

J. Rodríguez Picó

CONCERTO NÚM. 2

per Clarinetto (Si \flat) e Orchestra



E666

La partícula de clarinet solista es ven conjuntament amb aquesta partitura.
Les partícules d'orquestra estan disponibles en règim de lloguer. Contacti amb l'editorial.

La partícula de clarinetto solista se vende conjuntamente con esta partitura.
Las partículas de orquesta están disponibles en régimen de alquiler. Contacte con el editor.

The part of soloist clarinetto is sold together with this score.
The parts of orchestra are available in rent regime. Contact the publishing company.



Amb la col·laboració
de la Fundació Autor



Ref. E666

ISMN: J1 261 631 01 0000 0000

Primera edició: Novembre 2010

Edita: CLIVIS Publicacions

Milà i Fontanals, 14, 3r. 9a. - Tel. (34) 934 588 989
08012 Barcelona - clivis@clivis.cat



Qualsevol forma de reproducció, distribució, comunicació pública o transformació d'aquesta obra només pot ser realitzada amb l'autorització dels seus titulars, tret d'excepcions previstes per la llei. Adreça a CEDRO (Centro Español de Derechos Reprográficos, www.cedro.org) si necessita fotocopiar o escanejar algun fragment d'aquesta obra.

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra solo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley. Dirijase a CEDRO (Centro Español de Derechos Reprográficos, www.cedro.org) si necesita fotocopiar o escanear algún fragmento de esta obra.

Any form of reproduction, distribution, public communication or transformation of this work can only be done with the permission of their owners, except where exempted by law. Go to CEDRO (Centro Español reprographic rights, www.cedro.org) if you need to scan or photocopy any portion of this work.

L'OBRA

El primer **Concert per a clarinet i orquestra** —que vaig escriure l'any 1989— i el segon —finalitzat al febrer del 1990—, mantenen una continuïtat i presenten diverses similituds, com ara la relació que s'estableix entre l'orquestra i el clarinet solista, la utilització de passatges expressius i de gran complexitat tècnica del clarinet i també les cites d'altres autors —com Mozart, Mahler o Stravinsky—, a vegades poc evidents i d'altres més òbvies. Anys després, vaig compondre el *Concertino per a clarinet i cordes*, amb el que finalitzava així un tríptic d'obres dedicades al clarinet i l'orquestra.

A diferència del **Concert núm. 1**, que està escrit en un sol moviment, el **Concert núm. 2** està dividit en dos moviments que alternen passatges diferenciats, encara que cadascun dels moviments presenta una particularitat diferent: en el primer en destaquen els fragments lírics i, en el segon, els rítmics. En cadascun d'ells hi ha una cadència per a l'instrument solista. Aquest concert, com altres composicions meves on intervé el clarinet solista, està dedicat al clarinetista Josep Fuster, la col·laboració amb el qual ha donat com a resultat la composició de nombroses obres tant de cambra —**C'était magnifique** o **Catul Canta**— com orquestrals.

Jesús Rodríguez Picó

L'AUTOR

Jesús Rodríguez Picó: Neix l'any 1953 a Barcelona i realitza els estudis musicals al Conservatori Superior de Música del Liceu, on obté el títol de Professor Superior de Clarinet. Posteriorment amplia els estudis d'aquest instrument a França i més tard es familiaritza amb el repertori de música contemporània i col·labora, com a clarinetista amb diversos conjunts especialitzats com el Grup Instrumental Català (GIC), Solars Vortices, Multimúsica, etc. Entre el 1976 i el 1990 realitza també nombrosos concerts i gravacions radiofòniques difonent així la música per a clarinet i estrenant obres de compositors contemporanis.

Les seves composicions han estat interpretades per conjunts i orquestres com Diabolus in música, Solars Vortices, Grupo Koan, Orquestra Ciutat de Barcelona, Filharmònica de Minsk, Orquesta Nacional de España, etc.

L'any 1982 guanya el premi del concurs de composició de Joventuts Musicals de Barcelona.

