

Felipe Lara

Chambered Spirals

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for large chamber ensemble

commissioned by Johns Hopkins University (Catalyst Award)

Dedicated to Johanna Breton Mendez

Felipe Lara (2020)

b. 1979

Score for Felipe Lara (2020) b. 1979

Tempo: ♩ = 52

Time Signatures: 4/4, 5/4, 3/4, 2/4, 4/4

Instruments: Flute, Oboe, Clarinet/Bass Clarinet in Bb, Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, Violoncello.

Key Features:

- Percussion I:** Bass Drum, Inside Piano, Low palm thunder sound board, Thunder sound.
- Percussion II:** Short strings behind bridge pins, scrape with nails or soft guitar pick, Metal stress bar, Hard mallet.
- Piano:** Ebrow, Inside piano, Palm attack on lower strings; Thunder sound, Ped., 8^{vb}.
- Harp:** Palm attack on lower strings; Thunder sound, Short strings behind bridge pins, scrape with nails or soft guitar pick, 3, 3, sfz.
- Strings:** con sord. (Artino practice mute), (blend with winds), "mf", "ff", pppp, ppp.

Measure 1 (4/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, Violoncello.

Measure 2 (5/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, Violoncello.

Measure 3 (3/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, Violoncello.

Measure 4 (2/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, Violoncello.

Measure 5 (4/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, Violoncello.

Fl.

4

4

3

4

2

4

4

4

air noise (no pitch)

sh...
ppp ———— *ff*

Ob.

4

4

3

4

2

4

4

4

air noise (no pitch)

sh...
ppp ———— *ff*

Cl.

4

4

3

4

2

4

4

4

air noise (no pitch)

sh...
ppp ———— *ff*

Bari. Sax.

4

4

3

4

2

4

4

4

air noise (no pitch)

sh...
ppp ———— *ff*

Remove mouthpiece

Hn.

4

4

3

4

2

4

4

4

(mouthpiece off)
air noise (no pitch)

sh...
ppp ———— *ff*

Tamtam

arco

Perc. I

4

4

3

4

2

4

4

4

ppp=*ff*

Bowed

Perc. II

4

4

3

4

2

4

4

4

8^{vb}...
pppp ———— *ff*

ord.

Pno.

ord.

mp

5

3

5

5

8^{vb}...

Ped.

ord.

Hp.

ord.

mp

5

3

5

5

Vln. I

4

4

ff

ppp ———— *ff*

ppp ———— *ff*

ppp ———— *ff*

3

5

3

4

4

3

4

2

4

4

4

circular bowing
sul tasto
↑
sul pont.
pp ———— *ff*

Vln. II

4

4

ff

ppp ———— *ff*

ppp ———— *ff*

ppp ———— *ff*

5

3

5

5

3

4

2

4

4

4

circular bowing
sul tasto
↑
sul pont.
pp ———— *ff*

Vla.

4

4

ff

ppp ———— *ff*

ppp ———— *ff*

ppp ———— *ff*

5

3

5

5

3

4

2

4

4

4

circular bowing
sul tasto
↑
sul pont.
pp ———— *ff*

Vc.

4

4

ff

ppp ———— *ff*

ppp ———— *ff*

ff

ppp ———— *ff*

ppp ———— *ff*

5

3

5

5

3

4

2

4

4

4

circular bowing
sul tasto
↑
sul pont.
pp ———— *ff*

6

7

8

9

[illegible]

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

14

15

16

Fl. **3/4** **2/4** **4/4** **5/4**

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I **3/4** **2/4** **4/4** **5/4**

Perc. II

Pno.

Hp.

Vln. I **3/4** **2/4** **4/4**

Vln. II

Vla.

Vc.

air noise

sh... *ppp* *ff*

air noise

sh... *ppp* *ff*

air noise

sh... *ppp* *ff*

(mouthpiece off) air noise

sh... *ppp* *ff*

Reinsert mouthpiece

Tam-t. arco

Bowed

Low palm thunder sound board

pizz.

8^{vb}

8^{vb}

ST

SP

ord.

ppp *ff* *ppp* *ff* *ppp* *ff*

ppp *ff* *ppp* *ff* *ppp* *ff*

ppp *ff* *ppp* *ff* *ppp* *ff*

ppp *ff* *ppp* *ff* *ppp* *ff*

Fl.

5

4

ord.

3

6

pp

mp

ppp

3

4

D

2

4

pizz.

f

4

4

Ob.

5

4

ord.

3

6

pp

mp

ppp

3

4

2

4

f

4

4

Cl.

5

4

ord.

3

6

pp

mp

ppp

3

4

2

4

4

4

Bari. Sax.

5

4

ord.

3

6

pp

mp

ppp

3

4

2

4

f

4

4

Hn.

5

4

ord.

3

6

pp

mp

ppp

3

4

2

4

f

4

4

Perc. I

5

4

mf

3

4

2

4

4

4

Perc. II

5

4

mf

3

4

2

4

f

4

4

Pno.

5

4

f

3

6

8^{vb}

3

4

2

4

4

4

Hp.

5

4

mf

3

4

2

4

4

4

Vln. I

5

4

mf

3

6

ff

ppp

3

4

2

4

ppp

4

4

Vln. II

5

4

mf

3

6

ff

ppp

3

4

2

4

ppp

4

4

Vla.

5

4

mf

3

6

ff

ppp

3

4

2

4

ppp

4

4

Vc.

5

4

mf

3

6

ff

ppp

3

4

2

4

ppp

4

4

Short strings behind bridge pins
scrape

Metal stress bar

Behind bridge bar
scrape

21

22

23

[illegible]

[illegible]

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

34

35

36

37

38

Fl.

44

44

frul.

ppp

mp

f

24

34

G44

Ob.

bend

ppp

mp

f

Cl.

#

tr

ppp

mp

f

Bari. Sax.

ppp

mp

f

Hn.

+

ppp

mp

f

Perc. I

44

24

34

Tam-t.

arco

ppp

ff

G44

Perc. II

(8 attacks)

ffz

p

Bowed

8vb

ppp

ff

Metal stress bar

(13 attacks)

ffz

pp

Pno.

#5

ffz

8vb

#1

ffz

8vb

Hp.

Vln. I

ppp

f

fff

Vln. II

ppp

f

fff

Vla.

ppp

f

fff

Vc.

V

ppp

f

fff

39

40

41

42

43

[illegible]

Fl. **4/4** **3/4** **2/4** **4/4** **3/8** **4/4**

Ob. *ppp* *mp* *f* *mf* *ff*

Cl. *ppp* *mp* *f*

Bari. Sax. *ppp* *mp* *f* *p* *mf* *ff*

Hn. *ppp* *mp* *f*

Perc. I **4/4** **3/4** **2/4** **4/4** **3/8** **4/4**

Perc. II *ffz* *p* *ffz* *ffz* *ffz* *ppp* *ff*

Pno. *ffz* *ffz* *ffz* *ffz* *ffz*

Hp.

Vln. I **4/4** **3/4** **2/4** **4/4** **3/8** **4/4**

Vln. II *ppp* *f* *fff*

Vla. *ppp* *f* *fff*

Vc. *ppp* *f* *fff*

55

[illegible]

**Enjoy Elbow sustain;
wait for Perc. II
to get back to position**

[illegible]

I

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

I

5 Woodblocks

mf

pp

p

mp

mf

pp

p

mp

4 Toms + Bass Drum

3

5 Roto-toms or Roto-toms and bongos*

mf

pp

p

mp

mf

mf

pp

p

mp

mf

mf

pp

p

mp

5 Temple blocks**

(Ebow)

Pno.

(Ped.)

Hp.

I

Vln. I

ord.

pppp

ff

pp

Vln. II

ord.

pppp

ff

pp

Vla.

ord.

pppp

ff

pp

Vc.

ord.

pppp

ff

pp

63 64 65 66

* A set of 5 Roto-toms are preferred but a combination of 3 roto-toms and 2 bongos can be used alternatively.
** or 5 chambered objects/instruments

Fl. (focused) → airy *p* *pppp* *pppp* airy

Ob. *pppp*

Cl. (airy) → focused *pppp* *p* (focused) → airy *p* *pppp*

A. Sx. (airy) → focused *pppp* *p* (focused) → airy *p* *pppp*

Hn. (focused) → airy *p* *pppp*

Perc. I

Perc. II (arco) *ppp* < *mp* Ped. →

Pno. 3 5 5 5 3 5 8th loco 5 5

Hp. 5 3

Vln. I *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II *pp* < *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Fl. (airy) —————> focused *p* (focused) —————> airy *(p) pppp*

Ob. *p* *(p) pppp*

Cl. (airy) *pppp*

A. Sx.

Hn. airy (con sord.) *pppp* (airy) —————> focused *p*

Perc. I (prepared) *mf*

Perc. II *ppp* *mf* Ped. —————>

Pno. *8va* *loco* *loco* *8va* *loco*

Hp.

