

# Double Concerto

For Esperanza Spalding, Claire Chase,  
and large symphony orchestra

Felipe Lara  
2019



Co-commissioned by  
Helsinki Philharmonic Orchestra  
Los Angeles Philharmonic



*Dedicated to  
Claire Chase,  
Esperanza Spalding,  
and Susanna Mälkki,  
with utmost gratitude and admiration.*

# Instrumentation:

**4 Flutes** (3 and 4 tuned  $\frac{1}{4}$  tone higher, +50 cents)  
 (Flute 4 also piccolo)

**2 Oboes**  
**English Horn**

**4 Clarinets in Bb** (3 and 4 tuned  $\frac{1}{4}$  tone lower, -50 cents)

**2 Bassoons**  
**Contrabassoon** (also Bassoon 3)

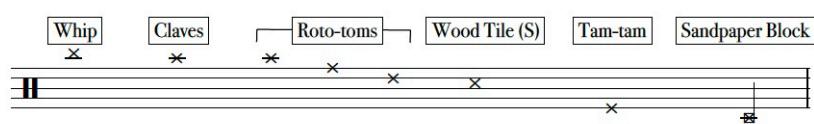
**4 French Horns** (Horn 1,2: mutes)

**3 Trumpets** (Trumpet 2 tuned  $\frac{1}{4}$  tone lower, -50 cents)  
 (Trumpet 1: straight mute, harmon mute; Trumpet 2: harmon mute)

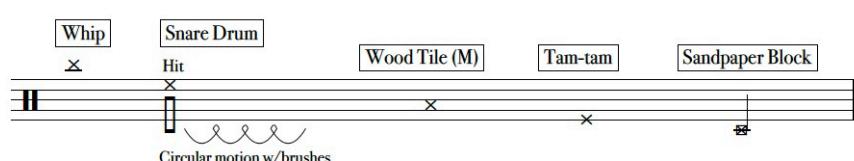
**2 Tenor Trombones** (Trombone 1: straight mute)  
**Bass Trombone** (cup mute)  
**Tuba**

**Timpani**  
**3 Percussionists**

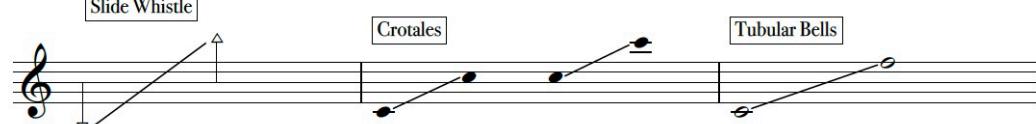
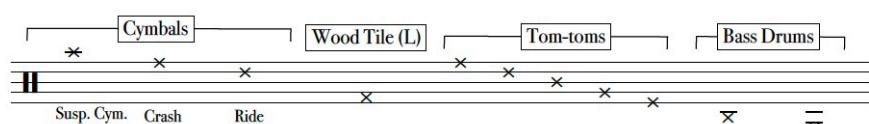
**Percussion I**



**Percussion II**



**Percussion III**



**Amplified Harp 1**

**Amplified Harp 2** (all strings tuned  $\frac{1}{4}$  tone higher, +50 cents)

**Soloists:**

**Esperanza Spalding**  
 Amplified Voice and Amplified Contrabass

**Claire Chase**  
 Amplified Flutes (Glissando Headjoint, Flute in C, Contrabass Flute in C, Alto Flute in G)

**Strings:**

**9 Violins 1A**  
**9 Violins 1B** (all strings tuned  $\frac{1}{4}$  tone higher, +50 cents)

**8 Violins 2A**  
**8 Violins 2B** (all strings tuned  $\frac{1}{4}$  tone higher, +50 cents)

**7 Violas A**  
**7 Violas B** (all strings tuned  $\frac{1}{4}$  tone higher, +50 cents)

**6 Violoncellos A**  
**6 Violoncellos B** (all strings tuned  $\frac{1}{4}$  tone higher, +50 cents)

**5 Contrabasses A** (5-string)  
**5 Contrabasses B** (5-string; all strings tuned  $\frac{1}{4}$  tone higher, +50 cents)

# Performance Notes:

## Microtonal notation:

#  $\frac{1}{4}$  tone sharp

##  $\frac{3}{4}$  tone sharp

¤  $\frac{1}{4}$  tone flat

¤¤  $\frac{3}{4}$  tone flat

↑  $\frac{1}{6}$  tone sharp

↓  $\frac{1}{6}$  tone flat

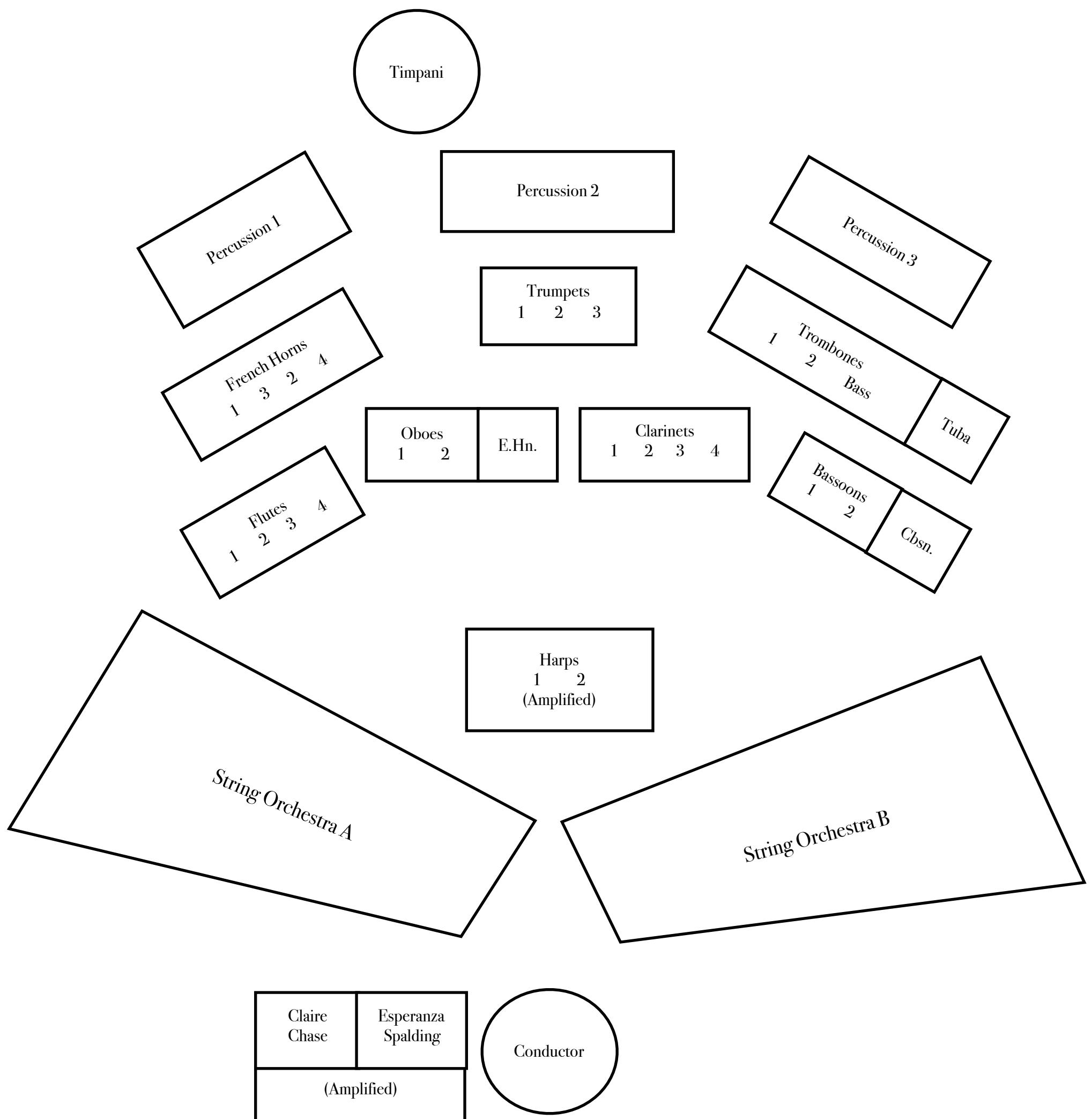
## Durata:

