

A WINGED CREATURE

for orchestra

Miroslav Pudlák

The musical score is divided into two systems. The first system (measures 1-5) features a 3/4 time signature that changes to 4/4 at measure 2 and back to 3/4 at measure 4. The instruments and their parts are:

- Flauto:** Rests in measures 1-5.
- Oboe 1 & 2:** Play a melodic line starting in measure 1. Oboe 1 has a dynamic marking of *f* and a quintuplet (5) in measure 1. Oboe 2 has a dynamic marking of *f* in measure 1.
- Clarinetto in B \flat :** Rests in measures 1-5.
- Fagotto:** Plays a low, sustained line starting in measure 1 with a dynamic marking of *f*.
- Corno in F 1 & 2:** Play a sustained line starting in measure 1 with a dynamic marking of *f*.
- Violino I & II, Viola, Violoncello:** Rests in measures 1-5.
- Contrabbasso (5 corde):** Plays a sustained line starting in measure 1 with a dynamic marking of *mf* and the instruction "sul tasto senza vibr."

The second system (measures 6-11) features a 4/4 time signature that changes to 5/4 at measure 8 and back to 3/4 at measure 10. The instruments and their parts are:

- Flauto:** Rests in measures 6-11.
- Oboe 1 & 2:** Continue the melodic line. Oboe 1 has a dynamic marking of *f* and a quintuplet (5) in measure 6. Oboe 2 has a dynamic marking of *f* in measure 6.
- Clarinetto in B \flat :** Rests in measures 6-11.
- Fagotto:** Continues the low, sustained line.
- Corno in F 1 & 2:** Continue the sustained line. Corno 1 has a dynamic marking of *sf* in measure 6.
- Violino I & II, Viola, Violoncello:** Rests in measures 6-11.
- Contrabbasso (5 corde):** Continues the sustained line with a dynamic marking of *p* in measure 6.

12 **3** **4** **3**

Fl. *p* *f*

Ob. 1 *f* *p* *f*⁵

Ob. 2 *f* *p* *f*

Cl. *f*⁵

Fg. *mf* *f*

Cor. 1 *p* *f*

Cor. 2 *p* *f*

Vl. I *p* Solo (sul tasto)

Cb. *mf*

3 **4** **3**

Fl. *p*

Ob. 1 *p* *f*³ *f*⁵

Ob. 2 *p* *f*⁵

Cl. *p* *f*⁵

Fg. *p* *pp* *f*

Cor. 1 *f* *p*

Cor. 2 *f* *p*

Vl. I *f* *p*

Cb. *f* *p*

sul pont. ord.

8^{va}-----

24

Fl.

1

Ob.

2

Cl.

Fg.

1

Cor.

2

VI. I

VI. II

Va.

Vc.

Cb.

p *f* *p* *f* *p* *f*

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

f

5 4 3 6

Tutti

A Piu mosso $\text{♩} = 132$

Musical score for woodwinds and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The score features dynamic markings of *f* and *pp* with hairpins. The Flute part starts with a *8va* marking and a tremolo. The Clarinet part has a *p* marking. The Bassoon part has a *p* marking. The Cor Anglais part has a *p* marking. The Violin I and II parts have a *f* marking. The Viola part has a *p* marking. The Violoncello part has a *p* marking. The Contrabasso part has a *pizz.* marking. The score is divided into three measures.

A Piu mosso $\text{♩} = 132$

Musical score for strings and piano. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The piano part (Cb.) includes *pizz.* and *arco* markings. The score features dynamic markings of *f* and *p*. The Violin I and II parts have a *f* marking. The Viola part has a *p* marking. The Violoncello part has a *p* marking. The Contrabasso part has a *pizz.* marking. The score is divided into three measures. A *8va* marking is present above the Violin I part. A *pizz.* marking is present below the Contrabasso part. A *arco* marking is present below the Contrabasso part. The score is divided into three measures.

*) non legato:

35

Fl.

Ob. 1

Cl.

mf *p*

Fg.

1

Cor.

2

1
2
3
4

VI. I

5
6
7
8

VI. II

p

gliss.

1

Va.

Vc.

Cb.

sul D

p

sul D

p

sul D

p

sul pont.