Vln. I *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *f* *ppp* *ff*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

85

[illegible]

101

Fl. airy airy → focused (focused) → airy 3/4 2/4

Ob. p (p) → pppp pppp

Cl. (airy) → focused (focused) → airy (airy) pppp

A. Sx. airy airy → focused 5 (focused) → airy pppp → p (p) → ppp

Hn.

Perc. I (prepared) remove all preparation 3/4 2/4

Perc. II ppp → mf Ped. →

Pno.

Hp.

Vln. I 3 V ppp → ff ppp → ff ppp → ff ppp → ff 3/4 2/4 pizz. senza sord. p

Vln. II ppp → ff ppp → ff ppp → ff ppp → ff ppp → ff ppp → ff ppp → ff

Vla. V ppp → ff ppp → ff ppp → ff ppp → ff ppp → ff

Vc. 5 V ppp → ff ppp → ff ppp → ff ppp → ff ppp → ff

106 107 108 109

Fl.

2

4

4

4

pppp

ff''

sh...
p

ff

2

4

3

4

key click

ff''

Ob.

p

pppp

ff''

ff''

key click

ff''

Cl.

p

pppp

ff''

Bass Clarinet

slap
sffz

mf

(mf)

ppp

ff''

key click

ff''

A. Sx.

slap
mp

key click

ff''

slap
sffz

ff''

key click

ff''

Hn.

brassy

ord.

mf

ppp

frul.

mf

ppp

Perc. I

M

deadstroke

mf

mf

Perc. II

mallet

mf

Ped.→

Pno.

pizz.

f

f

Ped._____*

Hp.

Vln. I

M

arco

mf

mp

mf_{sub}

(mf) > ppp

pizz.

mf

(pizz.)

arco

(mf)

ppp

Vln. II

ff''

ppp

ff''

ppp

Vla.

ff''

ppp

ff''

ppp

V.S.

Vc.

ff''

ppp

ff''

ppp

110

111

112

113

114

This musical score page contains measures 115 through 118. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 115: The woodwinds enter with a melodic line. The Flute and Oboe play a half note, while the Bass Clarinet and Alto Saxophone play a half note. The Horn plays a half note. The Percussion I and II play a half note. The Piano and Harp play a half note. The Violin I and II play a half note. The Viola and Violoncello play a half note.

Measure 116: The woodwinds continue their melodic line. The Flute and Oboe play a half note, while the Bass Clarinet and Alto Saxophone play a half note. The Horn plays a half note. The Percussion I and II play a half note. The Piano and Harp play a half note. The Violin I and II play a half note. The Viola and Violoncello play a half note.

Measure 117: The woodwinds continue their melodic line. The Flute and Oboe play a half note, while the Bass Clarinet and Alto Saxophone play a half note. The Horn plays a half note. The Percussion I and II play a half note. The Piano and Harp play a half note. The Violin I and II play a half note. The Viola and Violoncello play a half note.

Measure 118: The woodwinds continue their melodic line. The Flute and Oboe play a half note, while the Bass Clarinet and Alto Saxophone play a half note. The Horn plays a half note. The Percussion I and II play a half note. The Piano and Harp play a half note. The Violin I and II play a half note. The Viola and Violoncello play a half note.

[illegible]

Fl.

24

44

04

34

44

air noise
sh...
(pppp) < ff

frul. —————
mf

ord. —————
(mf) < pppp

Ob.

24

44

04

34

44

mf

pp sub

mf

pppp

B. Cl.

24

44

04

34

44

(focused)
ff > f

airy
ppp

Bari. Sax.

24

44

04

34

44

slap
pp < ff sub

#45
p f

Hn.

24

44

04

34

44

(mouthpiece off)
air noise
sh...
pppp < ff

sh...
ppp < ff

Perc. I

24

44

04

34

44

sim.
tip —————> grip
mf < ff
secco
mp

Perc. II

24

44

04

34

44

air noise
(rub brush over surface of skin on percussion
of choice, use as many surfaces as desired)
pp < ff

mf (mf) ppp mf sub (mf)

Pno.

24

44

04

34

44

gestopft
sffz

ord.
mp mf

Ped.

24

44

04

34

44

✱

Hp.

24

44

04

34

44

Vln. I

24

44

04

34

44

mf f

arco
mf

(mf) < pppp

pizz.
mf sub

Vln. II

24

44

04

34

44

sffz sffz sffz

arco sul D
mf

pppp

pizz.
mf sub

Vla.

24

44

04

34

44

bow bridge sul D
pppp ff

ord. sul A
f

pppp

Vc.

24

44

04

34

44

bow bridge sul D
pppp ff

ord.
f

pppp

pizz.
mf sub

123

124

125

126

Fl. *airry* *pppp* *mf* *focused* *(mf)* *pppp*

Ob. *mf* *pp* *gliss.*

B. Cl. *(airy)* *mf* *pppp* *slap* *3* *ord.* *ffz* *ff*

Bari. Sax. *#43* *8* *Bb* *C* *pp senza dim.* *(pp)* *ff* *slap*

Hn. *sh...* *pppp* *ff*

Perc. I *4* *2* *3* *tip* *grip secco* *mf* *ff* *mp*

Perc. II *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp* *ppp* *ff* *air noise*

Pno. *(mf)*

Hp.

Vln. I *(pizz.)* *arco sul pont.* *mf senza dim.* *(mf)* *pppp mf sub* *ffz* *ppp* *ff* *bow bridge: noise, no pitch dampen string (L.H.) sul D*

Vln. II *(mf)* *ff* *arco sul tasto* *pp* *(pp) > pppp* *ffz* *ppp* *ff* *bow bridge sul D*

Vla. *mf senza dim.* *(mf)* *pppp*

Vc. *mf* *arco sul pont.* *ord.* *mf* *ppp*

Fl. *airy* *pppp* *(airy) frul.* *ppp* *(ppp)* *pppp*

Ob. *p* *f* *f* *pppp*

B. Cl. *air noise* *sh...* *ppp* *f*

Bari. Sax. *#43* *pp senza dim.* *(pp)*

Hn. *ord.* *mf*

Perc. I

Perc. II *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub*

Pno.

Hp.

Vln. I *arco senza vib.* *mf* *(mf)*

Vln. II *(pizz.)* *sfz*

Vla. *sul tasto* *mf* *(mf)*

Vc.

Fl.

3

4

air noise

sh...
pppp

ff

3

5

8

sh...
pppp

ff

3

5

8

sh...
pppp

ff

4

4

Ob.

3

4

ff

3

5

8

ff

3

5

8

ff

4

4

B. Cl.

3

4

ord.

ppp

ff

3

5

8

ff

3

5

8

ff

4

4

Bari. Sax.

3

4

slap

ff

3

5

8

ff

3

5

8

ff

4

4

Hn.

3

4

Remove mouthpiece

air noise

sh...
pppp

ff

3

5

8

sh...
pppp

ff

3

5

8

sh...
pppp

ff

4

4

Perc. I

3

4

tip

grip secco

mf

ff

mf

3

5

8

tip

grip secco

mf

ff

f

3

5

8

ff

4

4

Perc. II

3

4

7

7

7

(mf)

ppp

air noise

pppp

ff

pppp

ff

4

4

Pno.

3

4

Hp.

3

4

Vln. I

3

4

pizz.

ff

p

mp

mf

4

4

Vln. II

3

4

pizz.

ff

pppp

ff

pppp

ff

4

4

Vla.

3

4

bow bridge
sul D

pppp

ff

pppp

ff

pppp

ff

4

4

Vc.

