$

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2





V

1 2 3 1 2 1 2 3 1 2 73

Flac.   
 Fl. 1   
 Fl. 2   
 Htr. 1   
 Htr. 2   
 Cl. 1   
 Cl. 2   
 Cl. 3   
 Bsn. 1   
 Bsn. 2   
 Bsn. 3   
 Crs. 1   
 Crs. 2   
 Crs. 3   
 Crs. 4   
 Tr. Tam.   
 Cymb.   
 VL 1   
 VL 2   
 AL 1   
 AL 2   
 Vc. 1   
 Vc. 2   
 C. B.

Div.







1 2 3 1 2

Picc. [ 1 Fl. [ 2 Fl. [ 1 Hrb. 2 [ 3 Cl. [ 1 Bsn. [ 2 Cms. [ 3 Trp. [ 1 Trb. 2 [ 3 T. Tam. [ 2 Cymb.

1 2 3 1 2

VI. 1 [ VI. 2 [ AI. [ 1 vc. 2 [ C.B. 1

④ FR. CADA d. PPP subito

③ Legno

PPP subito

pp in 1/4

PPP subito

le





Timp

1  
2  
3  
4  
5

1 2 3 1 2 1 2 3 1 2 1 2 3 4 2

3 poco a poco cresc. - - -

VI. 1

VI. 2

AL

Vc.

C.B.

poco a poco cresc. - - -

Timp

1  
2  
3  
4  
5

BONGS  
AFRIKAW DRUMS

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

VI. 1

VI. 2

AL

Vc.

C.B.



4

Picc.

Fl. 1  
2

Hrb. 1  
2  
3

Cl. 1  
2  
3

Bsn. 1  
2  
3

4

Crs. 1  
2  
3  
4

Trp. 1  
2  
3  
4

Trb. 1  
2  
3

Tb.

Timp.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

mf cresc.

4

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Vi. 1

Vi. 2

Al.

Vc. 1  
2

C. B.

mf cresc. div.



5

Picc.

Fl. 1  
Fl. 2

HPb. 1  
HPb. 2  
HPb. 3

Cl. 1  
Cl. 2  
Cl. 3

Bsn. 1  
Bsn. 2  
Bsn. 3

Crs. 1  
Crs. 2  
Crs. 3  
Crs. 4

Trp. 1  
Trp. 2  
Trp. 3

Trb. 1  
Trb. 2  
Trb. 3

Td.

Timp.

G.C.  
Cymb.  
Tom.

1  
2  
3  
4  
5

1 2 3 1 2 - - 1 2 3 1 2 - - 1 2 3 1 2 - - 1 2 3 1 2 - -

5 *f* *cresc.*

VI. 1

VI. 2

Al.

Vc. 1  
Vc. 2

C.B. 1

*div.*

*f* *cresc.*





Picc.

Fl. 1

Fl. 2

Hfb. 1

Hfb. 2

Hfb. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Crs. 1

Crs. 2

Trp. 1

Trp. 2

Trp. 3

Trb. 1

Trb. 2

Trb. 3

Timp.

1 G.C.

2 Qmb.

3 T.Tam.

4

5

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80



80 1 2 3 1 2 1 2 3 1 2 1 2 3 1 2 3 1 2

Picc.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Crs. 1

Crs. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Trb. 3

Xylo.

G.C.

Cymb.

1  
2  
3  
4  
5

VI. 1

VI. 2

AL. 1

AL. 2

Vc. 1

Vc. 2

C. B. 1

C. B. 2



6 Poco meno

Picc.

Fl. 1  
2

Hrb. 1  
2  
3

Cl. 1  
3

Bsn. 1  
3

6 Poco meno

Crs. 1  
3  
4

Trp. 1  
3  
4

Trb. 1  
3

Xylo.

2 Cymb.

3 T. Tam.

3 T. M.

6 Poco meno

VI. 1

VI. 2

Al. 1  
2

Vc. 1  
2

C. B. 1  
2





Picc. 1

Fl. 1  
2

Hrb. 1  
2  
3

Cl. 1  
3

Bsn. 1  
2  
3

Crs. 1  
2  
3  
4

Trp. 1  
2  
3

Trb. 1  
2  
3

Timp. 1  
2  
3

1 G.C.  
2 Cymb.  
3 Tam.

VI. 1

VI. 2

Al. 1  
2

Vc. 1  
2

C.B. 1  
2

Pizz.

11  
12  
13

W

Picc. ⑦

Fl. 1 2 ⑦

[ 1 2  
3 ]

[ 1 2  
3 ]  
Cl. in B<sup>b</sup>

[ 1 2  
3 ]  
Bsn.

[ 1 2  
3 ]  
Cr3

[ 1 2  
3 ]  
Trp. in D

[ 1 2  
3 ]  
Trb.

[ 1 2  
3 ]  
Timp.

1 G.C.  
2 Cymb.  
3 T.Tom.

VI. 1 2 ⑦

[ 1 2  
3 ]  
Al.

[ 1 2  
3 ]  
Vc.

[ 1 2  
3 ]  
C.B.



Flcc. 1 2

Fl. 1 2

Hrb. 1 2 3

Cl. 1 2 3

Bsn. 1 2 3

Crs. 1 2 3 4

Trp. 1 2 3 4

Bsn. 1 2 3

Timp. 1 G.C. 2 Cymb. 3 T.M. 4 Af. Dr.

*mp* *f* *secco* *secco*

*avec bag. des timb.*

VI. 1

VI. 2

Al.

Vc. 1 2

C.B. 1 2

Pizz. *f*

Arco





**B**

Picc.

[ 1 Fl. ]

[ 2 Fl. ]

[ 1 Hrb. ]

[ 2 Hrb. ]

[ 3 Hrb. ]

[ 1 Cl. in xy ]

[ 2 Cl. in xy ]

[ 3 Cl. in xy ]

[ 1 Bsn. ]

[ 2 Bsn. ]

[ 3 Bsn. ]

**B**

Crs.

Trp.

[ 1 Trb. ]

[ 2 Trb. ]

[ 3 Trb. ]

Temp.

1 G.C.

2 Cymb.

3

4

**B**

VI. 1

[ VI. 2 ]

Al.