39

Fl.

mf p mf p mf

Ob. 1

mf p mf p mf

Cl.

mf p mf p mf

Eg.

mf

1

Cor.

mf

2

mf

VI. I

VI. II

1

Va.

Vc.

Cb.

f p

> ord.

44

Cl.

Eg.

1

Cor.

2

VI. I

VI. II

1

Va.

Vc.

Cb.

div.

p.

50

Cl.

Fg.

1

Cor.

2

Vl. I

Vl. II

1

Va.

Vc.

Cb.

f

mf

f

p

f

p

sul pont.

5

4



55

Cl.

Fg.

1

Cor.

2

Vl. I

Vl. II

1

Va.

Vc.

Cb.

pp

ord.

5

4

This page of a musical score contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures with time signatures of 4/4, 2/4, and 4/4. The first measure is marked with a tempo of 60 and a dynamic of *f*. The second measure is marked with a dynamic of *f*. The third measure is marked with a dynamic of *f* and includes the instruction "dét." (detached) for the Cello and Contrabass parts. The Flute, Oboe, and Bassoon parts feature a melodic line with slurs and accents. The Clarinet part has a sustained note with a slur. The Bassoon part has a melodic line with slurs and accents. The Cor Anglais parts have a rhythmic pattern of eighth notes with accents. The Violin and Viola parts have a tremolo effect. The Viola part has a sustained note with a slur. The Cello and Contrabass parts have a melodic line with slurs and accents.

This musical score page, numbered 9, contains parts for various orchestral instruments. The score is organized into systems, with measures 65 through 72 indicated by a '65' at the beginning of the first staff. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1 (Fl. 1) and Part 2 (Fl. 2). Both parts feature a melodic line with eighth-note patterns and slurs. Part 2 includes dynamic markings of **2** and **4**.
- Oboe (Ob.):** Part 1 (Ob. 1) and Part 2 (Ob. 2). Both parts play a melodic line with eighth notes and slurs.
- Clarinet (Cl.):** Part 1 (Cl. 1) and Part 2 (Cl. 2). Both parts play a melodic line with eighth notes and slurs.
- Bassoon (Fg.):** Part 1 (Fg. 1) and Part 2 (Fg. 2). Both parts play a melodic line with eighth notes and slurs.
- Cor:** Part 1 (Cor. 1) and Part 2 (Cor. 2). Both parts are marked with a rest (z) throughout the section.
- Violin I (VI. I):** Part 1 (VI. I) and Part 2 (VI. II). Both parts play a rhythmic pattern of eighth notes with slurs. Part 2 includes dynamic markings of **2** and **4**.
- Violin II (VI. II):** Part 1 (VI. II) and Part 2 (VI. I). Both parts play a rhythmic pattern of eighth notes with slurs. Part 2 includes dynamic markings of **2** and **4**.
- Viola (Va.):** Part 1 (Va. 1) and Part 2 (Va. 2). Both parts play a rhythmic pattern of eighth notes with slurs. Part 2 includes dynamic markings of **2** and **4**.
- Violoncello (Vc.):** Part 1 (Vc. 1) and Part 2 (Vc. 2). Both parts play a melodic line with eighth notes and slurs.
- Contrabass (Cb.):** Part 1 (Cb. 1) and Part 2 (Cb. 2). Both parts play a melodic line with eighth notes and slurs.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The first system begins at measure 65. The second system begins at measure 72, indicated by a '2' above the staff. The third system begins at measure 76, indicated by a '4' above the staff. The fourth system begins at measure 80, indicated by a '2' above the staff. The fifth system begins at measure 84, indicated by a '4' above the staff.

69 **4** **3**

Fl. *frull.*

Ob. 1 2

Cl.

Fg.

Cor. 1 2 *f*

VI. I **4** (dét.) **3**

VI. II (dét.) *p*

Va. 1 2 3 4 *f*

Vc. *p*

Cb. *p*

73 **3** **4** **2** **4** **5**

Ob. 1 2 *p* *pp* *frull.* *f* *p*

Cl. *p* *f* *p*

Fg. *p*

VI. I **3** **4** **2** **4** **5**

VI. II *f* *f* *p*

Va. 1 2 3 4 5 (dét.) *f* *p*

Vc. *f* *f* *p*

Cb. *f* *f* *p*

5 4

78

Ob. 1

Ob. 2

Cl.

