



ΤΜΗΜΑ ΜΟΥΣΙΚΩΝ ΣΠΟΥΔΩΝ  
ΣΧΟΛΗ ΚΑΛΩΝ ΤΕΧΝΩΝ  
ΑΡΙΣΤΟΤΕΛΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΟΝΙΚΗΣ

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## 4<sup>ο</sup> επίπεδο

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Για υψίφωνο, τρεις άρπες και  
ορχήστρα

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**Παναγιώτα Μυσερλή**

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## Ενορχήστρωση

Το έργο «4<sup>ο</sup> επίπεδο» έχει γραφτεί για τα παρακάτω όργανα:

2 φλάουτα  
2 όμποε  
2 κλαρινέτα σε Σι  
2 φαγκότα  
4 κόρνα σε Φα  
2 τρομπέτες  
3 τρομπόνια  
Τούμπα  
Τσελέστα  
Υψίφωνο (σόλο)  
3 άρπες (σόλο)  
12 πρώτα βιολιά  
10 δεύτερα βιολιά  
8 βιόλες  
6 βιολοντσέλα  
4 κοντραμπάσα

## Orchestration

The piece “4<sup>th</sup> level” has been written for the following instruments;

2 flutes  
2 oboes  
2 clarinets in Bb  
2 bassoons  
4 horns in F  
2 trumpets  
3 trombones  
Tuba  
Celesta  
Soprano (solo)  
3 harps (solo)  
12 violins I  
10 violins II  
8 violas  
6 violoncellos  
4 double bass



## Performance notes

### Για τους σολίστ

Η υψίφωνος βρίσκεται εκτός σκηνής. Κατά τη διάρκεια του έργου, περπατάει μέσα στην αίθουσα και κάθεται ανάμεσα στους θεατές. Είναι στη δική της επιλογή ο χρόνος που θα περπατάει ή που θα κάθεται. Όταν πλησιάζει η στιγμή για να τραγουδήσει την πρώτη της φράση στο μ. 252 πρέπει να βρίσκεται πάνω στην σκηνή. Αφού τελειώσει, αποχωρεί και πηγαίνει πίσω από την σκηνή, όπου από εκεί θα τραγουδήσει την δεύτερη φράση της στο μ. 348.

Το p.n. στις άρπες σημαίνει “play normal”. Όταν βλέπουν την συγκεκριμένη ένδειξη αναιρούν το sons xylo. Τα clusters καλύπτουν πάντα τις μπάσες χορδές. Στο μ. 232 ξεκινούν τα clusters σε τυχαίο χρόνο πάντα στις μπάσες χορδές. Ακούγεται είτε μία άρπα, είτε δύο ή και οι τρεις μαζί. Σταματούν όταν ξεκινήσει η υψίφωνος να τραγουδάει στο μ. 252. Στο μ. 332 αντί για clusters κάνουν glissandi, αλλά χρειάζεται να υπάρχει οπτική επαφή μεταξύ των ερμηνευτών, διότι πρέπει να ακούγεται μία άρπα κάθε φορά. Αντίστοιχα σταματούν όταν τραγουδήσει η υψίφωνος στο μ. 348.

### Για τα έγχορδα

Όταν τα divisi είναι διπλά χωρίζονται σε: 6+6 τα πρώτα βιολιά, 5+5 τα δεύτερα βιολιά, 4+4 οι βιόλες, 3+3 τα βιολοντσέλα και 2+2 τα κοντραμπάσα. Στο τριπλό divisi στα πρώτα βιολιά είναι 4+4+4, στα δεύτερα βιολιά είναι 4(χαμηλή νότα)+3+3(ψηλές νότες) και στα βιολοντσέλα είναι 2+2+2. Όταν το divisi είναι τετραπλό τότε χωρίζονται σε: 3+3+3+3 τα πρώτα βιολιά, 3+3(χαμηλές νότες)+2+2(ψηλές νότες) τα δεύτερα βιολιά, 2+2(χαμηλές νότες)+1+1(ψηλές νότες) στα βιολοντσέλα και 1+1+1+1 στα κοντραμπάσα.

### **For the soloists**

The soprano is off stage. During the piece, she walks in the hall and sits among the audience. It is up to her to decide when she will walk or sit. When it is time to sing her first phrase in bar 252 she must be on the stage. After she finishes, she leaves and goes backstage, where she will sing her second phrase in bar 348.

