

# SUITE PER A ORQUESTRA

---

LLUÍS BENEJAM



E328

Els materials d'orquestra estan disponibles en règim de lloguer. Contacti amb l'editorial.

Los materiales de orquesta están disponibles en régimen de alquiler. Contacte con el editor.

The orchestra materials are available in rent regime. Contact with the publisher.

<b>I</b>	<b>• Allegro con brio</b>	<b>p. 5</b>
<b>II</b>	<b>• Lento</b>	<b>“ 30</b>
<b>III</b>	<b>• Allegro semplice</b>	<b>“ 40</b>
<b>IV</b>	<b>• Allegro non troppo</b>	<b>“ 59</b>
<b>V</b>	<b>• Allegretto</b>	<b>“ 85</b>
<b>VI</b>	<b>• Allegro moderato</b>	<b>“ 97</b>

*d: 20'*



Amb la col·laboració del Departament de Cultura  
de la Generalitat de Catalunya

amb la col·laboració  
de la Fundació Autor



## **Ref. E328**

Edició digital: Desembre 2011

Edita: CLIVIS Publicacions  
Milà i Fontanals, 14, 3r. 9a.  
08012 Barcelona - clivis@grn.es

ISMN: M-3502-0745-7

## **Lluís Benejam**

Va néixer a Barcelona el 1914. Estudià al Conservatori del Gran Teatre del Liceu d'aquesta ciutat. Recordà sempre amb afecte i reconeixement els ensenyaments dels mestres Antoni Bosom, Josep Barberà i Joan Lamote de Grignon, i d'una manera molt especial, del P. Antoni Massana, amb qui estudià harmonia i composició.

Formà part com a violinista i violista de diversos conjunts simfònics i de cambra. L'any 1953 guanyà el Premi de Música Ciutat de Barcelona amb l'obra per a orquestra de corda *Poema*.

El 1954 va traslladar-se a l'Equador per a fundar l'Orquestra Simfònica Nacional d'aquell país. Hi residí durant cinc anys i fou el concertino i sotsdirector d'aquesta formació orquestral. L'any 1959 es traslladà als Estats Units i actuà com a músic de l'Orquestra de la ciutat de Birmingham (estat d'Alabama) i com a professor de composició i d'instrumentació del Birmingham Southern College, on va cursar el doctorat.

Morí a aquesta ciutat el 28 de març de 1968.

La música de Lluís Benejam flueix d'un esperit obert, vitalista, permeable a influències diverses. Hi trobem reminiscències modals, de l'impressionisme i del jazz, incorporades per una manera personal d'entendre la música. Aquesta és formalment clara i amb temes ben perfilats, amb seccions rítmicament contrastades, melodies de conformació natural, sovint d'un caire narratiu, i una harmonia que evoluciona des d'una concepció jazzístico-impressionista cap a acords poliintervàlics generats pel procediment de notes afegides i substitucions.

La seva obra és el producte d'un músic d'ofici. Escriu per als seus conjunts de corda, els quals predominen entre la música de cambra. D'entre els instruments de vent els estan dedicades obres –de cambra i d'orquestra- a l'oboè, a la trompeta i al saxòfon.

El període final de vuit anys que viu a Birmingham (EUA) li ofereix unes possibilitats immillorables que aprofita per realitzar la major part de la seva obra orquestral.

La Universitat de Montevallo (Estat d'Alabama) li ha dedicat la biblioteca, que ara duu el seu nom, com a reconeixement per la seva tasca artística. Allà han quedat dipositats tots els seus manuscrits.

Tota la seva obra està editada a CLIVIS Publicacions.

### **Lluís Benejam**

Nació en Barcelona en 1914. Estudió en el Conservatorio del Gran Teatro del Liceo de esta ciudad. Recordó siempre con afecto y consideración las enseñanzas de los maestros Antoni Bosom, Josep Barberà y Joan Lamote de Grignon, y de una manera muy especial, del P. Antoni Massana, con quien estudió armonía i composición.

Formó parte como violinista y violista de diversos conjuntos sinfónicos y de cámara. El año 1953 ganó el Premio de Música Ciutat de Barcelona con la obra para orquesta de cuerda *Poema*.