[ 1 Vc. ]

[ 2 Vc. ]

[ 1 C.B. ]

[ 2 C.B. ]

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco



Picc. 9  
 [ 1 Fl.  
 [ 2 Fl.  
 [ 1 Hrb.  
 [ 2 Hrb.  
 [ 1 Cl.  
 [ 2 Cl.  
 [ 3 Cl.  
 [ 1 Bsn.  
 [ 2 Bsn.  
 [ 3 Bsn.  
 Ctr.  
 Trp. in D  
 [ 1 Trb.  
 [ 2 Trb.  
 [ 3 Trb.  
 Timp.  
 1 G.C.  
 2 Cymb.  
 3 T.M.  
 4 Af. Dr.

VI. 1 9  
 [ VI. 2  
 [ VI. 3  
 AI.  
 [ 1 Vc.  
 [ 2 Vc.  
 [ 1 C.B.  
 [ 2 C.B.



Picc.  
 [ 1  
 Fl.  
 [ 2  
 Hrb.  
 [ 1  
 [ 2  
 [ 3  
 Clar.  
 [ 1  
 [ 2  
 [ 3  
 Bsn.  
 [ 1  
 [ 2  
 [ 3  
 Ctr.  
 [ 1  
 [ 2  
 [ 3  
 [ 4  
 Trp.  
 [ 1  
 [ 2  
 [ 3  
 Trb.  
 [ 1  
 [ 2  
 [ 3  
 Tb.  
 Timp.  
 1 C.G.  
 2 Cymb.  
 3 T.M.  
 4 T.Bac.  
 9 Bggs.

VI 1  
 [ 1  
 VI 2  
 [ 1  
 [ 2  
 Al.  
 [ 1  
 [ 2  
 vc.  
 [ 1  
 [ 2  
 C.B.





88

10

Picc.

Fl. 1

Fl. 2

Hr. 1

Hr. 2

Hr. 3

Cl. (in D)

Cl. 1

Cl. 2

Cl. 3

10

Ctr.

Trp. in G

Trmp.

1. G.C.

2. T. Tom.

3. T. M.

4. T. Bsq.

5. Bajar.

10

Vi. 1

Vi. 2

Al. 1

Al. 2

Vc. 1

Vc. 2

C. B.





Σελ. 72. 89.

κι ήρουν οι δαετοι κι οι τραγοι !!

↓

## DEUXIÈME MOUVEMENT

Presto ♩.152

Picc.

Fl.

Hrb.

Cl. in B♭

Bsn.

Cra.

Trp. in D

Trb.

Tb.

Timp.

Cymb.

T.Tam.

Presto ♩.152

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Vi.

VI 2

Al.

1 2

Vc.

1 2

C.B.







1 2 3 1 2 1 2 3 1 2

Picc. [1] *ff* *stacc.*

Fl. 1 [1] *ff* *stacc.*

Fl. 2 [1] *ff* *stacc.*

Hrb. 1 [1] *ff* *stacc.*

Hrb. 2 [1] *ff* *stacc.*

Cl. 1 [1] *ff*

Cl. 2 [1] *ff*

Cl. 3 [1] *ff*

Bsn. 1 [1] *ff*

Bsn. 2 [1] *ff*

Bsn. 3 [1] *ff*

Crs. 1, 2, 3, 4

1. Tam.  
2. Cymb.

VI. 1 [1] *ff*

VI. 2 [1] *ff*

AL. 1 [1] *ff*

AL. 2 [1] *ff*

Vc. 1 [1] *ff*

Vc. 2 [1] *ff*

C. B. [1] *ff*

Div.





1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Picc.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. in E♭ 1

Cl. in E♭ 2

Bsn. 1

Bsn. 2

Bsn. 3

Crs. 1

Crs. 2

Crs. 3

TRP. ind. 1

TRP. ind. 2

TRP. ind. 3

TRP. ind. 4

Trb. 1

Trb. 2

Trb. 3

1. T. Tom

2. Cymb.

avec bag.

f 1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Vl. 1

Vl. 2

AL 1

AL 2

Vc. 1

Vc. 2

C. B. 1

C. B. 2







1 2 3 1 2 (2)

Picc.

[ 1 Fl.

[ 2 Fl.

[ 1 Hrb. 2

[ 3 Hrb. 2

[ 1 Cl. in Bb

[ 2 Cl. in Bb

[ 1 Bsn.

[ 2 Bsn.

[ 3 Bsn.

[ 1 Crn.

[ 2 Crn.

[ 3 Crn.

[ 4 Crn.

[ 1 Trp. in D

[ 2 Trp. in D

[ 3 Trp. in D

[ 4 Trp. in D

[ 1 Trb. 3

[ 2 Trb. 3

[ 3 Trb. 3

[ 1 Tam.

[ 2 Dymb.

PERCUSSION  
 BONGOS - APACADO PIANO  
 PLATTO  
 LEGNO  
 GACASO  
 PPP subito

(2)

1 2 3 1 2 1 2 3 1 2

[ 1 Vi.

[ 2 Vi.

[ 1 Al.

[ 2 Al.

[ 1 Vc.

[ 2 Vc.

[ 1 C.B.

[ 2 C.B.

PPP subito







1

Timp

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

3

3

poco a poco cresc.

VI. 1

VI. 2

Al.

Vc.

C.B.

poco a poco cresc.

1

2

3

4

5

Timp

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

VI. 1

VI. 2

Al.

Vc.

C.B.

6



④

Picc.

Fl. 1  
2

Hrb. 1  
5

Cl. in G<sup>♯</sup> 1  
2  
3

Bsn. 1  
2  
3

④

Crs. 1  
3  
4

Trp. 1  
2  
3

Trb. 1  
2  
3

Tb.

Timp.

④

VI. 1

VI. 2

Al.

Vc. 1  
2

C. B.

*mf* *cresc.*

*mf* *cresc.*

*div.*

2 AFRICAN DRUMS

OC  
1  
2  
3  
4  
5  
6  
7  
8  
9  
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11  
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56  
57  
58  
59  
60

TAM-TAM

*div.*  
*Handwritten note!*



76

Σει 68 τρι χροισματα  
 Blast Percussion  
 ① Bongos  
 A.D = (= AFRICAN DRUMS)

Επι Χειροκρουση 3 γαττις

Ανοδος Πιανι ηχοισμης  
 εν percussion  
 Εις εντροπιη κρουση  
 γαττις επι χειροκρουση  
 Μοτο ηχοισμης  
 επι αλληλοκρουση  
 τρι ηχοισμης

AFRICAN DRUMS

Py

Picc.  
 Fl. 1  
 Fl. 2  
 Hr. 1  
 Hr. 2  
 Cl. in Bb 1  
 Cl. in Bb 2  
 Cl. in Bb 3  
 Bsn. 1  
 Bsn. 2  
 Bsn. 3  
 Ctr. 1  
 Ctr. 2  
 Ctr. 3  
 Trp. in D 1  
 Trp. in D 2  
 Trp. in D 3  
 Trp. in D 4  
 Trb. 1  
 Trb. 2  
 Trb. 3  
 Timpani  
 1  
 2  
 3  
 4  
 5

Handwritten rhythmic notation with red 'x' marks and numbers 1-5 below.