approximately 30 minutes

## Score in C

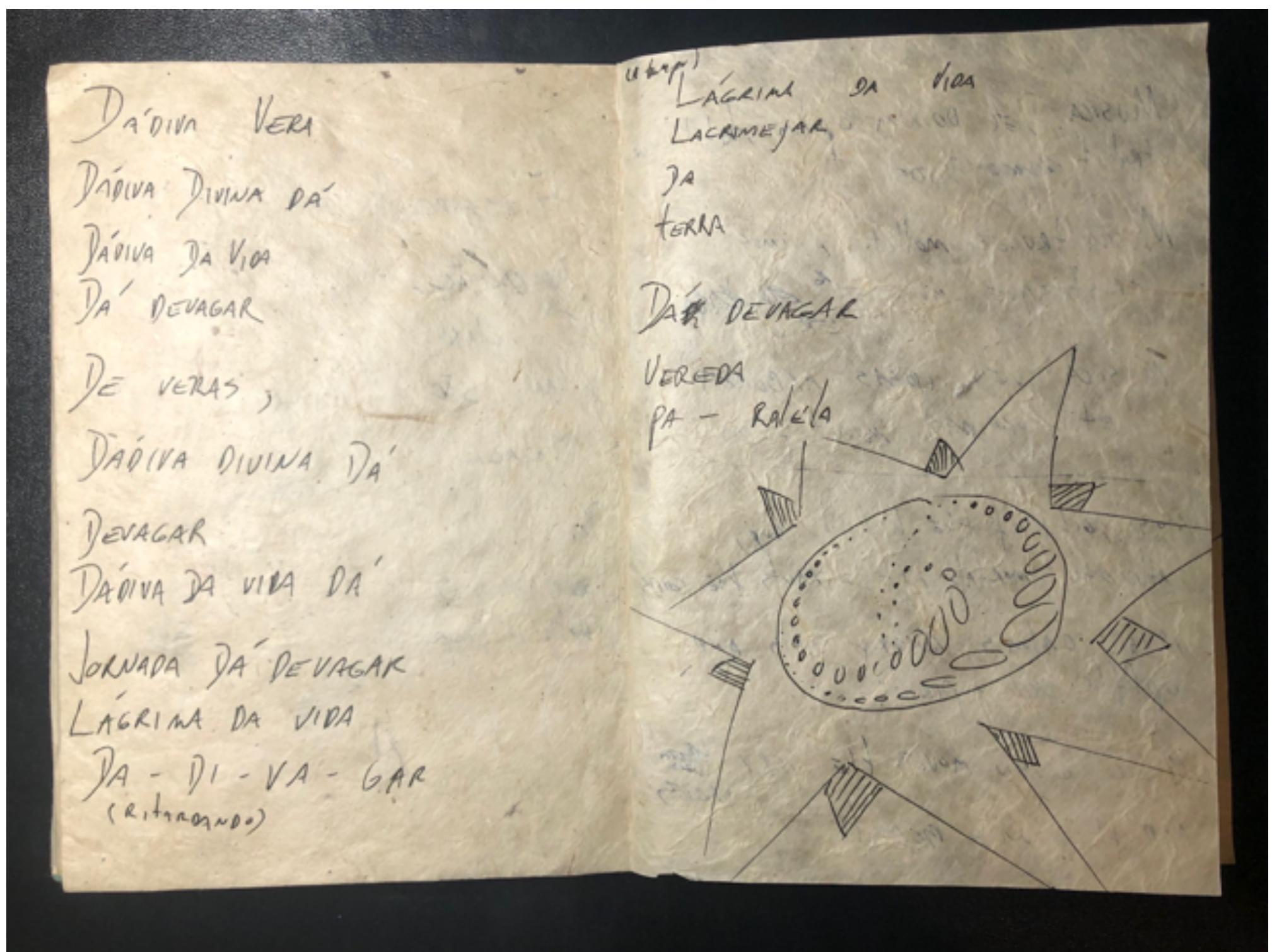
(Contrabassoon, Solo Contrabass, Contrabasses sound one octave lower than written; Contrabass Flute sounds two octaves lower than written; Piccolo sounds one octave higher than written; Crotales sound two octave higher than written)

# Suggested Stage Map:



Instruments can be arranged differently as needed, as long as the separation of string orchestras A and B is maintained.

# Text:



Felipe Lara  
Text extracted from a 2002 poem found in the composer's diary.



# Double Concerto

*commissioned by the Helsinki Philharmonic Orchestra and the Los Angeles Philharmonic  
dedicated to Claire Chase, Esperanza Spalding, and Susanna Mälkki*

Felipe Lara  
b. 1979  
(2019)

**Flute I, II**

**Flute III, IV** (1/4 tone↑)

**Oboe I, II**

**English Horn**

**B♭ Clarinet I, II**

**B♭ Clarinet III, IV** (1/4 tone↓)

**Bassoon I, II**

**Contrabassoon**

**Horn I, III**

**Horn II, IV**

**G Trumpet I, II** (2nd 1/4 tone↓)

**C Trumpet III**

**Trombone I, II**

**Bass Trombone**

**Tuba**

**Timpani**

**Percussion I**

**Percussion II**

**Percussion III**

**Amplified Harp I**

**Amplified Harp II** (1/4 tone↑)

**Amplified Solo Voice**

**Acoustic Bass**

**Amplified Flutes**

**Voice**

**Violin I A**

**Violin I B** (1/4 tone↑)

**Violin II A**

**Violin II B** (1/4 tone↑)

**Viola A**

**Viola B** (1/4 tone↑)

**Violoncello A**

**Violoncello B** (1/4 tone↑)

**Contrabass A**

**Contrabass B** (1/4 tone↑)

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II.IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I.III  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

Timpani  
Perc. I  
Perc. II  
Perc. III  
Hpf. 1  
( $\frac{1}{4}$  tone↑)  
Hpf. 2

solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I.A  
Vln. I.B  
( $\frac{1}{4}$  tone↑)  
Vln. II.A  
Vln. II.B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

7 8 9 10 11 12 13

Fl. I,II

Fl. III,IV (1/4 tone↑)

Ob. I,II

E. Hn.

Cl. I,II

Cl. III,IV (1/4 tone↓)

Bsn. I,II

Cbsn.

Hn. I,III

Hn. II,IV

Tpt. I,II (2nd 1/4 tone↓)

Tpt. III

Tbn. I,II

B. Tbn. Tuba

Timpani

Perc. I

Perc. II

Perc. III

Hp. 1

Hp. 2 (1/4 tone↑)

solo voice

solo D.B.

solo Fl.

voice

Vln. I A

Vln. I B (1/4 tone↑)

Vln. II A

Vln. II B (1/4 tone↑)

Vla. A

Vla. B (1/4 tone↑)

Vc. A

Vc. B (1/4 tone↑)

Cb. A

Cb. B (1/4 tone↑)

Fl. I.II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I,II  
Cbsn.

Hn. I,III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I,II  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

Tim. 3  
Perc. I  
Perc. II  
Perc. III  
Hpt. 1  
Hpt. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
( $\frac{1}{4}$  tone↓)  
Cl. III.IV  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II.IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I.II  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

Tim. 3  
Perc. I 4  
Perc. II  
Perc. III 3  
Hpf. 1  
Hpf. 2  
( $\frac{1}{4}$  tone↑)

solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

29 30 31 32 33 34 35

**A**

Fl. I,II  
Fl. III,IV  
(1/4 tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
(1/4 tone↑)  
Bsn. I,II  
Cbsn.

Hn. I,III  
Hn. II,IV  
Tpt. I,II  
(2nd 1/4 tone↑)  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

Tim. Perc. I  
Perc. II  
Perc. III

Hp. 1  
Hp. 2  
(1/4 tone↑)

solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
ord. sul D  
V  
Vln. I B  
(1/4 tone↑)  
ppp → ff  
Vln. II A  
ord. V  
Vln. II B  
(1/4 tone↑)  
ppp → ff  
Vla. A  
Vla. B  
(1/4 tone↑)  
ppp → ff  
Vc. A  
Vc. B  
(1/4 tone↑)  
ppp → ff  
Cb. A  
Cb. B  
(1/4 tone↑)

**A**

Fl. I,II  
Fl. III,IV  
(1/4 tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
(1/4 tone↑)  
Bsn. I,II  
Cbsn.

Hn. I,III  
Hn. II,IV  
Tpt. I,II  
(2nd 1/4 tone↑)  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

Tim. Perc. I  
Perc. II  
Perc. III

Hp. 1  
Hp. 2  
(1/4 tone↑)

solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
ord. sul D  
V  
Vln. I B  
(1/4 tone↑)  
ppp → ff  
Vln. II A  
ord. V  
Vln. II B  
(1/4 tone↑)  
ppp → ff  
Vla. A  
Vla. B  
(1/4 tone↑)  
ppp → ff  
Vc. A  
Vc. B  
(1/4 tone↑)  
ppp → ff  
Cb. A  
Cb. B  
(1/4 tone↑)

**A**

Fl. I,II  
Fl. III,IV  
(1/4 tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
(1/4 tone↑)  
Bsn. I,II  
Cbsn.

Hn. I,III  
Hn. II,IV  
Tpt. I,II  
(2nd 1/4 tone↑)  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

Tim. Perc. I  
Perc. II  
Perc. III

Hp. 1  
Hp. 2  
(1/4 tone↑)

solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
ord. sul D  
V  
Vln. I B  
(1/4 tone↑)  
ppp → ff  
Vln. II A  
ord. V  
Vln. II B  
(1/4 tone↑)  
ppp → ff  
Vla. A  
Vla. B  
(1/4 tone↑)  
ppp → ff  
Vc. A  
Vc. B  
(1/4 tone↑)  
ppp → ff  
Cb. A  
Cb. B  
(1/4 tone↑)

36 37 38 39 40 41 42 43

Fl. I, II  
Fl. III, IV  
( $\frac{1}{4}$  tone↑)

Ob. I, II  
E. Hn.  
Cl. I, II  
Cl. III, IV  
( $\frac{1}{4}$  tone↓)

Bsn. I, II  
Cbsn.

