



# Ioan Dobrinescu

Roumania, Bucharest

## Camelii- Camelias, op 5 Porumbescu, Ciprian

### About the artist

Ioan Dobrinescu was born in 1960 and studied the violin at the George Enescu Music High school and then composition at the University of Music in Bucharest, which he graduated in 1986 as head of his class. Among the masters that have marked his artistic path are the late composers and professors Aurel Stroe, Tiberiu Olah, Stefan Niculescu, Alexandru Pascanu, Dan Constantinescu, Anatol Vieru and Constantin Bugeanu.

After a short career in teaching, Ioan Dobrinescu becomes an editor for Actualitatea Muzicala, the magazine of the Romanian Composers and Musicologist Union. From 1991 onward he became editor and later artistic counselor for the Romanian Broadcasting Corporation. He is currently the head of the Evaluation Committee for Musical Recordings.

In tandem with his numerous programs and music shows of all genres, Ioan Dobrinescu has also written as a music critic, presented numerous concerts and written concert programmes.

Even during his studies, Ioan Dobrinescu... (more online)

**Associate:** UCMR-ADA - IPI code of the artist : 00 262 54 16 76

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

### About the piece



**Title:** Camelii- Camelias, op 5  
**Composer:** Porumbescu, Ciprian  
**Arranger:** Dobrinescu, Ioan  
**Copyright:**  
**Publisher:** Dobrinescu, Ioan  
**Instrumentation:** Orchestra  
**Style:** Waltz

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# Camelii Vals

Ciprian Porumbescu op 5 - arr. Ioan Dobrinescu

**Introduction**  
Andante con moto ♩ = 112

rit. . . . . A tempo

rit. . . . .

The musical score is arranged in systems. The woodwind section includes Piccolo, Flute, Oboe 1, Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, and Bassoon 2. The brass section includes Horn 1 in F, Horn 2 in F, Horn 3 in F, Horn 4 in F, Trumpet 1 in Bb, Trumpet 2 in Bb, Trombone 1, Trombone 2, and Bass Trombone. The percussion section includes Timpani, Triangle, Cymbals, Snare Drum, and Bass Drum. The Harp part is shown in grand staff notation. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ppp*, *p*, *mp*, and *pp*, and includes performance instructions like *Solo*, *end solo*, *pizz.*, and *piato sospeso*. The tempo markings are *Andante con moto* (♩ = 112), *rit.*, and *A tempo*.

A

10

Picc.  
Fl.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
Tri.  
Cym.  
S. D.  
B. D.  
Hp.

A

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Timp. Tri. Cym. S. D. B. D. Hp.

Vln. I Vln. II Vla. Vc. Cb.

36 *cresc.*

**Woodwinds:**  
Picc. *f*  
Fl. *mf* *f*  
Ob. 1 *mf* *ff*  
Ob. 2 *mf* *ff*  
Cl. 1 *mf* *ff*  
Cl. 2 *mf* *ff*  
Bsn. 1 *mf* *f*  
Bsn. 2 *mf* *f*

**Brass:**  
Hn. 1 *mf*  
Hn. 2 *mf*  
Hn. 3 *mf* *f*  
Hn. 4 *mf* *f*  
Tpt. 1 *f*  
Tpt. 2 *f*  
Tbn. 1 *mp* *mf*  
Tbn. 2 *mp* *mf*  
B. Tbn. *mp* *mf*

**Drums & Percussion:**  
Timp. *mp* *mf*  
Tri. *mf*  
Cym. *mf*  
S. D. *mf*  
B. D. *mp*

**Other:**  
Hp. *mp* *f* *ff*

**Strings:**  
Vln. I *f* *ff*  
Vln. II *f* *ff*  
Vla. *f*  
Vc. *mp* *f*  
Cb. *mp* *f*

D Vals I  
Tempo di vals ♩ = 140

rit.

44 (tr)

Picc. G.P.

Fl. G.P.

Ob. 1 *p* G.P.

Ob. 2 *p* G.P.

Cl. 1 *p* G.P.

Cl. 2 *p* G.P.

Bsn. 1 *p* G.P.

Bsn. 2 *p* G.P.

Hn. 1 *p* G.P.

Hn. 2 *p* G.P.

Hn. 3 *p* G.P.

Hn. 4 *p* G.P.

Tpt. 1 *p* G.P.

Tpt. 2 *p* G.P.

Tbn. 1 *p* G.P.

Tbn. 2 *p* G.P.

B. Tbn. *p* G.P.

Timp. *pp* G.P.

Tri. G.P.

Cym. G.P.

