

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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## Pearson Edexcel Level 3 GCE

Time 2 hours 10 minutes

Paper  
reference

**9MU0/03**

### Music

Advanced

### COMPONENT 3: Appraising

**You must have:**

Resource Booklet (enclosed)

Audio files, headphones and individual audio player

Total Marks

### Instructions

- Use **black** ink or ball-point pen. You may use pencil for rough work in question 4.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A. In Section B answer question 5 and either question 6(a) **or** 6(b) **or** 6(c) **or** 6(d).
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 100.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You may listen to excerpts as many times as you wish.
- You are reminded of the importance of clear and orderly presentation in your answers.

Turn over ►

P70816A

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**SECTION A**

**Answer ALL questions. Write your answers in the spaces provided.**

**Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.**

**1 Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1**

Listen to Track 1 and refer to Excerpt 1 in the resource booklet.

(a) Describe the melody at bars 1 to 4. (3)

.....

.....

.....

.....

(b) Identify the cadence heard at bar 4. (1)

.....

(c) Compare bars 9 to 12 with bars 1 to 4, noting the differences. (2)

.....

.....

.....

.....

(d) Explain how the composer creates excitement in bars 14 to 16. (2)

.....

.....

.....

(e) Identify the interval between the violin and cello at bar 17 beat 4 to bar 20 beat 3. (1)

.....

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DO NOT WRITE IN THIS AREA



(f) Describe the texture at bar 23 beat 3 to bar 25.

(2)

(g) Identify the **two** melodic intervals heard in the violin part.

(i) Bar 29 beat 4 to bar 30 beat 1

(1)

(ii) Bar 31 beat 4 to bar 32 beat 1

(1)

(h) Name the key in bar 31.

(1)

(i) Name the cadence heard in bars 33 to 34.

(1)

(j) Identify the year this piece was completed.

(1)

**A** 1826

**B** 1836

**C** 1846

**D** 1856

(Total for Question 1 = 16 marks)



**2 Courtney Pine, *Back in the Day*: Love and affection**

Listen to Track 2 and refer to Excerpt 2 in the resource booklet.

(a) (i) Name the instrument playing the accompaniment in bars 1 to 12. (1)

.....

(ii) Describe the music played by this instrument at bars 1 to 4. (2)

.....

.....

(b) Describe the melody at bar 5 to bar 7 beat 2. (2)

.....

.....

.....

(c) (i) Name the wind instrument that enters at bar 13. (1)

.....

(ii) Describe the music played by this instrument in bars 13 to 15. (3)

.....

.....

.....

.....



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(d) Describe the vocal melody and rhythm in bar 25 beat 3 to bar 28.

(3)

.....

.....

.....

.....

(e) Identify the year the album *Back in the Day* was released.

(1)

- A** 1990
- B** 1995
- C** 2000
- D** 2005

**(Total for Question 2 = 13 marks)**



### 3 Bernard Herrmann, *Psycho*: Prelude

Listen to Track 3 and refer to Excerpt 3 in the resource booklet.

(a) (i) Name the type of ensemble playing in this piece.

(1)

(ii) Identify **three** playing techniques used in the excerpt.

(3)

(b) Describe the music of the first two bars.

(2)

(c) Identify the harmonic device heard in the cello and double bass at bar 3 beat 2 to bar 8.

(1)

(d) Compare bars 11 to 14 to bars 5 to 8.

(2)



(e) Describe the melody at bars 37 to 44.

(4)

.....

.....

.....

.....

.....

**(Total for Question 3 = 13 marks)**

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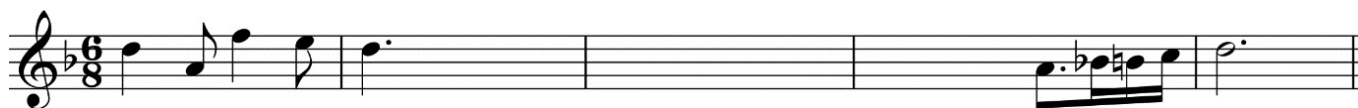
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4 Listen to Track 4.

Complete the melody in bars 2 to 4.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

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## SECTION B

Write your answers in the spaces provided.

### 5 Music for Film

Listen to Track 5.

