



Liana Alexandra

Roumania, Bucarest

THE SNOW QUEEN, children's fairy opera after Hans Christian Andersen (Manuscrit / Manuscript)

About the artist

Liana Alexandra Composer Born: May 27, 1947, Bucharest, Romania Married to Serban Nichifor, composer: http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

Studies

1965-1971 - "Ciprian Porumbescu" University of Music, Bucharest, Composition Department. Awarded the special scholarship "George Enescu"

1974, 1978, 1980, 1984 - international courses of composition at Darmstadt, West Germany

1983 - an USIA stipendium in USA

PhD in Musicology

AT PRESENT: Master in music; Professor at the National University of Music of Bucharest, (teaching composition, orchestration and musical analyses), Member of Duo Intermedia and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Serban Nichifor

Selected Works

Symphonic, vocal-symphonic and concert music, music for opera

Symphony I (1971)

Cantata for women's choir and... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: GEMA - IPI code of the artist : I-000402252-8

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-lianaalexandra.htm>

About the piece



Title: THE SNOW QUEEN, children's fairy opera after Hans Christian Andersen [Manuscrit / Manuscript]
Composer: Alexandra, Liana
Copyright: Copyright © Liana Alexandra
Publisher: Alexandra, Liana
Instrumentation: Choir and Orchestra
Style: Modern classical
Comment: COMPOSITION FIRST PRIZE "GAUDEAMUS", HOLLAND, 1980.

Liana Alexandra on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

LIANA ALEXANDRA

99 CRĂIAGA ZĂREZII 99

(FEERIE DUPĂ HANS CRISTIAN ANDERSEN)

_ 1979 _


ORCHESTRA

3 FLAUTTI + 3 PIATTI

3 TROMBE (Do) + 3 TRIANGOLI

3 TROMBONI + 3 TAMB. BASCO

ORGANO ELECTRONICO + CELESTA + GLOCKENSPIEL

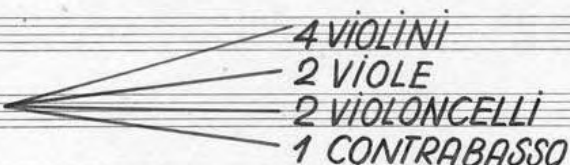
PERCUSSIONE 

- VIBRAFONO
- SILOFONO
- TIMPANI
- GONG
- CAMP. DI BAMBU

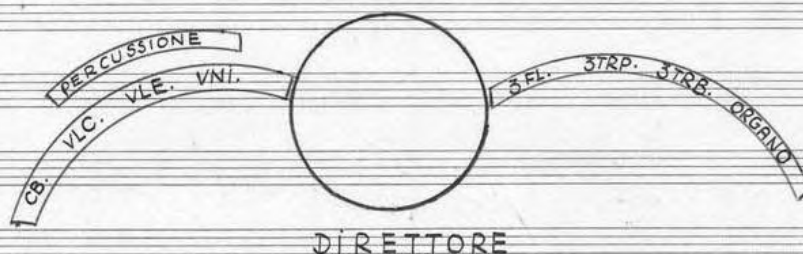
SOPRANO (GRETCHEN)

ALTO - CONTRATENOR - (KARL)

CORO DI BAMBINI

ARCHI 

- 4 VIOLINI
- 2 VIOLE
- 2 VIOLONCELLI
- 1 CONTRABASSO



Nr. 1

A ($\approx 90\text{MM}$)

1 2 3 4 5 6 7 8 9 10 11

3 Trp. 1 2 3

1 2 3 4 5 6 7 8 9 10 11

mf sempre

Vni 1 2 3 4

mf sempre

mf sempre

mf sempre

Vle 1 2

mf sempre

mf sempre

12 13 14 15 16 17 18 19 20 21 22 23 24 25

3 Trp. 1 2 3

mp

mp

mp

mf

12 13 14 15 16 17 18 19 20 21 22 23 24 25

Vni 1 2 3 4

Vle 1 2

26 27 28 29 30 31

37^{gr.}

mf sempre

1 2 3 4

Vni

1 2

Vle

f sempre

46 47 48 49 50 51 52 53

mp sempre

1 2 3

Trg. 2

mp sempre

f sempre

40 41 42 43 44 45

1 2 3 4

Vni

1 2

Vle

mp

Vlc.

1 2

Handwritten musical score for measures 54-67. The score includes staves for Violin (Vln), Viola (Vlc), and Silofono. Measures 54-59 show the Violin and Viola parts. Measures 60-67 show the Silofono part. Dynamics include mp, mf, and mf sempre.

Handwritten musical score for measures 68-81. The score is for a string quartet, with parts for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vc.), and Cello (C.). Measures 68-76 are on the left page, and measures 77-81 are on the right page. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The dynamics are marked 'mf' (mezzo-forte) and 'sempre' (sempre). The notation includes various musical symbols such as notes, rests, and slurs.

82 83 84 85 86 87 88

Sil.

mp

1
2 Vln

2

3
4 *mf*

mf

1 Cb *mf*

Handwritten musical score for measures 89-102. The top staff is for strings (St.) with a melody starting at measure 89, marked *mf*. The bottom staff is for two violins (2Vln) with a sustained accompaniment, marked *mf sempre*. The score includes measure numbers 89 through 102.

103 104 105 106 107 108 109 110 111 112 113 114

1 Vni

2 Vni

3 Vni

4 Vni

1 Vle

2 Vle

1 Vlc

2 Vlc

115 *f sempre* 116 117 118 119 120 121 122 123 124

1 Vni

2 Vni

3 Vni

4 Vni

1 Vle

2 Vle

f sempre

125 *f* 126 127 128 129 130 131 132 133 134 135 *ff*

1 Vni

2 Vni

3 Vni

4 Vni

1 Vle

2 Vle

136 137 138 139 140 141 142 143 144 145 146 147

3 Tamb
basso 2

mf *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

1 *mf* *sempre*

2 *mf* *sempre*

3 *mf* *sempre*

4 *mf* *sempre*

Vle 1 *mf* *sempre*

2 *mf* *sempre*

Vlc. 1 *mf* *sempre*

2 *mf* *sempre*

Ob. *mf* *sempre*

148 149 150 151 152 153 154 155 156 157 158 159 160

3 Tamb
basso 2

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

mf *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f*

Vle 1 *mf* *f*

2 *mf* *f*

Vlc. 1 *mf* *f*

2 *mf* *f*

Ob. *mf* *f*

165 166 167 168 169 170 171 172

Silofono *mp* *mf*

161 162 163 164

Vlc. 1 *mp* *mf* *mp*

Vlc. 2 *mp* *mf* *mp*

1 3 4 *mf* *f* *mf* *p*

Vlc. 1 *mf* *f* *mf* *p*

Vlc. 2 *mf* *f* *mf* *p*

Ob. *p*

173 174 175 176 177 178 179 180

Sil. *mp* *mf* *mp*

181 182 183 184

Vlc. 1 *mp* *mf* *p*

Vlc. 2 *mp* *mf* *p*

Ob. *mp* *mf* *p*

185 186 187 188 189 190 191 192 193

Sil. *mp sempre* *mp* *pp*

194 195 196 197 198 199 200

Vlc. 1 *mp sempre* *mp* *pp* 3 4 *mp*

Vlc. 2 *mp sempre* *mp* *pp* *mp*

Ob. *mp sempre* *mp* *pp*

194 195 196 197 198 199 200 201 202

Silofono

Vlc. 1 *f sempre*

Vlc. 2 *f sempre*

Cb. *f sempre*

Vlc. 1 *f* *mf*

Vlc. 2 *f* *mf*

Cb. *f* *mf*

203 204 205 206 207 208 209 210 211 212 213

1 *tr.* *mp sempre*

Phi 2 *tr.* *mp sempre*

3 *tr.* *mp sempre*

1 *mp sempre*

2 *mp sempre*

3 *mp sempre*

4 *mp sempre*

5 *mp sempre*

6 *mp sempre*

7 *mp sempre*

8 *mp sempre*

244 245 246 247 248 249 250 251 252 253 254

1 *p* *mp* *p*

2 *p* *mp* *p*

3 *p* *mp* *p*

mf *ff* *mf*

1

2

3

4

Vle

1

2

Vlc.