3

4

bow bridge
sul D

pppp

ff

pppp

ff

pppp

ff

4

4

139

140

141

142

143

[illegible]

Fl. *pp* *ppp* *mf sub* (*mf*) *pppp* *pppp* *ff*

Ob. *pp* *mf*

B. Cl. *pppp* *ppp* *ff* *ff*

Bari. Sax. *p* (#43) *p* *pp* *ff*

Hn. *pppp* *ff* *mf*

Perc. I *mf* *ff* *p* *pp* *ff* *pp* *p*

Perc. II (*mf*) *ppp mf sub* (*mf*) *ppp mf sub* (*mf*) *ppp* *ppp < ff*

Pno. *pizz.* *p*

Hp. *p*

Vln. I *pppp* *p* *ppp* *ff* *ppp* *ff*

Vln. II *mf* (*mf*) *pppp* *ppp* *ff*

Vla. *ppp* *mf* *ppp* *ff* *ff* *pppp* *ff*

Vc. *pp* *mf* *mf* *ord.* *sul pont.* *ppp* *ff*

147 148 149 150

Fl.

S

24

38

air noise

sh...
pppp

ff

44

ord.

mp

f

38

air noise

sh...
pppp

ff

44

Ob.

p

f

pppp

B. Cl.

b

tr

airy

focused

mp

mf

ff

Bari. Sax.

#45

pppp

mf

ff

Hn.

(mouthpiece on)

air noise

sh...
pppp

ff

sh...
pppp

ff

Perc. I

S

24

38

tip

mf

grip

secco

ff

mf

44

mf

ff

p

38

44

Perc. II

pppp

ff

pppp

ff

Pno.

gestopft

ffz

gestopft

ffz

Ped.

Hp.

ffz

ffz

Vln. I

S

24

(pizz.)

p

mf

38

f

44

38

arco trem.

mf

ord.

mf

ff

44

Vln. II

pizz.

mf

f

arco sul D

pppp

mf

ff

Vla.

pizz.

f

ffz

arco senza vib.

ff senza dim.

Vc.

ord.

mp

mf

ff

Fl. *frul.*
p *mf* *(mf)* *pppp* *ff* *(frul.)*

Ob. *8va*
pp sub *ff*

B. Cl. *air noise*
sh...
ppp *ff*

Bari. Sax. *mf* *mp*

Hn. *ord.*
pp *mf* *pppp*

Perc. I

Perc. II *mf* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub* *(mf)*

Pno. *ff* *ff*

Hp. *ff*

Vln. I *mf* *pppp*

Vln. II *senza vib.* *p* *pppp* *pp senza cresc.*

Vla. *senza vib.* *p* *pppp* *sul A sul tasto* *mf*

Vc.

Fl.

3

4

air noise

sh...

pppp

ff

4

4

pizz.

sfz

ord.

p

Ob.

keyclick

sfz

ord.

p

B. Cl.

#6

p

Bari. Sax.

#49

C

Bb

p

Hn.

(frul.)

ff

mf

Perc. I

3

4

Perc. II

ppp

mf

sub

(mf)

ppp

mf

sub

(mf)

ppp

mf

sub

Pno.

fff

f

pp

sfz

Hp.

fff

3

Vln. I

bow bridge

sul D

pppp

ff

3

pizz.

f

arco

ff

mf

senza dim.

Vln. II

bow bridge

sul D

pppp

ff

3

pizz.

f

arco, senza vib.

pp

senza cresc.

Vla.

bow bridge

sul D

pppp

ff

3

sul pont.

fp

pppp

ord.

mf

sub

Vc.

bow bridge

sul D

pppp

ff

3

pizz.

sfz

fp

161

162

163

Fl. *mp* *pppp* *mp* *mf*

Ob. *mf* *ppp* *pp*

B. Cl. *mf* *ff*

Bari. Sax. *p* *mf* *ff*

Hn. *mf* *pppp* *f* *mf*

Perc. I *mf* *ff* *mf*

Perc. II *(mf)* *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub*

Pno. *mf* *p sub*

Hp. *f*

Vln. I *(mf)* *pppp f sub* *mf sub* *pp* *ff*

Vln. II *(pp)* *pppp* *p* *f sub* *(f)* *mf sub, senza cresc.*

Vla. *(mf)* *pppp* *f* *(f)* *pp* *ff*

Vc. *(p)* *pppp* *mf* *f* *pp* *ff*

#71

gliss.

tip → grip secco

legno batt. 3 pizz.

arco

bow bridge sul D

pizz.

arco senza vib.

legno batt.

bow bridge sul D

Fl. (mf) fff ff (5) 10 16 air noise 12 16 tongue ram 5 8

Ob. (8) ff mf pp

B. Cl. ff

Bari. Sax. slap ff sub

Hn. fp ff p ff (mouthpiece on) air noise sh... ppp ff

Perc. I tip grip secco (5) 10 16 12 16 5 8

Perc. II (mf) ppp mf sub (mf) ppp mf sub

Pno. mf Ped.

Hp. f mf

Vln. I pizz. f pp (pp) ff (5) 10 16 bow bridge sul D + 12 16 ff 5 8

Vln. II legno batt. f mf (pp) ff bow bridge sul D + ppp ff

Vla. ord. mf mf p ff bow bridge sul D + ppp ff

Vc. pizz. ff mf p ff bow bridge sul D + ppp ff

167 168 169 170

Fl.

U

58

air noise

sh...
pppp

ff

34

ord.

mf

1216

38

mf

616

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

U

58

tip

mf

grip

ff

secco

mf

34

1216

38

mf

616

tip

grip

secco

p

Perc. II

air noise

ppp < *ff*

like two ricochets

mf

ppp

Pno.

pizz.

f

pizz.

Hp.

Vln. I

U

58

ord.

mf

sul pont.

ppp

34

ord., senza vib.

ppp senza cresc.

1216

38

616

Vln. II

pizz.

f

arco

senza vib.

ppp senza cresc.

Vla.

pizz.

f

bow bridge

sul D

pp sub < *ff*

senza vib.

ppp sub senza cresc.

Vc.

legno batt.

f

bow bridge

sul D

pp sub < *ff*

(sul D)

ppp sub, senza cresc.

171

172

173

174

Fl.

6
16

2
4

6
16

5
8

2
4

4
4

air noise

sh...

ppp

ff

p_{sub}

Ob.

p

B. Cl.

f

f

p

Bari. Sax.

f

f

p

Hn.

fz(f)

pp

p_{sub}

pppp

Perc. I

6
16

2
4

6
16

5
8

2
4

4
4

tip

grip

secco

mf

ff

mf

Perc. II

air noise

ppp

ff

ppp

ff

Pno.

pizz.

f

pizz.

f

pizz.

pizz.

Ped.

Hp.

f

Vln. I

6
16

2
4

6
16

5
8

2
4

4
4

bow bridge sul D

ppp

ff

legno batt.

ppp

ff

arco ord.

sul pont.

Vln. II

bow bridge sul D

ppp

ff

ord.

pp senza dim.

ppp

ff

Vla.

bow bridge sul D

ppp

ff

ord.

mf

pp

f

Vc.

bow bridge sul D

ppp

ff

pizz.

ff

pp

ff

legno batt.

f

175

176

177

178

179

Fl.

3

8

12

16

6

4

3

8

(mf)

(mf)

ff

fff

Ob.

#71

8^{va}

p

fff

B. Cl.

mf

f

ff

#6

p sub

fff

Bari. Sax.

mf

f

ff

#49

p sub

fff

Hn.

ord.

fp

ff senza dim.

(ff)

fff

Perc. I

3

8

12

16

6

4

3

8

secco

(mf)

p

fff

grip

tip

Perc. II

6

6

6

6

6

6

ppp

ff

Pno.

pizz.

mf

pizz.

pizz.

pizz.

Ped.

*

Hp.

mf

Vln. I

3

8

12

16

6

4

3

8

legno batt.

ff

mf

(mf)

ff

fff

arco senza vib.

Vln. II

ord.

pp senza dim.

mf

(mf)

ff

fff

Vla.

ord.

mf > ppp

mf sub

(mf)

ff

fff

Vc.

pizz.

ff

mf

(mf)

ff

fff

arco sul D

184

185

186

Fl.

W

3

8

air noise

sh...
ppp < *ff*

4

4

ord.

5

mf

mf

frul.

ord.

