

# Zwölf für Zwölf

Brian Questa (2016)

I. Breit ♩ = 84

etwas heftig breiter a tempo

4/4 3/4 4/4 2/4 4/4

Flute *ff* *f* *f* *f* *ff<sup>3</sup>*

Oboe *f* *ff* *ff* *f* *f* *ff<sup>3</sup>*

Clarinet in B♭ *f* *ff* *ff* *f* *f* *ff<sup>3</sup>*

Bassoon *f* *ff* *f* *ff<sup>3</sup>* *f* *ff* *mf*

Horn in F *f* *mf* *p*

Trumpet in B♭ *f* *mf* *p* *f*

Trombone *f* *f* *ff* *mf* *p* *f*

Percussion Suspended Cymbal *mp* *f*

I. Breit ♩ = 84

etwas heftig breiter a tempo

4/4 3/4 4/4 2/4 4/4

Violin *ff* *ff*

Viola *ff* *ff* *f* *ff* *mf*

Violoncello *ff* *f* *ff* *f* *ff* *mf*

Contrabass *ff* *f* *ff* *f* *ff* *mf*

Violin *zart*

Viola *zart*

Violoncello *zart*

Contrabass *zart*

heftiger poco accel. .... a tempo breiter bewegt a tempo

Fl. *ff* <sup>5</sup> *f* *mp > p*

Ob. *ff* <sup>5</sup> *f* *mp > p*

Cl. *ff* <sup>5</sup> *f* *mp > p*

Bsn. *f* *ff* *f* *f* *mf* *mp > p*

Hn. *f* *mf* *< ff* *mf* *f*

Tpt. *f* *mf* *< ff* *mf* *f*

Tbn. *f* *mf* *< ff* *mf* *f*

To W.B.

Perc. *mp* *f*

heftiger poco accel. .... a tempo breiter bewegt a tempo

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

Vla. *f frisch* *f* *expressiv* *mf* *f* *ff*

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

Cb. *f frisch* *mf* *f*

etwas Mäßiger a tempo

A

Fl. *f* 3 3 3 3 *mf* *pp* zurücktreten

Ob. *f* 3 3 3 3 *mf* 3 *pp* zurücktreten

Cl. *f* 3 3 3 3 *mf* *pp* zurücktreten

Bsn. *mf* *mf* N

Hn. *mf* *mf* *f* *p* H

Tpt. *mf* 3

Tbn. *f* *mp* *pp* N

Perc.

etwas Mäßiger a tempo

A

Vln. *f* 3 3 3 3 *f* *mf*

Vla. *mf* *f* *sfz* *sfz* *f* *ff* solo H

Vc. *mf* *f* *mf* *zart* *sfz* *sfz* *sfz*

Cb. *mf* *sfz* *sfz* *sfz*

18

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

*leicht und frisch*  
*mp*

*leicht und frisch*  
*mp*

Perc.

Wood-Block

*leicht*  
*mf*

Vln.

Vla.

Vc.

Cb.

*f* *mf* *mp*

*mf* *f* *5* *sfz* *f* *3* *ff* *sfz* *f* *5* *sfz* *f* *6* *sfz* *sfz* *f* *3* *ff* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *f*

*pizz.*

*pizz.*

*pizz.* *H* *3* *ff* *heftig*

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

Cb.

*f*

6

5

6

Detailed description: This page of a musical score contains measures 23 and 24. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines in measure 23, while the brass section (Horn, Trumpet, Trombone) provides harmonic support with rhythmic patterns. The string section (Violin, Viola, Violoncello, Contrabass) also has melodic and harmonic parts. The percussion part is marked with a double bar line and a snare drum icon. The dynamic marking *f* is present in the Bassoon part. The Violoncello part features fingering numbers 6, 5, and 6. The page number 23 is at the top left, and the page number 5 is at the top right.

