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### **Title**

Double Concerto for Piccolo Flute and Double Bass

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# Double Concerto for Piccolo Flute and Double Bass

Transposing Score

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2018

$\text{♩} = 60$

Piccolo

*sfz*  $\rightarrow$  *p*

*p*  $\rightarrow$  *pp*

*p*  $\rightarrow$  *pp*

Double Bass

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Violin

n.v.

*p*  $\rightarrow$  *pp*

pizz.

*p*

Cello

Picc. *p* *mf* *p*

D.B.

B♭ Cl. *pp* *mf* *p* *pp*  
flautando ord.

Bsn.

Hn.

B♭ Tpt.

Vln. *pp* *mf* *p* *pp*  
c.v.

Vla. *pp* *mf*  
arco n.v.

Vc.



8 *rit.* **A Tempo**

Picc.

D.B.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln.

Vla.

Vc.



Double Concerto for Flute and Double Bass

*poco piu mosso*

The musical score is arranged in a system with nine staves. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, 3/4 time signature. Starts at measure 14 with a forte (*f*) dynamic. The melody is marked with *sfz* and *p*. A slur covers measures 15-16, with *poco piu mosso* above it. Measure 17 has a *mp* dynamic, and measure 18 has a *p* dynamic.
- D.B.** (Double Bass): Bass clef, 3/4 time signature. Starts at measure 14 with a rest. Measure 15 has a rest. Measure 16 has a triplet of eighth notes marked *mp*. Measure 17 has a *mf* dynamic, and measure 18 has a *mp* dynamic.
- B $\flat$  Cl.** (B-flat Clarinet): Treble clef, 3/4 time signature. Measures 14-18 contain rests.
- Bsn.** (Bassoon): Bass clef, 3/4 time signature. Measures 14-18 contain rests.
- Hn.** (Horn): Bass clef, 3/4 time signature. Measures 14-18 contain rests.
- B $\flat$  Tpt.** (B-flat Trumpet): Treble clef, 3/4 time signature. Measures 14-18 contain rests.
- Vln.** (Violin): Treble clef, 3/4 time signature. Starts at measure 14 with a rest. Measure 15 has a rest. Measure 16 has a rest. Measure 17 has a rest. Measure 18 has a rest.
- Vla.** (Viola): Bass clef, 3/4 time signature. Measures 14-18 contain rests.
- Vc.** (Violoncello): Bass clef, 3/4 time signature. Starts at measure 14 with a rest. Measure 15 has a rest. Measure 16 has a rest. Measure 17 has a rest. Measure 18 has a rest.

Dynamic markings include *f*, *sfz*, *p*, *mp*, *mf*, and *p*. Performance instructions include *poco piu mosso*, *pizz.*, and *p*.

Double Concerto for Flute and Double Bass

*rit.*

17

Picc. *p* *mf* *p* *p*

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

B♭ Cl. *mf* *p* *f*

Bsn. *p* *f*

Hn. *mf*

B♭ Tpt.

Vln.

Vla.

Vc. *arco* *c.v.* *p*



20

Picc. *mp*  $\rightrightarrows$  *p* *mf*

D.B.

20

B $\flat$  Cl. *p*

Bsn. *sf*

20

Hn. *p* *mp*

B $\flat$  Tpt. *pizz.* *mf*  $\rightrightarrows$  *mp* *mf*

20

Vln. *f*  $\rightrightarrows$  *p*

Vla. *pizz.* *f*  $\rightrightarrows$  *p*

Vc. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *mp*

22

Picc. *mf* *p* *p* *f* *f*

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

B $\flat$  Cl.

Bsn.

Hn. *p* *f* *p*

B $\flat$  Tpt. *mp* *arco* *mf* *p*

Vln. *mp* *p*

Vla.

Vc.

**Picc.** *ff* *sf*

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

**B♭ Cl.** *f* *p*

**Bsn.** *mp*

**Hn.**

**B♭ Tpt.**

**Vln.** *sfz p* *arco* *gliss* *mf* *pp*

**Vla.** *sfz p* *mf* *pizz.*

**Vc.** *mf*

27

Picc. *mf* 5 *mf* 5 *f* 5 *p* 5

D.B. *f* 5 *mp* 3 *f* *p* 5 *ff*

B♭ Cl. *mp* *sfz p* *f*

Bsn.

