

Josef Tal

Symphony No. 3

for symphony orchestra (1978)



יוסף טל

סימפוניה מס' 3

לתזמורת סימפונית (1978)



ISRAEL MUSIC INSTITUTE
מכון למוסיקה ישראלית

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למוסיקה בת-זמננו טרם נמצאו המקבילים בשפת-החובבים העשויים להסביר דרכים שונות של חשיבה מוסיקלית, והעשויים להוליך אל מבנה שונה ואל חוקים שונים של הארכיטקטורה המוסיקלית.

אני מבקש מן המאזין לשחרר אותי מהשלכות פסבדו-פילוסופיות, מהערות טכניות יבשות, מרמזים ביוגרפיים, מהשקפות אידאולוגיות וכדומה. כל אלה אמנם יוצרים רשימת-הסבר קלה וקריאה מעניינת למדי - אולם אין בכוחם לחשוף את האמת הכנה של החוויה המוסיקלית.

אני מאמין ביכולתו של המאזין להתשחרר מהשוואות (שאין להן קשר) אל יצירות המוכרות לו היטב. במקום זאת מוטב לו לעקוב, בעזרת כושר-הסקרנות הטבעי, אחר דגמים חדשים, מרקמים חדשים, התייחסויות חדשות, וחומרים צליליים חדשים. בקיצור: לתת לעולם שונה של מוסיקה לחזור ולשקוע בקרבן, בלי המכשלות של הערכות מותנות מראש.

בשעת ההאזנה לסימפוניה זו שלי יבחין המאזין במהרה כי המושג 'סימפוניה' איננו זהה במקרה זה לסימפוניה הקלאסית. כאן מסמלת המילה את כל המתרחש בוויכוחים בין כלים בודדים, בין קבוצות כלים, ביחסים המצטלבים בין אמירות שונות ודעות שונות - כולם עוסקים ברעיון בסיסי המתפרק לגורמים שונים, וחוזר ומתאחה שוב ושוב בנקודת השיא עד שהצלילים נמוגים בהדרגה בסיימה של היצירה.

יוסף טל

Verbal explanation of a musical composition is greatly handicapped by the lack of congenial notions in daily language. Over a long period of time, traditional music has been translated into a technical jargon which helps the listener to recognize certain crystallized musical idiom in melodic, harmonic, rhythmic or other expressions. With those terms he can operate a more conscious perception of the musical occurrences in composition, till he reaches the stage of a happy co-operation between his emotional and intellectual evocations.

Contemporary music has not yet found equivalents in lay language, which can explain different behaviour of musical thinking, and which can lead to a different syntax and to different laws of musical architecture.

I ask the listener of my work kindly to release me from pseudo-philosophical speculations, highly technical remarks, biographical hints, ideological points of view and more, all of which make easy, readable and somehow interesting programme notes, but will never reach the honest truth in the musical event.

I do believe in the listener's capacity to free himself from irrelevant comparisons with music well known to him. Instead, he might follow with his inherent ability of curiosity, new patterns, new textures, new relationships and new sound materials. In short, to let a different world of music sink in, undisturbed by preconditioned evaluations.

While listening to this symphony of mine, the listener will quickly realize that the term 'symphony' in this case is not identical with the classical symphony. Here, that word symbolizes all that takes place in the discussions between single instruments, groups of instruments, cross relations between different sayings and different opinions; all dealing with a basic ideas which is split into various patterns and ever again reunited at points of culmination, till the final fade-out of the music closes the work.

Josef Tal

ORCHESTRATIONS:

PICCOLO
2 FLUTES
2 OBOES
ENGLISH HORN
2 CLARINETS in B \flat
BASS CLARINET in B \flat (changing with Cl. in E \flat)
2 BASSOONS
DOUBLE BASSOON

4 HORNS in F
3 TRUMPETS in C
3 TROMBONES
TUBA

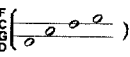
PERCUSSION (5 players):

