

Transmigrations

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Transmigrations

Instrumentation :

1 flûte
1 hautbois
1 clarinette en si bémol
1 basson


1 cor en fa
1 trompette en do
1 trombone ténor


Cordes (5, 5, 4, 3, 1)

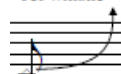
Partition en sons réels, sauf pour la contrebasse, qui est entendue à l'octave inférieure

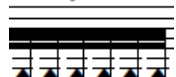
Notes sur l'exécution

Vents


Air
 Bruit de souffle/vent sans hauteur définie

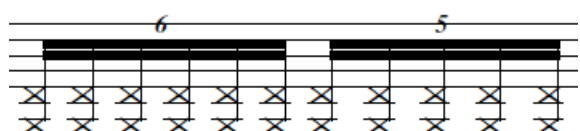
 Son éolien, mélange de bruit de souffle et de son normal (flûte)

Jet whistle
 Jet whistle (flûte)

Helicoptère
 Effet hélicoptère (basson)

Cordes

bruit blanc
 Jouer avec l'archet à un endroit sur l'instrument de manière à produire un bruit blanc sans hauteur définie.

 Étouffer toutes les cordes avec la main gauche et jouer avec l'archet sur n'importe quelles deux cordes (ou une seule pour la contrebasse), de manière à produire un bruit percussif sans hauteur définie.