1

2

Cb.

mf *ff* *mf*

225 226 227 228 229 230 231 232 233 234 235

1 *p* *mp* *p*

2 *p* *mp* *p*

3 *p* *mp* *p*

mp *mp* *mp*

mp *mp* *mp*

mp *mp* *mp*

ff *ff* *ff*

236 237 238 239 240 241 242 243 244 245 246

mp sempre

Vni

mp sempre

mp sempre

mp sempre

mp sempre

Vle

mp sempre

mp sempre

Vlc.

mp sempre

mp sempre

mf *f*

247 248 249 250 251 252 253 254 255 256 257

Vni

mf *f*

Vle

f *ff*

258 259 260 261 262 263 264 265 266 267 268 269

Vni

f *ff*

Vle

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1 2 3

Vlc. 1 2

Cb.

ff sempre

4 5 6

Vle.

mp *sul pont.*

Vlc.

Cb.

mf *mp*

p *mf* *p*

270 271 272 273 274 275 276 277 278 279 280 281

3 Fl. 1 2 3

p *mf* *p*

sul pont.

Vle. 1 2

sul pont.

mf p mf

282 283 284 285 286 287 288 289 290 291 292 293

1 4 3 Fl. 2 3

mf p mf

Celesta

mf

1 2 3 4

Vln

mp sempre

mp sempre

mp sempre

mp sempre

294 295 296 297 298 299 300 301 302 303 304 305 2-3"

Celesta

mp mf mp

1 2 3 4

Vln

mp mf mp

$\text{♩} = 72 \text{ MM}$

Nr 2

1 *mp* *mf* *mp*

1 *6* *simile* *2* *3*

3 Fl. 2 *5* *simile*

3 *4* *simile*

mp *mf* *mp*

CORO *mp* *mf* *mp*

4 Vni *mp* *mf* *mp*

2 Vle *pizz.*

2 Vlc *pizz.*

1 Cb *mp* *mf* *mp*

4 5 6 7

1 *mf* *sempre*

2 *mf* *sempre*

3 *mf* *sempre*

Coro *mf* *sempre*

Vni

Vle

Vlc

Cb

mf *sempre*

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8 5 *simile* 9 10 11

mp *mf*

mp *mf*

Coro

Vni

vle

Vlc

Cb

mp *mf*

12 13 14 15

6

mf

Coro

Vni

vle

Vlc

Cb

mf

free-scores.com

16 17 *f sempre* 18 19

Fl.

Coro *f sempre*

Vni *div. arco*

Vle *arco*

Vlc

Ob

20 21 22 *mf* 23

Fl.

Coro *mf*

Vni *mf*

Vle *mf*

Vlc

Ob

free-scores.com

24 25 *mf* 26 27 *mp*

371-2

Coro *mf* *mp*

Vni *mf* *mp*

Vle *p* *#p* *p* *#p*

Vlc *p* *#p* *p* *#p*

Ob. *p* *#p* *p* *#p*

28 29 30 31

Celesta *mf* *presto possibile*

Glock *mf* *mf* *mf* *mf*

Coro

1 *p* *gettato* *3* *gettato*

2 *d.* *4* *gettato* *3* *gettato*

Vni *p* *4* *gettato* *3* *gettato*

3 *p* *4* *gettato* *3* *gettato*

4 *d.* *4* *gettato* *3* *gettato*

1 *d.* *4* *gettato* *3* *gettato*

Vle *d.* *4* *gettato* *3* *gettato*

2 *d.* *4* *gettato* *3* *gettato*

Vlc *mp sempre*

Ob.

40 41 42 43

Celesta *f* sempre

Glock *mp* *mf* *mp* *mf* *mp* *mf*

Vni 1 2 3 4

Vle 1 2

44 45 46 47

Celesta *mf* sempre

Glock *mp* *mf*

Coro *mf*

1-2 Vni *p*

3-4 Vni *p*

Vle *p*

Vle arco *mf*

Cb. arco *mf*

48 49 50 51

Celesta

Glock

Coro

1-2 Vni 3-4 Vle Vlc Ob

mf sempre

52 53 54 55

Coro

1-2 Vni 3-4 Vle Vlc Ob

mf sempre

56 57 58 59

1 2 3

3 Tr 2
In 20

con
sord.

p *mp*

Coro

Vni

3-4

Vla

Vla

Cb.

mf sempre

60 61 62 63

1 2 3

Tr. 2

p *mf*

accel.

Vla

Cb.

64 65 66 67

1 2 3

3 Tr. 2

p *mf* *sempre*

Vla

Cb.

68 69 70 71

1 *pp* *p* *mp* *p*

Trp. 2 *pp* *p* *mp* *p*

3 *pp* *p* *mp* *p*

Vlc

Cb

72 73 74 75

1 *mf sempre* *p* *mf* *p*

Trp. 2 *mf sempre* *p* *mf* *p*

3 *mf sempre* *p* *mf* *p*

Organo
ped. *mf sempre*

76 77 78 79

1 *mf* *mp* *p*

Trp. 2 *mf* *mp* *p*

3 *mf* *mp* *p*

Org.
ped.

80 81 82 83

1 *mp* *p* *pp*

3 Trp 2 *mp* *p* *pp*

3 *mp* *p* *pp*

Celesta *mf sempre*

3 3 3 3 3 3 3 3 3 3

gettato

1 *mp sempre*

2 *gettato* *mp sempre*

3 *gettato* *mp sempre*

4 *mp* *gettato*

1 *mp sempre* *gettato*

2 *mp sempre* *gettato*

84 85 86 87

Celesta *mf sempre*

3 3 3 3 3 3 3 3 3 3

1 *p*

3 Trp 2 *p*

3 *p*

1 *mp sempre*

2 *mp sempre*

3 *mp sempre*

4 *mp sempre*

1 *mp sempre*

2 *mp sempre*

88 89 90 91

Cel.

mf

1 2 3

Trp.

p

1 2 3 4

Vni

mp sempre

92 93 94 95

Cel.

mf sempre

1 2 3

Trp.

p

1 2 3 4

Vni

mp sempre

96 97 98 99

Cel. *mf* *sempre*

Vlc. 1 *mp* *sempre*

Vlc. 2 *mp* *sempre*

Ob. *mp* *sempre*

100 101 102 103

Cel. *mf* *sempre*

Vlc. 1 *mp* *sempre*

Vlc. 2 *mp* *sempre*

Ob. *mp* *sempre*

104 105 106 107

Vlc. 1

Vlc. 2

Ob.

p *mp* *p* *mp* *p* *mp* *p* *mf*

108 *con sord.* 109 110 111

1 *p con sord.* *mp* *p* *mp* *mf* *mp*

2 *p con sord.* *mp* *p* *mp* *mf* *mp*

3 *p con sord.* *mp* *p* *mp* *mf* *mp*

Tr. *p* *mp* *p* *mp* *mf* *mp*

Org. *mf* *mp* *mf* *mp*

ped. *mf* *mp* *mf* *mp*

112 113 114 115

1 *p* *mp* *p* *mp* *mf*

2 *p* *mp* *p* *mp* *mf*

3 *p* *mp* *p* *mp* *mf*

Tr. *p* *mp* *p* *mp* *mf*

Org. *mf* *mp* *mf* *mp*

ped. *mf* *mp* *mf* *mp*

mf sempre

116 117 118 119

1 *mf* *mp* *mp* *ppp*

2 *mf* *mp* *mp* *ppp*

3 *mf* *mp* *mp* *ppp*

Tr. *mf* *mp* *mp* *ppp*

Org. *mf* *mp* *mp* *ppp*

ped. *mf* *mp* *mp* *ppp*

mf sempre

120 121 122 123

1 *mf* *mp* *mp* *ppp*

2 *mf* *mp* *mp* *ppp*

3 *mf* *mp* *mp* *ppp*

Tr. *mf* *mp* *mp* *ppp*

Org. *mf* *mp* *mp* *ppp*

ped. *mf* *mp* *mp* *ppp*

mf *mp* *mp* *ppp*

rall.

