

for Ensemble Ibis

天書

Tianshu

for twelve players

Gregory Rowland Evans

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Flute

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Violin I

Violin II

Viola

Violoncello

Contrabass

Measure 5 (5/4 time): Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba play sustained notes. Violin I, Violin II, Viola play eighth-note patterns.

Measure 6 (2/4 time): Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba play sustained notes. Violin I, Violin II, Viola play eighth-note patterns.

Measure 7 (4/4 time): Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba play sustained notes. Violin I, Violin II, Viola play eighth-note patterns. Violoncello plays a sustained note.

Measure 8 (5/4 time): Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba play sustained notes. Violin I, Violin II, Viola play eighth-note patterns.

Measure 9 (2/4 time): Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba play sustained notes. Violin I, Violin II, Viola play eighth-note patterns.

Measure 10 (4/4 time): Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba play sustained notes. Violin I, Violin II, Viola play eighth-note patterns. Violoncello plays a sustained note.

4

3

fl.

4

cl.

bassn.

4

hr.

trp.

trmb.

tb.

4

vln.I

vln.II

vla.

vc.

cb.

fff *mf*

7:8

mp ff p

11:12

mp

8va

ff mf

p

mp ff p

8va_1

mp

ff p

15:16 8va_1

fff mf

5:4

mp p

8va_1

3:4 ff p

9:8

fff mf

5:4 mp p

9:8

mp ff p

p

7

4

fl. *mp* *ff*

cl. *mp*

bassn. *ff*

4 (A)

p

5

mp

7

hr. *mp*

trp. *mp* *ff*

trmb. *ff* *3.2*

tb. *mp* *mf* *3.2*

4 (A)

p

5

mp

7

vln.I *mp* *ff*

vln.II *mp*

vla. *mp*

vc. *ff*

cb. *mp*

4 (A)

mp

5

8va_1 *fff* *mf* *3.2*

10

5

fl. *fff* — 17.16 — *mf* —

3

mp — 5.4 — *ff* — *p* —

3

ff — 9.8 —

cl. *p*

bassn. *mp* — 5.4 — *fff* — *mf* —

11.12

8va_1 *8va_1*

10

5

hr. *fff* — 5.4 — *mf* —

3

p —

3

mp —

trp. *fff* — 9.8 — *mf* —

mp — 5.4 — *ff* — *p* —

trmb. *mp* — *ff* —

fff — 5.6 — *mf* —

mf —

tb. *fff* — *mf* —

p —

mp —

5

vln.I *fff* — *mf* —

8va_1

3

mp — 5.4 — *ff* —

3

p —

vln.II *p*

vla. *p*

fff — *mf* —

vc. *mp* — 3.4 — *ff* —

fff —

8va_1 *8va_1*

mf —

cb.

13

4

fl. *mp*

cl. *mf* *ff*

bassn. *mp* *ff*

5

fff *mf*

p

8va_1 *5:4* *8va_1*

fff

13

4

hr. *ff*

mp *ff*

5

fff *mf*

trp. *mp*

trmb. *p* *mp*

fff *5:4*

tb. *ff*

13

4

vln.I *mp*

fff *mf*

5

fff *13:12* *mf*

mp

vln.II *ff*

vla. *mp* *ff*

mp

vc. *p* *ff*

fff *5:4*

cb. *ff*

fff *3:2*

fff

16

5**3** (B)**3**

fl. *mp* → ***ff***

cl. *fff* → ***mf***

bssn. *8va_1* 7.8 → *mf*

hr. *p*

trp. *ff*

trmb. *mf* 3.4

tb. *p*

vln.I *ff*

vln.II *fff* → ***mf***

vla. *8va_1* 7.8 → *mf*

vc. *8va_1* *8va_1* → *mf*

cb. *p*

This musical score page contains three systems of music, each with four measures. The instrumentation includes flutes, clarinets, bassoon, horn, trumpet, trombone, tuba, violin I, violin II, viola, cello, and double bass. Measure 19 starts with 2/4 time, featuring flute and clarinet entries. Measure 20 begins with 3/4 time, with a dynamic instruction of *fff* followed by *mf*. Measure 21 starts with 4/4 time, with dynamics *mp*, *ff*, and *p*. Measure 22 starts with 3/4 time, with a dynamic *p*. Measure 23 starts with 2/4 time, with a dynamic *fff* followed by *mf*. Measure 24 begins with 3/4 time, with dynamics *5:6*, *mp*, *ff*, and *p*. Measure 25 starts with 4/4 time, with dynamics *mp*, *ff*, and *p*. Measure 26 starts with 3/4 time, with dynamics *fff*, *7:6*, and *mf*. Measure 27 starts with 2/4 time, with dynamics *fff*, *3:4*, *mf*, and *p*. Measure 28 begins with 3/4 time, with dynamics *8va1*, *8va2*, *mp*, *ff*, and *p*. Measure 29 starts with 4/4 time, with dynamics *mp*, *ff*, and *p*. Measure 30 starts with 3/4 time, with dynamics *5:4*, *mp*, *ff*, and *p*. Measure 31 starts with 4/4 time, with dynamics *mp*, *ff*, and *p*. Measure 32 starts with 3/4 time, with dynamics *fff*, *3:2*, *mf*, and *p*. Measure 33 starts with 2/4 time, with dynamics *fff*, *5:6*, *mf*, and *p*. Measure 34 begins with 3/4 time, with dynamics *fff*, *mp*, *ff*, and *p*.

