

Joan Lamote de Grignon

SCHERZO

Sobre un tema popular

Orquestra simfònica



E477

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BREU BIOGRAFIA DE JOAN LAMOTE DE GRIGNON (1872-1949)

Joan Lamote de Grignon i Bocquet neix a Barcelona el 7 de juliol de 1872. Estudià al Conservatori del Liceu, únic a Barcelona en aquell moment. Antoni Nicolau fou el seu professor de composició i una de les persones que més el va influir en la seva carrera musical.

El 1890 va ser nomenat professor de piano al Conservatori del Liceu i és llavors que comença la seva activitat pianística. Si bé l'activitat musical de Lamote es va estendre durant un període molt llarg de la seva vida, la seva formació ideològica i musical, es va consolidar durant la època en que va triomfar el Modernisme que el va influir poderosament.

El 1899 neix el seu únic fill, Ricard, nom escollit per la seva gran admiració a Richard Wagner. Per aquella època composà la **Gavota en re major**, **Sis cançons catalanes**, **Imogina** i **L'Angelo**, alguna d'elles estrenades al Teatre Líric.

El canvi de segle ens presenta ja un Joan Lamote amb prou maduresa per a la composició d'obres més ambicioses. Ens trobem amb el poema simfònic **Médora** (estrenat al Liceu el 22 de març de 1900), l'oratori **La Nit de Nadal** (1902) i el poema líric **Hespèria** (estrenat al Liceu el 25 de gener de 1907).

El 1910, tot i que guanyà per oposició el lloc de Director de la Banda Municipal de Barcelona, no accedí al càrrec per pressions polítiques. Aquell mateix any, però, Lamote va poder fundar sota els auspicis de l'Associació Musical de Barcelona, l'Orquestra Simfònica de Barcelona, entitat que dirigí fins al 1925. Aquesta orquestra va assolir una gran rellevància en la vida musical de Barcelona i de Catalunya. A partir del 1914 recupera el seu lloc a la Banda Municipal de Barcelona on hi resta fins al 1939 exercint una gran tasca artística i pedagògica acostant la música simfònica a les classes populars.

Va arranjar per a la formació de vents les obres més importants del repertori simfònic i líric on destaquen el *Preludi del Lohengrin* de R. Wagner o la *Simfonia del Nou Món* de Dvorak; a part del seu catàleg amb més de 60 obres originals per a gran varietat de conjunts i formacions en les que cultivà diversos gèneres, des del lied fins a la música simfònica passant per la sarsuela i l'òpera.

L'OBRA

L'**Scherzo sobre un tema popular** (*La filadora*) fou la seva primera obra orquestral important escrita el 1897 i segons consta al manuscrit original de la partitura va ser revisada i reorquestrada el 1910. Entre el 1916 i el 1920 va ser interpretada set vegades dintre de la programació de l'Orquestra Simfònica de Barcelona, al costat d'obres dels grans compositors. Més tard en va fer una transcripció per a banda.

Segons cita del musicòleg Francesc Bonastre i Bertran, al seu llibre **Joan Lamote de Grignon**, de la col·lecció Compositors Catalans núm. 8 (Ed. Proa, Barcelona 1998), de la melodia de La filadora "en deriva el tema principal, que plana damunt tota l'obra, ja sigui en la seva factura original, ja en petites transformacions de caràcter motívic. L'estructura general de l'Scherzo respon a un pla molt equilibrat, que trenca amb l'estratificació de l'scherzo clàssic, però en conserva l'esperit juganer i el caràcter desimbolt que l'infantà."

Aquesta edició que Clivis vol portar a terme serà la primera que s'haurà fet des de la seva composició.

Joan Lamote de Grignon nació en Barcelona el 7 de julio de 1872. Estudió en el Conservatorio del Liceo, único en Barcelona en ese momento. Antoni Nicolau fue su profesor de composición y una de las personas que más le influyó en su carrera musical.

En 1890 fue nombrado profesor de piano en el Conservatorio del Liceo y fue entonces cuando comenzó su actividad pianística. Si bien la actividad musical de Lamote se extendió durante un período muy largo de su vida, su formación ideológica y musical, se consolidó durante la época en que triunfó el Modernismo que le influyó poderosamente.