Paral·lelament a la seva activitat de compositor ha exercit com a professor en diversos centres d'ensenyament musical. Ha realitzat diverses col·laboracions amb la ràdio i en revistes especialitzades. Va elaborar el projecte de l'emissora Catalunya Música i en va ser cap de programes fins al desembre del 1990, en què va incorporar-se com a Delegat de Música al Departament de Cultura de la Generalitat de Catalunya. Un cop acabat aquest període ha tornat a centrar la seva activitat dins el terreny pedagògic.

LA OBRA

El primer **Concert per a clarinet i orquestra** -que escribí en 1989- y el segundo -finalizado en febrero de 1990-, mantienen una continuidad y presentan varias similitudes, como la relación que se establece entre la orquesta y el clarinete solista, la utilización de pasajes expresivos y de gran complejidad técnica del clarinete y también las citas de otros autores-como Mozart, Mahler o Stravinsky-, a veces poco evidentes y otras más obvias. Años después, compuse el **Concertino per a clarinet i cordes**, con el que finalizaba así un tríptico de obras dedicadas al clarinete y la orquesta.

A diferencia del **Concierto núm. 1**, que está escrito en un solo movimiento, el **Concierto núm. 2** está dividido en dos movimientos que alternan pasajes diferenciados, aunque cada uno de los movimientos presenta una particularidad diferente: en el primero destacan los fragmentos líricos y, en el segundo, los rítmicos. En cada uno de ellos hay una cadencia para el instrumento solista. Este concierto, como otras composiciones mías donde interviene el clarinete solista, está dedicado al clarinetista Josep Fuster, con cuya colaboración ha dado como resultado la composición de numerosas obras tanto de cámara-C'ètaït magnifique o **Catulo Canta**-como orquestales.

Jesús Rodríguez Picó

EL AUTOR

Jesús Rodríguez Picó: Nace en Barcelona en 1953 y realiza los estudios musicales en el Conservatorio Superior de Música del Liceo, donde obtiene el título de Profesor Superior de Clarinete. Posteriormente amplía los estudios de este instrumento en Francia y más tarde se familiariza con el repertorio de música contemporánea y colabora en calidad de clarinetista con diversos conjuntos especializados como el Grup Instrumental Català (GIC), *Solars Vortices*, *Multimúsica*, etc.

Entre 1976 y 1990 realiza también numerosos conciertos y grabaciones radiofónicas, difundiendo así la música para clarinete y estrenando obras de compositores contemporáneos.

Sus composiciones han sido interpretadas por conjuntos y orquestas como *Diabolus in Musica*, *Solars Vortices*, Grupo Koan, Orquesta Ciudad de Barcelona, Filarmonía de Minsk, Orquesta Nacional de España, etc.

En 1982 gana el premio del concurso de composición de Juventudes Musicales de Barcelona.

Paralelamente a su actividad como compositor ha ejercido como profesor en varios centros de enseñanza musical. Ha realizado diversas colaboraciones con la radio y en revistas especializadas. Elaboró el proyecto de la emisora *Catalunya Música*, donde sostuvo el cargo de jefe de programas hasta diciembre de 1990, en que se incorporó como Delegado de Música en el Departamento de Cultura de la Generalitat de Catalunya. Después de este período se ha centrado de nuevo en el campo de la pedagogía.

THE WORK

There is a certain degree of continuity between my first **Concert per a clarinet i orquestra** (Concerto for Clarinet and Orchestra) -which I wrote in 1989- and my second -completed in February 1990-, and they in fact have many similarities, such as the relationship that is established between the orchestra and the solo clarinet, the use of expressive clarinet passages of great technical complexity, and also thematic references to other composers -Mozart, Mahler and Stravinsky, for example-, at times more obvious than at others. Years later, I composed the **Concertino per a clarinet i cordes** (Concertino for clarinet and strings), with which piece I completed a triptych of works dedicated to the clarinet and orchestra.

Unlike **Concert núm. 1** (Concerto No. 1), which is written in a single movement, **Concert núm. 2** (Concerto No. 2) is split into two movements which alternate between very different passages. However, each of the movements presents its own peculiarity: in the first, the lyrical fragments stand out, while in the second it is the rhythmical fragments that take centre stage. In each, there is a cadenza for the solo instrument. This concerto, as with other of my compositions featuring the solo clarinet, is dedicated to the clarinetist Josep Fuster, collaboration with whom has led to my composing numerous works for both chamber ensembles -C'ètaït magnifique and **Catulo Canta**- and orchestras.

