



# Valter Bresolin

Composer

Brazil, São Paulo

## About the artist

My name is Valter Bresolin Pinto de Moraes, composer's name, VALTER BRESOLIN., born in São Paulo, Brazil. I began studying music at the age of 7. My first instrument was the accordion but when I first played some classical pieces I fell in love with them and changed to piano lesson at the age of 14. However, I had to begin working at 16 as my parents could not afford my studies, therefore I became a teacher of English teaching in schools and privately. I went on studying music on my spare time. I had classes in harmony, counterpoint and fugue with a Brazilian composer, Eduardo Escalante, ex-Camargo Guarnieri's student. At that time I had several compositions for several instruments as I studied orchestration by WALTER PISTON'S books and Rimsky Korsakov's and Berlioz-Richard Strauss' treatises on orchestration too. As I became a director of a school of English for Brazilian students, money was very important to me and as I had little time I could not dedicate myself entirely to music and, of course I could not become a piano concertist as I would love to be a composer and conductor full time. However I went on studying music by myself until I met Jose Antonio de Almeida Prado who saw my compositions and decided to give me classes on contemporary... (more online)

## About the piece



<b>Title:</b>	Arcanes from the 13th Planet [Opus 22]
<b>Composer:</b>	Bresolin, Valter
<b>Licence:</b>	Copyright Valter Bresolin
<b>Publisher:</b>	Valter Bresolin
<b>Instrumentation:</b>	Symphonic Orchestra
<b>Style:</b>	Modern classical
<b>Comment:</b>	The 13th Planet is a vision of a new Planet. The score begins as a voyage through a silent faraway space until it reaches a big red Planet orbiting silently, as we approach it we can see and hear the tremendous sounds of its volcanoes and further ahead its rainforests, waterfalls, three moons and a sense of happiness but....are there any human beings?...Well, that's for the listener to decide.....

## Valter Bresolin on [free-scores.com](http://www.free-scores.com)

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# Arcanes do 13º Planeta-(Arcanes from the 13th Planet)

Valter Bresolin

Lento  $\text{♩} = 46$

Abertura Sinfônica

This musical score is for the symphonic introduction of 'Arcanes do 13º Planeta' by Valter Bresolin. It is written in 4/4 time with a tempo of Lento (♩ = 46). The score is divided into two systems. The first system includes the Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and 2nd in B♭), Bassoons (1st and 2nd), Horns (1st, 2nd, 3rd, and 4th in F), Trumpets (1st, 2nd, and 3rd in B♭), Trombone, Bass Trombone, Tuba, Timpani, Tam-tam, Xylophone, Cymbals, Triangle, Bass Drum, Snare Drum, Celesta, and Harp. The second system includes Violin I (Divisi), Violin II (Divisi), Viola (Divisi), Violoncello, and Double Bass. The score features various dynamics such as ppp, p, and pppp, and includes performance instructions like 'arco' and 'pizz.'. The key signature has one sharp (F#) and the time signature is 4/4. The score is presented on a page with a white background and black musical notation.

Picc. *pp*  
 Fl. 1 *pp*  
 Fl. 2 *pp*  
 Ob. 1 *pp*  
 Ob. 2 *pp*  
 Cl. 1 *pp*  
 Cl. 2 *pp*  
 Bsn. 1 *pp*  
 Bsn. 2 *pp*  
 Hn. 1 *pp*  
 Hn. 2 *pp*  
 Hn. 3 *pp*  
 Hn. 4 *pp*  
 Tpt. 1 *pp*  
 Tpt. 2 *pp*  
 Tpt. 3 *pp*  
 Tbn. *pp*  
 B. Tbn. *pp*  
 Tba. *pp*  
 Timp. *pp*  
 T-t. *pp*  
 Xyl. *pp*  
 Cym. *pp*  
 Tri. *pp*  
 B. D. *pp*  
 S. D. *pp*  
 Cel. *pp*  
 Hp. *pp*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. *pp*  
 Vc. *pp*  
 Db. *pp*

Dynamics: *pp*, *p*, *mf*, *ppp*, *Tutti*  
 Performance markings: *mf*, *pp*, *ppp*, *Tutti*

**A**

Allegro violento  $\text{♩} = 100$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

**A**

Allegro violento  $\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

Db.

23

Picc. *subito* *f* *pp*

Fl. 1 *ppp* *f* *pp*

Fl. 2 *ppp* *f* *pp*

Ob. 1 *ppp* *f* *pp*

Ob. 2 *f* *pp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D. *f*

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

26

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

29

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel. *f*

Hp. *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *gliss.*

*f* *gliss.*

*f* *gliss.* *8va*

*f* *gliss.*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

*mf*





42

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*ff*

*f*

47

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

53

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Quase glissando

Quase glissando

Quase glissando

*mp*

*mp*

*mp*

*mp*

*p*

*mf*

*p*

*mf*

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Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Db.

*mf*

*p*

3



D

cresc.extraordinário!

This page contains a detailed musical score for an orchestra. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Tom-tom (T.-t.), Xylophone (Xyl.), Cymbal (Cym.), Triangle (Tri.), Bass Drum (B. D.), Snare Drum (S. D.), Cello (Cel.), and Harp (Hp.).

The score is marked with a dynamic of **f** (forte) at the beginning of the section. A section marked **D** begins with the instruction *cresc.extraordinário!* (extraordinary crescendo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The woodwinds and strings play significant melodic and harmonic parts, while the percussion provides rhythmic support.

At the bottom of the page, there are markings for **Tutti** and **f** (forte) across the string sections.