En 1899 nace su único hijo, Ricard, nombre escogido por su gran admiración a Richard Wagner. Por aquella época compuso la *Gavota en re mayor*, *Seis canciones catalanas*, *Imogina* y *L'Angelo*, alguna de ellas estrenadas en el Teatro Lírico.

El cambio de siglo nos presenta ya un Joan Lamote con suficiente madurez para la composición de obras más ambiciosas. Nos encontramos con el poema sinfónico *Médora* (estrenado en el Liceo el 22 de marzo de 1900), el oratorio *La Nit de Nadal* (1902) y el poema lírico *Hesperia* (estrenado en el Liceo el 25 de enero de 1907).

En 1910, aunque ganó por oposición el puesto de Director de la Banda Municipal de Barcelona, no accedió al cargo por presiones políticas. Ese mismo año, pero, Lamote pudo fundar bajo los auspicios de la Asociación Musical de Barcelona, la Orquesta Sinfónica de Barcelona, entidad que dirigió hasta 1925. Esta orquesta alcanzó una gran relevancia en la vida musical de Barcelona y de Cataluña. A partir de 1914 recupera su lugar en la Banda Municipal de Barcelona donde permanece hasta 1939 ejerciendo una gran labor artística y pedagógica acercando la música sinfónica a las clases populares.

Arregló para la formación de viento las obras más importantes del repertorio sinfónico y lírico donde destacan el *Preludio de Lohengrin* de R. Wagner o la *Sinfonía del Nuevo Mundo* de Dvorak; además de su catálogo con más de 60 obras originales para gran variedad de conjuntos y formaciones en las que cultivó diversos géneros, desde el lied hasta la música sinfónica pasando por la zarzuela y la ópera.

LA OBRA

El *Scherzo sobre un tema popular* (La hilandera) fue su primera obra orquestal importante escrita en 1897 y según consta en el manuscrito original de la partitura fue revisada y reorquestrada en 1910. Entre 1916 y 1920 fue interpretada siete veces dentro de la programación de la Orquesta Sinfónica de Barcelona, junto a obras de los grandes compositores. Más tarde hizo una transcripción para banda.

Según cita del musicólogo Francesc Bonastre i Bertran, en su libro *Joan Lamote de Grignon*, de la colección *Compositors Catalans* núm. 8 (Ed. Proa, Barcelona 1998), de la melodía de La hilandera "deriva el tema principal, que se cierne sobre toda la obra, ya sea en su factura original, ya en pequeñas transformaciones de carácter motivico. La estructura general del Scherzo responde a un plan muy equilibrado, que rompe con la estratificación del scherzo clásico, pero conserva el espíritu lúdico y el carácter desenfadado con el que fue creado"

Esta edición que Clivis lleva a cabo es la primera que se haya hecho desde su composición.

Joan Lamote de Grignon i Bocquet was born in Barcelona on 7 July 1872. He studied in the Liceu Conservatory, which was Barcelona's only conservatory at that time. Antoni Nicolau taught him composition and was one of the people who had the greatest influence on his musical career.

In 1890 he was appointed piano teacher in the Liceu Conservatory, which was when he began composing for piano. Although Lamote's musical work extended over a very long period of his life, his ideological and musical education was consolidated during the time when Modernism was at its peak, influencing him profoundly.

In 1899 his only son, Ricard, was born. His name was chosen given the musician's great admiration of Richard Wagner. In this period he composed *Gavota en re major* (Gavotte in D major), *Sis cançons catalanes* (Six Catalan Songs), *Imogina* (Imogina) and *L'Angelo* (L'Angelo), some of which premiered in the Teatre Líric.

The turn of the century revealed a more mature Joan Lamote who started to compose more ambitious pieces.

From this time, we can find the symphonic poem *Médora* (premiered at the Liceu on 22 March, 1900), the oratorio *La Nit de Nadal* (Christmas Night, 1902) and the lyrical poem *Hesperia* (premiered at the Liceu on January 25, 1907).

In 1910 he acceded to the position of Conductor of the Municipal Band of Barcelona (by public competition) although ultimately he did not take the post due to political pressure. In the same year however, Lamote founded the Symphonic Orchestra of Barcelona under the sponsorship of the Musical Association of Barcelona, which he managed until 1925. This orchestra went on to earn great prestige in the musical scene of both Barcelona and Catalonia. In 1914 he resumed his place in the Municipal Band of Barcelona where he remained until 1939, carrying out a great artistic and educational task, bringing the working class closer to symphonic music.