I. TIMPANI in  if  not available
substitute bongo

II. MARIMBA

III. XYLOPHONE
VYBRAPHONE
TURKISH SUSPENDED CYMBAL
BASS DRUM

IV. TUBULAR BELLS
GUIRO
TAM-TAM

V. LARGE TRIANGLE
4 TEMPLE-BLOCKS (tuned to )
WOOD BLOCK
3 BONGOS
2 SNARE DRUM (of different sizes)

HARP

STRINGS

Dur.: 16'

SYMPHONY No. 3

for symphony orchestra

(1978)

JOSEF TAL
יוסף טל
(1910 - 2008)

♩ = 69

Picc.
Fl. I
Fl. II
Ob. I, II
E. Hn
Cl. I, II
B. Cl.
Bn I, II
D. Bn
Hn I
Hn III
Hn II
Hn IV
Tpt I
Tpt II
Tpt III
Trb. I
Trb. II
Trb. III
Tuba
Timp.
Perc.
Hp
Vln I
Vln II
Vla
Vcl.
D. B.

f
sfz
f
I.
f
I.
f
I.
f
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
p
S. Cymb.
f
(change Pedal during gliss.)
gliss.
ff
Al_b
gliss.
H_b
arco
ff
pizz.
ff
pizz.
ff
ff
ff
7
7
ff

③

Vln I

Vln II

Vla

Vcl.

D. B.

sfz

ff

⑤

Vln I

Vln II

Vla

Vcl.

D. B.

arco

ff

⑦

Vln I

Vln II

Vla

Vcl.

D. B.

⑨

Hn I

Hn III

Hn II

Hn IV

Perc.

Vln I

Vln II

Vla

Vcl.

D. B.

⑪

Hn I

Hn III

Hn II

Hn IV

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Mar. *ff* 3

hard sticks

Vib. *ff* 10

very soft sticks

Tam-t. *pp*

sharp stroke on the edge with metal sticks

B. Dr. *sfz*

f

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

⑬

Hn I

Hn III

Hn II

Hn IV

Trb. I

Trb. II

Trb. III

Tuba

Mar. *ff* 3

secco

Vib. *mf*

perdendosi

ff 10

Hp

etouffe

f

ord. f

D. B.

div. pizz.

mf

solo

f

ff

16

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Perc. (Mar.)

Hp

D. B.

18

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

20

Hn I *ff* *psub.* *f*

Hn III *ff* *psub.* *f*

Hn II *ff* *psub.* *f* *p*

Hn IV *ff* *psub.* *f* *p*

Tpt I *ff* *psub.* *f*

Tpt II *ff* *psub.* *f*

Tpt III *ff* *psub.* *f*

Trb. I *ff* *mf* *p* *f*

Trb. II *ff* *mf* *p* *f*

Trb. III *ff* *mf* *p* *f*

Tuba *ff* *(f)* *p* *f*

Vln I

Vln II

Vla

Vcl.

22

Hn I *pp*

Hn III *pp*

Hn II *pp*

Hn IV *pp*

Tpt I *pp*

Tpt II *pp*

Tpt III *pp*

Trb. I *pp*

Trb. II *pp*

Trb. III *pp*

Tuba *p* *pp*

Vln I *solo* *f* *sfz* *mf*

Vln II *solo* *f*

Vla *solo* *f*

Vcl. *solo* *p* *mf* *f* *sfz* *pizz.*

25

Vln I *ff* *3* *sfz* *f*

Vln II *pesante* *f* *ff* *f* *f* *f* *3* *sfz*

Vla *f* *3* *f* *3* *f* *3*

Vcl. *arco* *f* *f* *f*

27

Vln I *f* *pp* *ff*

Vln II *pp* *ff*

Vla *f* *pp* *ff*

Vcl. *f* *pp* *ff*

D. B.

29

E. Hn

B. Cl.

Bn I

D. Bn

Vln I *intenso* *saltando* *tutti*

Vln II *intenso* *saltando* *tutti*

Vla *intenso* *saltando* *tutti*

Vcl. *intenso* *saltando* *tutti*

D. B. *tutti* *ff* *sfz*

31

E. Hn *mf* *f* *3*

B. Cl. *p* *f*

Bn I *p* *f*

D. Bn *p* *f*

Perc.

