



Molenaar Edition

Fantastic Variations

Sample 1/Sample 2

Luís Carvalho

Art.nr: 013230100

Difficulty: F

Duration: 14:15

Concert Band

Recorded on: A Portuguesa (8837IRFC08134)

Masterpieces

Colofon

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Mini - Score

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Molenaar Edition

Fantastic Variations

For Band

01.3230.10



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Mini Score

Fantastic Variations

01.3230.10

1 Full Score
1 Piccolo
1 Piccolo II
4 Flute I
4 Flute II
1 Flute III
2 Flute IV
1 Oboe I
1 Oboe II
1 English Horn
1 Bassoon I
1 Bassoon II
1 Bassoon Contra
1 Clarinet Eb
5 Clarinet I
5 Clarinet II
5 Clarinet III
1 Alto Clarinet Eb
1 Bass Clarinet
1 Clarinet Contrabas
1 Soprano Saxophone
2 Alto Saxophone I
2 Alto Saxophone II
2 Tenor Saxophone
1 Baritone Saxophone
1 Bas Saxophone
1 Flugelhorn I
1 Flugelhorn II
2 Trumpet I
2 Trumpet II
2 Trumpet III
2 Trumpet IV
1 Horn I Eb
1 Horn I F
1 Horn II Eb
1 Horn II F
1 Horn III Eb

1 Horn III F
1 Horn IV Eb
1 Horn IV F
1 Horn V F
1 Horn V Eb
1 Horn VI F
1 Horn VI Eb
2 Trombone I C
1 Trombone I Bb (TC)
1 Trombone I Bb (BC)
2 Trombone II C
1 Trombone II Bb (TC)
1 Trombone II Bb (BC)
2 Trombone III C
1 Trombone III Bb (TC)
1 Trombone III Bb (BC)
1 Trombone Bass C
2 Euphonium C
2 Euphonium Bb (BC)
2 Euphonium Bb (TC)
2 Euphonium II C
2 Euphonium II Bb (BC)
2 Euphonium II Bb (TC)
2 Bas Bb (TC)
2 Bas Bb (BC)
2 Bas Eb (TC)
2 Bas Eb (BC)
4 Tuba C
1 Stringbass
2 Cello
1 Percussion I
1 Percussion II
1 Percussion III
1 Percussion IV
1 Percussion V
1 Percussion VI
1 Timpani



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Mini Score

BIOGRAFIA

Clarinetista, maestro e compositor, **Luís Carvalho** tem-se distinguido como um dos mais versáteis músicos portugueses da nova geração. Apresentou-se em recitais e concertos um pouco por toda a Europa, Norte de África, Médio-Oriente e Ásia, muitas vezes estreando as suas próprias obras ou de outros compositores portugueses e estrangeiros, algumas das quais lhe foram expressamente dedicadas. Como maestro dirigiu várias das mais importantes orquestras portuguesas e no estrangeiro apresentou-se com orquestras na Rússia, Itália e Finlândia. Do seu catálogo como compositor destacam-se «Metamorphoses... hommage à M. C. Escher» (2009) e «Nise Lacrimosa» (2010 - inspirada na história dos amores proibidos de D. Pedro e Inês de Castro), ambas para orquestra, «Fantastic Variations» (2009) para banda sinfónica (em CD pela etiqueta AFINAUDIO sob direcção do autor), «Mozartiana» (2009) para ensemble de clarinetes, «Sax-suite» (2000) para quarteto de saxofones (em CD pela etiqueta NUMÉRICA), «Trois pièces d'hommage» (1998) para dueto instrumental, e «Hornpipe» (1997) para trompa solo. Laureado em diversos concursos (Concurso de Interpretação do Estoril, Concurso Internacional de Composição da Póvoa de Varzim, Concurso de Música de Câmara da Juventude Musical Portuguesa [JMP], etc.), Luís Carvalho foi ainda distinguido com o «Prémio para o melhor aluno do curso» da ESMAC (1994), e é presentemente docente da Universidade de Aveiro onde é responsável pela Orquestra de Sopros e dirige regularmente a Orquestra Sinfónica e o Coro em diversos concertos sinfónicos.