Hn. I, III  
Hn. II, IV  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. I, II  
Tpt. III  
Tbn. I, II  
B. Tbn.  
Tuba

Tim.  $\frac{3}{4}$   
Perc. I  $\frac{4}{4}$   
Perc. II  
Perc. III  
secco

Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice  
vib. molto  
vib. sub  $f$   
vib. ord.  $f$   
vib. ord.  $f$   
vib. molto  $f$   
vib. ord.  $f$   
vib. molto  $f$   
vib. ord.  $f$

solo D.B.

solo Fl.  
ord.  
pizz.  $sfz$   
(Re-attack freely when necessary; seamlessly)  
 $f$   
 $f$   
 $f$   
 $f$   
 $f$   
 $f$

voice  
ooh \_\_\_\_\_ (ooh) \_\_\_\_\_ (ooh)

Vln. I A  
arco  
 $mf$   $f$   
div. sul E  
 $ppp$   $f$   
unis. pizz.  
 $sfz$   $sfz$

Vln. I B  
( $\frac{1}{4}$  tone↑)  
div.  
 $ppp$   $f$

Vln. II A  
div.  $\circ$   
 $ppp$

Vln. II B  
( $\frac{1}{4}$  tone↑)  
div. ord.  
 $ppp$   $f$

Vla. A  
div.  
 $p$

Vla. B  
( $\frac{1}{4}$  tone↑)  
div.  
 $ppp$   $f$

Vc. A  
arco plus.  
 $mf$   $f$   
div.  
 $ppp$   $f$   
unis. pizz.  
 $mf$

Vc. B  
( $\frac{1}{4}$  tone↑)  
arco sul G  
 $mf$   $f$   
pizz.  
 $ppp$   $mf$   $f$

Cb. A  
arco  
 $mf$   $f$

Cb. B  
( $\frac{1}{4}$  tone↑)  
arco  
 $mf$   $f$   
sul G  
 $ppp$   $mf$   $f$   
sul G  
 $ppp$   $mf$   $f$



Fl. I.II  
Fl. III.IV (1/4 tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV (1/4 tone↓)  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II.IV  
Tpt. L.II (2nd 1/4 tone↓)  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

Tim. Perc. I f  
Perc. II f  
Perc. III f  
Hpf. 1 f  
Hpf. 2 (1/4 tone↑) f  
solo voice sfzp sfzp f sfzp ff  
solo D.B.  
solo Fl. f  
voice  
(Re-attack freely when necessary; seamlessly)

Vln. I.A (2 soli) ppp f  
(solo) ppp sub f  
Vln. I.B (1/4 tone↑) ppp sub f  
(tutti) pizz. solo arco  
Vln. II.A solo arco  
Vln. II.B (1/4 tone↑) ppp sub f  
(div., sul G) solo  
Vla. A ppp sub f  
Vla. B (1/4 tone↑) solo f  
Vc. A solo  
Vc. B (1/4 tone↑) solo  
Cb. A solo  
Cb. B (1/4 tone↑) solo

Fl. I,II  
Fl. III,IV  
( $\frac{1}{4}$  tone)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
( $\frac{1}{4}$  tone)  
Bsn. I,II  
Cbsn.

Hn. I,III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone)  
Tpt. I,II  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone)  
(loco)  $\ddot{\text{A}}$   
solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
(tutti) div. ord.  
Vln. I B  
( $\frac{1}{4}$  tone)  
(tutti) sul D  
Vln. II A  
(tutti) pizz., ord.  
Vln. II B  
( $\frac{1}{4}$  tone)  
(div., sul C)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone)

65 66 67 68 69 70



Fl. I.II      airy, pitched  
 Fl. III.IV (1/4 tone↑)      mp  
 Ob. I.II      airy, pitched  
 E. Hn.      mp  
 Cl. I.II      airy, pitched  
 Cl. III.IV (1/4 tone↓)      mp  
 Bsn. I.II      a 2 airy, pitched  
 Cbsn.      mp

Hn. I.III      ff [Reinsert mouthpiece]  
 Hn. II.IV      ff [Reinsert mouthpiece]  
 Tpt. I.II (2nd 1/4 tone↓)      II. airy, pitched  
 Tpt. III      mp  
 Tbn. I.II      ff  
 B. Tbn. Tuba      ff

Tim.      -  
 Perc. I      Almglocken mf  
 Perc. II      mf  
 Perc. III      -  
 Hp. 1      mf  
 Hp. 2 (1/4 tone↑)      mf

solo voice      focused mf ppp  
 solo D.B.      -  
 solo Fl.      mf ppp  
 voice      -

Vln. I.A      3  
 Vln. I.B (1/4 tone↑)      4 mp  
 Vln. II.A      -  
 Vln. II.B (1/4 tone↑)      -  
 Vla. A      -  
 Vla. B (1/4 tone↑)      -  
 Vc. A (1/4 tone↑)      flautando mp  
 Vc. B (1/4 tone↑)      mp ppp  
 Cb. A (1/4 tone↑)      pp  
 Cb. B (1/4 tone↑)      -

Fl. I.II      airy, pitched  
 Fl. III.IV (1/4 tone↑)      mp  
 Ob. I.II      airy, pitched  
 E. Hn.      mp  
 Cl. I.II      airy, pitched  
 Cl. III.IV (1/4 tone↓)      mp  
 Bsn. I.II      a 2 airy, pitched  
 Cbsn.      mp

Hn. I.III      3  
 Hn. II.IV      4 mp  
 Tpt. I.II (2nd 1/4 tone↓)      II mouthpiece ON a 2  
 Tpt. III      ppp  
 Tbn. I.II      ppp  
 B. Tbn. Tuba      ppp

Tim.      -  
 Perc. I      f  
 Perc. II      f  
 Perc. III      -  
 Hp. 1      f  
 Hp. 2      f

solo voice      pp f  
 solo D.B.      oh  
 solo Fl.      f ppp  
 voice      f ppp  
 voice      f  
 voice      oh

Vln. I.A      3  
 Vln. I.B (1/4 tone↑)      4 mp  
 Vln. II.A      -  
 Vln. II.B (1/4 tone↑)      -  
 Vla. A      -  
 Vla. B (1/4 tone↑)      -  
 Vc. A (1/4 tone↑)      ppp  
 Vc. B (1/4 tone↑)      Bow bridge (noise, no pitch, dampen strings) sul G  
 Cb. A (1/4 tone↑)      ppp  
 Cb. B (1/4 tone↑)      (pp)

Fl. I.II      airy, pitched  
 Fl. III.IV (1/4 tone↑)      mp  
 Ob. I.II      airy, pitched  
 E. Hn.      mp  
 Cl. I.II      airy, pitched  
 Cl. III.IV (1/4 tone↓)      mp  
 Bsn. I.II      a 2 airy, pitched  
 Cbsn.      mp

Hn. I.III      3  
 Hn. II.IV      4 f  
 Tpt. I.II (2nd 1/4 tone↓)      ff  
 Tpt. III      f  
 Tbn. I.II      f  
 B. Tbn. Tuba      f

Tim.      -  
 Perc. I      f  
 Perc. II      f  
 Perc. III      -  
 Hp. 1      f  
 Hp. 2      f

solo voice      pp f  
 solo D.B.      oh  
 solo Fl.      f ppp  
 voice      f ppp  
 voice      f  
 voice      oh

Vln. I.A      3  
 Vln. I.B (1/4 tone↑)      4 ppp  
 Vln. II.A      -  
 Vln. II.B (1/4 tone↑)      -  
 Vla. A      -  
 Vla. B (1/4 tone↑)      -  
 Vc. A (1/4 tone↑)      f  
 Vc. B (1/4 tone↑)      Bow bridge (noise, no pitch, dampen strings) sul G  
 Cb. A (1/4 tone↑)      f  
 Cb. B (1/4 tone↑)      (pp)

Fl. I.II      airy, pitched  
 Fl. III.IV (1/4 tone↑)      mp  
 Ob. I.II      airy, pitched  
 E. Hn.      mp  
 Cl. I.II      airy, pitched  
 Cl. III.IV (1/4 tone↓)      mp  
 Bsn. I.II      a 2 airy, pitched  
 Cbsn.      mp

Hn. I.III      3  
 Hn. II.IV      4 frul.  
 Tpt. I.II (2nd 1/4 tone↓)      ff  
 Tpt. III      f  
 Tbn. I.II      f  
 B. Tbn. Tuba      f

Tim.      -  
 Perc. I      f  
 Perc. II      f  
 Perc. III      -  
 Hp. 1      f  
 Hp. 2      f

solo voice      pp f  
 solo D.B.      oh  
 solo Fl.      f ppp  
 voice      f ppp  
 voice      f  
 voice      oh

Vln. I.A      3  
 Vln. I.B (1/4 tone↑)      4 ppp  
 Vln. II.A      -  
 Vln. II.B (1/4 tone↑)      -  
 Vla. A      -  
 Vla. B (1/4 tone↑)      -  
 Vc. A (1/4 tone↑)      f  
 Vc. B (1/4 tone↑)      Bow bridge (noise, no pitch, dampen strings) sul G  
 Cb. A (1/4 tone↑)      f  
 Cb. B (1/4 tone↑)      (pp)

**Poco meno mosso** $\text{♩} = 60$ 

Fl. I,II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. L,II  
E. Hn.  
Cl. L,II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. L,II  
Cbsn.