10

Fl. *mp > pp* *ppp* *p* *mp* *pp*

Hb. *ppp* *pp* *p* *mp > pp* *ppp* *p* *mp* *pp*

Cl. *ppp* *pp* *p* *mp > pp* *ppp* *p* *mp* *p* *ppp*

Bsn. *mp > pp* *pp* *p* *pp* *p*

Cor. *p* *mp pp* *ppp*

Tpt. *p* *mp pp* *ppp* *ppp*

Tbn. *f* *p* *mp pp* *ppp* *ppp*

Vln. I *n* *p* *ppp* *ppp* *p* *ppp*

Vln. II *n* *n* *ppp* *p* *n* *sfz* *pp*

Altos *p* *ppp* *pp* *mp* *ppp* *ppp*

Vcl. *sfz* *pp* *pp*

Cb. *p* *mp p* *pp*

remettre l'embouchure à l'endroit

16

Fl. *p* *mf* *pp* *mf*

Hb. *p* *mp* *pp* *mf*

Cl. *p* *mf* *pp* *mf*

Bsn. *p* *pp*

Cor. *p* *pp* *mp* *air* *f* *p*

Tpt. *p* *ppp* *mp* *air* *f*

Tbn. *p* *pp* *mp* *air* *f* *p*

1 *ppp* *mp* *ppp* *p* *mf* *p*

2 *ppp* *mp* *ppp* *p* *mf* *p*

Vln. I *Soli* 3 *mp* *ppp* *p* *mf*

4 *ppp* *mp* *ppp* *p* *mf*

5 *ppp* *mp* *ppp* *p* *mf* *p*

1 *ppp* *ppp* *p* *ppp* *p* *mf* *p*

2 *ppp* *ppp* *p* *ppp* *mp* *mf*

Vln. II *Soli* 3 *ppp* *ppp* *p* *ppp* *mp* *mf*

4 *ppp* *ppp* *p* *ppp* *mp* *mf*

5 *ppp* *p* *ppp* *p* *mf* *p*

1 *p* *ppp* *p* *mf*

2 *p* *mf*

3 *p* *mf*

4 *p* *mf*

1 *p* *ppp* *p* *mp* *ppp*

2 *p* *ppp* *pp* *mp* *ppp*

3 *p* *ppp* *pp* *mp* *ppp*

Vcl. *Soli* 1 *p* *ppp* *pp* *mp* *ppp*

2 *p* *ppp* *pp* *mp* *ppp*

3 *p* *ppp* *pp* *mp* *ppp*

Cb. *p* *ppp* *mp* *bruit blanc* *f*

20

Fl. *p* *mf* *f* *f* *mp* *p* *p* *pp* *pp* *p*

Hb. *mp* *mf* *f* *f* *p* *p* *p* *p*

Cl. *mp* *mf* *f* *f* *p* *p* *mp* *p*

Bsn. *p* *mp* *mp* *f* *p* *mp* *p* *pp*

Cor. *p* *mf* *f* *f* *p* *p* *f* *p*

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

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

1 *mp* *f* *p* *p* *mp* *p*

2 *p* *f* *p* *p* *mp* *p*

Vln. I *Soli* 3 *p* *f* *p* *p* *p* *mp* *p*

4 *p* *f* *p* *p* *p* *mp* *p*

5 *p* *f* *p* *p* *p* *mp* *p*

1 *f* *mp* *poco* *pp*

2 *p* *mp* *f* *mp* *poco* *pp*

Vln. II *Soli* 3 *p* *mp* *f* *p* *mp* *poco*

4 *p* *mp* *f* *p*

5 *mp* *f* *p*

1 *p* *mp* *f* *p* *pp*

2 *p* *f* *p* *pp*

3 *mp* *f* *p* *pp*

4 *pp* *mp* *f* *p* *pp*

1 *mp* *f* *p* *mp* *p* *p*

Vcl. *Soli* 2 *mp* *f* *p* *mp* *p* *p*

3 *mp* *f* *p* *mp* *p* *p*

Cb. *p* *mp* *f* *p* *p*

ord. son éolien → air

enlever l'anche

air respiration ad lib

air respiration ad lib

air respiration ad lib

poco

poco

poco

25

Fl. *pp* *pp* *f* *pp*

Hb. *mp* *p* *pp* *f* *pp*

Cl. *pp* *p* *pp* *p* *ppp*

Bsn. *p* *pp* *p* *mf* *p* *sim.* *mf* *p*

Cor. *pp* *f* *pp*

Tpt. *p* *pp* *f* *pp*

Tbn. *p* *pp* *f* *pp*

1 *pp* *p* *ppp*

Vln. I *pp* *p* *ppp*

2 *pp* *p* *ppp*

3 *pp* *p* *ppp*

1 *pp* *mp* *n*

Vln. II *pp* *mp* *n*

2 *pp* *mp* *n*

3 *pp* *mp* *n*

1 *p* *pp* *mp* *ppp* *p*

Altos *p* *pp*

2 *p* *pp* *pp* *mp* *ppp* *p*

3 *p* *pp* *pp* *mp* *ppp* *p*

1 *pp* *mp* *pp*

Vcl. *pp* *mp* *pp*

2 *pp* *mp* *pp*

3 *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

air
respiration ad lib

respiration ad lib

hélicoptère (si possible et audible)
ossia: note réelle

7

7

attacca

7

Fl. *< f* *p mf* *pp* *p* *pp* *p* *pp*

Hb. *f* *p mf* *pp* *p* *pp* *p* *pp*

Cl. *< f* *f* *p mf* *p* *pp* *p* *pp*

Bsn. *f* *p* *mf* *pp* *p > pp* *p* *pp* *pp <*

Cor. *mf* *f* *p* *mf* *pp* *p > pp* *p* *pp* *pp <*

Tpt. *< f* *f* *p mf* *p* *pp* *p > pp* *p* *pp*

Tbn. *mf* *f* *p* *mf* *pp* *p > pp* *p* *pp* *pp <*

Vln. I *mf* *f* *p mf* *p* *pp* *p* *pp* *p* *pp*

Vln. II *mf* *f* *p mf* *p* *pp* *p* *pp* *p* *pp*

1,2 Vla. *mf* *f* *p mf* *pp* *p* *pp* *p* *pp*

3,4 Vla. *mf* *f* *p mf* *pp* *p* *pp* *p* *pp*

Vc. *f* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cb. *f* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