Ob.

mf

mf > *ppp*

mf

B. Cl.

ff

p

mf

Bari. Sax.

ff

air noise

sh...
ppp ————— *ff*

ff

Hn.

f

mf

mf

mf > *ppp*

Perc. I

W

3

8

secco

mf

4

4

4 Toms + Bass Drum

mf

mf

Perc. II

mf

3

3

3

3

Pno.

Hp.

Vln. I

W

3

8

bow bridge
sul D

ppp < *ff*

4

4

ord.

5

fp > *ppp*

mf

Vln. II

bow bridge
sul D

ppp < *ff*

ord.

p

mf

Vla.

bow bridge
sul D

ppp < *ff*

ord.

5

mf

Vc.

bow bridge
sul D

ppp < *ff*

ord.

5

ff

ff

187

188

189

Fl.

tongue ram

5

ff

ff

ff

mf

(mf) senza dim.

Ob.

B. Cl.

f

ff

Bari. Sax.

ord.

slap

mf

ff

#49

Hn.

mf

mf

mf

pp

Perc. I

Perc. II

3

3

3

3

air noise

ppp

ff

Pno.

pizz.

p

f

pizz.

Ped.

Hp.

p

f

Vln. I

pizz. secco

(pizz.) 3

arco

legno batt.

pizz.

arco ord.

sul pont.

bow bridge sul D

legno batt.

mf

3

ff

(ff)

p

ff

f

mf

ppp

ppp

ff

Vln. II

legno batt.

pizz. 3

legno batt.

pizz.

arco

bow bridge sul D

ord.

f

ff

5

mf

ff

p sub

f sub

za cresc.

ppp

ff

Vla.

pizz.

sul A

bow bridge sul D

ord.

p

mf

pp

p

3

ppp

ff

mf

Vc.

pizz.

arco secco

pizz.

arco secco

bow bridge sul D

pizz.

5

ff

mf

mf

ff

3

f

ppp

ff

190

191

192

Fl. *mf* *fff* *ppp* *sh...* *sub* *ff* *air noise*

Ob. *mf* *fff*

B. Cl. *mf* *fff* *f* *ff*

Bari. Sax. *mf* *fff* *f* *ff*

Hn. *mf* *fff*

Perc. I *p* *fff* *p* *mf* *secco* *secco*

Perc. II *ppp* *fff* *pp* *ff* *air noise*

Pno. *pizz.* *mf* *ord.*

Hp. *mf*

Vln. I *mf* *fff* *mf*

Vln. II *mf* *sub* *fff* *ppp* *sub* *ff* *bow bridge* *sul D*

Vla. *(mf)* *fff* *ppp* *sub* *ff* *sul D*

Vc. *mf* *fff* *ppp* *sub* *ff* *bow bridge* *sul D*

Fl.

4

4

ppp

ff

2

4

sh...
ppp sub

ff

air noise

12

16

Ob.

4

4

ppp

ff

2

4

sh...
ppp sub

ff

bend

12

16

B. Cl.

4

4

frul.
ppp sub

ff

2

4

sh...
ppp sub

ff

12

16

Bari. Sax.

4

4

ord.
ff

ppp

ff

2

4

sh...
ppp sub

ff

12

16

Hn.

4

4

pppp

ff

2

4

sh...
ppp sub

ff

12

16

Perc. I

4

4

grip

ppp

ff

2

4

tip

ppp

ff

12

16

Perc. II

4

4

ppp

fff

2

4

air noise

ppp

ff

6

6

6

6

12

16

Pno.

4

4

mf

2

4

mf

5

12

16

Hp.

4

4

mf

2

4

mf

12

16

Vln. I

4

4

(tr)
(mf)

ff

2

4

(tr)
sfzp

12

16

Vln. II

4

4

ord., senza vib.
pp senza cresc.

2

4

bow bridge
sul D
(pp)

ff

12

16

Vla.

4

4

ord.
ppp

ff

2

4

sul D
pp sub

ff

12

16

Vc.

4

4

ord.
mf senza dim.

2

4

bow bridge
sul D
pp sub

ff

12

16

Fl. 12/16 3/8 5/8 4/4 3/4

Ob.

B. Cl. ord. mf f frul. pp sub, senza cresc. frul. ord. pp p mf

Bari. Sax. slap mf f (f) ord. ppp mf p mf

Hn. brassy mf sub > pp

Perc. I 12/16 3/8 5/8 4/4 3/4

Perc. II 6 3 ppp ff air noise ppp < ff

Pno. mf f mf

Hp. mf

Vln. I (tr) mf ff pp sub < ff ord. mf

Vln. II ord. pp senza cresc. bow bridge sul D (pp) < ff pizz. mf

Vla. ord. ppp ff sul D pp sub < ff pizz. mf

Vc. pp senza cresc. bow bridge sul D pp sub < ff ord. ord. mf > pp

[illegible]

[illegible]

Fl. *ord.* *air noise* *sh...* *ff* *sing and play* *mf* *pppp* *frul.* *ord.* *mf* *p* *ppp*

Ob. *fp* *ppp* *bend* *mf* *ppp* *p* *mf*

B. Cl. *air noise* *sh...* *ppp* *ff* *ord.* *fp* *pppp* *mf*

Bari. Sax. *ppp* *ff* *mf* *pppp* *mf* *ppp*

Hn. *f_{sub}* *mf* *ppp* *mf* *ppp*

Perc. I

Perc. II

Pno. *3* *8^{va} 3*

Hp. *3*

Vln. I *bow bridge sul D* *ppp* *ff* *ord.* *mf* *pppp* *senza vib.* *ff* *ppp* *ppp* *ff*

Vln. II *ppp* *ppp* *ff* *ord.* *pppp* *f* *ppp* *ff*

Vla. *ord.* *ppp* *ff* *senza vib.* *f* *ppp* *mf_{sub}* *p* *ppp*

Vc. *sul D* *ppp* *ff* *(l.v.)* *sul G* *mf* *ff* *ppp*

Fl. frul. → airy ord. *p* < *mf* > *p* (*p*) *ppp* *ff* *p sub* < *mf* (*mf*) *ff* air noise sh... *ppp* *ff* 5 ord.

Ob. *ppp* *p senza cresc.* *ppp* *ff* *mf sub* *ff* *mf* > *pp* 5 3 bend double trill bend

B. Cl. *ppp* *mf* 5 frul. *pp senza cresc.* *mf sub* *ff* *pp senza cresc.* 5 3

Bari. Sax. *ff* 5 *p* (*p*)

Hn. *p* *mf* 5 *ppp* *ff* *mf* *ff* *f* *pp* 3 5 brassy → ord.

Perc. I

Perc. II 3 3 3 3

Pno. *mf* 3 *loco* *mf* 3 3 *sva* *sva*

Hp. *f* 3 3

Vln. I *mf* (*mf*) < *ff* *mf* 5 ord. 3

Vln. II ord., senza vib. *pp senza cresc.* *mf* pizz. *mf* 5

Vla. *p* 5 senza vib. *pp* < *ff* *ppp* < *ff* (*ff*) > *pp* *ppp* *ff* bow bridge sul D

Vc. *mf* *ppp* 5 *mf* *ppp sub* < *ff* pizz. *ff* pizz. *f* *pp* arco 3 5

Fl. *(mf)* *ppp* *3* *ff* *pizz.* *frul.* *mf* *(mf)* *ff* *air noise* *sh...* *ppp* *ff* *ord.* *5* *(ff)*

Ob. *mf* *3* *3* *(mf)* *ppp* *mf* *(mf)* *ff* *(double trill)* *sim.*

B. Cl. *(frul.)* *mf* *ff* *air noise* *sh...* *ppp* *ff* *ord.* *(ff)*

Bari. Sax. *(#49)* *(p)*

Hn. *mf* *f* *sfz* *(f)* *ppp* *frul.* *5* *(frul.)* *mf* *(mf)* *f* *ord.* *5* *mf* *(mf)* *3*

Perc. I

Perc. II *3* *3* *3*

Pno. *3* *3* *3* *(Ped.)* *3*

Hp. *3* *3*

Vln. I *pizz.* *mf* *3* *(pizz)* *ff* *bow bridge sul D* *ppp* *ff* *ord. → overpressure* *3* *mf sub* *ff* *mf* *ff*

Vln. II *arco* *pp senza creac.* *bow bridge sul D* *(pp)* *ff* *ord.* *5* *ff*

Vla. *sul D* *ppp* *ff* *pizz.* *mf sub* *sfz* *bow bridge sul D* *pp* *ff*

Vc. *sul D* *5* *fp* *ff* *bow bridge sul D* *ppp* *ff* *pizz.* *pp sub* *senza vib. arco* *(pp)* *pizz.* *5* *ff*

Fl. *f* *ppp* *mf* *f* *ppp* *ff* *mf* *ff* *pp* *ff* *pp* *mf* *sub* *f*

Ob. *f* *ppp* *mf* *sub* *f* *mf* *ff* *mf* *f* *mf* *sub* *ff* *mf* *f*

B. Cl. *ppp* *ff* *ppp* *ff*

Bari. Sax. *p* *(p)* *ppp* *ff* *mf* *f*

Hn. *f* *ppp* *mf* *(mf)* *f* *fz* *p* *f* *mf* *ff* *mf* *f*

Perc. I

Perc. II

Pno. *f*

Hp.