This piece is taken from a film soundtrack depicting the struggles of a heroic character taking on the enemy in a battle scene.

Discuss how the composer reflects this through the use of musical elements. Relate your discussion to other relevant works which may include set works and other music.

(20)

A series of 20 horizontal dotted lines provided for the student to write their answer.

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(Total for Question 5 = 20 marks)



P 7 0 8 1 6 A 0 1 3 2 4

**You must answer either (a) VOCAL MUSIC or  
(b) POPULAR MUSIC or (c) FUSIONS or (d) NEW DIRECTIONS**

**EITHER**

**6 (a) VOCAL MUSIC**

Discuss J.S. Bach's use of melody, tonality and texture in *Cantata, Ein feste Burg, BWV 80: Movement 2*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)

**OR**

**(b) POPULAR MUSIC**

Discuss Kate Bush's use of harmony, sonority and tempo, metre and rhythm in *Hounds of Love: Under Ice*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)

**OR**

**(c) FUSIONS**

Discuss Anoushka Shankar's use of melody, harmony and structure in *Breathing Under Water: Easy*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)

**OR**

**(d) NEW DIRECTIONS**

Discuss Stravinsky's use of harmony, texture and tempo, metre and rhythm in *The Rite of Spring: The Augurs of Spring*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

If you answer part (a) put a cross in the box  .

If you answer part (b) put a cross in the box  .

If you answer part (c) put a cross in the box  .

If you answer part (d) put a cross in the box  .

Area with horizontal dotted lines for writing answers.



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**(Total for Question 6 = 30 marks)**

**TOTAL FOR SECTION B = 50 MARKS**  
**TOTAL FOR PAPER = 100 MARKS**



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**Pearson Edexcel Level 3 GCE**

**Time** 2 hours 10 minutes

**Paper  
reference**

**9MU0/03**

**Music**

**Advanced**

**COMPONENT 3: Appraising**

**Resource Booklet**

**Do not return this Resource Booklet with the question paper.**

*Turn over* ►

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## Track Listing

Track Number	Question Number	Excerpt
1	1	Clara Wieck-Schumann, 'Piano Trio in G minor, Op. 17: movement 1
2	2	Courtney Pine, <i>Back in the Day: Love and Affection</i>
3	3	Bernard Herrmann, <i>Psycho: Prelude</i>
4	4	Aural Dictation
5	5	Unfamiliar listening

1 Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

a) Describe the melody

b) Cadence

7 c) Compare with bars 1-4

14 d) How is excitement created?

e) Interval between violin and cello

21 f) Describe the texture

26 gi) Interval

h) Key

31 gii) Interval

i) Cadence

2 Courtney Pine, *Back in the Day*: Love and Affection

ai and ii) Instrument and describe the music

I am not in love \_\_\_\_\_ but I'm o - pen to per - sua - sion.

5 b) Describe the melody

East or West, \_\_\_\_\_ where's the best \_\_\_\_\_ for ro - man - cing?

9

With a friend \_\_\_\_\_ I can smile, \_\_\_\_\_ but with a lov - er I could hold my head

12 ci and ii) Instrument and music

\_\_\_\_\_ back, real - ly laugh, real - ly laugh. \_\_\_\_\_ you took me

17

danc - ing \_\_\_\_\_ 'cross the floor, \_\_\_\_\_ cheek to cheek. \_\_\_\_\_

20

\_\_\_\_\_ But with a lov - er I could real - ly move, \_\_\_\_\_ real - ly move. \_\_\_\_\_

22

I could real - ly dance, \_\_\_\_\_ real - ly dance, \_\_\_\_\_

24 d) Describe the vocal melody and rhythm

I could real - ly move, \_\_\_\_\_ real - ly move. \_\_\_\_\_ Now if I can feel \_\_\_\_\_ the sun

27

\_\_\_\_\_ in my eyes \_\_\_\_\_ and the rain on my \_\_\_\_\_ face, \_\_\_\_\_

29

Musical notation for a vocal line in G major (one sharp). The melody consists of two measures. Measure 29 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a triplet of eighth notes B4, C5, and B4, and a quarter note A4. Measure 30 starts with a quarter rest, followed by a quarter note G4, a half note F#4, a dotted half note E4, a quarter note D4, and a half note C4. The lyrics "why can't I" are under the notes of measure 29, and "feel" is under the notes of measure 30. A slur covers the notes of measure 30.