VI. 1  
 VI. 2  
 AI.  
 Vc. 1  
 Vc. 2  
 C. Bz.

5

5

f cresc

f cresc

Handwritten signature or mark.









Enstat to FB.  
va from 80 2 *frans...*

1 2 3 1 2 3 1 2 3 1 2

521

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

Picc.

Fl. 1  
2

Hrb

Cl  
in si

Bsn.

Crs

Trp  
in a3

Trb.

Tb.

Xylo.

Oymb

G. C.

T. T.

VI. 1

VI. 2

Al.

Vc.

C. B.

*Swing?*

?

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?

- 1 Xylo.
- 2 Oymb
- 3 G. C.
- 4 T. T.
- 5

VI. 1

VI. 2

Al.

Vc.

C. B.

VI. 1

VI. 2

Al.

Vc.

C. B.

VI. 1

VI. 2

Al.

Vc.

C. B.



Esü to ällöpp tulpa: Su. 103 miäi Tammam wä jylä Gän Cassa

V

8 Poco meno

Picc. *FF*

Fl. 1 *FF*

Fl. 2 *FF*

Hrb. 1 *FF*

Hrb. 2 *FF*

Cl. in Bb 1 *FF*

Cl. in Bb 2 *FF*

Bsn. 1

Bsn. 2

Bsn. 3

227

81

dot

8 Poco meno

Crs. 1 *F*

Crs. 2 *F*

Crs. 3 *F*

Trp. in Bb 1 *F*

Trp. in Bb 2 *F*

Trp. in Bb 3 *F*

Trb. 1 *F*

Trb. 2 *F*

Trb. 3 *F*

Xylo. 1 *F*

Xylo. 2 *F*

Cymb. *F*

T. 1 *F*

T. 2 *F*

T. 3 *F*

8 Poco meno

VI. 1 *FFF*

VI. 2 *FFF*

AL. 1 *Sempre Fff*

AL. 2 *FFF*

Vc. 1 *FFF*

Vc. 2 *FFF*

C.B. 1 *FFF*

C.B. 2 *FFF*







V

Picc. 1  
 Fl. 2  
 [ 1  
 Hrb. 2  
 [ 3  
 [ 1  
 Cl. in Bb 3  
 [ 1  
 Bsn. 3  
 [ 3  
 Crs. [ 2  
 [ 3  
 Trp. in D 3  
 [ 1  
 Trb. 2  
 [ 3  
 Td.  
 Timp. 1 G.C.  
 2 Cymb.  
 3 Tam.

VI. 1  
 VI. 2  
 [ 1  
 Al. 2  
 [ 1  
 Vc. 2  
 [ 1  
 C.B. 2

CASSA TAM  
 FF  
 FF  
 FF  
 FF  
 FF  
 FF  
 FF  
 FF  
 Pizz  
 Pizz

5  
 12





Picc.   
 Fl. 1   
 Fl. 2   
 Eb. 1   
 Eb. 2   
 Cl. 1   
 Cl. 2   
 Bsn. 1   
 Bsn. 2   
 Crs. 1   
 Crs. 2   
 Trp. 1   
 Trp. 2   
 Trb. 1   
 Trb. 2   
 Timp.   
 1 G.C.   
 2 Cymb.   
 3 T. Tom.

Musical score for woodwinds and percussion. Includes circled measures and a circled section with a red arrow.

VI. 1   
 VI. 2   
 AI. 1   
 AI. 2   
 Vc. 1   
 Vc. 2   
 C.B. 1   
 C.B. 2

Musical score for strings and double bass. Includes circled measures and a circled section with a red arrow.











**Pic.**

[ 1 Fl. ]  
[ 2 Fl. ]

[ 1 Hrb. ]  
[ 2 Hrb. ]  
[ 3 Hrb. ]

[ 1 Cl. ]  
[ 2 Cl. ]  
[ 3 Cl. ]

[ 1 Bsn. ]  
[ 2 Bsn. ]  
[ 3 Bsn. ]

**Crs.**

**Trp.**

[ 1 Trb. ]  
[ 2 Trb. ]  
[ 3 Trb. ]

**Timp.**

[ 1 C. ]  
[ 2 Cymb. ]  
[ 3 ]  
[ 4 ]

[ 1 VI. ]

[ 2 VI. ]

**Al.**

[ 1 vc. ]  
[ 2 vc. ]

[ 1 C.B. ]  
[ 2 C.B. ]

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco

*Handwritten signature or mark.*



Picc. 9

[ 1 Fl. ]

[ 2 Fl. ]

[ 1 Hrb. ]

[ 2 Cl. ]

[ 3 Cl. ]

[ 1 Bsn. ]

[ 2 Bsn. ]

Crs. 9

Trp.

[ 1 Trb. ]

[ 2 Trb. ]

[ 3 Trb. ]

Temp.

1 G.C.

2 Cymb.

3 T.M.

4 Af.Dr.

VI. 1 9

[ VI. 2 ]

[ VI. 3 ]

Al.

[ 1 Vc. ]

[ 2 Vc. ]

[ 1 C.B. ]

[ 2 C.B. ]

*ln 4*



Plcc

[ 1 Fl.

[ 2 Fl.

[ 1 Hrb.

[ 3 Hrb.

[ 1 Cl.

[ 2 Cl.

[ 3 Cl.

[ 1 Bsn.

[ 2 Bsn.

[ 1 Crs.

[ 2 Crs.

[ 1 Trp.

[ 2 Trp.

[ 1 Trb.

[ 2 Trb.

[ 3 Trb.

Tb.

Timp.

1 C.G.

2 Cymb.

3 T.M.

4 Tr.Bsq.

5 B.Css.

[ VI 1

[ VI 2

Al. 1

Vc. 1

Vc. 2

C. B.

b





10

Picc

[ 1 Fl. ]

[ 2 Fl. ]

[ 1 Hrb. ]

[ 2 Hrb. ]

[ 3 Hrb. ]

[ 1 Cl. ]

[ 2 Cl. ]

[ 3 Cl. ]

10

Crs

Trp

Timp

1 C.C.

2 C.Cm

3 T.M.

4 T.Baq

5 Dgqr

10

[ VI. 1 ]

[ VI. 2 ]

[ 1 Al. ]

[ 2 Al. ]

[ 1 Vc. ]

[ 2 Vc. ]

C.B.

