

Dora Vera

Invocando a la Lluvia

para flauta y orquesta

2024

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Para Flauta y Orquesta

Dora Vera [2024]

INSTRUMENTACIÓN / INSTRUMENTATION

- 2 Flutes (2° doubling Piccolo)
- 2 Oboes
- 2 Clarinets in B♭ (2° doubling Bass Clarinet)
- 2 Bassoons
- 2 Horns in F
- 2 Trumpets in C
- 2 Tenor Trombones
- Timpani*
- Percussion (1 player)**
- Harp
- Solo Flute
- Strings

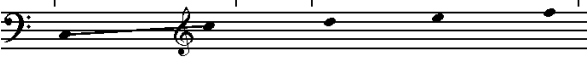
* 4 timpani of 32”, 29”, 26” and 23” (the 32" one with a large cymbal).

** Bass Drum, Snare Drum, Triangle, Vibraphone, Tam-tam (large), Tom-toms (5 staggered), Thunder Sheet (large), Xylophone, Temple Blocks (5 staggered), Almglocken:

Almglocken set

All pitches available

Required pitches



EPECIFICACIONES

General

Partitura en Do

Todos los instrumentos suenan como están escritos, excepto el flautín, Xilófono y Cencerros que suenan una octava arriba y el Contrabajo que suena una octava baja.

Trompetas usan *Cup mute*, Trombones usan *Bucket mute*.

Duración: 14 minutos aproximadadmente

Dentro de un mismo compás, los accidentes afectan únicamente a la nota en la que están escritos, a excepción de las notas repetidas.

Alientos madera

Air sounds + key clicks / sonidos de aire más sonidos suaves de llaves: Sin la caña, soplar fuertemente a través de la boca del instrumento sin sonidos de alturas deliberadas, al mismo tiempo hacer percutir las llaves.
Para flautas ver indicaciones de flauta solista.

air sounds + soft key clicks

"ff"



Flutter-tongue

flz



Metales

Air noise: Soplar a través del instrumento provocando ruido de aire.



Hand Slide o Bend: Glissando suave que se produce cuando la mano entra en la campana (half-stopped), permitiendo que el instrumento baje medio tono.

gliss. (bend)



PERFORMANCE NOTES

General

Score in C

All instruments sounds as written, except the Piccolo, Xylophone, Almglocken, which sound an octave higher and Double Bass which sounds an octave lower.

Trumpets use Cup mute, Trombones use Bucket mute.

Duration: approximately 14 minutes.

Accidentals affect only the note on which they are written, except for repeated notes.

Woodwind

Air sounds + key clicks: Blow strongly through the instrument without deliberately sounding pitch notes, and perform key clicks softly. For flutes: see solo flute indications for air sounds.

Flutter-tongue

Brass

Air noise: Blowing through the instrument.

Hand Slide or Bend: Smooth glissando which is produced of the hand entering the bell (half-stopped), allowing the instrument to fall a half step.

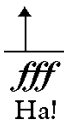
Popping: Golpear la boquilla con la palma de la mano (efecto de percusión sin tono).



Foot / Pie: Golpear el piso con el pie fuertemente.

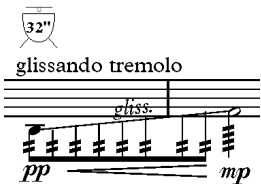


Gritar lo más fuerte posible con la sílaba [Ja]



Timbales

Se coloca un platillo grande al revés sobre el parche del timbal más grave. Mover el pedal lenta y suavemente para hacer el glissando y simultáneamente se toca el trémolo sobre el platillo.

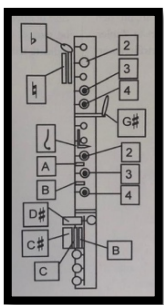


Arrastrar la superficie con una baqueta de *superball* para generar un efecto de zumbido.



Flauta solista

Diagrama de Flauta: Tabla de digitación.