Hp

D. B. *sfz* *p* *ff* *p* *3*

35

Picc.

Fl. I

Fl. II

Ob. I

E. Hn.

Cl. I

B. Cl.

Bn I

D. Bn.

Mar.

Hp.

Vla.

D. B.

37

Picc.

Fl. I

Fl. II

Ob. I

E. Hn.

Cl. I

B. Cl.

Bn I

D. Bn.

Mar.

Hp.

Vla tutti div.

F₁ G₁ A₁ H₁

c. sord.

p

40

Picc. *f* 3 *p*

Fl. I *f*

Fl. II *f*

Ob. I *f*

E. Hn

Cl. I *f*

B. Cl. *p*

Bn I *f* *p*

D. Bn *p*

Mar. *ff* 10 10 10 10

Hp *f* *pp*

Vla *mf* *mf* *mf* *mf*

43

E. Hn *f* *p* *sfz*

B. Cl. *f* *p* *sfz*

D. Bn *p* *f*

Vla *sfz* *sfz* *sfz* *sfz p* *p sempre*

Vcl. *p sempre*

46

E. Hn

B. Cl.

D. Bn

Vla

Vcl. tutti div.

D. B.

p

ppp

pp

pp

pp

pp

c. sord.

pp

c. sord.

pp

48

Tuba

Vln I

Vla

Vcl.

D. B.

con sord.

f

no accents

sempre legato

pp

c. sord.

f

50

Tuba

Vln I

Vln II

Vla

Vcl.

D. B.

tutti s. sord.

pp

legato

pp

unis.

unis.

52

Tuba

Vln I

Vln II

Vla

Vcl.

D. B.

tutti s. sord.

pp

sempre legato

unis.

pp

unis.

54

Trb. I

Trb. II

Trb. III

Tuba

Vln I

Vln II

Vla

Vcl.

D. B.

sfz

f

sfz p

f

sfz

f

sfz p

f

56

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc.

Vln I

Vln II

Vla

Vcl.

D. B.

c. sord.

p

c. sord.

p

c. sord.

p

p

pp sempre

pp sempre

p

p

58

Musical score for measures 58-59. The score includes staves for Tpt I, Tpt II, Tpt III, Trb. I, Trb. II, Trb. III, Tuba, Timp., Perc., Vln I, Vln II, Vla, Vcl., and D. B. The Percussion part features L. Tam-t. large steel brushes starting at measure 58. The Vln I part has a *poco marc.* marking and a triplet in measure 59. The Vcl. part is marked *s. sord.* and *pp*. The D. B. part has a *s. sord.* marking and a triplet in measure 59.

60

Musical score for measures 60-61. The score includes staves for Hn I, Hn III, Hn II, Hn IV, Tpt I, Tpt II, Tpt III, Trb. I, Trb. II, Trb. III, Tuba, Timp., Vln I, Vln II, Vla, Vcl., and D. B. The Tuba part has a *sfz sfz* marking in measure 61. The Vcl. part has a *p* marking in measure 61. The D. B. part has a *mf* marking and a septuplet in measure 61.

62

Musical score for measures 62-63. The score includes parts for Horns I, III, II, IV; Trumpets I, II, III; Trombones I, II, III; Tuba; Timpani; Violins I, II; Viola; Violoncello; and Double Bass. Measures 62-63 show a transition from a rest to a complex rhythmic pattern. Horns I, III, II, and IV are marked *pp*. Trumpets I, II, and III are marked *mf* and *ff*. Trombones I, II, and III are marked *s. sord.*. Timpani is marked *ppp*. Violins I, II, Viola, Violoncello, and Double Bass are marked *mf*. The key signature has one flat, and the time signature is 4/4.

64

Musical score for measures 64-65. The score includes parts for Horns I, III, II, IV; Trumpets I, II, III; Trombones I, II, III; Tuba; Timpani; Violins I, II; Viola; Violoncello; and Double Bass. Measures 64-65 show a continuation of the complex rhythmic pattern. Horns I, III, II, and IV are marked *pp*. Trumpets I, II, and III are marked *pp*. Trombones I, II, and III are marked *s. sord.*. Violins I, II, Viola, Violoncello, and Double Bass are marked *mf*. The key signature has one flat, and the time signature is 4/4.