Vln. I *f* *mf* *f* *ppp* *ff* *mf* *ff* *pp* *senza cresc.*

Vln. II *(f)* *ppp* *pp* *senza cresc.* *(pp)* *ppp* *f* *ff* *pp* *senza cresc.*

Vla. *(pizz.)* *ffz* *mf* *f* *(f)* *ppp* *ff* *mf* *ord., senza vib.* *pizz.* *ffz* *ppp* *sub* *ff*

Vc. *f* *(f)* *ppp* *pp* *senza cresc.* *pp* *senza cresc.* *mf* *ff* *mf* *ff*

224 225 226 227

[illegible]

231 232 233 234 235

Fl.

ord.

bend

2

4

mf

senza dim.

3

8

2

4

4

4

(mf)

ff

Ob.

#71

8va

mf

fff

B. Cl.

#6

p

ff

Bari. Sax.

#49

f

p

ff

Hn.

ord.

mf

pp

pp

mf

ff

Perc. I

2

4

3

8

2

4

4

4

p

pp

Perc. II

6

ppp

ff

Pno.

pizz.

(pizz)

Ped.

*

Hp.

f

f

Vln. I

2

4

3

8

2

4

4

4

pp

senza cresc.

ff

mf

ff

Vln. II

ord.

pp

senza cresc.

(pp)

mf

sub

ff

Vla.

arco

mf

(mf)

ff

Vc.

pizz.

ff

mf

ff

236

237

238

239

B1

B1

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

air noise

sh...

ppp

ff

slap

(mouthpiece on)

air noise

sh...

ppp

ff

grip

tip

pp

ff

air noise

ppp

ff

mf

f

ff

5

3

8va

3

5

8vb

loco

8vb

Ped.

mf

f

3

ff

bow bridge

sul D

ppp

ff

(sul D)

ppp

ff

bow bridge

sul D

ppp

ff

(sul D)

ppp

ff

bow bridge

sul D

ppp

ff

(sul D)

ppp

ff

bow bridge

sul D

ppp

ff

(sul D)

ppp

ff

[illegible]

The image shows a musical score for four instruments: Percussion I, Percussion II, Piano, and Harp. The score is written in 3/4 time, as indicated by the '3' over the '4' at the end of the first staff. The tempo is marked as '99' (quarter note = 99). The key signature is one flat (B-flat major or D minor). The score is divided into four measures. The first measure is marked 'C1' in a box. The second measure is marked 'p sub' for Percussion I and 'p sub' for Percussion II. The third measure is marked 'fff' for Piano. The fourth measure is marked 'mf' for Piano and 'mf' for Harp. The Harp part has a 'Ped.' (pedal) marking in the first measure. The Percussion I part has a 'Perc. I' marking in the first measure. The Percussion II part has a 'Perc. II' marking in the first measure. The Piano part has a 'Pno.' marking in the first measure. The Harp part has a 'Hp.' marking in the first measure. The score is written in a standard musical notation style with staves, clefs, and various musical symbols.

Violins I and II, Viola, and Violoncello score. The score is in 3/4 time, marked 'C1' and '99'. It features a single measure with a whole note for each instrument. The dynamics are 'ppp' (pianissimo) and 'ff' (fortissimo). The tempo is marked '99'. The score is for Violins I, Violins II, Viola, and Violoncello.

[illegible]

This musical score is for a section titled "D1". It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures, with the first measure containing complex rhythmic patterns and articulations. The second measure is marked with a "D1" box and a "2/4" time signature. The third measure is marked with a "3/4" time signature. The fourth measure is marked with a "12/16" time signature. The score includes various dynamics such as *mf* (mezzo-forte), *ppp* (pianissimo), and *ff* (fortissimo), as well as articulations like accents, slurs, and breath marks. The woodwinds and strings play sustained notes, while the percussion and piano provide rhythmic accompaniment.

(3)

12
16

tongue ram
mf

ord.
mf

slap
mf

slap
mf

(3)

12
16

4
4

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

(3)

12
16

4
4

71

Fl.

air noise

sh...
ppp ————— *ff*

Ob.

B. Cl.

air noise

sh...
ppp ————— *ff*

Bari. Sax.

air noise

sh...
ppp ————— *ff*

Hn.

(mouthpiece on)
air noise

sh...
ppp ————— *ff*

Perc. I

Perc. II

Pno.

f

Hp.

f

Vln. I

(sul G)
ppp ————— *ff*

Vln. II

(sul G)
ppp ————— *ff*

Vla.

(sul G)
ppp ————— *ff*

Vc.

(sul G)
ppp ————— *ff*

266

267

268

269

73

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(3)
12
16

tongue ram

ord.

slap

ord.

ord.

ord.

ord., senza vib.

ord., senza vib.

ord., senza vib.

ord., senza vib.
sul A

mf

ff

p

pppp

sub

ff

#71

8va

F

C

B \sharp

#6

#49

E1

Fl.

Ob.

to Clarinet

B. Cl.

to Alto Sax

Bari. Sax.

Remove mouthpiece

Hn.

E1

W-bl.

Perc. I

Toms + B.D.

Perc. II

Roto-t.

T-bls.

Pno.

Hp.

E1

Vln. I

Vln. II

Vla.

Vc.

Fl. *pizz.* *mf* *ord.* *(mf)*

Ob. *mf* *(mf)*

Cl. *Clarinet* *mf* *(mf)*

Alto Sax. *Alto Sax* *slap* *ord.* *mf* *(mf)*

Hn.

Perc. I *f* *pp p sub* *f* *pp* *mp* *f* *pp p sub*

Perc. II *pp p sub* *f* *pp p sub* *f* *pp p sub*

Pno. *secco* *mf* *sfz* *sfz* *sfz* *Ped.*

Hp. *mf* *sfz* *sfz* *sfz* *sfz*

Vln. I *pizz.* *mf* *arco* *(mf)*

Vln. II *pizz.* *mf* *arco* *(mf)*

Vla. *pizz.* *mf* *arco* *(mf)*

Vc. *pizz.* *mf* *arco* *(mf)*

Fl.

pizz.

pppp mf

ord.

mf

Ob.

pppp mf

mf

Cl.

pppp mf

mf

Alto Sax.

slap

pppp mf

ord.

mf

Hn.

Perc. I

f

pp p sub

f

pp p sub

Perc. II

f

pp p sub

f

pp p sub

Pno.

secco

mf

mp

sfz

loco

Ped.

Hp.

mf

sfz

Vln. I

pizz.

mf

arco

mf

Vln. II

pizz.

mf

arco

mf

Vla.

pizz.

mf

arco

mf

Vc.

pizz.

mf

arco

mf

Fl.

ord.

4

4

mf

2

4

(mf)

ff

12

16

pizz.

mf sub

2

4

ff

4

4

Ob.

mf

2

4

(mf)

ff

12

16

mf sub

ff

2

4

4

4

Cl.

mf

2

4

(mf)

ff

12

16

mf sub

ff

2

4

4

4

Alto Sax.

ord.

mf

2

4

(mf)

ff

12

16

slap

mf sub

ff

2

4

4

4

Hn.