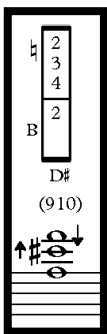


Multifónicos: Emisión de varias notas a la vez con digitaciones especiales.

Especificaciones para multifónicos:

- ↑  un poco más alto
- ↓  un poco más bajo

El número entreparéntesis indica el número de multifónico en la referencia bibliográfica.



Bisbigliando: Trino de color.

Especificaciones para *Bisbigliando*:

Los números con un circulo alrededor indican movimiento de trino.



Jet whistle: Se trata de un golpe de aire fuerte y potente que, como su nombre indica, evoca asociaciones con el despegue de un *jet*. El orificio de la embocadura de la flauta se cubre completamente con los labios mientras el aire exhalado se introduce en la flauta con un fuerte impulso de aire/diafragma. Para potenciar el efecto del aire, resulta útil pensar en un crescendo y apoyar el ascenso progresivo del tono formando sílabas fonéticas dentro de la boca, cambiando rápidamente de ([ho]-[çi]).



Voz: En esta obra se presenta de dos formas: como un *glissando* con voz entonada tocando una nota simultáneamente, y como una voz susurrada combinada con efecto de sonido eólico.



Popping: Hit the mouthpiece with the palm of your hand (toneless percussive effect).

Foot: Hit the floor with your foot.

Shout as loud as possible with syllable [Ha]

Timpani

The lowest timpani with large cymbal placed on the head: using the pedal glissando up or down, simultaneously play the tremolo on the cymbal.

Rub the surface with a superball mallet to generate a buzzing effect. Effect also for Bass Drum.

Flute solo¹

Flute Diagram-Fingering Chart for Multiphonics and *Bisbigliando*.

Multiphonic: Emission of several notes at the same time with special fingerings.

Multiphonic fingerings:

- ↑  some what higher
- ↓  some what lower

The number in parentheses indicates the multiphonic number in the bibliographic reference.

Bisbigliando: Timbral trill.

Bisbigliando fingerings:

Number with a circle around them indicate trill movement.

Jet whistle: It is a forceful, loud attack of air which, as its name implies, conjures up associations with the starting of a jet plane. The embochure hole of the flute is completely covered with the lips while exhaled air is forced into the flute with a strong air/diaphragm impulse. To enhance the jet effect, it helps to think of a crescendo and to support the progressive rise in pitch by forming phonetic syllables inside the mouth, changing quickly from ([ho] [çi]).

Voice: In this work it is presented as a glissando with intoned voice simultaneously playing, and also as a whispered voice with a simultaneous aeolian sound effect.

1
Referencia Bibliográfica de cómo ejecutar técnicas extendidas y posiciones alternativas para multifónicos y bisbligueandos en la flauta: / Bibliographic reference on how to perform extended techniques and alternative positions for multiphonics and bisbligueandos in the flute:
Levin, Mitropoulos-Bott, 2017, The Techniques of Flute Playing/Die Spieltechnik der Flöte, Germany, Bärenreiter.

Tone and Air / Tono y aire: Sobresoplar con el sonido puro de la flauta. Se puede producir en todo el registro de la flauta.

Air Sounds / Aeolian Sounds: la flauta resuena con el aire que se sopla sobre el orificio de la embocadura. Solo es aplicable a la primera octava.

Gritar lo más fuerte posible con la sílaba [Ja].

Tongue-pizzicato / pizzicato de lengua:
La punta de la lengua reposa firmemente sobre el paladar y luego, apoyada por una fuerte columna de aire, es lanzada explosivamente hacia abajo.

Whistle tones: armónicos silbados que son producidos en barrido casi aleatorio. Dependiendo del tono fundamental, el espectro fluctuante cambiará de acuerdo con la escala armónica. Para producirlos, gira la flauta ligeramente hacia afuera y sopla a través del orificio de la embocadura casi sin tensión en los labios. El flujo de aire es débil pero debe mantenerse constante.