Nr 3

Presto possibile

ORGANO

mf sempre

The musical score is written for organ and consists of eight systems of staves. Each system typically includes a grand staff (treble and bass clef) and a single bass staff. The notation is dense, featuring many chords and rapid melodic passages. Fingerings are indicated by numbers 1-5 above notes, and some chords are marked with numbers 4, 6, or 8. The tempo is marked 'Presto possibile' and the dynamics are 'mf sempre'. The key signature has one flat (B-flat). The score is written in a single system of staves, with each system containing multiple staves. The notation is complex, with many chords and rapid melodic lines. The organ part is written in a single system of staves, with each system containing multiple staves. The notation is complex, with many chords and rapid melodic lines. The organ part is written in a single system of staves, with each system containing multiple staves. The notation is complex, with many chords and rapid melodic lines.

Handwritten musical score for piano, consisting of 10 systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- f sempre* (first system)
- mf* (seventh system)
- mp sempre* (tenth system)
- ral molto* (tenth system)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 4, 6, 8, and 10. The key signature changes throughout the piece, including F# and Bb.

- Coml de copii se adună în jurul lui Karl și cântă :-:-
- Gretchen stă lângă, mănușe

4^{ta} mp sempre 3^{ta} 5^{ta}

1 2 3 4 5 6 7 8 9 10 11 12

Coro

3^{ta} 4^{ta} 5^{ta}

13 14 15 16 17 18 19 20 21 22 23 24

Coro

timp

29 30 31 32 33

Timp. *mp*

4th 3rd 4th

25 26 27 28 34 35 36 37

Coro

mf *mp*

1-2 Vni 3-4 Vle Vlc Cb.

ff

38 39 40 41 42 43 44 45 46 47 48 49 50 51

mf *mp*

CORO

mf *mp*

1-2 Vni *mf* *p*

3-4 Vln *mf* *p*

Vla *mf* *p*

Vcl *mf* *p*

Cb. *mf* *p*

4th 52 53 54 55 56 57 58 59 60 61 62 63

mf sempre

mf sempre

CORO

Org. *mf* sempre

mf sempre

4th 3rd 5th

5th

73 74 75 76 77

mf

4th 5th

64 65 66 67 68 69 70 71 72

Coro

p sempre

Org.

mf sempre

3rd 3rd 4th

78 79 80 81 82 83 84 85 86 87

Org.

ped.

mf sempre

4th 6th 4th

88 89 90 91 92 93 94 95 96 97 98 99 100 101

Timb.

mf *mf*

Org.

ped.

mf

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mp sempre

3^{ra} 102 103 104 3^{ra} 105 106 107 4^{ta} 108 109 110 3^{ra} 111 112 113

CORO

mp sempre

3^{ra} 114 115 116 2^{da} 117 118 119 3^{ra} 120 121 122 4^{ta} 123 124 125

CORO

2^{da} 126 127 128 3^{ra} 129 130 131 2^{da} 132 133 3^{ra} 134 135 136 2^{da} 137 138

CORO

3^{ra}

139 140 141

Coro

6^{ta} 4^{ta}

142 143 144 145 146 147 148 149 150

Org.

mf sempre

3^{ra} 12^{ta}

151 152 153 154 155 156 157 158 159 160 161 162

Timp.

mf

Org.

mf sempre

2^{da}

Timp.

ff

G.P.

Org.

ff

G.P.

4♩ = 60 MM

-4-





Coroara îl ia pe Reul; îl duce în palatul ei, în rașchib

Nr 4. 6

4 ♩ = 58-60

3 Trb. 2

Org.

1

3 Trb. 2

3

presto possibile

mp *mf*

1

3 Trb. 2

3

p *mp* *p*

mp

1

3 Trb. 2

3

mf *f*

mf *f*

mf *f*

1

3 Trb. 2

3

mf sempre

mf sempre

3 Fl. 2 3

1 2 3

sempre f *tr* (b \natural)

sempre f *tr* (b \natural)

sempre f *tr* (b \natural)

1 2 3

mf *sempre* *mp*

mf *sempre* *mp*

mf *sempre* *mp*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

ff *sempre* *ff* *sempre* *ff* *sempre*

1 2 3

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

ff *sempre* *ff* *sempre* *ff* *sempre*

1 2 3

f *mf* *mf* *mf*

f *mf* *mf* *mf*

f *mf* *mf* *mf*

Handwritten musical score for three staves, labeled 1, 2, and 3. The notation includes dynamic markings (*mf*, *f*) and articulation (accents, slurs). The score is divided into two measures by a double bar line. The first measure shows a crescendo from *mf* to *f*. The second measure shows a decrescendo from *f* to *mf*. The staves are connected by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a bass clef and a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat.

tr (ba)

tr (ba)

tr (ba)

f *sempre*

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The first staff contains a series of eighth notes, starting with a forte (f) dynamic and ending with a piano (p) dynamic. The second and third staves contain a series of eighth notes, starting with a mezzo-forte (mf) dynamic and ending with a mezzo-piano (mp) dynamic. The score is divided into three measures by vertical bar lines.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and three instruments (Flute, Clarinet, Bassoon). The score is in common time (C) and consists of two systems. The first system shows the vocal parts and the instrumental parts with dynamics like "ff sempre". The second system shows the vocal parts and the instrumental parts with dynamics like "ff sempre".

[illegible]

1 3Fl. 2 3

1 2 3

mp mf mp mf mp mf

1 2 3

mp p mp

mp mf p mp mf p mp

mp p mp

(♩ = 60)

SOPRANO $\frac{3}{4}$ p dolce

Org. (la fiecare atac se va schimba registratia)

mp

1 2 3

3Trb. 1 2 3

pp pp pp

First system of musical notation. Soprano (Sopr.) and Organ (Org.) staves. The Soprano staff contains a melody starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The Organ staff contains a bass line starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a double bar line.

Second system of musical notation. Soprano (Sopr.) and Organ (Org.) staves. The Soprano staff contains a melody starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The Organ staff contains a bass line starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a double bar line.

Third system of musical notation. Soprano (Sopr.) and Organ (Org.) staves. The Soprano staff contains a melody starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The Organ staff contains a bass line starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a double bar line.

Fourth system of musical notation. Soprano (Sopr.) and Organ (Org.) staves. The Soprano staff contains a melody starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The Organ staff contains a bass line starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a double bar line.

Fifth system of musical notation. Soprano (Sopr.) and Organ (Org.) staves. The Soprano staff contains a melody starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The Organ staff contains a bass line starting with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a double bar line.

2 Fl. *mp*

Sopr. *mp sempre*

Org. *mf* *mp*

2 Fl. *mf*

Sopr.

Org. *mf*

2 Fl.

Sopr.

Org.

Sopr. *p* *mp*

Org.

Sopr. *mp* *mf* *p*


Org.