Musical score for page 25, measures 25-28. The score is arranged in a system with the following instruments from top to bottom:

- Fl. (Flute): Rests in all measures.
- Ob. (Oboe): Rests in all measures.
- Cl. (Clarinet): Rests in all measures.
- Bsn. (Bassoon): Active in measures 25-27, ending with a whole note in measure 28.
- Hn. (Horn): Active in measures 25-27, ending with a whole note in measure 28.
- Tpt. (Trumpet): Active in measures 25-27, ending with a whole note in measure 28.
- Tbn. (Trombone): Rests in all measures.
- Perc. (Percussion): Active in measures 25-27, ending with a whole note in measure 28. The text "To Vibraphone" is written above the staff in measure 27.
- Vln. (Violin): Rests in all measures.
- Vla. (Viola): Rests in all measures.
- Vc. (Violoncello): Active in measures 25-27, ending with a whole note in measure 28. Fingerings 6 and 5 are indicated in measure 25.
- Cb. (Contrabass): Active in measures 25-27, ending with a whole note in measure 28.

II. Rasch ♩ = 140

**B**

29

Fl. *mf* *f* *ff* *mp* *pp*

Ob. *mf* *f* *ff* *mf* *mp* *pp*

Cl. *mf* *f* *mf* *ff* *mf* *mp* *pp*

Bsn. *f* *mf* *mp* *pp* *ff* *mf* *mp* *pp*

Hn. *f* *mf* *mp* *pp* *f* *ff*

Tpt. *f* *leicht* *mf* *mp*

Tbn. *f* *mf* *mp* *pp* *f* *leicht* *mf* *mp*

Vibraphone *f* *ff* *f*

II. Rasch ♩ = 140

**B**

Vln. *arco* *mf*

Vla. *arco* *mf* *mp* *pp*

Vc. *arco* *mf* *mp* *pp*

Cb. *arco* *mp* *mp* *pp*

This musical score page contains measures 33 through 38. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system covers measures 33-37, and the second system covers measures 38-42. The time signature changes from 3/4 to 4/4 at measure 34 and back to 3/4 at measure 38. The piece concludes with a double bar line and repeat sign at measure 42. Dynamics such as *f*, *ff*, *mp*, *mf*, and *p* are indicated throughout. The Flute, Oboe, and Clarinet parts feature trills in measures 35 and 36. The Bassoon part has a trill in measure 36. The Horn part has a trill in measure 35. The Trumpet and Trombone parts have trills in measures 35 and 36. The Violin part has a trill in measure 35. The Viola and Violoncello parts have trills in measures 35 and 36. The Contrabass part has a trill in measure 35. The Vibraphone part has a trill in measure 35. The score is written in a key signature of one flat (B-flat major or D minor).



38 **4/4** heftig **a tempo** **3/4** **4/4** nach vorne drängend

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

Ob. *mf* *p* *ff*

Cl. *mf* *p* *ff*

Bsn. *mf* *p* *ff*

Hn. *f* *ff* *mp* *p* *mf* *p*

Tpt. *f* *ff* *mp* *p* *f* *mp* *ff*

Tbn. *f* *ff* *mp* *p* *ff*

Vib.

**4/4** heftig **a tempo** **3/4** **4/4** nach vorne drängend

Vln. *ff* *mp* *p* *ff*

Vla. *ff* *mp* *p* *ff*

Vc. *ff* *mp* *p* *ff*

Cb. *ff* *mp* *p* *ff*

a tempo

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts, measures 44-47. The score shows rests for measures 44-46 and a melodic entry in measure 47. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4 in measure 47 and back to 3/4 in measure 48. Dynamics include *f* and *p*.

Musical score for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts, measures 44-47. The score shows rests for measures 44-46 and a melodic entry in measure 47. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4 in measure 47 and back to 3/4 in measure 48. Dynamics include *f* and *p*.

Musical score for Vibraphone (Vib.) part, measures 44-47. The score shows rests for measures 44-46 and a melodic entry in measure 47. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4 in measure 47 and back to 3/4 in measure 48. Dynamics include *ff*.

Musical score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts, measures 44-47. The score shows rhythmic accompaniment for measures 44-46 and a melodic entry in measure 47. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4 in measure 47 and back to 3/4 in measure 48. Dynamics include *ff*.

