



Jailton de Oliveira

The Spirit of the Forest
Ballet

for String Orchestra and Percussion

O Espírito da Floresta
Ballet

para Orquestra de Cordas e Percussão

The Spirit of the Forest

Ballet

for String Orchestra and Percussion

This work is based on the legend of the Curupira, a mysterious being who, according to popular belief, resides deep in the jungles of Brazil. The musical scenes are inspired by one of the many tales of the Curupira, told by the people for whom the Amazon rainforest is home. In this story, a young girl named Nayara loses her way in the jungle, and is then found by the Curupira, who appears before her in the form of a handsome young man. Upon meeting, he promises to help her find her way home. Seduced by this stranger and oblivious to his true identity, she agrees to stay with him overnight in the dark rainforest. When Nayara wakes in the morning, she is alone again and cannot recall the events of the night. She resumes her search for the path leading to her home. After a many hours of searching, she arrives at her small house, where she lives with her aunt Yarana. Some weeks later, Nayara discovers that she is pregnant, and suddenly recalls the night when she was lost in the jungle with the mysterious young man. After hearing this recount, her aunt Yarana realizes that this is the fault of the Curupira, and tormented with sadness, she falls and dies. Suddenly Nayara's boyfriend Jurueno, who has been hiding behind the house and has heard the entire story, appears. Nayara begs for his forgiveness, but alas Jurueno cannot pardon her betrayal. She leaves, and he, feeling alone, recedes into the jungle and dies of disgust.

Essa obra se baseia na lenda do Curupira, um ente misterioso, que, segundo a crendice popular, habita as matas e florestas brasileiras. As cenas musicais são inspiradas numa das suas muitas histórias, que são contadas pelos habitantes da floresta Amazônica. Nessa história, a jovem Nayara se perde na floresta e é encontrada pelo Curupira, que aparece em forma de homem bonito, prometendo ajudá-la a voltar pra casa. A moça é seduzida e, sem saber que aquele jovem formoso é o Curupira, passa a noite com ele na floresta. No outro dia, novamente sozinha e sem se lembrar direito o que aconteceu, Nayara volta a procurar o caminho de casa, até que, finalmente, reencontra a cabana onde vive com sua tia Yarana. Semanas se passam e Nayara percebe que está grávida, então se lembra da noite em que ficou na floresta com aquele moço. Ao contar a história para sua tia, esta descobre logo que foi trama do Curupira e, agoniada de tamanha tristeza, cai morta. Logo após, chega Jurueno, noivo de Nayara, que ouvira toda a história, escondido atrás da cabana. Nayara suplica por perdão, mas Jurueno não aceita e a abandona. Nayara vai embora e Jurueno, sozinho na mata, morre de desgosto.

The Spirit of the Forest
Ballet
for String Orchestra and Percussion

Instrumentation

Percussion

2 Timpani (one player) (Timp.)

Other Percussion (three players): Triangle (Trgl.), Cymbals (Cym.), Tam Tam (T.T.), Tambourine (Tamb.), Snare Drum (S.Dr.), Bass Drum (B.Dr.).

Strings

Violins I and II (Vln. I,II), Violas (Vla.), Cellos (Vc.), Double Basses (D.B.).

Duration: 21'50''

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The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

$\text{♩} = 120$

Timpani

Tam Tam

Bass Drum

Violins I

Violins II

Violas

Cellos

Double Basses

mf

p

f

div.

unis.



6

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

mp

9

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.



12

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

mf

mf

15

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

18

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

18

23

Timp. *fp* *fp* *f*

T.T. *mp*

B. Dr. *mp*

Vln. I *sfz* *sfz* *f*

Vln. II *sfz* *sfz* *f*

Vla. *sfz* *sfz* *f*

Vc. *f*

D.B. *f*

unis.



26

Timp. *poco rall...*

T.T. *pp*

B. Dr. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

29 *a tempo*

Timp. *mf*

T.T. *mf*

B. Dr. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

32

Timp.

T.T.

B. Dr.

Vln. I *p cresc. poco a poco*

Vln. II *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vc.

D.B.

35 *rall...*

Timp.

T.T.

Vln. I

Vln. II

Vla.

Vc.

D.B.

38 $\bullet = 72$

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

42

Timp. *ff*

T.T. *f* *mp* *f* *mf* *mf*

B. Dr. *f* *mf*

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

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

Vla. *mf* *f* *ff*

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

D.B. *ff* *mf* *ff* *f* *ff*

==

48 *accel. poco a poco*

Timp. *f*

T.T. *mf*

B. Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

[illegible]

56 $\bullet = 120$

Timp. *f*

T.T. *mf*

B. Dr. *mf* *fp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

59

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

p subito

p

p



62

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mf

f

p

f

p

f

p

f

p

65

Vln. I

Vln. II

Vla.