The p.n. on harps means “play normal”. When they see this specific indication, they undo sons xylo. Clusters always cover the bass strings. In bar 232, clusters begin in random time always on the bass strings. Either one harp is heard, or two, or all three together. They stop in bar 252 when the soprano begins to sing. In bar 332, instead of clusters, they do glissandi, but there needs to be eye contact between the performers because one harp must be heard at a time. Accordingly, they stop when the soprano sings in bar 348.

### **For the strings**

When the divisi are double they are divided into; 6+6 first violins, 5+5 second violins, 4+4 violas, 3+3 cellos, 2+2 double basses. In triple divisi the first violins are 4+4+4, the second violins are 4(low note)+3+3(high notes) and the cellos are 2+2+2. When the divisi is in four then they divided into; 3+3+3+3 first violins, 3+3(low notes)+2+2(high notes) second violins, 2+2(low notes)+1+1(high notes) cellos and 1+1+1+1 double basses.



# 4ο επίπεδο

για υψίφωνο, τρεις άρπες και ορχήστρα

Νάγια Μυσερλή

$\text{♩} = 120$

Flute 1&2

Oboe 1&2

Clarinet in Bb1&2

Bassoon 1&2

1,2 Horns in F

3,4 Horns in F

Trumpets in C 1&2

Trombones 1&2

3rd Trombone & Tuba

Celesta

Soprano

1st Harp

2nd Harp

3rd Harp

Violin I

Violin II

Viola

Violoncello

Contrabasso

(The soprano is free to walk in the hall,  
to sit with the audience  
but when she sings her melody in bar 252  
she must be on the stage)

*f* sempre (until bar 127)

sons xylo

p.n.

cluster

pizz.

*f* let ring

pizz.

*f* let ring

1.

*pp*

*p*

2.

*pp*

*p*

*pp*

*p*

*pp*

*p*

7

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

1.

*p*

sons xylo

p.n.

*p*

*p*

*p*

*p*

*f* let ring

pizz.

*f* let ring

pizz.

*f* let ring

13

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

1.

*p*  $\rightarrow$  *pp*

*p*  $\rightarrow$  *pp*

*p*  $\rightarrow$  *pp*

*p*  $\rightarrow$  *pp*

*p*  $\rightarrow$  *pp*

sons xylo

p.n.

cluster

sons xylo

sons xylo

p.n.

*p*

*p*  $\rightarrow$  *pp*

*p*  $\rightarrow$  *pp*  $\rightarrow$  *pp*

19

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

1. *p* *pp*

2. *mp* *pp*

1. *p* *pp*

2. *mp* *pp*

1. *p* *pp*

2. *mp* *pp*

sons xylo

sons xylo

sons xylo

*f* pizz. let ring

*f* pizz. let ring

*f* pizz. let ring

*f* pizz. let ring

*f* pizz. let ring

*f* pizz. let ring

25

Fl. 1&2  
Ob. 1&2  
Cl. in Bb 1&2  
Bsn. 1&2  
Hn. in F 1,2  
Hn. in F 3,4  
Tpt. in C 1&2  
Tbn. 1&2  
Tbn. 3 & Tb  
Cel.  
S.  
Hrp. 1  
Hrp. 2  
Hrp. 3  
Vlns. I  
Vlns. II  
Vla.  
Ve.  
Cb.

1. *mp* *mf* *p*  
2. *p*  
3. *mp* *mf*  
*mp* *mf*  
*p*  
*mp*  
*mp* *mf*  
*mp* *mf*  
*p.n.*  
*p.n.* *p.n.* *p.n.*  
*p.n.*  
*f* *let ring* *pizz.*  
*f* *let ring*  
*f* *let ring* *pizz.*  
*f* *let ring*

Detailed description: This page of a musical score covers measures 25 through 29. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) has several parts with melodic lines and dynamics like *mp*, *mf*, and *p*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features a rhythmic pattern of eighth notes with a 'let ring' instruction. The harp (Harp 1, 2, 3) plays a complex arpeggiated accompaniment. The percussion (Cymbals) is marked with 'p.n.' (piano). The score includes first and second endings for several instruments.

30

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Ve.

Cb.