Mini Score

BIOGRAPHY

NOTAS

Clarinetist, conductor and composer, **Luis Carvalho** is one of the most versatile Portuguese artists of the new generation. He appears in several recitals and concerts around Europe, North Africa, Middle-East and Asia, many times premiering his own pieces or by other Portuguese and foreign composers, some of which are dedicated especially to him. Mr. Carvalho has conducted several of the leading Portuguese orchestras, and abroad he appears with orchestras of Russia, Italy and Finland. Among his most significant compositions are «Metamorphoses... hommage à M. C. Escher» (2009) and «Nise Lacrimosa» (2010 – inspired by the 14th century story of the forbidden love between prince D. Pedro and Dame Inês de Castro) both for orchestra, «Fantastic Variations» (2009) for symphonic band (available on CD under the author's direction – label AFINAUDIO), «Mozartiana» (2009) for clarinet choir, «Sax-suite» (2000) for saxophone quartet (available on CD under NUMÉRICA label), «Trois pièces d'hommage» (1998) for instrumental duet, and «Hornpipe» (1997) for solo horn. Mr. Carvalho has been distinguished on numerous competitions (Estoril Interpretation Competition, International Póvoa de Varzim Composition Competition, Portuguese Jeunesses Musicales Chamber Music Competition, amongst others), and was also awarded the «Prize for the best student of the year» at the Superior School for Music and Drama of Porto (1994). Mr. Carvalho is, at present, on the faculty of the Aveiro University, where he is conductor and responsible tutor of its Wind Orchestra, conducting regularly also the Symphony Orchestra and Chorus in several symphonic concerts every year.

Fantastic Variations é, como o próprio nome indica, uma série de variações. Mais concretamente trata-se de uma introdução e cinco variações, sendo que cada uma delas tem um epíteto específico, descrevendo ambiências particulares. Assim a Variação 1, designada *batuque*, é essencialmente rítmica, dando grande primazia às percussões; a Variação 2, *lamento*, apresenta breves apontamentos melódicos sobre um ostinato algo “fúnebre” nos baixos; a Variação 3, *fanfare*, é, por contraste, brilhante e sonora, com preponderância dos metais em potentes fanfarras; a Variação 4, *choral*, volta às ambiências mais íntimas, apresentando uma sequência de pequenos “corais” em diversos naipes de instrumentos; finalmente a Variação 5, *epilogue*, faz um apanhado de vários momentos das variações anteriores. O subtítulo de **Fantastic Variations** é “... homage à Duarte Ferreira Pestana”, referindo-se a um dos mais inspirados compositores para banda portugueses de sempre, e existem na peça momentos de alusão clara à obra de Duarte Ferreira (especificamente à sua obra mais famosa, “Arco-Iris”). Mas **Fantastic Variations** não se baseia em nenhum tema de Pestana, nem sequer é um “tema e variações” no sentido tradicional do termo, apesar de vários elementos temáticos serem recorrentes ao longo da obra. A referência ao termo “variações” tem aqui a ver mais com o processo do que com o conteúdo, uma vez que a técnica da variação contínua é o principal motor de desenvolvimento da obra.

Luis Carvalho
Julho/2009

NOTES

Fantastic Variations is, as the name suggests, a series of variations. More specifically it's organized into an introduction followed by five variations, each one of which has its own designation, describing the individual mood. Hence, Variation 1 is subtitled *batuque*, referring to the African usage of groups of several drummers playing altogether in a frenetic and noisy way. The percussions are in the foreground and rhythm is the most important element. In Variation 2, *lamento*, or lament, small melodic fragments are presented upon a somewhat mournful ostinato on the basses. Variation 3, *fanfare*, is by contrast brilliant and sonorous, with predominating brass playing potent fanfares. For Variation 4, *choral*, a more intimate mood returns, and sequences of small “chorales” are presented by different groups of instruments one after the other. Finally in Variation 5, *epilogue*, several ideas from the previous variations are merged into a continuous flow of that serves as a conclusion to the piece. **Fantastic Variations** is subtitled “... homage à Duarte Ferreira Pestana”, a reference to one of the most inspired Portuguese composers for wind band of all time, and in fact there are moments of allusion to his oeuvre – specifically to the one that is probably the most famous of his pieces, “Arco-Iris” or “Rainbow”, a fantasy *au goût populaire*. But **Fantastic Variations** is not based on any of Pestana's themes, nor is it even actually a traditional “theme & variations” piece, although some thematic motifs going around, but the “variations” process than to the actual substance, since the continuous developing motor of the entire piece.