Jesús Rodríguez Picó

THE AUTHOR

Jesús Rodríguez Picó: Was born in Barcelona in 1953. Studied music at the *Conservatori Superior de Música del Liceu*, where he obtained the qualification of *Professor Superior de Clarinet*. Afterwards, he broadened his studies of the instrument in France, and later familiarised himself with the repertory of contemporary music, collaborating in his capacity as clarinetist with a number of specialist ensembles, such as the *Grup Instrumental Català* (GIC), *Solars Vortices*, and *Multimúsica*. Between 1976 and 1990 he gave numerous concert and recorded a great number of pieces for the radio, thereby spreading knowledge of pieces for clarinet to a wider audience and premiering the works of contemporary composers.

His own compositions have been interpreted by a number of ensembles and orchestras, such as *Diabolus in musica*, *Solars Vortices*, *Grupo Koan*, *Orquesta Ciutat de Barcelona*, the Minsk Philharmonic and the Spanish National Orchestra.

In 1982 he won the award for composition in the contest *Juventuts Musicals De Barcelona*. In addition to his activities as a composer, he has taught in a variety of musical education centres. He has also taken part in a variety of radio programmes and collaborated with specialist magazines. He was one of the chief architects of the radio station *Catalunya Música*, and was its Head of Programming until December 1990, when he was appointed Head of Music at the Department of Culture of the *Generalitat de Catalunya*, Catalonia's autonomous government. Following this, he has returned to his work in the field of teaching.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I

Tb. II

Tne. I

Tne. II

Tuba

Perc. I

Perc. II

Perc. III

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

The musical score for page 13 includes the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fl. I-II**: Flutes I and II, rests throughout.
- Ob. I-II**: Oboes I and II, rests throughout.
- Cr. I-III**: Cor Anglais I-III, playing chords with a *p* dynamic.
- Cr. II-IV**: Cor Anglais II-IV, playing chords with a *p* dynamic.
- Tb. I**: Trombone I, playing a melodic line with a *p* dynamic, ending with a *f* dynamic and a trill.
- Tb. II**: Trombone II, playing a melodic line with a *p* dynamic, ending with a *f* dynamic and a trill.
- Tne. I**: Trumpet I, playing a melodic line with a *p* dynamic, ending with a *f* dynamic and a trill. Includes the instruction "sord." (sordina).
- Tne. II**: Trumpet II, playing a melodic line with a *p* dynamic, ending with a *f* dynamic and a trill. Includes the instruction "senza sord." (senza sordina).
- Tuba**: Tuba, playing a melodic line with a *p* dynamic, ending with a *f* dynamic.
- Perc. I**: Percussion I, playing a rhythmic pattern with a *f* dynamic, ending with a *pp* dynamic.
- Perc. II**: Percussion II, playing a melodic line with a *fff* dynamic.
- Perc. III**: Percussion III, playing a melodic line with a *fff* dynamic.
- Cl. Solo**: Clarinet Solo, rests throughout.
- VI. I**: Violin I, rests throughout.
- VI. II**: Violin II, rests throughout.
- Vle.**: Viola, rests throughout.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, rests throughout.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I

Tb. II

Tne. I

Tne II

Tuba

Perc. I

Perc. II

Perc. III

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

senza sord.

p

senza sord.

p

2 Gongs

mf

I. v.

p

I. solo

f

mf *f*

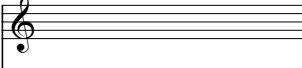
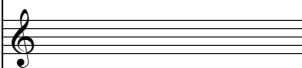
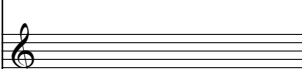



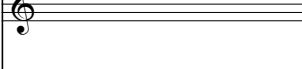
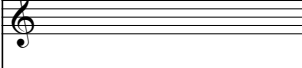
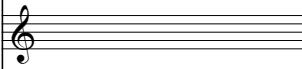
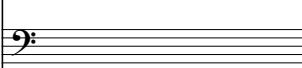
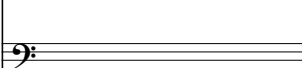