Cuerdas

Sul tasto / Over-pressure: Ruido sin tono. Para controlar la dinámica de doble *piano*, aplicar fuerte presión sobre el arco en posición *sul tasto* en movimiento lento, mientras simultáneamente apagar las cuerdas con el largo del dedo índice en la posición indicada.

Armónicos naturales

Armónicos artificiales

Recuadros de repetición: Repetir el grupo de notas escritas dentro del recuadro lo más rápido posible con pizzicato hasta que termine la barra de conexión entre figuras y comience un nuevo recuadro de repetición.

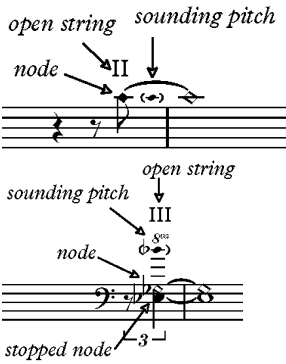
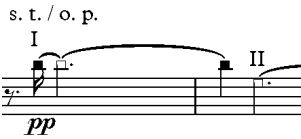
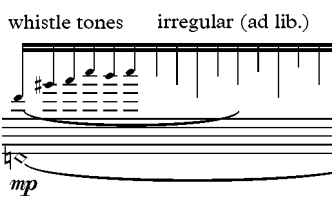
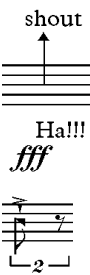
Foot: Golpear fuertemente el piso con el pie.

Shout: gritar lo más fuerte posible con la sílaba [Ja]. Solamente voz, no usar arco.

Cualquier nota más aguda posible y tremolo.

Sul tasto
Sul ponticello
Over-pressure
Molto sul ponticello

Más indicaciones están dadas directamente en la partitura.



s. t.
s. p.
o. p.
m. s. p.

Tone and Air: Overblowing with the pure flute sound. It can be produce throughout the entire range of the flute.

Air Sounds / Aeolian Sounds: The flute resonates with the air that is blown over the embouchure hole. It is only applicable to the first octave.

Shout as loud as possible with syllable [Ha].

Tongue-pizzicato: The tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom.

Whistle tones that are produced in a nearly random sweep. Depending upon the fundamental tone, the fluctuating spectrum will change in accordance with the harmonic scale. To produce them, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.

Strings

Sul tasto / Over-pressure: Apply strong pressure on the bow *sul tasto* in slow movement, while simultaneously muting the strings with the length of the index finger in the indicated position.

Natural harmonics

Artificial Harmonics

Repeat boxes: Repeat the group of notes written inside the box as quickly as possible with *pizzicato* until the connecting bar between figures ends and a new repeat box begins.

Foot: Hit the floor with your foot.

Shout (voice only, no bow)

Any high note / tremolo

Sul tasto
Sul ponticello
Over-pressure
Molto sul ponticello

More indications are given directly in the score.

Nota de la obra

Invocando a la Lluvia está inspirada en la cosmovisión de un pueblo costero en algún litoral del mundo. Una multitud de noche danzando al son de una melodía arcaica de flauta de carrizo, que acompañada de tambores y cencerros tienen el poder de invocar a los fuertes vientos continentales del norte y a los suaves vientos sureños del océano, para procrear la sagrada lluvia, líquido vital de cosechas terrenales y marítimas. La materia musical de este concierto surge de esta melodía arcaica, transformada en un gran movimiento musical que protagoniza la flauta solista alentada por la orquesta.

Invocando a la Lluvia

Dora Vera

* Si el solista es hombre, entonar en clave de tenor para la voz (🎵)

* Overpressure: Ruido de crujido sin tono. Para controlar la dinámica de doble *piano*, aplicar fuerte presión sobre el arco en posición *sul tasto* en movimiento lento, mientras simultáneamente apagar las cuerdas con el largo del dedo índice en la posición indicada.

** Siempre tocar los multifónicos delicadamente. *** Número de multifónico en la bibliografía de referencia.

B

♩ = 135

23

Fl.

Ob.

Cl.

Bass Clarinet in B $\flat$

Bn.

Timp.

