

SCORE LIBRARY

Kalevi Aho

GEJIA

Chinese Images for Orchestra

(2012)

STUDY SCORE



Kalevi Aho

Gejia – Chinese Images for Orchestra (2012)

Commissioned by the National Centre for the Performing Arts, Beijing
for the ‘Composing China’ project
World Premiere presented by the NCPA Concert Hall Orchestra in March 2013

Duration: 14'30"

Orchestra

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti in Sib

Clarinetto basso

2 Fagotti

Contrafagotto

3 Trombe in Do

4 Corni in Fa

3 Tromboni

Tuba

Percussione (3 esecutori)

I: Chinese theatre gongs (small and large), Flexaton, Tam-tam, Xilofono, 2 Gongs (medium and big)

II: 5 tom-toms, Small (Chinese) theatre cymbals, Snare Drum

III: (Chinese) Bass drum, 2 Wood blocks, 2 Brake drums, Piatto sospeso (grande), Chinese opera drum (small)

Arpa

Archi

GEJIA

Chinese images for orchestra

Score is in C

革家 印象中国

Kalevi AHO (2012)

Kalevi AHO (2012)

= ca. 76

Piccolo
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti in Sib
Clarinetto basso
2 Fagotti
Contrafagotto

3 Trombe in Do
4 Corni in Fa
3 Tromboni
Tuba

FLEXATONE

1 large THEATRE GONG
2 5 TOM-TOMS
3 Chinese BASS DRUM
Percussione
Arpa

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

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Presto ($\text{♩} = \text{ca. } 96$)

(3+2+2) (in 3) (in 4)

21

1
Perc.
2
3
mf cresc.
ff
A.

Vl. I
VI. II
Vle.
Vc.
Cb.

Poco meno mosso ($\text{♩} = \text{ca. } 88$)

25

1
Perc.
2
Ch. B. DR.
3
ff f p cresc. 5 3 5 6 7 ffmp ffmf

A.

Vl. I
VI. II
Vle.
Vc.
Cb.

pizz.
fff pizz. ff pizz. fff

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4
29 A Tempo I^o ($\text{♩} = \text{ca. } 76$)

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 C. ingl. *ff*
 Cl. *ff*
 Cl. b. *ff*
 Fg. *ff*
 Cfg. *ff*

Tr. *ff*
 Cor. *ff*
 Trb. *ff*
 T. *ff*

TAM-TAM

Perc. 1 *ff* TOMS
 Perc. 2 *ff* Ch. B. DR.
 Perc. 3 *ff*

A. *ff*

VI. I *ff* arco
 VI. II *ff* arco
 Vlc. *ff*
 Vc. *ff* div. a 4
 Cb. *ff* >< >p f mf ff>p f> m f ff

(4+4+3) (4+3)

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5

A1 Poco meno ($\text{♩} = \text{ca. } 88$) (2+2+3)

Picc. *f*
Fl. *f*
Ob. *f*
C. ingl.
Cl. *f*
Cl. b.
Fg.
Cfg.

Tr. *sordina* *c. s.*
Trb. *sordina* *c. s.*
sordina *c. s.*
T. *sordina* *c. s.*

small THEATRE GONG
1 *f* *f*
Perc. 2 *p* *mf*
3 *p* *mf* *p* *mf*

A. (2+2+3) (2+3)

A1 Poco meno ($\text{♩} = \text{ca. } 88$) (2+2+3)

Vl. I *p < f p < f p < f* *p < f p < f p < f*
p < f p < f p < f *p < f p < f p < f*
VI. II *p < f p < f p < f* *p < f p < f p < f*
p < f p < f p < f *p < f p < f p < f*
Vlc. *p < f p < f p < f* *p < f p < f p < f*
p < f p < f p < f *p < f p < f p < f*
Vc. div. *p < f p < f p < f* *p < f p < f p < f*
p < f p < f p < f *p < f p < f p < f*
Cb. div. *p < f p < f p < f* *p < f p < f p < f*

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7

52

B

Tempo I^o ($\text{♩} = \text{ca. } 76$)

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg.

Tr.

Cor.

Trb.

T.

Perc. 1

Perc. 2

Perc. 3

A.

Vl. I

Vl. II

Vle.

Vc.

Cb.

B

Tempo I^o ($\text{♩} = \text{ca. } 76$)

66

Picc. (2+2+3)

Fl. (2+3)

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg. *p < f*

Tr.