#





Handwritten red checkmark at the top left.

Score for Horns (Hrb., Cl.), Violins (VI.), Viola (VI.), Alto Saxophone (Al.), and Double Basses (C.B.).

Measures 11-13 are circled in red. A circled number '11' is placed above the second measure. A red arrow points to the circled measures.

Handwritten annotations include 'Pizz.' and 'P' in the Alto Saxophone and Double Bass parts.

Score for Flutes (Fl.), Clarinets (Cl.), Bassoons (Bsn.), Trumpets (Trp.), Cymbals (Cymb.), Tom-toms (T.M.), and Bongoes (Bgnos.).

Tempo markings: *Poco meno* and *in tempo*.

Section marking: *enchoîner*.

Handwritten annotations include 'port.' (portamento) and 'Sourd.' (Sourde) in the Trumpet part.

Measures 1-3 are circled in red.

Handwritten '1113' and a signature are visible in the bottom right corner.



✓ 90  
300

✓

Adagio ♩ = 50

5

1 Fl.  
2 Fl.  
Hrb.  
Cl. Insl.  
Bsn.  
1 Crn.  
2 Crn.  
3 Trp.  
4 Trp.  
Indo.  
Trb.

mf

Adagio ♩ = 50

5

1<sup>st</sup> Vi.  
2<sup>nd</sup> Vi.  
3<sup>rd</sup> Vi.  
1<sup>st</sup> Vi.  
2<sup>nd</sup> Vi.  
3<sup>rd</sup> Vi.  
Al.  
1.  
2.  
3.  
vc.  
1.  
2.  
3.

6





Fl. 1  
Fl. 2  
Hib.  
Cl.  
Bsn.

✓  
Cl.  
Bsn.

Crs.  
Trp.  
Trb.

✓  
Trp.  
Trb.

Xylo

1<sup>st</sup> Vi. 1  
2<sup>nd</sup> Vi. 1  
3  
1  
2<sup>nd</sup> Vi. 2  
3  
1  
Al. 2  
3  
1  
Vc. 2  
3



82

343

15

Cl.

Fl. 1  
Fl. 2

Cl. 1  
Cl. 2

15

1<sup>st</sup> V. 1  
1<sup>st</sup> V. 2  
3

2<sup>nd</sup> V. 1  
2<sup>nd</sup> V. 2  
3

AL 1  
AL 2  
3

VC 1  
VC 2  
3

98

Cl.

Cl. 1  
Cl. 2

Cl. 3

98

2



V

25

Picc.   




Fl.  




Hrb.




Bsn. 









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


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


Crs. 4   




Trp. 1   




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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


Trp. 98   




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


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


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


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


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


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


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


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


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


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


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


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

Trp. 111   

Trp. 112   

Trp. 113   

Trp. 114   

Trp. 115   

Trp. 116  





V 24  
204

Handwritten musical notation for strings, circled in blue. It consists of two staves with rhythmic patterns.

35

AD

2.

210  
Cl.

Musical staves for woodwinds: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Bass (Bsn.).

marcato e sec

enchaînez

20

Musical staves for brass and percussion: Trumpets (Trp. 1, 2), Trombones (Trp. 3), Timpani (Timp), and other instruments (GC, Hrp., Vi. 1, Vi. 2, Al., Vc.).

X





71 72 | 73 74 | 75 76 |

Adagio  $\text{♩} = 54$

Fl. 1 *espr.*

Hrb. 1 *espr.*

Hrp.

1<sup>st</sup> Vi. 1 *solo*

1<sup>st</sup> Vi. 2 *solo*

1<sup>st</sup> Vi. 3 *solo*

2<sup>nd</sup> Vi. 1 *soli a 2*

2<sup>nd</sup> Vi. 2 *soli a 2*

Al. 1 *soli a 2*

Al. 2 *soli a 2*

Vc. 1 *soli a 2*

Vc. 2 *soli a 2*

C. B. 1 *soli a 2*

C. B. 2 *soli a 2*

Fl. 1

Hrb. 1

Hrp.

1<sup>st</sup> Vi. 1 *solo*

1<sup>st</sup> Vi. 2 *solo*

1<sup>st</sup> Vi. 3 *solo*

2<sup>nd</sup> Vi. 1 *soli a 2*

2<sup>nd</sup> Vi. 2 *soli a 2*

Al. 1 *soli a 2*

Al. 2 *soli a 2*

Vc. 1 *soli a 2*

Vc. 2 *soli a 2*

C. B. 1 *soli a 2*

C. B. 2 *soli a 2*

*subito* *ff*

5

5





✓ 2006 26

Fl. 1 & 2: *f* molto espr. *sp.*

Hrb. 1 & 2: *f* molto espr. *sp.*

Cl. 1 & 2: *f* molto espr. *sp.*

Cor. 3 & 4: *f* molto espr. *mf*

Trp. 1 & 2: *mf* Sound. *mf*

Trb. 1 & 2: *mf* Sound. *mf*

Tb. 1 & 2: *mf*

Timp: *f* *tr.* *gliss.*

G.C. 1: *mf*

Gymb. 2: *mf*

T. Tam. 3: *mf*

Vi. 1 & 2: *f* molto espr. *Tutti*

Al. 1 & 2: *mf* *Tutti*

Vc. 1 & 2: *f* molto espr. *Tutti*

C.B. 1 & 2: *Tutti*

2006

Trp. 1 & 2

10

10

10

1

10

Handwritten flourish









✓ 18

Picc. 2

Fl. 1

Hrb. 1

Ci.

Bsn.

Crs.

Trp. a 2 sans Sourd.

Trb. a 2 *molto* *f* *fla.* *glla* *all.m.*

Tb.

Timp.

G.C.

Cymb. T.R.

T.Tan.

Vi. 1 *div.*

Vi. 2

Al. *unis*

Vc. *unis*

C.B.

1/2

Handwritten notes in red ink:

- h
- h
- h
- h
- h









28/100

Picc. 25

Fl. 1 3

Fl. 2

HrB. 1

Cl. 1 lib

Cl. 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. 1 lib

Trp. 2

Trp. 3

Trb. 1

Trb. 2

Tb.

Timp.

1 GC.

2 Cymb.

3 T.Tom.

VI. 1 #

VI. 2 #

AI. 1

AI. 2

VC.