Hn. *f*

B♭ Tpt. *f*

Vln. *f* *mp*

Vla. *f* *mp*  
arco  
c.v.

Vc. *f* *mf* *mp*



31 **A Tempo** gliss.

Picc. *p*

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

B $\flat$  Cl. *p* flautando

Bsn. *p*

Hn.

B $\flat$  Tpt. *mp* *p*

Vln. *p* *5* *pp* *p*

Vla. *mp* *pp* *mf* *p* c.v. 3

Vc. *mp* *p*

This musical score page features nine staves for various instruments. The Piccolo (Picc.) and Double Bass (D.B.) parts are highly active, with the Picc. playing sixteenth-note triplets and the D.B. playing eighth-note triplets. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts are more melodic, with the B♭ Cl. playing a line that includes a dynamic change to *pp* and a *ord.* marking. The Horn (Hn.) part has a simple melodic line. The B♭ Trumpet (B♭ Tpt.) part is mostly silent. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts provide harmonic support with sustained notes and some triplet figures. The score is divided into two measures, with a time signature change from 5/4 to 3/4. Dynamics range from *pp* to *mf*.

33 *p* < > *p* *f* *p* *mf*

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

33 *pp* *mp* *ord.* *mf* *p*

33 *pp*

33 *mp* *mf* *mp*

33 *pp* *mp* *mf* *p*

33 *pp* *mp* *mf* *p*

33 *mf* *p* *mf* *p*

35 *sostenuto*

Picc. *p*

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

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Vln.

Vla. *mp*

Vc. *mf*



36 *allargando*

Picc. *f* *ff* *5* *ff* *accel.*

D.B. *ff* *sf* *f* *3*

B♭ Cl. *f*

Bsn. *sf*

Hn. *f*

B♭ Tpt. *f* *ff* *3*

Vln. *f*

Vla. *f*

Vc. *f* *ff* *3*

Double Concerto for Flute and Double Bass

A Tempo

*molto marcato*

37

Picc. *f* *ff* *ff*

D.B. *ff* *f* *ff* *molto marcato*

B♭ Cl.

Bsn. *f* *ff*

Hn. *ff* *molto marcato* *8va* *ff*

B♭ Tpt.

Vln. *ff* *ff*

Vla. *ff* *molto marcato* *ff* *ff*

Vc. *ff* *molto marcato* *ff*

5

3

5

39 Picc.

39 D.B. *sul pont.*

39 B♭ Cl. *f* *mp* *marcato* *f* 3

Bsn. *f* *p* *mf*

39 Hn. *f* *mf* *marcato* 3

B♭ Tpt. *f* *p* *arco* *gliss.* *mp* *p* *pizz.*

39 Vln. *f* *p*

Vla. *f* *p*

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

41

Picc. *f*

D.B. *ff* 3

B♭ Cl. flautando *pp*

Bsn. *f* 3 *f* < *ff* 3 *f* < *ff* 3

Hn. *f* 3 *f* < *ff* 3 *ff* *mp* > *pp*

B♭ Tpt. *f* < *ff* *f* > *mp*

Vln. *f* 8va

Vla. *f* arco

Vc. *f* 3 *f* < *ff* pizz. 3 *f* < *ff* arco n.v. *p*

45

Picc.

45

D.B.

45

B♭ Cl.

Bsn.

45

Hn.

B♭ Tpt.

45

Vln.

flautando  
legato

*pp*

8<sup>va</sup> n.v.

*p* 5 *mp* 5

45

Vla.

flautando  
legato

*pp*

n.v.

*p* 5 3

45

Vc.

*pp*



51

Picc. *p* *pp*

D.B. *p*

B♭ Cl. *pp* *p* *pp* *pp* *molto cresc.* *ff*

Bsn.

Hn. *ppp* *ppp* *molto cresc.* *ff*

B♭ Tpt.