66

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Vln I

Vln II

Vla

Vcl.

D. B.

68

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

E. Hn

Cl. I *f*

Cl. II *f*

B. Cl. *ff*

Bn I *f*

Bn II *f*

D. Bn

Hn I *mf* *fp*

Hn III *mf* *fp*

Hn II *mf* *fp*

Hn IV *mf* *fp*

Tpt I *s. sord.* *ff*

Tpt II *s. sord.* *ff*

Tpt III *s. sord.* *ff*

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc. *W. Bl. (high)* *f*

Vln I div. *ff* *sfz*

Vln II div. *ff* *sfz*

Vla div. *ff* *sfz*

Vcl. div. *ff* *sfz*

D. B. *ff* *pizz.* *sfz*

71

Picc. *ff* *s* *pp* *f* *f* *ff*

Fl. I *ff* *s* *pp* *f* *f* *ff*

Fl. II *ff* *s* *pp* *f* *f* *ff*

Ob. I *ff* *s* *pp* *sffz p* *f* *ff*

Ob. II *ff* *s* *pp* *sffz p* *f* *ff*

E. Hn *sffz p* *f* *ff*

Cl. I *sffz p* *f* *ff*

Cl. II *sffz p* *f* *ff*

B. Cl. *ff* *s* *pp* *sffz p* *f* *ff*

Bn I *sffz p* *f* *ff*

Bn II *sffz p* *f* *ff*

D. Bn *sffz p* *f* *ff*

Hn I *sffz p* *f* *ff*

Hn III *sffz p* *f* *ff*

Hn II *sffz p* *f* *ff*

Hn IV *sffz p* *f* *ff*

Tpt I *sffz p* *f* *ff*

Tpt II *sffz p* *f* *ff*

Tpt III *sffz p* *f* *ff*

Trb. I *s. sord.* *sffz p* *s. sord.* *f* *ff*

Trb. II *sffz p* *f* *ff*

Trb. III *s. sord.* *sffz p* *f* *ff*

Tuba *sffz p* *f* *ff*

Timp. *ff³*

Perc. *Vib. hard sticks* *(non vibr.)* *f* *S. Cymb. soft sticks* *pp* *f* *ff*

Vln I *unis.* *p* *sffz p* *f* *ff*

Vln II *unis.* *p* *sffz p* *f* *ff*

Vla *unis.* *p* *sffz p* *f* *ff*

Vcl. *unis.* *p* *sffz p* *f* *ff*

D. B. *arco* *sffz p* *f* *ff*

75 *virtuos*

Timp. *sfz* *mf* *pp*

Perc.



77

Timp. *p* *gliss.* *p*

Mar. *mf* *f* *mf* *gliss. on piper*

Perc. *2 S. Drs* *p* *pp* *mf* *Bongos hard sticks* *p* *T. Bls rubber sticks* *p*

D. B.



80

Fl. I

Cl. I

Timp. *pp* *f* *p*

Mar. *f* *ff* *p*

Perc. *S. Dr.* *pp* *Bongos* *T. Bls* *sfz* *p* *f*

Vln I

Vln II

D. B. *pizz* *mf* *sfz* *sfz* *sfz*

83

Musical score for measures 83-86. The score includes parts for Fl. I, Cl. I, B. Cl., Timp., Mar., S. Dr., Bongos, T. Bls, Vln I, Vln II, Vla, and D. B. Dynamic markings include *mf*, *p*, *sfz*, *f*, and *ff*. A *div. arco* marking is present for the Double Bass.



87

Musical score for measures 87-90. The score includes parts for Fl. I, Cl. I, B. Cl., Vln I, Vln II, Vla, and D. B. Dynamic markings include *mf*, *f*, *p*, and *pp*. An *espr.* marking is present for the Viola.