The musical score is written for Soprano, 2nd Flute, and Organ. It consists of six systems of staves. The Soprano part features various melodic lines with dynamic markings such as *mp*, *mp sempre*, *p*, *mp*, *mf*, and *p*. The 2nd Flute part provides harmonic support with sustained notes and some melodic fragments. The Organ part consists of sustained chords and block chords. The score includes repeat signs at the beginning of several systems. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

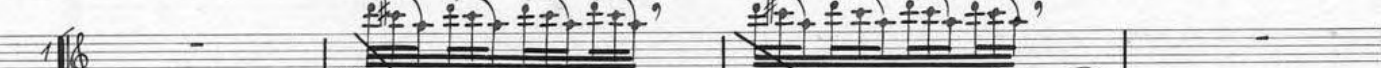
p dolce


Sopr. 


Org. 

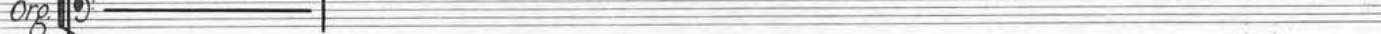
Sopr. 

Org. 

1 

3 Fl. 2 


3 


Org. 


1 

3 Fl. 2 

3 

1 

3 Fl. 2 

3 

1 

2 

3 

Nr 5 Adagio (♩ = 58-60 MM)

Org. 4/4 1 2 3

mf sempre

ped.

1 senza sord
3 Trp. 2 senza sord
3 senza sord

mf sempre

1
3 Trb. 2
3

mf sempre

Org. 4 5 6

ped.

1
Trp. 2
3

1
Trb. 2
3

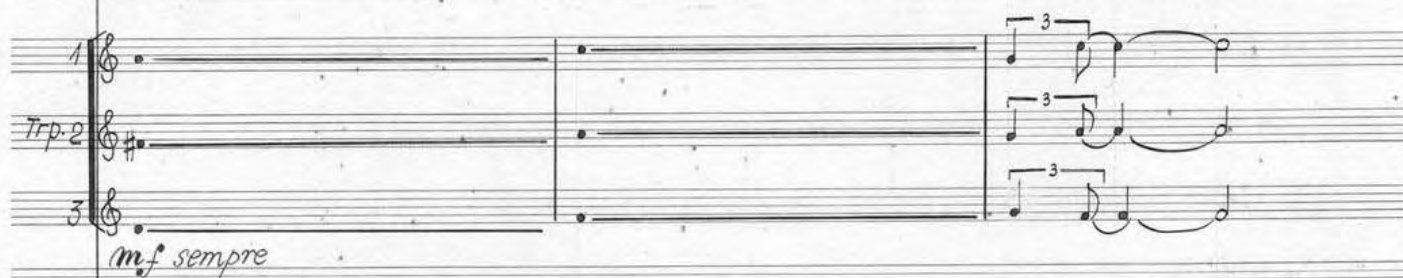
Org. 7 8 9

ped. *mf sempre*



1 2 3

Trp. 2 *mf sempre*



1 2 3

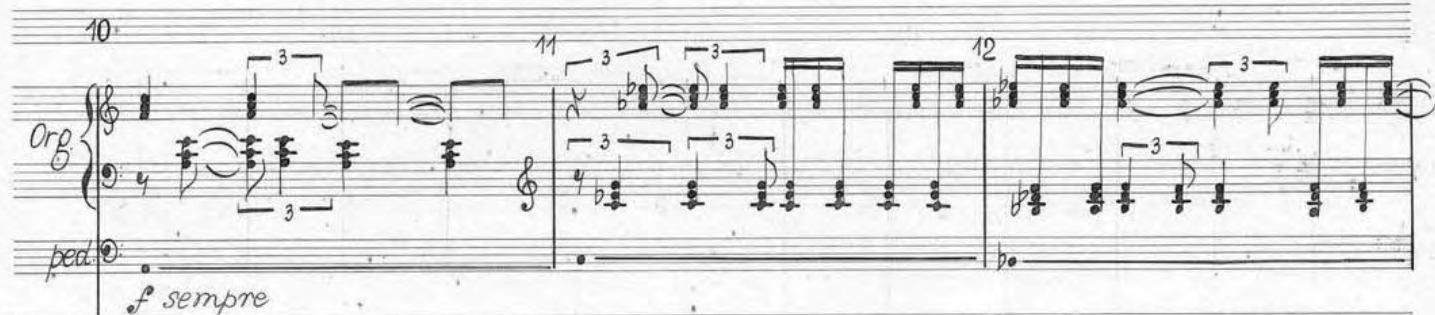
Trb. 2 *mf sempre*



10 11 12

Org. *f sempre*

ped.



1 2 3

Trp. 2 *f sempre*



1 2 3

Trb. 2 *f sempre*



13 14 15

org.

ped.

mp sempre

1

Trp. 2

3

mp sempre

1

Trb. 2

3

mp sempre

16 17 18

org.

ped.

1

Trp. 2

3

1

Trb. 2

3

19 20 21

Org. 6

ped.

f sempre

1 2

3 Trp 2

f sempre

1 2 3

Tub 2

f sempre

22 23 24

Org. 6

ped.

1 2 3

Trp 2

1 2 3

Tub 2

25 26 27

Org.
ped.

1 2 3

Trp²

1 2 3

Trb 2

28 29 30 31 32 33

Org.
ped.

ff sempre

1 2 3

Trp²

ff sempre

1 2 3

Trb 2

ff sempre

34 (♩ = 60) 35 36 37

1 *mp*

Fl. 2 *mp*

3 *mp*

Sopr. *mp sempre dolce*

Org. *pp*

38 39 40 41

1 *p* *mp*

Fl. 2 *p* *mp*

3 *p* *mp*

Comp. di bamb. *pp sempre*

Sopr. *p* *#p*

42 43 44 45

1 *vibrato* *mp*

Fl. 2 *vibrato* *mp*

3 *vibrato* *mp*

Comp. *pp sempre*

Celesta *mp sempre*

Sopr. *p* *#p*

46 47 48 49

1 Fl. 2 3

Comp

Cel. *mp sempre*

Sopr.

50 51 52 53

1 Fl. 2 3

Comp

Cel.

Sopr.

54 55 56 57

1 Fl. 2 3

Comp

Cel. *mp sempre*

Sopr.

58 59 60 61

1 *mp sempre*

H. 2 *mp sempre*

3 *mp sempre*

Camp. *p* *ppp* *rall. molto...*

Cel. *rall.... molto....*

Sopr.

1 4.♩ = 46 2 3

Nr. 6

CORO

mp

mp

mp

mp

4 5 6

CORO

mp sempre

1 *sul tasto* *vibrato*

2 *sul tasto* *vibrato*

Vni 3 *sul tasto* *vibrato*

4 *sul tasto* *vibrato*

1 *mp sempre* *vibrato*

Vle 2 *sul tasto* *vibrato*

2 *mp sempre*

7

Coro

8

9

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11

12

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525

526

527

528

529

[illegible]

13 14 15

Fl. 2

CORO

con sord. *gliss. ad libitum*

1 *mp*

Trb. 2 *mp*

3 *mp*

mf

gliss. ad lib.

