

MARIO OLINTO F.

NOITES TROPICAIS

UMA NOITE NO RIO

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MARIO OLINTO F.

Tempo markings: $\text{♩} = 60$ and $\text{♩} = 80$

Woodwinds: Piccolo, Flutes, Oboes, English Horn, Clarinets in B \flat , Bass Clarinet in B \flat , Bassoons, Horn in F, Horns in F, Trumpet in B \flat , Trumpets in B \flat , Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Snare Drum, Whistle, Tambourine, Glockenspiel.

Strings: Violin I, Violin II, Viola, Violoncello, Contrabass.

Dynamic markings: *p*, *mp*, *mf*, *cresc.*

Performance instructions: The score includes various performance instructions such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *cresc.* (crescendo). It also features tempo markings of $\text{♩} = 60$ and $\text{♩} = 80$. The score is divided into two systems, each with a 60 and 80 tempo marking.

8 **A**

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Eng. Hn. *f* *f*

Cl. *f* *ff*

B. Cl. *f* *mf*

Bsn. *f* *ff* *mf* *dim.*

Hn. *ff*

Hn. *ff*

Tpt. *ff* *mf*

Tpt. *ff* *mf*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *mp* *ff*

B. D. *ff*

Cym. *ff*

S. D.

Whist.

Tamb.

Glock.

A

Vln. I *ff* tremolo *nat.* *mf* *dim.*

Vln. II *f* *ff* tremolo *nat.* *mf* *dim.*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

rall.

B

$\text{♩} = 80$

Picc. mp

Fl. f mf

Ob. f

Eng. Hn. mp

Cl. mp f

B. Cl. mp f

Bsn. mp f

Hn. mf mf mf fp

Hn. mf mf mf fp

Tpt. mf mp mf fp

Tpt. mf mp

Tbn. mf mp mf fp

B. Tbn. mf mp mf fp

Tba. mf mp mf fp

Timp. mf mp

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock.

rall. $\text{♩} = 80$ **B**

Vln. I mp mf mp mf mf mp

Vln. II mp mf mp mf mf mp

Vla. mp mf mp mf mf mp

Vc. mp mf mp mf mf mp

Cb. mp mf mp mf mf mp

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. B. D. Cym. S. D. Whist. Tamb. Glock. Vln. I Vln. II Vla. Vc. Cb.

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are on the left side of the page. The brass instruments (Horns, Trumpets, Trombones, Tuba) and Percussion (Timpani, B. D., Cym., S. D., Whist., Tamb., Glock.) are on the right side. The score includes various musical notations such as notes, rests, dynamics (mf, mp, f), and articulations (trills, triplets). The tempo is marked 'rall.' with a metronome marking of 80. The key signature has one flat. The score is numbered 23 in the top left corner and 5 in the top right corner.

31

Picc. *mf* *f*

Fl. *f* *mf* *f*

Ob. *mf* *f*

Eng. Hn. *mf*

Cl. *f* *mf* *f*

B. Cl. *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tpt. *mf*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf*

Timp. *mf* *f*

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock.

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

D

36

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

mf *cresc.*

mf *cresc.*

f *cresc.*

mf *cresc.*

42

Picc. *mf* *tr*

Fl. *f* *f* *fp* *mf*

Ob. *f* *f* *fp* *mf*

Eng. Hn. *mf*

Cl. *f* *fp* *mf*

B. Cl.

Bsn. *f* *fp*

Hn. *mf* *f* *fp* *mf* *mf*

Hn. *mf* *f* *fp* *mf* *mf*

Tpt. *f* *fp* *mf*

Tpt. *mf*

Tbn. *mf* *fp* *mf*

B. Tbn. *mf* *fp* *mf*

Tba.

Timp. *mf* *mf* *mf*

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock.

