

AIGARS RAUMANIS

LĪGAI GRIĶEI UN KAMERORĶESTRIM SINFONIETTA RĪGA

SATIKT TEVI

KONCERTKOKLEI UN KAMERORĶESTRIM



Score in C

Instrumentation:

Flute I

Flute II

Oboe I

Oboe II

Clarinet in B \flat I

Clarinet in B \flat II

Bassoon I

Bassoon II

Horn in F I

Horn in F II

Trumpet in B \flat I

Trumpet in B \flat II

Percussion (1 player):

Vibraphone (4 mallets; bow)

5 Wood Blocks

4 Tom-toms

Gong

Koncertkogle Solo (amplified)

Violin I (6)

Violin II (5)

Viola (4)

Violoncello (4)

Contrabass (2)

SATIKT TEVI

koncertkokleli un kamerorķestrim

Aigars Raumanis

$\text{♩} = 70$

This musical score is for the piece "SATIKT TEVI" by Aigars Raumanis, originally from the film "Līgai Griķei un kamerorķestrim Sinfonietta Rīga". The score is for concert harp and chamber orchestra. It is in 2/2 time and consists of 16 measures. The tempo is marked as quarter note = 70. The score is divided into four systems of four measures each. The instruments and their parts are as follows:

- Flute I:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *mp*), and a sixteenth-note triplet (marked *f*). The piece concludes with a sixteenth-note triplet (marked *p*).
- Flute II:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *mp*), a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *mf*), a sixteenth-note triplet (marked *mp*), and a sixteenth-note triplet (marked *pp*).
- Oboe I:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *mf*), a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *mf*), a sixteenth-note triplet (marked *mp*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *mf*).
- Oboe II:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *mf*), a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *mf*), a sixteenth-note triplet (marked *mp*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *mf*).
- Clarinet in B♭ I:** Starts with a sixteenth-note triplet (marked *mp*), followed by a sixteenth-note triplet (marked *f*), and a sixteenth-note triplet (marked *p*).
- Clarinet in B♭ II:** Starts with a sixteenth-note triplet (marked *mp*), followed by a sixteenth-note triplet (marked *f*), and a sixteenth-note triplet (marked *p*).
- Bassoon I:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *ff*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Bassoon II:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *ff*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Horn in F I:** Starts with a sixteenth-note triplet (marked *mf*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Horn in F II:** Starts with a sixteenth-note triplet (marked *mf*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Trumpet in B♭ I:** Starts with a sixteenth-note triplet (marked *mf*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Trumpet in B♭ II:** Starts with a sixteenth-note triplet (marked *mf*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Vibraphone:** Starts with a sixteenth-note triplet (marked *mp*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Wood Blocks:** Remains silent throughout the piece.
- Tom-toms:** Remains silent throughout the piece.
- Gong:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Kokle:** Starts with a sixteenth-note triplet (marked *fff*), followed by a sixteenth-note triplet (marked *div.*), a sixteenth-note triplet (marked *fff*), a sixteenth-note triplet (marked *div.*), a sixteenth-note triplet (marked *fff*), a sixteenth-note triplet (marked *div.*), a sixteenth-note triplet (marked *fff*), a sixteenth-note triplet (marked *div.*), a sixteenth-note triplet (marked *fff*), a sixteenth-note triplet (marked *div.*), a sixteenth-note triplet (marked *fff*), and a sixteenth-note triplet (marked *div.*).
- Violin I:** Starts with a sixteenth-note triplet (marked *p*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Violin II:** Starts with a sixteenth-note triplet (marked *p*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Viola:** Starts with a sixteenth-note triplet (marked *p*), followed by a sixteenth-note triplet (marked *f*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Violoncello:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *ff*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).
- Contrabass:** Starts with a sixteenth-note triplet (marked *f*), followed by a sixteenth-note triplet (marked *ff*), a sixteenth-note triplet (marked *p*), and a sixteenth-note triplet (marked *f*).