16 17 18

1 *mp*

Trb. 2 *mp*

3 *mp*

1 2 3 4

CORO

vibrato

1 *mp*

Vlc. *vibrato*

2 *mp*

Cb. *vibrato*

mf

simile ad libitum

simile ad libitum

19 20 21

1 *mp sempre*

PHI 2 *mp sempre*

3 *mp sempre*

Coro

1 *a*

2 *a*

3 *a*

4 *a*

1 *mp*

2 *mp*

1 *mp*

2 *mp*

Ob. *mp*

vibrato

vibrato

vibrato

vibrato

vibrato

22 23 24

1 *p*

PHI 2 *p*

3 *p*

1 *mp*

2 *mp*

Vni 3 *mp*

4 *mp*

simile ad libitum

simile ad libitum

simile ad libitum

simile ad libitum

simile ad libitum

simile ad libitum

1 *mp*

2 *mp*

Vc. *mp*

2 *mp*

Ob. *mp*

vibrato

vibrato

vibrato

vibrato

31 32 33

Glock *mf sempre*

Vibr *mf sempre*

Camp *mf sempre*

Vln 1 *mp dolce*

Vln 2 *mp sempre*

34 35 36

Glock *mf* *mp*

Vibr *mf* *mf*

Camp *mp* *mf* *mp*

37 38 39

Glock *mf sempre*

Vibr *mf sempre*

Camp *mp sempre*

Vlc 1 *sul pont.* *mp* *mf* *mp*

Vlc 2 *sul pont.* *mp* *mf* *mp*

Cb. *sul pont.* *mp* *mf* *mb*

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40 *Glock* *mp*

41 *Vibr.* *mp*

Camp

1 *Vlc* *mf sempre*

2 *mf sempre*

Cb *mf sempre*

43 *Glock* *mp* *mf* *mp*

44 *Vibr.* *mp* *mf* *mp*

Camp *p*

1 *Vni* *mp* *simile, presto possibile*

2 *mp* *simile, presto possibile*

46 *Vni* *mp* *simile, presto possibile*

47 *Vni* *mp* *sim. presto pass.*

48 *Vle* *mp* *sim. presto pass.*

2 *mp* *sim. presto pass.*

40 50 51

1 *mp* *mf*

2 *mp* *mf*

3 *mp* *mf*

mf *simile, presto possibile* *mf sempre*

1 *mf* *simile, presto possibile* *mf sempre*

2 *mf* *simile, presto possibile* *mf sempre*

3 *mf* *simile, presto possibile* *mf sempre*

4 *mf* *simile, presto possibile* *mf sempre*

5 *mf* *simile, presto possibile* *mf sempre*

6 *mf* *simile, presto possibile* *mf sempre*

52 53 54

1 *ff* *ff* *ff*

2 *ff* *ff* *ff*

3 *ff* *ff* *ff*

mf sempre

CORO

mp

55 56 57

Glock *mf*

Vibr. *mf* *f* *mf*

Camp *mp* *mf* *mp*

CORO *mf*

Org. *mp*

58 *mf* sempre 59 60

CORO

Org. *mf*

Vni 1 *mp* simile, presto possibile

Vni 2 *mp* simile, presto possibile

Vni 3 *mp* simile, presto possibile

Vni 4 *mp* simile, presto possibile

mf *mf* *mf* *mf*

61 *mf* 62 *f* 63

Coro

Org. *mf*

mf simile, presto possibile

1 *mf* simile, presto possibile

2 *mf* simile, presto possibile

Vni *mf* simile, presto possibile

3 *mf* simile, presto possibile

4 *mf* simile, presto possibile

Vle *mf* simile, presto possibile

mf simile, presto possibile

Vlc *mf*

Cb. *mf*

64 65 66

Org. *mp*

sul tasto

1 *mp* *sul tasto* *mf* *mp*

2 *mp* *sul tasto* *mf* *mp*

Cb. *mp* *sul tasto* *mf* *mp*

67. 68 69

Org. *mf*

Vla. *mf sempre*

Ob. *mf sempre*

70 71 72

con sord. *mp* *mp sempre*

Trb 2 *con sord. mp* *mp sempre*

3 *con sord. mp* *mp sempre*

Org.

mp *mf*

1 *sul tasto*

2 *sul tasto*

Vn I 3 *sul tasto*

4 *sul tasto*

mp *mf*

74 *simile, presto possibile (respirare ad libitum)* *mp* *p*

Fl. 2 *simile, presto possibile (respirare ad libitum)* *mp* *p*

3 *simile, presto possibile (respirare ad libitum)* *mp* *p*

73 *mp* *mf* *pp*

Trb. 2 *mp* *mf* *pp*

3 *mp* *mf* *pp*

mf *mp*

Vni 1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

4 *mf* *mp*

76 *pp* *pp* *pp*

Trp. 2 *pp* *pp* *pp*

3 *pp* *pp* *pp*

Vibr. *mp* *mf* *mp*

1 *mp* *p*

Fl. 2 *mp* *p*

3 *mp* *p*

1 *mp* *mf* *mp*

Vle 2 *mp* *mf* *mp*

2 *mp* *mf* *mp*

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(♩ ≈ 58-60 MM)

Nr 7

Org. *pp*

ped.

mf mp nf

3 4 5 6

Org.

ped.

mf sempre

7 8 9

1 senza sord *mf sempre*

Trp 2 senza sord *mf sempre*

3 senza sord *mf sempre*

1 senza sord *mf sempre*

Trb. 2 senza sord *mf sempre*

3 senza sord *mf sempre*

tutti archi *mf sempre*

1

2

Vni

3

4

Vle

1

2

2 Vlc

Cb.

10 11 12

Org.
ped.

1 *mf*
2 *mf*
3 *mf*

Trb. 1 *mf*
2 *mf*
3 *mf*

1 *f sempre*
2 *f sempre*
3 *f sempre*
4 *f sempre*

1 *f sempre*
2 *f sempre*
à 2

2 Vlc *f sempre*
Ob *f sempre*

Detailed description of the musical score: The score is for measures 10, 11, and 12. The Organ part (Org.) has a treble and bass staff. In measure 10, it plays a series of chords. In measure 11, there are triplets in both staves. In measure 12, it continues with chords. The Pedal part (ped.) is a single bass staff with a few notes. The Trumpet (Trp.) and Trombone (Trb.) sections each have three staves. They play sustained notes or chords, with some changes in measure 12. The Violin (Vni) section has four staves, all marked 'f sempre'. The Viola (Vle) section has two staves, also marked 'f sempre'. The 2nd Violin (2 Vlc) and Oboe (Ob) sections each have one staff, marked 'f sempre'. The key signature has one sharp (F#) and the time signature is 4/4.

13 14 15

Org. 6

ped

mf

Trp 2

mf

mf

Vni

Vle

2 Vlc à 2

Ob

16 17 18

Org.

ped.

Trp. 1 2 3

Trb. 1 2 3

Vni 1 2 3 4

Vle 1 2

2Vlc. $\hat{a}2$

Cb.

19 20 21

Org.

ped.

1 2 3

Trp. 2

1 2 3

Trb. 2

1 2 3 4

Vni

1 2

Ve

2/Vc

Cb

22 23 24

Org.

ped.

mp sempre

(♩ = 112 MM)

25 26 27 28 29

1 *f* *sempre*

Trb 2 *f* *sempre*

3 *f* *sempre*

30 31 32

1 *mf*

Trp 2 *mf*

3 *mf*

Org *f*

36 37 38

Silofono *f*

33 34 35 39

1 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Trp 2 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

3 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

1 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Trb 2 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

3 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Org *mf*

40 41 42 43 44

1 Trp. 2 3

f *f* *mf* *mf*

1 Trb. 2 3

f *f* *mf* *mf*

45 46 47 48 49

1 Pti 2 3

mf *mf* *mf*

Sil.

mf *f* *mf*

1 Trp. 2 3

mp

1 Trb. 2 3

mp *mp* *mp*

46 47 48 49

Org.