23

4 C

fl. *mp*

cl. *mp*

bassn. *mp* *ff*

3

cl. *fff* *mf*

bassn. *8va_1* *fff* *mf*

5

fff *mf* *mp* 5:4

23

4 C

hr. *fff* *mf*

trp. *mp*

trmb. *mp* 5:4

tb. *fff* *mf*

3

5

p *fff* *mf* *mp* 5:4

5

fff *mf*

4 C

vln.I *mp*

vln.II *mp*

vla. *mp*

vc. *mp* *ff*

3

vln.II *fff* *mf* 7:8 *8va_1* *fff* *mf* 7:8 *8va_1* *fff* *mf* 5:4 *8va_1* *fff* *mf* 5:4 *8va_1*

5

fff *mf* *mp* 13:12 *fff* *mf* *mp* 13:12

cb. *fff* *mf*

fff *mf*

26

3 4

fl. *ff*

cl. 5:4 *ff*

bassn. *mp*

3 4

bassn. *ff* 11:12 *mf*

26

3 4

hr. *mf* 3:2

trp. *ff*

trmb. *p*

tb. 3:4 *fff* *mp* *ff*

26

3 4

vln.I *8va* *p*

vln.II *ff* *p*

vla. *ff* *p*

vc. *p* 11:12 *ff* *mf*

cb. *ff* *mf* 9:8 *mp*

29

3

4 (D)

4

fl. *mp* *fff* *mf* *p*

cl. *mp*

bssn. *mp* *8va_1* *8va_1* *p* *p*

29

3

4 (D)

4

hr. *mp* *p* *p*

trp. *mp* *fff > mf* *p*

trmb. *mp* *ff* *mp* *8va_1* *8va_1* *p*

tb. *mp* *p*

29

3

4 (D)

4

vln.I *mp* *fff* *mf* *p*

vln.II *mp* *p*

vla. *mp* *p*

vc. *mp* *ff* *mp* *p*

cb. *mp* *p*

32

5 **4**

fl. *mp* *p* *p.v.*

cl. *p* *p* *p.v.* *mp* *fff* *mf*

bssn. *mp* *p* *p.v.* *mp*

32

5 **4**

hr. *mp* *p* *p.v.* *mp* *p* *mp*

trp. *mp* *p* *p.v.* *mp* *p* *mp*

trmb. *mp* *p* *p.v.* *mp* *p* *mp*

tb. *mp* *p* *p.v.* *mp* *p* *mp*

32

5 **4**

vln.I *s* *mp* *p.v.* *mp* *p* *mp*

vln.II *mp* *p* *p.v.* *p* *mp* *fff* *mf* *8va*

vla. *mp* *p* *p.v.* *p* *mp* *fff* *mf* *5:4*

vc. *mp* *p* *p.v.* *mp* *p* *p*

cb. *mp* *p* *p.v.* *mp* *p* *mp*

35 **5** (E)

fl. *fff* [5.4] *mf*

cl. *fff* [9.8] *mf* [5.6]

bassn. *fff* *mf*

35 **5** (E)

hr. [9.8] *fff* *mf*

trp. *fff*

trmb. *fff* *mf*

tb. [7.6] *fff* *mf*

35 **5** (E)

vln.I *fff* [4.5] *mf*

vln.II *fff* [8va1] *mf*

vla. *fff* [8va1] *mf*

vc. *fff* *mf*

cb.

This musical score page contains four systems of music, each with a different instrumentation.

Top System: Flute (fl.) and Clarinet (cl.). The flute has a continuous eighth-note pattern with dynamics *fff* and *mf*. The clarinet has a sustained note with dynamic *fff* followed by *mf*. Measure numbers 37 and 41 are present above the staves.

Second System: Bassoon (bssn.). The bassoon plays eighth-note chords with dynamics *fff* and *mf*. Measure numbers 37 and 41 are present above the staves. A tempo marking *13:12* is shown above the measure.

Third System: Horn (hr.), Trumpet (trp.), and Trombone (trmb.). The horn and trumpet play eighth-note patterns with dynamics *fff* and *mf*. The trombone plays eighth-note chords with dynamics *fff* and *mf*. Measure numbers 37 and 41 are present above the staves. A tempo marking *7:6* is shown above the measure.

Bottom System: Trombone (trmb.), Bassoon (bssn.), Double Bass (cb.), and Cello (vc.). The bassoon and double bass play eighth-note patterns with dynamics *fff* and *mf*. The cello plays eighth-note chords with dynamics *fff* and *mf*. Measure numbers 37 and 41 are present above the staves. A tempo marking *13:12* is shown above the measure.