Fg.

5 4

VI. I

VI. II

Va.

Vc.

Cb.

mf

f

mf

sf *mf*

sf *mf*

f *p*

sf *mf*

sf *mf*

sf *mf*

sf *mf*

81

3 4 3

Fl.

Ob. 1

Ob. 2

Cl.

Fg.

Cor. 1

Cor. 2

VI. I

VI. II

Va.

Vc.

Cb.

f p

f

pp

pp

pp

pp

pp

pp

sf

pp

pp

sf

pp

sf

p

f

mf *f*

mf *f*

p *f*

p *f*

p *f*

f

f

f

f

f

f

Musical score for measures 85-87, featuring woodwinds, brass, and strings.

Measure 85: 3/4 time signature, marked with a triplet '3'. Flute (Fl.) and Clarinet (Cl.) play a triplet of eighth notes, starting *p* and ending *f*. Bassoon (Fg.) plays a quarter note. Cor. 1 and 2 play quarter notes, starting *sf* and ending *p*. VI I and II play quarter notes, starting *p* and ending *f*. Va. and Vc. are silent.

Measure 86: 5/4 time signature, marked with a quintuplet '5'. Flute (Fl.) and Clarinet (Cl.) play a quintuplet of eighth notes, starting *p* and ending *f*. Bassoon (Fg.) plays a quarter note. Cor. 1 and 2 play quarter notes, starting *sf* and ending *p*. VI I and II play quarter notes, starting *p* and ending *f*. Va. and Vc. are silent.

Measure 87: 4/4 time signature, marked with a quadruplet '4'. Flute (Fl.) plays a quadruplet of eighth notes, starting *mf* and ending *f*. Clarinet (Cl.) is silent. Bassoon (Fg.) is silent. Cor. 1 and 2 play quarter notes, ending *f*. VI I and II play quarter notes, starting *mf* and ending *f*. Va. plays a quarter note. Vc. plays a sixteenth-note pattern. Cb. plays a quarter note, marked *f* sul E.

Musical score for measures 88-90, featuring woodwinds, brass, and strings.

Measure 88: Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.) are silent.

Measure 89: Clarinet (Cl.) plays a sixteenth-note pattern, starting *f* and ending *p*. Other instruments are silent.

Measure 90: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Cor. 1 and 2 are silent.

Measure 91: VI I and II play quarter notes, starting *f* and ending *f*. Va. plays a quarter note, starting *p*. Vc. plays a sixteenth-note pattern, marked *> sul pont.* Cb. plays a quarter note, marked *p*.

92

2 3 4 3

Fl.

1

Ob.

2

Cl.

Fg.

1

Cor.

2

VI. I

VI. II

Va.

Vc.

ord.

Cb.

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

mf *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

ord.

ord.

96

3 4 3 4

Fl. 1 2

Ob. 1 2

Cl.

Fg.

Cor. 1 2

Vi. I 8va

Vi. II

Va.

Vc.

Cb.

100

4

Fl.

Ob. 1 2

Cl.

Fg.

Cor. 1 2

Vi. I

Vi. II

Va.

Vc. sul pont. > sul tasto > ord.

Cb. sul pont. > sul tasto > ord.

3

104

Fl. *f*

Ob. 1 *f*

Ob. 2

Cl.

Fg. *f*

Cor. 1 *f*

Cor. 2 *f*

VI. I *f*

VI. II *f* *p* *sf* *p*

Va. *f* div.

Vc. *f*

Cb. *f*

3



108

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

Ob. 1 *mf* *f* *mf* *f*

Ob. 2 *p* *f* *p* *f*

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

Fg. *p* *f* *p* *f*

Cor. 1 *p* *sf* *p* *sf* *p*

Cor. 2 *p* *sf* *p* *sf* *p*

VI. I *mf* *f* *p* *f*

VI. II *p* *f* *p* *f*

Va. *p* *f* *p* *f*

Vc.

Cb.