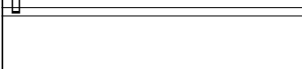
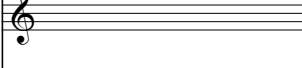
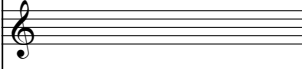
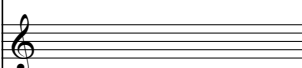
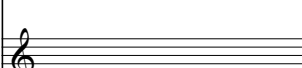

arco

div.

mf

arco

mf

Picc.				
Fl. I-II				
Ob. I				
Ob. II				
Cr. ing.				
Cr. I-III				
Cr. II-IV				
Tni. I-II				
Tne. I				
Tne. II				
Tuba				
Perc. I				
Cl. Solo				
Vl. solo				
				
				
Vle.				
Vc.				
Cb.				

27 *tr* *più mosso, scherzando* ♩ = ca. 72

Picc. *tr* (a)

Fl. I *tr* (a)

Fl. II *tr* (a)

Ob. I *tr* (a)

Ob. II *tr* (a)

Cr. ing. *sord.*

Cr. I-III *mf* *senza sord.*

Cr. II-IV *mf* II. *tr* *mf* *mf* *p*

Tni. I-II (sord.) *f* *f* *tr*

Tuba *f* *f*

Perc. I Tamburo *ff*

Perc. II *p* *f*

Perc. III Gran cassa *mf*

Cl. Solo *ff* *tr* *tr* *tr*

VI. solo (8a) *tr* *più mosso, scherzando* ♩ = ca. 72

VI. I *tr* (a)

VI. II *tr* (a)

Vle. *tr* (b) *tr* (b)

Vc. *pizz.* *f*

Cb. *tr* (b) *pizz.* *f* *ff*

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Timpani

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

tr

tr (b♭)

tr (♯)

frull.

tr (b♭)

tr (♯)

tr (b♭)

mf cresc.

fff

fp

mf

tutti

ff

dim.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I

Tne. I

Tuba

Perc. I

Perc. III

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Perc. III

Cl. Solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

mf

tr

tutti

ff

gli altri unis.

pizz.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Perc. III

Cl. Solo

Vle.

Vc.

Cb.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Perc. II
Maracas
mf

Perc. III
f

Cl. Solo
tr.
dim.
p

VI. I
ff
sul pont.

VI. II

Vle.
col legno
f
arco
ff

Vc.
tutti
ff
arco

Cb.
ff
tr.

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. II

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

The musical score for page 60 includes the following parts and their content:

- Picc., Fl. I-II, Ob. I-II, Cr. I-III, Cr. II-IV, Tb. I-II, Tni. I-II, Tuba:** All parts are marked with a whole rest (—) for the entire duration of the page.
- Perc. II:** Plays a rhythmic pattern of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter.
- Cl. Solo:** Remains at rest until the second measure, then plays a short melodic phrase starting on a whole note, marked with a forte (*f*) dynamic.
- VI. I:** Plays a continuous sixteenth-note figure in the first measure, followed by a melodic phrase in the second measure.
- VI. II:** Plays a melodic phrase in the first measure, followed by a whole rest in the second measure.
- Vle.:** Plays a rhythmic pattern of eighth notes in the first measure, followed by a melodic phrase in the second measure. A trill (*tr*) is indicated above the final note, which is marked *sul pont.* (sul ponticello).
- Vc.:** Plays a rhythmic pattern of eighth notes in the first measure, followed by a melodic phrase in the second measure. A trill (*tr*) is indicated above the final note.
- Cb.:** Plays a melodic phrase in the first measure, followed by a whole rest in the second measure.

64

Picc.

Fl. I-II

Ob. I-II

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. II

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

mf \leftarrow *f*

pizz.
f

ord. pizz.
f

pizz.

tr

tr

E666

Picc.