5
Fl. I *p* *mp* *f* *mf* *mp* *p* *mf* *f*
Fl. II *p* *mp* *f* *mf* *mp* *p* *mf* *f*
Ob. I *f* *mf* *mp* *p* *mp* *mf*
Ob. II *f* *mf* *mp* *p* *mp* *mf*
Cl. I *f* *p*
Cl. II *f* *p*
Bsn. I *p* *f*
Bsn. II *p* *f*
Hn. I *p* *f*
Hn. II *p* *f*
Tpt. I *p* *f*
Tpt. II *p* *f*
Vib. *p* *f*
Gong
K. *V* *3* *V*
Vln. I *f* *p*
Vln. II *f* *p*
Vla. *f* *p*
Vc. *p* *f*
Cb. *p* *f*

A

8

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

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

Ob. I *f* *mp* *p* *ff* *p* *mp* *mf*

Ob. II *f* *mp* *p* *ff* *p* *mp* *mf*

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

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

Bsn. I *mp* *p* *ff* *p*

Bsn. II *mp* *p* *ff* *p*

Hn. I *mp* *p* *ff* *p*

Hn. II *mp* *p* *ff* *p*

Tpt. I *mp* *p* *ff* *p*

Tpt. II *mp* *p* *ff* *p*

Vib. *p* *mp* *p*

Gong *p* *ff*

K. *mf*

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

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

Vla. *f* *ff* *p*

Vc. *mp* *p* *ff*

Cb. *mp* *p* *ff*

This page of a musical score, numbered 4, contains the following instruments and parts:

- Flutes (Fl. I, Fl. II):** Fl. I starts at measure 12 with a *f* dynamic. Fl. II has a trill (*tr*) and starts with *f*. Both have sixteenth-note passages with dynamics *p*, *mp*, *mf*, and *pf*. Fl. I has a sixteenth-note run with dynamics *p*, *mp*, *mf*, and *f*. Both have a *6* (sixteenth notes) marking.
- Oboes (Ob. I, Ob. II):** Both start with *f* and *p* dynamics, then *pp*. They play sixteenth-note patterns with dynamics *p*, *mp*, *mf*, and *f*.
- Clarinets (Cl. I, Cl. II):** Both start with *f* and play sixteenth-note patterns with dynamics *p*, *mp*, *mf*, and *f*.
- Bassoons (Bsn. I, Bsn. II):** Both start with *f* and play sixteenth-note patterns with dynamics *f* and *p*.
- Horns (Hn. I, Hn. II):** Both start with *f* and play sixteenth-note patterns with dynamics *f* and *p*.
- Trumpets (Tpt. I, Tpt. II):** Both start with *f* and play sixteenth-note patterns with dynamics *f* and *p*.
- Vibraphone (Vib.):** Starts with *f* and plays sixteenth-note patterns with dynamics *f* and *p*.
- Gong:** Indicated by a vertical bar.
- Kettles (K.):** Starts with *mf* and plays a pattern of notes with dynamics *mf*.
- Violins (Vln. I, Vln. II):** Both start with *f* and play sixteenth-note patterns with dynamics *f* and *p*.
- Viola (Vla.):** Starts with *f* and plays sixteenth-note patterns with dynamics *f* and *p*.
- Violoncello (Vc.):** Starts with *p* and plays sixteenth-note patterns with dynamics *p* and *f*.
- Contrabass (Cb.):** Starts with *p* and plays sixteenth-note patterns with dynamics *p* and *f*.