41

5

fl. *mp ff* *ff mp ff*

cl. *mp ff* *ff mp ff*

bassn. *8va_1 ff* *ff mp ff*

41

5

hr. *ff* *mp* *5:6*

trp. *mp ff* *mp* *5:4*

trmb. *mp ff* *ff mp* *9:8*

tb. *7:6* *mp ff* *ff mp*

41

5

vln.I *mp* *ff* *ff mp* *13:12*

vln.II *mp ff* *ff mp* *8va_1 ff*

vla. *ff* *mp* *13:12* *ff*

vc. *ff mp* *5:4 ff* *ff mp* *8va..... 1*

cb. *ff* *ff mp* *ff*

A multi-page musical score for orchestra and choir, page 13. The score features ten staves of music with various instruments and voices. The instrumentation includes flute (fl.), clarinet (cl.), bassoon (bssn.), horn (hr.), trumpet (trp.), trombone (trmb.), tuba (tb.), violin I (vln.I), violin II (vln.II), viola (vla.), cello (vc.), double bass (cb.), and soprano (sopr.). The score is divided into measures by vertical bar lines and measures by horizontal bar lines. Measure numbers 43, 44, and 45 are indicated at the top left of each section. Various dynamics such as ff (fortissimo), mp (mezzo-forte), and 8va (octave up) are marked. Measure 43 starts with fl. and cl. playing eighth-note patterns. Measure 44 begins with bssn. and continues with various instruments like hr., trp., trmb., tb., vln.I, vln.II, vla., vc., and cb. Measure 45 concludes with a dynamic ff.

46

fl. *ff*

cl. 7.8 *ff*

bassn. *mp* 9.8 *ff*

13.12 *ff* 8va₁

46

hr. 3.4 *mp* *ff*

trp. *mp* 9.8 *ff*

trmb. 7.6 *ff*

tb. 5.4 *mp* *ff* 3.4 *mp*

vln.I 8va₁ 9.8 *ff*

vln.II 8va₁ 5.4 *ff* *mp*

vla. 13.12 *ff* 8va₁ 8va₁ 8va₁ 7.8 *ff*

vc. 3.4 *ff* *mp* 5.4 *ff*

cb. 7.6 *ff* *mp*

49

5

fl. *mp*

cl.

bassn. *mp* 15:16 *ff*

5 *j=90*

13:12 *mf* *p*

2

49

hr. *mp* 7:8 *ff*

trp. *mp* 15:16 *ff*

trmb. *mp* 7:8 *ff*

8va_1

tb. *ff*

5

11:10 *mf* *p*

2

vln.I *mp* 15:16 *ff*

8va

vln.II *ff*

5

vla. *mp* 15:16 *ff*

8va

vc. *ff*

2

13:12 *mf* *p*

cb. *ff*

5

9:10 *mf* *p*

2

52

4

fl.

cl.

bassn.

3

4

hr.

trp.

trmb.

tb.

4

vln.I

vln.II

vla.

vc.

cb.

5:4

7:8

3:2

3:2

3:2

3:2

~19~

55

4

fl.

cl.

bssn.

55

4

hr.

trp.

trmb.

tb.

55

4

vln.I

vln.II

vla.

vc.

cb.

4 (G)

11:12

3:2

3:2

3:2

3:2

3:2

5:4

3:4

11:12

3:2

3:2

3:2

13:12

~20~

58

5

fl. p

cl.

bassn. mp pp ff mp

58

5

hr. mf

trp. p g:8

trmb. pp ff mp

tb. mp

58

5

vln.I mf

vln.II mf p

vla. mf pp ff p

vc. pp ff mp

cb.

60

3 **4**

fl. -

cl. -

bssn. -

3 **4** **4**

hr. -

trp. -

trmb. -

tb. -

3 **4** **4**

vln.I -

vln.II -

vla. -

vc. -

cb. -

3.2 3.2 3.4 3.2

pp ff mf p

mp mp pp ff

3.4

p

pp ff

3.4

pp ff

7.6 p

mf p

3.2 3.2

pp ff

8va 1

mf p

3.2

pp ff

7.6 p

3.2

pp ff

3.2

pp ff

7.6 p

3.2

pp ff

63

4

fl.

cl.

bssn.

5

mp — *mf* —

17:16

mf — *p* —

pp — *ff* —

3:2

63

4

hr.

pp — *ff* —

5

mp — *mf* —

trp.

trmb.

pp — *ff* —

3:2

tb.

pp — *ff* —

mf —

vln.I

mp — *mf* —

vln.II

mf — *p* —

17:16

vla.

mf — *p* —

9:8

pp — *ff* —

8va1

vc.

pp — *ff* —

mf — *mp* —

cb.

pp — *ff* —

mf — *p* —

65

5**3** (H)**3**

fl. *pp* — *ff* —

cl. *mf* —

bassn. *mp* —

9.8 — *p* — *3.4* —

8va1

ff —

65

5**3** (H)**3**

hr. — *7.6* — *mf* — *p* —

trp. *pp* — *ff* —

trmb. *mp* —

3.2 — *5.4* — *9.8* — *p* —

ff —

tb. — *7.6* — *mf* — *p* —

pp — *3.2* — *ff* —

65

5**3** (H)**3**

vln.I *pp* — *ff* —

vln.II *mp* —

vla. — *mp* —

8va1 — *3.2* — *8va1* — *3.2* —

ff —

vc. *mf* —

9.8 — *p* — *pp* — *ff* —

3.2 — *3.2* —

cb. *mf* — *p* —

68

2 **3** **4** **3**

fl. *mf* | *mp* | *pp* *3:2* *ff* | *mf* *#f* |

cl. *mf* *3:2 ff* | *mp* | *mf* | *mf* *7:8* |

bassn. *mf* *p* | *mf* | *mf* | *mf* *mp* |

68

2 **3** **4** **3**

hr. *mf* | *mp* | *pp* *3:2 ff* | *mf* *#f* |

trp. *mf* | *mp* | *pp* *3:2 ff* | *mf* *#f* |

trmb. *mf* *3:4* | *mf* | *mf* | *mf* *mp* |

tb. *mf* | *mf* | *mf* | *mf* |

68

2 **3** **4** **3**

vln.I *mf* | *mp* | *pp* *3:2 ff* | *mf* |

vln.II *mf* *3:2 ff* | *mf* | *mf* | *mf* *3:2 mf* |

vla. *mf* *3:2 ff* | *mf* | *mf* | *mf* *7:8* |

vc. *mf* | *p* | *mf* | *mf* |

cb. *mf* | *mf* | *mf* | *mf* |

72

4 (I)