En 1954 se trasladó al Ecuador para fundar la Orquesta Sinfónica Nacional de aquel país, en el que residió durante cinco años y donde fue concertino i subdirector de dicha formación orquestal. El año 1959 se trasladó a los Estados Unidos. Actuó como músico de la Orquesta de la ciudad de Birmingham (estado de Alabama) y como profesor de composición y de instrumentación del Birmingham Southern College, donde cursó el doctorado.

Murió en esta ciudad el 28 de marzo de 1968.

La música de Lluís Benejam fluye de un espíritu abierto, vitalista, permeable a influencias diversas. Encontramos en ella reminiscencias modales, del impresionismo y del jazz, incorporadas por una manera personal de entender la música. Ésta es formalmente clara y con temas bien perfilados, con secciones rítmicamente contrastadas, melodías de conformación natural, a menudo de aspecto narrativo, i una armonía que evoluciona desde una concepción jazzístico-impresionista hacia acordes polintervalicos generados por el procedimiento de notas añadidas y sustituciones.

Su obra es el producto de un músico de oficio. Escribe para sus conjuntos de cuerda, los cuales predominan entre la música de cámara. De entre los instrumentos de viento les están dedicadas obras –de cámara y de orquesta- al oboe, a la trompeta y al saxofón.

El período final de ocho años que vive en Birmingham (EUA) le ofrece unas posibilidades inmejorables que aprovecha para realizar la mayor parte de su obra orquestal.

La Universidad de Montevallo (Estado de Alabama) le ha dedicado la biblioteca, que ahora lleva su nombre, como reconocimiento por su labor artística. Allí han quedado depositados todos sus manuscritos.

Toda su obra está editada en CLIVIS Publicacions.

---

### **Lluís Benejam**

Born in Barcelona in 1914, he studied at the Conservatori del Gran Teatre del Liceu in his hometown. He always remembered with fondness and admiration the teachings of professors Antoni Bosom, Josep Barberà and Joan Lamote de Grignon, and particularly of P. Antoni Massana, with whom he studied harmony and composition.

He played the violin and viola in several symphonic and chamber groups. In 1953, he was awarded the Ciutat de Barcelona music prize for the work for string orchestra, *Poema*.

In 1954, he moved to Ecuador where he founded the country's National Symphonic Orchestra. He lived there for five years and was the concertino and assistant conductor of this orchestra. In 1959, he moved to the USA and performed as a musician in the city of Birmingham's orchestra (Alabama) and as a professor of composition and instrumentation at Birmingham Southern College, where he studied for his doctorate.

He died in this city on 28th March 1968.

Lluís Benejam's music flows forth from an open and vivacious spirit, susceptible to different influences. His work includes reminiscences of impressionism and jazz, incorporated in a personal way of understanding music: formally clear and with carefully fashioned themes, rhythmically solid sections, naturally shaped melodies, often narrative, and a harmony which evolves from a jazz-impresionistic conception towards polyinterval chords generated by the procedure of added notes and substitutions.

His work is the result of a professional, music-playing career. He wrote for his chord ensembles, which predominate in chamber music. Of the wind instruments, chamber and orchestral works are dedicated to the oboe, the trumpet and the saxophone.

The last 8 years of his life, spent in Birmingham (USA), afforded him a unique opportunity to produce most of his orchestral work, which he grasped.

Montevallo University (Alabama) named its library after Lluís Benejam, in recognition of his artistic work. His manuscripts are stored there.

His entire work is published by CLIVIS Publicacions of Barcelona.

# SUITE PER A ORQUESTRA

## I

Lluís Benejam  
(1914-1968)

Allegro con brio

The musical score is arranged in systems for various instruments. The woodwind section includes Flauti I,II (with *a2* and *f* markings), Flauto III (Piccolo) (*f*), Oboi I,II (*a2* and *f*), Clarinetti (Sib) I,II (*f*), Fagotti I,II (*f*), and Contrafagotto (*f*). The brass section includes Corni (Fa) I,II (*f*), Corni (Fa) III,IV (*f*), Trombe (Do) I,II, Tromba (Do) III (*f*), Tromboni I,II (*f*), and Trombone III Tuba (*f*). The percussion section includes Timpani (*f*) and Piatti. The keyboard section includes Arpa with the sequence *Re, Mi#-Fa, Sol#-Lab, Si#-Do*. The string section includes Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* and *a2*.

