

Vladislav Šarišský

**ZAORI**

Ku dielu:

Tento koncert je zkomponovaný v štýle "Musica Humana", jedná sa o svieži koncertantný prejav hudby "zotavujúcej".

Jednočasťový dvojkonzert pre husle, violončelo a symfonický orchester exponuje jasnú a zrozumiteľnú hudobnú výpoveď, ktorej jedinečnosť spočíva v možnosti vytvárať a ovplyvňovať hudobný proces diela priamo v interpretačnom čase.

To je možné vďaka trom hudobným situáciám, kde sólisti volia z dvoch možností uzavretia hudobného úseku. Nasledovný priebeh koncertantného diela je týmito rozhodnutiami ovplyvňovaný.

V diele sú tri takéto situácie. Každá ponúka interpretovi dve možnosti ďalšieho priebehu. Týmto je k dispozícii 8 možných verzií ako dielo interpretovať.

Nech je teda hudbe slobody neobmedzene !!

V Svätom Jure,  
25.9.2023

Vladislav Šarišský

To the work:

This concert is composed in the style of "Musica Humana", it is a fresh concert performance "recovery" music.

The one-part double concerto for violin, cello and symphony orchestra presents a clear and comprehensible musical statement, the uniqueness of which lies in the possibility to create and influence the musical process works directly in interpretive time.

This is possible thanks to three musical situations, where soloists choose from two options for closing a musical section. The following course of the concert piece is influenced by these decisions.

There are three such situations in the work. Each one offers the performer two options for the next course.

There are now 8 possible versions available to interpret the work.

Alas, Let there be unlimited freedom to music!!

In Saint George,  
25/09/2023

Vladislav Šarišský

# ZAORI

dvojkonzert pre husle a violončelo

Vladislav Šarišský  
2023

3

## Adagio

Musical score for the first system of 'ZAORI'. The score is for a concert for Violin and Viola. The orchestration includes Piccolo, Flutes, Oboes, Cor Anglais, Clarinets in Bb, Baritone Saxophone, Bassoon, Horns in F, Trumpets in Bb, Trombone, Bass Trombone, Tuba, Timpani, Snare Drum, Cymbals, Wood Blocks, Xylophone, Piano, Violin, Violoncello, Violin I, Violin II, Viola, Violoncello (with 'con sord.' marking), and Double Bass. The tempo is Adagio. The score shows the beginning of the piece with various dynamics and articulations.



Musical score for the second system of 'ZAORI'. This system continues the Violin and Viola parts. The Violin part features a complex melodic line with trills, triplets, and dynamic markings ranging from *pp* to *f*. The Viola and Double Bass parts provide harmonic support with chords and sustained notes. The score includes performance instructions such as 'pizz.' (pizzicato) and 'arco' (arco).

24

Vln. *f sf p f p sf p mf p f*

Vc. pizz. arco

Db. pizz. arco

34

Vln. *> p f mf p f mf f mf f*

Vc. senza sord. pizz. arco

Db. pizz. arco

*leggiero*

45

Cl. *pp*

Vln. *p f mp ff mf mp*

Vc. arco

Db. arco

Volba 1 rozhoduje o úseku F  
 Y = Soli + Bicie  
 X = Soli + Archi + Dychy

pizz. arco  
*mp* *ppp*  
**Y**

pizz. arco  
*mp* *ppp*  
**X**

56 **A**

Fl. *p pp*

Ob. *pp*

C. A. *p pp*

Cl. *pp*

Vln. arco *pp*

Vc. *p mf p 3 mf pp*

Vla. *pp p pp mf > pp*

Vc. *pp mf > pp*

70

Fl.

Ob.

C. A.

Cl.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*mf*

*f*

*p*

*mf*

*f*

*3*

*6*

*3*

*f*

79

Fl.

Ob.

C. A.

Cl.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*mf*

*f*

*mf*

*sf*

*f*

*2*

*2*

*largamente*

*mf*

*pizz.*

*5*

*6*

*Y*

*X*

Volba 2 rozhoduje o úseku H.  
Y = Vcl. Cadenza solo  
X = Tutti

**Grave**  
**B**

85

Fl. *pp* *mf* *p*

Ob. *pp* *mf* *p*

Cl. *pp*

Bari. Sax. *p* *mf* *p* *mf* *p*

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

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

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

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

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

Vla. *mf* *p* *mf* *p*

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

Db. *mf* *p*

*largamente*

89

Ob. *mf* *p*

C. A. *mf* *p*

Cl. *mf* *p*

Bari. Sax. *mf* *p*

Bsn. *mf* *p*

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

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

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

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

Vla. *mf* *p* *mf* *p*

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

Db. *p* *mf* *p* *mf* *p*

93

Ob. *f* *pp*

C. A. *f* *pp*

Cl. *f* *pp*

Bari. Sax. *f* *pp*

Bsn. *f* *pp*

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

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

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

Vln. I

Vln. II *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Db. *mf* *p* *pp*

98 **Andante** C

Fl. *p*

Ob. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hns.