3

5

fl. *p* — 13:12 —

cl. *p* —

bassn. *pp* — *ff* — 3:2 —

72

4 (I)

3

5

hr. *mp* — *mf* —

trp. *p* — 5:6 —

trmb. *pp* — *ff* — 3:2 —

tb. *mp* — *mf* —

72

4 (I)

3

5

vln.I *p* —

vln.II *p* —

vla. *p* —

vc. *pp* — *ff* — 3:2 — *8va_1*

cb. *mp* — *mf* —

mf — *pp* — 3:2 — *8va_1*

mp —

mf — *pp* —

78

3

4

3 (J)

4

fl. *p* *mf* *mp*

cl. *p* *3:2*

bssn. *pp* *ff* *mf* *p* *5:4* *3:4* *mf*

78

3

4 (J)

4

hr. *mp* *3:2* *mf*

trp. *mf* *mp* *pp* *ff* *mf* *11:12*

trmb. *pp* *ff*

tb. *mf* *3:2* *mf*

78

3

4 (J)

4

vln.I *p* *3:2* *mp* *mf* *11:12*

vln.II *mf* *p* *17:16* *p*

vla. *p* *5:4*

vc. *pp* *ff* *mf* *3:4* *mf*

cb.

81

5

fl.

mf — *p* —

4

mf — 7:6 — *p* —

mf — 3:4 — *p* —

mf — 5:4 — *p* —

3

cl.

— 7:8 —

mf — *p* —

bassn.

— 5:4 —

mf — 7:6 — *p* —

mf — *p* —

81

5

hr.

— *p* —

4

mf — *p* —

3

trp.

p —

mf — 13:12 — *p* —

mf — 5:4 — *p* —

mf — 7:8 — *p* —

trmb.

— 7:6 — *p* —

mf — *p* —

tb.

— 3:4 —

mf — *p* —

mf — 5:4 — *p* —

mf — *p* —

81

5

vln.I

p —

mf — 7:6 — *p* —

4

mf — 5:4 — *p* —

3

vln.I

— 7:8 —

mf — *p* —

vln.II

— 7:8 —

mf — *p* —

mf — *p* —

vla.

— 15:16 —

mf — *p* —

mf — 5:4 — *p* —

mf — *p* —

vc.

— 5:4 —

mf — 13:12 — *p* —

mf — *p* —

cb.

— 3:4 —

mf — *p* —

— 3:2 —

mf — 5:4 — *p* —

— 5:4 —

84

5

fl. *mp*

cl.

bassn. *mp*

84

5

hr. *mp*

trp. *mp*

trmb. *mp*

tb. *mp*

84

5

vln.I *mp*

vln.II *mp*

vla. *mp*

vc. *mp*

cb. *mp*

86 **5**
4

fl. *mp*

cl.

bssn. *mp*

86 **5**
4

hr. *mf*

trp. *mp*

trmb.

tb. *mp*

86 **5**
4

vln.I *mp*

vln.II *mf*

vla. *mf*

vc. *mp*

cb. *mp*

~31~

90

5

fl.

cl.

bassn.

90

5

hr.

trp.

trmb.

tb.

90

5

vln.I

vln.II

vla.

vc.

cb.

95

4

fl.

cl.

bassn.

4

8va_1

3

8va_1

95

4

hr.

trp.

trmb.

tb.

4

8va_1

3

vln.I

vln.II

vla.

vc.

cb.

98

5

fl. $\text{f} \text{ p}$
 pp 3:2 ff

cl. $\text{f} \text{ p}$
 pp 3:2 ff

bassn. $\text{f} \text{ p}$
 pp 3:2 ff

98

5

hr. $\text{f} \text{ p}$
 pp 3:2 ff

trp. $\text{f} \text{ p}$
 pp 3:2 ff

trmb. $\text{f} \text{ p}$
 pp 3:2 ff

tb. $\text{f} \text{ p}$
 pp 3:2 ff

98

5

vln.I $\text{f} \text{ p}$
 pp 3:2 ff

vln.II $\text{f} \text{ p}$
 pp 3:2 ff

vla. $\text{f} \text{ p}$
 pp 3:2 ff

vc. $\text{f} \text{ p}$
 pp 3:2 ff

cb. $\text{f} \text{ p}$
 pp 3:2 ff

5 $\text{j}=60$

cl. p 13:12 f

hr. p 13:12 f

trp. p 13:12 f

tb. p 13:12 f

vln.I p 13:12 f

vln.II p 13:12 f

vla. p 13:12 f

vc. p 13:12 f

cb. p 9:10 f

101

4

fl. - *mp*

3

cl. - *mp* *mf*

bassn. - *mp*

4

hr. - *mp*

trp. - *f*

trmb. - *mp* 7.8 *f*

tb. - *mp*

4

vln.I - *mp*

3

vln.II - *mp* *mf*

vla. - *mp* *mf*

vc. - *mp* *f*

4

cb. - *mf*

3

cl. - *mf*

bassn. - *mf*

4

hr. - *f*

trp. - *mf*

trmb. - *mp*

tb. - *f*

4

vln.I - *mp*

3

vln.II - *mf*

vla. - *mf*

vc. - *mf*

4

cb. - *mf*

104

4 4 4 (M)

fl. cl. bssn. hr. trp. trmb. tb. vln.I vln.II vla. vc. cb.