### 3 Bernard Herrmann, *Psycho*: Prelude

b) Describe the music

c) Harmonic device

8

d) Compare with bars 5-8

16

23

30

37

e) Describe the melody

The image displays a musical score for Bernard Herrmann's *Psycho* Prelude in 2/4 time. The score is divided into six systems, each with a specific analytical task:

- Staff 1 (bars 1-4):** Labeled 'b) Describe the music'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- Staff 2 (bars 5-8):** Labeled 'c) Harmonic device'. It shows a bass line with eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.
- Staff 3 (bars 9-15):** Labeled 'd) Compare with bars 5-8'. It continues the bass line with eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3.
- Staff 4 (bars 16-22):** Labeled 'd) Compare with bars 5-8'. It features a treble clef with eighth notes and triplets: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- Staff 5 (bars 23-29):** Labeled 'd) Compare with bars 5-8'. It continues the treble line with eighth notes and triplets: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- Staff 6 (bars 30-36):** Labeled 'd) Compare with bars 5-8'. It continues the treble line with eighth notes and triplets: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- Staff 7 (bars 37-40):** Labeled 'e) Describe the melody'. It shows a treble clef with a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

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**EXCERPT FOR QUESTION 6(A) BEGINS ON THE NEXT PAGE**

## 6 (a) Vocal Music

Illustrative excerpt from J.S. Bach, *Cantata, Ein feste Burg, BWV 80: Movement 2.*

### Aria

Oboe

Violino I, II,  
Viola in unison

Soprano

Basso

Continuo

5

Ob.

Vn. I, II  
Vla.

S.

B.

Cont.

9

Ob.

Vn. I, II  
Vla.

S.  
Mit uns - rer Macht.

B.  
Al - les, al -

Cont.

12

Ob. *tr*

Vn. I, II  
Vla.

S.  
- ist nichts ge - tan,

B.  
- les, was von Gott ge - bo - ren, al - les, was von Gott ge - bo - ren, ist zum Sie - gen aus - er -

Cont.



15

Ob.

Vln. I,II  
Vla.

S.  
wir sind gar bald ver- lo-

B.  
ko- ren, zum Sie- gen, aus- er-ko-

Cont.

18

Ob.

Vln. I,II  
Vla.

S.  
ren.

B.  
ren, ist zum Sie- gen aus- er- ko-

Cont.

21

Ob.

Vln. I,II  
Vla.

S.

B.  
ren, zum Sie- gen, aus- er- ko- ren;

Cont.

24

Ob.

Vln. I,II  
Vla.

S.  
Es streit' für uns der rech- te, der rech- te

B.  
al- les, al- les, was von Gott ge-

Cont.

6 (b) Popular Music

Illustrative excerpt from Kate Bush, *Hounds of Love*: Under Ice.

All Synths:  
Fairlight CMI

♩ = 65

accel. . . . ♩ = 74 ♩ = 100 accel poco a poco . . . .

A(sus2)

sim.

5 *f* maj7(#4) *Dm*<sup>9</sup> *mp*

It's

9 A(sus2) Am/C D(sus2)

won-der-ful, ev-'ry-where, so white.

♩ = 108

13

A(sus2)

*mf*

Fmaj7(#4)

Musical score for measures 13-16. The score is in 3/4 time. The vocal line starts with a whole rest in measure 13, followed by a half note G4 in measure 14, a quarter note A4 in measure 15, and a quarter note B4 in measure 16. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "The riv - er — has froz - en".

17

Dm<sup>9</sup>

D<sup>5</sup>/A

A(sus2)

Am/C

Musical score for measures 17-20. The score is in 4/4 time. The vocal line starts with a whole note G4 in measure 17, a half note A4 in measure 18, a quarter note B4 in measure 19, and a quarter note C5 in measure 20. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "o - ver. — Not a soul on the ice. On - ly me,".

## 6 (c) Fusions

Illustrative excerpt from Anoushka Shankar, *Breathing Under Water*: Easy.

♩ = 84

N.C.  $D_b(sus4)$

*gliss.* *gliss.* *gliss.*

*p* *p* *p*

Sitar

Piano

Guitar

Warm Pad

sim.