50 51 52 53

Trp 1 *mf* *mp* *mf* *mp*

Trp 2 *mf* *mp* *mf* *mp*

Trp 3 *mf* *mp* *mf* *mp*

Trb 1 *mf* *mp* *mf* *mp*

Trb 2 *mf* *mp* *mf* *mp*

Trb 3 *mf* *mp* *mf* *mp*

Org. *mf* *mp* *mf* *mp*

54 55 56 57

Sil. *mf*

58 59

Sil. *mf*

60 61 62 63 64

Trp 1 *mf* *mp* *mf* *f* *mp*

Trp 2 *mf* *mp* *mf* *f* *mp*

Trp 3 *mf* *mp* *mf* *f* *mp*

Trb 1 *mf* *mp* *mf* *f* *mp*

Trb 2 *mf* *mp* *mf* *f* *mp*

Trb 3 *mf* *mp* *mf* *f* *mp*

Org. *mf* *mp* *mf* *f* *mp*

66 67 68 69 70

Sil. *mp sempre*

65 70

Trp. 2

mp

Trb. 2

mp

67 68 69 70

mp sempre

71 72 73 74 75 76 77

Trp. 2

mf *mp* *mf* *f* *mf*

Trb. 2

mf *mp* *mf* *f* *mf*

78 79 80 81 82 83 84 85

PH 1 2 3

Sil.

mf mp mf mp mp mf mp

org.

mf mp mf mp mp mf mp

86 87 88

PH 1 2 3

Sil.

89 90

91 92

Sil.

mp

Trp. 1 2 3

mf f

Trb. 1 2 3

mf f

org.

mp

93 94 95 96 97 98 99

Sil. *mp* *mf*

1 *mf* *ff*

Trp. 2

3 *mf* *ff*

1 *mf* *ff*

Trb. 2

3 *mf* *ff*

Org. *mp* *mf*

100 101 102 103 104 105 106

Sil. *f* *f sempre*

1 *f* *f sempre*

Trp. 2 *f* *f sempre*

3 *f* *f sempre*

1 *f* *f sempre*

Trb. 2 *f* *f sempre*

3 *f* *f sempre*

Org. *f* *f sempre*

109 110 111

1 1 1

mp *mf* *mp*

Piaff. 2

mp *mf* *mp*

3

mp *mf* *mp*

107 108

Sil. *sempre*

112 113 114

1 1 1

mf *mp* *sempre*

115 116 117 118 119 120 *rall. molto*

Sil. *mf* *sempre*

org.

mp

org.

mf *sempre*

Nr. 8

4 ♩ = 59 MM

sul pont.

1 2 3

pp sempre

sul pont.

sul pont.

sul pont.

sul pont.

4 5 6

pp sempre

7 8 9

pp sempre

10 11 12

pp sempre

13 14 15

pp sempre

Handwritten musical score for Violini (Vni) parts 1, 2, 3, and 4, measures 16-18. The score includes dynamic markings (pp, p, mp, p) and articulation marks (accents, slurs).

Handwritten musical score for three staves, measures 19-21. The score includes dynamic markings (p, mp) and articulation marks (accents) on various notes.

Measure 19:

- Staff 1: Treble clef, key signature of one flat (B-flat). Notes: B-flat (quarter), A (quarter), G (quarter), F (quarter). Dynamic: *mp*. Articulation: accent on B-flat.
- Staff 2: Treble clef. Notes: E (quarter), D (quarter), C (quarter), B (quarter). Dynamic: *p*.
- Staff 3: Treble clef. Notes: A (quarter), G (quarter), F (quarter), E (quarter). Dynamic: *p*.

Measure 20:

- Staff 1: Treble clef, key signature of one flat. Notes: E (quarter), D (quarter), C (quarter), B (quarter). Dynamic: *p*. Articulation: accent on E.
- Staff 2: Treble clef. Notes: A (quarter), G (quarter), F (quarter), E (quarter). Dynamic: *mp*.
- Staff 3: Treble clef. Notes: D (quarter), C (quarter), B (quarter), A (quarter). Dynamic: *mp*.

Measure 21:

- Staff 1: Treble clef, key signature of one flat. Notes: G (quarter), F (quarter), E (quarter), D (quarter). Dynamic: *mp*. Articulation: accent on G.
- Staff 2: Treble clef. Notes: C (quarter), B (quarter), A (quarter), G (quarter). Dynamic: *p*.
- Staff 3: Treble clef. Notes: F (quarter), E (quarter), D (quarter), C (quarter). Dynamic: *mp*.

Handwritten musical score for measures 22-24. Measure 22 shows a piano (p) dynamic. Measure 23 shows a mezzo-piano (mp) dynamic and a boxed-in section. Measure 24 shows a mezzo-piano (mp) dynamic and a piano (p) dynamic.

25 26 27

Vibr. *mp* *mp* *mp* *mp* *mp sempre*

Sopr. *mp sempre* *mp sempre*

28 29 30

Vibr. *p* *mp* *p* *mp* *p* *p* *mp* *p*

Sopr. *mf sempre*

1 *mp* *p* *mp* *p*

2 *p* *mp* *p* *mp* *p*

3 *p* *mp* *p* *mp* *p*

4 *p* *mp* *p* *mp* *p*

31 32 33

Vibr. *p* *mp* *p* *mp* *p* *mp* *p*

Sopr.

1 *p* *mp* *p* *mp* *p* *mp* *p*

2 *p* *mp* *p* *mp* *p* *mp* *p*

3 *p* *mp* *p* *mp* *p* *mp* *p*

4 *p* *mp* *p* *mp* *p* *mp* *p*

34 35 36

Vibr. *p* *mp* *p* *mp* *p* *mp* *p*

Sopr.

1 *p* *mp* *p* *mp* *p* *mp* *p*

2 *p* *mp* *p* *mp* *p* *mp* *p*

3 *p* *mp* *p* *mp* *p* *mp* *p*

4 *p* *mp* *p* *mp* *p* *mp* *p*

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46 47 48

Sopr.

1

2

3

4

Vni

p *mp* *p* *mp* *p* *mp*

49 50 51

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

52 53 54

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

sul pont. *pp*

Vlc *sul pont.* *pp*

Ob. *sul pont.* *pp*

55 56 57

1 *p sempre*

PHi 2 *p sempre*

3 *p sempre*

1 *p* *mp* *p* *mp* *p* *mp* *p*

2 *p* *mp* *p* *mp* *p* *mp* *p*

Co *p* *mp* *p*

58 59 60

1 *p sempre*

2 *p sempre*

3 *p sempre*

1 *p* *mp* *p* *mp* *p* *mp* *p*

2 *mp* *p* *mp* *p* *mp* *p* *mp*

3 *mp* *p* *mp* *p* *mp* *p* *mp*

61 62 63

1 *pp sempre*

2 *pp sempre*

3 *pp sempre*

sul tasto

1 *pp*

PHi 2 *pp*

3 *pp*

64 65 66

1 *pp* *ppp*

PHi 2 *pp* *ppp*

3 *pp* *ppp*

Presto possibile

mf sempre

Nr. 9

Organo Solo

mf sempre

6 *b b*

6 *b*

4 *b b b*

4

3

6

8

8

6 *b b b*

4 *b b*

6 *b b b*

6 *b b b*

8

6

8

4

6 *#*

6 *#*

4# 6# 4#

3# 6# 6b

4b 8b 8

8b 6b

4b 6b 8b

6b 4

f sempre

6 6

8 4 6 6 6 6 10 *ral. molto*

mp sempre

mf

30 31 32

1 *mf* *p*

Trp. 2 *mf*

3 *mf*

(♩ = 112 MM)

25 26 27 28 29

1 *f sempre*

Trp. 2 *f sempre*

3 *f sempre*

Org.

36 37 38

Silofono

33 34 35 39

1 *mp* *mp* *mf* *p* *mf* *mf* *mf* *mf*

Trp. 2 *mp* *mp* *mf* *#p* *mf* *mf* *mf* *mf*

3 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

1 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Trp. 2 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

3 *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Org.