2

4

12

16

(mouthpiece off)

air noise

sh...

ppp

ff

2

4

4

4

Perc. I

4

4

f

pp

p sub

2

4

5

5

5

12

16

2

4

4

4

Perc. II

2

4

3

3

3

f

12

16

pp

2

4

4

4

Pno.

fz

2

4

fz

12

16

secco

mf

ff

2

4

4

4

Hp.

fz

2

4

fz

12

16

mf

ff

2

4

4

4

Vln. I

arco

4

4

mf

2

4

(mf)

ff

12

16

pizz.

mf sub

2

4

ff

4

4

Vln. II

arco

mf

2

4

(mf)

ff

12

16

pizz.

mf sub

2

4

ff

4

4

Vla.

arco

mf

2

4

(mf)

ff

12

16

pizz.

mf sub

2

4

ff

4

4

Vc.

arco

mf

2

4

(mf)

ff

12

16

pizz.

mf sub

2

4

ff

4

4

286

287

288

289

G1

Fl.

4

4

air noise

sh...
pppp

ff

pizz.

tongue ram

pizz.

Ob.

Cl.

air noise

sh...
pppp

ff

mf sub

mf

f

Alto Sax.

air noise

sh...
pppp

ff

mf sub

mp

f

Hn.

Reinsert mouthpiece

slap

mf sub

p

slap

f

G1

Perc. I

4

4

ff

pp sub

p

mp mf

f

pp sub

p

mp mf

f

pp sub

p

mp

Perc. II

ff

p sub

p

mf

f

pp sub

p

mp

mf

f

Pno.

ff

pp

p

mp

mf

f

8vb

Ped.

*

G1

Vln. I

4

4

bow bridge
sul G

pppp

ff

Vln. II

bow bridge
sul G

pppp

ff

Vla.

bow bridge
sul G

pppp

ff

Vc.

bow bridge
sul G

pppp

ff

[illegible]

H1

air noise

Fl.

sh...
ppp

ff

Ob.

air noise

Cl.

sh...
ppp

ff

air noise

Alto Sax.

sh...
ppp

ff

(mouthpiece on)
air noise

Hn.

sh...
ppp

ff

H1

Perc. I

ff

pp

p sub

Perc. II

ff

ff

pp

p sub

Pno.

Hp.

H1

bow bridge
sul G

Vln. I

ppp

ff

bow bridge
sul G

Vln. II

ppp

ff

bow bridge
sul G

Vla.

ppp

ff

bow bridge
sul G

Vc.

ppp

ff

Fl.

12

16

pizz.

ppp pp p mp

mf f ff fff

Ob.

12

16

ppp pp p mp

mf f ff fff

Cl.

12

16

ord.

ppp pp p mp

mf f ff fff

Alto Sax.

12

16

slap

ppp pp p mp

mf f ff fff

Hn.

12

16

Perc. I

12

16

f pp p_{sub}

ppp pp p mp

mf f ff fff

Perc. II

12

16

f pp

ppp pp p mp

mf f ff fff

Pno.

12

16

ord., secco

ppp pp p mp

mf f ff fff

Hp.

12

16

ppp pp p mp

mf f ff fff

Vln. I

12

16

pizz.

ppp pp p mp

mf f ff fff

Vln. II

12

16

pizz.

ppp pp p mp

mf f ff fff

Vla.

12

16

pizz.

ppp pp p mp

mf f ff fff

Vc.

12

16

pizz.

ppp pp p mp

mf f ff fff

302

303

304

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

309

310

311

312

Fl. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Ob. *ppp* *f* *ppp* *f* *ppp* *f*

Cl. *ppp* *f* *ppp* *f*

Alto Sax. *f* *ppp* *f* *ppp* *f* *ppp*

Hn. *f* *ppp* *f* *ppp* *f*

Perc. I *f* *pp*

Perc. II *f* *pp* *f*

Pno. *f*

Hp. *pp* *f_{sub}* *f* *pp* *f_{sub}* *f*

Vln. I *pp* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vln. II *pp* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *f* *ppp* *f* *f* *pp* *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ppp

f

3

5

gestopf

ord.

Ped.

sul D

321

322

323

324

88

K1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

K1

Perc. I

Perc. II

Pno.

Hp.

K1

Vln. I

Vln. II

Vla.

Vc.

Fl. *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Ob. *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Cl. *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Alto Sax. *f* *ppp* $\text{<} f$ *ppp* $\text{<} f$

Hn. *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Perc. I *f* *pp* *f* *f* *pp*

Perc. II *f* *f* *f* *f*

Pno.

Hp. *f* *pp* *f* *pp*

Vln. I *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Vln. II *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Vla. *f* *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

Vc. *ppp* $\text{<} f$ *ppp* $\text{<} f$ *ppp* $\text{<} f$

This page of a musical score is for a symphony orchestra. It contains the following parts and their corresponding staves:

- Fl. (Flute):** Staff 1. Features a melodic line starting in the second measure with dynamics *ppp*, *fp*, and *(p)*.
- Ob. (Oboe):** Staff 2. Features a melodic line starting in the first measure with dynamic *f*.
- Cl. (Clarinet):** Staff 3. Features a melodic line starting in the first measure with dynamic *f*, and a second melodic line starting in the third measure with dynamics *ppp*, *fp*, and *(p)*.
- Alto Sax. (Alto Saxophone):** Staff 4. Features a melodic line starting in the first measure with dynamics *ppp* and *f*, and a second melodic line starting in the second measure with dynamics *ppp* and *f*.
- Hn. (Horn):** Staff 5. Features a melodic line starting in the first measure with dynamics *ppp* and *f*, and a second melodic line starting in the second measure with dynamics *ppp* and *fp*.
- Perc. I (Percussion I):** Staff 6. Features a melodic line starting in the second measure with dynamics *pp* and *ff*.
- Perc. II (Percussion II):** Staff 7. Features a melodic line starting in the second measure with dynamics *pp* and *f*.
- Pno. (Piano):** Staff 8. Features a melodic line starting in the second measure with dynamics *ord.*, *p*, and *ff*.
- Hp. (Harp):** Staff 9. Features a melodic line starting in the first measure with dynamics *f* and *pp*, and a second melodic line starting in the second measure with dynamics *p* and *f*.
- Vln. I (Violin I):** Staff 10. Features a melodic line starting in the first measure with dynamics *ppp* and *f*, and a second melodic line starting in the second measure with dynamics *ppp* and *f*.
- Vln. II (Violin II):** Staff 11. Features a melodic line starting in the first measure with dynamics *ppp* and *f*, and a second melodic line starting in the second measure with dynamics *ppp* and *fp*.
- Vla. (Viola):** Staff 12. Features a melodic line starting in the first measure with dynamics *ppp* and *f*, and a second melodic line starting in the second measure with dynamics *ppp* and *fp*.
- Vc. (Violoncello):** Staff 13. Features a melodic line starting in the first measure with dynamics *ppp* and *fp*, and a second melodic line starting in the second measure with dynamics *(p)*.

The score includes various musical notations such as notes, rests, dynamics (*ppp*, *f*, *fp*, *p*, *ff*), and articulations.

341

M1

♩ = 84

Fl. **5/4** *pp* *ff* pizz. **5/4**

Ob. *(p)* pizz. **5/4**

Cl. *frul.* *pp* *ff* ord. *(p)* **5/4**

Alto Sax. *#90* *pp* *ff* slap *(f)* **5/4**

Hn. ord. *pp* *ff* *frul.* **5/4**

M1

♩ = 84

Perc. I **5/4** *pp* *ff* *ff* *pp sub* *p* **5/4**

Perc. II *pp* *ff* *ff* *pp sub* **5/4**

Pno. *pp* *niente* *p* *mf* Ped. **5/4**

Hp. *(pp)* *f* *mf* **5/4**

M1

♩ = 84

Vln. I *pp* *ff* insert artino practice mute **5/4**

Vln. II *senza vib.* *pp* *ff* insert artino practice mute **5/4**

Vla. *pp* *ff* insert artino practice mute **5/4**

Vc. *pp* *ff* insert artino practice mute **5/4**

[illegible]

Fl.

Musical staff for Flute (Fl.). It begins with a half note G4 (marked *f*), followed by a quarter rest. At measure 349, it changes to a 3/4 time signature. At measure 350, it changes to a 2/4 time signature. At measure 351, it changes to a 4/4 time signature. The staff is empty for the remainder of the page.

Ob.

Musical staff for Oboe (Ob.). It begins with a half note G4 (marked *p*), followed by a quarter rest. The staff is empty for the remainder of the page.

Cl.

Musical staff for Clarinet (Cl.). It begins with a half note G4 (marked *p*), followed by a quarter rest. The staff is empty for the remainder of the page.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.). It begins with a half note G4 (marked *f*), followed by a quarter rest. The staff is empty for the remainder of the page.