Solo Fl.

air sounds

"ff"

air sounds

"ff"

air sounds + soft key clicks

"ff"

air sounds + soft key clicks

"ff"

air sounds + soft key clicks

"ff"

air sounds + soft key clicks

"ff"

air sounds + soft key clicks

"ff"

air sounds + soft key clicks

"ff"

gliss.

gliss.

gliss.

pp

mp

pp

tone and air

ah

mf

f

mf

mf

f

ff

<fff>

B

♩ = 135

VI. I

VI. II

Vla.

Vc.

Db.

III

IV

III

IV

III

IV

III

ppp

ppp

ppp

ppp

ppp

[illegible]

[illegible]

43

Fl.

Ob.

Cl.

Bn.

S. D.

Hp.

Solo Fl.

VI. I

VI. II

Vla.

Vc.

Db.

Digitación para armónicos

tone and air

ord.

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

47

♩ = 90

Fl.

Ob.

Cl.

Bn.

Timp.

S. D.

Triangle

To Vib.

motor off

Vibraphone

medium-hard Vibraphone mallets

mf

sempre mf

Red.

Hp.

mf

sempre mf

p

Solo Fl.

VI. I

a.

b.

sempre mp

VI. II

a.

b.

sempre mp

Vla.

sempre mp

Vc.

sempre mp

Db.

sempre mp

[illegible]

E

61

Fl.

Ob.

Cl.

Bn.

Vib.

Hp.

Solo Fl.

VI. I

VI. II

Vla.

Vc.

Db.

mf

sempre staccato

mf

sempre staccato

f

sempre staccato

mf espress.

E

s. t.

III

II

II

I

III

III

I

III

II

III

67

Fl.

Ob.

Cl.

Bn.

Vib.

Hp.

Solo Fl.

VI. I

VI. II

Vla.

Vc.

Db.

mf

sempre f

s. t.

ord.

I

II

IV

71

Fl.

Ob.

Cl.

sempre staccato

mf

Bn.

Vib.

Hp.

Solo Fl.

VI. I

VI. II

Vla.

II

Vc.

s. t.

Db.

III

8^{va}

[illegible]

77

Fl.

sempre staccato

mf

Ob.

Cl.

Bn.

Vib.

Hp.

Solo Fl.

VI. I

II (finger 3)
s.t.

gliss.

I (finger 1)
gliss.

VI. II

ord.

I

II

Vla.

II
s. t.

gliss.

Vc.

III

Db.

83

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbne.

Timp.

Vib.

Hp.

Solo Fl.

VI. I

VI. II

Vla.

Vc.

Db.

G

(♩. = 120) (♩ = 90)

1. molto cresc.

3

3

1. $\frac{3}{16} + \frac{3}{16} + \frac{3}{16}$

Hard timpani mallet

platillo colocado al revés sobre el parche

1.v. quitar el platillo del timbal

To Tam-tam

Tam-tam

flz

gliss.

mp

fp

I

(II)

ord. II

gliss.

gliss.

gliss.

f

mp

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

J

This musical score page contains measures 119 through 122. The instrumentation includes:

- Fl.**: Flute
- Ob.**: Oboe
- Cl.**: Clarinet
- Bn.**: Bassoon
- Hn.**: Horn
- Timp.**: Timpani
- Tom-t.**: Tom-tom
- Solo Fl.**: Solo Flute
- VI. I**: Violin I
- VI. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- Db.**: Double Bass

The score features complex rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. Dynamic markings such as *p*, *mf*, *f*, and *mp* are used throughout. Measure numbers 119, 120, 121, and 122 are clearly indicated at the top of each system.

[illegible]

[illegible]

L

♩ = 80

L

♩ = 80

The second system of the musical score continues with various instruments. The woodwinds (Fl., Ob., Cl., Bn.) and strings (VI. I, VI. II, Vla., Vc., Db.) play complex rhythmic patterns. The brass section (Hn., Tpt., Tbne.) features powerful dynamics like *ff* and *sf*. The percussion section (Timp., Tom-t., Thunder sheet) includes a tom-tom part with triplets and a thunder sheet instruction in Spanish: "Thunder sheet agitar la lámina de metal de acuerdo a la intensidad de la dinámica". The Solo Flute part also features triplets and a *ff* dynamic. The system concludes with a repeat sign and a final dynamic marking of *f*.