Vln. I *f* *f* *fp* *mf* *tr*

Vln. II *f* *f* *fp* *mf* *tr*

Vla. *f* *mf* *fp* *mp* *mp* *mf* *pizz.* *arco*

Vc. *f* *mf* *fp* *mp* *mp* *mf* *pizz.* *arco*

Cb. *f* *mf* *fp* *mp* *mp* *mf* *pizz.* *arco*

50 (tr)

This musical score page (page 9) features a variety of instruments and dynamic markings. The woodwind section includes Piccolo, Flute (tr), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horns (two staves), Trumpets (two staves), Trombones (three staves), and Timpani. The brass section includes Bells, Cymbals, Snare Drum, Whistle, and Tambourine. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mp*, *mf*, *cresc.*, *fp*, and *mf*. It also features articulation like *tr* (trill) and *arco* (arco), and technical markings like *tremolo*, *3*, *6*, and *5*. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

55 **E**

Picc. *f* *ff* *mp*

Fl. *f* *ff* *mp*

Ob. *ff* *mp*

Eng. Hn. *ff* *mp*

Cl. *ff* *mp*

B. Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Hn. *f* *ff* *f* *mf*

Hn. *f* *ff* *f* *mf*

Tpt. *f* *ff* *f* *mf*

Tpt. *f* *ff* *f* *mf*

Tbn. *f* *ff* *f* *mf*

B. Tbn. *f* *ff* *f* *mf*

Tba. *f* *ff* *f* *mf*

Timp. *mf* *f*

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock. *f*

Vln. I *f* *ff* *f* *mf*

Vln. II *nat.* *f* *ff* *f* *mf*

Vla. *nat.* *f* *ff* *f* *mf*

Vc. *f* *ff* *f* *mf*

Cb. *f* *ff* *f* *mf*

61 **rall.** **F**

Picc. *mp*

Fl. *mf*

Ob.

Eng. Hn. *mp* *mf*

Cl. *mp* *mf* *mf*

B. Cl. *mp*

Bsn. *mp* *mf* *mf*

Hn. *mf*

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D. *mf*

Cym.

S. D. *mf*

Whist.

Tamb.

Glock.

rall. ♩=104 **F**

Vln. I *mp* *mf* *mf*

Vln. II *mf*

Vla. *pizz.*

Vc. *pizz.* *arco* *mf* *mf*

Cb. *pizz.*

74 [H]

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Eng. Hn. *ff*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff*

Hn. *ff* *mf*

Hn. *ff* *mf*

Tpt. *ff* *mf*

Tpt. *ff* *mf*

Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Tba. *ff*

Timp. *ff*

B. D.

Cym.

S. D.

Whist.

Tamb. *mf*

Glock.

Vln. I *ff* *mf*

Vln. II *ff* *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

80

Picc. *f* *mf* *tr*

Fl. *f*

Ob. *f* *mf*

Eng. Hn. *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

Bsn.

Hn. *f*

Hn. *f*

Tpt.

Tpt.

Tbn. *f* *gliss.*

B. Tbn. *f* *gliss.*

Tba. *f*

Timp. *f*

B. D. *f*

Cym. *f*

S. D.

Whist.

Tamb.

Glock. *mf* *f*

Vln. I *f*

Vln. II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *< f* *arco*

88

Woodwinds:
 Picc.:
 Fl.: *mf*
 Ob.:
 Eng. Hn.: *mf*
 Cl.: *mf* tr~~~~~
 B. Cl.:
 Bsn.:
 Hn.: *mp*
 Hn.: *mp* *mf*
 Tpt.: *mf*
 Tpt.:
 Tbn.: *mp*
 B. Tbn.: *mp*
 Tba.:
 Timp.:
 B. D.: 3/4
 Cym.: 3/4
 S. D.: 3/4
 Whist.: 3/4
 Tamb.: 3/4

Strings:
 Glock.:
 Vln. I: *mp* *mf*
 Vln. II: *mf* *mp* *mp* *mf*
 Vla.: *mf* *mp* *mp* *mf*
 Vc.: *mf* *mp*
 Cb.: *mf* *mp* *mf*

