

# Performance Notes

## 1 Instrumentation

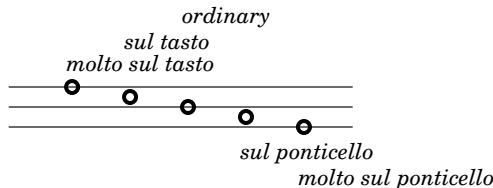
*mbrsi/aurora* has the following instrumentation:

- 12 violins
- 4 violas
- 4 cellos
- 2 contrabasses

## 2 Bowing

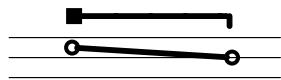
### 2.1 Bow Positions

Bow positions from *sul ponticello* to *sul tasto* are indicated in 3-line tablature fragments above the main staff:



### 2.2 Overpressure

Overpressure is indicated by a black box and bracket above the bowing-staff:



### 2.3 Circular Bowing / Ponticello-Tasto Tremoli

Zigzags on the bowing-staff indicate rapid circular bowing (essentially a tremolo from *sul tasto*

to *sul ponticello*):



### 2.4 Jete / Spiccato

Dotted lines on the bowing-staff indicate a *jéte* or similarly bounced bow:



## 3 Glissandi

### 3.1 Normal Glissandi

Two types of glissandi are prescribed. The first, with a straight line, is to be played as expected:



### 3.2 Oscillations

The second, with a zigzag-line, indicates a glissandi with a very, very wide vibrato, of at least a few semitones:



# AURORA

for Ensemble Kaleidoskop

Joséphine Wolf Oberholzer (1984)

$\text{J} = 66$

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Violin 7

Violin 8

Violin 9

Violin 10

Violin 11

Violin 12

Viola 1

Viola 2

Viola 3

Viola 4

Cello 1

Cello 2

Cello 3

Cello 4

Contrabass 1

Contrabass 2

(7)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Clx. 2

(7)

Vn. 1

Vn. 2

Vn. 3 (IV-II-II-D) (dotted)

Vn. 4 (p)

Vn. 5 (p)

Vn. 6 (fffff)

Vn. 7 (p)

Vn. 8 (p)

Vn. 9 (p)

Vn. 10 (fffff)

Vn. 11 (p)

Vn. 12 (p)

Va. 1 (fffff) (dotted)

Va. 2 (p)

Va. 3 (fffff)

Va. 4 (fffff) (dotted) (p)

Vc. 1 (fffff)

Vc. 2 (p)

Vc. 3 (fffff) (dotted) (p)

Vc. 4 (fffff) (dotted) (p)

Cb. 1 (p)

Cb. 2 (fffff)

(1)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(B)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(P)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

(2)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(28)

Sheet music for orchestra, page 28. The score is divided into five systems of two measures each.

**System 1:** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6. Measures 1-2. Dynamics:  $f$ ,  $ff$ ,  $ff$ ,  $ff$ ,  $ff$ ,  $ff$ . Articulations: slurs, grace notes, slurs, grace notes, slurs, grace notes.

**System 2:** Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12. Measures 3-4. Dynamics:  $p$ ,  $pp$ ,  $pp$ ,  $pp$ ,  $pp$ ,  $pp$ . Articulations: slurs, grace notes, slurs, grace notes, slurs, grace notes.

**System 3:** Va. 1, Va. 2, Va. 3, Va. 4. Measures 5-6. Dynamics:  $p$ ,  $pp$ ,  $pp$ ,  $pp$ . Articulations: slurs, grace notes, slurs, grace notes, slurs, grace notes.

**System 4:** Vc. 1, Vc. 2, Vc. 3, Vc. 4. Measures 7-8. Dynamics:  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulations: slurs, grace notes, slurs, grace notes, slurs, grace notes.

**System 5:** Cb. 1, Cb. 2. Measures 9-10. Dynamics:  $p$ ,  $p$ . Articulations: slurs, grace notes, slurs, grace notes, slurs, grace notes.

Measure numbers are indicated above the staff for each measure. Measure 1 is at the top of the first system, and measure 10 is at the bottom of the fifth system.