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

4

Fl. I, II

Fl. III (Picc.)

Ob. I, II

Ci.

Cl. I, II

Fg. I, II

C. fg.

Cor. I, II

Cor. III, IV

Tb. I, II

Tb. III

Trb. I, II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vli.

Vlc.

Cb.

1

*mp*

II.

*mf*

*a2*

*a2*

*mf*

*f*

*a2*

*f*

*a2*

*f*

*a2*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

8

*pizz.* *arco* *f*

*div.* *pizz.* *arco* *f*

*pizz.*

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

13

Fl. I,II

Fl. III (Picc.)

Ob. I,II

Cl. I,II

Fig. I,II

C. fg.

Cor. I,II

Cor. III,IV

Tb. I,II

Tb. III

Trb. I,II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vli.

Vlc.

Cb.

*non div.*

*arco*

*f*

*ff*

*a2*

Fak, Sol#-Lab,Si#-Do,Re#-Mib



17 **2**

a2

a2

E-328

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

21 3

Fl. I, II *sempre f* *f* *a2*

Fl. III (Picc.) *sempre f* *f* *a2*

Ob. I, II *f* *a2*

Ci. *a2*

Cl. I, II *f* *a2*

Fg. I, II *a2*

C. fg.

Cor. I, II *sempre f* *a2* *f* *a2*

Cor. III, IV *sempre f* *a2* *f* *a2*

Tb. I, II *f*

Tb. III *sempre f* *f*

Trb. I, II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I *mp* *f* *div.*

V. II *mp* *f* *div.*

Vli. *mp* *f* *div.*

Vlc. *mp*

Cb. *mp*

25 **4**

*muta in piccolo*

*solo*  
*mf espress.*

*unis.*  
*f*  
*unis.*  
*unis.*  
*f*

*p*  
*p*  
*p*  
*p*

29

Fl. I,II  
Fl. III (Picc.)  
Ob. I,II  
C.i.  
Cl. I,II  
Fg. I,II  
C.fg.  
Cor. I,II  
Cor. III,IV  
Tb. I,II  
Tb. III  
Trb. I,II  
Trb. III Tuba  
Timp.  
Ptti.  
Arp.  
V. I  
V. II  
Vli.  
Vlc.  
Cb.

Musical score for the first system, measures 1-4. The score is in G major (one sharp) and 3/4 time. The piano part consists of two staves. The treble clef staff has a melodic line starting with a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a long slur over the next three measures. The bass clef staff has a sustained chord in the third measure, marked with a piano (*p*) dynamic.

Musical score for the second system, measures 5-8. This system contains empty staves for the piano and other instruments.

Musical score for the third system, measures 9-12. This system contains empty staves for the piano and other instruments.

Musical score for the fourth system, measures 13-16. This system contains empty staves for the piano and other instruments.

Musical score for the fifth system, measures 17-20. The piano part consists of two staves. The treble clef staff has a rhythmic pattern of eighth notes. The bass clef staff has a melodic line with dynamics *mf* and *div.*, and a *unis.* instruction. There are also *en dehors* markings above the bass line.

37

Fl. I,II

Fl. III  
(Picc.)

Ob. I,II

C.i.

Cl. I,II

Fg. I,II

C.fg.

Cor. I,II

Cor. III,IV

Tb. I,II

Tb. III

Trb. I,II

Trb. III  
Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vli.  
*p subito*

Vlc.

Cb.

41 5

*pp*

I.

*pp*

I.

I. solo

3

3

3

3

3

3

3

3

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

46 6

Fl. I,II *f*

Fl. III (Picc.) *piccolo*

Ob. I,II II. *cresc.* *f* a2

Ci. *cresc.* *f*

Cl. I,II a2 *f*

Fg. I,II *f*

C.fg.

Cor. I,II *f*

Cor. III,IV *III.*

Tb. I,II

Tb. III

Trb. I,II

Trb. III Tuba

Timp.

Ptti. *secco*

Arp.