11

Fl. *mf* *p* *p < f* *p <* *mp*

Hb. *mf* *pp* *mp*

Cl. *mf* *pp* *f* *p <* *mp*

Bsn. *mf* *pp* *f* *p* *mp*

Cor. *mp* *p* *p < f* *p <* *mp*

Tpt. *mp* *pp* *p < f* *p <* *f*

Tbn. *mp* *pp* *p < f* *p <* *mp*

Vln. I *mp* *pp* *mp* *pp* *mp*

1-3 Vln. II *mp* *p* *mp* *pp* *mp*

4,5 Vln. II *mp* *p* *mp* *pp* *mp*

1,2 Vla. *mp* *p* *mp* *pp* *mp*

3,4 Vla. *mp* *p* *mp* *pp* *mp*

Vc. *mp* *p* *pp* *mp* *mf* *f*

Cb. *mp* *p* *pp* *mp* *mf* *f*

ord. son éolien → air

air son éolien → ord.

unis. battuto 5

battuto 5 naturale

unis. battuto

battuto 5 naturale

unis. battuto

battuto 5 naturale

div. ord. 5

ord. 5

vers la touche → sul tasto

arco

14

Fl. *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Hb. *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Cl. *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Bsn. *sfz* *f* *p* *mp* *pp*

Cor. *f* *f* *p* *mp* *pp*

Tpt. *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Tbn. *f* *f* *p* *mf* *pp*

Vln. I *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Vln. II 1,3 *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Vln. II 4,5 *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Vla. 1,2 *f* *f* *p* *mf* *pp*

Vla. 3,4 *f* *f* *p* *mf* *pp*

Vc. *f* *mp* *f* *mp* *f* *mp* *mf* *mp* *pp*

Cb. *f* *mp* *f* *mp* *f* *mp* *mf* *pp*

rit.

16 *a tempo*

Fl. *pp* *ppp* *pp*

Hb. *pp* *ppp* *pp*

Cl. *pp* *ppp* *pp*

Bsn. *pp* *ppp* *pp*

Cor. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Vln. I *p* *pp* *p*

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

Vla. 1,2 *pp* *ppp* *mp* *mf* *pp* *ppp*

Vla. 3,4 *pp* *ppp* *mp* *mf* *pp* *ppp*

Vc. *pp* *ppp* *pp*

Cb. *pp* *ppp* *pp*

a tempo

21

Fl. *ff* *f*

Hb. *ff* *mf* *f* *mp*

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

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

Cor. *ff* *mf* *f* *mp*

Tpt. *ff* *mf* *f* *mp*

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

Vln. I 1 *ff* *mf* *f* *mp*

Vln. I 2 *ff* *mf* *mp* *p*

Vln. I 3 *ff* *mf* *f* *mp*

Vln. I 4 *ff* *mf* *mp* *p*

Vln. I 5 *ff* *mf* *f* *mp*

Vln. II 1 *ff* *mf* *mp* *p*

Vln. II 2 *ff* *mf* *mp* *pp*

Vln. II 3 *ff* *mf* *mp* *pp*

Vln. II 4 *ff* *mf* *mp* *pp*

Vln. II 5 *ff* *mf* *mp* *pp*

Vla. 1 *ff* *mf* *f* *mp*

Vla. 2 *ff* *mf* *f* *mp*

Vla. 3 *ff* *mf* *f* *mp*

Vla. 4 *ff* *mf* *f* *mp*

Vcl. 1 *ff* *mf* *f* *mp*

Vcl. 2 *ff* *mf* *f* *mp*

Vcl. 3 *ff* *mf* *f* *mp*

Cb. *ff* *mf* *f* *mp*

23

Fl. *air* *p* *f* *mp* *p* *rit.* *ord.* *son éolien*

Hb. *mf* *p* enlever l'anche

Cl. *mf* *p* *mp* *p*

Bsn. *mf* *p* *mp* *p*

Cor. *mf* *p* *p* *air*

Tpt. *air* *p* *f* *p*

Tbn. *air* *p* *f* *p*

Vln. I 1 *mf* *p* *p* *f* *p* bruit blanc

Vln. I 2-5 *mf* *p* *p* *f* *p* bruit blanc
étouffer les cordes avec la main gauche
jouer arco sur n'importe quelles deux cordes