C.B.

6 1 1 1 1 1 1 1



107

Picc.

Fl. 1

Fl. 2

Hib. 1

Hib. 2

1

2

Bsn.

1

2

rib'd.

1

2

3

4

1

2

3

Trb.

1

2

3

Tb

20

Timp

1 GC

2 Cymb

TR

3 Tom

Vi. 1

Vi. 2

1

2

3

Al

Ve.

C.B.

Handwritten red markings in a circle, possibly indicating specific notes or dynamics.

Handwritten signature or initials at the bottom right.



✓ 112 102

30

Flc.

Fl. 1

Fl. 2

Hrb. 1

Fl.

Bsn.

Fl.

Trp.

30

Cor.

Trp.

Sord.

Trb.

Tb.

Timp.

1 O.C.

2 Cymb.

1 T.R.

3 Tom.

30

Vi. 1

Vi. 2

Al.

Vc.

C.B.

Handwritten signature or mark at the bottom right of the page.









✓ 104  
14

35

Picc.

[ 1 Fl. 1 ]

[ 2 Fl. 2 ]

Hrb.

[ 1 ]

[ 2 ]

[ 1 Bsn ]

[ 2 Bsn ]

rit<sup>c</sup>

35

[ 1 Crs ]

[ 2 Crs ]

[ 3 Crs ]

[ 1 Trp ]

[ 2 Trp ]

Tb.

[ C.C. ]

rit

Hrp.

Cel.

35

[ 1 Vi. 1 ]

[ 2 Vi. 1 ]

[ 1 Vi. 2 ]

[ 2 Vi. 2 ]

[ 1 Al. 2 ]

[ 2 Al. 2 ]

Vc.

C.B.

Handwritten signature or mark at the bottom right of the page.



40

Handwritten circled note: *2b Cl.*

Handwritten circled note: *Dr Trp*

1<sup>st</sup> Fl. 2<sup>nd</sup> Fl.

3<sup>rd</sup> Fl.

1<sup>st</sup> Clarinet 2<sup>nd</sup> Clarinet

1<sup>st</sup> Bassoon 2<sup>nd</sup> Bassoon

40

1<sup>st</sup> Trumpet 2<sup>nd</sup> Trumpet 3<sup>rd</sup> Trumpet

1<sup>st</sup> Trombone 2<sup>nd</sup> Trombone 3<sup>rd</sup> Trombone

1<sup>st</sup> Tuba 2<sup>nd</sup> Tuba

1<sup>st</sup> Timpani 2<sup>nd</sup> Timpani

1<sup>st</sup> G.C. 2<sup>nd</sup> G.C. 3<sup>rd</sup> G.C.

1<sup>st</sup> Cymb. 2<sup>nd</sup> Cymb. 3<sup>rd</sup> Cymb.

1<sup>st</sup> TR 2<sup>nd</sup> TR 3<sup>rd</sup> TR

40

Harp

1<sup>st</sup> Violin 2<sup>nd</sup> Violin

1<sup>st</sup> Viola 2<sup>nd</sup> Viola

1<sup>st</sup> Violoncello 2<sup>nd</sup> Violoncello

1<sup>st</sup> Violoncello 2<sup>nd</sup> Violoncello

1<sup>st</sup> Contrabass 2<sup>nd</sup> Contrabass











107



Handwritten musical score for a symphony orchestra, starting at measure 45. The score includes parts for Flute 1, Horns 2, Clarinet 1, Bassoon 1, Oboe, Trumpets 1-3, Trombones 1-3, Timpani (G.C., T.R., T.Tom), Harp, Cello, Violins 1-2, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *dim.*, *mf*, *pp*, and *pizz.*. There are several handwritten annotations: a circled '45' at the beginning of the first system, a circled '115' next to the Oboe part, and a circled '20' next to the Trumpet 1 part. A large handwritten '2' is at the bottom right of the page.









55

Picc.

no

55

no

55

10



120 110

60

Picc.

Fl. 2

Hrb. 2

Cl. 2  
D

Bsn. 1  
2

Ctr. 1  
2

Trp. 1  
2  
3

Trb. 1  
2  
3

Xylo.

Timp.

G.C.

Gmb.

Trion.

10

sans Sound. #

Sound.

60

60

VI. 1

VI. 2

AL.

Vc. Arco #

C.B. Arco #

Pizz #

Pizz #



128  
117



Picc.  
 Fl. 1  
 Fl. 2  
 Hrb. 1  
 Hrb. 2  
 Bsn. 1  
 Bsn. 2  
 Crs. 1  
 Crs. 2  
 Trp. 1  
 Trp. 2  
 Trb. 1  
 Trb. 2  
 Trb. 3  
 Tb.  
 Xylo.  
 Timp.  
 G.C.  
 Cymb.  
 Tam.  
 Hrp.  
 VI. 1  
 VI. 2  
 AL.  
 VC.  
 CB.

a2  
 f marc.  
 Arco  
 Arco

Do  
 0

Musical score with various annotations including red circles, arrows, and handwritten notes. The score includes parts for Piccolo, Flutes, Horns, Bassoons, Trumpets, Trombones, Percussion, Harp, Violins, Viola, Violoncello, and Double Bass.





✓ 122  
112

65

Picc.

Fl. 1  
2

Hrb 2  
1

2  
1

Bsn.  
1  
2

65

Crs  
1  
2  
3  
4

2  
1  
3

Trp.  
1  
2  
3

Trb.  
1  
2  
3

Tb.

Xylo

Timp

1 O.C.  
2 Cymb.  
3 Tom

Hrp

65

VI. 1  
2

Al.

Ve. Pizz. unis

C.B. Pizz. unis

Handwritten annotations include a large red checkmark at the top left, circled numbers 122 and 112, circled numbers 65, circled numbers 2, 1, 3, 4, and 2, 1, 3, and various scribbles and arrows throughout the score.













Picc. *muto in Fl. 3<sup>a</sup>* (80)

Fl. 1  
Fl. 2

Hfb. 1  
Hfb. 2

Cl. 2 (Cl. 2) (80)

Bsn. 1  
Bsn. 2

Crs. 1  
Crs. 2

Trp. 1  
Trp. 2

Trb. 1  
Trb. 2

Tb.

Xylo.

Hrp.

Vi. 1  
Vi. 2

Al.

Vc.

C.B.

unis  
f

unis  
f

✓

Cl. 2

80

✓

↑

↓



✓ 120  
A6

Picc. 85

Fl. 1 o 2

Fl. 2 mf dim.