Cor.

Trb. *sordina*

T. *sordina*

1 *f*

Perc. 2

3

A. (8va) G# D# E C# *f*

Vl. I (2+2+3)

Vl. II (2+3)

Vle. *mf*

Vc. *p < f*

Cb. div. *p < f*

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10
73

B2 *poco rubato*
(2+3) Solo

Picc. *p* *f p* *p* *f* *(2+2+3)* *(2+3)* *f* *p*

Fl. *a2* *p*

Ob.

C. ingl. *p*

Cl. *a2* *p*

Cl. b.

Fg.

Cfg.

Tr.

Cor.

Trb.

T.

1 *pair of (Chinese) Theatre CYMBALS*

Perc. 2 *mp* *mp* *p* *mf*

3

A. *f* *f*

B2 *(2+3)* *(2+2+3)* *(2+3)*

Vl. I *p* *div.*

Vl. II *p*

Vle. *p*

Vc. *div.*

Cb. *unis.*

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11

80

Picc. *f*

1

Perc. 2 Th. CYMB. *p* $\frac{3}{5}:\frac{5}{3}$ *mf*

3

A. *f*

VI. I (2+3) (3+2)

VI. II

Vle.

Vc.

Cb.

86

Picc. *f* *p* $\frac{3}{5}$ *p* *f*

1

Perc. 2 *mf* $\frac{3}{2}$ Th. CYMB. *p* $\frac{3}{5}:\frac{5}{3}$ *mf*

3

A. *f*

VI. I (2+3)

VI. II

Vle.

Vc. *div.* *p*

Cb. *p*

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12

92 (3+2) (in 3) 6 \flat

Picc. f f mfp

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg.

Tr.

Cor.

Trb.

T.

1 Th. CYMB. p $5:3$ mf

Perc. 2 p $5:4$ mf

3

A. f f

Vl. I (3+2) (in 3)

Vl. II

Vlc. div.

Vc.

Cb.

97

Picc. *p* <*f*

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg.

C Tempo I^o ($\text{♩} = \text{ca. } 76$)

(3+2) (2+3)

f *mf* *fp* *>p* *mf* *>p*

c. s. *pp* *mf* *p* *mf* *p* *mf* *fp* *mf* *>p* *mf* *>p*

c. s. *pp* *mf* *p* *mf* *p* *mf* *fp* *mf* *>p* *mf* *>p*

c. s. *pp* *mf* *p* *mf* *p* *mf* *fp* *mf* *>p* *mf* *>p*

c. s. *pp* *mf* *p* *mf* *p* *mf* *fp* *mf* *>p* *mf* *>p*

Tr.

Cor.

Trb.

T.

C Tempo I^o ($\text{♩} = \text{ca. } 76$)

(3+2) (2+3)

Th. CYMB. *f* *3* *f* *3*

large Suspended CYMBAL *p* *mf* *p* *mf*

A.

Vl. I

Vl. II

Vle.

Vc.

Cb.

unis. *mf*

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14

104

Picc. (3+2) (3+2) (2+3) (3+2+3)

Fl. a² f f f

Ob. a² f

C. ingl. f

Cl. a²

Cl. b. p mf

Fg. p mf

Cfg. p mf

Tr. mf p mf

Cor. mf p mf

Trb. C. s. p mf

T. C. s. p mf

1

Perc. 2 Th. CYMB. Susp. CYMB. mf

3 pp mf p mf

A.

Vl. I (3+2) div. a 4 p f p f

Vl. II (3+2) div. a 3 p f p f

Vle. div. p f p f

Vc. div. p f p f

Cb. div. p f p f

<img alt="Musical score for orchestra and percussion. The score is divided into four systems of four measures each. System 1: Piccolo (3+2), Flute (3+2), Oboe (2+3), Clarinet (3+2+3). System 2: Bassoon (3+2), Trombone (2+3), Trombone (3+2+3). System 3: Trombone (3+2), Trombone (2+3), Trombone (3+2+3). System 4: Trombone (3+2), Trombone (2+3), Trombone (3+2+3). Percussion parts include two triangles, suspended cymbals, and bass drum. The score uses dynamic markings like ff, f, mf, and p. Measures 1-4 show rhythmic patterns with eighth and sixteenth notes. Measures 5-8 show sustained notes and eighth-note patterns. Measures 9-12 show eighth-note patterns. Measures 13-16 show sustained notes and eighth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sustained notes and eighth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show sustained notes and eighth-note patterns. Measures 33-36 show eighth-note patterns. 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D

111 (2+3)

Picc. *mf*

Fl. *mf*

Ob.