M

♩ = 100

142 *molto cresc.*

Hn. *p* *ff*

molto dim.

f *ff* *pp*

Tpt. *f* *p*

*ff*³

Tbne. *f*

f

Timp. *f*

Th. sheet *f*

Hp. *f*⁵ *mf* *f*³ *mf*

Solo Fl. *p* *ff* *f* *mp* *ord.* *mf*⁵ *6* *f* *f* *tr.* *mf*⁵ *6*

M

♩ = 100

VI. I *ff* *p* *a.* *mp* *5*

VI. II *ff* *p* *a.* *mp* *3*

Vla. *ff* *p* *a.* *mp* *3* *5* *mf* *5*

Vc. *ff* *p* *a.* *mf* *5* *3* *mp* *5* *3*

Db. *ff* *p* *a.* *mp* *3* *5* *3* *mp* *mf* *5*

152

Hp.

f

mf *f* *f* *mf*

Solo Fl.

mf *f* *mf* *mf*

VI. I

p *mp*

VI. II

mf *mp*

Vla.

mf *mp*

Vc.

mp

Db.

mp

[illegible]

The musical score is for the piece "The Swan" by Camille Saint-Saëns, specifically the section for the woodwind quintet and strings. The score is written for a woodwind quintet (Flute, Oboe, Clarinet, Bassoon, and Solo Flute) and a string section (Violin I, Violin II, Viola, Violoncello, and Double Bass). The music is in 3/4 time and features various dynamics and articulations.

The woodwind parts include:

- Flute (Fl.):** Starts with a melodic line in the first measure, marked *mf* and *6*. It has a trill in the second measure and a long note in the third measure, marked *p*.
- Oboe (Ob.):** Starts with a melodic line in the first measure, marked *mf* and *7*. It has a trill in the second measure and a long note in the third measure, marked *p*.
- Clarinet (Cl.):** Starts with a melodic line in the first measure, marked *mf* and *7*. It has a trill in the second measure and a long note in the third measure, marked *p*.
- Bassoon (Bn.):** Starts with a melodic line in the first measure, marked *mf* and *6*. It has a trill in the second measure and a long note in the third measure, marked *p*.
- Solo Flute (Solo Fl.):** Remains silent throughout the section.

The string parts include:

- Violin I (Vl. I):** Starts with a melodic line in the first measure, marked *mf*. It has a trill in the second measure and a long note in the third measure, marked *mp* and *mf*.
- Violin II (Vl. II):** Starts with a melodic line in the first measure, marked *f*. It has a trill in the second measure and a long note in the third measure, marked *mf*.
- Viola (Vla.):** Starts with a melodic line in the first measure, marked *f*. It has a trill in the second measure and a long note in the third measure, marked *mf* and *f*.
- Violoncello (Vc.):** Starts with a melodic line in the first measure, marked *f*. It has a trill in the second measure and a long note in the third measure, marked *mf* and *f*.
- Double Bass (Db.):** Starts with a melodic line in the first measure, marked *mf*. It has a trill in the second measure and a long note in the third measure, marked *mf* and *f*.

The percussion parts include:

- Horn (Hn.):** Starts with a melodic line in the first measure, marked *p*. It has a trill in the second measure and a long note in the third measure, marked *mp* and *f*.
- Trumpet (Tpt.):** Starts with a melodic line in the first measure, marked *p*. It has a trill in the second measure and a long note in the third measure, marked *p* and *f*.
- Trombone (Tbne.):** Starts with a melodic line in the first measure, marked *p*. It has a trill in the second measure and a long note in the third measure, marked *p* and *f*.
- Timpani (Timp.):** Starts with a melodic line in the first measure, marked *mp*. It has a trill in the second measure and a long note in the third measure, marked *f*.
- Th. sheet (Th. sheet):** Remains silent throughout the section.