Vln. *p* *pp* *ppp* *ff*  
arco flautando *8va* flautando *ord.* *c.v.*

Vla. *p* *pp* *ppp* *ff*  
*3* *3* *3* *3* *ord.* *c.v.*

Vc. *p* *pp* *ppp* *ff*  
*3* *3* *3* *3* *sul pont.* *ord.* *c.v.*

*molto cresc.*

Double Concerto for Flute and Double Bass

54

Picc. *sul pont.* *p* *f* *f* *p* *3* *p* *f* *mp* *p* gliss. gliss.

D.B. *ff* *mf* *p* *f* gliss.

B♭ Cl. *f*

Bsn.

Hn. *f*

B♭ Tpt. *f* *3*

Vln. *f* *mp* *p* gliss.

Vla.

Vc. *f*





*legato* *non legato*

Picc. *pp*<sup>3</sup> *mp* *p* *mf*

D.B. *mf* *p* *mp* *p* *mf* *sul pont.*

B♭ Cl. *p* *mf* *mp* *mp* *mf*

Bsn.

Hn.

B♭ Tpt. *p*

Vln. *p* *mp* *mp* *mf*

Vla. *p* *p* *mp*

Vc. *p* *mp* *c.v.*

59 Picc. *mf* <sup>3</sup> *f* subito *p* *mp* *pp* *p* *pp* *ppp*

59 D.B. *f* <sup>3</sup> *sub. mp* *mf* *pp* *ppp* ord.

59 B $\flat$  Cl. *pp* *ppp*

Bsn. *p* *pp* *pp* *ppp*

59 Hn. con sord. *pp* *p* *pp* *pp* *ppp*

B $\flat$  Tpt.

59 Vln. *f* <sup>3</sup> *mp* *pizz.* *pp* *pp* *pizz.*

Vla. *mf* *f* subito *p* *pp* *p* *n.v.*

Vc. *mf* *f* subito *p* *pp* *p* *pp* *n.v.*

63

Picc.

D.B.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln.

Vla.

Vc.

*mp* *f > mf < f mp* *mp > p mf < p*

*mf > mp < mf > p*  
senza sord.

*mf > mp < mf*

*mf < f*

*ppp* *f > p* *pizz.*

*ppp* *mf > mp < mf* *p*

arco *8va*  
c.v.

*pizz.*

3 5



69

Picc.

D.B.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln.

Vla.

Vc.

*sub. mp* *f* *sub. p* *mp* *p* *pp*

*sub. mp* *sub. p* *p* *f* *ff*

(Solo) pizz.