He adapted the most important pieces of the symphonic and lyrical repertoire for wind ensembles; of particular note are the *Prelude to Lohengrin* by R. Wagner and the *New World Symphony* by Dvorak. Furthermore, his catalogue of over 60 original pieces covered a huge variety of groups and ensembles, and developed several genres, from the Lied to symphonic music and passing through the *zarzuela* and opera.

THE WORK

Scherzo on a popular theme (*La filadora*, or the Spinner) was his first significant work for orchestra. It was composed in 1897 and, according to the original manuscript of the score, it was revised and re-orchestrated in 1910. Between 1916 and 1920 it was performed seven times within the programme of the Symphonic Orchestra of Barcelona, alongside works by the great composers. He later went on to transcribe the piece for bands.

In his book *Joan Lamote de Grignon*, no.8 of the Catalan Composers collection (Ed. Proa, Barcelona, 1998), musicologist Francesc Bonastre i Bertran states that from the melody of *La filadora* (The spinner) "comes the main theme, which glides over the whole piece, whether in its original form or with slight variations on the motif. The general structure of the Scherzo is very balanced, breaking with the stratification of the classical scherzo yet maintaining the playful spirit and confident nature that created it."

This edition that Clivis wishes to undertake will be the first since the work was composed.

SCHERZO

sobre un tema popular

Joan Lamote de Grignon
1872 - 1949

Allegro ($\text{♩} = 84$)

Flauti I-II

Oboi I-II

Clarinetti I-II
in (Si \flat)

Fagotti I-II

p

II. marcato

Corni I-II
in (F)

Corni III-IV
in (F)

Trombe I-II
in (C)

Tromboni I-II

Trombone III

Timpani (3)

Allegro ($\text{♩} = 84$)

Violini I

p

Violini II

leggero

pp

Viole

pp

leggero

Violoncelli

pp

marcato

Contrabbassi

8

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

p

mf

a 2

I.

a 2

a 2

a 2

p

p

p

p

p

15

1. 2.

I. espress.
pp

p

p

p

p

15

1. 2.

pp

pp

pp

pp
pizz.

marcato

marcato
arco

pp

pp

A

24

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

A

24

Vl. I

Vl. II

Vle.

Vc.

Cb.

First system of musical notation (measures 31-36). It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measure 31 is mostly rests. In measure 32, the first staff has a first ending bracket labeled 'I.' with a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic and is marked 'a 2'.

Second system of musical notation (measures 31-36). It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has one flat. Measure 31 is mostly rests. In measure 32, the first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *pp* dynamic. The sixth staff has a *pp* dynamic. There is a *sf* dynamic marking in measure 32 on the second staff.

Third system of musical notation (measures 31-36). It consists of two staves in bass clef. The key signature has one flat. Measure 31 is mostly rests. In measure 32, the first staff has a *pp* dynamic. The second staff has a *pp* dynamic.

Fourth system of musical notation (measures 31-36). It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. Measure 31 is mostly rests. In measure 32, the first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *p* dynamic. There are *sf* dynamic markings in measure 32 on the first, second, and third staves. In measure 33, the first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *pp* dynamic. There are *pizz.* markings in measure 33 on the second, third, and fourth staves. In measure 34, the first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *pp* dynamic. There are *pizz.* markings in measure 34 on the second and third staves. In measure 35, the first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *pp* dynamic. There are *pizz.* markings in measure 35 on the second and third staves. In measure 36, the first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *pp* dynamic. There are *pizz.* markings in measure 36 on the second and third staves. There is an *arco* marking in measure 36 on the fourth staff.

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

B

45

Musical score for the first system, measures 45-51. It features four staves: two treble clefs and two bass clefs. The first two staves have melodic lines with slurs and accents. The last two staves have a bass line. Dynamics include 'p' and first endings 'I.' are marked.

Musical score for the second system, measures 52-58. It features four staves: two treble clefs and two bass clefs. The first two staves have a rhythmic accompaniment with slurs and accents. The last two staves are mostly empty.