(3)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9 (I. II. III. IV.)

Vn. 10 (I. II. III. IV.)

Vn. 11 (IV. V. VI. VII.)

Vn. 12 (VII. VIII. IX. X.)

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1 (I. II. III. IV.)

Vc. 2 (I. II. III. IV.)

Vc. 3

Vc. 4

Ch. 1

Ch. 2

(7)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(II)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Pizz.

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(45)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(p)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

(53)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

(57)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(6)

Vn. 1

Vn. 2

(IV-II-III-V) (I-II-III-IV)

Vn. 3

(IV-II-III-V) (I-II-III-IV)

Vn. 4

Vn. 5

(IV-II-III-V) (I-II-III-IV)

(I-II-III-IV) (II-II-III-V)

Vn. 6

(IV-II-III-V) (I-II-III-IV)

Vn. 7

Vn. 8

Vn. 9

Vn. 10

(I-II-III-IV)

Vn. 11

Vn. 12

(I-II-III-IV)

Va. 1

(I-II-III-IV)

Va. 2

(I-II-III-IV)

Va. 3

Va. 4

(I-II-III-IV)

(IV-II-III-V) (I-II-III-IV)

Vc. 1

(I-II-III-IV)

Vc. 2

(I-II-III-IV)

Vc. 3

(I-II-III-IV)

Vc. 4

(I-II-III-IV)

Cl. 1

(I-II-III-IV)

Cl. 2

(b3)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(69)

<img alt="A page of a musical score for orchestra. The page contains 21 staves, each with a different instrument name. The instruments are: Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12, Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cl. 1, and Cl. 2. The score is divided into four measures by vertical bar lines. Measure 1: Vn. 1 has a short melodic line with slurs and grace notes. Vn. 5 has a sustained note with a dynamic of mf. Measure 2: Vn. 4 has a melodic line with slurs and grace notes. Vn. 10 has a melodic line with slurs and grace notes, with dynamics p and mp. Measure 3: Vn. 7 has a melodic line with slurs and grace notes, with dynamics p and mp. Vn. 10 has a melodic line with slurs and grace notes, with dynamics p and mp. Vn. 11 has a melodic line with slurs and grace notes. Vn. 12 has a melodic line with slurs and grace notes, with dynamics mf and p. Measure 4: Vn. 9 has a melodic line with slurs and grace notes. Vn. 10 has a melodic line with slurs and grace notes, with dynamics p and mp. Vn. 11 has a melodic line with slurs and grace notes. Vn. 12 has a melodic line with slurs and grace notes, with dynamics p and mp. Va. 1 has a melodic line with slurs and grace notes, with dynamics mp and f. Va. 3 has a melodic line with slurs and grace notes, with dynamics p and mp. Vc. 1 has a melodic line with slurs and grace notes, with dynamics mf and f. Vc. 3 has a melodic line with slurs and grace notes, with dynamics p and mp. Vc. 4 has a melodic line with slurs and grace notes, with dynamics p and mp. Cl. 1 has a melodic line with slurs and grace notes, with dynamics (I-II III-IV) and p. Cl. 2 has a melodic line with slurs and grace notes, with dynamics p and mp. Measure 5: Vn. 1 has a melodic line with slurs and grace notes, with dynamics p and mp. Vn. 2 has a melodic line with slurs and grace notes. Vn. 3 has a melodic line with slurs and grace notes. Vn. 4 has a melodic line with slurs and grace notes. Vn. 5 has a melodic line with slurs and grace notes. Vn. 6 has a melodic line with slurs and grace notes. Vn. 7 has a melodic line with slurs and grace notes. Vn. 8 has a melodic line with slurs and grace notes. Vn. 9 has a melodic line with slurs and grace notes. Vn. 10 has a melodic line with slurs and grace notes. Vn. 11 has a melodic line with slurs and grace notes. Vn. 12 has a melodic line with slurs and grace notes. Va. 1 has a melodic line with slurs and grace notes. Va. 2 has a melodic line with slurs and grace notes. Va. 3 has a melodic line with slurs and grace notes. Va. 4 has a melodic line with slurs and grace notes. Vc. 1 has a melodic line with slurs and grace notes. Vc. 2 has a melodic line with slurs and grace notes. Vc. 3 has a melodic line with slurs and grace notes. Vc. 4 has a melodic line with slurs and grace notes. Cl. 1 has a melodic line with slurs and grace notes. Cl. 2 has a melodic line with slurs and grace notes.
 </div>

(B)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(77)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(82)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(ff)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(g)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

*ff*

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(8)

Vn. 1

Vn. 2

Vn. 3

Vn. 4 (IV-III-IV) Pizz.