Fl. I-II

Ob. I

Ob. II

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

mf

mf

mf

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. III

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

f

p

Güiro

p \leftarrow *mf*

p \leftarrow *mf*

76 *accel.*

Picc. *f*

Fl. I

Fl. II *frull.*

Ob. I *f*

Ob. II *f*

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Perc. I

Perc. II *p*

Perc. III

Cl. Solo

accel.

VI. I

VI. II

Vle.

Vc.

Cb.

Detailed description: This is a page of a musical score for an orchestra, starting at measure 76. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet in G (Cr. ing.), Clarinets I-III (Cr. I-III), Clarinets II-IV (Cr. II-IV), Trombone I-II (Tb. I-II), Trumpets I-II (Tni. I-II), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), and Clarinet Solo (Cl. Solo). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Piccolo part begins with a forte (*f*) dynamic and a series of sixteenth-note runs. Flute II has a 'frull.' (trill) marking. Oboe I and Oboe II both have forte (*f*) dynamics. Percussion II has a piano (*p*) dynamic. The 'accel.' (accelerando) marking is present at the beginning of the page and above the Violin I staff. The score is written in a common time signature and a key signature with one sharp (F#).

a tempo ♩ = ca. 104

80

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Perc. I

Perc. III

Cl. Solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

CONCERTO NÚM. 2 - J. RODRÍGUEZ PICÓ

92 ♩ = ca. 56 - 60

Picc. *mf*

Fl. I *mf* frull. *f*

Fl. II *mf* frull. *f*

Ob. I *mf*

Ob. II *mf*

Cr. ing. *mf* *ff*

Cr. I-III *mf* *ff*

Cr. II-IV *mf* *ff*

Tb. I-II *mf* I. sord. *p*

Tni. I-II

Tuba *p*

Perc. I *mf* Triangolo hard stick *f*

Perc. II *mp* Piatto sosp. soft stick *f*

Perc. III *mf* *f*

Perc. IV Vibraf. *mf* *f* *unis. espress.*

VI. I *mf* *f* *mf unis. espress.*

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

Vle. *mf* *f*

Vc. *mf* arco

Cb. *mf* col legno *div. pizz.* *f*

Picc.

Fl. I-II

Ob. I-II

Cr. ing.
p

Cr. I-III
f *p*

Cr. II-IV
f *p*

Tb. I
f *p*

Tb. II
f *p*

Tne. I
f *p*

Tne. II
f *p*

Tuba
f *p*

Perc. I

Perc. II
Campane tub. *f* l. v.

Perc. III
pp

Perc. IV
Wood block [*mf*]

Cl. Solo
p *f*

Vi. I

Vi. II

Vle.

Vc.

Cb.

Picc.

Fl. I-II

Ob. I-II

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. IV

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

mf *cresc.* *f* *ppp*

109

Perc. II

Perc. IV

Cl. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

Tamburo

p

pp

dim.

pppp

p

mf

pizz.

mf

div. pizz.

mf

pizz.

mf

113 **Cadenza (ad libitum)**

Cl. Solo

p *cresc.*

tr-m'

fff *p* *cresc.*

accel.