OBSERVAÇÕES

Esta é uma partitura transposta, pelo que todos os instrumentos transpositores estão notados de acordo com a prática usual neste tipo de ensemble de sopros (i.e. clarinetes em Si_b, trompas em F_á, etc...). Clarinete-contrabaixo e contrafagote são instrumentos opcionais. É possível utilizar qualquer um deles, ou até ambos, mas também é possível omiti-los de todo. Disponibiliza-se ainda uma parte alternativa de saxofone-baixo, que, no entanto, é também opcional, podendo ser utilizada em conjunto ou em substituição de uma ou ambas as partes de clarinete-contrabaixo e contrafagote, mas que pode também ser omitida, pelo que, na realidade qualquer destes três instrumentos pode ser utilizado ou omitido conforme a disponibilidade de cada grupo, em cada momento. A percussão está notada na partitura de forma compacta, mas as partes individuais estão organizadas de forma a garantir uma eficaz distribuição de todos os instrumentos requeridos entre os 6 instrumentistas previstos (incluindo as lâminas, mas excluindo os tímpanos, que são tratados individualmente). Eufónios (ou barítonos) podem ser dobrados. Violoncelos são também opcionais, mas o compositor recomenda a sua utilização sempre que possível, uma vez que o seu timbre enriquece a sonoridade global do grupo. As indicações metronómicas são meramente sugestivas, mas as relações métricas entre as diferentes secções devem ser rigorosamente respeitadas.

Luis Carvalho
Abril/2011

REMARKS

This is a transposing score. Therefore all transposing instruments are notated as usual (i.e. clarinets in B_b, horns in F, etc...). Contrabass-clarinet and contrabassoon are both optional. It's possible to use both, just one of them or even to omit them altogether. In addition a bass-saxophone part is provided along with the set, which is also optional, thus to be used together or in substitution for any or both of the above mentioned low instruments. Being optional it can also be omitted, so that, in fact all the 3 low instruments can be omitted at all (these parts are covered throughout by other groups, but an overall distinctive sound would add interesting tone color to the ensemble if any of them is available). The percussion is notated in the score as a whole, the individual parts however are arranged so to guaranty the correct distribution of all the necessary instruments between the 6 players (including the mallets, but excluding the timpani, which is an individual part on itself). Euphoniums (or baritones) can be doubled. Celli are also optional, but the composer recommends their use, as their mellow tone enriches the overall sound of the ensemble. Metronomic marks are purely indicative, but the metric relations between the different variations are to be strictly respected.

Transposing Score

for the Portuguese Symphony Band and it's conductor Francisco Ferreira

Fantastic Variations

...homage à Duarte Ferreira Pestana

(for symphonic band)

Luis Carvalho
2006/2009

4 Moderato (Introduction)

2 Piccolo

4 Flute (4 doubling Alto flute)

2 Oboe

English Horn

Clarinet in E_b

Clarinet in B_b (optional 4)

Clarinet in B_b (optional 4)

Clarinet in B_b (optional 4)

Alto Clarinet in E_b

Bass Clarinet (in B_b)

Contrabass Clarinet (in B_b) (optional)

Soprano Saxophone

2 Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Violoncello (optional)

2 Bassoon

Contrabassoon (optional)

6 Horn in F

4 Trumpet in B_b

2 Flugelhorn (B_b)

3 Trombone

Bass Trombone

2 Euphonium (ac. Baritone)

Tuba (min. 4)

Contrabass

Timpani

Percussion (min. 4 players)

5 4

4

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4

5

6

7

Variation I (Bataque):
Con fuoco (4 = 115 (4 = 96))

26

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. Cl. I Cl. II Cl. III Alto Cl. B. Cl. Cx. Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chn. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

8

29

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. Cl. I Cl. II Cl. III Alto Cl. B. Cl. Cx. Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chn. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

9

33

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. Cl. I Cl. II Cl. III Alto Cl. B. Cl. Cx. Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chn. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

10

37

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. Cl. I Cl. II Cl. III Alto Cl. B. Cl. Cx. Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chn. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

11

[illegible]

This image shows a page from a musical score, likely for a school or community performance. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Piccolo (Pic), Flute (Fl), Oboe (Ob), English Horn (Eng. Hrn), Clarinet in C (Cl. C), Clarinet in Bb (Cl. Bb), Bassoon (Bsn), Contrabassoon (Cb. Bsn), Saxophone Soprano (S. Sax), Saxophone Alto (A. Sax), Saxophone Tenor (T. Sax), Saxophone Baritone (B. Sax), Violoncello (Vc), Bassoon (Bsn), Contrabassoon (Cb. Bsn), Trombone (Tbn), Euphonium (Eup), Tuba (Tuba), Snare Drum (Sn), Bass Drum (Bsn), and Percussion (Perc). The score is written in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large, diagonal watermark reading "Mini Score - Mini Score - Mini Score" is overlaid on the right side of the page.