S. D. *p* G.P.

B. D. G.P.

Hp. *p* G.P.

Vals I  
Tempo di vals ♩ = 140

rit.

D

Vln. I *p* *pp* G.P.

Vln. II *p* *pp* G.P.

Vla. *p* *pp* *pizz.* G.P.

Vc. *p* *pp* *pizz.* G.P.

Cb. *p* *pp* *pizz.* G.P.

*poco rit.* A tempo

56

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Piccolo (rest)
- Fl.**: Flute (solo, p)
- Ob. 1 & 2**: Oboes (rest)
- Cl. 1 & 2**: Clarinets (ppp, pp)
- Bsn. 1 & 2**: Bassoons (solo, pp, end solo)
- Hn. 1-4**: Horns (pp)
- Tpt. 1 & 2**: Trumpets (rest)
- Tbn. 1 & 2**: Trombones (pp)
- B. Tbn.**: Bass Trombone (pp)
- Timp.**: Timpani (ppp)
- Tri., Cym., S. D., B. D.**: Percussion (rest)
- Hp.**: Harp (rest)
- Vln. I & II**: Violins (Sul G, pp, p, Sul D)
- Vla.**: Viola (ppp, pp)
- Vc.**: Violoncello (ppp, pp)
- Cb.**: Contrabass (ppp, pp)

The score is divided into two systems. The first system covers measures 56 to 80, and the second system covers measures 81 to 100. The tempo changes from *poco rit.* to *A tempo* at measure 80.

**E**

71

Musical score for woodwinds and percussion. The section begins at measure 71, marked with a box 'E'. The instruments listed on the left are Piccolo, Flute, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Timpani, Triangle, Cymbal, Snare Drum, and Bass Drum. The score includes various dynamics such as *p*, *pp*, *mf*, and *mp*. Performance instructions include *solo* for Oboe 1 and Clarinet 1, and *end solo* for Horn 1. The section concludes at measure 78.

**E**

Musical score for strings. The section begins at measure 79, marked with a box 'E'. The instruments listed on the left are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamics such as *pp*, *mp*, and *pos ord.*. Performance instructions include *arco* for Viola and *pizz.* for Violoncello and Contrabass. The section concludes at measure 86.



**F**

rit. . . . . A tempo

85

Picc. *mf*

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *end solo*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *mp* *solo* *mf*

Tpt. 2 *mp* *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Timp. *pp*

Tri. *pp*

Cym. *mp*

S. D. *p* *mp*

B. D. *p*

Hp. *mp*

**F**

rit. . . . . A tempo

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *arco*

Cb. *mf*

98

tr

G

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mf*

*f*

*mp*

*p*

*tr*

*end solo*

*5*

*G*

110 rit. . . . A tempo H

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mp* *ff*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf* *mp*

Bsn. 2 *mp* *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Hn. 3 *mp* *pp*

Hn. 4 *mp*

Tpt. 1 *mf* *f* *f*

Tpt. 2 *mf* *f* *f*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Timp. *pp* *mp*

Tri. *mf*

Cym. *mf*

S. D. *mp* *pp*

B. D. *mp* *p*

Hp. *5*

Vln. I rit. . . . A tempo H *f* *ff* *pp*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *mp*

Vc. *mf* *mp*

Cb. *mf* *pp*

122

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score (page 12 of 12, rehearsal mark 136) features a full orchestral ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute (Fl.), 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), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Triangle (Tri.), Cymbal (Cym.), Snare Drum (S. D.), Bass Drum (B. D.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various dynamic markings such as *pp*, *p*, *mp*, and *ppp*. Performance instructions include *end solo* and *pos ord.* (possibly *pos. ord.*). The Harp part features intricate triplet patterns. The string parts include *pizz.* (pizzicato) and *arco* (arco) markings.

147

Picc. *mp*

Fl. *f* *pp*

Ob. 1 *mp* *mf* *pp*

Ob. 2 *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Bsn. 1 *mf* *mp* *pp*

Bsn. 2 *mf* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Timp. *pp* *mf* *ppp*

Tri.

Cym.

S. D. *pp* *mp* *mf* *p*

B. D.

Hp. *mp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f*

Vc. *pizz.* *f* *pizz.* *arco dolce* *mp*

Cb. *f* *pp*

Vals II, Entrée, ♩=140 poco rit. . . . . Tempo di vals ♩ = 132

poco rit. . . . .

**J** A tempo

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Timp. Tri. Cym. S. D. B. D. Hp.

poco rit. . . . .

**J** A tempo

Vln. I Vln. II Vla. Vc. Cb.