3

*gliss.* *gliss.* *gliss.*

$G_b(sus2)/B_b$   $C_b(sus2)$

Pno.

Gtr.

6

$D_b(sus4)$   $G_b(sus2)/B_b$   $C_b(sus2)$

*gliss.* *gliss.*

3 3 3 3 7 7

8  $D\flat(sus4)$  Female vox *p*  $G\flat(sus2)/B\flat$   $C\flat(sus2)$

1. It's on - ly love, \_\_\_\_\_  
 (2.) young, \_\_\_\_\_

*gliss.* Sitar vamp

Pno. (2° only)

10  $D\flat(sus4)$   $G\flat(sus2)/B\flat$   $C\flat(sus2)$

it's on - ly love, \_\_\_\_\_ you know \_\_\_\_\_  
 when I was young, \_\_\_\_\_ you know \_\_\_\_\_

(Vamp sim. throughout under melodic lines)

12  $D\flat(sus4)$   $G\flat(sus2)/B\flat$   $C\flat(sus2)$   $D\flat(sus4)$

(Small notes 2° only)

how\_ it feels\_ \_\_\_\_\_ Feel- ing\_ \_\_\_\_\_  
 it\_ was real, \_\_\_\_\_ my heart\_ \_\_\_\_\_

Pno.

Synth Bass (2° only)

15

G $\flat$ (sus2)/B $\flat$

C $\flat$ (sus2)

D $\flat$ (sus4)

is eas - y, I know.  
was o - pen, now...

Sitar (1° only) *gliss.* *gliss.*

Synth Bass (2° only)

1.

17

G $\flat$ (sus2)/B $\flat$

C $\flat$ (sus2)

D $\flat$ (sus4)

*gliss.*

19

G $\flat$ (sus2)/B $\flat$

C $\flat$ (sus2)

D $\flat$ (sus4)

2. When I was

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**EXCERPT FOR QUESTION 6(D) BEGINS ON THE NEXT PAGE**

## 6 (d) New Directions

### Illustrative excerpt from Stravinsky, *The Rite of Spring*: The Augurs of Spring.

76 **13** *Tempo giusto* ♩ = 50

C. Ing.

Fag. 1  
2

12  
34  
Cor. in Fa

56  
78

1 & 2 senza sord.  
*sf sempre*

*arco (non div.)*  
*f*  
*sempre stacc.*  
*sempre simile*

Vln. 2

Tutti  
*f*  
*arco (non div.)*  
*sempre stacc.*  
*sempre simile*

Vla.

Tutti  
*f*  
*arco (non div.)*  
*sempre stacc.*  
*sempre simile*

Vc.

Tutti  
*f*  
*arco (non div.)*  
*sempre stacc.*  
*sempre simile*

Cb.

Tutti  
*f*  
*arco (non div.)*  
*sempre stacc.*  
*sempre simile*

83 **14** Solo

C. Ing.

Fag. 1  
2

12  
34  
Cor. in Fa

56  
78

*mf*  
*f*

Vln. 2

*f come sopra*

Vla.

*f come sopra*  
*arco*

Vc.

*pizz.*  
*meno f*  
*f come sopra*

Cb.

*f come sopra*



89 15

Picc. 1 2

Ob. 1 2

C. Ing.

Cl. Picc. in Re

Cl. in Sib 2 3

Cor. in Fa 12 34 56 78

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sf sf*

*f* 3

*come sopra*

*sf sf*

*sf sf*

*come sopra*

*come sopra*

Solo con sord. 1 3

*mf*

*pizz. sf sf*

95 16

Ob. 12 3

C. Ing.

Fag. 1 2

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1, 2 à 2

*f*

*mf* *tr*

*mf* *tr*

*pizz. f*

*mf* 3 3 3 3

*pizz. poco meno f*

*pizz. poco meno f*

101

1 Picc. *ff* 3 3

2 Picc. *ff* 3 3

1 Fl. Flttzg. *ff* 6 6

2 Fl. *ff* 6

1, 2 à 2 Ob. 3 *sempre simile*

C. Ing.

Cl. Picc. in Re *f* 3 *sim.* 3

Cl. in La 1 *f* 3 *sim.* 3

Cl. in Sib 2 3 *f* 3 *sim.* 3

Fag. 1 2 (tr)

Cor. in Fa 4 con sord. *f* 3

Picc. Tpt. in Re con sord. *f* 3

Tpt. in Do 12 34 con sord. *f* 3

Vln. 1 *sf* *mf* *sf*

Vln. 2 pizz. *sf* *sf*

Vla.