92

Fl. I
Ob. I
E. Hn
Cl. I
B. Cl.
Bn I
D. Bn
Hn I
Hn III
Hn II
Hn IV
Perc.
Hp
Vln I
Vln II
Vla

mf *f* *p* *mf* *f* *p* *mf* *p* *div.* *p*

Detailed description: This page of a musical score covers measures 92 to 95. The woodwind section includes Flute I (measures 92-95), Oboe I, English Horn, Clarinet I, Bass Clarinet, Bassoon I, and Double Bassoon. The brass section includes Horn I, Horn III, Horn II, and Horn IV. The string section includes Violin I, Violin II, and Viola. The percussion and harp parts are present but contain no notation. The score features various dynamics such as *mf*, *f*, and *p*, and includes articulation like accents and slurs. A repeat sign is present at the beginning of measure 92. The key signature has one sharp (F#).

97

Fl. I
Ob. I
E. Hn
Cl. I
B. Cl.
Bn I
D. Bn
Hn I
Hn III
Hn II
Hn IV
Perc.
Hp
Vln I
Vln II
Vla

M.S.
very qu.
ff
M.S.
very qu.
ff
M.S.
very qu.
ff
M.S.
very qu.
ff
M.S.
very qu.
ff

3
ff 3
mf 3
f 3
f
p
p
p
p
Guero
ff
f
3
ff
5
L.v.

B \flat , C \flat , G \sharp

unis.

100

Fl. I

Ob. I

E. Hn

Cl. I

B. Cl.

Bn I

D. Bn

Perc.

Guiro

S. Dr. (no strings)

Hp

Vln I

Vln II

Vla

102

Hn I

Hn III

Hn II

Hn IV

Tuba

Perc.

Vln I

Vln II

Vla

Trgl. (large)

104

Hn I *muted*
p

Hn III *muted*
p

Hn II *muted*
p

Hn IV *muted*
p

Tuba *mf*
fp

Mar. *f*
p

Vib. *extreme pp*
full Rod.

T. Bells *with soft padded cron-ledge*
p *L. v.*

Hp *f etouffé*
B₁ C₂ G₂ C₁

Vln I

Vln II

Vla

Vcl.

106

Vln I *ff*

Vln II *ff*

Vla *ff*

Vcl. *ff*

pizz. *arco*

108

Timp.
 Perc.
 Vln I
 Vln II
 Vla
 Vcl.
 Vcl.

ff
ff
ff
non dim.
non dim.
non dim.
non dim.
non dim.

110

Timp.
 Perc.
 Vln I
 Vln II
 Vla
 D. B.

p chromatic gliss.
 Mar. *ff*
 Vib. *ppp*
mf
pp
pp
sfz

112

Hn I
 Timp.
 Mar.
 Perc.
 Vla
 Vcl.
 D. B.

pp
pp
p
punta d'arco

114

Bn I

D. Bn

Hn I

Mar. *gliss on piper*

Perc. *p* *pp*

Tam-t.

Vln I

Vla div.

Vcl. div.

D. B.

extreme sul pont. legato

pp

extreme sul pont. legato

pp

extreme sul pont. legato

pp

extreme sul pont. legato

pp

s. p.

open

p

3

116

E. Hn

Cl. I

Cl. II

Bn I

Bn II

D. Bn

Hn I

Hn II

Vln I

Vln II

Vla

Vcl.

D. B.

f

mf

s. p.

pp

unis.

unis.

118

Ob. I

Ob. II

E. Hn

Cl. I

Cl. II

Bn I

Bn II

D. Bn

Hn I

Hn III

Hn II

Hn IV

Vln I

Vln II

Vla

Vcl.

D. B.

mf

f

mf

f

mf

f

mf

f

mf

mf

mf

f

open

mf

open

mf

cresc. poco a poco

s. p.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

120

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E. Hn

Cl. I

Cl. II

Cl. Picc.

Bn I

Bn II

D. Bn

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Timp.

Vln I

Vln II

Vla

Vcl.

D. B.

122

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

E. Hn

Cl. I *ff*

Cl. II *ff*

Cl. Picc. *ff*

Bn I

Bn II

D. Bn

Hn I *f*

Hn III *f*

Hn II *f*

Hn IV *f*

Tpt I *ff*³

Tpt II *ff*³

Tpt III *ff*³

Trb. I

Trb. II

Trb. III

Tuba

Timp. *f*

Perc.