48  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln.

Vla.

Vc.

Cb.

*nicht schleppen*

*expressiv*

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

nach vorne drängend

53 **4/4**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn.

Hn. *f stacc.*

Tpt. *ff*

Tbn.

Vib. *ff*

**4/4** *nach vorne drängend*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

**D**

3<sup>a</sup> tempo

58

Fl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Ob.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Cl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Bsn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Hn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Tpt.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Tbn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Vib.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

**D**

3<sup>a</sup> tempo

Vln.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Vla.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Cb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

63  $\frac{4}{4}$

Fl. *ff ff f mp*

Ob. *ff mf mp*

Cl. *ff f f mp*

Bsn. *mf > p ff f ff f frisch*

Hn. *mf > p f frisch*

Tpt. *mf > p f*

Tbn. *mf > p f frisch*

Vib. *ff f*

Vln. *ff p*

Vla. *ff p p f*

Vc. *ff p p f*

Cb. *ff p f*

68

**3/4** **4/4** **3/4**

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *f*

Bsn. *f* *zart* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *f*

Vib. *ff*

Vln. *ff*

Vla. *ff*

Vc. *f* *mf* *ff*

Cb. *f* *zart* *mf* *ff*

**E**

**breiter**

*expressiv*

72 **3/4** **4/4** **3/4**

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *mf* *f* *ff*

Bsn. *ff* *f* *ff*

Hn. *f*

Tpt.

Tbn. *f* *mp* *mp* *pp*

Vib. *p* *mp* *f*

**E**

**breiter**

**4/4**

**3/4**

**3/4** **4/4** **3/4**

Vln.

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*



a tempo

76  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Fl. *mp* *f* *expressiv* *ff* *ff*

Ob. *f* *expressiv* *ff* *ff*

Cl. *f* *ff* *f* *ff*

Bsn. *mp* *ff* *mp*

Hn. *mp* *ff*

Tpt. *mp* *expressiv* *mf*

Tbn. *mp* *ff*

To Suspended Cymbal

Vib. *mp* *f* *ff* *mf*

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Vln. *p* *pp* *ff* *mp*

Vla. *p* *pp* *ff* *mp*

Vc. *p* *pp* *ff*

Cb. *p* *pp* *ff*

F

heftig

82  $\frac{2}{4}$   $\frac{4}{4}$

Fl. *mf* *ff* *ff*

Ob. *mf* *ff* *ff*

Cl. *mf* *ff* *ff*

Bsn.

Hn.

Tpt. *mf*

Tbn. *mf* *ff*

Vib.

F

heftig

$\frac{2}{4}$   $\frac{4}{4}$

Vln. *mf*

Vla. *mf*

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

Cb.

nach und nach steigend

88

Fl.

Ob.

Cl.

Bsn.

*tr*

*ff*

*ff*

*ff*

*ff*

Hn.

Tpt.

Tbn.

*ff*

*ff*

*ff*

Vib.

Suspended Cymbal

*mp*

nach und nach steigend

Vln.

Vla.

Vcl.

Cb.

*ff*

poco rit. . . . . III. Mäßiger aber noch Rasch ♩ = 120

poco rit. .

tempo

poco rit. . . . .

92

**G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

III. Mäßiger aber noch Rasch ♩ = 120

poco rit. . . . .

poco rit. .

tempo

expressiv poco rit. . . . .

**G**

Vln.

Vla.

Vc.

Cb.

Fl. *f* *mp*

Ob. *ff*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *ff* *p*

Tpt. *f* *mp*

Tbn. *ff*

Cym. 

Vln. *a tempo* *p* *ff*

Vla.