Hn.

Musical staff for Horn (Hn.). The staff is empty for the remainder of the page.

Perc. I

Musical staff for Percussion I (Perc. I). It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and quintuplets. Dynamics range from *mf* to *p*. At measure 349, it changes to a 3/4 time signature. At measure 350, it changes to a 2/4 time signature. At measure 351, it changes to a 4/4 time signature.

Perc. II

Musical staff for Percussion II (Perc. II). It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. Dynamics range from *mf* to *p*. At measure 349, it changes to a 3/4 time signature. At measure 350, it changes to a 2/4 time signature. At measure 351, it changes to a 4/4 time signature.

Pno.

Musical staff for Piano (Pno.). It begins with a half note G4 (marked *p*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *mf*). The staff is empty for the remainder of the page.

8vb

Musical staff for Octave Bass (8vb). It begins with a half note G4 (marked *f*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *mf*). The staff is empty for the remainder of the page.

Hp.

Musical staff for Harp (Hp.). It begins with a half note G4 (marked *f*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *mf*). The staff is empty for the remainder of the page.

Vln. I

Musical staff for Violin I (Vln. I). It begins with a half note G4 (marked *ppp*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *ff*). The staff is empty for the remainder of the page.

Vln. II

Musical staff for Violin II (Vln. II). It begins with a half note G4 (marked *ppp*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *ff*). The staff is empty for the remainder of the page.

Vla.

Musical staff for Viola (Vla.). It begins with a half note G4 (marked *ff*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *ppp*). At measure 350, it changes to a half note G#4 (marked *ff*). The staff is empty for the remainder of the page.

Vc.

Musical staff for Violoncello (Vc.). It begins with a half note G4 (marked *ff*), followed by a quarter rest. At measure 349, it changes to a half note G#4 (marked *ppp*). At measure 350, it changes to a half note G#4 (marked *ff*). The staff is empty for the remainder of the page.

N1

N1

Fl. *ppp* *f* *ppp* *ff* *ppp* *f* *pp* *f* *ppp*

Ob. *ppp* *ff* *ppp* *ff* *pp* *f* *pp*

Cl. *ppp* *ff* *pp* *ff* *pp senza cresc.* (*pp*) *frul.* (*pp*)

Alto Sax. *pp senza cresc.* (*pp*) *pp* (#91)

Hn. *ppp* *ff* *ppp* *f* *ppp* *f* *ppp*

Perc. I *p*

Perc. II *p* (*p*)

Pno. *f*

Hp. *f*

Vln. I *pp senza cresc.* (*pp*)

Vln. II *pp senza cresc.* (*pp*)

Vla. *pp senza cresc.* (*pp*)

Vc. *pp senza cresc.* *pp* *sul tasto*

Fl. *ff ppp* **5** *ff ppp* *bend* **3** *ppp < f* **2** *ff fff* **4**

Ob. *ff pp senza cresc.* **#129** *pp* *8va* *f fff*

Cl. (frul.) *pp senza cresc.* ord. *ppp ff pp senza cresc.* (pp) *ff fff*

Alto Sax. (pp) *ff fff*

Hn. *ff ppp ff* *ppp < f* *ppp < f ff fff*

Perc. I **5** **4** **3** **2** **4**

Perc. II

Pno. Ped. *f*

Hp. *f*

Vln. I **5** **4** *ppp ff* **3** *ppp < f* **2** *ff fff* **4**

Vln. II *pp senza cresc.* *ppp < f ff fff*

Vla. *pp ff ppp ff ppp < f* *ppp < f ff fff*

Vc. *ff ppp ff ppp ff ppp < f* *ppp < f ff fff*

01

Fl.

44

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

24

34

54

Ob.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Cl.

(ord.)

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Alto Sax.

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Hn.

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

01

Perc. I

44

24

34

54

Perc. II

Vib.

3

3

3

pp

Senza Ped.

Pno.

ppp

ff

f

Ped.

8^{va}

Hp.

ff

pp

01

Vln. I

44

V

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

24

34

54

Vln. II

V

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Vla.

V

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Vc.

V

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

365

366

367

368

[illegible]

[illegible]

378

Fl. *ff* *pizz.* *ord.*

Ob. *ff* *p* *ff*

Cl. *(p)*

Alto Sax.

Hn.

Perc. I *ff* *p*

Perc. II

Pno. *gestopft* *ff* *p* *8vb*

Hp.

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *arco*

Vc. *ord.* *pizz.* *arco*

386

[illegible]

Fl.

44

ord.
5
ff
p
pizz.

Ob.

(p)

Cl.

(p)
5

Alto Sax.

(p)
ord.

Hn.

5

Perc. I

44

Perc. II

Pno.

5

Hp.

5

Vln. I

44

3
sul A

Vln. II

pizz.
ff
p

Vla.

(pizz.)
ff
p

Vc.

3
5

ff
p

Fl.

24

44

ord.

pizz.

Ob.

5

ff

p

Cl.

ord.

Alto Sax.

slap

ord.

Hn.

3

p

5

con sord.

5

Perc. I

24

44

5

ff

Perc. II

5

ff

Pno.

3

8^{va}

gestopft

ff

5

p

Hp.

5

Vln. I

24

44

p

3

ff

pizz.

ff

3

ff

prepare artino practice mute

Vln. II

ff

(pizz.)

ff

3

ff

prepare artino practice mute

Vla.

ff

3

ppp

ff

prepare artino practice mute

Vc.

ff

5

ppp

ff

prepare artino practice mute

S1

S1

S1

The image displays a page from a musical score, likely for a symphony or concert suite. The score is written for a woodwind and percussion ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), and Percussion II (Perc. II). The music is written in 2/4 time, as indicated by the time signature at the top left. The key signature is one flat (B-flat major or D minor). The score consists of three measures. The woodwind parts are mostly rests, with some notes in the Flute and Oboe parts. The Percussion I part has a triplet of eighth notes in the first measure. The Percussion II part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The Pno. (Piano) part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The Hp. (Harp) part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The Vln. I (Violin I) part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The Vln. II (Violin II) part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The Vla. (Viola) part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The Vc. (Violoncello) part has a complex rhythmic pattern in the first measure, marked with a 'p' (piano) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

405

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

409

410

411

T1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

T1

Perc. I

Perc. II

Pno.

Hp.

T1

Vln. I

Vln. II

Vla.

Vc.

412

413

414

417

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains measures 421 through 423. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 421: The woodwinds and horn are silent. Percussion I plays a triplet of eighth notes. Percussion II plays a complex rhythmic pattern of eighth and sixteenth notes. The piano features a dense texture with multiple layers of eighth and sixteenth notes, including triplets and septuplets. The harp plays a series of chords and single notes. The strings (Violins I & II, Viola, and Cello) play a melodic line with dynamic markings ranging from *ppp* to *ff*.

Measure 422: The woodwinds and horn remain silent. Percussion I plays a triplet of eighth notes. Percussion II continues its rhythmic pattern. The piano part is highly complex with many sixteenth and thirty-second notes. The harp plays a series of chords and single notes. The strings continue their melodic line with dynamic markings ranging from *ppp* to *ff*.

Measure 423: The woodwinds and horn remain silent. Percussion I plays a triplet of eighth notes. Percussion II continues its rhythmic pattern. The piano part is highly complex with many sixteenth and thirty-second notes. The harp plays a series of chords and single notes. The strings continue their melodic line with dynamic markings ranging from *ppp* to *ff*.

U1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

U1

Perc. I

Perc. II

Pno.

Hp.

U1

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

427

428

429

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

430

431

432

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

438

439

W1

Fl.

2
4

3
8

4
4

mf senza cresc.

#1

Ob.

mp

f

ff

Cl.

pp senza cresc.

Alto Sax.

mp

f

ff

Hn.

frul.

pp senza cresc.

W1

Perc. I

2
4

3
8

4
4

p

ff

Mba.

p

f

ff

secco

Perc. II

p

ff

Vib.

p

f

ff

secco

Ped.

Pno.

mf

Ped.

Hp.

mf

W1

Vln. I

2
4

3
8

4
4

mf senza cresc.

senza sord.
sul pont.

Vln. II

mf senza cresc.

senza sord.

Vla.

pp senza cresc.

senza sord.