40 41 42 43 44

Trp. 1 2 3

Trb. 1 2 3

f *mf* *mf*

45 46 47 48 49

Phi 1 2 3

Sil.

mf *mf* *mf* *mf* *mf*

Trp. 1 2 3

Trb. 1 2 3

mp *mp* *mp*

46 47 48 49

Org.

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66 67 68 69 70

Sil. *mp sempre*

65 70

Trp. 1 2 3 *mp*

Trb. 1 2 3 *mp*

67 68 69

mp sempre

71 72 73 74 75 76 77

Trp. 1 2 3 *mf* *mp* *mf* *f* *mf*

Trb. 1 2 3 *mf* *mp* *mf* *f* *mf*

78 79 80 81 82 83 84 85

1
PHI 2
3

Sil. *mf* *mp* *mf* *mp* *mp* *mf* *mp*

Org. *mf* *mp* *mf* *mp* *mp* *mf* *mp*

==

86 87

1
PHI 2
3

Sil. 88 89 90 Sil. 91 92

1
Trp. 2
3 *mf* *f*

1
Trb 2
3 *mf*

Org. *mf* *f*

93 94 95 96 97 98 99

Sil.

mp

mf

Trp. 1 2 3

mf

Trb. 1 2 3

mf

Org.

mp

mf

100 101 102 103 104 105 106

Sil.

f

Trp. 1 2 3

f sempre

Trb. 1 2 3

f sempre

Org.

f sempre

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109 110 111

1 2 3

mp *mf* *mp*

107 108

Sil. *f* *sempre*

112 113 114

1 2 3

mf *mp* *f* *sempre*

115 116 117 118 119 120

Sil. *f* *mf* *sempre* *rall. molto*

1 2 3

mp *mf* *sempre*

(♩ = 76 MM)

Nr. 10

Handwritten musical score for Nr. 10, measures 1 through 14. The score is written for multiple staves, including Flute 2 (Fl. 2), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked as 76 MM (♩).

Measures 1-4: Fl. 2, Vc., and Cb. parts are shown. Dynamics include *mf* and *sempre*.

Measures 5-9: Fl. 2, Vc., and Cb. parts continue. Dynamics include *mf*, *f*, and *sempre*.

Measures 10-14: Fl. 2, Vc., and Cb. parts continue. Dynamics include *mf*, *f*, and *sempre*.

15 16 17 18

f sempre

19

mp dolce

CORO

15 16 17 18 19

Vla #^b #^b #^b #^b #^b

Vlc #^b #^b #^b #^b #^b

Cb #^b #^b #^b #^b #^b

mp

1 2

mp *mf*

mp *mf*

mp *mf*

Celesta

mf

4 *mp sempre, dolce* 3 3 2

CORO

4 3 3 2

Vla *mp sempre*

Vlc *mp sempre*

1 *mp* *mf* *mp*

Fl. 2 *mp* *mf* *mp*

3 *mp* *mf* *mp*

Celesta *mf* *mf*

Coro

Vle *mf* *mf* *mf*

Vlc *mf* *mf* *mf*

20 21

1 *f*

Fl. 2 *f*

3 *f*

22 23 24

4Vni *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

mf sempre

25 26 27 *mf* 28 *f* 29

1-3 Vni
2-4 Vni
Vle
Vlc
Cb

mf *f*

X *fa#*

30 31 32 33 34

1-2 Vni
3-4 Vni
Vle
Vlc
Cb

f *mf*

(Tempo giusto)

Org. 4 3

mp

35 36 *mf sempre*

Coro

mf sempre

1-2 Vni
3-4 Vni
Vle
Vlc
Cb

mf

Musical score for page 92, featuring Celesta, Coro, and Org. parts. The Celesta part begins with a 2-measure rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked *mf*. The Coro part consists of four staves with a 4-measure rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked *mf*. The Org. part consists of a single staff with a 2-measure rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked *mf*. The score includes various musical notations such as rests, notes, and dynamic markings.

Continuation of the musical score for page 92, featuring Celesta, Coro, and Org. parts. The Celesta part continues with a 3-measure rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked *mf*. The Coro part consists of four staves with a 4-measure rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked *mf*. The Org. part consists of a single staff with a 2-measure rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked *mf*. The score includes various musical notations such as rests, notes, and dynamic markings.

37 38 39 40 41

1-2 Fl. 3

1-3 Vni 4

2 Vle

Vlc

Cb

f sempre

42 43 44 45 46

1-2 Fl. 3

1-3 Vni 4

Vle

Vlc

Cb

f sempre

47 48 49 50 51

1-2 Fl. 3

1-3 Vni 4

Vle

Vlc

Cb

ff sempre

Detailed description: This page of a musical score contains measures 37 through 51. The instrumentation includes Flute (1-2), Flute 3, Violin 1-3, Violin 4, Viola 2, Violoncello, and Contrabass. The score is divided into three systems. The first system (measures 37-41) features a woodwind melody with a '2 2' marking and a 'f sempre' dynamic. The second system (measures 42-46) shows a more active woodwind part with 'f sempre' dynamics. The third system (measures 47-51) features a powerful brass and woodwind section with 'ff sempre' dynamics. The music is characterized by frequent use of slurs and ties, indicating sustained melodic lines.

3 *p* *con sord.* *mf* 2 *p* *mf* 1 *mf* 2 *p* 1 *mp* 2 *p*

Trp. 1 *con sord.*
Trp. 2 *con sord.*
Trp. 3 *con sord.*

Trb. 1 *con sord.*
Trb. 2 *con sord.*
Trb. 3 *con sord.*

p *mf* *p* *mp* *p* *mf* *p*

Vni *mf sempre*
Vle *mf sempre*

2 *p* *mp* 3 *p* *mp* 1 *p* 2 *mp* *p* 3 *mp* *mp sempre* 2

Trp. 1
Trp. 2
Trp. 3

Trb. 1
Trb. 2
Trb. 3

p *mp* *p* *mp* *p* *mp* *p* *mp* *mp sempre*

Vni
Vle

52 *mp sempre* 53 54 55 *rall. molto....* 56

Trp. 1
Trp. 2
Trp. 3

Trb. 1
Trb. 2
Trb. 3

mp *mp sempre* *mp*

Org *mf*

57 *mf sempre cantabile* 58 59 60

Sopr. *mf sempre cantabile*

Tenor *mf sempre cantabile*

Vle. *pizz.*

Vc. *mf*

Cb. *pizz. mf*

61 62 63 64

Sopr. $\frac{4}{4}$ $\frac{3}{4}$

Tenor

Coro *(Tempo giusto)* *p dolce* $\frac{4}{4}$ $\frac{3}{4}$

Vle. $\frac{4}{4}$ $\frac{3}{4}$

Vc. *p* *p* *p*

Cb. *p* *pizz.*

65 66 67 68

Sopr. 

Tenor 

Vle 

Vlc 

Ob 

69 70 71 72

Coro 

Sopr. 