[illegible]

The image displays a page from a musical score, likely for a symphony or opera. It features multiple staves for various instruments and voices, arranged in a standard musical notation. The staves are labeled on the left side with abbreviations for the instruments and voices, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Horn (Hr.), Trombone (Tbn.), Tuba (Tub.), Snare Drum (Bn.), Cymbal (Cym.), and Timpani (Timp.). The score is written in a standard musical notation with notes, rests, and dynamic markings. A large, stylized watermark reading "Mini Score" is overlaid diagonally across the bottom right portion of the page.

The image shows a page from a musical score, likely for a symphony or concert band. The score is written in 2/4 time and includes dynamic markings like 'p' (piano) and 'f' (forte). The instruments listed on the left include Piccolo, Flute, Oboe, English Horn, Clarinets (C, Bb, E, F, A, Bb, B, C), Bassoons (C, Bb), Saxophones (Soprano, Alto, Tenor, Baritone), Violins (I, II), Violas, Cellos, Double Basses, Horns, Trumpets, Trombones, Tuba, Euphonium, Tuba, Cymbals, Snare Drum, and Percussion. The score is written in 2/4 time and includes dynamic markings like 'p' (piano) and 'f' (forte). A large, stylized 'Mini Score' watermark is overlaid on the bottom right.

[illegible]

24

3/4

4/4

Perc.

Fl.

Ob.

Eng. Hrn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cx. Cl. (opt.)

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chm. (opt.)

Hrns.

B♭ Trp.

Flag. (B♭)

Tbn.

Bass Tbn.

Euph.

Tuba

Ch.

Timp.

Perc.

25

4/4

3/4

6/4

Declamato
(molto meno mosso subito)
(♩ = 70)

Perc.

Fl.

Ob.

Eng. Hrn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cx. Cl. (opt.)

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chm. (opt.)

Hrns.

B♭ Trp.

Flag. (B♭)

Tbn.

Bass Tbn.

Euph.

Tuba

Ch.

Timp.

Clack.

Vib.

Xyl.

Perc.

26

6/4

Variation II (lento):
Tranquillo (♩ = 90)

Perc.

Fl.

Ob.

Eng. Hrn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cx. Cl. (opt.)

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chm. (opt.)

Hrns.

B♭ Trp.

Flag. (B♭)

Tbn.

Bass Tbn.

Euph.

Tuba

Ch.

Timp.

Clack.

Vib.

Xyl.

Mar.

Perc.

27

6/4

Perc.

Fl.

Ob.

Eng. Hrn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cx. Cl. (opt.)

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chm. (opt.)

Hrns.

B♭ Trp.

Flag. (B♭)

Tbn.

Bass Tbn.

Euph.

Tuba

Ch.

Timp.

Clack.

Vib.

Mar.

Perc.

[illegible]

32

33

34

35

36

3 *Sempre l'istesso tempo*
[- - - -]

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. C♭ Cl. C♭ III. Alto Cl. B. Cl. C♭ Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chm. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score

37

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. C♭ Cl. C♭ III. Alto Cl. B. Cl. C♭ Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chm. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Xyl. Perc.

Mini Score

38

2 *Variation III (fanfare):*
Maestoso, ma con bravura
(- = - = - approx. / new = 6/8)

Picc. Fl. Ob. Eng. Hrn. E♭ Cl. C♭ Cl. C♭ III. Alto Cl. B. Cl. C♭ Cl. (opt.) S. Sax. A. Sax. T. Sax. B. Sax. Vc. Bsn. Chm. (opt.) Hrn. B♭ Tpt. Flug. (B♭) Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score

39

B. Cl. C♭ Cl. (opt.) B. Sax. Vc. Bsn. Chm. (opt.) B♭ Tpt. Trbn. Bsn. Trbn. Euph. Tuba Ch. Timp. Perc.

Mini Score

40

41

42

43

44

Mini Score - Mini Score

45

Mini Score - Mini Score

46

Mini Score - Mini Score

47

Mini Score - Mini Score

[illegible]

127

52

129

53

132

54

135

55

[illegible][illegible][illegible]

177

Fl

Ob

Eng. Hrn.