5 6 5 6 6 5

3

3

71

Picc. *gliss.* *sostenuto* *p* *f* *ff* *pp* *ppp*

D.B. *p* *f* *mp* *f* *p* *pp*

B $\flat$  Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *f* *p* *p*

B $\flat$  Tpt. *f* *p*

Vln. *f* *p*

Vla. *f* *arco* *sfz* *pizz.* *p*

Vc. *mp* *f* *sfz* *p*

73 *poco accel.* *molto accel.*

Picc. *pp* *mf* *f* *p* *sul pont.*

D.B. *pp* *mf* *f* *ff* *p* *f*

B $\flat$  Cl. *pp* *f* *p* *mf* *f* *p* *f*

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

Hn. *p* *mf* *f* *p*

B $\flat$  Tpt. *p* *mp* *mf* *f* *p* *f*

Vln. *fp* *mf* *f* *p* *f*

Vla. *f* *p* *mf* *fp* *f*

Vc. *p* *mf* *fp* *f*

*8va*



**Presto** **A Tempo** *accel.*

Picc. *ff* *fff* *sfz* *p* *fff* *accel.*

D.B. *ff* *fff* *sfz* *f* *ff* *fff* *accel.* *sul pont.* 7

B $\flat$  Cl. *ff* *sfz*

Bsn. *ff*

Hn. *ff*

B $\flat$  Tpt. *ff*

Vln. *ff* *fff* *8va*

Vla. *ff* *sfz*

Vc. *ff* *sfz*

78 **A Tempo**

**Picc.**  
*p* *f* *pp* *p* *f* *f* *mf* *ff* *f*

**D.B.**  
*p* *f* *p* *mp* *p* *f* *gliss.* *ff*

**B $\flat$  Cl.**

**Bsn.**

**Hn.**

**B $\flat$  Tpt.**

**Vln.**

**Vla.**

**Vc.**

This musical score page features two primary parts: Piccolo (Picc.) and Double Bass (D.B.). The Piccolo part is written in a treble clef with a 4/4 time signature, starting at measure 81. It begins with a *p* dynamic and a fermata over a quarter rest, followed by a series of eighth notes. A slur covers measures 82 and 83, with a '5' indicating a quintuplet. The music then accelerates (*accel.*) and reaches a *ff* dynamic by measure 84. The Double Bass part is written in a bass clef with a 4/4 time signature, also starting at measure 81. It begins with a *p* dynamic and a fermata over a quarter rest, followed by eighth notes. A slur covers measures 82 and 83, with a '5' indicating a quintuplet. In measure 84, the part changes to a treble clef and begins with a *pp* dynamic and a fermata over a quarter rest, followed by eighth notes. A slur covers measures 85 and 86, with a '6' indicating a sextuplet. The music then reaches a *ff* dynamic by measure 87. The remaining instruments—B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.)—are shown as rests in their respective staves.

82 **A Tempo** *sostenuto* *accel.*

Picc. *f* *p* *sfz* *p* *pp* *f*

D.B. *ff* *mf* *ff* *p* *pp* *f*

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Vln.

Vla.

Vc.

83 *sostenuto* **A Tempo**

**Picc.**  
*f* *p* *pp* *pp* *p* *mp* *mf*

**D.B.**  
*sfz* *mp* *p* *mf* *p* *mp* *mf*  
*pizz.* *arco*

**B $\flat$  Cl.**

**Bsn.**

**Hn.**

**B $\flat$  Tpt.**

**Vln.**

**Vla.**

**Vc.**



This musical score page features two active staves: Piccolo (Picc.) and Double Bass (D.B.).

- Picc. Staff:** Measures 88-91. Measure 88 begins with a five-measure rest, followed by a *f* dynamic marking. The melody starts on a dotted quarter note (Bb4), followed by eighth notes (Bb4, A4, G4, F4), and concludes with a quarter note (E4). A slur covers measures 89 and 90, containing a series of eighth notes: (Bb4, A4, G4, F4, E4, D4, C4, Bb3), (Bb3, A3, G3, F3, E3, D3, C3, Bb2), and (Bb2, A2, G2, F2, E2, D2, C2, Bb1). Measure 91 contains a five-measure rest.
- D.B. Staff:** Measures 88-91. Measure 88 begins with a *f* dynamic marking and a five-measure rest. The melody starts on a quarter note (Bb3), followed by eighth notes (A3, G3, F3, E3), and concludes with a quarter note (D3). A slur covers measures 89 and 90, containing a series of eighth notes: (C3, Bb2, A2, G2, F2, E2, D2, C2), (Bb1, A1, G1, F1, E1, D1, C1, Bb0), and (Bb0, A0, G0, F0, E0, D0, C0, Bb-1). Measure 91 contains a five-measure rest.

The remaining staves (Bb Cl., Bsn., Hn., Bb Tpt., Vln., Vla., Vc.) are marked with a five-measure rest at the beginning of the system, indicating they are silent during this passage. The score is in 4/4 time and includes dynamic markings (*f*) and articulation symbols (>).

89

Picc.

89

D.B.

89

B $\flat$  Cl.

Bsn.

89

Hn.

B $\flat$  Tpt.

89

Vln.

Vla.

Vc.

*ff*

*fff*

*ova*

3

3

3

3

Detailed description: This page of a musical score, numbered 39, features a 4/4 time signature. The Piccolo part (top staff) begins at measure 89 with a melodic line marked *ff*, followed by a triplet of eighth notes marked *fff* and *ova*. The Double Bass part (second staff) starts with a rhythmic pattern of eighth notes, then a triplet of eighth notes marked *ff*, and continues with a triplet of eighth notes marked *fff* and *ova*. The remaining instruments (B $\flat$  Clarinet, Bassoon, Horn, B $\flat$  Trumpet, Violin, Viola, and Violoncello) are shown as rests in their respective staves.