3 5 4 2 4

Fl. *mf* < *f* *p* *f* *sw*

1 *mf* < *f* *mf* < *f*

2 *p* < *f* *p* < *f*

Cl. *p* < *f* *p* < *f*

Fg. *f* *p* < *f* *p*

1 *sf* *p* < *sf* *p* < *f*

2 *sf* *p* < *sf* *f*

3 5 4 2 4

VI. I *p* < *f* *p* < *f* *sw* *p*

VI. II *p* < *f* *p* < *f* *p*

Va. *p* < *f* *p* < *f* *p*

Vc. *p*

Cb. *p*

115 **4**

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.) 1 and 2, Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.) 1 and 2. The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Measure 115: rest. Measure 116: rest. Measure 117: *f*. Measure 118: *pp*.

Oboe (Ob.): Measure 115: rest. Measure 116: rest. Measure 117: *p*. Measure 118: *f* to *pp*.

Oboe (Ob.) 2: Measure 115: rest. Measure 116: rest. Measure 117: *p*. Measure 118: *f* to *pp*.

Clarinet (Cl.): Measure 115: rest. Measure 116: rest. Measure 117: *p*. Measure 118: *f* to *pp*.

Bassoon (Fg.): Measure 115: rest. Measure 116: *p*. Measure 117: *f*. Measure 118: rest.

Cor Anglais (Cor.): Measure 115: rest. Measure 116: *p*. Measure 117: *f* to *p*. Measure 118: rest.

Violin I (VI. I): Measure 115: *f*. Measure 116: *p*. Measure 117: *S^{va}*. Measure 118: rest.

Violin II (VI. II): Measure 115: *f*. Measure 116: *p*. Measure 117: *S^{va}*. Measure 118: rest.

Viola (Va.): Measure 115: *f*. Measure 116: *p*. Measure 117: *S^{va}*. Measure 118: rest.

Violoncello (Vc.): Measure 115: *f*. Measure 116: *p*. Measure 117: *S^{va}*. Measure 118: rest.

Contrabass (Cb.): Measure 115: *f*. Measure 116: *f*. Measure 117: rest. Measure 118: *pizz.*

119 **C** $\text{♩} = 60$

Cl.

VI. I

VI. II

Va

Vc.

Cb.

pp

p

pp

p

pp

p

pp

p

sul tasto
p



126

Cl.

VI. I

VI. II

Va

Vc.

Cb.

mf

p

arco

132

Fl. *mf*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. *f* *p*

VI. I

VI. II

Va.

Vc.

Cb.

138

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

Ob. 1 *p* *f* *pp*

Ob. 2 *p* *f* *pp*

Cl. *mf*

VI. I *cresc.*

VI. II *cresc...*

Va. *cresc.*

Vc.

Cb. *cresc...*

144

Fl. *mf*³ *p*

Ob. 1 *mf*³ *p*

Ob. 2 *mf*³ *p*

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

VI. I *...cresc...*

VI. II *...cresc...*

Va. *...cresc...*

Vc. *...cresc...*

Cb. *...cresc...*

150

Fl. *mf*³ *p*

Ob. 1 *pp* *f*

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

VI. I *...cresc...* *mf* *p* *f*

VI. II *...cresc...* *mf* *f* *p*

Va. *...cresc...* *mf* *p* *f* *p*

Vc. *...cresc...* *mf* *f*

Cb. *...cresc...* *mf* *f*

f

156 (slow down)

Fl. *f* *p*

Ob. 1 *p*

Cl.

VI. I *f* *p* *mf*

VI. II *f* *p* *mf*

Va. *f* *p* *mf*

Vc. *f* *p* *mf*

Cb. *f* *p* *mf*

163 *mf* *p* *f* *accelerate*

Fl. *mf* *p* *f*

Ob. 1 *f* *p*

Ob. 2 *p* *f* *p*

Cl. *p* *f*

Fg. *p*

Cor. 1 *p*

Cor. 2 *p*

VI. I *f* *f*

VI. II *f* *f*

Va. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

D Piu mosso $\text{♩} = 125$

170

Fg. *f*

1 Cor. *f* *pp* con sord.

2 Cor. *f* *pp* con sord.

VI. I *pp*

VI. II *pp*

Va. Solo *mf* *p* (sul C G) → sul pont. (sul C) ord.