**C**

**Poco meno mosso** $\text{♩} = 60$ 

Hn. I,III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I,II  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

**C**

**Poco meno mosso** $\text{♩} = 60$ 

Tim. (amglocken)  
Perc. I (thai nipple gong)  
Perc. II (tubular bells)  
Perc. III  
Hp. 1  
Hp. 2 ( $\frac{1}{4}$  tone↑) (loco) &  
solo voice  
solo D.B.  
solo Fl.  
voice

**C**

**Poco meno mosso** $\text{♩} = 60$ 

Vln. I A  
Vln. I B ( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B ( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B ( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B ( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B ( $\frac{1}{4}$  tone↑)

**C**

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II.IV  
Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

Tim. *ff*  
Perc. I *mf*  
Perc. II *mf*  
Perc. III

Hp. 1 *mf*  
Hp. 2 ( $\frac{1}{4}$  tone↑) *mf*

solo voice *mp pp sub* *ppp* *mp* *pp* *f* *pp*  
solo D.B.  
solo Fl. *Flute in C*  
voice *p ff*

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑) *(mp)*  
Vln. II A *(mp)*  
Vln. II B  
( $\frac{1}{4}$  tone↑) *(mp)*  
Vla. A *sul G* *(sul G)* *ppp* *sul G* *(sul G)* *ppp*  
Vla. B *ppp ff* *pppp* *ppp* *ppp*  
Vc. A *(mp)*  
Vc. B  
( $\frac{1}{4}$  tone↑) *(mp)* *(sul G)* *(sul G)* *ppp* *ppp*  
Cb. A *ppp ff* *pppp* *(sul G)* *ppp*  
Cb. B  
( $\frac{1}{4}$  tone↑)

Fl. I.II  
Fl. III.IV (1/4 tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV (1/4 tone↓)  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II.IV (2nd 1/4 tone↓)  
Tpt. I.II  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

Tim. Perc. I  
Perc. II  
Perc. III  
Hp. 1 (mf)  
Hp. 2 (1/4 tone↑) (mf)  
sol. voice  
sol. D.B.  
sol. Fl.  
voice

Vln. I.A  
Vln. I.B (1/4 tone↑) (mp)  
Vln. II.A (mp)  
Vln. II.B (1/4 tone↑)  
Vla. A sul G (ppp)  
Vla. B (1/4 tone↑) (ppp) (mf)  
Vc. A (mp)  
Vc. B (1/4 tone↑) (mp)  
Cb. A (ppp) sul G (mf)  
Cb. B (1/4 tone↑) (ppp) sul G (mf)

98 99 100 101 102 103 104 105



**E**

Fl. I.II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II,IV  
(senza sord.) I. flap  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I.II  
Tpt. III  
(senza sord.) a 2 flap  
Tbn. I.II  
B. Tbn.  
Tuba

Timp.  
Perc. I  
(Roto-toms w/ brushes)  
Perc. II  
(Snare Drum (snare off) w/ brushes)  
Perc. III  
(Tom-toms w/ brushes)

Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
(non div., pizz.)  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
(pizz.) sul D  
Vln. II A  
(pizz.) sul D  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
(ricochet)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
(arco), ricochet  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
(pizz.) sul D  
(sul D)  
(sul G)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

This is a detailed musical score page from a large-scale composition. The page is filled with multiple staves, each representing a different instrument or voice part. The instruments listed on the left side of the page include: Flute I, II, III, IV; Oboe I, II; English Horn; Clarinet I, II; Bassoon I, II; Cello; Bassoon; Horn I, III; Horn II, IV; Trumpet I, II; Trumpet III; Trombone I, II; Bass Trombone; Tuba; Timpani; Percussion I; Percussion II; Percussion III; Bassoon 1; Bassoon 2; Solo Voice; Solo Double Bass; Solo Flute; Voice; Violin I A; Violin I B; Violin II A; Violin II B; Viola A; Viola B; Cello A; Cello B; and Double Bass. The music is divided into four measures, each with its own unique set of dynamics and performance techniques. For example, in the first measure, the Flutes play eighth-note patterns with 'sfz' (sforzando) dynamics. In the second measure, the Trombones and Bass Trombone play eighth-note patterns with '6' and '3' markings. In the third measure, the Percussion parts feature complex rhythmic patterns with 'mf', 'pp', and 'p' dynamics. The fourth measure concludes with sustained notes and 'loco' (locally) markings. The score uses standard musical notation with stems, beams, and rests, along with specific markings like 'non div.' (non divisi), '(pizz.)', and 'arco, ricochet'.

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone!) Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone!) Bsn. I.II  
Cbsn.

Hn. I.III  
(senza sord.) a 2 +  
Hn. II.IV  
(senza sord.) a 2 +  
Tpt. I.II  
(2nd  $\frac{1}{4}$  tone!) 6 p < ff  
Tpt. III 6 3 6 3 6 3 6 3  
Tbn. I.II 6 6 6 6 6 6 6 6  
B. Tbn. Tuba 6 6 6 6 6 6 6 6

Tim. 3 4  
Perc. I ppp mf pp mf pp mf ppp f p f p f ppp ff pp ff pp  
Perc. II 5 5 5 5 5 5 5 5  
Perc. III (mf) 3 3 3 3 3 3 3 3  
Hpf. 1 5 5 5 5 5 5 5 5  
Hpf. 2 3 3 3 3 3 3 3 3  
solo voice 3 (mf)  
solo D.B. 5 5 5 5 5 5 5 5  
solo Fl. 3 (mf)  
voice 5 5 5 5 5 5 5 5

Vln. I A (pizz.) (mf) arco sul A  
Vln. I B ( $\frac{1}{4}$  tone!) 5 5 5 5 5 5 5 5  
Vln. II A (pizz.) 5 5 5 5 5 5 5 5  
Vln. II B ( $\frac{1}{4}$  tone!) 5 5 5 5 5 5 5 5  
Vla. A arco, ricochet 5 5 5 5 5 5 5 5  
Vla. B ( $\frac{1}{4}$  tone!) 5 5 5 5 5 5 5 5  
Vc. A 5 5 5 5 5 5 5 5  
Vc. B ( $\frac{1}{4}$  tone!) 5 5 5 5 5 5 5 5  
Cb. A 5 5 5 5 5 5 5 5  
Cb. B ( $\frac{1}{4}$  tone!) 5 5 5 5 5 5 5 5

like a ricochet

I. ○ pp senza cresc.

122 123 124 125





**C**

Fl. I.II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.

**G**

Hn. I.III  
Hn. II,IV  
 $\text{ff}$   
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I.II  
 $\text{ff}$   
via sord.  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

**G**

Timpani  
Perc. I  
Perc. II  
Perc. III  
Hpf. 1  
Hpf. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
solo D.B.  
solo Fl.  
voice

**G**

Vln. I A  
non div.  
pizz.  
sffz  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
non div.  
pizz.  
sffz  
Vln. II A  
non div.  
pizz.  
sffz  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
non div.  
pizz.  
sffz  
Vla. A  
arco  
sffz  
Vla. B  
( $\frac{1}{4}$  tone↑)  
arco  
sffz  
Vc. A  
 $p$  senza cresc.  
Vc. B  
( $\frac{1}{4}$  tone↑)  
arco  
sffz  
sul D  
Vb. A  
pppp  
pppp  
pppp  
pppp  
p senza cresc.  
Cbsn. A  
pppp  
pppp  
p senza cresc.  
Cbsn. B  
( $\frac{1}{4}$  tone↑)

140      141      142      143      144      145

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II

E. Hn.

Cl. I.II

Cl. III.IV  
( $\frac{1}{4}$  tone↓)

Bsn. I.II

Cbsn.

Hn. I.III

Hn. II.IV

Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. III

Tbn. I.II

B. Tbn.  
Tuba

Tim.

Perc. I

Perc. II

Perc. III

Hp. I

Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice

solo D.B.

solo Fl.

voice

Vln. I.A

Vln. I.B  
( $\frac{1}{4}$  tone↑)

Vln. II.A

Vln. II.B  
( $\frac{1}{4}$  tone↑)

Vla. A

Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A

Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A

Cb. B  
( $\frac{1}{4}$  tone↑)

Measure 146: Flute I, II play eighth-note patterns. Oboe I, II play eighth-note patterns. Clarinet I, II play eighth-note patterns. Bassoon plays eighth-note patterns. Cello I, II play eighth-note patterns. Measure 147: Flute III, IV play eighth-note patterns. Oboe III, IV play eighth-note patterns. Clarinet III, IV play eighth-note patterns. Bassoon plays eighth-note patterns. Cello I, II play eighth-note patterns. Measure 148: Flute I, II play eighth-note patterns. Oboe I, II play eighth-note patterns. Clarinet I, II play eighth-note patterns. Bassoon plays eighth-note patterns. Cello I, II play eighth-note patterns. Measure 149: Trumpet I, II play eighth-note patterns. Trombone I, II play eighth-note patterns. Tuba plays eighth-note patterns. Timpani plays eighth-note patterns. Drums play eighth-note patterns. Cymbals play eighth-note patterns. Measure 150: Trumpet III, Trombone III play eighth-note patterns. Tuba plays eighth-note patterns. Timpani plays eighth-note patterns. Drums play eighth-note patterns. Cymbals play eighth-note patterns. Measure 151: Solo Voice, Solo Double Bass, Solo Flute play eighth-note patterns. Voice plays eighth-note patterns. Violin I, A, Violin I, B play eighth-note patterns. Violin II, A, Violin II, B play eighth-note patterns. Viola A, Viola B play eighth-note patterns. Cello A, Cello B play eighth-note patterns. Double Bass A, Double Bass B play eighth-note patterns.