This musical score page contains the parts for Piccolo (Picc.) and Double Bass (D.B.) for measures 91 through 94. The Piccolo part is written in treble clef, and the Double Bass part is written in bass clef. Both parts feature a melodic line with triplets and dynamic markings. The Piccolo part starts with a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The Double Bass part starts with a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The Piccolo part has dynamic markings of *p* and *pp*. The Double Bass part has dynamic markings of *p*, *pp*, and *p*. The score is in 3/4 time and ends with a double bar line and a 3/4 time signature.

91

Picc.

91

D.B.

91

B $\flat$  Cl.

Bsn.

91

Hn.

B $\flat$  Tpt.

91

Vln.

Vla.

Vc.

3

3

3

*p*

*pp*

*p*

*pp*

*p*

3

3

3

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

93 *stretto* **A tempo**

Picc.

D.B.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Vln.

Vla.

Vc.

This musical score page contains two staves with active notation: Piccolo (Picc.) and Double Bass (D.B.). The Piccolo staff is in treble clef, and the Double Bass staff is in bass clef. Both are in 5/4 time. The Piccolo part features a melodic line with dynamics *p*, *pp*, *p*, *ppp*, *p*, *mp*, and *p*, including a triplet of eighth notes. The Double Bass part features a bass line with dynamics *p*, *pp*, *p*, *pp*, *mp*, *p*, *mp*, *p*, *mp*, *p*, and *pp*, also including a triplet of eighth notes. The remaining staves (B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Violin, Viola, and Violoncello) are marked with rests, indicating they are silent during this passage.

100

Picc. *pp* < *p* > *pp* *mp* > *p* *mp* > *p*

D.B. *p* < *mp* > *pp* *p* > *pp* *p* < *mp* > *mp* > *mf* > *p*

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln. *pp* flautando

Vla.

Vc.

103

Picc. *pp* *ppp* *p* *pp*

D.B. *p* *mp* *pp* *p* *p*

B♭ Cl. *p* *mp* *mp* *pp* *p*

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

Hn.

B♭ Tpt.

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

Vla. *pp* *p* *pp* *ppp*

Vc.

flautando

5

5

105

Picc. *p* *pp* 5

D.B. *mp* *pp* *p* *mp* *p* 3 *mp*

B♭ Cl. *mp* *pp* *pp* *mp* ord. *mp*

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

Hn. con sord. *p* *mp* *p* *p*

B♭ Tpt. *mp* *p* *p* *mf*

Vln. n.v. *pp* *p*

Vla. *p* *p* *mp*

Vc. gliss. *p* *mp* *p* *mp* 3 *p*

107

Picc. *pp* *p* *mp* *mp* *p* *mp*

D.B. *mf* *p* *pp* *mp* *p* *mp* *mf* *p* pizz.

B♭ Cl. *mf* *p* *pp* *mp* *mp* *mp* *mf* *p*

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

Hn. *mp* *p* *pp*

B♭ Tpt. *mf* *p* *mp* *mf* *p*

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

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

Vc. *p* *p* *mp*

110

Picc.

110 arco

D.B.

3 *mf*

*mf*<sub>5</sub>

gliss.

*p*

110

B $\flat$  Cl.

*p*

*mf*

*p*

110

Bsn.

3

*p*

*mp*

*mf* senza sord.

*mf*

*p*

110

Hn.

*mp*

*p*

B $\flat$  Tpt.

*mp*

*p*

*mp*

*p*

110

Vln.

ord.

*mf*

*mp*

*p*<sup>3</sup>

110

Vla.

pizz. 5

*mf*

*mf*<sup>3</sup>

*mp*

*p*

110

Vc.

*mp*

*mf*

*mf*

*p*

*p*

pizz.



112

Picc. *pp* *p* *pp* *mf* *mp* *p*

D.B. *pp* *mf*

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Vln. *pp* *pizz.* *p* *pp* *mp*

Vla. *pp* *arco* *ord.* *pp*

Vc.