Hrb. 1 o 2

Hrb. 2 mf dim.

Cl. 1 mf dim.

Cl. 2 mf dim.

Bsn. mf dim.

Crs. mf dim.

Trp. 1 mf dim.

Trp. 2 mf dim.

Trp. 3 mf dim.

Trb. 1 mf dim.

Trb. 2 mf dim.

Trb. 3 mf dim.

Tb. mf dim.

Xylo. mf dim.

Hrp. mf dim.

Vi. 1 mf dim.

Vi. 2 mf dim.

Al. mf dim.

Vc. mf dim.

C.B. mf dim.

85

*Handwritten red notes and markings in the woodwind section.*

*Handwritten red markings in the tuba section.*

*Handwritten red markings in the harp section.*

*Handwritten signature or flourish at the bottom right.*



120 ~~110~~ **117**  
 90 Adagio  $\downarrow$  54

Fl. 1  
 Fl. 3  
 Hrb 2  
 Cl. 2  
 Bsn 1  
 Bsn 2

90 Sound.

Crs 1  
 Crs 3  
 Trp 1  
 Trp 3  
 Trb. 1  
 Trb. 3  
 Tbn.  
 Xylo  
 Timp  
 G.C.

90 Adagio  $\downarrow$  54

Vi. 1  
 Vi. 2  
 A1.  
 Vc.  
 C.B.  
 Pizz.  
 Pizz. molto espr.  
 Arco  
 mf molto espr.





✓

118

~~118~~ 369

1 2

Fl.

3

Hrb2

1 2

Cl.

1 2

Bsn.

Do

1 2

Crs

3 4

1 2

Trp.

3

Trb.

1 2

Tb.

Xylo

Timp

J.C.

VI. 1

VI. 2

Al.

v.

C.B.

6







138 120

100

Andante sostenuto  $\downarrow$ .56

Fl. 1

Hrb. 1

Cl. 1

Cl. 2

Bsn. 1

Trp. 1

2 Cymb.

3 T. Tom.

Cel.

pno

*Solo*

(Suspendu avec des Brosses)

*ppp sempre*

*ppp stacc. comme un instrument de la percussion*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

2 Cymb.

3 T. Tom.

Cel.

pno

*mf molto espr.*







1st

*poco*

Cl. In si<sup>1</sup>  
2

Bsn.  
1  
2

Cymb.  
T. Tam.

Cel.

pno

8  
11.00

*poco*

Cl. In si<sup>1</sup>  
2

Bsn.  
1  
2

Trp. In do

Cymb.  
T. Tam.

Cel.

pno







Handwritten red checkmark at top left.

1 2

1 2

Ban.

1 2

Trp. 1  
in Eb

Cymb.  
T. Tom.

Cel.

pno.

1 2 3 4

1 2 3

Solo

Vc.

Handwritten red checkmark at top right.

Handwritten red checkmark at middle right.

Handwritten signature at bottom right.











Cl. in Bb  
1  
2

Bsn.  
1  
2

Trp. in D

Cymb.  
Tom.

Handwritten annotations: A red checkmark is next to the first staff. A red circle highlights a measure in the Trumpet staff. A red line connects the circle to the first staff. A red flower-like mark is on the Trumpet staff.

Gel.

pno

Tr. V. I.  
4

Handwritten annotations: A large 'X' is written below the strings.

Tr. V. II.  
3

Al. Solo

Vc.

Handwritten annotations: A large 'X' is written below the strings. A large 'D' is written at the bottom right of the page.









№ 5 παύση το σχήμα τος № 4.  
Οτιω για να τω βάρια ελπίση μου. 127 (το № 5)  
Μαρεσι και γρηγορ τω № 5 και μου 126 με τω... Οτιω ου σχήμα

Handwritten musical score for the first system, measures 1-4. The score includes staves for Timp, G.C., Cymb, T.M., T.Bsq, T.M.C.C.I., Cgas, Bgas, VI. 1, VI. 2 (div.), AL, and Vc.

Μαρεσι  
αδυναμία  
οτιω  
το σχήμα

Handwritten musical score for the second system, measures 5-8. The score includes staves for Timp, G.C., Cymb, T.M., T.Bsq, T.M.C.C.I., Cgas, Bgas, VI. 1, VI. 2 (div.), AL, and Vc.

Μαρεσι

Handwritten notes at the bottom of the page, possibly indicating fingerings or performance instructions.



1<sup>st</sup> Hrb. *mf espr.* **3** *of aspect*

2<sup>nd</sup> Hrb.

1<sup>st</sup> Cl. in B<sup>b</sup>

2<sup>nd</sup> Cl. in B<sup>b</sup>

1<sup>st</sup> Bsn.

2<sup>nd</sup> Bsn.

Timp. **3**

1) G. C.

2) Gymb.

3) T. M. *3 3 3 3 3 3 3 3*

4) T. Bsq.

T. M. C. Cl.

5) Cgas. *NRI*

Bjazz.

*io x 4 →*

Cel. *mf* *6 6 6 6 6 6 6 6*

PNO. *sfac.* *5 5 5 5 5 5*

VI. 1. *div.* **3** **F**

VI. 2.

AL.

VE.

C. B.

*2*

*reb*

*F Cantabile*

9 // | | | | |

*reb*

*F Cantabile*

*1/4*





1  
Hrb.

2

Cl. in Bb

1

2

Bsn.

1

2

Crs.

1

2

3

1

2

3

1

2

C.G.

2

Gymb.

Cymb. suspendu avec des Brosses

Cel.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

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98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

Vi. 1

div.

Vi. 2

Al.

Vc.

C. B.







Hrb. [ 1 2 ]

Cl. in Bb [ 1 2 ]

Bsn. [ 1 2 ]

Crs. [ 1 2 3 4 ]

Trp. in Eb [ 1 2 3 ]

1/C  
2/Cymb

Cel.

PiP

Vi. 1

Vi. 2

Al.

Vc.

C.B.



Picc.

Fl. 1

Hrb. 1 2

Cl. in Bb 1 2

Bsn. 1 2

1) G.C.  
2) Qymb.

Cel.

pno

Vi. 1

Vi. 2

AL.

Vc.

C.B.

*[Handwritten scribbles]*

*[Handwritten signature]*





4

Picc. *mf*

Fl. 1 *mf*

Hrb. 1 *mf espr*

Hrb. 2 *mf espr*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Bsn. 1 *mf espr*

Bsn. 2 *mf espr*

1/2 G.C.

2/Cymb.