pesante

fff *f* *ff* *f* *ff* *mf* *fff*

114 **Allegretto** ♩ = ca. 84

Picc. *fff*

Fl. I-II *fff* a 2

Ob. I-II *fff* a 2

Cr. ing. *fff*

Cr. I-III *f* a 2

Cr. II-IV *f* a 2

Tb. I *f* *p*

Tb. II

Tne. I *ff*

Tne. II *ff*

Tuba *ff*

Perc. I Timp. hard stick *f*

Perc. II Tamburo *mf*

Perc. III Glock. *ff*

Perc. IV Vibraf. *ff*

VI. I **Allegretto** ♩ = ca. 84 *f* *div.* *sul pont.* *p*

VI. II *f* *unis.* *sul pont.* *p*

Vle. *f* *arco* *sul pont.* *p* *ord.* *fff*

Vc. *ff* *unis.* *arco* *div.* *fff*

Cb. *ff* *arco* *fff*

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

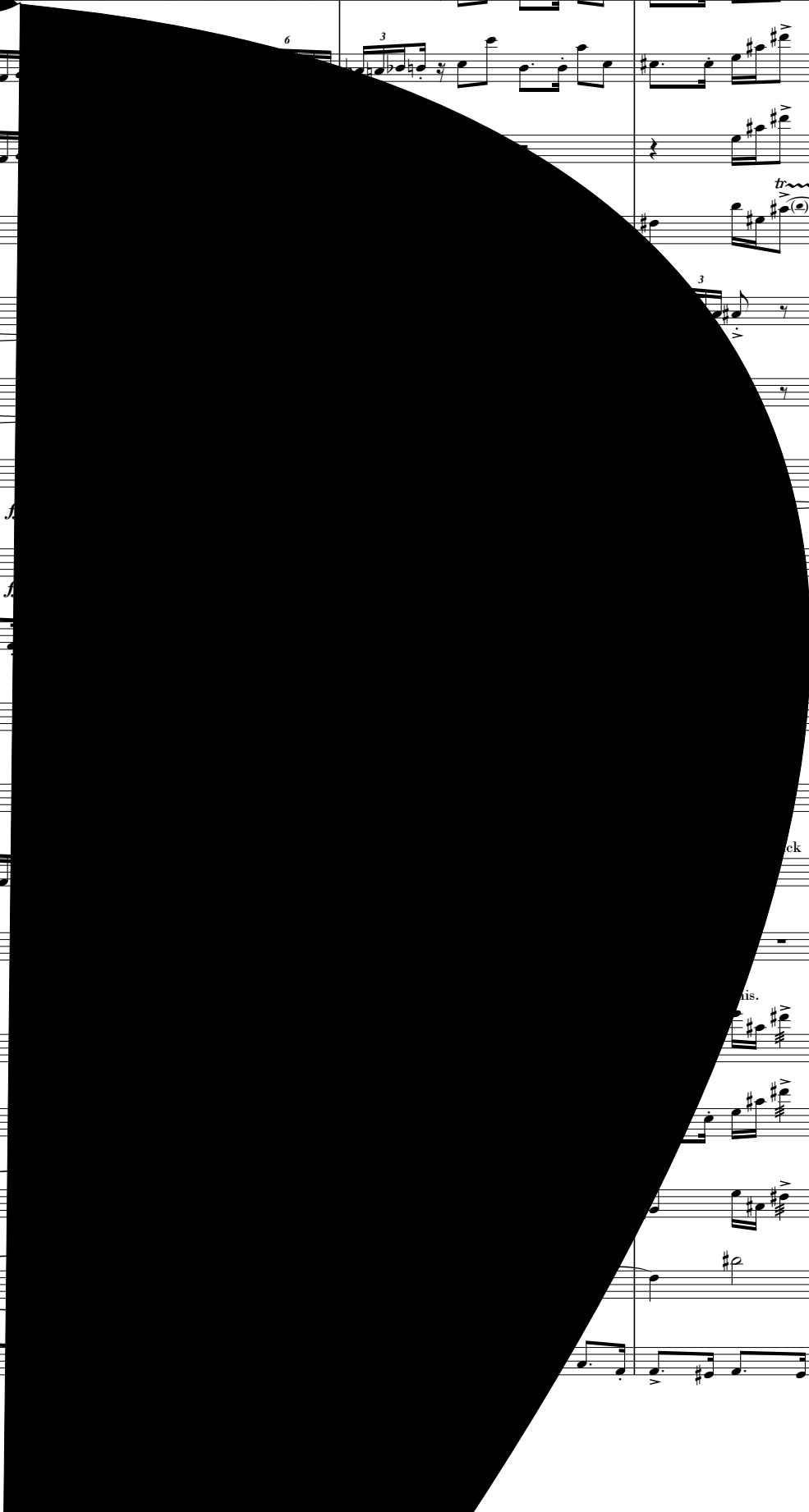
VI. I

VI. II

Vle.

Vc.

Cb.



fff

mf

p

hard stick

(f)

stick

p cresc.

mf

mf

mf

mf

130

Picc. *mf*

Fl. I-II *mf*

Ob. I-II *mf*

Cr. ing. *mf*

Cr. I-III

Cr. II-IV

Tb. I *f* *p*

Tb. II *f* *p*

Tne. I *mf* *f* *p*

Tne. II *p*

Tuba *p*

Perc. I *mf* *f* *mf* Gongs

Perc. II *mf* *f* l. v.