Fl. I, II  
Fl. III, IV  
( $\frac{1}{4}$  tone↑)  
Ob. I, II  
E. Hn.  
Cl. I, II  
Cl. III, IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I, II  
Cbsn.  
bouché  
Hn. I, III  
Hn. II, IV  
Tpt. I, II  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. III  
Tbn. I, II  
B. Tbn.  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
solo D.B.  
solo Fl.  
voice  
Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

157                    158                    159                    160

**Fl. I, II** = 78

Fl. III, IV (1/4 tone↑) Ob. I, II E. Hn. Cl. I, II Cl. III, IV (1/4 tone↓) Bsn. I, II Cbsn.

**Hn. I, III** = 78 (mouthpiece ON) a 2 Air gliss. Remove mouthpiece Air gliss. 5 ff

Hn. II, IV Tpt. I, II (2nd 1/4 tone↓) Tpt. III Tbn. I, II B. Tbn. Tuba

**Tim. Perc. I Perc. II Perc. III** = 78 Bass Drum sfz sfz sfz

**Hp. 1** Hp. 2 (1/4 tone↑)

**solo voice** sfz f 3 pizz. bass improvisation; fast, virtuoso Dá Dá Dá (...intensity...) (bass improvisation becomes groove on D7#11)

**solo D.B.** sfz mf-ff sempre listen to Esperanza's pizz. and respond with flute pizz. and tongue ram; always fast and virtuoso (...intensity...) ff mf sub (flute pizz. and tongue rams become groove; react to Espc's groove)

**solo Fl.** frul. sfz ff mf-ff sempre ff ff

**voice**

**Vln. I A** = 78 sul pont., sul D bow bridge (noise, no pitch dampen strings w/ L.H.) (sul D) ff

Vln. I B (1/4 tone↑) sul pont., sul D bow bridge (noise, no pitch dampen strings w/ L.H.) (sul D) ff

Vln. II A sul pont., sul D bow bridge (noise, no pitch dampen strings w/ L.H.) (sul D) ff

Vln. II B (1/4 tone↑) sul pont., sul D bow bridge (noise, no pitch dampen strings w/ L.H.) (sul D) ff

Vla. A sul pont., sul D harp. gliss. ff

Vla. B (1/4 tone↑) sul pont., sul D harp. gliss. ff

Vc. A sul pont., sul D bow bridge (noise, no pitch dampen strings w/ L.H.) (sul D) ff

Vc. B (1/4 tone↑) sul pont., sul D bow bridge (noise, no pitch dampen strings w/ L.H.) (sul D) ff

Cb. A sul pont., sul D ff

Cb. B (1/4 tone↑) sul pont., sul D ff

161 162 163 164 165 166 167 168

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II

E. Hn.

Cl. I.II

Cl. III.IV  
( $\frac{1}{4}$  tone↓)

Bsn. I.II

Cbsn.

Hn. I.III

Hn. II.IV

Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. III

Tbn. I.II

B. Tbn. Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp. I

Hp. 2  
( $\frac{1}{4}$  tone↑)

(vocal improvisation over bass groove)

solo voice

solo D.B.

solo Fl.  
dçjá vu/Parabolas  
overblow  
frul.

voice  
oh

Vln. I A

Vln. I B  
( $\frac{1}{4}$  tone↑)

Vln. II A

Vln. II B  
( $\frac{1}{4}$  tone↑)

Vla. A

Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A

Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A

Cb. B  
( $\frac{1}{4}$  tone↑)

169 170 171 172 173 174 175 176



**J Poco meno mosso**  $\text{♩} = 69$

Fl. I.II  
Fl. III.IV (1/4 tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV (1/4 tone↓)  
Bsn. I.II  
Cbsn.

**J Poco meno mosso**  $\text{♩} = 69$

Hn. I.III  
Hn. II.IV  
Tpt. I.II (2nd 1/4 tone↓)  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

**J Poco meno mosso**  $\text{♩} = 69$

Timp.  
Perc. I  
Perc. II  
Perc. III  
Hpf. 1  
Hpf. 2 (1/4 tone↑)  
solo voice  
solo D.B.  
solo Fl.  
voice

**J Poco meno mosso**  $\text{♩} = 69$

Vln. I A  
Vln. I B (1/4 tone↑)  
Vln. II A  
Vln. II B (1/4 tone↑)  
Vla. A  
Vla. B (1/4 tone↑)  
Vc. A  
Vc. B (1/4 tone↑)  
Cb. A  
Cb. B (1/4 tone↑)

\* - Do not synchronize with Esperanza  
- Improvise lip bend of different rhythmic values, sizes, widths (very short, short, medium, medium-long, long)  
- Always start on "D"., trigger each one with bass pizz.  
sim.  
- Overblow ad lib.

\* - Do not synchronize with Claire  
sim. - Improvise glissandi of different rhythmic values, sizes, widths (very short, short, medium, medium-long, long)  
- Always start on "D"., trigger each one with bass pizz.  
sim.

Fl. I.II  
Fl. III.IV (1/4 tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV (1/4 tone↓)  
Bsn. I.II  
Cbsn.

Hn. I.III  
Hn. II.IV  
Tpt. I.II (2nd 1/4 tone↓)  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

Tim. Perc. I  
Perc. II  
Perc. III  
Hp. I  
Hp. 2 (1/4 tone↑)

solo voice  
solo D.B.  
solo Fl.  
voice

Vln. I A  
Vln. I B (1/4 tone↑)  
Vln. II A  
Vln. II B (1/4 tone↑)  
Vla. A  
Vla. B (1/4 tone↑)  
Vc. A  
Vc. B (1/4 tone↑)  
Cb. A  
Cb. B (1/4 tone↑)

190 191 192 193 194 195

**K ♩ = 82**

(a2) Air gliss.

**Repeat 7x (Play 8 times - 32 measures)**

Fl. I.I  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III,IV  
( $\frac{1}{4}$  tone↑)  
Bsn. I.II  
Cbsn.

**K ♩ = 82**

Remove mouthpiece  
Hn. I.III  
Hn. II,IV  
Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

**K ♩ = 82**

Temp.  
Perc. I  
Perc. II  
Perc. III  
Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
make "shoosh" gesture  
air noise, no pitch  
sh  
sol. voice  
sol. D.B.  
sol. Fl.  
voice

**Repeat 7x (Play 8 times - 32 measures)**

Claves  
Sand paper block  
Bass Drum  
secco  
**Repeat 7x (Play 8 times - 32 measures)**  
(p sfp sfp etc...crescendo and intensity during improvised loop)  
Improvise freely (and react to Claire); mostly soft with sporadic louder outbursts; bring back/hint at previous material  
(p sfp sfp etc...crescendo and intensity during improvised loop)  
Flute in C  
Improvise on Parabolas; mostly soft with sporadic lower outbursts; bring back/hint at previous material  
(p sfp sfp etc...crescendo and intensity during improvised loop)

**K ♩ = 82**

2 soli, sempre legato possibile  
(solo), sempre legato possibile  
2 soli, sempre legato possibile  
(solo), sempre legato possibile  
2 soli, sempre legato possibile  
sul A  
sul D  
arco, sul pont.,  
sul D, dampen string  
tutti  
air noise  
arco, sul pont.,  
sul D, dampen string  
tutti  
air noise  
arco, sul pont.,  
sul D, dampen string  
tutti  
air noise

**Repeat 7x (Play 8 times - 32 measures)**

Vln. I.A  
Vln. I.B  
( $\frac{1}{4}$  tone↑)  
Vln. II.A  
Vln. II.B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.  
  
Hn. I.III  
Hn. II.IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I.II  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba  
Tba. remove mouthpiece  
  
Tim.  
Perc. I  
Perc. II  
Perc. III  
  
Hp. 1  
(half pedal)  
8 $\ddot{\text{z}}$   
ffz  
  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
  
sol. voice  
sol. D.B.  
sol. Fl.  
voice  
Dá  
airy, residual tone  
pitch ad lib;  
filter air following profile f  
frul.  
bisb.  
fff  
sh  
mf  
ff  
  
tcha-ka tcha-ka tcha-ka  
oh  
tcha-ka tcha-ka tcha-ka  
  
(2 soli)  
Vln. I.A  
Vln. I.B  
( $\frac{1}{4}$  tone↑)  
(2 soli)  
Vln. II.A  
Vln. II.B  
( $\frac{1}{4}$  tone↑)  
(2 soli)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
(2 soli)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

**L**

(a 2) *mf sfp* *mf* *f* *pp ff* *pp < ff*

Fl. I.II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III,IV  
( $\frac{1}{4}$  tone↑)

Bsn. I.II  
Cbsn.