Vn. 5

Vn. 6 (IV-III-IV) fppp mf

Vn. 7 (IV-III-IV) p pp mf mp pp mf > ppp

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1 Pizz. Pizz.

Va. 2

Va. 3

Va. 4 (IV-III-IV) Pizz. Pizz. Pizz.

Vc. 1

Vc. 2

Vc. 3 (IV-III-IV) Pizz.

Vc. 4 (IV-III-IV) Pizz. Pizz. Pizz.

Ch. 1

Ch. 2

(102)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(105)

Musical score page 105 featuring 22 staves of music for various string instruments. The instruments listed on the left are Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12, Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, and Cb. 1, Cb. 2. The score is divided into three measures by vertical bar lines. Various musical markings are present, including dynamics like *p*, *f*, *pp*, *fff*, *mp*, *mf*, *ff*, *fp*, *ppp*, *ffff*, *pppp*, *ppppp*, and *pizz.* Specific performance instructions include "IV-VI II-IV" and "III-IV IV-V". Measure 1 consists of mostly sustained notes and short grace note patterns. Measure 2 features more rhythmic complexity with sixteenth-note patterns and sustained notes. Measure 3 concludes with sustained notes and dynamic markings like *p*, *mp*, *f*, *ff*, and *ppp*.

108

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

(III)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

115

This musical score page, numbered 115, depicts a complex arrangement for a string orchestra. The composition is organized into three distinct vertical sections separated by thick vertical lines, each containing multiple staves for different instruments.

- Top Section (Violins):** Contains 12 staves labeled Vn. 1 through Vn. 12. The instruments play primarily in the treble clef range. The notation is highly detailed, featuring numerous small note heads and rests, often grouped together. Dynamic markings like *f*, *ff*, *p*, *pp*, *mf*, and *sforzando* (*sfz*) are used throughout.
- Middle Section (Violas):** Contains 6 staves labeled Va. 1 through Va. 6. These instruments also play in the treble clef range. The notation follows a similar pattern of dense, rhythmic patterns and dynamic variations.
- Bottom Section (Cellos/Basses):** Contains 4 staves labeled Vc. 1 through Vc. 4. These instruments play in the bass clef range. The notation is less dense than the upper sections but follows the same overall style of rhythmic complexity and dynamic variety.

The score is characterized by its intricate and repetitive patterns, typical of certain classical or avant-garde compositions. The use of multiple staves per instrument allows for individualized performance within a collective texture.

(119)

Musical score for orchestra, page 119, divided into two systems by a vertical bar.

**Left System (Violins):**

- Vn. 1: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 2: Rhythmic patterns with dynamics pp and ff.
- Vn. 3: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 4: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 5: Rhythmic patterns with dynamics ffpp, ff, and ff. Includes markings (IV-II-II-V) and (IV-III-II-4).
- Vn. 6: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 7: Rhythmic patterns with dynamics ffpp, ff, and ff. Includes markings (IV-II-II-V) and (IV-III-II-4).
- Vn. 8: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 9: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 10: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 11: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vn. 12: Rhythmic patterns with dynamics ffpp, ff, and ff.

**Right System (Other Instruments):**

- Va. 1: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Va. 2: Rhythmic patterns with dynamics ffpp, ff, and ff. Includes markings (IV-II-II-V) and (IV-III-II-4).
- Va. 3: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Va. 4: Rhythmic patterns with dynamics ffpp, ff, and ff. Includes markings (IV-II-II-V) and (IV-III-II-4).
- Vc. 1: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vc. 2: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vc. 3: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Vc. 4: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Cb. 1: Rhythmic patterns with dynamics ffpp, ff, and ff.
- Cb. 2: Rhythmic patterns with dynamics ffpp, ff, and ff.