90

J

100

Picc. *f*

Fl. *f*

Ob. *mf*

Eng. Hn. *f*

Cl. *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Tpt. *f*

Tpt. *f*

Tbn. *mf* *f* *gliss.*

B. Tbn. *mf* *f* *gliss.*

Tba. *mf* *f*

Timp. *mf* *f* *fp* *f* *fp* *f*

B. D. *f*

Cym. *f*

S. D. *f*

Whist. *f*

Tamb. *f*

Glock. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf* *f* *pizz.*

Vc. *f* *pizz.*

Cb. *mf* *f* *pizz.*

104

J

Picc. *f* *ff* *ff*

Fl. *ff* *ff*

Ob. *ff* *ff* *mf*

Eng. Hn. *f* *f* *mf*

Cl. *f* *mf*

B. Cl. *mf*

Bsn. *f* *mf*

Hn. *ff* *f* *mf*

Hn. *ff* *f*

Tpt. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

B. D. *ff*

Cym. *f*

S. D. *ff* *ff* *mp* *f*

Whist. *ff*

Tamb.

Glock.

Vln. I *ff* *f* *mf* *rall.*

Vln. II *ff* *f* *mf* *rall.*

Vla. *arco* *ff* *f*

Vc. *arco* *ff* *f* *mf*

Cb. *arco* *ff* *f* *mf*

114 **K**

Picc. *mf*

Fl. *mf* *f*

Ob. *mf* *mf*

Eng. Hn. *mf* *mp*

Cl. *mf* *f*

B. Cl. *mf*

Bsn. *mf* *mp*

Hn. *mf* *mf*

Hn. *mf*

Tpt. *mp*

Tpt. *mp*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock. *mp*

Vln. I *mf* *f* *mp* *mf*

Vln. II *mf* *f* *mp* *mf* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

This page of the musical score, numbered 121, contains the following parts and markings:

- Picc.**: Piccolo part, starting with a rest and then playing a melodic line with triplets and quintuplets.
- Fl.**: Flute part, playing a melodic line with triplets and quintuplets.
- Ob.**: Oboe part, playing a melodic line with triplets and quintuplets.
- Eng. Hn.**: English Horn part, playing a melodic line with triplets and quintuplets.
- Cl.**: Clarinet part, playing a melodic line with triplets and quintuplets.
- B. Cl.**: Bass Clarinet part, playing a melodic line with triplets and quintuplets.
- Bsn.**: Bassoon part, playing a melodic line with triplets and quintuplets.
- Hn.**: Horns (two staves), playing a melodic line with triplets and quintuplets.
- Tpt.**: Trumpets (two staves), playing a melodic line with triplets and quintuplets.
- Tbn.**: Trombones (two staves), playing a melodic line with triplets and quintuplets.
- B. Tbn.**: Bass Trombone part, playing a melodic line with triplets and quintuplets.
- Tba.**: Tuba part, playing a melodic line with triplets and quintuplets.
- Timp.**: Timpani part, playing a rhythmic pattern with triplets and quintuplets.
- B. D.**: Bass Drum part, playing a rhythmic pattern with triplets and quintuplets.
- Cym.**: Cymbal part, playing a rhythmic pattern with triplets and quintuplets.
- S. D.**: Snare Drum part, playing a rhythmic pattern with triplets and quintuplets.
- Whist.**: Whistle part, playing a rhythmic pattern with triplets and quintuplets.
- Tamb.**: Tambourine part, playing a rhythmic pattern with triplets and quintuplets.
- Glock.**: Glockenspiel part, playing a rhythmic pattern with triplets and quintuplets.
- Vln. I**: Violin I part, playing a melodic line with triplets and quintuplets.
- Vln. II**: Violin II part, playing a melodic line with triplets and quintuplets.
- Vla.**: Viola part, playing a melodic line with triplets and quintuplets.
- Vc.**: Violoncello part, playing a melodic line with triplets and quintuplets.
- Cb.**: Contrabass part, playing a melodic line with triplets and quintuplets.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and features complex rhythmic patterns including triplets and quintuplets. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Picc. 