**L**

Hn. I.III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↑)  
Tpt. I.II  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

**L**

Tim. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

Perc. II *pp ff* *pp < ff* *pp ff* *pp < ff* *pp ff* *pp < ff*

Perc. III *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hp. 1 *sfp* *sfp* *sfp* *sfp* (half ped.) *ff* *ff* *sfp* *sfp*

Hp. 2 ( $\frac{1}{4}$  tone↑) *sfp* *sfp* *ff* *ff* *sfp* *ff* *sfp* *sfp*

sol. voice *mf sub* *f* *f* *ff f sub* *f* *ff* *sfp ff f sub* *ff* *mf*

Dá - di - va ve - ra Dá - di - va di - vi - na dá

sol. D.B. *bisb.* *smorz.* *frul.* *sh*

sol. Fl. *mf* *f* *ff* *ring mod aliq.* *ppp ppp < ff* *sfp*

voice *ech* *oooh* *tcha-ka tcha-ka tcha-ka tcha-ka tcha-ka tcha-ka*

**L** (2 soli) *g*

Vln. I A *mp* *pppp* *mf* *pppp*

Vln. I B ( $\frac{1}{4}$  tone↑) *mp* (sol) *pppp* *mf* *pppp*

Vln. II A *pppp* (sol) *mf* *pppp* *mf*

Vln. II B ( $\frac{1}{4}$  tone↑) *pppp* *mp* *pppp* *mf*

Vla. A *mp* *pppp* *sim.* *pppp*

Vla. B ( $\frac{1}{4}$  tone↑) *sfp > p* (2 soli) *pp* *ff* *sfp > p*

Vc. A *pppp* *mp* *pppp* *mf*

Vc. B ( $\frac{1}{4}$  tone↑) *sfp > p* (sol) *2 soli div.* *pp* *ff* *sfp > p* solo *p* *ff*

Cb. A *pp* *mf sfp* *mf* (sol) *ff* *ff*

Cb. B ( $\frac{1}{4}$  tone↑) *ff* *ff*

This page from a musical score contains 26 staves of music for a large orchestra. The instruments listed on the left are: Fl. I.II, Fl. III.IV (V/4 tone↑), Ob. I.II, E. Hn., Cl. I.II, Cl. III.IV (V/4 tone↓), Bsn. I.II, Cbsn., Hn. I.III, Hn. II.IV, Tpt. I.II (2nd V/4 tone↓), Tpt. III, Tbn. I.II, B. Tbn. Tuba, Timp., Perc. I, Perc. II, Perc. III, Hp. I, Hp. 2 (V/4 tone↑), solo voice, solo D.B., solo Fl., voice, Vln. I A, Vln. I B (V/4 tone↑), Vln. II A, Vln. II B (V/4 tone↑), Vla. A, Vla. B (V/4 tone↑), Vc. A, Vc. B (V/4 tone↑), Cb. A, and Cb. B (V/4 tone↑). The music includes vocal parts with lyrics: 'Dá - di - va da vi - da', 'Dá de - va - - - gar', 'De - ve - ras Dá - di - va di - vi - na dá', 'tcha-ka tcha-ka tcha-ka', and '(2 soli)'. Various performance instructions are scattered throughout the score, such as 'Air gliss.', 'Reinsert mouthpiece', 'Tba. Reinsert mouthpiece', 'continuous circular movement', '(half ped)', 'loco', and 'vocal gliss.'. Dynamic markings include pp, ff, mf, sf, and sfp.

35

This page from Mahler's Symphony No. 5 shows a dense arrangement of musical staves. The top section features woodwind parts (Flute I, II; Piccolo; Oboe I, II; English Horn; Clarinet I, II; Clarinet III, IV; Bassoon I, II; Cello) with dynamic markings like *pp*, *ff*, and *mf*. The middle section includes brass (Trumpet I, II; Trombone I, II; Bass Trombone; Tubas), percussion (Timpani, Percussion I, II, III), and a vocal part with lyrics. The bottom section consists of string instruments (Violin I, II; Viola; Cello). The score is marked with various dynamics, performance techniques (like 'Air gliss.'), and rehearsal numbers. Large letter 'M' symbols indicate measure divisions.

**N**

Fl. I.II  
Picc.  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III,IV  
( $\frac{1}{4}$  tone↑)  
Bsn. I.II  
Cbsn.

**N**

Hn. I.III  
Hn. II.IV  
Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↑)  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

**N**

Tim.  
Perc. I  
Perc. II  
Perc. III

Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice  
Lá - gri - ma - da vi - da Dá - de - va - gar

solo D.B.

solo Fl.

voice  
oooh... taka-ka taka-ka taka-ka

**N**

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

232 233 234 235 236 237 238 239

Fl. I, II

Picc.

Ob. I, II

E. Hn.

Cl. I, II

Cl. III, IV  
( $\frac{1}{4}$  tone  $\downarrow$ )

Bsn. I, II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I, II  
(2nd  $\frac{1}{4}$  tone  $\downarrow$ )

Tpt. III

Tbn. I, II

B. Tbn.  
Tuba

Tim.

Perc. I

Perc. II

Perc. III

Hp. 1

Hp. 2  
( $\frac{1}{4}$  tone  $\uparrow$ )

solo voice

solo D.B.

solo Fl.

voice

Vln. I A

Vln. I B  
( $\frac{1}{4}$  tone  $\uparrow$ )

Vln. II A

Vln. II B  
( $\frac{1}{4}$  tone  $\uparrow$ )

Vla. A

Vla. B  
( $\frac{1}{4}$  tone  $\uparrow$ )

Vc. A

Vc. B  
( $\frac{1}{4}$  tone  $\uparrow$ )

Cb. A

Cb. B  
( $\frac{1}{4}$  tone  $\uparrow$ )

## Meno mosso

♩ = 52

O

Fl. I.II  
Picc.  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone↑)  
Bsn. I.II  
Cbsn.

## Meno mosso

♩ = 52

O

Hn. I.III  
Hn. II.IV  
Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↑)  
Tpt. III  
Tbn. I.II  
B. Tbn. Tuba

## Meno mosso

♩ = 52

O

Tim. Perc. I  
Perc. II  
Perc. III  
Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
de - va - gar  
solo D.B.  
solo Fl.  
voice  
oooh...

## Meno mosso

♩ = 52

O

Vln. I.A  
Vln. I.B  
( $\frac{1}{4}$  tone↑)  
Vln. II.A  
Vln. II.B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

248 249 250 ff

251

252

253

mf sempre

This image shows a single page from a complex musical score. The page is filled with numerous staves, each representing a different instrument or voice part. The instruments listed on the left side of the page include Flute II, Flute III/IV, Oboe II, English Horn, Clarinet II, Clarinet III/IV, Bassoon II, Corno, Horn I/III, Horn II/IV, Trompete I/II, Trompete III, Trombone II, Bass Trombone/Tuba, Timpani, Percussion I, Percussion II, Percussion III, Bassoon I, Bassoon II, and Cello/Bass. The vocal parts are represented by 'solo voice', 'solo D.B.', 'solo Fl.', and 'voice'. The music is divided into measures, with various dynamics and performance instructions written above the staves. Some measures feature sustained notes or chords, while others contain more active, rhythmic patterns. The vocal parts have specific lyrics and vocal techniques indicated, such as 'Dá - de - va - gar - Ah...', 'ooo...', and 'oh...'. The overall layout is dense and technical, typical of a professional musical score.

(♩ = 52)

accel. poco a poco

P Repeat 3x (Play 4 times)

$\text{♩} = 104$

Fl. I,II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I,II  
Cbsn.

**P** Repeat 3x (Play 4 times)

$\text{♩} = 104$

P Repeat 3x (Play 4 times)

$\text{♩} = 104$

Hn. I,III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I,II  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

**P** Repeat 3x (Play 4 times)

$\text{♩} = 104$

P Repeat 3x (Play 4 times)

$\text{♩} = 104$

Timp.  
Perc. I  
Perc. II  
Perc. III  
Hpt. 1  
Hpt. 2  
( $\frac{1}{4}$  tone↑)

**R**epeat 3x (Play 4 times)

solo voice  
solo D.B.  
ff  
solo Fl.  
ff  
voice  
tcha - ka tcha - ka tcha - ka  
 $\text{♩} = 104$

oh...

P Repeat 3x (Play 4 times)

$\text{♩} = 104$

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
sul A  
unis.  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
unis.  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
unis.  
sal A  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
ff  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)  
ff ff

**Q**

**Repeat 3x (Play 4 times)**

Fl. I, II  
Fl. III, IV  
( $\frac{1}{4}$  tone↑)  
Ob. I, II  
E. Hn.  
Cl. I, II  
Cl. III, IV  
( $\frac{1}{4}$  tone↑)  
Bsn. I, II  
Cbsn.

**Q**

**Repeat 3x (Play 4 times)**

Hn. I, III  
(mouthpiece ON) air noise Air gliss.  
Hn. II, IV  
(mouthpiece ON) air noise Air gliss.  
Tpt. I, II  
(2nd  $\frac{1}{4}$  tone↑) a 2 air noise Air gliss.  
Tpt. III  
Tbn. I, II  
B. Tbn.  
Tuba

**Q**

**Repeat 3x (Play 4 times)**

Timpani  
(Sm. wood tile) pp  
Perc. I (Med. wood tile) ppp 6 6 6 ff  
Perc. II ff ppp (Lg. wood tile)  
Perc. III ff ppp

Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)

**Repeat 3x (Play 4 times)**

solo voice sul D  
solo D.B.  
solo Fl.  
voice

**Q**

**Repeat 3x (Play 4 times)**

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑) non div.  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑) non div. sul A, E  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑) non div.  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑) sul pont. sul D  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑) mp

Improvise freely  
oh... tcha-ka tcha-ka tcha-ka  
tcha-ka tcha-ka tcha-ka tcha-ka tcha-ka



**S**

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.