mf *mp* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

f *f*

11:12 *11:12* *11:12* *11:12* *11:12* *11:12* *11:12* *11:12* *11:12* *11:12* *11:12* *11:12*

104

4 4 (M)

hr. trp. trmb. tb. vln.I vln.II vla. vc. cb.

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

3:2 *f* *f* *f* *f* *f* *f* *f* *f* *f*

104

4 4 (M)

fl. cl. bssn. hr. trp. trmb. tb. vln.I vln.II vla. vc. cb.

mf *mf*

f *f*

13:12 *13:12* *13:12* *13:12* *13:12* *13:12* *13:12* *13:12* *13:12* *13:12* *13:12* *13:12*

107

5

fl. f

cl.

bassn. mp mf mp

5

hr. mf

trp. f

trmb. f mp mf

tb. mp

107

5

vln.I mf

vln.II mp f

vla. mf mp f

vc. mf mp

cb.

109

3

fl.

cl.

bssn.

3

hr.

trp.

trmb.

tb.

4

fl.

cl.

bssn.

hr.

trp.

trmb.

tb.

3

vln.I

vln.II

vla.

vc.

cb.

15:16

7:6

15:16

5:6

114

5

3 (N)

3

fl.

cl.

bassn.

5

3 (N)

3

hr.

trp.

trmb.

tb.

5

3 (N)

3

vln.I

vln.II

vla.

vc.

cb.

117

2 **3** **4** **3**

fl. *mp* *mf* *f* *mp* *3:4* *mp*

cl. *f* *mp* *mf* *mp* *mf*

bassn. *mp* *f* *3:4* *mp* *mf*

117 **2** **3** **4** **3**

hr. *mp* *mf* *mp* *f* *mp*

trp. *mp* *mf* *mf* *mp* *mf*

trmb. *mp* *f* *mp* *mf* *mf*

tb. *mp* *mf* *mp* *f* *mf*

117 **2** **3** **4** **3**

vln.I *mp* *mf* *mf* *mp*

vln.II *f* *mp* *mf* *mp* *9:8* *mp*

vla. *f* *mp* *mf* *mp*

vc. *mp* *f* *mp* *mf*

cb. *mp* *mf*

121

4 (O)

3

5

fl. f

cl. f

bssn. mfp

121

hr. mfp

trp. f

trmb. f

tb. mp

vln.I f

vln.II f

vla. f

vc. mfp

cb. mp

127

3

fl.

4 (P)

cl.

bssn.

3

hr.

trp.

trmb.

tb.

3

vln.I

vln.II

vla.

vc.

cb.

127

9:8

11:12

mp

9:8

f

mp

5:4

mp

5:4

mp

5:4

mp

5:4

mp

5:4

mp

5:4

mp

17:16

mp

9:8

mp

9:8

mp

mp

~46~

Musical score for orchestra and piano, page 130, measures 130-134.

Measure 130: Flute (fl.) plays eighth-note patterns in 5/4 time. Clarinet (cl.) and Bassoon (bssn.) play eighth-note patterns in 4/4 time. Horn (hr.) and Trombone (trb.) play eighth-note patterns in 3/4 time. Trombone (trmb.) and Tuba (tb.) play eighth-note patterns in 3/4 time. Violin I (vln.I) and Violin II (vln.II) play eighth-note patterns in 5/4 time. Cello (vc.) and Double Bass (cb.) play eighth-note patterns in 3/4 time.

Measure 131: Flute (fl.) and Clarinet (cl.) play eighth-note patterns in 4/4 time. Bassoon (bssn.) and Horn (hr.) play eighth-note patterns in 3/4 time. Trombone (trb.) and Tuba (tb.) play eighth-note patterns in 3/4 time. Violin I (vln.I) and Violin II (vln.II) play eighth-note patterns in 4/4 time. Cello (vc.) and Double Bass (cb.) play eighth-note patterns in 3/4 time.

Measure 132: Flute (fl.) and Clarinet (cl.) play eighth-note patterns in 3/4 time. Bassoon (bssn.) and Horn (hr.) play eighth-note patterns in 4/4 time. Trombone (trb.) and Tuba (tb.) play eighth-note patterns in 3/4 time. Violin I (vln.I) and Violin II (vln.II) play eighth-note patterns in 5/4 time. Cello (vc.) and Double Bass (cb.) play eighth-note patterns in 3/4 time.