17

Fl. I *f* *mp* *p* *f* *p*

Fl. II *mf* *p* *f* *p*

Ob. I *f* *p* *f* *p*

Ob. II *f* *p* *f* *p*

Cl. I *f* *p* *f* *p* *legato*

Cl. II *f* *p* *f* *p* *legato*

Bsn. I *f* *p*

Bsn. II *f* *p*

Hn. I *f* *p*

Hn. II *f* *p*

Tpt. I *f* *p*

Tpt. II *f* *p*

Vib. *f* *p* *f* *p*

Gong *p*

K. *ff* *mp* *ff* *V*

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

26

Fl. I *mf* *ff* *mf* *p*

Fl. II *mf* *f* *f* *mp* *p*

Ob. I *f* *mp* *f* *p*

Ob. II *f* *mp* *f* *p*

Cl. I *mf* *ff* *mf* *p*

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

Bsn. I *p* *f* *p*

Bsn. II *p* *f* *p*

Hn. I *p* *f* *p*

Hn. II *p* *f* *p*

Tpt. I *p* *f* *p*

Tpt. II *p* *f* *p*

Tom-t. *p*

Gong

K. *mp*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

31 **C**

Fl. I *fff* *pp*

Fl. II *fff* *pp*

Ob. I *fff*

Ob. II *fff*

Cl. I *fff* *pp*

Cl. II *fff* *pp*

Bsn. I *fff*

Bsn. II *fff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

W.B. *pp* *p* *pp*

Tom-t. *ff*

K. *fff* *mf* *f* *mf*

Vln. I *fff* *pizz.* *p*

Vln. II *fff* *pizz.* *p*

Vla. *fff* *pizz.* *p*

Vc. *fff* *pizz.* *p* *mp* *p*

Cb. *fff* *pizz.* *mp* *p*

40

Fl. I *pp*

Fl. II *pp*

Ob. I

Ob. II

Cl. I *pp*

Cl. II *pp*

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

W.B. *pp* *p*

K. *f*

Vln. I (pizz.) *p*

Vln. II (pizz.) *p*

Vla. (pizz.) *p*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 40 through 44. The score is for a full orchestra. Measures 40-41 are mostly rests for the woodwinds. In measure 42, the Flutes (I and II) and Clarinets (I and II) begin playing a rhythmic pattern of eighth notes, marked *pp*. The Bassoon I and II parts are also present but mostly silent. The Horns and Trumpets are silent. The Woodwind Bass (W.B.) part begins in measure 42 with a *pp* dynamic, transitioning to *p* in measure 43. The Keyboard (K.) part has a melodic line starting in measure 42, marked *f*. The Violins (I and II) and Viola parts begin playing a pizzicato (pizz.) pattern in measure 42, marked *p*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady eighth-note accompaniment, marked *mp*. The score concludes in measure 44.

D

47

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vib.
W.B.
Tom-t.
Gong
K.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mf
pp
p
mp
p
mp

52

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vib.
W.B.
Tom-t.
Gong
K.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mp
f
mp
pp
mf
p
mf
pp
mf
p
mf
p

(pizz.)

Detailed description: This page of a musical score contains measures 52 through 57. The score is arranged in a system with 17 staves. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, and Vibraphone) is mostly silent, with rests throughout. The percussion section includes a Wood Block (W.B.) with a melodic line starting in measure 53, marked *p* and *mp*; a Tom-tom (Tom-t.) with a rhythmic pattern starting in measure 55, marked *p*; and a Gong. The Keyboard (K.) part features a complex, multi-measure rest in measures 52-54, followed by a melodic line in measures 55-57, marked *f*. The string section (Violins I & II, Viola, Violoncello, and Contrabasso) has a melodic line in measures 52-54, marked *mp*, and a more active line in measures 55-57, marked *pp*. The Viola part includes a *pizz.* (pizzicato) instruction in measure 56. The Violoncello and Contrabasso parts have a steady bass line, marked *mf* and *p* respectively.

59 **E**

Fl. I *pp* *p*

Fl. II *pp* *p*

Ob. I

Ob. II

Cl. I *pp* *p*

Cl. II *pp* *p*

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t. *mp*

K. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp* *mf*

Cb. *mp* *mf*

F

67

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

p

G

79

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I
Hn. II
Tpt. I
Tpt. II

Tom-t. *ppp*

K. *mf* *mp*

Vln. I
Vln. II
Vla.
Vc.
Cb. *ppp*



89

K.



99

K. *mp*



104

K.

108 **H**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Vib.

W.B.

Tom-t.

Gong

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

p

mp

p

3

3

115 **I**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Vib.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

pp

arco

ppp

pp

(pizz.)

122

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Vib.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

mp

p

J

131

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vib.
K.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
f
mf
pp
pp
pp
mp
p
mp
p

mallet

Detailed description: This page of a musical score covers measures 131 to 135. It features a variety of instruments including woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, and Vibraphone), strings (Violins I & II, Viola, Violoncello, and Contrabass), and Keyboard. The woodwinds are mostly silent, with the Clarinet I part starting in measure 134 with a long note. The Vibraphone plays a rhythmic pattern starting in measure 132. The Keyboard part has a complex melodic line starting in measure 131. The strings play sustained notes, with the Violins I and II parts starting in measure 134 and the Viola in measure 131. The Violoncello and Contrabass parts play a steady eighth-note pattern. Dynamics range from *ppp* to *f*. A section marker 'J' is located at the top of the page.

136

This page of a musical score covers measures 136 through 139. The instrumentation includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, Trumpets I and II, Vibraphone, Kettle Drum, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in 5/4 time. Measures 136 and 137 are mostly rests for the woodwinds. In measure 138, the Clarinet I part begins with a *mf* dynamic, followed by a *p* dynamic in measure 139. The Violin I and II parts play sustained notes with *pp* dynamics. The Viola and Violoncello parts also play sustained notes with *pp* dynamics, with the Cello part including an *arco* marking. The Contrabass part plays a rhythmic pattern of quarter notes. The Vibraphone and Kettle Drum parts have melodic lines with various accidentals and dynamics.

140

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vib.
K.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mp
mf
f
ff
p
div.