B

45

Musical score for the third system, measures 45-51. It features four staves: two treble clefs and two bass clefs. The first two staves have melodic lines with slurs and accents. The last two staves have a bass line. Dynamics include 'f' and 'p' are marked.

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52

I.

Fl. I-II *p*

Ob. I-II *p*

Cl. I-II I. *p*

Fg. I-II I. *p*

Cr. I-II

Cr. III-IV *pp*

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

52

VI. I

VI. II

Vle.

Vc. *p*

Cb.

A system of four musical staves. The top staff is a treble clef with a key signature of one flat (Bb). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one flat (Bb). The system is divided into seven empty measures.

A system of six musical staves. The top staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef with a key signature of one flat (Bb). The fourth staff is a bass clef with a key signature of one flat (Bb). The fifth staff is a bass clef with a key signature of one flat (Bb). The sixth staff is a bass clef with a key signature of one flat (Bb). The system is divided into seven empty measures.

A single musical staff with a bass clef and a key signature of one flat (Bb). The staff is divided into seven empty measures.

A system of five musical staves. The top staff is a treble clef with a key signature of one flat (Bb). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is an alto clef with a key signature of one flat (Bb). The fourth staff is a bass clef with a key signature of one flat (Bb). The fifth staff is a bass clef with a key signature of one flat (Bb). The system is divided into seven empty measures.

66

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

p

p

p

pp

pp

pp II. marcato

I.

C

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

66

VI. I

VI. II

Vle.

Vc.

Cb.

pizz.

pp

pp

pp

p

arco

arco

marcato

C

73

I.

Musical score for measures 73-78, first system. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. It begins with a rest, followed by a melodic line starting in measure 74 with a piano (*p*) dynamic. The second staff has a treble clef and contains chords. The third staff has a treble clef and contains a melodic line with a first solo (*I. solo*) marking and a piano (*p*) dynamic. The fourth staff has a bass clef and contains a bass line with a piano-piano (*pp*) dynamic.

Musical score for measures 73-78, second system. The first staff has a treble clef and contains a melodic line starting in measure 74 with a piano (*p*) dynamic. The second staff has a bass clef and contains a bass line with a piano-piano (*pp*) dynamic. The third and fourth staves are empty.

73

Musical score for measures 73-78, third system. The first staff has a treble clef and contains a melodic line with a piano-piano (*pp*) dynamic. The second staff has a treble clef and contains a melodic line with a pizzicato (*pizz.*) dynamic and a piano-piano (*pp*) dynamic. The third staff has a 12/8 time signature and contains a melodic line with a pizzicato (*pizz.*) dynamic and a piano-piano (*pp*) dynamic. The fourth staff has a bass clef and contains a melodic line with a piano-piano (*pp*) dynamic. The fifth staff has a bass clef and contains a melodic line with a pizzicato (*pizz.*) dynamic and a piano-piano (*pp*) dynamic.

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80

I. D

Fl. I-II *p*

Ob. I-II *pp*

Cl. I-II *mf*

Fg. I-II *mf*

Cr. I-II *p* *mf*

Cr. III-IV *mf*

Tb. I-II *mf*

Tbni. I-II

Tbne. III

Timp.

80 *pizz.* *arco* D

VI. I *mf*

VI. II *arco* *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

A system of four musical staves. The top two staves are in treble clef with a key signature of one flat (Bb). The third staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The system contains seven empty measures.

A system of five musical staves. The first two staves are in treble clef and are grouped by a brace on the left. The third staff is in treble clef with a key signature of one flat (Bb). The fourth and fifth staves are in bass clef with a key signature of one flat (Bb). The system contains seven empty measures.

A single musical staff in bass clef with a key signature of one flat (Bb). The staff contains seven empty measures.

A system of five musical staves. The top two staves are in treble clef with a key signature of one flat (Bb). The third staff is in alto clef with a key signature of one flat (Bb). The bottom two staves are in bass clef with a key signature of one flat (Bb). The system contains seven empty measures.

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

94
Vl. I

Vl. II

Vle.

Vc.

Cb.

101 E

The score consists of two systems of music. The first system (measures 101-105) features four staves. The top two staves are in treble clef with a key signature of one flat (B-flat major). The bottom two staves are in bass clef with a key signature of one flat (B-flat major). The music is marked with *ff* (fortissimo) and includes articulation marks such as *a2* (accents) and *marcato*. The second system (measures 101-105) features four staves. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The music is marked with *ff* and *mf* (mezzo-forte), and includes articulation marks like *marcato*. A fermata is present over the first measure of the second system. The page number 101 is written at the beginning of each system.