Vc. *pp*

Cb. *p* (sul C) → sul pont. → sul tasto



178

1 Cor. *via sord.* **3**

2 Cor. *via sord.* **3**

VI. I Solo (VI. 1) sul tasto *mp* **3**

Va. → sul pont. ord.

Vc. col legno sul pont. → sul tasto → sul pont. sempre *)

Cb. → sul pont. → sul tasto

*) sul pont. → sul tasto → sul pont.; irregular accents

185

VI. I

Va

Vc.

Cb.

→ sul pont. → ord.

Λ (pizz. m. s.)

3

p

191

VI. I

Va

Vc.

Cb.

→ sul pont. → ord.

Λ

Λ

mf

197

VI. I

Va

Vc.

Cb.

Λ

Λ

203

VI. I

Va

Vc.

Cb.

→ sul pont. → ord.

→ sul pont. → sul tasto

(sul A)

(sul D)

3

f

p

mf

209

VI. I

Va

Vc.

Cb.

ord.

sul pont.

(col legno)

pizz.

215

VI. I

Va

Vc.

Cb.

pp

sul pont.

pizz.

sul pont.

221

VI. I

Va

Vc.

Cb.

ord.

p

f

sul tasto

227

1

Cor.

2

VI. I

Va

Vc.

Cb.

ord.

sul pont.

ord.

p

f

p

pizz.

233

1
Cor.

2

VI. I

Va

Vc.

Cb.

f

f *mf* *f*

col legno
(*p*)

238

E

4

3

VI. I

VI. II

Va

Vc.

Cb.

ricochet
p

col legno

243

4

4

2

VI. I




VI. II

Va




Vc.

Cb.

248

2  **3**  **1**  **4**

Fg. *f*

2 Tutti  **3**  **1**  **4**

VI. I *f*




VI. II *f*

Va. *f*




Vc. naturale (not col legno) *f*

Cb. naturale (not col legno) *f*

254

4  **1**  **2**  **4**

Fg.

4  **1**  **2**  **4**

VI. I

VI. II

Va.

Vc.

Cb.

260

4  **3** 

Fg.

4  **3** 

VI. I *p* sul pont.

VI. II *p* sul pont.

Va. *p* sul pont.

Vc. *p* col legno

Cb. *p* col legno

p

265

Fg. 3 4 3

VI. I 3 4 3 ord.

VI. II

Va.

Vc. naturale

Cb. naturale

271

Fg. 2 3 1

VI. I 2 3 1

VI. II

Va.

Vc.

Cb.

277

Fg. 4 1 4

VI. I 4 1 4

VI. II

Va.

Vc.

Cb.

Musical score for measures 283-287. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The strings include Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). There are also markings for *stacc.* (staccato) and *8va* (octave). The time signature changes from 4/4 to 3/4 and back to 4/4. Measure numbers 283, 284, 285, 286, and 287 are indicated at the top of the staves.

Musical score for measures 288-292. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The strings include Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also markings for *stacc.* (staccato) and *8va* (octave). The time signature changes from 4/4 to 2/4 and back to 4/4. Measure numbers 288, 289, 290, 291, and 292 are indicated at the top of the staves.

293

Fl.

Ob.

Cl.

Fg.

Cor.

VI. I

VI. II

Va.

Vc.

Cb.

1 3 4 2

1 3 4 2

p

f

299

Fl.

Ob.

Cl.

Fg.

Cor.

VI. I

VI. II

Va.

Vc.

Cb.

2 4 2 4

2 4 2 4

f

sf

p

pp

dét.

Swe

Musical score for measures 304-307. The score is arranged for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#). The tempo is marked with a double bar line. The dynamic markings are *f* (forte). The Flute part starts with a measure number of 304. The score shows intricate melodic lines for the woodwinds and a strong bass line.

Musical score for measures 308-311. The score is arranged for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#). The tempo is marked with a double bar line. The dynamic markings are *p* (piano) and *pp* (pianissimo). The Flute part starts with a measure number of 308. The score shows a shift in dynamics and includes specific performance instructions: "Solo" for the Violin II and Viola parts, and "Solo sul tasto" for the Violoncello part. A fermata is present over the final measure.