Perc. III *mf* *f* l. v. Piatto sosp. soft stick

Perc. IV Vibraf. *mf* *tr*

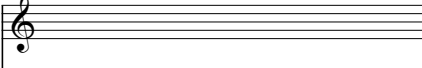
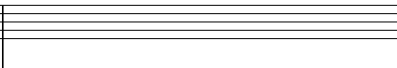
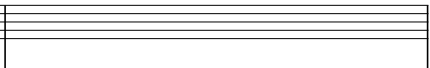
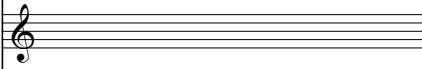
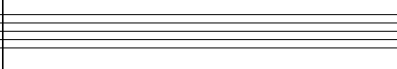
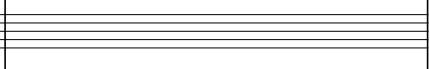
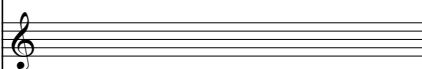
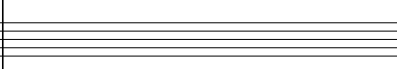
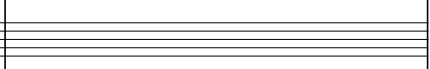
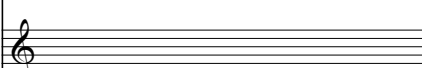
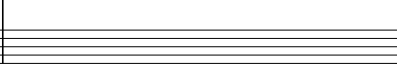
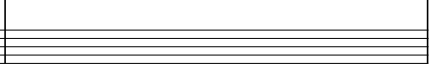
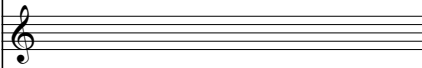
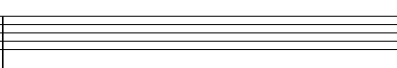
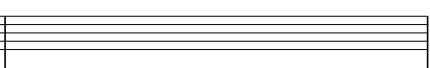
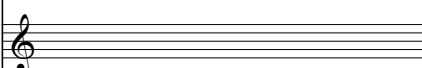
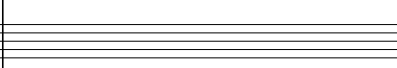
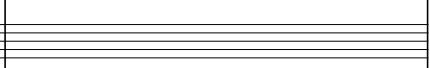
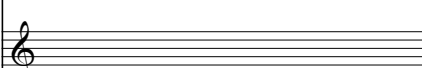
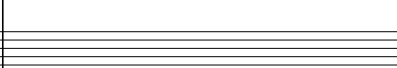
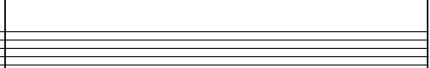
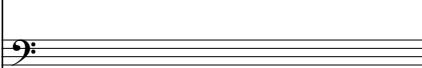
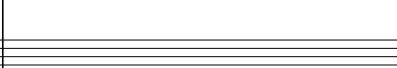
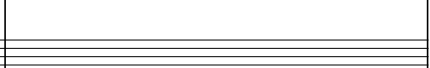
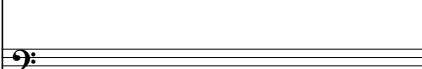
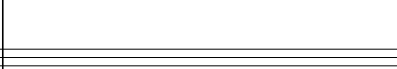
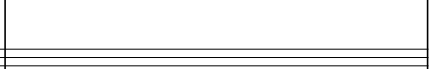
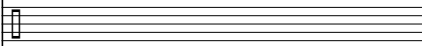
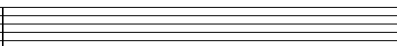
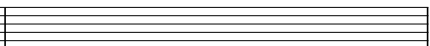
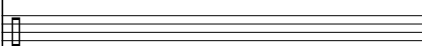
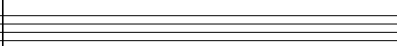
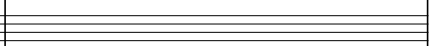
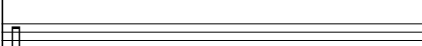
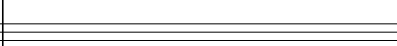
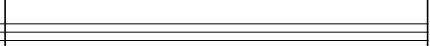
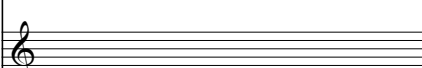
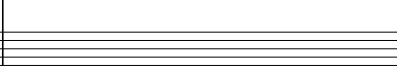
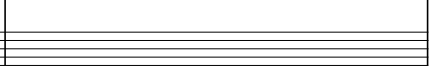
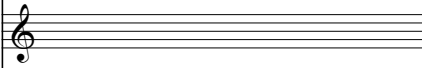
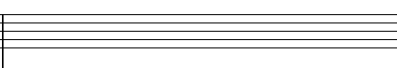
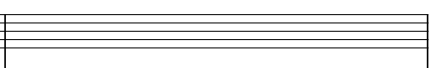
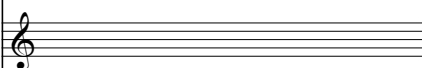
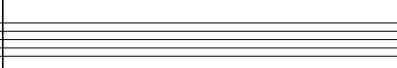
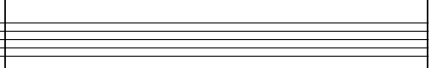
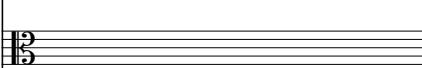
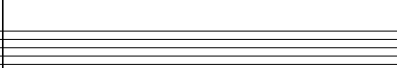
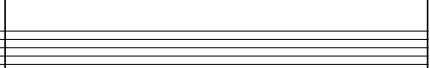
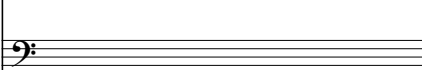
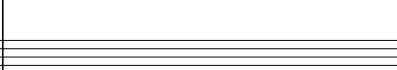
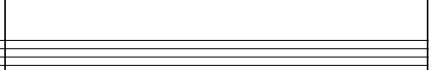