V. I *cresc.* *f*

V. II *cresc.* *f*

Vli. *cresc.* *f*

Vlc. *cresc.* *f* *div.*

Cb. *cresc.* *f*



51

a2

a2

a2

II.

I.

Fa,Sol#-Lab,Si#-Do,Re#-Mib

unis.

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

56 7

Fl. I, II *a2* *ff*

Fl. III (Picc.) *ff* *muta in flauto*

Ob. I, II *ff* *I solo* *p*

Ci. *p*

Cl. I, II *ff* *I. solo* *I.*

Fg. I, II *ff* *I.* *p*

C. fg. *ff*

Cor. I, II *ff*

Cor. III, IV *ff*

Tb. I, II *ff* *con sord.*

Tb. III *ff* *con sord.*

Trb. I, II *ff*

Trb. III Tuba *ff*

Timp. *tr*

Ptti.

Arp.

V. I *pizz.* *pp*

V. II *pizz.* *pp*

Vli. *ff* *3*

Vlc. *ff* *V*

Cb. *ff* *V*

61

The musical score is written for piano and includes woodwind and string parts. The piano part begins at measure 61 with a melodic line in the right hand and a harmonic accompaniment in the left hand. The woodwinds and strings are mostly silent in this section. The score is divided into systems of staves.

61

a2

*p*

*p*

*p*

*p*

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

65 8

Fl. I,II

Fl. III (Picc.)

Ob. I,II

C.i.

Cl. I,II

Fg. I,II

C.fg.

Cor. I,II

Cor. III,IV

Tb. I,II

Tb. III

Trb. I,II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vli.

Vlc.

Cb.

Flauto *pp*

*pp*

*p*

*p*

I.

*p*

*p*

I.

*pp*

*p*

I.

*mp*

III.

*mp*

*pp*

arco div. a 4 *pp*

arco div. a 4 *pp*

*pp*

pizz. div. *p*

pizz. div. *p*

*mp*

*mp*

*pp*

*pp*

70 **9** *I solo*

*p* *pp* *pp* *pp*

*arco* *p* *arco* *p* *pizz.* *div. a 4* *pp* *pp* *pp* *p* *pp* *pp*

10

74

Fl. I, II

Fl. III (Picc.)

Ob. I, II

Ci.

Cl. I, II

Fg. I, II

C. fg.

Cor. I, II

Cor. III, IV

Tb. I, II

Tb. III

Trb. I, II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vl.

Vlc.

Cb.

*p*

*p*

*p*

*a2*

*p*

*p*

*p*

*arco*

*mp*

*p*

*mp*

*mp*

*p*

78

The image shows a page of a musical score for an orchestra, specifically a suite by Lluís Benejam. The page number is 78 at the top left. The score is in 3/4 time and consists of six systems of staves. The key signature has three sharps (F#, C#, G#). The first system (measures 78-81) features a first violin solo (I. solo) in measure 78, marked piano (p). The second system (measures 82-85) features a second violin solo (II.) in measure 82, marked piano (p), and a first violin solo (I. solo) in measure 84, marked piano (p). The third system (measures 86-89) features a first violin solo (I. solo) in measure 86, marked piano (p). The fourth system (measures 90-93) features a first violin solo (I.) in measure 90, marked piano (p). The fifth system (measures 94-97) features a first violin solo (I.) in measure 94, marked piano (p). The sixth system (measures 98-101) features a first violin solo (I.) in measure 98, marked piano (p). The score includes various musical notations such as triplets, slurs, and dynamic markings (p, pizz.).

82

Fl. I,II  
Fl. III (Picc.)  
Ob. I,II  
C.i.  
Cl. I,II  
Fg. I,II  
C.fg.  
Cor. I,II  
Cor. III,IV  
Tb. I,II  
Tb. III  
Trb. I,II  
Trb. III Tuba  
Timp.  
Ptti.  
Arp.  
V. I  
V. II  
Vli.  
Vlc.  
Cb.

espress.  
espress.  
I.  
II.  
I.  
senza sord.  
senza sord.  
p



87

11

I.

Musical score for measures 87-92, first system. It features a grand staff with five staves. The top two staves are for the violin and viola, and the bottom three are for the piano. The key signature has one sharp (F#). Measure 87 has a first ending bracket over measures 88-90. Measure 89 has a first ending bracket over measures 90-92. Dynamics include *mf* and *p*. Performance markings include *I.*, *II.*, and *III.* with first ending brackets.