**S**

Hn. I.III  
Hn. II.IV  
Tpt. L.II  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

**S**

Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
Gradually increase dynamics, rhythmic activity, intensity and virtuosity  
solo D.B.  
solo Fl.  
voice  
tcha-ka etc...

**S**

Vln. I.A  
Vln. I.B  
( $\frac{1}{4}$  tone↑)  
Vln. II.A  
Vln. II.B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

This image shows a page from a complex musical score, likely for orchestra or large band. It consists of several staves of music, each with a different instrument's name at the beginning. The instruments include Flute (Fl. I, II), Oboe (Ob. I, II), Clarinet (Cl. I, II), Bassoon (Bsn. I, II), Horn (Hn. I, III), Trombone (Tpt. I, II, III), Bass Trombone/Tuba (B. Tbn., Tuba), Timpani (Tim.), Percussion (Perc. I, II, III), Bassoon (Hpn. 1, 2), Solo Voice, Double Bass (solo D.B.), Flute (solo Fl.), Voice, Violin (Vln. I A, B), Violin (Vln. II A, B), Viola (Vla. A, B), Cello (Vcl. A, B), and Double Bass (Cbl. A, B). The music is divided into sections by vertical bar lines and measures. Dynamic markings are frequent, including fortissimo (ff), piano (p), and various shades of dynamic between them. Performance instructions like 'gloss' (for solo voice) and 'sul D' (for bassoon) are also present. The page is numbered '38' in the top right corner. There are rehearsal marks '5' and '4' indicating specific sections of the score.

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II

E. Hn.

Cl. I.II

Cl. III.IV  
( $\frac{1}{4}$  tone↓)

Bsn. I.II

Cbsn.

Hn. I.III

Hn. II.IV  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. I.II  
II. ♯. I.

Tpt. III

Tbn. I.II

B. Tbn.  
Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp. 1

Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice

solo D.B.

solo Fl.

voice

Vln. I A

Vln. I B  
( $\frac{1}{4}$  tone↑)

Vln. II A

Vln. II B  
( $\frac{1}{4}$  tone↑)

Vla. A

Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A

Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A

Cb. B  
( $\frac{1}{4}$  tone↑)

289 290 291 292 293 294 295 296 297

U  
1"

Fl. I.II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I.II  
Cbsn.

1. *pppp* — *mf* — *pppp* *pppp* *frul.*  
II. *pppp* *mf* *ff*

Hn. I.III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I.II  
Tpt. III  
Tbn. I.II  
B. Tbn.  
Tuba

Timp.  
Perc. I  
Perc. II  
Perc. III

Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)

*mp* *mf* *f*  
*mf* *ff*

solo voice  
Dá - di - va  
dá  
Dá - di - va — di - vi - na — dá

solo D.B.  
solo Fl.  
voice

*pp* *f* *fff* *mp sub* *(mp)* *mf*  
*(mf)* *f* *ff*

Vln. I A  
( $\frac{1}{4}$  tone↑)  
Vln. I B  
Vln. II A  
( $\frac{1}{4}$  tone↑)  
Vln. II B  
Vla. A  
( $\frac{1}{4}$  tone↑)  
Vla. B  
Vc. A  
( $\frac{1}{4}$  tone↑)  
Vc. B  
Cb. A  
( $\frac{1}{4}$  tone↑)

*pp* *ff* *p* *(p)* *mp* *(mp)* *mf* *ff*  
*non div. sempre* *sul A* *sul E* *(mp)* *mf* *ff*  
*p* *(p)* *mp* *(mp)* *mf* *ff*  
*pp* *senza cresc.* *(pp)* *f* *ff* *p* *(p)* *mp* *(mp)* *mf* *ff*  
*fff* *arco* *div.* *unis.* *mp* *(mp)* *mf* *ff*  
*p* *(p)* *mp* *(mp)* *mf* *ff*

U  
1"

298 299 300 301 302 303 304 305 306





W ♩ = 84

Fl. I,II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
( $\frac{1}{4}$  tone↑)  
Bsn. I,II  
Cbsn.

[To Bsn. III]

W ♩ = 84

Hn. I,III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. I,II  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

W ♩ = 84

Timpani  
Perc. I  
 $\text{ff}$   
Perc. II  
 $\text{ff}$   
Perc. III  
 $\text{ff}$

Hp. I

Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice  
Dá -  
scocco +  
de - va - gar  
De - -  
ve - ras  
Dá - di - va da vi - da  
dá

solo D.B.  
 $f$   
 $\text{ffz}$

Contrabass flute  
 $pp$  5  
 $mf$  5  
 $ff$

solo Fl.  
 $f$

voice  
 $pp$  5  
 $mf$  5  
 $ff$

W ♩ = 84

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)





397-401

398-402

399-403

400-404

401-405

402-406

403-407

404-408

405-409

406-410

407-411

408-412

409-413

410-414

411-415

412-416

413-417

414-418

415-419

416-420

417-421

418-422

419-423

420-424

421-425

422-426

423-427

solo voice

solo D.B.

solo Fl.

voice

Improvise freely, using any combination of: previous motives, grooves, walking basslines, melodies, virtuosity, silence, and reaction to Claire

424

425

426

solo voice

solo D.B.

solo Fl.

voice

Improvise freely, using any combination of A (overblown groove motif), B (silence; any duration), C (covered pizz.), D (note+key clicks), E (key clicks), F (playing + vocal gliss.), G (vocal gliss.), H (overblown appoggiatura), I (groove motif), as well as J (react to Esperanza), K (improvise new extremely virtuosic material), L (transpose any previous box/letter), M (recapitulate any previous materials from the piece).

427

428

429

430

431

**Repeat 5x (Play 6 times) OR as many times as desired, before moving to bar 436.**

solo voice

solo D.B.

solo Fl.

voice

432

433

434

435

solo voice

solo D.B.

solo Fl.

voice

pp

oh...

436

437

438

439

**Repeat 3x (Play 4 times) OR as many times as desired, before moving to bar 444.**

Introduce voice to bass improvisation

solo voice

solo D.B.

solo Fl.

voice

Resume improvisation options

440

441

442

443

solo voice

solo D.B.

solo Fl.

voice

pp

oh...

444

445

446

447



Fl. I,II

Fl. III,IV  
( $\frac{1}{4}$  tone↑)

Ob. I,II

E. Hn.

Cl. I,II

Cl. III,IV  
( $\frac{1}{4}$  tone↓)

Bsn. I,II

Bsn. III

Hn. I,III

Hn. II,IV

Tpt. I,II  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. III

Tbn. I,II

B. Tbn.  
Tuba

Musical score for orchestra and choir, page 10, measures 11-12. The score includes parts for Timpani, Percussion I, Percussion II, Percussion III, Bassoon 1, Bassoon 2, and Trombone 1. The score shows various rhythmic patterns and dynamics, including 'mf' and 'Almglocken' markings.

Measure 10 (last measure shown):

- solo voice:** -
- solo D.B.:** Sustained note
- solo Fl.:** Sustained note, dynamic *mf-f sempre*
- voice:** -

Measure 11 (first measure shown):

- solo voice:** -
- solo D.B.:** Sustained note
- solo Fl.:** Sustained note, dynamic *pp sub*
- voice:** -

Measure 12 (last measure shown):

- solo voice:** -
- solo D.B.:** Sustained note
- solo Fl.:** Sustained note
- voice:** Sustained note, dynamic *ff*

Musical score for orchestra and piano, measures 11-15:

- Vln. I A:** Measures 11-15. Dynamics: *f*, *f*, *p*, *ff*, *p*, *f*.
- Vln. I B (1/4 tone↑):** Measures 11-15. Dynamics: *f*, *f*, *p*, *f*.
- Vln. II A:** Measures 11-15. Dynamics: *f*, *f*, *ff*, *p*, *f*.
- Vln. II B (1/4 tone↑):** Measures 11-15. Dynamics: *f*, *f*, *p*, *f*.
- Vla. A:** Measures 11-15. Dynamics: *f*, *pp* *senza cresc.*, *f*, *f*.
- Vla. B (1/4 tone↑):** Measures 11-15. Dynamics: *f*, *f*, *f*, *f*.
- Vc. A:** Measures 11-15. Dynamics: *f*, *f*, *f*.
- Vc. B (1/4 tone↑):** Measures 11-15. Dynamics: *f*, *(sul G)*, *mf* *senza cresc.*, *mf* *senza vib.*, *mf* *senza cresc.*
- Cb. A:** Measures 11-15. Dynamics: *f*, *f*, *f*.
- Cb. B (1/4 tone↑):** Measures 11-15. Dynamics: *f*, *(sul G)*.

Performance instructions include: *arco*, *arco, sul G*, *pizz.*, *senza cresc.*, *trem.*, and *ord.*

Fl. I,II (II.) airy *mf* (I.) ord. → frul.

Fl. III,IV (V/4 tone↑) III. ord. → frul.

Ob. I,II *fp* senza cresc.

E. Hn.

Cl. I,II *f* *pp* → *ff*

Cl. III,IV (V/4 tone↑) IV. *f*

Bsn. I,II *pp* → *mf* → *pp* vib. molto

Bsn. III *mf*

Hn. I,III I. (stopped) *mf* + *pp* senza cresc. III. (open)

Hn. II,IV II. ord. → frul. *pp* *f*

Tpt. I,II (2nd V/4 tone↑) *pp* → *mf* → *pp*

Tpt. III *mf* a2

Tbn. I,II *pp* senza cresc.