4

Cel. *mf*

PHO

4

Vl. 1 *f*

Vl. 2 *f* unis

Al. *f* unis

Vc. *f*

C.B. *f*

*Solo*









Musical score for Percussion (Perc.), Horns (Hrb.), Clarinets (Cl. in A), and Bassoons (Bsn.).

Handwritten red annotations include a checkmark, a circled '1', and various scribbles and lines.

1) G.C.  
2) Cymb.

Musical score for Clarinet (Cl.) and Piano (PNO.).

Handwritten red annotations include a circled '1' and 'cresc.' markings.

Musical score for Violins (VI. 1, VI. 2), Alto (Al.), Viola (Vc.), and Cello (C.B.).

Handwritten red annotations include 'cresc.' markings and various scribbles.



12. h.

Picc.  
Fl.  
HrD. 1  
Cl. 1 in E<sup>b</sup>  
2  
Bsn 1  
2

Trp. 1 in A  
2  
Trb. 1  
2  
3  
Tb.  
G.C.  
Cymb.  
T.M.

*Zugpaus  
für die Holz  
und Opernorg.*

Ge.  
PNO  
VI. 1  
VI. 2  
AI.  
VC.  
C.B.



Picc.

Fl. 2

Fl. 1

Cl. in si

Bsn.

Trp. in do

Trb.

Tb.

G.C.

Omb.

T.M.

Cel.

PDO

Vi. 1

Vi. 2

Al.

Vc.

C.B.

86









5

Picc. Fl. 1

Fl. 2

Hrb. 1  
3

Cl. 1  
ins. 1/3

Bsn. 1  
3

5

Crs. 1  
2

Trp. 1  
ins. 1/3  
4

Trb. 1  
2  
3

Sourd.

Timp

1) G.C.  
2) Cymb.  
T.M.  
5) Bgas.  
Clgas.

bag. ordinaire

5

ppno

*ff molto marcato cres - an - do*

5

VI. 1

VI. 2

AI.

Ve.

C.B.

Handwritten notes in the top left corner, including the name "J. J. ...".

Handwritten notes in the top middle section, including a signature and the name "Xanthus".

Main handwritten notes in the top right section, including the date "6/10/81" and the name "Xanthus".

Handwritten notes at the bottom left, including the number "12".



Handwritten musical score for a full orchestra. The score is divided into two systems by a vertical dashed line. The instruments listed on the left are:

- Picc. Fl. 1
- Fl. 2
- Hrb. 3
- Cl. ins. 3
- Bsn. 3
- Crs. 3
- Trp. / In da 3
- Bsn. 3
- Tb. 3
- Timp.
- 1 G.C.
- 2 Gymb.
- 3 T.M.
- 4 Bgas.
- 5 Cgas.
- Cel.
- PFO (Piano Forte)
- VI. 1
- VI. 2
- Al.
- Vc.
- C.B.

Key features of the score include:

- A large blue oval circling the Piccolo Flute 1, Flute 2, and Horn 3 parts in the first system.
- Red curved lines above notes in the Piccolo Flute 1, Flute 2, and Horn 3 parts.
- Red handwritten markings in the Piano Forte part, including the letters "bo" and a circled "10".
- Dynamic markings such as *mf* and *f* are present throughout.
- Tempo markings include *crec. sempre* for the Piano Forte.
- Handwritten numbers "5" and "9" are placed above some staves.
- A large handwritten number "13" is written in the bottom right corner.





Flc. 1  
 Fl. 2  
 Hrb. 3  
 Cl. in D 3  
 Bsn 3  
 Crs 3  
 Trp (in A) 2  
 Bsn 1  
 Tbn 3  
 Timp  
 1 GC  
 2 Cymb  
 3 T.M.  
 4 Bgas  
 5 Cgas  
 Cel.  
 PNO  
 VI. 1  
 VI. 2  
 AI.  
 Vc.  
 C.B.

*sempre cresc.*



140

Flc.  
 Fl. 1  
 Fl. 2  
 Hrb.  
 Cl.  
 in F<sup>3</sup>  
 Bsn.  
 Crs.  
 1  
 2  
 3  
 4  
 Trp.  
 in D  
 1  
 2  
 3  
 4  
 Trb.  
 1  
 2  
 3  
 Timp.  
 1  
 2  
 Cym.  
 3  
 T.M.  
 4  
 Bgas.  
 5  
 Cgas.  
 Cel.  
 Pno.  
 cresc.  
 Vl. 1  
 Vl. 2  
 Al.  
 Vc.  
 C.B.



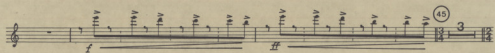




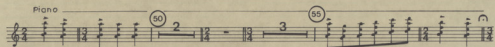


FLÛTE 1<sup>e</sup>

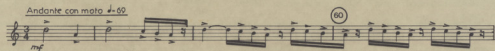
2



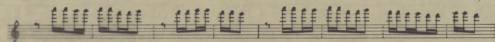
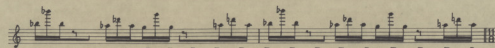
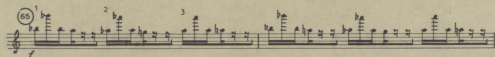
Piano



Andante con moto ♩=60



Fluor





FLÛTE 1<sup>a</sup>

80

Larghetto  $\downarrow$  48  
 Piccolo  
 85  
 90  
 Andante cantabile  
 VI 1<sup>a</sup>  
 7

90  
 10  
 100  
 10  
 110  
 VI 2<sup>a</sup>

*accelto*  
 Allegro ~~mod~~  $\downarrow$  80  
 120  
 ff marcato

130  
*Postumato*  
 f espressivo

140

150

160

170



FLÛTE 1<sup>a</sup>

4

*più mosso*  $\text{♩} = 92$ 

Musical score for Flute 1, measures 180-290. The score is in 4/4 time and features a complex melodic line with many sixteenth and thirty-second notes. It includes dynamic markings like *ff* and *Tempo primo*.

Measures 180-189: *ff*, circled measure numbers 180, 185, 190. Red arrows point to specific notes in measures 185 and 188.

Measures 190-209: *ff*, circled measure numbers 190, 200, 210.

Measures 210-229: circled measure numbers 220, 230.

Measures 230-249: circled measure numbers 240, 250.

Measures 250-269: circled measure numbers 260, 270.

Measures 270-289: *Tempo primo*, circled measure numbers 280, 290.