Tpts. *p*

Tbn.

B. Tbn.

Timp. *p*

Xyl. *p*

Pno. *mf*

**Andante** C

Vln. *p* *mf* *p*

Vc. *mf* *f* *pp* *f* *pizz.*

Vln. I *pp*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *p*

Db. *p* *f* *gliss.*



105

C. A.

Bari. Sax.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Xyl.

Pno.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*, *mf*, *p*, *arco*, *pizz.*

Detailed description: This page of a musical score covers measures 105 through 110. It features a variety of instruments: C. A. (Clarinet in A), Bari. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hns. (Horn), Tpts. (Trumpet), Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), Tba. (Tuba), Timp. (Timpani), Xyl. (Xylophone), Pno. (Piano), Vln. (Violin), Vc. (Violoncello), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as performance instructions like *arco* (arco) and *pizz.* (pizzicato). The notation includes treble and bass clefs, rests, and various rhythmic figures.

111

Fl.

Ob.

C. A.

Cl.

Bari. Sax.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Xyl.

Pno.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

**D**

*p*

*f*

*mf*

*pp*

con sord.

arco

pizz.

**!! -- 1 bar !!**

117

Fl.

Ob.

C. A.

Cl.

Bari. Sax.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Xyl.

Pno.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Score for measures 117-120. The score includes parts for Flute, Oboe, Clarinet in A, Clarinet, Baritone Saxophone, Bassoon, Horns (two staves), Trumpets (two staves), Trombone, Baritone Trombone, Tuba, Xylophone, Piano, Violin, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics such as *f* (forte) and *p* (piano). Measure 117 shows the beginning of a melodic line in the woodwinds. Measure 118 contains a complex rhythmic pattern in the strings and woodwinds. Measure 119 features a triplet in the strings and a melodic phrase in the woodwinds. Measure 120 concludes the section with a final melodic flourish in the woodwinds.

122

Fl. *mf* *f*

Ob. *mf* *f*

C. A. *mf* *f*

Cl. *mf* *f*

Bari. Sax. *f* *p* *f*

Bsn. *f*

Hns. *p* *mf*

Tpts. *p* *f* *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *mf*

Cym. *p*

Xyl.

Pno. *f* *Red* \*

Vln. *f* *Red* \*

Vc. *f*

Vln. I *f*

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

Vla. *f* *mf*

Vc. *mf* *f* pizz./Arp.

Db. *f* pizz./Arp.

**E**

127

Fl. *p* *f*

Ob. *p* *f*

C. A. *p* *f*

Cl. *p* *f*

Bari. Sax. *p* *f*

Bsn. *p* *f*

senza sord.

Hns. *f* *p* *pp*

Tpts. *mf* *p* *pp*

Tbn. -

B. Tbn. -

Timp. -

Pno. -

**E**

Vln. *mf* *f*

Vc. *mf* *f*

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

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

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

Vc. *p*

Db. *p*

133

Picc. -

Cl. -

Bari. Sax. *mf*

Bsn. *p*

Hns. -

Tpts. -

Tbn. *mf* *p* *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p*

S. D. *p*

W.B. *mf* *p*

Xyl. *p* *mf*

Pno. *mf*

Vln. *tr* *trmw* *mf* *pp* *mf*

Vc. *pp* *mf*

Vln. I -

Vln. II *mf*

Vla. *X*

Vc. *arco*

Db. -

**F**

**X**

**Y**

**F**

**X**

141

Cl.

Bsn.

Hns.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

W.B.

Xyl.

Pno.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

149

Fl. *p* *mf*

Cl. *p* *mf*

Bari. Sax. *mf*

Bsn.

Hns. *mf*

Tpts. *p* *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

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

S. D. *mf* *pp* *p*

Cym. *p*

W.B. *f*

Xyl.

Pno. *mf* *p* *mf* *mf* *mf* *mf*

*Red* *\*Red* *\** *Red* *\** *Red* *\**

Vln. *f*

Vc. *f*

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

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

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

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

Db. *mf* *p* *mf* *p*



158

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Bari. Sax. *p*

Tpts. *p* *f* *p*

Timp. *mf* *p*

S. D. *mf* *pp* *mf*

Cym. *pp* *f*

W.B. *mf* *ff*

Xyl. *ff*

Pno. *f* *mf* *sf*

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

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

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *p* *mf* *pp*

Db. *mf* *p* *mf* *pp*

G

164

Bari. Sax. *f* *p* *f*

Bsn. *f* *p* *f*

Hns.