A tempo, ♩ = 132 *cresc.*

Un poco meno, ♩ = 120

rit.

174

Picc. *mp* *f*  
 Fl. *f* *mf* *ff*  
 Ob. 1 *f* *mf*  
 Ob. 2 *f* *mf*  
 Cl. 1 *f* *pp* *ff*  
 Cl. 2 *f* *pp* *ff*  
 Bsn. 1 *p* *pp* *mp* *f*  
 Bsn. 2 *p* *pp* *mp* *f*  
 Hn. 1 *p* *mp* *mf* *f*  
 Hn. 2 *p* *mp* *mf* *f*  
 Hn. 3 *p* *mp* *mf* *f*  
 Hn. 4 *p* *mf* *f*  
 Tpt. 1 *p* *p* *f*  
 Tpt. 2 *p* *f*  
 Tbn. 1 *pp* *p* *mp* *f*  
 Tbn. 2 *pp* *p* *mp* *f*  
 B. Tbn. *pp* *p* *mp* *f*  
 Timp. *ppp* *mf*  
 Tri. *p* *p* *mp*  
 Cym. *p*  
 S. D. *p* *ppp* *p*  
 B. D. *p*  
 Hp. *pp*  
 Vln. I *Sul A* *f* *mp* *mf* *ff*  
 Vln. II *Sul A* *f* *mp* *mf* *ff*  
 Vla. *f* *p* *mf* *ff*  
 Vc. *mp* *arco* *p* *mp* *ff*  
 Cb. *p* *mp* *ff*



**K** Un poco più mosso ♩ = 144

186

Picc. *f*

Fl. *mp*

Ob. 1 *solo* *mf*

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1 *arco* *mp* *mf*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym. *piato sospeso* *mf*

S. D.

B. D. *mp*

Hp.

**K** Un poco più mosso ♩ = 144

Vln. I *1 solo* *2* *3 Sul D* *Sul A* *pos. ord.* *tutti* *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

L

199

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

M

212

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f*

Fl. *f*

Ob. 1 *mp* *f*

Ob. 2 *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *mp*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Timp.

Tri. *mf*

Cym.

S. D. *pp* *p* *pp* *mp*

B. D. *mp*

Hp. *mp* *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *arco* *f*

Cb. *f* *arco* *mf*

Picc. *f*  
 Fl. *f*  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1 *mf*  
 Bsn. 2 *mf*  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1 *f*  
 Tpt. 2 *f*  
 Tbn. 1 *mp* *mf*  
 Tbn. 2 *mp* *mf*  
 B. Tbn. *mf*  
 Timp. *mp*  
 Tri.  
 Cym. *mf* *mf*  
 S. D. *p* *mf* *p*  
 B. D. *mp*  
 Hp. *mf* *mf* F#G# G#F# C#  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

O Vals III, Entréecrit. . . . . Tempo di vals ♩ = 140

251

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Timp. Tri. Cym. S. D. B. D. Hp.

O Vals III, Entréecrit. . . . . Tempo di vals ♩ = 140

Vln. I Vln. II Vla. Vc. Cb.

poco rit. . . A tempo **P**

Picc.   
 Fl.   
 Ob. 1   
 Ob. 2   
 Cl. 1   
 Cl. 2   
 Bsn. 1   
 Bsn. 2   
 Hn. 1   
 Hn. 2   
 Hn. 3   
 Hn. 4   
 Tpt. 1   
 Tpt. 2   
 Tbn. 1   
 Tbn. 2   
 B. Tbn.   
 Timp.   
 Tri.   
 Cym.   
 S. D.   
 B. D.   
 Hp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Q

277

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The brass section includes Horns 1-4, Trumpets 1 & 2, and Trombones 1-3. The percussion section includes Timpani, Triangle, Cymbals, Snare Drum, and Bass Drum. The harp part features complex arpeggiated figures with sixteenth notes and slurs. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. A section marker 'Q' is placed above the strings and harp parts starting at measure 286. Dynamics such as *mf*, *mp*, *p*, and *pp* are indicated throughout the score. Performance instructions like *piaz.* and *piato sospeso* are also present.