*mp*

*p*

*f*

pizz.

let ring





48 *p* *pp* 1. *p* 1. *pp* 3. *pp* 1. *pp* 1. *pp* 3. *pp* *sons xylo* *sons xylo* *sons xylo* *p.n.* *p.n.* *sul tasto arco* *p sul tasto arco* *p*

55

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*f*

*p*

*mf*

1.

2.

3.

p.n.

sons xylo

sul tasto  
arco



65

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

*p*

*pp*

*sons xylo*

*p.n.*

*molto ordinario*

*divisi*

71

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*f*

*a 2*

*f*

*a 2*

*f*

*a 2*

*f*

*p.n.*

*sons xylo*

*p.n.*

*sons xylo*

*p.n.*

*pizz.*

*f* let ring

*pizz.*

*f* let ring

*pizz.*

*f* let ring

*arco*

*mf*

76

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Ve.

Cb.

*f*

1.

*f*

pizz.

*f* let ring

pizz.

*f* let ring

pizz.

*f* let ring

arco

*mf*



86

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*p*

*p.n.*



102

Fl. 1&2 *mp* *mf* 2.

Ob. 1&2 *mp* *mf*

Cl. in B $\flat$  1&2 *mp* *mf* 1.

Bsn. 1&2 *mf* 1.

Hn. in F 1,2 *mf*

Hn. in F 3,4 *mp* *mf* 3.

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I *mf*

Vlns. II *mf* *divisi*

Vla. *mf*

Ve. *mf* *pizz.*

Cb. *mf* *pizz.*







128

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*f*

*f*

1.

*mp*

arco divisi

*mp*

*f*

*mp*

*mp*



146

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*mp*

*f*

*fff*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

arco divisi

arco divisi (3+3+2+2)

let ring

156

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*pp*

*mp*

*fff*

*f*

arco  
divisi

*pp* — *mp*

166

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

arco

pp

mp

arco divisi

pp

mp

pp

mp

fff

fff

fff

f

f

f

pizz.

mf

174

Fl. 1&2

Ob.1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*pizz.*

*mf*

*pizz.*

*mf*







195

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Ve.

Cb.

*mp*

*mf*

199

Fl. 1&2  
Ob. 1&2  
Cl. in Bb 1&2  
Bsn. 1&2  
Hn. in F 1,2  
Hn. in F 3,4  
Tpt. in C 1&2  
Tbn. 1&2  
Tbn. 3 & Tb  
Cel.  
S.  
Hrp. 1  
Hrp. 2  
Hrp. 3  
Vlns. I  
Vlns. II  
Vla.  
Vc.  
Cb.

1. *f* 2. *f*

1. *mp*

*mp*

*mf*

Detailed description: This page of a musical score covers measures 199 to 202. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) have active parts, while the brass (Horns, Trumpets, Trombones) and percussion (Cymbals, Snare) are mostly silent. The Flute parts (measures 199-202) feature two first endings, both marked *f*. The Clarinet and Bassoon parts (measures 199-202) feature a first ending marked *mp*. The Harp parts (measures 199-202) feature a first ending marked *mf*. The Violin parts (measures 199-202) feature a first ending marked *mf*. The Viola part (measures 199-202) features a first ending marked *mf*. The Cello part (measures 199-202) features a first ending marked *mf*. The Double Bass part (measures 199-202) features a first ending marked *mf*.

203 *b*

Fl. 1&2

Ob. 1&2

Cl. in B $\flat$  1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Ve.

Cb.

1. 2. 1. 2.

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

207<sup>b</sup>

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*mp*

*mf*



216b

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

1.

2.

*mp*

220b

Fl. 1 & 2

Ob. 1 & 2

Cl. in B $\flat$  1 & 2

Bsn. 1 & 2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1 & 2

Tbn. 1 & 2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*mf*

*mp*

1. 2.

224b

Fl. 1 & 2  
Ob. 1 & 2  
Cl. in Bb 1 & 2  
Bsn. 1 & 2  
Hn. in F 1, 2  
Hn. in F 3, 4  
Tpt. in C 1 & 2  
Tbn. 1 & 2  
Tbn. 3 & Tb  
Cel.  
S.  
Hrp. 1  
Hrp. 2  
Hrp. 3  
Vlns. I  
Vlns. II  
Vla.  
Vc.  
Cb.







261

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

(The soprano goes backstage,  
where she will sing her second melody in bar 348)

*f*

*ff*

*pizz.*

*f*

1.