Vc.

D.B.



68

Timp.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

71

Timp. *f* *pp* *f*

T.T. *pp* *f*

B. Dr.

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

D.B. *f* *mp* *f*

II. Encounter between Nayara and Curupira

12

♩ = 92

Cymbals

1

Snare Drum

Bass Drum

Violins I

p *mf*

Violins II

p *mf*

Violas

p *mp* *mf*

Cellos

p *mf*

Double Bases

p *mf*



5

Vln. I

fp *f*

Vln. II

fp *f*

Vla.

p *mf* *f*

Vc.

fp *f*

D.B.

p *f*

9

S.Dr. $\frac{4}{4}$

Vln. I $\frac{4}{4}$ *mf* *f* $\frac{3}{4}$

Vln. II $\frac{4}{4}$ *mf* *f* $\frac{3}{4}$

Vla. $\frac{4}{4}$ *mf* *f* $\frac{3}{4}$

Vc. $\frac{4}{4}$ *mf* *f* $\frac{3}{4}$

D.B. $\frac{4}{4}$ $\frac{3}{4}$



12

S.Dr. $\frac{3}{4}$

Vln. I $\frac{3}{4}$ *mf*

Vln. II $\frac{3}{4}$ *mf*

Vla. $\frac{3}{4}$ *mf*

Vc. $\frac{3}{4}$ *mf*

D.B. $\frac{3}{4}$ *mf*

1

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp



31 *rall...* ♩ = 60

S.Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *sfz*

36

S.Dr. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *pizz.*

D.B. *mp*

41

S.Dr. *p* *mf* $\text{♩} = 92$

B. Dr. *mf*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f*

Vc. *arco* *f*

D.B. *f*

46

Vln. I

Vln. II

Vla. *sul ponticello* *mp*

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

cresc...

modo ord.

f cresc...

mf

cresc...

mf

cresc...

mf

cresc...



Cym.

56

S.Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pp cresc...

f

mf

ff

ff

ff

ff

ff

ff

ff

70

Cym.

S.Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ff

p cresc...

mf

ff

mf

p cresc...

p cresc...

p cresc...

p cresc...

p cresc...



74

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

ppp

mf

pp

mf

pp

mf

pp

mf

pp

mf

79

B. Dr. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*



84 *rall...*

♩ = 60

S. Dr.

B. Dr.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

détaché

88

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

simile

simile



91

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

mf

f

mf

• = 92

B. Dr. *pp* *sempre*

Vln. I 103 *mf* *sempre*

Vln. II *mf* *sempre*

Vla. *mf* *sempre*

Vc. *mf* *sempre*

D.B. *mf* *sempre*



B. Dr.

Vln. I 107

Vln. II

Vla.

Vc.

D.B.

Score for measures 111-114. The instruments are B. Dr., Vln. I, Vln. II, Vla., Vc., and D.B. The time signature changes from 4/4 to 3/4 at measure 112. The B. Dr. part features a wavy line indicating a tremolo in measures 112 and 113. The Vln. I and Vln. II parts have a melodic line starting in measure 114. The Vla. part has a tremolo in measure 112 and a melodic line in measure 114. The Vc. and D.B. parts provide harmonic support.



Score for measures 115-118. The instruments are B. Dr., Vln. I, Vln. II, Vla., Vc., and D.B. The time signature changes from 4/4 to 3/4 at measure 116. The B. Dr. part has a wavy line indicating a tremolo in measure 115, with the tempo marking *poco rall...* above it. The Vln. I and Vln. II parts have a melodic line starting in measure 116, with the tempo marking *a tempo* above it. The Vla. part has a tremolo in measure 116 and a melodic line in measure 118. The Vc. and D.B. parts provide harmonic support.

rall...

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

118

26

Double Basses

D.B.

7 *rall...*

Timp. *fp*

Tamb. *mp* *mf* ³

Vln. I *f*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf*

D.B. *mf*

==

a tempo (♩ = 63) *poco accel.*

Tamb. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *div.* *mf*

D.B.

15 *a tempo*

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

senza sord.

mf

unis.

div.

4

19

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

unis.