D.C. Cl.

C.I. Cl.

C.I. BC

Alto Cl.

B.C. Cl.

C.C. Cl.

Sax.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chn. (opt.)

Tbn.

Bar. Tbn.

Euph.

Tuba

Ch.

Perc.

Mini Score

179

Fl

Ob

Eng. Hrn.

D.C. Cl.

C.I. Cl.

C.I. BC

Alto Cl.

B.C. Cl.

C.C. Cl.

Sax.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chn. (opt.)

Tbn.

Bar. Tbn.

Euph.

Tuba

Ch.

Perc.

Mini Score

181

Fl

Ob

Eng. Hrn.

D.C. Cl.

C.I. Cl.

C.I. BC

Alto Cl.

B.C. Cl.

C.C. Cl.

Sax.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chn. (opt.)

Tbn.

Bar. Tbn.

Euph.

Tuba

Ch.

Perc.

Mini Score

183

Fl

Ob

Eng. Hrn.

D.C. Cl.

C.I. Cl.

C.I. BC

Alto Cl.

B.C. Cl.

C.C. Cl.

Sax.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chn. (opt.)

Tbn.

Bar. Tbn.

Euph.

Tuba

Ch.

Perc.

Mini Score

64

65

66

67

Sabito meno veloce, ma poco a poco accel. di nuovo
 (= ♩ = ♩ = 88cra.)

302

Perc.

Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Hrn.

B♭ Trp.

Flag. (B♭)

Tuba.

Drum Trbn.

Euph.

Tuba

Cb.

Trmp.

Glock.

Vib.

Perc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

73

209

Picc.

Fl.

Ob.

Eng. Hrn.

Jo. Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Trp.

Horn.

Bar. Trp.

Eng. Hrn.

Trbn.

Euph.

Tuba

Cb.

Timp.

Chck.

Vib.

Mai.

Picc.

L.L. soli con voce (cup)
p dolce, ma sempre

ritard. *molto rall. subito*
p con grande ma deciso

Mini Score - Mini Score

Mini Score

Mini Score

80

228

229

230

Mini Score

81

231

232

233

Mini Score

82

234

235

236

Mini Score

83

237

238

239

Mini Score

84

85

86

87

255

Pic

Fl

Ob

Eng. Ho

C. 1

C. 2

C. 3

Alto C.

B. C.

C. 4

S. Sax

A. Sax

T. Sax

B. Sax

Vc

Bsn

Chor

Dr. Trp.

Trbn

Bass Trbn

Euph

Tuba

Cb

Vib

Mus

Perc

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

269

Pic.

Fl.

Ob.

Eng. Hr.

Cl. B.

Cl. B.

Cl. B.

Alto Cl.

B. Cl.

Co. Cl.

Sax.

Sax.

T. Sax.

B. Sax.

Vc.

Bsn.

Chm.

Trp.

Trp.

Tbn.

Bsn.

Euph.

Tuba.

Ch.

Cym.

Vib.

Mtr.

Perc.

Mini Score - Mini Score - Mini Score

Mini Score

Mini Score

Mini Score

271 *pochiss. rit.*

**Variation V (epilogue):
Let's Intropective (2 = 50max.)**

4/4

d. trans in Alto-Flut (de Cl)

pochiss. rit.

12A, un mark.

12A, un mark.

p dolce

(d. rectori nord, bariton)

pochiss. rit.

(tracce)

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

[illegible][illegible][illegible]

[illegible]

The image displays a page from a musical score, likely for a symphony. The page is numbered '34' in the top right corner. The score is written for a large ensemble, including the following instruments listed on the left: Picc., Fl., Ob., Eng. Hn., 1st-2nd Cl., 3rd-4th Cl., Alto Cl., B. Cl., C. Cl. (Op. 3), S. Sax., A. Sax., T. Sax., B. Sax., Vi., Ba., Chn. (Op. 1), Hrn., Bn., Bb. Tbn., Euph., Tuba, Trbn., Cs., Timp., Vln., Vla., Vcl., Cb., and Perc. The score features musical notation with various dynamics such as *poco f*, *mf*, and *sf*, and tempo markings like *Andante*. A large, stylized 'Mini Score' watermark is overlaid on the right side of the page.

[illegible]

[illegible]

Un poco più ardente,
ma sempre maestoso e pesante
(4 = 60ca.)