108

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Detailed description: This block contains the first four staves of the musical score. The Flute I-II staff (treble clef) features a melodic line with eighth-note patterns and slurs. The Oboe I-II staff (treble clef) plays a similar melodic line with some rests. The Clarinet I-II staff (treble clef) provides harmonic support with chords and some melodic fragments. The Bassoon I-II staff (bass clef) plays a lower melodic line with eighth notes and rests. Dynamics include accents and slurs.

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

Detailed description: This block contains staves for Horns, Trombones, and Timpani. The Horn I-II staff (treble clef) has a melodic line with dynamics *I.*, *III.*, *fff*, and *a 2*. The Horn III-IV staff (treble clef) has a similar melodic line with dynamics *fff* and *a 2*. The Trombone I-II staff (treble clef) plays chords with dynamics *ff* and *fff*. The Trombone III-IV staff (bass clef) plays chords with dynamics *ff* and *fff*. The Timpani staff (bass clef) plays a rhythmic pattern of eighth notes and rests.

108

VI. I

VI. II

Vle.

Vc.

Cb.

Detailed description: This block contains the final four staves of the musical score. The Violin I staff (treble clef) plays a melodic line with eighth notes and slurs. The Violin II staff (treble clef) plays a similar melodic line with rests. The Viola staff (alto clef) plays a melodic line with eighth notes and slurs. The Violoncello staff (bass clef) plays a melodic line with dynamics *fff*. The Contrabass staff (bass clef) plays a melodic line with dynamics *fff*.

F

115

ff

a 2

ff

I.

II. 8ab

ff

ff

cuivré

cuivré

f

F

115

ff

f

f

f

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122

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

122

VI. I

VI. II

Vle.

Vc.

Cb.

a 2

p

I.

p

I.

p

p

pp

(8ab)

This image shows a blank musical score page with 12 staves. The staves are arranged in three systems of four. The first system has a treble clef with a flat key signature. The second system has a treble clef with a sharp key signature, a bass clef with a flat key signature, and a large bass clef with a flat key signature. The third system has a treble clef with a flat key signature, a bass clef with a flat key signature, a large bass clef with a flat key signature, and another bass clef with a flat key signature. A double bar line is present in the fifth measure of each system.

136

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

a 2

136

Vi. I

Vi. II

Vle.

Vc.

Cb.

f

f

143

Musical score for measures 143-147. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music features a melodic line in the first staff and a bass line in the fourth staff. Dynamic markings include *f* (forte) and *p* (piano). A first ending bracket labeled "1." spans the final two measures of this system.

143

Musical score for measures 143-147. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music is primarily composed of chords and rests. Dynamic markings include *pp* (pianissimo), *ppp* (pianississimo), and *pizz.* (pizzicato). A first ending bracket labeled "1." spans the final two measures of this system.

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150 2. G

Fl. I-II *p*

Ob. I-II *p*

Cl. I-II *p*

Fg. I-II *p*

Cr. I-II *p*

Cr. III-IV *p*

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

150 2. G

VI. I

VI. II

Vle. *arco* *pp*

Vc. *arco* *pp*

Cb. *arco* *pp*

Musical score for measures 157-162, measures 1-6 of a system. The system consists of four staves: two treble clefs and two bass clefs. All staves contain whole rests.

Musical score for measures 157-162, measures 7-12 of a system. The system consists of six staves: two treble clefs, two bass clefs, and two additional bass clefs. All staves contain whole rests.

Musical score for measures 157-162, measures 13-18 of a system. The system consists of five staves: two treble clefs, two bass clefs, and one additional bass clef. The notation includes notes, rests, and dynamic markings.

Measure 13: Treble clef 1 has a whole rest. Treble clef 2 has a whole note G4 with the marking *arco* above and *pp* below. Bass clef 1 has a half note G3, and bass clef 2 has a half note G3.

Measure 14: Treble clef 1 has a whole rest. Treble clef 2 has a half note A4 with *arco* above and *pp* below. Bass clef 1 has a half note A3, and bass clef 2 has a half note A3.