Vc. *sf* *meno f* *sf* *meno f*

Cb.

105 **17**

1 Picc. *ff* 3 3 3 3 3

2 Picc. *ff* 3 3 3 3 3

1 Fl. *ff* 3 6 Flttzg. *ff* 6 3 6

2 Fl. *ff* 6 6 6

A. Fl. Flttzg. *ff* 3 6 *sim.* 6 3

Ob. 1 2 3

C. Ing.

Cl. Picc. in Re Flttzg. *ff* 6 Flttzg. *sim.* 6 6

Cl. in La 1 Flttzg. *ff* 6 Flttzg. *sim.* 3 6

Cl. in Sib 2 3 Flttzg. *ff* 6 Flttzg. *sim.* 6 3 *sim.* 6 3

Fag. *tr* *tr*

12 34 Cor. in Fa

5 6 7 8

Picc. Tpt. in Re *p*

Tpt. in Do 12 34 *p* <

Vln. 1 *mf* 3

Vln. 2 *mf* 3 *div.* 3

Vla.

Vc. 3

Cb. 3

109

Ob.

C. Ing.

Cl. Picc. in Re

Cl. in La

Fag.

Cor. in Fa

Picc. Tpt. in Re

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*tr*

*f*

4 senza sord.

*sf sempre*

senza sord.

*sf sempre*

senza sord.

*f*

*arco*

*ff*

*f (non div.)*

*sempre sim.*

*unis.*

*ff*

*arco*

*come sopra*

*f (non div.)*

*sempre sim.*

*arco*

*come sopra*

*f (non div.)*

*sempre sim.*

*arco*

*come sopra*

*f (non div.)*

*sempre sim.*

114

Fag.

Cbsn. 1

Cor. in Fa

Vln. 1

Vla.

Vc.

Cb.

1, 2 à 2

*f*

*f*

*f*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*f*

*f*

*f*

*f*

122 20

1, 2 à 2

Fag. 12/3 *p sub.* *f* *p sub.* *più f*

Cbsn. 1 *p sub.* *f* *p sub.* *più f*

Tbe. 1 *mf*

Vln. 1 *p sub.* *f* *p sub.*

Vla. *p sub.* *f* *p sub.*

Vc. *p sub.* *f* *p sub.*

Cb. *p sub.* *f* *p sub.*

130 21

1, 2

Ob. 12/3 *f*

Fag. 12/3 *f*

Cbsn. 1 *f*

Vln. 1 *f* *p sub.*

Vla. *f* *p sub.*

Vc. *f* *p sub.*

Cb. *f* *p sub.*

138

Fl. 1 *f*

Ob. 1  
2

Fag. 1, 2  
3 *più f*

Cbsn. 1 *più f*

Cor. in Fa  
15 26  
26  
37 48  
48

Tbn. 1  
2 *f* *ff*

Tba. 1  
2 *ff*

Timp. *f*

G.C. *f*

Vln. 1 *ff* *pizz.* *arco*

Vln. 2 *ff* *pizz.* *arco*

Vla. *ff* *pizz.* *arco*

Vc. *ff* *pizz.* *arco*

Cb. *ff* *pizz.* *arco*

1, 5 à 2  
2, 6 à 2  
3, 7 à 2  
4, 8 à 2

*f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*3* *3* *3* *3* *3* *3* *3* *3*

147

Picc. 1 *ff*

Picc. 2 *ff*

Fl. 1 *ff*

Ob. 1/2 *f*

C. Ing. *f* *mf*

Cl. in Sib 2/3 *f* *mf*

Fag. 2 *mf*

Picc. Tpt. in Re *f*

Tpt. in Do 1 *f* Solo *stacc.* *marc.*

Tbe. 1/2 *mf*

Vln. Soli *mf*

Vln. 1 *f* pizz. arco *f*

Vln. 2 *f* pizz. arco *f*

Vla. *f*