[illegible]

This musical score is for the piece 'Q' by John Williams. It is a full orchestral score, likely for a film score, featuring a variety of instruments. The score is divided into two systems, each containing multiple staves for different instrument groups.

System 1 (Measures 167-170):

- Flute (Fl.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Oboe (Ob.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Clarinet (Cl.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Bassoon (Bn.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Horn (Hn.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Trumpet (Tpt.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Trombone (Tbne.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Timpani (Timp.):** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Th. sheet:** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Solo Fl.:** Measures 167-170. Measures 167-168 are marked with a trill (tr) and a fermata. Measures 169-170 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.

System 2 (Measures 171-174):

- Violin I (VI. I):** Measures 171-174. Measures 171-172 are marked with a trill (tr) and a fermata. Measures 173-174 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Violin II (VI. II):** Measures 171-174. Measures 171-172 are marked with a trill (tr) and a fermata. Measures 173-174 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Viola (Vla.):** Measures 171-174. Measures 171-172 are marked with a trill (tr) and a fermata. Measures 173-174 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Violoncello (Vc.):** Measures 171-174. Measures 171-172 are marked with a trill (tr) and a fermata. Measures 173-174 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.
- Double Bass (Db.):** Measures 171-174. Measures 171-172 are marked with a trill (tr) and a fermata. Measures 173-174 feature a melodic line starting on a half note, moving to a quarter note, and then a half note, with a trill (tr) and a fermata at the end.

The score is written in 2/4 time and features a variety of musical notations, including trills, fermatas, and dynamic markings (mp, mf, f). The piece is marked with a 'Q' in a box, indicating a specific section or cue.

[illegible]

183

Hp.

♩ = 73

f *mf*

mf *f*

5

2 3 4

D♯

bisb.

(911)

(910)

2 3 4 2

A B

D♯

ord.

fiz.

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

5 6 7

189

Fl.

Ob.

Cl.

Vib.

Hp.

Solo Fl.

$\text{♩} = 60$

$\text{♩} = 73$

ord.

p

mp

p

mp

p

mp

p

mp

hard Vibraphone mallets
motor off

sempre mf

Red.

f

mf

p

f

sempre f

flz

ord.

(910)

(911)

p

mf

pp

a tempo

p

acc.

5

6

7

[illegible]

196

Fl.

Ob.

Cl.

Vib.

Hp.

Solo Fl.

VI. I

VI. II

Vla.

W

cuerdas: tocar lo más rápido posible siempre

* Recuadro de repetición: Repetir el grupo de notas escritas dentro del recuadro lo más rápido posible con pizzicato hasta que termine la barra de conexión entre figuras y comience un nuevo recuadro de repetición.

* Recuadro de repetición.

[illegible]

[illegible]

This musical score page contains measures 214 and 215. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 214 and 215, marked *mp*.
- Ob. (Oboe):** Measures 214 and 215, marked *mp*.
- Cl. (Clarinet):** Measures 214 and 215, marked *mp*.
- Bn. (Bassoon):** Measures 214 and 215, marked *mp*.
- Hn. (Horn):** Measures 214 and 215, marked *pp* and *mp*.
- Solo Fl. (Solo Flute):** Measures 214 and 215, marked *mf*, *f*, and *ff*.
- VI. I (Violin I):** Measures 214 and 215, marked *p* and *mp*.
- VI. II (Violin II):** Measures 214 and 215, marked *p* and *mp*.
- Vla. (Viola):** Measures 214 and 215, marked *p* and *mp*.
- Vc. (Violoncello):** Measures 214 and 215, marked *p* and *mp*.
- Db. (Double Bass):** Measures 214 and 215, marked *p* and *mp*.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

246

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbne.

Xyl.

Solo Fl.

VI. I

VI. II

Vla.

Vc.

Db.

AA

[illegible]

[illegible]