Vln I

Vln II

Vla

Vcl.

D. B.

brassy *sfz* *sfz*

brassy *sfz* *sfz*

brassy *sfz* *sfz*

brassy *sfz* *sfz*

pp

● All strings gradually passing from sul pont. to ord. The cresc. reaches *f - ff*.

124

Picc. *ff* *s* *tr*

Fl. I *ff* *s* *tr*

Fl. II *ff* *s* *tr*

Ob. I *ff* *s* *tr*

Ob. II *ff* *s* *tr*

E. Hn *ff* *s* *tr*

Cl. I *ff* *s* *tr*

Cl. II *ff* *s* *tr*

Cl. Picc. *ff* *s* *tr*

Bn I *ff* *s* *tr*

Bn II *ff* *s* *tr*

D. Bn *ff*

Hn I *sfz*

Hn III *sfz*

Hn II *sfz*

Hn IV *sfz*

Tpt I *sfz*

Tpt II *sfz*

Tpt III *sfz*

Trb. I *sfz*

Trb. II *sfz*

Trb. III *sfz*

Tuba *f* *sfz*

Timp. *ff*

Perc. *mf* 2 S. Dr. with strings

Vln I *ff*

Vln II *ff*

Vla *6*

Vcl. *7*

D. B. *7*

126

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I

Ob. II

E. Hn

Cl. I

Cl. II

Cl. Picc. *ff*

Bn I *mf*

Bn II *mf*

D. Bn *mf*

Hn I *ff*

Hn III *ff*

Hn II *ff*

Hn IV *ff*

Tpt I *ff*

Tpt II *ff*

Tpt III *ff*

Trb. I *p*

Trb. II *p*

Trb. III *p*

Tuba *p*

Perc. *Mar. hard sticks* *ff*

4 T. Bl. *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vcl. *ff*

D. B. *ff*

128

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

E. Hn *ff*

Cl. I *ff*

Cl. II *ff*

Cl. Picc. *ff*

Bn I *ff*

Bn II *ff*

D. Bn *ff*

Hn I

Hn III

Hn II

Hn IV

Tpt I *ff*

Tpt II *ff*

Tpt III *ff*

Trb. I

Trb. II

Trb. III

Tuba *sfz*

Timp.

Mar.

Perc. *f*

Xyl

Vln I

Vln II

Vla

Vcl.

D. B.

130

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E. Hn

Cl. I

Cl. II

Cl. Picc. take B. CL.

Bn I

Bn II

D. Bn

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Xyl.

Perc. 2 S. Dr. no strings

4 T. Bl.

Vln I

Vln II

Vla

Vcl.

D. B.

*) F(♭) in the hand writing.
 **) C(♭) in the had writing.

132

Fl. I
Fl. II
Ob. I
Cl. I
B. Cl.
Bn I
Bn II
D. Bn

Hn I
Hn III
Hn II
Hn IV

Timp.
Mar.
Perc.
2 S. Dr.
Bongos
Hp
Vln I
Vln II
Vla
Vcl.
D. B.

mf sfz
f sfz
p
sfz mf pp
mf
f
mf l.v.
short sda
T. Bells
mf
mf
mf

136

Fl. I

Fl. II

Ob. I

E. Hn

Cl. I

Bn I

Bn II

D. Bn

Hn I

Hn III

Hn II

Hn IV

Tuba

Perc.

Hp

solo

Vln I

altri

Vln II

Vla

Vcl.

D. B.

139 *più lento*

E. Hn: *mf sfz*, *perd.*

Bn I: *mf*

Bn II: *mf*

D. Bn: *mf*

Tuba: *p*, *perd.*

Perc.: **Mar.** *mf* *L. v.*; **Vib.** *pp* *L. v.*

Hp: *mf* *L. v.*

Vln I: *tutti* *mf*, *perd.*

Vln II: *arco* *mf*, *perd.*

Vla: *arco* *mf*, *perd.*

Vcl: *arco* *mf*, *perd.*

D. B.: *mf*, *perd.*