C. ingl.

Cl. *mf*

Cl. b.

Fg.

Cfg. *p*

Tr. *p* *f* via sordina

Cor. *p* *f* via sordina

Trb. *p* *f* (c. s.) *p* (c. s.) *p*

T. *p*

XYLOPHONE

1 *mf*

Perc. 2

3 *p*

A. *f*

D (2+3) unis. *mf* *p* *mf* *p*

VI. I *mf*

VI. II *mp*

Vle. div. a 3 *mp*

Vc. *p* unis.

Cb. *p* unis.

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16

116

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg.

Tr.

Cor.

Trb.

T.

XYLOPH.

1

PerC

Susp. CYMB.

3

A.

VI. I

VI. II
div. a3

Vle.
div. a3

Vc.
div.

Cb.

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17

D1

Picc. *f* (3+2) (2+2+3)

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. *f*

Cl. b. *f*

Fg. *a2* *f*

Cfg. *f*

Tr. *s.s.* *f*

Cor. *s.s.* *a2* *f*

Trb. *f*

T. *f*

1 *f*

Perc. 2

3 *f*

A. *f* gliss.

D1

Vi. I (3+2) (2+2+3)

Vi. II

Vle.

Vc.

Cb.

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126 D2

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fg. Cfg. Tr. Cor. Trb. T. XYLOPH. 1 Perc. 2 3 A. VI. I VI. II Vle. Vc. Cb.

Flute: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Oboe: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

C. ingl.: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Clarinet: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Clarinet b.: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Bassoon: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Trombone: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Tuba: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Trumpet: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Cor. II: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Drum: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

2 THEATRE GONGS: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Snare Drum: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Ch. B. DR.: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

A. (Alto): Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Violin I: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Violin II: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Violoncello: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

Cello: Measures 1-4, dynamic ff; Measures 5-8, dynamic ff.

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19

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20 *ca. 88*

140 *ca. 76 e accel.*

E1 *(4+4+3)*

ca. 96

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fg. *ff*

Cfg. *ff*

Tr. *ff*

Cor. *ff*

Trb. *ff*

T. *ff*

TAM-TAM

1 *p*

2 **TOMS**

3 **Ch. B. DR.**

A. *f*

E1 *(4+4+3)*

ca. 76 e accel.

(2+2+3)

ca. 96

Vl. I *unis. ff*

Vl. II *unis. ff*

Vlc. *div. ff*

Vc. *div. ff*

Cb. *ff*

146

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fg. Cfg.

Tr. Cor. Trb. T.

1 Perc. 3 A.

VI. I VI. II Vle. Vc. Cb.

rit. - - - - - *ca. 84 e rit.* - - - - -

ff *mf*

div.

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155 **F** $\text{♩} = \text{ca. 76, poco rubato}$

sordina

Cor.

A.

VI. I

VI. II

Vle.

Vc.

Cb.

1 vla. sola sul III^a

dolce

p

unis.

p



165

Cor.

A.

VI. I

VI. II

Vle.

Vc.

Cb.

173

F2

1.

(2+3)

Cor. *pp*

A. *mp* *gliss.* *p* *mf* *p* *mf*

Vl. I *(2+3)*

Vl. II *(2+3)*

Vle. *1 vla. sola* *gliss.* *p* *1 vc. solo*

Vc. *gli altri*

Cb. *1 cb. solo* *pizz.* *mf* *gli altri* *pizzicato legato:*
do not pluck the 2nd note! *mf*

pp



183

Cor. *pp* *1.*

Vle. *via sordina*

Vc. *pp* *3.* *via sordina*

A. *mp* *gliss.* *gliss.* *gliss.* *gliss.* *p*

Vl. I *16*

Vl. II *16*

Vle. *16*

Vc. *16*

Cb. *ord. pizzicato and left-hand pizz. alternate* *poco gliss.* *gliss.*

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24
190

(4+4+5)

G ca. 84

Picc.

Fl.

Ob.

C. ingl.

Solo
mf

Cl.

Cl. b.
p

Fg.

Cfg.
p

Tr.
p

1. c. s. BUCKET

1. Solo
p

Cor.
via sordina

(c. s.)
4. Solo
pp

Trb.