5

114

Picc. *mf* *mf* *mf* <sup>3</sup> *mp* *mp* *p* *mf*

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

B♭ Cl. *p* *mp* *p*

Bsn.

Hn.

B♭ Tpt.

Vln. *f* *pizz.* *f* *p* *pp* *arco* *c.v.*

Vla. *f* *f* *p* *pp* *mf* *gliss.* *p*

Vc.

**Picc.** *mf* *p* *mf* *p* *mf* *mp* *p*

**D.B.** *mf* *p* *pizz.*

**B♭ Cl.** *mf* *mp* *mf* *p* *mp*

**Bsn.**

**Hn.** *mp* *p* *mp* *p* *mp*

**B♭ Tpt.** *mf* *p* *p*

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

**Vla.** *arco* *c.v.* *mp* *p* *p*

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

The score is for a double concerto for flute and double bass. It features eight staves: Piccolo, Double Bass, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Violin, Viola, and Violoncello. The music begins at measure 116. The Piccolo part has a melodic line with dynamics *mf*, *p*, *mf*, *p*, *mf*, *mp*, and *p*. The Double Bass part has a melodic line with dynamics *mf* and *p*, and includes a *pizz.* instruction. The B♭ Clarinet part has a melodic line with dynamics *mf*, *mp*, *mf*, *p*, and *mp*. The Bassoon part is silent. The Horn part has a melodic line with dynamics *mp*, *p*, *mp*, *p*, and *mp*. The B♭ Trumpet part has a melodic line with dynamics *mf*, *p*, and *p*. The Violin part has a melodic line with dynamics *p*, *mp*, and *p*. The Viola part has a melodic line with dynamics *mp*, *p*, and *p*, and includes *arco* and *c.v.* instructions. The Violoncello part has a melodic line with dynamics *mf*, *p*, *mp*, and *mf*.

119

Picc. *mf* *p* *mp* *p* *p*

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

B♭ Cl. *p* *mf*

Bsn. *mp*

Hn. *mp* *mf* *p* *p*

B♭ Tpt. *p*

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

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

Vc. *p* *pp* *p* *pp* *mp*



125

Picc.

125

ord.  
3 3

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

125

*mp* *p* *p* *pp*

125

*pp*

125

*> mp* *p* *pp* *ppp*

125

*pp* *ppp*

125

*pp* *ppp*

127 Picc. *p* *cresc. molto* *fff* *sfz* gliss.

127 D.B. *ppp* *p* *cresc. molto* gliss. *sfz*

127 B♭ Cl. *p* *cresc. molto* gliss. *sfz*

127 Bsn.

127 Hn.

127 B♭ Tpt.

127 Vln. (Solo arco) *pp* *cresc. molto* *sfz* *8va-*  
5 5 7

127 Vla. arco *p* *cresc. molto* gliss. *sfz*

127 Vc.

128

Picc. *f* *p* *f*

D.B. *f* *p*

B $\flat$  Cl. *f* *p*

Bsn. *f*

Hn. senza sord.

B $\flat$  Tpt. *f*

Vln. *f* *p* *pp* *ff*

Vla. *f* *p* *pp* *ff*

Vc. *f* *p*



130

Picc. *mf* *f* *p* *mp* 5 *p* *p* *pp* *p*

D.B. *f* 3 *mf* *mp* 3 *p*

B♭ Cl. *mp* *p*

Bsn. 3 *f* *mp* *p*

Hn. *mf* *mp*

B♭ Tpt. *pizz.* *mf* *mp* *p*

Vln. 130 *f* *mf* *mp*

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

Vc. *mf* *p* 3 *p*

132

Picc. *pp pp < p > pp* *p > pp*

D.B. *pp < p* *pp p* *mp* *p* *p*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *p* con sord. 3

B♭ Tpt.

Vln. *pp* arco n.v. *ppp*

Vla. *p* arco n.v. *pp*

Vc. *pp*

135 *rit.*

Picc. *pp* *ppp*

D.B. *pp* *ppp*

B $\flat$  Cl.

Bsn.

Hn. *pp* *ppp*

B $\flat$  Tpt.

Vln. *ppp*

Vla.

Vc.