Tpts. *mf* *p* *p*

Timp. *mf* *p* *f*

Pno.

G

Vln. *f* *mf*

Vc. *f* *gliss.* *pizz.* *arco* *mf*

Vln. I *pizz.* *p* *mf*

Vln. II *pizz.* *p* *mf*

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

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

Db. *pizz.* *mf* *f* *p*

# !!! 9/8

Musical score for orchestra and strings, measures 171-178. The score is in 9/8 time and features a key signature of one flat. The instruments and their parts are:

- Fl.** (Flute): Starts with a melodic line in measure 171, marked *mf*. It has rests in measures 172-174 and re-enters in measure 175 with a *p* dynamic.
- Ob.** (Oboe): Similar to the flute, with a melodic line in measure 171 (*mf*) and rests in measures 172-174, re-entering in measure 175 (*p*).
- C. A.** (Clarinet in A): Rests throughout the entire passage.
- Cl.** (Clarinet): Rests in measures 171-174, then plays a melodic line in measure 175, marked *p*. It has an exclamation mark (!) above it in measure 176.
- Bari. Sax.** (Bassoon): Rests in measures 171-174, then plays a melodic line in measure 175, marked *mf*. It has an exclamation mark (!) above it in measure 176.
- Bsn.** (Bassoon): Rests in measures 171-174, then plays a melodic line in measure 175, marked *p*. It has an exclamation mark (!) above it in measure 176.
- Hns.** (Horns): Four staves. The first two staves have melodic lines in measures 171-174, marked *mf* and *p*. The last two staves have rests.
- Tpts.** (Trumpets): Four staves. The first two staves have melodic lines in measures 171-174, marked *mf* and *p*. The last two staves have rests.
- Tbn.** (Tenor Trombones): Rests throughout the entire passage.
- B. Tbn.** (Baritone Trombones): Rests throughout the entire passage.
- Timp.** (Timpani): Rests in measures 171-174, then plays a rhythmic pattern in measure 175, marked *p*.
- Xyl.** (Xylophone): Rests in measures 171-174, then plays a rhythmic pattern in measure 175, marked *p*.
- Vln.** (Violins): Rests in measures 171-174, then plays a melodic line in measure 175, marked *f*. It has an exclamation mark (!) above it in measure 176.
- Vc.** (Violoncello): Rests in measures 171-174, then plays a melodic line in measure 175, marked *f*. It has an exclamation mark (!) above it in measure 176.
- Vln. I** (Violin I): Rests throughout the entire passage.
- Vln. II** (Violin II): Rests throughout the entire passage.
- Vc.** (Violoncello): Rests throughout the entire passage.
- Db.** (Double Bass): Rests throughout the entire passage.

The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also several exclamation marks (!) placed above the staves in measures 176 and 177, indicating a dramatic or important moment in the music.

178

Fl.

Ob.

C. A.

Cl.

Bari. Sax.

Bsn.

Hns.

Vln. I

Vln. II

Vla.

Vc.

Db.

vyhodene 3

mf

p

3

6

5

arco

!

185

Fl.

Ob.

C. A.

Cl.

Bari. Sax.

Bsn.

Vc.

Vln. II

Vla.

Vc.

Adagio

Adagio

solo

tr

gliss.

mf

p

6

5

3

!

189 *sul pont.*

Vln. *ppp* *mf* *ppp*

Vc. *mf* *p* *mf*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

**X**

197

Vln. *ppp* *mf* *ppp*

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

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

208

Vln. *ppp* *mf* *ppp*

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

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

216

Cym. *l.v.* *p*

Vln. *mf* *ppp* *p*

Vc. *pizz.* *arco* *p* *n*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

**Y**

**X**

Volba 3 rozhoduje o povahе K (Cody)  
 X = hraј CHORALE - Zaver omit PERC  
 Y = omit CHORALE - Zaver hraј PERC

*pizz.* *p*

*pizz.* *p*

*pizz.* *p*

228

Ob.

Cl.

Tba.

Cym. *l.v.* *p* *pp*

Vln. *mf*

Vc. *mf* *pizz.* *mf*

Vln. I

Vln. II

Vla. *p* *arco* *mf*

Vc. *p*

Db. *p*



237

Fl.