122

String section (Vn. 1-12) and Double Bass section (Va. 1-4, Vc. 1-4, Ch. 1-2) performing a complex musical score.

The score consists of two systems of music, each with six measures. The first system starts with a dynamic of  $f\#$ . The second system starts with a dynamic of  $p$ .

**Measure 1:**

- Vn. 1:** Slurs and grace notes.
- Vn. 2:** Slurs and grace notes.
- Vn. 3:** Slurs and grace notes.
- Vn. 4:** Slurs and grace notes.
- Vn. 5:** Slurs and grace notes. Includes markings: (IV-II-III-I), (I-II-III-IV), (IV-II-III-IV), (I-II-III-I).
- Vn. 6:** Slurs and grace notes.
- Vn. 7:** Slurs and grace notes. Includes markings: (I-II-III-IV), (IV-II-III-I), (IV-II-III-IV), (I-II-III-I).
- Vn. 8:** Slurs and grace notes.
- Vn. 9:** Slurs and grace notes. Includes marking: (I-II-III-IV).
- Vn. 10:** Slurs and grace notes.
- Vn. 11:** Slurs and grace notes.
- Vn. 12:** Slurs and grace notes.
- Va. 1:** Slurs and grace notes.
- Va. 2:** Slurs and grace notes. Includes marking: (I-II-III-IV).
- Va. 3:** Slurs and grace notes.
- Va. 4:** Slurs and grace notes. Includes markings: (I-II-III-IV), (IV-II-III-I), (I-II-III-IV), (IV-II-III-I), (IV-II-III-IV), (I-II-III-I).
- Vc. 1:** Slurs and grace notes.
- Vc. 2:** Slurs and grace notes.
- Vc. 3:** Slurs and grace notes.
- Vc. 4:** Slurs and grace notes.
- Ch. 1:** Slurs and grace notes.
- Ch. 2:** Slurs and grace notes.

**Measure 2:**

- Vn. 1:** Slurs and grace notes.
- Vn. 2:** Slurs and grace notes.
- Vn. 3:** Slurs and grace notes.
- Vn. 4:** Slurs and grace notes.
- Vn. 5:** Slurs and grace notes. Includes markings: (IV-II-III-I), (I-II-III-IV), (IV-II-III-IV), (I-II-III-I).
- Vn. 6:** Slurs and grace notes.
- Vn. 7:** Slurs and grace notes. Includes markings: (I-II-III-IV), (IV-II-III-I), (IV-II-III-IV), (I-II-III-I).
- Vn. 8:** Slurs and grace notes.
- Vn. 9:** Slurs and grace notes.
- Vn. 10:** Slurs and grace notes.
- Vn. 11:** Slurs and grace notes.
- Vn. 12:** Slurs and grace notes.
- Va. 1:** Slurs and grace notes.
- Va. 2:** Slurs and grace notes. Includes marking: (IV-II-III-IV).
- Va. 3:** Slurs and grace notes.
- Va. 4:** Slurs and grace notes.
- Vc. 1:** Slurs and grace notes.
- Vc. 2:** Slurs and grace notes.
- Vc. 3:** Slurs and grace notes.
- Vc. 4:** Slurs and grace notes.
- Ch. 1:** Slurs and grace notes.
- Ch. 2:** Slurs and grace notes.

126

Musical score for orchestra, page 126. The score is divided into two systems by vertical bar lines. The first system covers measures 1-4, and the second system covers measures 5-8.

**Measure 1:** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12 play eighth-note patterns. Vn. 12 has a dynamic of  $f\text{fff}$ .

**Measure 2:** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11 play eighth-note patterns. Vn. 12 has a dynamic of  $p$ .

**Measure 3:** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11 play eighth-note patterns. Vn. 12 has a dynamic of  $p$ .

**Measure 4:** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11 play eighth-note patterns. Vn. 12 has a dynamic of  $p$ .