Measure 133: Flute (fl.) and Clarinet (cl.) play eighth-note patterns in 4/4 time. Bassoon (bssn.) and Horn (hr.) play eighth-note patterns in 3/4 time. Trombone (trb.) and Tuba (tb.) play eighth-note patterns in 3/4 time. Violin I (vln.I) and Violin II (vln.II) play eighth-note patterns in 4/4 time. Cello (vc.) and Double Bass (cb.) play eighth-note patterns in 3/4 time.

Measure 134: Flute (fl.) and Clarinet (cl.) play eighth-note patterns in 3/4 time. Bassoon (bssn.) and Horn (hr.) play eighth-note patterns in 4/4 time. Trombone (trb.) and Tuba (tb.) play eighth-note patterns in 3/4 time. Violin I (vln.I) and Violin II (vln.II) play eighth-note patterns in 5/4 time. Cello (vc.) and Double Bass (cb.) play eighth-note patterns in 3/4 time.

133

 $\frac{5}{4}$ (Q) $\frac{5}{4}$

fl. $\frac{5}{4}$ (Q) mp mf

cl. $\frac{5}{4}$ (Q) $\text{b}\bar{\text{z}}$ mp mf

bssn. $\frac{5}{4}$ (Q) mp

133

 $\frac{5}{4}$ (Q) $\frac{5}{4}$

hr. $\frac{5}{4}$ (Q) mp

trp. $\frac{5}{4}$ (Q) mp mf

trmb. $\frac{5}{4}$ (Q) mp

tb. $\frac{5}{4}$ (Q) mf

133

 $\frac{5}{4}$ (Q) $\frac{5}{4}$

vln.I $\frac{5}{4}$ (Q) mp mf

vln.II $\frac{5}{4}$ (Q) $\text{b}\bar{\text{z}}$ mp mf

vla. $\frac{5}{4}$ (Q) mp mf

vc. $\frac{5}{4}$ (Q) mp

cb. $\frac{5}{4}$ (Q) mf

135

5

fl. *mp*

cl.

bassn. *mp*

5

hr.

trp. *mp*

trmb. *mp*

tb.

135

vln.I *mp*

vln.II

vla.

vc. *mf*

5

cl. *mf*

trp. *mp*

trmb. *mp*

tb. *mp*

vln.I *mp*

vln.II *mf*

vla. *mf*

vc. *mf*

cb.

4 (R)

fl. $\bar{\text{P}}$ *mp*

cl. $\text{d} \text{f}$ *mp*

bssn. o *mf* $\text{d} \text{f}$

137 **4** (R)

hr. o *mf* $\text{d} \text{f}$

trp. $\text{d} \text{f}$ *mf*

trmb. o *mf* $\text{d} \text{f}$

tb. o *mf* $\text{d} \text{f}$

137 **4** (R)

vln.I $\text{d} \text{f}$ *8va_1* $\text{d} \text{f}$ *f*

vln.II $\text{d} \text{f}$ *mp* $\text{d} \text{f}$

vla. $\text{d} \text{f}$ *mp* $\text{d} \text{f}$ *f*

vc. o *mf* $\text{d} \text{f}$ *f*

cb. o *mf* $\text{d} \text{f}$ *mf*

139

5

4

fl.

cl.

bassn.

139

5

4

hr.

trp.

trmb.

tb.

139

5

4

vln.I

vln.II

vla.

vc.

cb.

This page contains three systems of musical notation. The instruments listed are flute (fl.), clarinet (cl.), bassoon (bassn.), horn (hr.), trumpet (trp.), trombone (trmb.), tuba (tb.), violin I (vln.I), violin II (vln.II), viola (vla.), cello (vc.), and bass (cb.). The first system starts at measure 139, indicated by a box on the left. It features a dynamic marking 'mf' at the beginning. The second system begins at measure 140, indicated by a box on the left. It features a dynamic marking 'f' at the beginning. The third system begins at measure 141, indicated by a box on the left. It features a dynamic marking 'mf' at the beginning. Measures are numbered 139, 140, and 141 respectively. Measure 139 consists of two measures of music. Measure 140 consists of two measures of music. Measure 141 consists of two measures of music. The music is written in common time (indicated by a 'C'). The instrumentation includes woodwind, brass, and string sections. Dynamics such as 'mf' (mezzo-forte) and 'f' (forte) are used throughout the piece. Measure 139 starts with a dynamic 'mf' for all instruments. Measure 140 starts with a dynamic 'f' for all instruments. Measure 141 starts with a dynamic 'mf' for all instruments.

141

4

fl.

cl.

bassn.

141

4

hr.

trp.

trmb.

tb.

141

4

vln.I

vln.II

vla.

vc.

cb.

This image shows a page from a musical score. The top half (measures 143-144) contains eleven staves for various instruments: flutes, clarinets, bassoon, horn, trumpet, trombone, tuba, violin I, violin II, viola, and cello. The bottom half (measures 144-155) continues with violin I, violin II, viola, and cello. The score includes dynamic markings such as *f* (fortissimo) and *mf* (mezzo-forte), and time signatures including 4/4, 3/4, and 2/4.