Maestoso

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Maestoso

Divisi

♩ = 200

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

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75

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*Tutti*

*f*

*f*

*f*

*f*

Picc. *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 *p* *mf*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf pizz.* *arco*

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 200

91

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*pizz.*

*f*

*f*

*sol.*

*mf*

*f*

This page of a musical score, page 20, features a rehearsal mark 'F' at the top center. The score is for a large orchestra and string ensemble. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1, 2, 3, and 4 (Hn. 1-4), Trumpets 1, 2, and 3 (Tpt. 1-3), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Tom-tom (T.-t.), Xylophone (Xyl.), Cymbals (Cym.), Triangle (Tri.), Bass Drum (B. D.), and Snare Drum (S. D.). The keyboard section includes Celesta (Cel.) and Harp (Hp.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one sharp (F#) and a 3/4 time signature. The woodwinds and strings are mostly silent until rehearsal mark 'F', where they begin playing. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *mf*. The woodwinds have various articulations such as accents (>), staccato (>), and pizzicato (pizz.). The harp and celesta are also silent until rehearsal mark 'F'. The page number '20' is in the top left, 'F' is in a box at the top center, and '99' is at the top left of the staff. The page number '20' is also at the bottom left. The website 'free-scores.com' is at the bottom center.

110

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 T.-t.  
 Xyl.  
 Cym.  
 Tri.  
 B. D.  
 S. D.  
 Cel.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla. Divisi  
 Vc. Divisi  
 Db. Divisi

Agressivo

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

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Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *p* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*mf*

*tr*



132

This page of a musical score, page 24, covers measures 132 through 135. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 through 3, Trombones (Tenor, Bass, and Bass Trombone), Timpani, Snare Drum, Cymbals, Triangle, Bass Drum, Side Drum, Celesta, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The music is in 2/4 time and features a key signature of one sharp (F#). The score begins with a Piccolo part in measure 132. Flute 1 and Clarinet 1/2 parts enter in measure 133 with a forte (*f*) dynamic. The Horns 3 and 4 parts play sustained notes in measures 133 and 134. The Trombone section has a melodic line in measure 133. The Violin and Viola parts play a rhythmic pattern of eighth notes with triplets, starting in measure 133 and continuing through measure 135. The Cello and Double Bass parts play a similar rhythmic pattern, with the Double Bass part marked piano (*p*) in measure 135. The score concludes in measure 135.



140

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*p*

143

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 T.-t.  
 Xyl.  
 Cym.  
 Tri.  
 B. D.  
 S. D.  
 Cel.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

*p*  
*mf*  
*f* *mf* *p*  
*f*

G

148

Score for page 28, rehearsal mark G. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn., B. Tbn., Tba., Timp., T.-t., Xyl., Cym., Tri., B. D., S. D., Cel., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The music is primarily in G major and 4/4 time. A large dynamic *ff* (fortissimo) is indicated at the start of the section. Rehearsal mark G is located in the upper right area of the score. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic accompaniment. The woodwinds and brass play melodic lines, often with dynamic markings like *f* (forte) and *ff*. The percussion parts (Timp., T.-t., Xyl., Cym., Tri., B. D., S. D., Cel., Hp.) are mostly silent in this section.

Picc. - Fl. 1 - Fl. 2 - Ob. 1 - Ob. 2 - Cl. 1 - Cl. 2 - Bsn. 1 - Bsn. 2 - Hn. 1 - Hn. 2 - Hn. 3 - Hn. 4 - Tpt. 1 - Tpt. 2 - Tpt. 3 - Tbn. - B. Tbn. - Tba. - Timp. - T.-t. - Xyl. - Cym. - Tri. - B. D. - S. D. - Cel. - Hp. - Vln. I - Vln. II - Vla. - Vc. - Db.

159

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

Cl. 1 -

Cl. 2 -

Bsn. 1 -

Bsn. 2 -

Hn. 1 -

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. *mf*

B. Tbn. -

Tba. -

Timp. -

T.-t. -

Xyl. -

Cym. -

Tri. -

B. D. -

S. D. -

Cel. -

Hp. -

Vln. I *f* *Divisi*

Vln. II *f* *Divisi*

Vla. *f*

Vc. *f*

Db. *f*

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 T.-t.  
 Xyl.  
 Cym.  
 Tri.  
 B. D.  
 S. D.  
 Cel.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Picc. *mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

T.-t. *f*

Xyl.

Cym.

Tri.

B. D. *f*

S. D. *f*

Cel.

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Db. *mf*

Maestoso

I  
Largo  $\text{♩} = 50$

181

Musical score for woodwinds and percussion, measures 181-184. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones, Tuba, Timpani, and various percussion instruments (T-t., Xyl., Cym., Tri., B.D., S.D., Cel.). Dynamics range from *pp* to *fff*. The tempo is marked *Largo* with a quarter note equal to 50 beats per minute.

Musical score for strings and harp, measures 181-184. The score includes parts for Harp, Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). Dynamics range from *pp* to *fff*. The tempo is marked *Largo* with a quarter note equal to 50 beats per minute. The harp part features a wavy, tremolo-like pattern.

This page of a musical score, numbered 36 and 187, features a full orchestral ensemble. The instruments listed on the left are Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1, 2, 3, and 4, Trumpet 1, 2, and 3, Trombone, Bass Trombone, Tuba, Timpani, Triangle, Xylophone, Cymbal, Triangles, Bass Drum, Snare Drum, Celesta, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. It includes various musical notations such as notes, rests, and dynamic markings. Notable markings include 'ppp' (pianissimo) for the Timpani and 'perdendosi' (fading away) for the strings. The page concludes with a double bar line.