6

FLÛTE 1<sup>re</sup>

70

Cordes

75

80

85

90

95

100

105

110

*mf*

*f*

*fff*

*poco rit.*

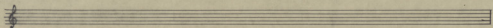
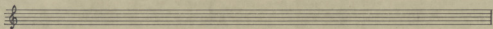
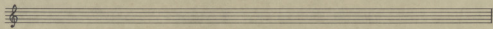
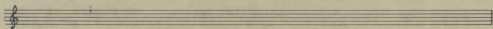
*Maestoso*

*molto*

*fff*

*ppp*

*b*











FLÛTE 2<sup>e</sup>

2

Musical staff 1: Treble clef, 2/4 time signature. Starts with a whole rest, followed by eighth notes. Dynamics: *f* and *ff*. Measure 45 circled in red.

Musical staff 2: Treble clef, 2/4 time signature. Chords. Dynamics: *Piano*. Measures 50 and 55 circled in red.

Musical staff 3: Treble clef, 3/4 time signature. *Andante con moto*  $\text{♩} = 69$ . Dynamics: *mf*. A red arrow points to a note in measure 60.

Musical staff 4: Treble clef, 3/4 time signature. *Fl* markings above notes. Dynamics: *f*.

Musical staff 5: Treble clef, 3/4 time signature. Triplet markings 1, 2, 3 above notes. Dynamics: *f*. Measure 65 circled in red.

Musical staff 6: Treble clef, 3/4 time signature. Triplet markings. A red arrow points to a note in measure 70.

Musical staff 7: Treble clef, 3/4 time signature. Triplet markings. Measure 75 circled in red.

Musical staff 8: Treble clef, 3/4 time signature. Triplet markings. *cresc.* marking below notes.

Musical staff 9: Treble clef, 3/4 time signature. Triplet markings.

Musical staff 10: Treble clef, 3/4 time signature. Triplet markings. Measure 75 circled in red. Fingerings 1 2 3 1 2 3 1 2 3 1 2 written above notes.

Musical staff 11: Treble clef, 3/4 time signature. Triplet markings.



FLÛTE 2<sup>e</sup>

3

80

*f*

Larghetto  $\text{♩} = 48$

85

90

Piccolo

Andante cantabile

VI. 1<sup>e</sup>

7

90

100

110

VI. 2<sup>e</sup>

$\text{♩} = 80$  *marcato*

Allegro moderato

120

*ff marcato*

130

*postamento*

*f espressivo*

140

150

160

170



FLÛTE 2<sup>e</sup>

4

Più mosso  $\text{♩} = 92$ 

ff

180

190

200

210

220

230

240

250

260

4

Tempo primo

270

280

290

L. was - 7





FLÛTE 2<sup>e</sup>

5

3

$\infty$

4

300

Andante  $\downarrow = 58$

Trp.

5

VI. 1<sup>a</sup>

2

10

3

15

VI. 1<sup>a</sup>

Vc.

20

Poca piú mosso

*mf*

*dolce espr.*

25

30

35

1<sup>a</sup>

2<sup>a</sup>

*f*

*ff*

40

2<sup>a</sup>

45

*fff*

50

2

55

Lento a tempo, poco meno mosso

2

60

65

*mf*

*f*

4



FLÛTE 2<sup>e</sup>

6

70

75

80

Cordes

85

90

95

100

105

110

*sol#* ✓

*allegro*

*ff*

*mf*

*f*

*ff*

*poco rit*

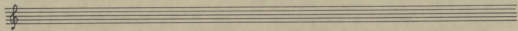
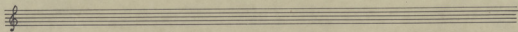
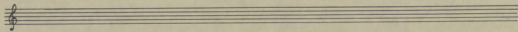
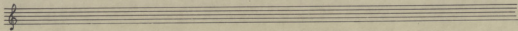
*Maestoso*

*molto*

*ff*

*a tempo*

*2039*





mikis théodorakis  
DEUXIÈME SYMPHONIE

( le chant de la terre )

pour Orchestre, Piano concertante  
et mezzo Soprano ou Chœur d'enfants

FLÛTE 3<sup>e</sup>  
PICCOLO

PREMIÈRE MOVEMENT

Andante

Andante moderato  $\text{♩} = 76$

Vc. Pizz

Cors Cl. Hfb.

Fl. 3<sup>e</sup> f

Fl. 3<sup>e</sup> f marc.

Hfb.

Fl. 3<sup>e</sup> f

piano solo

5 (2+3)

514 p=7

5

5

5

2

2

Cordes









FLÛTE 3<sup>e</sup>, PICCOLO

3

Andante cantabile  $\downarrow$  60

8 10 10 2

Cordes

Allegro marcato  $\downarrow$  80

Piccola  $\downarrow$  *sv<sup>a</sup>*

Cordes Pizz.

120

Fl. 1<sup>re</sup>

130

*Piccato*

*espu. Portamento*

140

150

160

170

170



FLÛTE 3<sup>e</sup>, PICCOLO

4

*Più mosso*  $\text{♩} = 92$ 

Musical score for Flute 3 and Piccolo, measures 180-260. The score consists of ten staves of music. Measures 180-200 are marked with a forte (*ff*) dynamic. Measures 210 and 215 are circled in red. Measures 220, 230, 240, and 250 are circled in black. Measure 260 is circled in black and includes the instruction "VI 1<sup>a</sup>". A fermata is placed over measure 260, with a "4" below it. The key signature has one sharp (F#) and the time signature is 2/4.

*Tempo primo*

Musical score for Flute 3 and Piccolo, measures 270-280. The score consists of three staves of music. A red arrow points to the beginning of measure 270. The key signature has one sharp (F#) and the time signature is 2/4. Measures 270 and 280 are circled in black.





FLÛTE 3<sup>e</sup>, PICCOLO

290

300

Andante

5

Vi. 1<sup>a</sup>

10

3

15

Vc.

20

Prenez FLUTE

Poco più mosso

mf dolce espressivo

25

f

30

Prenez PICCOLO

Picc

f espr.

35

40

Fl. 1<sup>a</sup>, 2<sup>a</sup>

ff

45

cresc.

fff

50

ff

55

60

65

70

75

80

Fl. 1<sup>a</sup>

Picc

mf

f

85

Fl. 1<sup>a</sup>, 2<sup>a</sup>

Cors

3



FLUTE 3<sup>o</sup>, PICCOLO

90 *mf*

95 *ff*

100 *fff poco rit* *A tempo* *FL 1<sup>o</sup>*

105 *cresc. molto* *fff* *Maestoso*

110 *pppp*