Measure 15: Treble clef 1 has a whole rest. Treble clef 2 has a half note B4 with *arco* above and *pp* below. Bass clef 1 has a half note B3, and bass clef 2 has a half note B3.

Measure 16: Treble clef 1 has a whole rest. Treble clef 2 has a half note C5 with *arco* above and *pp* below. Bass clef 1 has a half note C4, and bass clef 2 has a half note C4.

Measure 17: Treble clef 1 has a whole rest. Treble clef 2 has a half note D5 with *arco* above and *pp* below. Bass clef 1 has a half note D4, and bass clef 2 has a half note D4.

Measure 18: Treble clef 1 has a whole rest. Treble clef 2 has a half note E5 with *arco* above and *pp* below. Bass clef 1 has a half note E4, and bass clef 2 has a half note E4.

164

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

164

VI. I

VI. II

Vle.

Vc.

Cb.

171 H

I. *p*

I. *a 2*

I. *mf*

IV. *mf*

pp

pp

171 H

pp

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

Musical score for measures 178-183. The score includes parts for Flute I-II, Oboe I-II, Clarinet I-II, Bassoon I-II, Cor I-II, Cor III-IV, Trombone I-II, Trombone III, Trumpet I, Trumpet II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *a 2* (second ending). The woodwinds and strings play a melodic line starting in measure 178, with the bassoon and first violin parts featuring a first ending in measure 180. The brass instruments are mostly silent in this passage.

Musical score for measures 184-187. The score is in 2/4 time with a key signature of one flat. It features four staves: two treble clefs and two bass clefs. The first staff (top) has a whole rest. The second staff has a whole rest. The third staff (treble clef) starts with a half note G4, marked *mf* and *a 2*. It continues with a half note A4, a quarter note B4, and a quarter note C5, all marked *f*. The fourth staff (bass clef) has a whole note chord G2-B2, marked *f* and *a 2*. In measure 187, the second and third staves have first endings (I.) marked *f*.

Musical score for measures 188-191. The score is in 2/4 time with a key signature of one flat. It features four staves: two treble clefs and two bass clefs. The first staff (top) has a half note G4, marked *ff* and *a 2*. The second staff (treble clef) has a whole rest, then a half note G4, marked *f* and *a 2*. The third staff (bass clef) has a whole rest, then a half note G2, marked *ff* and *a 2*. The fourth staff (bass clef) has a whole rest. In measure 188, the first staff has a second ending (II.) and the second staff has a fourth ending (IV.).

Musical score for measures 184-191. The score is in 2/4 time with a key signature of one flat. It features four staves: two treble clefs and two bass clefs. The first staff (top) starts with a half note G4, marked *crescendo*. It continues with a half note A4, a quarter note B4, and a quarter note C5. The second staff (treble clef) has a half note G4, marked *f*. The third staff (bass clef) has a half note G2, marked *f*. The fourth staff (bass clef) has a half note G2, marked *f*. In measure 191, the first and second staves have a first ending (I.) marked *f*.

191 J

Fl. I-II *f* *a 2*

Ob. I-II *py*

Cl. I-II *a 2* *f*

Fg. I-II *a 2* *f*

Cr. I-II

Cr. III-IV

Tb. I-II

Tbni. I-II

Tbne. III

191 J

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Musical score for measures 197-200, first system. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat. The music is mostly rests, with some notes appearing in the third and fourth measures. Dynamics include *dim.* and hairpins.

Musical score for measures 197-200, second system. It consists of six staves. The top two are treble clef, and the bottom four are bass clef. The music features chords and melodic lines. Dynamics include *f*, *mf*, and *dim.*

Musical score for measures 197-200, third system. It consists of six staves. The top two are treble clef, and the bottom four are bass clef. The music features continuous melodic and harmonic movement. Dynamics include *dim.* and hairpins.

203 L

Fl. I-II *p*

Ob. I-II *p*

Cl. I-II *a 2* *p* II. *pp* I. *p*

Fg. I-II II. *pp*

Cr. I-II

Cr. III-IV III. *p*

Tb. I-II

Tbni. I-II

Tbne. III

Timp.

203 L

VI. I *pp*

VI. II

Vle. *pp*

Vc. *pp* *ppp*

Cb. *pp* *pizz.* *ppp*