Vln. II 1 *mf* *p* *mp* *p* *pp*

Vln. II 2 *mf* *p* *mp* *p*

Vln. II 3 *mf* *p* *mp* *p* bruit blanc

Vln. II 4 *mf* *p* *mp* *p* bruit blanc

Vln. II 5 *mf* *p* *mp* *p* bruit blanc

Vla. 1 *mf* *p* *mp* *p*

Vla. 2 *mf* *p* *mp* *p*

Vla. 3 *mf* *p* *mp* *p*

Vla. 4 *mf* *p* *mp* *p*

Vcl. 1 *mf* *p* *mp* *p*

Vcl. 2 *mf* *p* *mp* *p*

Vcl. 3 *mf* *p* *mp* *p*

Cb. *mf* *p* *mp* *p*

25 *a tempo*

Fl. *son. colicn* → air *air* *respiration ad lib*

Hb. *air* *respiration ad lib* *remettre l'anche en place*

Cl. *air* *respiration ad lib*

Bsn. *hélicoptère* *hélicoptère*

Cor. *respiration ad lib*

Tpt. *respiration ad lib*

Tbn. *hélicoptère*

pp *p* *f* *p* *mp* *mf* *p* *mp* *mf* *mp* *p* *pp* *ppp*

a tempo

Vln. I *bruit blanc*

Vln. II *unis. bruit blanc*

Vla. *unis. bruit blanc*

Vc. *div.* *ord.* *vers la touche* *sul tasto*

Cb. *ord.* *vers la touche* *sul tasto*

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *pp* *ppp* *pppp* *morendo*

III

Allegro moderato ♩ = 116

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

Hb. *f* *ff* *f* *p*

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

Bsn. *f* *poco* *f* *poco* *f* *poco* *f* *p* *mp*

Cor. *f* *poco* *f* *p*

Tpt. *f* *poco* *f* *p*

Tbn. *f* *poco* *f* *p*

Allegro moderato ♩ = 116

Vln. I *f* *poco* *f* *p* *div.*

Vln. II *f* *poco* *f* *non div.* *p* *div.*

Vla. *f* *poco* *f* *div.* *unis.* *div.* *unis.* *p* *mf* *p* *mf*

Vc. *f* *poco* *f* *poco* *f* *f* *p*

Cb. *f* *poco* *f* *poco* *f* *p*

6

Fl. *mf* *f* *tr.*

Hb. *f* *tr.*

Cl. *mf* *p* *mf* *p* *tr.*

Bsn. *p* *mp* *p*

Cor. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f* *f*

Vln. I *mf* *pp* *f* *div.* *p*

Vln. II *mf* *pp* *f* *div.* *p*

Vla. *p* *mf* *p* *mf* *mf* *f* *tr.*

Vc. *p* *mp* *p*

Cb. *mf* *pizz.* *f* *arco*

12

Musical score for measures 12-15. The score is for a full orchestra and includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics including *mf*, *f*, *mp*, *p*, *tr*, *gliss.*, and *unis.*. The first three measures are in 4/4 time, and the last two measures are in 3/4 time. The score includes numerous triplets and slurs.

16

Musical score for measures 16-19. The score continues from the previous page and includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics including *f*, *p*, *mf*, *mp*, *tr*, *gliss.*, *unis.*, *pizz.*, and *div.*. The first three measures are in 4/4 time, and the last two measures are in 3/4 time. The score includes numerous triplets, slurs, and dynamic markings.