Ob. *pp*

Cl. *pp*

Bari. Sax. *mf* *mf*

Bsn. *mf* *p*

Hns. *mf* *p*

Tpts. *mf*

Vln. *mf* *largamente* *mf*

Vc. *arco*

Vln. I *p*

Vln. II *pp* *mf* *pp*

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

Vc. *p* *arco* *pp* *mf* *pp*

Db. *arco* *pp* *mf* *pp* *pizz.* *mf*

244

Fl.

Ob.

C. A.

Bari. Sax.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Xyl.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*f*

*pizz.*

*arco*

251

Picc. *p*

Fl. *p*

Ob.

C. A.

Cl.

Bari. Sax.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Timp.

Xyl.

Vln. *f* *f* *gliss.* *mf* *f*

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

Vln. I *arco* *gliss.* *mf* *p*

Vln. II *gliss.* *mf* *p*

Vla. *sul pont.* *p* *f* *p* *ff* *gliss.* *mf*

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

Db. *arco* *pizz.* *mf* *arco* *pp* *gliss.* *mf* *p*



260 accel. . . . .

Cl.

Bari. Sax.   
*mf* *p*

Hns.   
con sord. *p*

Tpts.

Vln.   
*p* *mf* *gliss.* *gliss.* accel. . . . .

Vc.   
*p*

Vln. II   
*pp* *mf* *pp* *nat.*

Vla.   
*p* *pp* *mf* *pp* *nat.*

Vc.   
*p* *arco* *mf* *p*

Db.   
*mf* *p* *gliss.*



**J** 268 - *Andante*

Fl.   
*p*

Ob.

C. A.

Cl.

Bari. Sax.

Bsn.

**J** *Andante*

Vln.   
*p* *mf* *f* *gliss.*

Vc.   
*mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

273

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

Ob. *f* *p* *mf* *f*

C. A. *mf* *f* *p* *mf*

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

Bari. Sax. *mf*

Bsn. *mf*

Hns. *p* *mf*

Tpts. *p* *mf*

Tba. *mf*

Pno. *Red.*

Vln. *f*

Vc. *p* *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 273 to 276. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet in A, Clarinet, Bass Saxophone, Bassoon), brass (Horns, Trumpets, Trombones), strings (Violins I and II, Viola, Violoncello, Double Bass), and piano. The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *Red.* (ritardando). There are also performance instructions like *mf* and *f* with slurs. The woodwinds and strings have complex rhythmic patterns, while the piano part is mostly rests with some chords. The strings enter in measure 274 with a *f* dynamic. The woodwinds have various articulations and slurs throughout the measures.

278

Picc. *f*

Fl. *p* *f*

Ob. *p* *f*

C. A. *p* *f* *p* *mf*

Cl. *f* *p* *f*

Bari. Sax. *p* *f* *f*

Bsn. *p* *f*

Hns. *p* *f* *p*

Tpts. *f* *p* *f* *p* *f*

Pno. \*

Vln. *mf* *f*

Vc. *mf* *f* *f*

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

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

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

Vc. arco *f* *p*

Db. *f* *p* *f* *p*

284

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *p* *f*

Cl. *f* *f*

Bari. Sax. *f*

Bsn. *f* *f*

Hns. *mf* *f* *p* *f*

Tpts. *mf* *f* *p* *f*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

S. D. *f*

Xyl. *ff*

Pno. *ff*

Vln. *f* *ff* *gliss.* *gliss.* *mf*

Vc. *ff* *mf*

Vln. I *gliss.* *gliss.* *f* *gliss.* *ff*

Vln. II *f* *pp* *ff*

Vla. *f* *pp* *ff*

Vc. *pizz.* *f* *arco* *ff*

Db. *pizz.* *f* *arco* *ff*

289

**Instrument List:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Hns., Tpts., Tbn., B. Tbn., Tba., Timp., S. D., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db.

**Measure 289:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *ff*

**Measure 290:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *ff*

**Measure 291:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *ff*

**Measure 292:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *ff*

**Measure 293:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *ff*

**Measure 294:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *ff*

**Measure 295:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *pp* / *mf*

**Measure 296:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *pp* / *mf*

**Measure 297:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *pp* / *mf*

**Measure 298:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *pp* / *mf*

**Measure 299:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *pp* / *mf*

**Measure 300:** Picc., Fl., Ob., C. A., Cl., Bari. Sax., Bsn., Tpts., Tbn., B. Tbn., Tba., Xyl., Pno., Vln., Vc., Vln. I, Vln. II, Vla., Vc., Db. *pp* / *mf*