Fl. 

Ob. 

Eng. Hn. 

Cl. 

B. Cl. 

Bsn. 

Hn. 

Hn. 

Tpt. 

Tpt. 

Tbn. 

B. Tbn. 

Tba. 

Timp. 

B. D. 

Cym. 

S. D.

Whist.

Tamb.

Glock. 

Vln. I 

Vln. II 

Vla. 

Vc.

Cb.

132

Picc. *f* *fp* *mf* *mp*

Fl. *f* *fp* *mf* *mp*

Ob. *f* *fp* *mf* *mp*

Eng. Hn. *mf* *mp*

Cl. *f* *fp* *mf* *mp*

B. Cl. *mp*

Bsn. *f* *fp* *mp* *mp*

Hn. *f* *fp*

Hn. *f* *fp*

Tpt. *f* *fp* *mf*

Tpt.

Tbn. *mf* *fp* *mf*

B. Tbn. *mf* *fp* *mf*

Tba.

(tr) Timp. *mf* *mf*

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock.

Vln. I *f* *fp* *mf* *mp*

Vln. II *f* *fp* *mf*

Vla. *mf* *fp* *mp* *mp* *mf* *pizz.* *arco* *pizz.*

Vc. *mf* *fp* *mp* *mp* *mf* *pizz.* *arco* *pizz.*

Cb. *mf* *fp* *mp* *mp* *mf* *pizz.* *arco* *pizz.*

104

M

140

Picc. *mf*

Fl. *mf*

Ob. *f*

Eng. Hn. *mf*

Cl. *mf mf*

B. Cl. *mf*

Bsn. *mf mf*

Hn.

Hn.

Tpt.

Tpt.

Tbn. *mf* — *f* *mf* — *f*

B. Tbn.

Tba.

Timp.

B. D. *mf*

Cym.

S. D. *mf*

Whist.

Tamb.

M

Vln. I *mf mf*

Vln. II *f*

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

N

146

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. B. D. Cym. S. D. Whist. Tamb. Glock. Vln. I Vln. II Vla. Vc. Cb.

Musical score for measures 146-150, marked with a rehearsal sign 'N'. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbals, Whistle, Tambourine, Glockenspiel, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, triplets, and dynamic markings such as *f*, *ff*, *mf*, and *arco*.

152 ♩=90 O

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Eng. Hn. *ff*
 Cl. *ff*
 B. Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 Hn. *ff*
 Tpt. *ff*
 Tpt. *ff*
 Tbn. *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Timp. *ff*
 B. D.
 Cym.
 S. D.
 Whist.
 Tamb.
 Glock.
 Vln. I *ff*
 Vln. II *ff*
 Vla.
 Vc.
 Cb.

Musical score for a full orchestra. The score is in 3/4 time and B-flat major. It features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds. Dynamics range from *ff* (fortissimo) in the early sections to *mf* (mezzo-forte) and *mp* (mezzo-piano) in the later sections. A tempo marking of ♩=90 and a rehearsal mark 'O' are present. The score is divided into measures, with some measures containing rests or specific articulation marks.

P

159

Picc. *mf* *f*

Fl. *mf* *f*

Ob.

Eng. Hn. *mf*

Cl. *tr* *mf*

B. Cl. *f*

Bsn.

Hn. *mf* *f*

Hn. *f*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf* *f* *gliss.*

B. Tbn. *mf* *f* *gliss.*

Tba.

Timp. *f* *fp* *tr*

B. D.

Cym.

S. D.

Whist.