315

Musical score for measures 315-321. The score includes parts for Fg (Bassoon), Cor. 1 & 2 (Coronets), VI. I & II (Violins), Va (Viola), and Cb (Cello). The key signature has one sharp (F#). The VI. I part features a dynamic marking of *f* (forte) and *p* (piano) with a hairpin. A dashed line labeled *Sua* spans across the VI. I and VI. II staves. The VI. I part ends with a flourish.



322

Musical score for measures 322-329. The score includes parts for Fg, Cor. 1 & 2, VI. I & II, Va, and Cb. The key signature has one flat (Bb). The VI. I part has a dynamic marking of *f* and a note marked *sul tasto*. A dashed line labeled *(Sua)* spans across the VI. I and VI. II staves.



330

Musical score for measures 330-336. The score includes parts for Fg, Cor. 1 & 2, VI. I & II, Va, and Cb. The key signature has one flat (Bb). The VI. I part features a dynamic marking of *f* and a flourish. The VI. II part has a dynamic marking of *p*. The Cb part has a dynamic marking of *p*. A dashed line labeled *(Sua)* spans across the VI. I and VI. II staves.

G Piu mosso $\text{♩} = 134$

337

Fl. *f* *S_{sw}*

Ob. 1 *f* *S_{sw}*

Ob. 2 *f*

Cl. *f*

Fg. *f*

Cor. 1 *f*

Cor. 2 *f*

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

Cb. *f*

bisbigliando

0 1/2 0 1/2 0 1/2 0 1/2 0 1/2 0 1/2 0 1/2

1/2 2/3 1/2 2/3 1/2 2/3 1/2 2/3 0 2/3 0 2/3 0 2/3 0 2/3

G Piu mosso $\text{♩} = 134$

Tutti

p

Tutti

p

Tutti

p

f pizz.

344

Fl. *f* *p* *S_{sw}* *bisbigliando* *f*

Ob. 1 *f* *S_{sw}*

Ob. 2 *p*

Cl. *p* *f* *p* *frull.* *f*

Fg. *f*

Cor. 1 *simile* *p* *f* *p*

Cor. 2 *simile* *p* *f* *p*

VI. I *f*

VI. II *f*

Va. (div.) *f*

Vc. (div.) *f*

Cb. *f* arco

350

2 4 2

Fl.

1

Ob. *p*

2

Cl.

Fg.

1

Cor. *p*

2 *p*

2 4 Solo

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

Cb. *pizz.*

355

2 4 2

Fl. *f* *8va*

1

Ob.

2

Cl.

Fg.

1

Cor. *f*

2

2 Tutti *f* *8va*

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

Cb. *f* *arco*

p *pizz.*

359

2 4 2 4 2

Fl. 1

Ob. 1 2

Cl. 1 2

Fg.

Cor. 1 2

2 4 2 4 2

VI. I

VI. II

Va.

Vc.

Cb.

p

f

(slow down)

bisbigliando

p

f

Solo

f

f

365

2 4 2 4 2 4

Fl.

Ob. 1 2

Cl. 1 2

Fg.

Cor. 1 2

2 4 2 4 2 4

VI. I

VI. II

Va.

Vc.

Cb.

mf

accelerate

f

frull.

p

f

f

f

Tutti

f

f

arco

371 (8va)

2 4 2

Fl.

Ob. 1

Cl.

Fg.

1 Cor. *fp*

2 Cor. *fp*

f Frull.

2 4 2

VI. I *fp*

VI. II *fp*

Va. *p*

Vc. *p*

Cb.

f

f

f

f

376 (8va)

2 4 2 4

Fl. *f* *frull.*

1 Ob.

2 Ob. *p* *f*

Cl. *f*

Fg.

1 Cor. *bisbigliando*

2 Cor. *bisbigliando*

2 4 2 4

VI. I (8va)

VI. II

Va. *p*

Vc. *p*

Cb.

381

2 4 (accelerate) 2 4

Fl.

1

Ob.

(slow down) p

2

Cl.

f p

Eg.

p

1

Cor.

p

2

p

2 4 Solo p Solo p Solo p

VI. I

VI. II

Va.

Vc.

Cb.



387

4 2 4 (accelerate) f

Ob.

Cl.

Eg.

f

1

Cor.

2

4 2 4 f f f f

VI. I

VI. II

Va.

Vc.

Cb.