**Measure 5:** Va. 1, Va. 2, Va. 3, Va. 4 play eighth-note patterns. Vc. 1, Vc. 2, Vc. 3, Vc. 4 play eighth-note patterns. Cb. 1, Cb. 2 play eighth-note patterns. Va. 3 has a dynamic of  $pizz.$

**Measure 6:** Va. 1, Va. 2, Va. 3, Va. 4 play eighth-note patterns. Vc. 1, Vc. 2, Vc. 3, Vc. 4 play eighth-note patterns. Cb. 1, Cb. 2 play eighth-note patterns. Va. 3 has a dynamic of  $pizz.$

**Measure 7:** Va. 1, Va. 2, Va. 3, Va. 4 play eighth-note patterns. Vc. 1, Vc. 2, Vc. 3, Vc. 4 play eighth-note patterns. Cb. 1, Cb. 2 play eighth-note patterns. Va. 3 has a dynamic of  $pizz.$

**Measure 8:** Va. 1, Va. 2, Va. 3, Va. 4 play eighth-note patterns. Vc. 1, Vc. 2, Vc. 3, Vc. 4 play eighth-note patterns. Cb. 1, Cb. 2 play eighth-note patterns. Va. 3 has a dynamic of  $pizz.$

(130)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

134

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Musical score for orchestra, page 138. The score consists of 21 staves, each representing a different instrument or section. The instruments listed from top to bottom are: Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12, Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cb. 1, and Cb. 2. The score is divided into measures by vertical bar lines. Various musical markings are present, including dynamics like *p*, *f*, and *ppp*, and performance instructions such as *mf*, *sf*, and *mf*. Some measures contain text labels in parentheses, such as "(IV-II-III-IV)", "(IV-III-II-I)", and "(I-II-III-IV)". Measure 1 contains a tempo marking of 138.

(ff)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

165

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

149

This page of musical notation represents a complex section for a large orchestra. The instrumentation includes twelve violins (Vn. 1-12), four violas (Va. 1-4), four cellos (Vc. 1-4), and two double basses (Cl. 1-2). The notation is organized into measures separated by vertical bar lines. Each instrument's part consists of multiple staves, indicating different voices or parts within the section. The music features a variety of dynamic markings such as *p* (pianissimo), *mp* (mezzo-pianissimo), *ppp* (pianississimo), and *f* (fortissimo). Articulation marks like dots, dashes, and slurs are used throughout. Specific performance instructions are included, such as 'dotted' and '(IV III-II-I)'. The overall style is highly detailed and technical, typical of a score for a major symphony or concerto.

152

152

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

155

Musical score for orchestra, page 155, featuring two systems of four measures each.

The score is organized into two systems:

- Top System (Measures 1-4):** Features 12 violin parts (Vn. 1-12) on treble clef staves. Dynamics include ff, f, mp, p, and pp.
- Bottom System (Measures 5-8):** Features 8 cello parts (Va. 1-4, Vc. 1-4) on bass clef staves. Dynamics include ff, f, mp, p, and pp.

Detailed description of dynamics and markings:

- Top System (Measures 1-4):**
  - Vn. 1: ff, f, mp, p, ff
  - Vn. 2: ff, f, mp, p, pp
  - Vn. 3: ff, f, mp, p, pp
  - Vn. 4: ff, f, mp, p, ff
  - Vn. 5: ff, f, mp, p, ff
  - Vn. 6: ff, f, mp, p, ff
  - Vn. 7: ff, f, mp, p, ff
  - Vn. 8: ff, f, mp, p, pp
  - Vn. 9: ff, f, mp, p, ff
  - Vn. 10: ff, f, mp, p, ff
  - Vn. 11: ff, f, mp, p, pp
  - Vn. 12: ff, f, mp, p, pp
- Bottom System (Measures 5-8):**
  - Va. 1: ff, f, mp, p, ff
  - Va. 2: mp, p, ff, f, ff
  - Va. 3: ff, f, mp, p, pp
  - Va. 4: ff, f, mp, p, ff
  - Vc. 1: ff, f, mp, p, pp
  - Vc. 2: ff, f, mp, p, ff
  - Vc. 3: p, ff, f, mp, p
  - Vc. 4: ff, f, mp, p, ff
  - Cb. 1: ff, f, mp, p, ff
  - Cb. 2: mp, p, pp, ff, f, ff