FL. *mf* *f* *mf* *f* *tr* *f* *subito mp* *mf* *mp*

Hb. *mf* *f* *mf* *f* *tr* *f* *subito mp* *mf* *mp*

Cl. *mf* *f* *mf* *f* *tr* *f* *mf* *mp* *f* *mf*

Bsn. *mf* *f* *f* *f* *f* *f* *subito p* *mf* *p*

Cor. *f* *f* *f*

Tpt. *f* *f* *f*

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

Vln. I *p* *mf* *p* *f* *mf* *f* *tr* *f* *subito mp* *mf* *mp*

Vln. II *p* *mf* *p* *f* *mf* *f* *tr* *f* *subito mp* *mf* *mp*

Vla. *mf* *f* *mf* *f* *tr* *f* *mf* *mp* *mf* *mp*

Vc. *f* *f* *f* *f* *f* *f* *subito mp* *mf* *mp*

Cb. *f* *f* *f* *f* *f* *f* *subito mp* *mf* *mp*

FL. *f* *ff* *f* *subito mp* *poco*

Hb. *f* *ff* *f* *subito mp* *poco*

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

Bsn. *f* *ff* *f* *subito mp* *poco*

Cor. *f* *mf* *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Vln. I *f* *ff* *f* *subito mp* *poco*

Vln. II *f* *ff* *f* *subito mp* *poco*

Vla. *f* *ff* *f* *subito mp* *poco*

Vc. *f* *ff* *f* *subito mp* *poco*

Cb. *f* *ff* *f* *subito mp* *poco*

43

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

Hb. *f* *ff* *f* *mf* *poco* *ff*

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

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

Cor. *f* *f* *ff* *ff*

Tpt. *f* *f* *ff* *ff*

Tbn. *f* *f* *ff* *ff*

Vln. I *f* *ff* *f* *ff* *mf* *poco* *ff*

Vln. II *f* *ff* *f* *ff* *mf* *poco* *ff*

Vla. *f* *ff* *f* *ff* *mf* *poco* *ff*

Vc. *f* *ff* *f* *ff* *mf* *poco* *ff*

Cb. *f* *ff* *f* *ff* *mf* *poco* *ff*

50

Fl. *f* *mf* *mp* *rall.* *p*

Hb. *f* *mf* *mp* *p*

Cl. *f* *mf* *mp* *p*

Bsn. *f* *mf* *mp* *p* *pp*

Cor. *gliss.*

Tpt. *gliss.*

Tbn. *flatt.* *gliss.*

Vln. I *f* *mf* *mp* *p* *rall.* *p*

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

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

Vc. *f* *mf* *mp* *p* *pp*

Cb. *f* *mf* *mp* *p* *pp*

attacca

IV

Allegro con moto ♩ = 152

Fl. *flatt.* *p* *mp*

Hb.

Cl. *tr* *p* *mp*

Bsn. *p*

Cor. *flatt.* *p* *mp*

Tpt.

Tbn. *pp* *p* *mp* *tr*

Allegro con moto ♩ = 152

Vln. I *p* *pp* *p* *pp* *p* *pp* *mp* *p* *mp*

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

Vla. *div.* *p* *pp* *pp* *pp* *pp* *mp* *p* *mp*

Vc. *pizz.* *p*

Cb. *p* *pp* *p* *pp* *p* *pp* *mp* *p* *mp*

6

Fl. *flatt.* *p* *mp* *flatt.* *p* *mp* *flatt.* *p* *mp* *ord.* *mf* *p* *mf* *p* *mp* *p*

Hb. *mf* *mp*

Cl. *tr* *p* *mp* *tr* *p* *mp* *tr* *p* *mp* *mf* *p* *mf* *p* *mp* *p*

Bsn. *mf* *p*

Cor. *flatt.* *p* *mp* *flatt.* *p* *mp* *flatt.* *p* *mp* *ord.* *mf* *p*

Tpt. *mf* *p*

Tbn. *tr* *p* *mp* *tr* *p* *mp* *tr* *p* *mp* *mf* *flatt.* *p*

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

Vln. II *mf* *mp*

Vla. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *mf* *p* *mp* *p* *pp*

Vc. *arco non div.* *mf* *p*

Cb. *pizz. Sul G* *mf* *p*

11

Musical score for measures 11-15. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics such as *mp*, *mf*, *p*, and *mf*. There are also performance markings like *ord.* for the Trombone and *unis.* for the Violins. The score is written in a key signature of two flats and a 4/4 time signature.