T.

2 THEATRE GONGS

1
p

5 TOM-TOMS

Perc. 2
p

Chinese OPERA DRUM (small)

3
p

A.
mf

mp

ca. 84
(4+4+5) 1 vl. solo
G

Vl. I
pp

1 vl. solo
p

Vl. II
pp

Vle.

Vc.

1 cb. solo
TUTTI
unis.
pizz.

Cb.
gl

gli altri
mp

198

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg.

Tr.

Cor.

Trb.

T.

Perc. 1

Perc. 2

3

A.

Vl. I

Vl. II

Vle.

Vc.

Cb.

mf

a²

mf

1.

p

2. c. s. BUCKET

p

via sordina

via sordina

pizz.

mp

206

G1

Picc. *p*
Fl. *p*
Ob. *a2*
C. ingl.
Cl. *p*
Cl. b.
Fg.
Cfg. *p*

Tr. *c. s. (ord.)*
Cor.
Trb.
T. *p*

Th. GONGS
1
TOMS
Perc. 2
Ch. OPERA DR.
3

A.

G1
VI. I
VI. II *TUTTI* *mp*
Vle. *TUTTE* *mp*
Vc.
Cb. *mp*

TUTTI *mf*

214 G2

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b. *mp*

Fg. *mp*

Cfg. *mp*

Tr.

via sordina

1. *s. s.* *mp*

2. *s. s.* *mp*

Cor. *3. s. s.* *mp*

4. *s. s.* *mp*

Trb. *mf*

p

mf

T. *mf*

mp

p

a2 Soli

mf Soli

1 *mp*

Perc. 2 *mp*

3 *mp*

A. *mf*

f

G2

VI. I *f*

VI. II *pp* *f*

Vlc. *pp* *f*

arco

Vc. *mp*

div. arco

mp

arco

Cb. *mp*

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228

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fg. Cfg.

Tr. Cor. Trb. T.

1 Perc. 2

3 A.

VI. I VI. II Vle. Vc. Cb.

G4

sim.

G4

div.

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31

Musical score page 51, measures 240-245. The score is for a large orchestra and includes parts for Picc., Fl., Ob., C. ingl., Cl., Cl. b., Fg., Cfg., Tr., Cor., Trb., T., Perq., A., Vi. I, Vi. II, Vle., Vc., and Cb. Measure 240 starts with a dynamic of **ff**. Measures 241-242 show various instruments playing eighth-note patterns. Measures 243-244 continue with similar patterns, with some instruments like the strings and brass playing **ff**. Measure 245 begins with a dynamic of **ff**, followed by a section where many instruments play eighth-note patterns, with some parts labeled "gliss." and "f". The percussion part includes "2 BRAKE DRUMS" at **ff**. The woodwind section (A.) has glissando markings. Measures 246-247 show the strings (Vi. I, Vi. II, Vle., Vc., Cb.) playing eighth-note patterns with dynamics **ff** and **f**. The section ends with a dynamic of **f**.

252

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fg.

Cfg.

Tr.

Cor.

Trb.

T.

1

Perc. 2

3

A.

Vl. I

Vl. II

Vle.

Vc.

Ch.

258

G7

Picc. *a2*
Fl. *fff*
Ob. *fff*
C. ingl. *fff*
Cl. *fff*
Cl. b.
Fg. *fff*
Cfg. *ff* *fff*
Tr. *1. 2. a2*
Cor. *ff* *fff*
Trb. *ff* *fff*
T. *ff* *fff*
Perc. 1 *cresc.* *ord. GONGS* *TOMS* *Th. GONGS*
Perc. 2 *cresc.* *2 BR. DR.* *TAM-TAM* *Chinese BASS DRUM*
Perc. 3 *cresc.* *3* *ff* *ff*
A. *B: G* *ff* *gloss.* *G F#* *ff* *gloss.*
VI. I *cresc.* *div.* *ff* *ff*
VI. II *cresc.* *ff* *ff*
Vle. *cresc.* *ff* *ff*
Vc. *div.* *ff* *ff*
Cb. *ff* *ff*

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35

A detailed musical score page for orchestra and percussion. The top section shows staves for Picc., Fl., Ob., C. ingl., Cl., Cl. b., Fg., Cfg., Tr., Cor., Trb., T., Perc. 2, and A. The bottom section shows staves for Vl. I, Vl. II, Vle., Vc., and Cb. The score includes dynamic markings like ff, fff, and mf, and performance instructions like "div.", "gliss.", and "TAM-TAM". Percussion parts include Th. GONGS, TOMS, ord. GONGS, Ch. B. DR., and TAM-TAM.