This page contains the musical score for measures 289 through 292. The score is written for a full orchestra and includes the following parts:

- Picc.** Piccolo
- Fl.** Flute
- Ob. 1** and **Ob. 2** Oboes
- Cl. 1** and **Cl. 2** Clarinets
- Bsn. 1** and **Bsn. 2** Bassoons
- Hn. 1**, **Hn. 2**, **Hn. 3**, and **Hn. 4** Horns
- Tpt. 1** and **Tpt. 2** Trumpets
- Tbn. 1** and **Tbn. 2** Trombones
- B. Tbn.** Baritone Trombone
- Timp.** Timpani
- Tri.** Triangle
- Cym.** Cymbal
- S. D.** Snare Drum
- B. D.** Bass Drum
- Hp.** Harp
- Vln. I** and **Vln. II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score features various dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. The key signature is B-flat major, and the time signature is 4/4. The harp part includes chord markings for B<sub>2</sub>, F<sub>2</sub>, F<sub>2</sub>#, and B<sub>2</sub>. The woodwind and string parts show intricate melodic and harmonic development throughout the measures.

R

300

Picc. *ff*

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *mf*

Tri. *mf*

Cym.

S. D. *p*

B. D. *mf*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff arco*

Cb. *ff*

Measures 300-310. The score includes dynamics such as *ff*, *f*, *mf*, *mp*, and *p*. A rehearsal mark 'R' is present at the beginning of measure 300 and again at the start of the string section in measure 305. The woodwinds and strings play a complex rhythmic pattern, while the brass instruments provide harmonic support.

Picc.  
 Fl.  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Timp.  
 Tri.  
 Cym.  
 S. D.  
 B. D.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

318 *rit.* **S** *cresc.*

Picc.  
Fl.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
Tri.  
Cym.  
S. D.  
B. D.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ppp*  
*pp*  
*mf*  
*pp*  
*pizz*  
*pp*  
*pizz*  
*pp*  
*pizz*  
*pp*

*rit.* **S** *cresc.* *Un poco meno mosso, ♩ = 124*

**T**

328

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

**T**

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco accel. . . . .

poco rit. . . . .

340

Picc. *mf*

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D. *ppp* *p*

B. D.

Hp.

Vln. I *mf*

Vln. II *mp*

Vla. *p*

Vc. *mp*

Cb. *mp*

poco accel. . . . .

poco rit. . . . .

30 Coda, ♩ = 220 rit. . . . .

352 U

Picc. *mf*

Fl. *mf*

Ob. 1 *pp* *p* *mf*

Ob. 2 *pp* *p* *mf*

Cl. 1 *pp* *p* *mf*

Cl. 2 *pp* *p* *mf*

Bsn. 1 *pp* *p* *mf*

Bsn. 2 *pp* *p* *mf*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Hn. 3 *pp* *mf*

Hn. 4 *ppp* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mp*

B. Tbn. *mp*

Timp. *ppp* *mp*

Tri.

Cym.

S. D.

B. D.

Hp.

Coda, ♩ = 220 rit. . . . .

U

Vln. I *pp* *p* *mf*

Vln. II *pp* *p* *mf*

Vla. *ppp* *mp*

Vc. *ppp* *mp*

Cb. *ppp* *mp*

370 **Tempo di vals** ♩ = 144 **poco accel.**

**Instrumentation:** Picc., Fl., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Timp., Tri., Cym., S. D., B. D., Hp., Vln. I, Vln. II, Vla., Vc., Cb.

**Tempo/Performance:** Tempo di vals ♩ = 144, poco accel.

**Dynamics:** pp, p, mp, mf



rit.

**V** Più mosso ♩ = 152

rit.

A tempo, ♩ = 152

386

Picc.  
Fl.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
Tri.  
Cym.  
S. D.  
B. D.  
Hp.

rit.

**V** Più mosso ♩ = 152

rit.

A tempo, ♩ = 152

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

poco accel. . . . .

398 **W** *cresc.*

Picc. *cresc.*  
 Fl. *mf*  
 Ob. 1 *mp*  
 Ob. 2 *mp*  
 Cl. 1 *mp*  
 Cl. 2 *mp*  
 Bsn. 1 *mp*  
 Bsn. 2 *mp*  
 Hn. 1 *mp*  
 Hn. 2 *mp*  
 Hn. 3 *mp*  
 Hn. 4 *mp*  
 Tpt. 1 *mf*  
 Tpt. 2 *mf*  
 Tbn. 1 *mp*  
 Tbn. 2 *mp*  
 B. Tbn. *mp*  
 Timp. *p*  
 Tri. *mf*  
 Cym. *mf*  
 S. D. *mp*  
 B. D. *p*  
 Hp. *mf*  $\leftarrow$  B $\sharp$  B $\flat$   
 Vln. I *mf*  
 Vln. II *mf*  
 Vla. *mp*  
 Vc. *mp*  
 Cb. *mp*

poco accel. . . . . *cresc.*

**W**

411

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Tri.

Cym.

S. D.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*mf*

*rit.*