16

Musical score for measures 16-20. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics such as *f*, *mf*, and *p*. There are also performance markings like *unis.*, *div. a 4*, *arco*, and *pizz.* for the strings. The score is written in a key signature of two flats and a 4/4 time signature.

21

Musical score for measures 21-26. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features dynamic markings such as *p*, *mf*, *f*, and *f* with accents. Performance techniques like *div.* (divisi) and *arco* are indicated. The key signature has two flats and the time signature is 4/4.

27

Musical score for measures 27-32. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features dynamic markings such as *p*, *f*, *pp*, and *mf*. Performance techniques like *div.* and *arco* are indicated. The key signature has two flats and the time signature is 4/4.

31

Musical score for measures 31-34. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Clarinet, and Trumpet parts feature triplet patterns with dynamics ranging from *f* to *mp*. The Horn and Trombone parts have triplet patterns with dynamics from *f* to *mp*. The Bassoon part has triplet patterns with dynamics from *f* to *mp*. The Cor Anglais part has triplet patterns with glissando markings and dynamics from *f* to *mp*. The Violin I part has triplet patterns with dynamics from *f* to *mp*. The Violin II part has triplet patterns with glissando markings and dynamics from *f* to *mp*. The Viola part has triplet patterns with glissando markings and dynamics from *f* to *mp*. The Violoncello and Contrabass parts have triplet patterns with dynamics from *f* to *mp*. The Violin I part also includes a *unis.* marking.

35

Musical score for measures 35-38. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Clarinet, and Violin I parts feature triplet patterns with dynamics ranging from *mf* to *p*. The Horn part has a triplet pattern with dynamics from *mp* to *p*. The Bassoon part has a triplet pattern with dynamics from *mp* to *p*. The Cor Anglais part has a triplet pattern with dynamics from *mp* to *p*. The Trumpet part has a triplet pattern with dynamics from *p* to *mp*. The Trombone part has a triplet pattern with dynamics from *p* to *mp*. The Violin II part has triplet patterns with dynamics from *mf* to *p*. The Viola part has triplet patterns with dynamics from *mf* to *p*. The Violoncello part has triplet patterns with dynamics from *mf* to *p*. The Contrabass part has triplet patterns with dynamics from *mf* to *p*. The Violin I part includes a *unis.* marking. The Violin II and Viola parts include *non div.* markings.

Musical score for measures 40-44. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The music features a complex rhythmic pattern with triplets and dynamic markings such as *mf*, *f*, and *mp*. The key signature has two sharps (F# and C#).

Musical score for measures 45-49. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The music features sustained notes and dynamic markings such as *ff*, *f*, and *mf*. The key signature has two sharps (F# and C#). The section concludes with a *rit.* (ritardando) marking.

a tempo

50

Fl. *mp*

Hb. *mp*

Cl. *mp*

Bsn. *p*

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

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

Vla. *mp* *p* *mp*

Vc. *mp* *p*

Cb. *mp* *p* *mp*

a tempo

poco

tr

55

Fl. *f* *ff*

Hb. *mf* *ff*

Cl. *mf* *ff*

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

Cor. *mp* *flatt.* *mf* *ff*

Tpt. *mf* *gliss.* *ff* ord.

Tbn. *mf* *flatt.* *ff* ord.

Vln. I *mf* *f* *ff* unis.

Vln. II *mf* *f* *ff* unis.

Vla. *mf* *f* *ff* non div.

Vc. *mf* *f* *ff* non div.

Cb. *mf* *f* *ff*

3 *6* *3* *3* *6* *6*