Detailed description: This page of a musical score covers measures 140 to 143. The score is for a full orchestra and includes parts for woodwinds, strings, and vibraphone. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II) is mostly silent, indicated by horizontal lines. The Clarinet I part has a melodic line starting in measure 140 with a *mf* dynamic. The Vibraphone part has a melodic line starting in measure 140 with a *mp* dynamic, changing to *mf* in measure 141. The Korb (K.) part has a rhythmic, tremolo-like pattern starting in measure 140 with a *f* dynamic, changing to *ff* in measure 141. The string section (Violins I & II, Violas, Cellos, and Double Basses) plays a sustained, rhythmic pattern of eighth notes with a *p* dynamic. The Double Bass part includes a *div.* (divisi) instruction. The score is in 5/4 time and features a key signature of one sharp (F#).

K

144

Fl. I *mf*

Fl. II *mf*

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Vib. *f*

K. *fff*

Vln. I

Vln. II

Vla. *non div.* *col legno* *mf*

Vc. *(mp)* *mf*

Cb. *(mp)* *mf*

non div.

L

150

Fl. I *p* *mf* *p* *mf*

Fl. II *p* *mf* *p* *mf*

Ob. I

Ob. II

Cl. I *p* *f* *p* *p*

Cl. II *p* *f* *p* *p*

Bsn. I *p* *f* *p* *p*

Bsn. II *p* *f* *p* *p*

Hn. I

Hn. II

Tpt. I

Tpt. II

Vib. *mp* *f* *secco*

W.B. *mf*

K.

Vln. I *pp* *mf* *col legno* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *arco* *non div.*

Cb. *f* *ff* *arco*

7 7 z 7 7 z 7 7 z 7 7 z 7 7 z 7 7 z 7 7 z 7 7 z 7 7 z

M

158

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Vib.

W.B.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

ff

ord. div. arco

ord. arco non div.

Red.

N

168

Fl. I *mp* *ff*

Fl. II *mp* *ff*

Ob. I *mp* *ff*

Ob. II *mp* *ff*

Cl. I *mp* *ff*

Cl. II *mp* *ff*

Bsn. I *mp* *ff*

Bsn. II *mp* *ff*

Hn. I *mp* *ff*

Hn. II *mp* *ff*

Tpt. I *mp* *ff*

Tpt. II *mp* *ff*

Vib. *ff*

K. *v*

Vln. I (div.) *fff*

Vln. II (div.) *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

173

0

Fl. I *ff* *fff* *ff* *ff*

Fl. II *ff* *fff* *f* *ff*

Ob. I *ff* *fff*

Ob. II *ff* *fff*

Cl. I *mp* *ff* *ff* *legato*

Cl. II *ff* *fff* *ff* *legato*

Bsn. I *ff* *fff*

Bsn. II *ff* *fff*

Hn. I *ff* *fff*

Hn. II *ff* *fff*

Tpt. I *ff* *fff*

Tpt. II *ff* *fff*

Vib. *ff* *ff*

Gong *ff*

K. *fff* *V* *(s)* *V* *(s)*

Vln. I *fff* *fff*

Vln. II *fff* *fff*

Vla. *fff* *fff* *div.*

Vc. *fff* *fff* *div.*

Cb. *fff* *fff*

178

Fl. I *p* *f* *p* *mp*

Fl. II *p* *f* *p* *mp*

Ob. I *p* *mp* *mf* *f* *p* *p*

Ob. II *p* *mp* *mf* *f* *p* *p*

Cl. I *p* *f* *p*

Cl. II *p* *f* *p*

Bsn. I *p* *f*

Bsn. II *p* *f*

Hn. I *p* *f*

Hn. II *p* *f*

Tpt. I *p* *f*

Tpt. II *p* *f*

Vib. *p* *f* *p*

K. *ff* *mf*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

This page of a musical score, numbered 28, covers measures 182 through 185. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 2/2. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, Trumpets I and II, Vibraphone, Gong, Koto, Violins I and II, Viola, Violoncello, and Contrabass. The Koto part is written in a unique notation with a treble clef and a wavy line representing the string's vibration. Dynamics range from *mf* to *f*, and articulation includes accents, slurs, and breath marks. The score is divided into four measures, with a key signature change from F# to natural F occurring between measures 183 and 184.