296

Picc. *mf* *f*

C. A. *p*

Cl. *p*

Bari. Sax. *mf*

Bsn. *p* *mf* *f*

Tbn. *mf* *f*

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

Tba. *mf* *p* *mf* *f*

Timp. *f*

Xyl. *f*

Pno. *f*

Vln. *ff*

Vc. *ff*

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

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

Vla. *f*

Vc. *pizz.* *f*

Db. *pizz.* *f*

304

Picc. *frull.* *ff*

Fl. *frull.* *ff*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

Bari. Sax. *mf* *f* *p*

Bsn. *mf* *f* *p*

Hns. *mf* *f* *p*

Tpts. *mf* *f* *p*

Tbn. *mf* *f* *p*

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

Tba. *mf* *f* *p*

Timp. *mf*

S. D. *f*

Cym. *f*

Xyl. *f*

Pno. *f*

Vln. *string.* *f* *mf*

Vc. *string.* *f* *mf*

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

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

Vla. *arco* *p* *f* *mf*

Vc. *arco* *f* *gliss.* *mf*

Db. *arco* *f* *pizz.* *f*

312

Bsn. *senza sord.* *mf* *p*

Hns. *f* *pp*

Tpts. *mf* *p* *pp*

B. Tbn. *p*

Tba. *p*

Timp. *p* *mf*

Pno. *mf* *p*

Vln. *p* *f* *p*

Vc. *p* *f*

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *f*

Vla. *f* *pp* *f*

Vc. *con sord.* *mf* *p*

Db. *mf* *p*

string. *tranquillo*

318

Pno. *mf* *p*

Vln. *tranquillo*

Vc. *p*

Vln. I *pp* *mf* *pp*

Vln. II *mf* *pp*

Vla. *pp*

Vc. *mf* *p*

Db. *mf* *p*



Largo ♩=60

K

321

Fl.

Ob.

Cl.

Bari. Sax.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

**X**

Pno.

Largo ♩=60

K

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.



328

Fl.

Ob.

C. A.

Cl.

Vln.

Vc.

334

Fl.  
Ob.  
C. A.  
Cl.  
Bari. Sax.  
Vln.  
Vc.  
Vln. I  
Vln. II  
Vla.  
Db.

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

široké vibrato  
široké vibrato  
široké vibrato  
arco



344

Ob.  
C. A.  
Bari. Sax.  
Bsn.  
Tpts.  
Timp.  
Vln.  
Vc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*pp*  
*pp*  
*pp*  
*pp*  
*mf*  
*pp*  
*mf*  
*f*  
*pizz.*  
*f*  
*pp*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*

L  
L  
arco  
2  
2  
2  
2

350

Fl. *mf* *pp* *mf*

Ob. *pp*

C. A. *pp*

Cl. *f* *mf*

Bari. Sax. *f* *mf*

Bsn. *mf*

Hns. *f* *mf* *pp*

Tpts. *f* *mf* *pp*

B. Tbn. *f*

Tba. *pp* *f*

Timp.

Pno. *f* *mf* *f*

Vln. *mf* *f* *ff*

Vc. *f* *pizz.*

Vln. I

Vln. II *f* *p*

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

Vc. *f* *p* *arco*

Db. *f* *gliss.* *p* *mf* *p* *mf* *p*

356

Fl. *p*

Ob. *pp* *f* *p*

C. A. *pp* *f* *p*

Cl. *pp* *f* *p*

Bari. Sax. *pp* *f* *p*

Bsn. *pp* *f* *p*

Hns.

Tpts. *pp*

Tbn.

B. Tbn. *pp* *f* *pp*

Tba. *pp* *f* *pp*

Timp. *p*

Cym.

W.B. *mf* **Y**

Pno. *mf*

Vln. *mf*

Vc. *f* *mf*

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

Vln. II *2* *f* *pp* *f* *p*

Vla. *2* *f* *pp* *f* *p*

Vc. *2* *f* *p* *f* *arco* *p*

Db. *2* *mf* *pp* *f*

362

Timp. *p*  
 S. D.  
 Cym. *pp*  
 W.B. *mf*  
 Xyl. *mf* *f*  
 Pno. *8va*  
 Vln. *p*  
 Vc. *p*  
 Vln. I *p* *mf* *p*  
 Vln. II *mf*  
 Vla. *p* *mf*  
 Vc. *pizz.* *mf*  
 Db. *p*



366

Timp.  
 S. D.  
 Cym.  
 W.B. *pp*  
 Xyl.  
 Pno. *8va*  
 Vln. *p*  
 Vc. *p*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. *p* *pp*  
 Vc. *pizz.*  
 Db. *pizz.*