147

5 **4** **2**

fl. *f*

cl. *mf*

bassn. *mf*

147

5 **4** **2**

hr. *f*

trp.

trmb.

tb. *mf*

147

5 **4** **2**

vln.I *f*

vln.II *f*

vla. *f*

vc. *f*

cb. *mf*

Musical score for orchestra and piano, page 150-151. The score consists of two systems of music, each with ten staves. The instruments are: flute (fl.), clarinet (cl.), bassoon (bssn.), horn (hr.), trumpet (trp.), trombone (trmb.), tuba (tb.), violin I (vln.I), violin II (vln.II), viola (vla.), cello (vc.), and double bass (cb.). The score includes dynamic markings such as *ff*, *mf*, *p*, *pp*, and *8va*. Measure numbers 150 and 151 are indicated at the beginning of each system. The time signature changes between $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{7}{8}$.

153

4 4 4 (S)

fl. cl. bssn. hr. trp. trmb. tb. vln.I vln.II vla. vc. cb.

p *pp* *mf* *ff* *p* *pp* *mf* *ff*

11:12 3:2 3:2 9:8 5:4

7:6 7:6

153

4 4 (S)

hr. trp. trmb. tb. vln.I vln.II vla. vc. cb.

mf *ff* *p* *pp* *mf* *ff*

3:2 3:2 9:8 5:4

153

4 4 (S)

vln.II vla. vc. cb.

mf *ff* *p* *pp* *mf* *ff* *p* *pp* *mf* *ff*

3:2 3:2 5:4 7:6

156

5

fl. *ff*

5

cl. *mf* *ff*

bassn. *ff* *mf* *p* *pp* *ff* *ff* *mf*

3

5:4

11:12

5:4

17:16

11:10

ff

9:8

mf

5

hr. *ff*

5

trp. *ff* *mf*

3

5:4

5:4

trmb. *pp* *ff* *mf* *ff* *mf*

5

tb. *ff* *mf* *ff* *mf*

3

5:4

5:4

vln.I *ff* *mf* *8va*

5

vln.II *mf* *ff*

3

5:4

8va1

5

vla. *ff* *mf*

5

17:16

11:10

ff

11:12

mf

3

8va1

5

vc. *p* *pp* *ff* *mf*

3

5:4

8va1

5

cb. *ff* *mf*

3

5:4

159

3 4 fl. *pp* — *mf* — *ff* —

4 cl. *ff* — *mf* — *ff* — *mf* — *ff* — *ff > mf* — *p* — *pp* —

bssn. *mf* — *ff* — *p* — *pp* —

159

3 4 hr. *ff* — *p* — *pp* — *p* — *7:6 pp* —

trp. *pp* — *mf* — *3:2* — *ff* — *p* — *ff* — *p* — *7:6 pp* —

trmb. *mf* — *ff* — *p* —

tb. *ff* — *p* — *7:6 pp* —

159

3 4 vln.I *pp* — *mf* — *3:2* — *9:8 ff* — *p* — *pp* —

vln.II *ff* — *mf* — *ff* — *p* — *pp* — *5:4* —

vla. *ff* — *mf* — *ff* — *p* — *pp* — *5:4* — *8va* —

vc. *mf* — *ff* — *p* — *pp* — *8va* —

cb. *ff* — *p* — *pp* —

162

5

fl. *ff* *mf* *p* *pp*

cl. *mf* *ff* *ff* *mf*

bssn. *ff* *mf* *ff* *mf*

162

5

hr. *ff* *mf* *ff* *mf*

trp. *ff* *mf* *p* *pp*

trmb. *mf* *ff* *ff*

tb. *ff* *ff* *ff* *mf*

162

5

vln.I *8va_1* *ff* *mf* *p*

vln.II *mf* *ff* *ff* *mf*

vla. *mf* *ff* *ff* *mf*

vc. *ff* *mf* *ff* *mf*

cb. *ff* *mf* *ff* *mf*

164

3 (T) 3 2 3

fl. *mf* — 5:4 — *ff* — *ff* — 7:8 — *mf* — *ff* — *mf* —

cl. *p* — 9:8 — *pp* —

bssn. *mf* — *p* — 11:12 — *pp* — *mf* — 3:2 — *ff* — *mf* —

164

3 (T) 3 2 3

hr. *ff* — *p* — *pp* — *ff* — 3:4 — *mf* —

trp. *mf* — *ff* — *ff* — *ff* — *mf* —

trmb. *mf* — *p* — *pp* — *mf* — *ff* —

tb. *ff* — *p* — *pp* — *mf* — *ff* — *mf* —

164

3 (T) 3 2 3

vln.I *mf* — *ff* — *ff* — *ff* — 7:8 — *mf* — *ff* — *mf* —

vln.II *p* — 11:12 — *pp* — *p* — *pp* — *ff* — 9:8 — *mf* —

vla. *p* — 11:12 — *pp* — *ff* — 9:8 — *mf* —

vc. *mf* — *ff* — 3:4 — *p* — 13:12 — *pp* — *mf* — *ff* —

cb. *ff* — *ff* — *ff* — *p* — *pp* — *mf* — *ff* — *ff* —

3

4 (U)

fl. *p* — *pp* —

cl. —

bassn. *ff* — *mf* — *ff* — *13:12* — *mf* —

168 4 (U) 3 4 (U)

hr. — *pp* — *ff* — *7:6* — *mf* —

trp. *p* — *pp* — *mf* — *3:2* — *7:6* — *ff* —

trmb. *ff* — *mf* — *ff* — *mf* — *p* — *pp* —

tb. — *pp* — *ff* — *mf* —

168 4 (U) 3 4 (U)

vln.I *p* — *pp* — *mf* — *7:6* — *ff* —

vln.II *ff* — *mf* — *ff* — *7:6* — *ff* —

vla. *ff* — *mf* — *ff* — *5:6* — *ff* —

vc. *ff* — *7:8* — *ff* — *8va_1* — *mf* — *p* — *pp* —

cb. — *p* — *ff* — *7:6* — *mf* —

171

3 **4** **3**

fl.

cl.

bassn.