3

3

3

Detailed description: This page of a musical score contains measures 261 through 264. The score is for a full orchestra and a soprano. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones) and strings (Violins I and II, Viola, Violoncello, Contrabass) are mostly silent in these measures. The Soprano (S.) has a melodic line in measure 261, which then continues in measure 264. The Harp (Hrp. 1) has a complex rhythmic accompaniment starting in measure 261. The Violin I (Vlns. I) and Viola (Vla.) parts have specific markings in measure 264. The page number '42' is in the top left, and the measure number '261' is at the top left of the staff. A performance instruction in parentheses is placed above the Soprano staff in measure 261. Dynamic markings include *f*, *ff*, and *pizz.*. Articulation marks like accents and slurs are present throughout the score.

268

Fl. 1&2

Ob. 1&2

Cl. in B $\flat$  1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlms. I

Vlms. II

Vla.

Vc.

Cb.

272

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

1. *f*

1. *mf*

2. *mf*

3

3

arco *f*

*f*

*ff*

*f*

*f*



282

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

1. *f*

2. *mf*



291

Fl. 1&2 *ff* *a 2*

Ob. 1&2 *ff* *a 2*

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1 *ff*

Hrp. 2 *ff*

Hrp. 3

Vlns. I *ff* *arco*

Vlns. II

Vla.

Vc.

Cb.



303

Fl. 1&2  
Ob. 1&2  
Cl. in Bb 1&2  
Bsn. 1&2  
Hn. in F 1,2  
Hn. in F 3,4  
Tpt. in C 1&2  
Tbn. 1&2  
Tbn. 3 & Tb  
Cel.  
S.  
Hrp. 1  
Hrp. 2  
Hrp. 3  
Vlns. I  
Vlns. II  
Vla.  
Vc.  
Cb.

mf  
f  
a 2  
let ring

Detailed description: This page of a musical score covers measures 303 to 306. The score is for a large ensemble. Measures 303 and 304 show woodwinds (Flutes, Oboes, Clarinets, Bassoons) and Horns playing. In measure 305, the Cello and Trombone 3 & Trombone parts enter with a forte (f) dynamic. The Harp parts (1, 2, and 3) play a complex arpeggiated accompaniment. The Violin I and II parts play a melodic line, while the Viola, Violoncello, and Contrabass parts provide harmonic support. The score includes dynamic markings such as *mf* and *f*, and performance instructions like 'let ring' and 'a 2'.

307

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

312

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*p*

*f*

*mp*

*mf*

arco divisi

*p* arco divisi (4+3+3)

320

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mf*

Detailed description: This page of a musical score covers measures 320 to 324. The instrumentation includes Flutes 1&2, Oboes 1&2, Clarinets in Bb 1&2, Bassoons 1&2, Horns in F 1,2 and 3,4, Trumpets in C 1&2, Trombones 1&2, Trombone 3 & Tuba, Cello, Saxophone, Harp 1, Harp 2, Harp 3, Violins I & II, Viola, Violoncello, and Contrabass. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has a melodic line starting in measure 320, marked *mp*. The Cello and Harp 3 have accompaniment parts. Harp 3 begins in measure 321 with a *mf* dynamic. The string section (Violins, Viola, Violoncello, Contrabass) and Saxophone are currently silent.

325

Fl. 1&2  
Ob. 1&2  
Cl. in Bb 1&2  
Bsn. 1&2  
Hn. in F 1,2  
Hn. in F 3,4  
Tpt. in C 1&2  
Tbn. 1&2  
Tbn. 3 & Tb  
Cel.  
S.  
Hrp. 1  
Hrp. 2  
Hrp. 3  
Vlns. I  
Vlns. II  
Vla.  
Vc.  
Cb.

*mp* *mp* *mp* *mp* *mp* *mp*

*mf* *mf* *mf*



343

Fl. 1&2

Ob. 1&2

Cl. in Bb 1&2

Bsn. 1&2

Hn. in F 1,2

Hn. in F 3,4

Tpt. in C 1&2

Tbn. 1&2

Tbn. 3 & Tb

Cel.

S.

Hrp. 1

Hrp. 2

Hrp. 3

Vlns. I

Vlns. II

Vla.

Ve.

Cb.

*p*

*pp*

*f*

*ad libitum*

*fff*

*arco*

*pp arco*

*p*

*pp*