23 $\text{♩} = 80$

Timp. *f*

Tamb. *f*

Vln. I *f* *div.* *unis.* *f*

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

Vla. *f* *mp* *mp* *f*

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

D.B. *f* *mf* *f*

27

Timp. *ff*

Tamb. *mf*

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

Vln. II *f* *ff*

Vla. *f* *ff*

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

D.B. *f* *ff* *mf*

32

Tamb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

f

f

unis.

rall...

a tempo

détaché

36

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

3

p

mf

div.

Tamb.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

43 *simile*
unis.
div.
rall...
mf
p

IV. The seduction

32

$\text{♩} = 120$

Triangle

Tam Tam

Bass Drum

Violins I

Violins II

Violas

Cellos

Double Bases

pp *p* *mp*

div. *mp* *mf*

mp *mf*

unis. *mp* *mf*

Trgl.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

9

Trgl.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

12

Trgl.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

15

Trgl.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

unis.

div.

unis.

18

Trgl.

T.T.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

mf

pp *cresc. poco a poco*

p

mp *mf* *mp* *f* *mp*

mp *mf* *mp* *f* *mp*

mp *mf* *mp* *f* *mp*

mp *mf* *mp* *f* *mp*

mp *mf* *mp* *f* *mp*

div.

29 *alla corda*

Vln. I *mf*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

D.B. *mf*



32

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

44 *rall...* $\text{♩} = 92$

Trgl. $\frac{3}{4}$ $\frac{4}{4}$

T.T. $\frac{3}{4}$ $\frac{4}{4}$ *f*

B. Dr. $\frac{3}{4}$ $\frac{4}{4}$ *tr* *sf*

Vln. I 44 *f*

Vln. II *f*

Vla. *f*

Vc. *arco* *f* *arco* *f*

D.B. *f* *f* *f*

48

Trgl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

T.T. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf*

B. Dr. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf* *p* *tr* *mf*

Vln. I 48 *mp* *mf* *f*

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

Vla. *mp* *mf* *f*

Vc. *mf* *mf* *f*

D.B. *mf* *mf*

52 $\text{♩} = 120$ *molto rall...*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *unis.* *mf*

D.B. *f* *mf*

56 $\text{♩} = 63$ *poco accel.*

Trgl. *mp*

T.T. *f*

B. Dr. *mp*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *div.* *f* *mf*

D.B. *f* *mf*

60 *a tempo.* (♩ = 63)

B. Dr. *mf*

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *fp* *mf*

Vc. *fp* *mf*

D.B. *fp* *mf*

64

Vln. I

Vln. II

Vla.

Vc. *unis.*

D.B.

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp



69

Vln. I

Vln. II

Vla.

Vc.

D.B.

71

T.T. *mf*

B. Dr. *mf*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

73

Trgl. *pp* *3* *rall...*

T.T. *mf* *pp*

B. Dr. *pp* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *div.*

D.B. *p*

Musical score for the beginning of "The Rose Tree" from The Nutcracker. The score includes parts for Tam Tam, Snare Drum, Violins I, Violins II, Violas, Cellos, and Double Basses. The tempo is marked as quarter note = 84. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a 4-measure rest for the strings, followed by a melody in the cellos and double basses. The strings then play a rhythmic pattern of eighth notes. The woodwinds and brass enter in the fourth measure.



5

T.T. 3/8 2/4 *tr* *p* *mp*

Vln. I 3/8 2/4

Vln. II 3/8 2/4

Vla. 3/8 2/4

Vc. 3/8 2/4 *div.*

D.B. 3/8 2/4

10

S.Dr. *pp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

S.Dr. *mp* *p*

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

20

T.T. *mp* *cresc.* *mf*

S.Dr. *f*

Vln. I *f*

Vln. II *f* *mp subito*

Vla. *f* *mp subito*

Vc. *f* *mp subito*

D.B. *f*

25

T.T. *mp* *mf*

S.Dr. *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mf*

D.B. *mp* *f* *mf*

31

S.Dr. *mp* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *unis.* *f*

D.B. *f*



36

T.T. *mf*

S.Dr. *f* *p*

Vln. I *mf* *f* *mp*

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

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

D.B. *mf* *f* *mp*

41

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

p

p

p

p

45

T.T.

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

p

mp

mf

mp

mf

mp

mf

mp

mf

49

T.T.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *p* *p* *mp* *p* *mf*

54

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *pp* *f* *p* *f* *p* *f* *p*

59

T.T. *mf* *dim. poco a poco*

S.Dr. *mf* *pp*

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

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

63

T.T. *ppp*

S.Dr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

67

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*



72

T.T. *mf* *mp*

S.Dr. *p* *mf* *p* *mf*

Vln. I *p* *unis.*

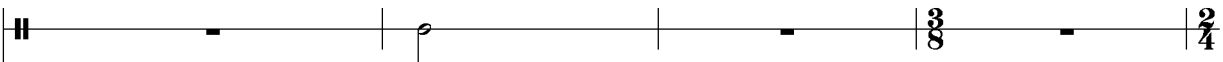
Vln. II *p*

Vla. *p*

Vc. *div.* *p*

D.B. *p*

76

T.T. 