Vc. *mp*

Cb. *ff* *mp*

103 **a tempo** **4/4** *sehr bewegt* **3/4** *poco rit.* **H** **a tempo** **2/4** **4/4**

Fl. *f* *mp* *f* *f* *p*

Ob. *f* *steigernd* *ff* *f* *p*

Cl. *tr* *ff* *f* *mf* *f*

Bsn. *f* *mp* *mf* *f* *H*

Hn. *f* *heftig* *ff*

Tpt. *f* *mp* *f*

Tbn. *mf* *pp*

Cym. **H**

**a tempo** **4/4** *sehr bewegt* **3/4** *poco rit.* **H** **a tempo** **2/4** **4/4**

Vln. *zart* *mp* *mf* *p* *f* *ff* *heftig* *ff*

Vla. *zart* *mp* *mf* *p* *f* *ff* *heftig* *ff*

Vc. *zart* *mp* *mf* *p* *f* *ff* *f* *pp*

Cb. *zart* *mp* *mf* *p* *f* *ff* *f* *pp*

breit

poco rit. . . a tempo

solo

3/4

110

Fl. *ff* *f* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *mf* *p* *mf*

Hn. *f*

Tpt. *ff* *mf*

Tbn. *mf*

Cym.

breit

poco rit. . . a tempo

3/4

Vln. *p* *pp* *ff* *f* *mf*

Vla. *p* *pp* *ff* *f* *mf* *f*

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

Cb. *ff* *f* *mf* *f*

116 **3/4** *stetig* **I** **4/4** *sehr rhythmisch*

Fl. *ff* *f* *ff* *f* *ff* *mf*

Ob. *sehr rhythmisch* *f* *ff* *f* *ff* *mf*

Cl. *sehr rhythmisch* *f* *ff* *f* *ff* *mf*

Bsn. *sehr rhythmisch* *f* *ff* *f* *ff* *mf*

Hn.

Tpt. *tr* *ff*

Tbn.

Cym. **||**

**I** **4/4** *stetig* *sehr rhythmisch* *leichter* *sehr rhythmisch*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*



122

Fl. *ff* *f* *ff* *f* *ff*

Ob. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Bsn. *ff* *f* *ff* *f* *ff*

Hn. *mf* *f* *ff* *mf* *f*

Tpt. *mf* *f* *ff* *mf* *f*

Tbn. *mf* *f* *ff* *mf* *f*

Cym.

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

Vla. *mf* *f* *ff* *mf* *f*

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

Cb. *mf* *f* *ff* *mf* *f*

Detailed description: This page of a musical score, numbered 122, features 12 staves for various instruments. The Flute, Oboe, Clarinet, and Bassoon parts are highly active, with dynamic markings ranging from *ff* to *f*. The Horn, Trumpet, and Trombone parts enter in the third measure with triplet patterns, marked *mf* and *f*. The Cymbal part is marked with a cymbal symbol. The Violin, Viola, and Cello parts also feature triplet patterns, with dynamics *mf* and *f*. The Double Bass part is marked *mf* and *f*. The score is written in a key signature of two flats and a 3/4 time signature.

126

Fl. *f* *<ff* *mf* *ff* *f* *ff* *f* *<ff* *f* *mf*

Ob. *f* *<ff* *mf* *ff* *f* *ff* *f* *<ff* *f* *mf*

Cl. *f* *<ff* *mf* *ff* *f* *ff* *f* *<ff* *f*

Bsn. *f* *<ff* *mf* *ff* *f* *ff* *f* *<ff* *f*

Hn. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tpt. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tbn. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Cym. *mp*

Suspended Cymbal  
soft and slow roll

Vln. *f* *5* *3*

Vla. *f* *5* *3*

Vc. *f* *5*

Cb. *f* *5*

poco rit. . . . .

IV. Breiter ♩ = 100

130

**J**

Fl. *f*

Ob. *f* *mf* *f*

Cl. *f*

Bsn. *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Tam-Tam *mf* *zurückhaltend*

**J**

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

steigernd

4/4

135

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

*as fast as possible*

Tam-Tam *f*

steigernd

4/4

Vln. *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

*as fast as possible*

sehr aufgeregt

146

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f* *p*

Hn.

Tpt.

Tbn.

Tam-Tam

sehr aufgeregt

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff* *mf* *mf* *f* *ff* *f* *ff*

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

Cb. *ff* *f* *ff* *mf* *f* *mf* *ff* *mf* *ff*

*pizz* *arco* *pizz* *arco* *gliss.* *gliss.*

150

Fl.