Musical score for measures 93-98, second system. It features a grand staff with five staves. The top two staves are for the violin and viola, and the bottom three are for the piano. The key signature has one sharp (F#). Measure 93 has a first ending bracket over measures 94-96. Measure 95 has a first ending bracket over measures 96-98. Dynamics include *p* and *mf*. Performance markings include *I.*, *II.*, and *III.* with first ending brackets.

Musical score for measures 99-104, third system. It features a grand staff with five staves. The top two staves are for the violin and viola, and the bottom three are for the piano. The key signature has one sharp (F#). Measure 99 has a first ending bracket over measures 100-102. Measure 101 has a first ending bracket over measures 102-104. Dynamics include *mf*. Performance markings include *I.*, *II.*, and *III.* with first ending brackets.

Musical score for measures 105-110, fourth system. It features a grand staff with five staves. The top two staves are for the violin and viola, and the bottom three are for the piano. The key signature has one sharp (F#). Measure 105 has a first ending bracket over measures 106-108. Measure 107 has a first ending bracket over measures 108-110. Dynamics include *mf*. Performance markings include *I.*, *II.*, and *III.* with first ending brackets.

Musical score for measures 111-116, fifth system. It features a grand staff with five staves. The top two staves are for the violin and viola, and the bottom three are for the piano. The key signature has one sharp (F#). Measure 111 has a first ending bracket over measures 112-114. Measure 113 has a first ending bracket over measures 114-116. Dynamics include *pp*, *mp*, *mf*, and *cresc.*. Performance markings include *div.*, *arco*, *tutti*, *un.*, and *cresc.*.

*pp* la metà

*cresc.*

*mf*

94

Fl. I, II

Fl. III (Picc.)

Ob. I, II

Ci.

Cls. I i II

Fg. I, II

C. fg.

Cor. I, II

Cor. III, IV

Tb. I, II

Tb. III

Trb. I, II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vii.

Vlc.

Cb.

*p*

*I. espress.*

*div.*

*unis.*

101

*pp*

*pp*

*d = ♩*

*muta in piccolo*

*I.*

*II.*

*IV.*

*p.*

*unis.*

*div.*

*pizz.*

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

106 *Rall.* *Tempo I*

Fl. I, II  
Fl. III (Picc.)  
Ob. I, II  
C.i.  
Cls. I i II  
Fg. I, II  
C. fg.  
Cor. I, II  
Cor. III, IV  
Tb. I, II  
Tb. III  
Trb. I, II  
Trb. III Tuba  
Timp.  
Ptti.  
Arp.  
V. I  
V. II  
Vli.  
Vlc.  
Cb.

*Rall.*  
*Tempo I*  
*p*  
*a2*  
*largamente*  
*morendo*  
*senza sord.*  
*div.*  
*arco*  
*p*

13

111

*f*

*piccolo*

*f*

*f*

*f*

*f*

*f*

*p* cresc.

*f*

II.

*p* cresc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p* cresc.

*f*

*a2*

III.

*f*

*f*

Do - Fa - Re

*cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*pizz. arco*

*pizz. arco*

Fa, Sol# - Lab, Sib, Do# - Reb, Mib

*cresc.*

*f*

116 14 <sup>a2</sup>

Fl. I,II

Fl. III (Picc.)

Ob. I,II

Ci.

Cls. I i II

Fg. I,II

C.fg.

Cor. I,II

Cor. III,IV

Tb. I,II

Tb. III

Trb. I,II

Trb. III Tuba

Timp.

Ptti.

Arp.

V. I

V. II

Vli.

Vlc.

Cb.

*f*

*ff*

*pp*

*pp secco*

*non div.*

*2 piatti*

15

The musical score is arranged in systems. The first system (measures 121-125) includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The second system (measures 126-130) continues the orchestration. The third system (measures 131-135) features a prominent woodwind and brass section with dynamic markings like *sempre f* and *div.*. The fourth system (measures 136-140) shows a dense texture with many notes and dynamic markings. The fifth system (measures 141-145) includes *pizz.* (pizzicato) markings for the strings. The sixth system (measures 146-150) concludes the page with complex rhythmic patterns and dynamics.