VI. I *p* unis. spicc. *f* 3

VI. II *p* unis. spicc. *f* 3

Vle. *p*

Vc. *un.* *div.* *p*

Cb.

Picc.			
Fl. I-II			
Ob. I-II			
Cr. ing.			
Cr. I-III			
Cr. II-IV			
Tb. I-II			
Tni. I-II			
Tuba			
Perc. I			
Perc. II			
Perc. III			
Perc. IV			
			
			
Vle.			
Vc.			
Cb.			

Picc.

Fl. I-II

Ob. I-II

Cr. ing.

Cr. I-III

Cr. II-IV

Tb. I-II

Tni. I-II

Tuba

Perc. I

Perc. II

Perc. IV

Cl. Solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

The musical score for page 135 is arranged in a standard orchestral format. It features the following parts and their initial activity:

- Picc.**: Rests throughout the page.
- Fl. I-II**: Play a rhythmic pattern of eighth notes in groups of three, marked with accents.
- Ob. I-II**: Play a melodic line with eighth notes and rests.
- Cr. ing.**: Play a simple eighth-note pattern.
- Cr. I-III**: Play a single chord marked *p* (piano).
- Cr. II-IV**: Play a single chord marked *p* (piano).
- Tb. I-II**: Rests throughout the page.
- Tni. I-II**: Rests throughout the page.
- Tuba**: Play a simple eighth-note pattern.
- Perc. I**: Rests throughout the page.
- Perc. II**: Play a steady eighth-note pattern.
- Perc. IV**: Play a tremolo effect.
- Cl. Solo**: Rests throughout the page.
- Vi. I**: Play a melodic line with eighth notes, marked *cresc.* (crescendo).
- Vi. II**: Play a melodic line with eighth notes, marked *cresc.* (crescendo).
- Vle.**: Play a melodic line with eighth notes, marked *cresc.* (crescendo).
- Vc.**: Play a melodic line with eighth notes, marked *cresc.* (crescendo).
- Cb.**: Play a melodic line with eighth notes, marked with accents.