186 P

Fl. I *f* *p* *mp* *ff*

Fl. II *f* *p* *mp* *ff*

Ob. I *f* *p* *mp* *ff*

Ob. II *f* *p* *mp* *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Vib. *f* *p* *ff*

Gong *p* *ff*

K. *V*

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

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

Vla. *f* *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

190

Fl. I *mf* *mp* *p* *pp*

Fl. II *mf* *mp* *p* *pp*

Ob. I *mf* *pp*

Ob. II *mf* *pp*

Cl. I *mf* *mp* *p* *pp*

Cl. II *mf* *mp* *p* *pp*

Bsn. I *mf* *p* *pp*

Bsn. II *mf* *p* *pp*

Hn. I *mp* *p* *pp*

Hn. II *mp* *p* *pp*

Tpt. I *mp* *pp*

Tpt. II *mp* *pp*

Vib. *mf* *p*

K. *mp*

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

Vln. II *mf* *p* *pp* *ppp*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p* *pizz.*

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

195 **Q**

Fl. I *ppp*

Fl. II *ppp*

Ob. I

Ob. II

Cl. I *ppp*

Cl. II *ppp*

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t.

K. *p*

Vln. I

Vln. II

Vla.

Vc. *pp* *ppp*

Cb. *pp* *ppp*

R

201

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

(pizz.)

p

p

207

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II
 Tpt. I
 Tpt. II
 Tom-t.
 K.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 207-210. The score is in 5/4 time. The key signature has one sharp (F#). The instruments and their parts are:

- Flutes (Fl. I, II):** Rests throughout.
- Oboes (Ob. I, II):** Rests throughout.
- Clarinets (Cl. I, II):** Rests throughout.
- Bassoons (Bsn. I, II):** Play a melodic line starting in measure 208 with a *pp* dynamic. The line consists of eighth and sixteenth notes.
- Horns (Hn. I, II):** Rests throughout.
- Trumpets (Tpt. I, II):** Rests throughout.
- Tom-toms:** Play a rhythmic pattern of eighth notes in measures 207-208, and a more complex pattern in measures 209-210.
- Kettles (K.):** Play a melodic line in the right hand, starting in measure 208 with a *mf* dynamic, and a rhythmic pattern in the left hand.
- Violins (Vln. I, II):** Rests throughout.
- Viola (Vla.):** Play a melodic line starting in measure 208 with a *pizz.* (pizzicato) marking and a *p* dynamic.
- Violoncello (Vc.):** Play a melodic line starting in measure 208 with a *mp* dynamic.
- Contrabass (Cb.):** Play a melodic line starting in measure 208 with a *mp* dynamic.

211

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

non div.
pizz.

217 **S**

Fl. I *p*

Fl. II *p*

Ob. I *pp*

Ob. II *pp*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Bsn. II *mp*

Hn. I *p* *mp*

Hn. II *p* *mp*

Tpt. I *mp*

Tpt. II *mp*

Tom-t. *mf*

K.

Vln. I *mf*

Vln. II *p* *mp* *mf*
non div.
pizz.

Vla. *mf*

Vc. *mf*

Cb. *mf*
div.

225 T

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Ob. I *p* *mp*

Ob. II *p* *mp*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf* *f*

Hn. II *mf* *f*

Tpt. I *mf* *f*

Tpt. II *mf* *f*

Tom-t. *f*

K. *ff*

Vln. I

Vln. II

Vla. *arco*

Vc. *f* *arco*

Cb. *f* *arco*

230

Fl. I *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Fl. II *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Cl. II *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Bsn. I *f*

Bsn. II *f*

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t.

K.

Vln. I *f* arco div.

Vln. II *f* arco div.

Vla. *f* arco

Vc.

Cb. *ff*

234

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

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

Ob. I *ff*

Ob. II *ff*

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

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

Bsn. I *ff*

Bsn. II *ff*

Hn. I

Hn. II

Tpt. I

Tpt. II

Tom-t.

K.

Vln. I *ff*

Vln. II *ff*

Vla. *div.* *ff*

Vc. *ff*

Cb.

238

Fl. I *ff* *fff* *ffff*

Fl. II *ff* *fff* *ffff*

Ob. I *fff* *ffff*

Ob. II *fff* *ffff*

Cl. I *ff* *fff* *ffff*

Cl. II *ff* *fff* *ffff*

Bsn. I *fff* *ffff*

Bsn. II *fff* *ffff*

Hn. I *ff* *fff*

Hn. II *ff* *fff*

Tpt. I *ff* *fff*

Tpt. II *ff* *fff*

Tom-t. *ff* *fff*

K. *fff* *ffff*

Vln. I *fff* *ffff*

Vln. II *fff* *ffff*

Vla. *fff* *ffff*

Vc. *fff* *ffff*

Cb. *fff* *ffff*