Tenor 

Vle 

Vlc 

Ob 

174

75

76

pizz.
m.f sempre

77

El.2

Ten

f *sembre*

mpre

pre

82 83 84

Trp 2 *con sord.* *mp* *con sord.* *mp* *con sord.* *mp*

Coro

81

Sopr. *sub. mp*

Tenor *sub. mp*

Vle *f sempre* *sub. mp*

Vlc 1 *f sempre* *sub. mp*

Vlc 2 *f sempre* *sub. mp*

Cb. *f sempre* *sub. mp*

85 86 87 88

Sopr. *mp sempre*

Tenor *mp sempre*

Vle *arco* *mp sempre*

Vlc 1 *mp sempre*

Vlc 2 *mp sempre*

Cb. *mp sempre*

89 *mp* 90 *mp* 91 *mp* 92 *p* 93 *p*

Sopr *mp* *mp* *p*

Tenor *mp* *mp* *p*

Vle *mp* *p*

Vlc 1 *mp* *p*

Vlc 2 *mp* *p*

Ob *mp* *p*

(12 ♩) (Tempo giusto)

4 Vni *pizz* *mp sempre*

Vlc 1 *mp sempre*

Vlc 2 *mp sempre*

94 95 96 97

Glock *mf sempre*

Vibr. *mf sempre*

4 Vni *mp sempre*

98 99 100 101

Glock

Vibr.

4 Vni

Vibr. *rall poco a poco*

4 Vni *arco* *mp* *p*

102 *mf sempre* 103 104 105 106

Vibr. *mf*

Sopr. *mp*

Tenor *mp*

4 VI. *div.*

2 Vle. *mp sempre*

2 Vlc. *mp sempre*

Cb. *mp sempre arco*

107 *mf* *a2* 108 *mf* 109 110 111

Fl. 1-2 *mf*

Sopr. *mf*

Tenor *mf*

VI. *mf*

Vle. *mf*

Vlc. *mf sempre*

Cb. *mf sempre*

112 113 114 115 116 117 118

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

CORO
1. *f* *f* *mf*
2. *f* *f* *mf*
3. *f* *f* *mf*

Sopr. *f* *f sempre* *mf*

Tenor *f* *f sempre* *mf*

1-2 VI. *f* *f sempre* *mf*
3-4 *f* *f sempre* *mf*

4. Vle. *div. f* *f sempre* *mf*
2. *f* *f sempre* *mf*

Vlc. *f* *f sempre* *mf*
Ob. *f* *f sempre* *mf*

119 *mp* 120 121

Sopr. *mp*

Tenor *mp*

4 VI. *mp*

2 Vle. *mp*

2 Vle. *mp*

1 Cb. *mp*

4. *Tempo giusto* 3. 4. 5.

1. 2. 3. *mp*

4. *Tempo giusto* 3. 4. 5.
mp sempre

1. 2. 3.

CORO

Org. *mp*

122 123 124 125

mf sempre

Sopr.

Tenor

VI.

Vle.

Vlc.

Cb.

126 127 128 129

mp

mp sempre

1.

2.

3.

ORO

Sopr.

Tenor

VI.

Vle.

Vlc.

Cb.

mp sempre

mp sempre

mp sempre

mp sempre

130 131 132 133

Fl. 1 2-3

Sopr.

Tenor

Vi. I

Vi. II

Vcl.

Cb.

mp *p* *p* *p*

pizz. (7.) (Tempo giusto)

134 135 136 137 138

Glock.

Vibr.

2Vle.

mf sempre *mf sempre*

139 140 141 142

Glock.

Vibr.

2Vle.

mf *pp*

A tempo (poco più mosso)

142 143 144 145 146

1. *mf*

3Fl. 2. *mf*

3. *mf*

1. *senza sord.*

3Trp. 2. *mf*

3. *senza sord.*

1. *senza sord.*

3Trb. 2. *senza sord.*

3. *senza sord.*

mf

CORO

1-2 *mf sempre*

VI. 3-4 *mf sempre*

Vle. *div.* *mf sempre*

2Vlc. *mf sempre*

Cb. *mf sempre*

f

147 148 149 150 151

3 Fl. 2. 3.

mf

3 Trp. 2. 3.

mf

CORO

VI.

Vle.

Cb.

mf

mf

The musical score for measures 147-151 is written for a large ensemble. The top system features three staves for Flutes (1, 2, 3), with measures 147-151. The second system features three staves for Trumpets (1, 2, 3), with measures 147-151. The third system features three staves for the CORO (Chorus), with measures 147-151. The fourth system features three staves for VI (Violins), with measures 147-151. The fifth system features three staves for Vle. (Violas), with measures 147-151. The sixth system features three staves for Cb. (Cello), with measures 147-151. The score includes various musical notations such as notes, rests, and dynamic markings (mf).

152 153 154 155 156 157 158

1. 2. 3.

mp *mf* *f* *mf*

Trp. 1. 2. 3.

Trb. 1. 2. 3.

ORO

VI. 1. 2. 3.

Vle. 1. 2. 3.

Vlc. 1. 2. 3.

Cb. 1. 2. 3.

mp *mf* *f* *mf*

159 160 161

3 Trp. 1. 2. 3.

3 Trb. 1. 2. 3.

f *f* *f*

A tempo

1. 162 *mf* *mf sempre* 164 165 166

3 Trp. 2.

1. 3 Trp. 2.

1. 3 Trb. 2.

mf *mf sempre*

CORO

VI. *mf* *mf sempre*

Vle. *mf* *mf sempre*

Vlc. *mf* *mf sempre*

Cb. *mf* *mf sempre*

167 168 169 170 171

3 Fl.

3 Trp.

3 Trb.

Org.

CORO

VI.

Vle.

Vlc.

Cb.

ff

The musical score for page 110, measures 167-171, is presented in a multi-staff format. The staves are labeled on the left as 3 Fl., 3 Trp., 3 Trb., Org., CORO, VI., Vle., Vlc., and Cb. The measures are numbered 167, 168, 169, 170, and 171 at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo). The score is written in a key with one sharp (F#) and a common time signature (C). The organ part (Org.) is written in a grand staff (treble and bass clef). The choir part (CORO) is written in a grand staff. The string parts (VI., Vle., Vlc., Cb.) are written in a grand staff. The woodwind parts (3 Fl., 3 Trp., 3 Trb.) are written in a grand staff. The brass parts (3 Trp., 3 Trb.) are written in a grand staff. The organ part (Org.) is written in a grand staff. The choir part (CORO) is written in a grand staff. The string parts (VI., Vle., Vlc., Cb.) are written in a grand staff.

172 173 175 176

3 Fl. 1 2 3

3 Trp. 1 2 3

3 Trb. 1 2 3

Org.

CORO

VI.1 VI.2

Vle. Vle. Cb.

f *ff* *mf*

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177 178 179 180

3 Fl. 1 *mf* *simile* *f*

2 *mf* *simile* *f*

3 *mf* *simile* *f*

3 Trp. *mf*

3 Trb. *mf*

Org. *mf* 4♩ (♩ = 60 M.M.)

CORO

1-2 *mf*

3-4 *mf*

2 Vle. *mf*

2 Vlc. *mf*

1 Cb. *mf*

181 182 183

3 Fl. 1 *ff sempre* *mp sempre*

2 *ff sempre* *mp sempre*

3 *ff sempre* *mp sempre*

Org.

184 3 185

Org. *mp sempre dolce* 186 187

Sopr. *mp sempre dolce*

Viol. *dolce*
mp sempre

188 189 190 191 192

Sopr. *p sempre* 193 194 195 196 197 198

Viol. *p sempre*

199 200 201 202 203 204

Sopr.

Viol.

4-VI.

205 206 207 208 209

Sopr. *pp*

Tenor *pp*

Vla. *p* *pp*

242 243 *respirare ad libitum* 244 *mf*

3 Fl. 1. *mp* *respirare ad libitum* *mf*

2. *mp* *respirare ad libitum* *mf*

3. *mp* *respirare ad libitum* *mf*

3 Tamb. basco 1. *p* *mf*

2. *p* *mf*

3. *p* *mf*

Org. 240 241 *pp*

4 VI. *mp*

245 246 247 248

Tamb. basco *mf* *pp*

mf *pp*

mf *pp*

249 Gong *mf*

Org.