Vc.

mf senza cresc.

senza sord.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. ord. *ppp* *f* *ppp* *f*

Perc. I

Perc. II

Pno. *mf*

Ped.

Hp. *mf*

Vln. I *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vln. II *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

126

This musical score page contains measures 126, 127, and 128. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 126-127 have a melodic line with a 5th finger fingering. Measure 128 has a sustained note.
- Oboe (Ob.):** Similar to the flute, with a melodic line in measures 126-127 and a sustained note in measure 128.
- Clarinet (Cl.):** Similar to the flute, with a melodic line in measures 126-127 and a sustained note in measure 128.
- Alto Saxophone (Alto Sax.):** Similar to the flute, with a melodic line in measures 126-127 and a sustained note in measure 128.
- Horn (Hn.):** Measure 126 is a whole rest. Measure 127 is a whole rest. Measure 128 has a melodic line starting with *ppp* and ending with *f*, with a 5th finger fingering.
- Percussion I (Perc. I):** Measure 126 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 127 is a whole rest. Measure 128 is a whole rest.
- Percussion II (Perc. II):** Measure 126 is a whole rest. Measure 127 has a single note marked *p* with a crescendo to *ff* and a pedal point. Measure 128 is a whole rest.
- Piano (Pno.):** Measure 126 has a triplet of eighth notes in the right hand and a single note in the left hand. Measure 127 has a triplet of eighth notes in the right hand and a single note in the left hand. Measure 128 has a triplet of eighth notes in the right hand and a single note in the left hand.
- Harpsichord (Hp.):** Measure 126 has a triplet of eighth notes in the right hand and a single note in the left hand. Measure 127 has a triplet of eighth notes in the right hand and a single note in the left hand. Measure 128 has a triplet of eighth notes in the right hand and a single note in the left hand.
- Violin I (Vln. I):** Measure 126 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 127 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 128 has a triplet of eighth notes starting with *ppp* and ending with *f*.
- Violin II (Vln. II):** Measure 126 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 127 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 128 has a triplet of eighth notes starting with *ppp* and ending with *f*.
- Viola (Vla.):** Measure 126 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 127 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 128 has a triplet of eighth notes starting with *ppp* and ending with *f*.
- Violoncello (Vc.):** Measure 126 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 127 has a triplet of eighth notes starting with *ppp* and ending with *f*. Measure 128 has a triplet of eighth notes starting with *ppp* and ending with *f*.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(mf) *f* *f* *bend*

(mf) *f* *f* *bend*

(mf) *f* *f* *bend*

(mf) *f* *f*

ppp *f* *ppp* *<*

(mba.) *ppp* *f*

ord. *ppp* *f*

5 *8va* *5* *loco* *gestopft* *5* *ff*

3 *8vb* *loco*

5 *8vb* *loco*

ppp *f* *ppp* *f* *ppp* *f* *ppp* *ff* *ppp* *ff* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp* *ff* *ppp* *ff* *ppp*

ppp *f* *ppp* *ff* *ppp* *ff* *ppp* *gliss.*

ppp *f* *ppp* *ff* *ppp* *ff* *ppp*

128

Fl.

ff

#1

mp

mf senza cresc.

fff

Ob.

ff

#1

mp

f

fff

Cl.

ff

pp senza cresc.

Alto Sax.

ppp

mp

f

fff

Hn.

ff

pp senza cresc.

frul.

Perc. I

p sub

f

fffz

Perc. II

p sub

f

fffz

Ped.

secco

Pno.

ff

mf

Hp.

mf

Vln. I

ff

mf senza cresc.

sul pont.

Vln. II

ff

mf senza cresc.

sul pont.

Vla.

ff

pp senza cresc.

sul pont.

Vc.

ff

mf senza cresc.

sul pont.

2''

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Fl. (Flute):** Part 1, measures 1-3.
- Ob. (Oboe):** Part 1, measures 1-3.
- B. Cl. (Bass Clarinet):** Part 1, measures 1-3.
- Bari. Sax. (Baritone Saxophone):** Part 1, measures 1-3.
- Hn. (Horn):** Part 1, measures 1-3.
- Perc. I (Percussion I):** Part 1, measures 1-3.
- Perc. II (Percussion II):** Part 1, measures 1-3.
- Pno. (Piano):** Part 1, measures 1-3.
- Hp. (Harp):** Part 1, measures 1-3.
- Vln. I (Violin I):** Part 1, measures 1-3.
- Vln. II (Violin II):** Part 1, measures 1-3.
- Vla. (Viola):** Part 1, measures 1-3.
- Vc. (Violoncello):** Part 1, measures 1-3.

The score includes various musical notations such as notes, rests, dynamics (ppp, f, mp, mf), and articulations (accents, slurs). The page is numbered 10 in the bottom right corner.

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ppp *f* *ppp* *f* *ppp* *f* *ppp* *f*

pp *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

f *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

(mf) *(mf)* *(mf)* *ppp* *f* *ppp* *f* *ppp*

This image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments from top to bottom:

- Fl.** (Flute)
- Ob.** (Oboe)
- B. Cl.** (Bassoon)
- Bari. Sax.** (Baritone Saxophone)
- Hn.** (Horn)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)
- Pno.** (Piano)
- Hp.** (Harp)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)

The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *pp*, *p*, *mp*, *mf*). It also features articulations like slurs and accents, as well as fingerings (e.g., 5, 3, 5). The percussion parts (Perc. I and II) show complex rhythmic patterns with many notes and rests. The string parts (Vln. I, Vln. II, Vla., Vc.) are primarily composed of sustained notes and slurs. The piano part (Pno.) and harp part (Hp.) also feature complex rhythmic patterns and slurs.

[illegible]

Fl. *ppp* *f* **Z1** *p sub* *ppp* *ff*

Ob. *ppp* *f* *p sub* *ppp* *ff*

B. Cl. *ppp* *ff*

Bari. Sax. *ppp* *f* *ppp* *ff*

Hn. *ppp* *ff* (ossia \sharp)

Perc. I *p* *mp* *mf* *f* *pp* *f*

Perc. II *f* *mp* *mf* *f*

Pno. *ff*

Hp. *f* *ff*

Vln. I *(mf)* *f* *p sub* *ppp* *ff*

Vln. II *(mf)* *f* *pizz.* *p sub* *ppp* *ff*

Vla. *(mf)* *f* *p sub* *ppp*

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

gliss. *gliss.* *pizz.* *arco* *circular bowing* *sul tasto* *sul pont.* *ord.* *punta d'arco*

[illegible]

Fl.



Ob.



B. Cl.



Bari. Sax.



Hn.



Perc. I



Perc. II



Pno.



Hp.



Vln. I



Vln. II



Vla.



Vc.



[illegible]

Fl.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

♭

♮

mf

ff

Ob.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

♯

♮

mf

ff

B. Cl.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

♯

♮

mf

ff

Bari. Sax.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

♭

♮

mf

ff

Hn.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

♭

♮

mf

ff

Perc. I

3

8

4

4

mf

Perc. II

3

8

4

4

mf

Pno.

ff

sub

mf

8vb

Ped.

Ped.

mf

Ped.

♭

Ped.

Ped.

Hp.

Vln. I

(ord.)

overpressure

pppp

sub

fff

ord.

mf

ff

♯

♮

mf

ff

Vln. II

(ord.)

overpressure

pppp

sub

fff

ord.

mf

ff

♯

♮

mf

ff

Vla.

pppp

sub

mf

circular bowing

(mf)

senza cresc.

ord.

Vc.

(ord.)

overpressure

pppp

sub

fff

500

501

502

503

504

505

143

B2

Fl.

mf *ff* *mf* *ff*

Ob.

mf *ff* *mf* *ff*

B. Cl.

mf *ff* *mf* *ff*

Bari. Sax.

mf *ff* *mf* *ff*

Hn.

mf *ff* *mf* *ff*

B2

Perc. I

Perc. II

Pno.

Ped. *mf*

Hp.

mf

B2

Vln. I

mf *ff* *mf* *ff*

Vln. II

mf *ff* *mf* *ff*

Vla.

(mf) *ff* *mf*

Vc.

mf *ff*

circular bowing

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5/4

3/4

2/4

4/4

(mf)

Ebow

Ped.

dead stroke

Remove Ebows (l.v.)

hold until Ebow resonance dies completely

p

pppp