S.Dr. 

Vln. I 
mp

Vln. II 
mp

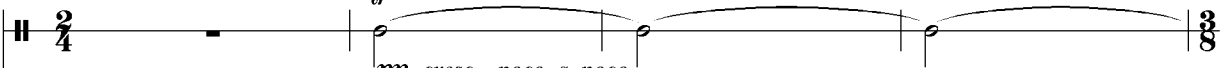
Vla. 
mp

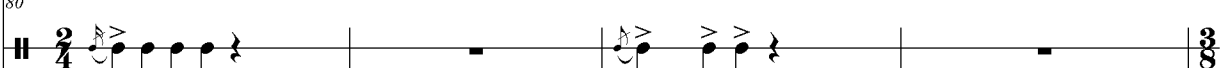
Vc. 
mp

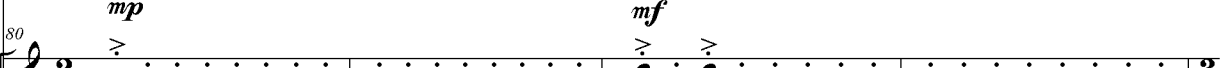
D.B. 
mp



80

T.T. 
pp cresc. poco a poco

S.Dr. 
mp *mf*

Vln. I 
mf

Vln. II 
mf

Vla. 
mf

Vc. 
mf

D.B. 
mf

84

T.T. mf

S.Dr. sf mf

Vln. I f

Vln. II f

Vla. f

Vc. f

D.B. f



88

T.T.

S.Dr. sf mp

Vln. I mf

Vln. II mf

Vla. mf

Vc. *unis.* mf

D.B. mf

93

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

mp

unis.

mf

f

mf

f

mf

f

99

T.T.

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

mp

p

mf

mp

unis.

f

mf

f

mf

f

mf

f

mf

Triangle $\text{♩} = 88$

Cymbals

Bass Drum

Violins I *mp* *mf*

Violins II *mp* *mf*

Violas *pizz.* *mp*

Cellos *pizz.* *mp*

Double Bases *pizz.* *mp*



Vln. I ⁵

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

9

Trgl.

Cym.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

mp³

mf

f

div.

arco

mf

f

arco

mf

f

div.

mf

f

mf

f

13

unis.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

17

Cym.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

f

ff

ff

ff

ff

ff

simile

simile

simile

f

ff

ff



21

Cym.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p subito

p subito

pizz.

mp

25

Vln. I *mp*

Vln. II *mp*

Vc. *mf*

29

Vln. I *rall...*

Vln. II

Vla. *mp*

Vc. *arco mp*

D.B. *mp*

33

Cym. *mf*

B. Dr. *p* *mf*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *div. f* *mp*

D.B. *f* *mp*

$\bullet = 63$

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

41

Cym.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

$\text{♩} = 88$

mf

f

45

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *unis.; pizz.* *mp*

D.B. *pizz.* *mp*

45 46 47 48

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

49 50 51 52

53

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

div.

mf

arco

mf

arco

mf

57

Vln. I

Vln. II

Vla. *unis.*

Vc. *mf*

D.B. *mf*

61 $\bullet = 96$

Trgl. $\parallel$ $\parallel$ $\frac{6}{8}$ p $\frac{4}{8}$

Vln. I 61 f mp *spicc.* $\frac{6}{8}$ $\frac{4}{8}$

Vln. II f mp *spicc.* $\frac{6}{8}$ $\frac{4}{8}$

Vla. f mp *spicc.* $\frac{6}{8}$ $\frac{4}{8}$

Vc. *div.* f mp $\frac{6}{8}$ $\frac{4}{8}$

D.B. f $\frac{6}{8}$ $\frac{4}{8}$

65 $\text{♪} = \text{♪}$

Trgl. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

Cym. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

B. Dr. 65 f $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

Vln. I 65 f mp *alla corda* f *spicc.* mp $\frac{4}{8}$

Vln. II f mp *alla corda* f *spicc.* mp $\frac{4}{8}$

Vla. 65 f mp *div. alla corda* f *unis.; spicc.* mp $\frac{4}{8}$

Vc. f mp f mp $\frac{4}{8}$

D.B. f f $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

69 $\text{♩} = 88$

Trgl.