Tamb. *f*

Glock. *mf* *f*

Vln. I *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mf* *f* *pizz.*

Vc. *f* *pizz.*

Cb. *mp* *mf* *f* *pizz.*

104

P

Picc. *f* *ff*
 Fl. *f* *ff*
 Ob. *ff*
 Eng. Hn. *f*
 Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. *ff*
 Hn. *ff*
 Tpt. *ff*
 Tpt. *ff*
 Tbn. *gliss.* *ff*
 B. Tbn. *gliss.* *ff*
 Tba. *ff*
 Timp. *f* *fp* *f* *ff*
 B. D. *ff*
 Cym. *mf* *ff*
 S. D. *mf* *ff*
 Whist. *ff*
 Tamb. *f*
 Glock. *f*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *arco* *ff*
 Vc. *arco* *ff*
 Cb. *arco* *ff*

Picc. *ff* 3 3

Fl. *ff* 3 3

Ob. *ff* 3 3

Eng. Hn. *f*

Cl. *ff*

B. Cl. *ff*

Bsn. *f* 3 *ff*

Hn. *f* 3 *ff*

Hn. *f* 3 *ff*

Tpt. *ff*

Tpt. *ff* 3

Tbn. *f* 3 *ff*

B. Tbn. *f* 3 *ff*

Tba. *f* 3 *ff*

Timp. *f* *mf* *ff*

B. D.

Cym.

S. D. *mp* *f*

Whist.

Tamb.

Glock.

Vln. I *f* 3 3 *ff* 3 3 5

Vln. II *f* arco 3 3 3 3 *ff* 3 3 5

Vla. *f* 3 *ff*

Vc. *f* 3 *ff*

Cb. *f* 3 *ff*

179 *rall.* **R** $\text{♩} = 104$ *rall.*

Picc. *mf*

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. *mf* *mf*

B. Cl.

Bsn. *mf*

Hn. *mf* *mf*

Hn. *mf* *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba.

Timp. *mf*

B. D.

Cym. *mf*

S. D.

Whist.

Tamb. *mf*

Glock.

Vln. I *mf* *rall.* **R** $\text{♩} = 104$ *rall.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

184 ♩ = 80

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

S. D.

Whist.

Tamb.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

190

T

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Eng. Hn. *f* *ff*

Cl. *f* *ff* *f*

B. Cl. *f*

Bsn. *f*

Hn. *f* *ff*

Hn. *f* *ff*

Tpt. *ff*

Tpt. *ff* *f*

Tbn. *f* *ff* *ff*

B. Tbn. *f* *ff*

Tba. *f*

Timp. *cresc.* *f* *ff*

B. D. *ff*

Cym. *ff*

S. D. *f* *ff*

Whist. *ff*

Tamb. *ff*

Glock. *cresc.* *f* *f*

Vln. I *mf* *cresc.* *ff*

Vln. II *cresc.* *ff* *f*

Vla. *cresc.* *ff* *f*

Vc. *cresc.* *ff* *f*

Cb. *cresc.* *ff* *f*

♩=104

T

Picc.
 Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 S. D.
 Whist.
 Tamb.
 Glock.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 31, rehearsal mark 199. The score includes parts for woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba, Timpani), percussion (Bass Drum, Cymbal, Snare Drum, Whistle, Tambourine, Glockenspiel), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play complex rhythmic patterns with triplets and slurs. The brass section has sustained notes with some movement. The percussion is mostly silent.

The image shows a page of a musical score for measures 202 to 205. The score is written for a full orchestra and includes the following parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Bass Drum (B. D.), Cymbal (Cym.), Snare Drum (S. D.), Whistle (Whist.), and Tambourine (Tamb.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Tempo and Performance Indications:** The tempo is marked *rall.* (ritardando). There are markings for $\text{♩} = 80$ and $\text{♩} = 60$.
- Dynamics:** The score uses a range of dynamics, including fortissimo (*ff*), pianissimo (*pp*), and fortississimo (*fff*).
- Articulation and Phrasing:** Slurs, accents, and triplet markings are used throughout the score to indicate phrasing and rhythm.
- Measure Numbers:** The score starts at measure 202 and ends at measure 205.