171

3 **4** **3**

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

~62~

174

3

fl.

4

bassoon: $\text{b} \text{ b} \text{ b}$ $m\text{f}$ ff ff $m\text{f}$ ff $m\text{f}$

cl.

bassoon: ff $m\text{f}$ $m\text{f}$ ff $m\text{f}$ 8va_1 8va_1 8va_1 ff 5.4 ff

3

bassoon: ff $m\text{f}$ ff $m\text{f}$

174

3

hr.

4

trumpet: p ff $m\text{f}$ ff pp

3

trumpet: ff $m\text{f}$ ff $m\text{f}$

trmb.

3

trmb.: ff $m\text{f}$ ff $m\text{f}$ 8va_1 8va_1 ff pp

tb.

3

vln.I

4

vln.I: ff $m\text{f}$ 9.8 ff $m\text{f}$ ff $m\text{f}$

3

vln.II

4

vln.II: ff $m\text{f}$ ff $m\text{f}$ ff $m\text{f}$ 3.2 ff 5.4 ff

vla.

3

vc.

4

vc.: ff $m\text{f}$ 11.12 8va_1 ff $m\text{f}$ ff $m\text{f}$

3

cb.

4

cb.: ff $m\text{f}$ 9.8 ff $m\text{f}$ pp

177

3 (V) **4** **5**

fl. cl. bssn.

bssn. *p* 13:12 *mf* *ff* *mf* *ff* *mf* 3:2

177

3 (V) **4** **5**

hr. *ff* *mf* < *ff* *mf* *ff* *ff* *mf*

trp. *p* *pp* *mf* *ff* *mf* *ff* *ff* *mf* 7:6

trmb. *p* *pp* *mf* *ff* *mf* *ff* *ff* *mf* 3:2

tb. *ff* *ff* *mf* *ff* *ff* *ff* *ff* *mf*

3 (V) **4** **5**

vln.I *ff* > *mf* *mf* *ff* *ff* *mf* 7:6

vln.II *mf* *ff* *ff* *ff* *mf* *ff*

vla. *mf* *ff* *ff* *ff* *mf* *ff*

vc. *p* 11:12 *pp* *mf* *ff* *mf* *ff* *ff* *mf* 3:2

cb. *mf* *mf* *ff* *mf* *ff* *ff* *ff* *mf*

183

5

fl. *ff* *mf*

cl. *ff* *mf*

bssn. *ff* *mf*

183

5

hr. *ff*

trp. *ff* *mf*

trmb.

tb. *ff* *mf*

183

5

vln.I *ff* *mf*

vln.II *ff*

vla. *ff* *mf*

vc. *ff* *mf*

cb. *ff* *mf*

4 (X)**5**

fl. *p* — 11:12 — *pp* —

cl.

bassn. *p* — *pp* —

8va_1

4 (X)**5**

hr. *p* — *pp* —

trp. *p* — 15:16 — *pp* —

trmb. *p* — 7:8 — *pp* —

tb. *p* — 7:6 — *pp* —

4 (X)**5**

vln.I *p* — 7:8 — *pp* —

vln.II

vla. *p* — 3:4 — *pp* —

vc. *p* — *pp* —

cb. *p* —

8va_1

11:12 — *pp* —

13:12 —

5:4 — *pp* —

189

5 **4**

fl.

cl.

bassn.

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

189

5 **4**

hr.

trp.

trmb.

tb.

vln.I

vln.II

vla.

vc.

cb.

189

5 **4**

vln.I

vln.II

vla.

vc.

cb.

~69~

191

4

fl.

p

3

cl.

9:8

pp

bassn.

8va

p

7:8

pp

4

p

7:8

pp

191

4

hr.

p

pp

3

trp.

15:16

p

pp

4

p

pp

trmb.

p

5:6

pp

4

tb.

p

pp

5:4

p

191

4

vln.I

p

7:8

pp

3

p

9:8

pp

4

p

9:8

pp

vln.II

p

pp

7:8

pp

vla.

p

pp

13:12

vc.

p

pp

5:4

p

pp

3:4

p

pp

cb.

p

pp

194

4

fl.

3

cl.

bassn.

4

hr.

trp.

trmb.

tb.

4

vln.I

vln.II

vla.

vc.

cb.

9

p 9:8 pp

p 5:4 pp

p 13:12 pp

p 15:16 pp

p 3:2 pp

p 9:8 pp

p 7:6 pp

p 15:16 pp

p 7:8 pp

p 3:4 pp

p 5:4 pp

p 7:8 pp

p 15:16 pp

p 8va pp

p 15:16 pp

p 5:4 pp

p 7:8 pp

p 15:16 pp

p 8va pp

p 8va1 pp

p 8va1 pp

p 8va1 pp

p 7:6 pp

p 5:4 pp

p 7:8 pp

p 15:16 pp

p 8va1 pp

p 8va1 pp

p 8va1 pp

p 7:6 pp