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37

268

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fg. Cfg.

G8

Tr. Cor. Trb. T.

Perc. 2 A.

l. v.

Vi. I Vi. II Vle. Vc. Cb.

G8

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38

275

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fg. Cfg.

H Andante $\text{♩} = \text{ca. } 60$ (2+2+3) (3+2)

Cl. *pp* *f* *p* *mp* *p dolce* *p dolce*

Fg. *mf* *mp* *p*

Cfg. *mp* *p*

Tr. *mp* *sordina* go behind the stage, left side

Tr. *mp* *sordina* go behind the stage, right side

Cor. *p* *f* *p* *mp* *sordina* *c. s.* *p*

Trb. *sordina CUP*

T. *gliss.* *mp* *sordina CUP*

T. *mp* *sordina* *p* *pp*

1 Perc. 2 3

A. *mf* *mp* *p* *p* *l. v.*

H Andante $\text{♩} = \text{ca. } 60$ (2+2+3) (3+2)

VI. I VI. II Vlc. Vc. Cb.

VI. I *div.* *pp* *pp*

VI. II *pp*

Vlc. *div.* *mf* *mp* *p* *mf* *pp*

Vc. *div.* *mf* *mp* *p* *mf* *pp*

Cb. *div.* *mf* *gliss.* *gliss.* *p* *mf* *pp*

284 (3+2) (2+3)

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fg. Cfg.

H1 (3+2) (2+3)

Cl. 2 - go behind the stage, right side

mp dolce

Tr. Cor. Trb. T.

pp c. s. pp 2. c. s. CUP 3. c. s. CUP c. s. p

1. 2. 3.

Perc. 2 A.

l. v. l. v. l. v.

(3+2) (2+3) VI. I VI. II Vlc. Vc. Cb.

sordina sordina sordina

c. s. p

div. div.

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40

294

Picc.

Fl. 1. *mp*

Ob.

C. ingl. *mp*

Cl.

Cl. b. 1. *p*

Fg. 2. *mp*

Cfg.

Tr.

Cor. *pp* *p* *pp*

1. c. s. CUP *pp* *p* *pp*

Trb. *pp* *p* *pp*

T. *pp* *p* *pp*

1

Perc. 2

3

A. *mp* *mf*

VI. I div. a 3 *ppp* *pp* *c. s.*

VI. II div. *ppp* *pp* *c. s.*

Vle. div. a 3 *ppp* *pp*

Vc. *pp* *c. s.* div. *pp* *pp* *pp*

Ch.

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41

304 H2

Picc. (3+2+3) Fl. (3+2) Ob. (2+3+2) Cl. (3+2) Cl. b. (2+2+3) C. ingl. (2+3) Fg. (3+2+2) Cfg. (2+2+3)

2. from behind the stage, right side

Tr. (c. s.) (p) (pp) Cor. Trb. T. Perc. 1 A. (mf) gl.

H2 VI. I (3+2+3) (3+2) (2+3+2) (3+2) (2+2+3) (2+3) (3+2+2) (2+2+3) div. div. a 3 VI. II Vle. (3+2+3) (3+2) (2+3+2) (3+2) (2+2+3) (2+3) (3+2+2) (2+2+3) 1 vla. sola (b. .) le altre div. a 3 Vc. (3+2+3) (3+2) (2+3+2) (3+2) (2+2+3) (2+3) (3+2+2) (2+2+3) Cb. (3+2+3) (3+2) (2+3+2) (3+2) (2+2+3) (2+3) (3+2+2) (2+2+3) sordina (c. s.) (p) (c. s.) (p)

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315

Picc. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Fl. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Ob. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

C. ingl. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Cl. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Cl. b. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Fg. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Cfg. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Tr. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Cor. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Trb. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

T. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Perc. 1 (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

A. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

Vl. I (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

div. a 3

Vl. II (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

div. a 3

Vle. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

1 vla. sola

mp

p

le altre div. a 3

Vc. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

div.

Cb. (2+3) (3+2) (2+2+3) rit. - - - - = ca. 54 (3+2+2) (3+2) (3+2+2)

div. a 3