B. Tbn. Tuba

Tim. Perc. I Perc. II Perc. III Hp. 1 (mp) Hp. 2 (V/4 tone↑) (mp)

solo voice

solo D.B.

solo Fl. (improv.) *fff* → *ppp* *mf*, *f* sempre

voice

Vln. I A *pizz.* *f*

Vln. I B (V/4 tone↑) *f*

Vln. II A *arco* *pp* senza cresc.

Vln. II B (V/4 tone↑) *arco* *pp* senza cresc.

Vla. A *arco*, sul pont. *mf* → *pppp* *f*

Vla. B (V/4 tone↑) *sul D*

Vc. A arco sul G

Vc. B (V/4 tone↑) *mf* arco *pp* → *mf* → *pppp* *ff* senza dim.

Cb. A Cb. B (V/4 tone↑) (sul G)

Fl. I.II  
( $\frac{1}{4}$  tone↑)

Fl. III, IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II

E. Hn.

Cl. I, II  
( $\frac{1}{4}$  tone↓)

Cl. III, IV  
( $\frac{1}{4}$  tone↓)

Bsn. I, II

Bsn. III

Hn. I, III

Hn. II, IV  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. I.II

Tpt. III

Tbn. I, II

B. Tbn.  
Tuba

Tim.

Perc. I

Perc. II

Perc. III

Hp. 1

Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice

solo D.B.

solo Fl.

voice

Vln. I A

Vln. I B  
( $\frac{1}{4}$  tone↑)

Vln. II A

Vln. II B  
( $\frac{1}{4}$  tone↑)

Vla. A

Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A

Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A

Cb. B  
( $\frac{1}{4}$  tone↑)



**AA**

**Meno mosso**

**= 82**

Fl. I.II  
Fl. III.IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II  
E. Hn.  
Cl. I.II  
Cl. III.IV  
( $\frac{1}{4}$  tone↑)

Bsn. I.II  
Bsn. III

**AA**

**Meno mosso**

**= 82**

Hn. I.III  
Hn. II.IV  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. I.II  
Tpt. III

Tbn. I.II  
B. Tbn. Tuba

**AA**

**Meno mosso**

**= 82**

Tim. [Sand Paper]  
Perc. I  
Perc. II  
Perc. III

Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice  
solo D.B.

to C Flute  
solo Fl.  
voice

**AA**

**Meno mosso**

**= 82**

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)

Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)

Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

Fl. I.II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)

Ob. I.II

E. Hn.

Cl. I.II

Cl. III,IV  
( $\frac{1}{4}$  tone↓)

Bsn. I.II

Bsn. III

Hn. I.III

Hn. II,IV

Tpt. I.II  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. III

Tbn. I.II

B. Tbn.  
Tuba

Tim.

Perc. I

Perc. II

Perc. III

Hp. 1

Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice

solo D.B.

solo Fl.

voice

Vln. I A

Vln. I B  
( $\frac{1}{4}$  tone↑)

Vln. II A

Vln. II B  
( $\frac{1}{4}$  tone↑)

Vla. A

Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A

Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A

Cb. B  
( $\frac{1}{4}$  tone↑)

485      486      487      488      489



Fl. I, II

Fl. III, IV  
( $\frac{1}{4}$  tone↑)

Ob. I, II

E. Hn.

Cl. I, II

Cl. III, IV  
( $\frac{1}{4}$  tone↓)

Bsn. I, II

Bsn. III

Hn. I, III

Hn. II, IV  
(2nd  $\frac{1}{4}$  tone↓)

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.  
Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp. I

Hp. 2  
( $\frac{1}{4}$  tone↑)

solo voice

Dá

solo D.B.

solo Fl.

voice

Vln. I A

Vln. I B  
( $\frac{1}{4}$  tone↑)

Vln. II A

Vln. II B  
( $\frac{1}{4}$  tone↑)

Vla. A

Vla. B  
( $\frac{1}{4}$  tone↑)

Vc. A

Vc. B  
( $\frac{1}{4}$  tone↑)

Cb. A

Cb. B  
( $\frac{1}{4}$  tone↑)

Fl. I.II (mf) f 3 4 f ff

Fl. III.IV (1/4 tone↑) f 7 8 f ff

Ob. I.II (mf) f #f ff

E. Hn. (mf) f #f ff

Cl. I.II (a2) (mf) f #f ff

Cl. III.IV (1/4 tone↓) a2 f #f ff

Bsn. I.II (mf) f #f ff

Bsn. III (mf) f #f ff

Hn. I.III (mf) f 3 4 f ff

Hn. II.IV (mf) f #f ff

Tpt. I.II (2nd 1/4 tone↓) (mf) f f ff

Tpt. III (mf) f #f ff

Tbn. I.II (mf) f #f ff

B. Tbn. Tuba (mf) f #f ff

Tim. 2 3 7 8 f ff

Perc. I 4 4 4 4 4 4

Perc. II 4 4 4 4 4 4

Perc. III 4 4 4 4 4 4

Hp. 1 4 4 4 4 4 4

Hp. 2 (1/4 tone↑) 4 4 4 4 4 4

solo voice f ff f ff

va Da vi

solo D.B. tr. bisb. tr. tr. tr.

solo Fl. f ff f ff

voice f f f f

Vln. I A (mf) f 3 4 f ff

Vln. I B (1/4 tone↑) f 7 8 f ff

Vln. II A (mf) f #f ff

Vln. II B (1/4 tone↑) f #f ff

Vla. A (mf) f #f ff

Vla. B (1/4 tone↑) f #f ff

Vc. A (mf) f #f ff

Vc. B (1/4 tone↑) f #f ff

Cb. A f #f ff

Cb. B f #f ff



**DD****Meno mosso**

♩ = 52

Fl. I,II  
Fl. III,IV  
( $\frac{1}{4}$  tone↑)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
( $\frac{1}{4}$  tone↓)  
Bsn. I,II  
Bsn. III

**DD****Meno mosso**

♩ = 52

Hn. I,III  
Hn. II,IV  
Tpt. I,II  
(2nd  $\frac{1}{4}$  tone↓)  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

**DD****Meno mosso**

♩ = 52

Tim.  
Perc. I  
Perc. II  
Perc. III  
Hpf. 1  
Hpf. 2  
( $\frac{1}{4}$  tone↑)  
sol. voice  
sol. D.B.  
Alto Flute (Concert Pitch)  
sol. Fl.  
voice

**DD****Meno mosso**

♩ = 52

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)



**FF Più mosso** = 104

Fl. I,II  
Picc. (Fl. IV)  
Ob. I,II  
E. Hn.  
Cl. I,II  
Cl. III,IV  
( $\frac{1}{4}$  tone↑)  
Bsn. I,II  
Cbsn.

This section of the score shows parts for Flute I & II, Piccolo (Fl. IV), Oboe I & II, English Horn, Clarinet I & II, Clarinet III & IV (with a quarter-tone sharp), Bassoon I & II, and Bassoon/Cello. The dynamics are primarily ff and sff, with some mf and f markings. The tempo is 104 BPM.

**FF Più mosso** = 104

Hn. I,III  
Hn. II,IV  
(2nd  $\frac{1}{4}$  tone↑)  
Tpt. I,II  
Tpt. III  
Tbn. I,II  
B. Tbn.  
Tuba

This section includes parts for Horn I & III, Horn II & IV (with a second-quarter-tone sharp), Trompete I & II, Trompete III, Trombone I & II, Bass Trombone, and Tuba. Dynamics include ff, sff, f, and mf. The tempo is 104 BPM.

**FF Più mosso** = 104

Tim. (Thai Gongs)  
Perc. I (Vib.)  
Perc. II (Tom-toms)  
Perc. III (Bass Drum)  
Hp. 1  
Hp. 2  
( $\frac{1}{4}$  tone↑)  
solo voice  
solo D.B.  
solo Fl.  
voice

This section features Timpani (with Thai Gongs), Percussion I (Vibraphone), Percussion II (Tom-toms), Percussion III (Bass Drum), Double Bass, Bassoon 1, Bassoon 2 (with a quarter-tone sharp), Solo Voice, Solo Double Bass, Solo Flute, and Voice. Dynamics range from ff to sff. The tempo is 104 BPM.

**FF Più mosso** = 104

Vln. I A  
Vln. I B  
( $\frac{1}{4}$  tone↑)  
Vln. II A  
Vln. II B  
( $\frac{1}{4}$  tone↑)  
Vla. A  
Vla. B  
( $\frac{1}{4}$  tone↑)  
Vc. A  
Vc. B  
( $\frac{1}{4}$  tone↑)  
Cb. A  
Cb. B  
( $\frac{1}{4}$  tone↑)

This section includes parts for Violin I A, Violin I B (with a quarter-tone sharp), Violin II A, Violin II B (with a quarter-tone sharp), Cello A, Cello B (with a quarter-tone sharp), Double Bass A, Double Bass B (with a quarter-tone sharp), and Double Bass C. Dynamics include ff, sff, f, and mf. The tempo is 104 BPM. Various performance techniques like sul E, sul A, non div., div., unis., and sul A are indicated.