126

Fl. I, II  
Fl. III (Picc.)  
Ob. I, II  
C.i.  
Cls. I i II  
Fg. I, II  
C. fg.  
Cor. I, II  
Cor. III, IV  
Tb. I, II  
Tb. III  
Trb. I, II  
Trb. III Tuba  
Timp.  
Ptti.  
Arp.  
V. I  
V. II  
Vli.  
Vlc.  
Cb.

a2  
a2  
III.  
a2  
non div.  
arco  
arco  
8<sup>va</sup> 7  
div. a3  
8<sup>va</sup>



# II

Lento

**I. solo**

Flauti I,II *p*

Flauto III (Piccolo)

Oboi I,II *p*

Corno inglese *pp*

Clarineti (Sib) I,II *pp*

Clarinetto basso *pp*

Fagotti I,II *pp*

Contrafagotto

Corni (Fa) I,II *pp*

Corni (Fa) III,IV *pp*

Tromba (Do) I

Trombe (Do) II,III

Timpani **Sol - Si - Do**

Arpa *pp*

Violini I *pp* *div.* *unis.* *sempre pp*

Violini II *pp* *div.* *unis.* *non div.*

Viole *pp* *div.* *unis.* *non div.*

Violoncelli *pp* *div.* *unis.* *non div.*

Contrabbassi *pp* *pizz.* *arco* *pizz.*

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

6 1

Fl. I, II

Fl. III  
(Picc.)

Ob. I, II

Ci.

Cl. I, II

Cl. b.

Fg. I, II

C. fg.

Cor. I, II

Cor. III, IV

Tb. I

Tb. II, III

Timp.

Arp.

V. I  
div. *pp* unis. *p* dim.

V. II  
div. *pp* unis. *p* dim.

Vii.  
div. *pp* unis.

Vlc.  
div. *pp* arco unis.

Cb.  
*pp*

12

6

6

6

II.

1.

div. a 3

3

div. a 2

pp

pp

pizz.

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

17

I. 2

Fl. I, II *cresc.* a2

Fl. III (Picc.)

Ob. I, II *cresc.* a2

Ci. unis.

Cl. I, II *p* II. unis.

Cl. b.

Fg. I, II

C. fg.

Cor. I, II *pp* *cresc.*

Cor. III, IV

Tb. I *mf*

Tb. II, III

Timp. *pp* *tr*

Arp.

V. I *cresc.*

V. II *cresc.*

Vii. *cresc.*

Vlc. *cresc.* arco *pizz.* arco

Cb.

SUITE PER A ORQUESTRA - LLUÍS BENEJAM

The musical score consists of 37 measures. It features multiple staves with dynamics such as *ff*, *dim.*, and *p*. Performance markings include *p espress.* and first/second endings (I. and II.). The score includes complex rhythmic patterns and melodic lines across various staves.

Largamente

27 3

Fl. I, II  
Fl. III (Picc.)  
Ob. I, II  
Cl. I  
Cl. I, II  
Cl. b.  
Fg. I, II  
C. fg.  
Cor. I, II  
Cor. III, IV  
Tb. I  
Tb. II, III  
Timp.  
Arp.  
V. I  
V. II  
Vii.  
Vlc.  
Cb.

31

Violin part:  $p$

Piano accompaniment:  $a2$ ,  $3$ ,  $1.$ ,  $II.$ ,  $I.$

Violin part:  $pp$ ,  $pp$

Piano accompaniment:  $a2$ ,  $3$

Violin part:  $p$

Piano accompaniment:  $a2$ ,  $3$

Violin part:  $p$

Piano accompaniment:  $a2$ ,  $3$ ,  $dim.$ ,  $p$ ,  $p$ ,  $pizz.$ ,  $pp$

35

Fl. I, II

Fl. III (Picc.)

Ob. I, II

Ci.

Cl. I, II

Cl. b.

Fg. I, II

C. fg.

Cor. I, II

Cor. III, IV

Tb. I

Tb. II, III

Timp.

Arp.

V. I

V. II

Vii.

Vlc.

Cb.

*pp*

*p*

arco