Cym.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

alla corda

spicc.

mp

f

div.

unis.

p

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

The musical score for measures 73-76 is presented for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation is in 4/4 time. Measures 73 and 74 feature a melodic line in the Violin I and Violin II parts, with a crescendo hairpin. Measures 75 and 76 feature a melodic line in the Violin I and Violin II parts, with a mezzo-forte (*mf*) dynamic marking. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and a crescendo hairpin in measures 73 and 74.

77

Vln. I

Vln. II

détaché

simile

81

Vln. I

Vln. II

Vla.

f

f

détaché

simile

mf

f

85

Vln. I

Vln. II

Vla.

Vc.

p

mf

mf

mp

div.

mp

$\bullet = 63$

88

Cym.

Vln. I

Vc.

D.B.

p

mf

mf

mf

div.

mf

mf

91

Trgl.

91

B. Dr.

91

Vln. I

Vln. II

Vc.

D.B.

mf

mp

pp

f

mf

mp

f

f

mf

mp

f

unis.

div.

unis.

f

f

94

Cym. 5/8 2/4 $\text{♩} = 104$

Vln. I 5/8 2/4 pp p mp

Vln. II 5/8 2/4 p p mp

Vla. 5/8 2/4 p mp

Vc. 5/8 2/4 p mp

D.B. 5/8 2/4 mp

97

B. Dr. *pp cresc. poco a poco*

Vln. I *div. mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

101

Trgl. *ff*

Cym. *ff*

B. Dr. *ff*

Vln. I *ff* *unis. mp*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff* *pizz.; div. mp*

D.B. *ff* *pizz. mp*

$\bullet = 88$

$\frac{3}{4}$

105

Vln. I

Vla.

Vc.

D.B.

mf

mf

mf

mf

109

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

mf

mp

mf

arco; unis.

arco

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

rall...

div.

$\bullet = 60$

Tam Tam

Violins I

Violins II

Violas

Cellos

Double Basses

mf
div.
unis.

mp
mp
mp

mf
mf
mf

mp
mp
mp

sul pont.

div.

4

T.T.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp
mp
mf
mp
mp

p

unis.

7

T.T. *mp* *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *modo ord.* *mf*

Vc. *div.* *mf* *unis.*

D.B. *mf*

10

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f* *mf* *div.*

D.B. *f* *mf*

13

T.T. *pp* *p*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *unis.* *div.* *unis.* *f* *mf*

D.B. *f* *mf*



16

T.T. *pp* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *div.* *f*

D.B. *f*

19

T.T. mf f mp

Vln. I mf f mp

Vln. II mf f mp

Vla. mf f mp

Vc. mf f mp

D.B. mf f mp

3



22

T.T. pp

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

D.B. mf

pp

25

T.T. *mp* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

28

T.T. *p* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

[illegible]

34

T.T.

pp

mp

Vln. I

34

mp

Vln. II

mp

Vla.

mp

Vc.

mp

div.

D.B.

mp

37 *rall...*

T.T. *pp* *mp* *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

♩ = 108

Timpani

Snare Drum

Bass Drum

Violins I

Violins II

Violas

Cellos

Double Bases

mf

pp

mp

f

div.

5

Timp.

S.Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

f

unis.

9

Timp. *mf* *mp*

B. Dr.

Vln. II

Vla.

Vc.

D.B.

13

Timp. *mp*

B. Dr. *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Timp. *tr*

Vln. I *mp* *p*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *mp* *mf*

21

Timp. *f* *mp*³

S.Dr. *mp*

B. Dr. *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

26

Timp. *f*

S.Dr. *mf* *f*

B. Dr. *mp* *pp*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *mf* *f* *p subito*

D.B. *f* *p subito*

31

S.Dr. *p* *mf* *p* *mf*

B. Dr. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

36

B. Dr.

mf

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

41

S. Dr.

pp

B. Dr.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

46

S.Dr. *p* *mp* 5

B. Dr. *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

51

Timp. *f* *mp*

S.Dr. *f* *mp*

B. Dr. *mf* *mp*

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

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

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

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

D.B. *mp* *f* *mf* *p*

64

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *div.* *p*

D.B. *p*

72

Timp. *mf* *rall...*

B. Dr. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *unis.* *f* *mp* *div.*

D.B. *f* *mp*

$$\mathcal{f}$$


$$ff$$

107

Timp. *p* *mf* *p* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

111

Timp. *mf* *f*

S.Dr. *pp* *cresc.* *ff*

B. Dr. *mf* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*