Ob.

Cl. To B. Cl.

Bsn.

Hn. *f*

Tpt. *f*

Tbn. *f*

Tam-Tam To Small Tam-Tam

Vln. *pizz* *arco* *ff* *mf* *f* *gliss.*

Vla. *gliss.* *f* *ff* *mf* *gliss.* *f*

Vc. *gliss.* *mf* *ff* *mf* *gliss.* *ff*

Cb. *f* *gliss.* *mf* *gliss.* *mf* *ff* *mf* *pizz* *arco*

153

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tam-Tam

Vln.

Vla.

Vc.

Cb.

156

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_

Hn. *f* \_\_\_\_\_

Tpt. *f* \_\_\_\_\_

Tbn. *f* \_\_\_\_\_

Tam-Tam \_\_\_\_\_

Vln. *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *gliss.* \_\_\_\_\_ *ff* \_\_\_\_\_ *f* \_\_\_\_\_

Vla. \_\_\_\_\_ *mf* \_\_\_\_\_ *gliss.* \_\_\_\_\_ *f* \_\_\_\_\_ *gliss.* \_\_\_\_\_

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

Cb. \_\_\_\_\_ *mf* \_\_\_\_\_ *ff* \_\_\_\_\_ *pizz* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *pizz* \_\_\_\_\_ *ff* \_\_\_\_\_ *arco* \_\_\_\_\_ *mf* \_\_\_\_\_



159

Tam-Tam

Vln.

Vla.

Vc.

Cb.

*mf* *f* *mf*

*ff* *f* *mf*

*mf* *f* *mf*

*ff*

*gliss.*

*gliss.*



V. Mäßig ♩ = 80

**L**  
Vibraphone Solo

164

To Vib.

T.-t.

*mp* *mf* *f* *mf* *p* *ff*

3



171

Vib.

*mf* *p* *f*

*poco rit.*

VI. Fließend ♩ = 92

M

3/4

178

Fl.

Ob.

To C. A.

B. Cl. *mp*

Bsn. *mp*

Hn.

*mf*

Tpt. *ff* *exp* *Harmon Mute (no stem)* 5 3 3 3

Tbn.

Vib. *f* *lv*

VI. Fließend ♩ = 92

M

3/4

Vln.

Vla.

Vc.

Cb.

183  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl.

Ob. *Cor Anglais* **H** *f* **3**

B. Cl. **H** *leicht* *f* **3** *führend* **5** *zurücktreten* *mf* **3** *f* *mf*

Bsn. *mf* *mf* *f*

Hn.

Tpt. *Mute off* **H** *f*

Tbn.

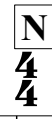
Vib. *f* **3**

Vln.  $\frac{3}{4}$   $\frac{4}{4}$  *pizz* *f*  $\frac{3}{4}$

Vla. *pizz* *f* **3**

Vc. *pizz*

Cb.



breiter

mehr bewegt

3/4

4/4

188

Fl.

C. A.

B. Cl.

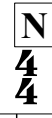
Bsn.

Hn.

Tpt.

Tbn.

Vib.



breiter

mehr bewegt

3/4

4/4

Vln.

Vla.

Vc.

Cb.

VIII. Mäßig ♩ = 72

195

2/4 4/4

Fl. *f* *mp*

C. A. *f* *mp*

B. Cl. *f* *mp* *mp* *p*

Bsn. *tr* *ff* *mp* *p*

Hn.

Tpt.

Tbn.

Vib.

VIII. Mäßig ♩ = 72

*non vibrato*  
*zurücktreten*

2/4 4/4

Vln. *mf* *mp* *pp*

Vla. *mf* *pp*

Vc. *mf* *mp*

Cb.

*non vibrato*  
*zurücktreten*

IX. Langsam ♩ = 50

O

202

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

IX. Langsam ♩ = 50

O

Vln.

Vla.

Vc.

Cb.

207

Fl.

C. A.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

*mf*

*pp*

*p*