159

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

163

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(167)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(171)

171

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

175

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

179

Vn. 1

Vn. 2

Vn. 3 (IV-II-II-D)

Vn. 4 (III-II-II-D)

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9 (II-II-II-IV) (IV-III-II-IV)

Vn. 10

Vn. 11 (II-II-II-IV) (IV-III-II-IV)

Vn. 12

Va. 1 <mp>

Va. 2 (III-II-II-D)

Va. 3

Va. 4 (II-II-II-IV)

Vc. 1 (II-II-II-IV) (IV-III-II-D) (II-II-II-IV)

Vc. 2 (II-II-II-IV)

Vc. 3 (II-II-II-IV)

Vc. 4

Cb. 1

Cb. 2

183

This page contains two systems of six measures each. The instrumentation includes:

- String section: Two violins (Vn. 1, Vn. 2), three violins (Vn. 3, Vn. 4, Vn. 5), four violins (Vn. 6, Vn. 7, Vn. 8, Vn. 9), five violins (Vn. 10, Vn. 11, Vn. 12), two violas (Va. 1, Va. 2), three violas (Va. 3, Va. 4), four cellos (Ve. 1, Ve. 2, Ve. 3, Ve. 4), and two double basses (Cb. 1, Cb. 2).

Measure 1 (Measures 1-6):  
- Vn. 1: f, ffpp, p, pp  
- Vn. 2: p, ff  
- Vn. 3: ffpp, p, ff  
- Vn. 4: mp, ff, p  
- Vn. 5: pp, ff, mp  
- Vn. 6: ffpp, p, ff  
- Vn. 7: ff, ff  
- Vn. 8: ffpp, ffpp, ff  
- Vn. 9: ff, ff  
- Vn. 10: ff, ff, ff, ff  
- Vn. 11: ff, ff  
- Vn. 12: ff, ff  
- Va. 1: ff, ff  
- Va. 2: ff, ff  
- Va. 3: ff, ff  
- Va. 4: ff, ff  
- Ve. 1: ffpp, p, ffpp, p, ffpp, p, ffpp, p  
- Ve. 2: ffpp, p, ffpp, p, ffpp, p, ffpp, p  
- Ve. 3: ffpp, p, ffpp, p, ffpp, p, ffpp, p  
- Ve. 4: ffpp, p, ffpp, p, ffpp, p, ffpp, p  
- Cb. 1: ff, ff  
- Cb. 2: ff, ff

Measure 2 (Measures 7-12):  
- Vn. 1: ff, ff  
- Vn. 2: ff, ff  
- Vn. 3: ff, ff  
- Vn. 4: ff, ff  
- Vn. 5: ff, ff  
- Vn. 6: ff, ff  
- Vn. 7: ff, ff  
- Vn. 8: ff, ff  
- Vn. 9: ff, ff  
- Vn. 10: ff, ff  
- Vn. 11: ff, ff  
- Vn. 12: ff, ff  
- Va. 1: ff, ff  
- Va. 2: ff, ff  
- Va. 3: ff, ff  
- Va. 4: ff, ff  
- Ve. 1: ff, ff  
- Ve. 2: ff, ff  
- Ve. 3: ff, ff  
- Ve. 4: ff, ff  
- Cb. 1: ff, ff  
- Cb. 2: ff, ff

186

Vn. 1

Vn. 2

Vn. 3 (IV-II-III-DY) (IV-VII-10)

Vn. 4 (fpp) p

Vn. 5 (mf) p

Vn. 6

Vn. 7

Vn. 8

Vn. 9 (IV-II-III-DY) (IV-VII-10) (IV-II-III-DY) (IV-II-III-DY)

Vn. 10 (mf) fpp (mf) fp

Vn. 11 (IV-II-III-DY) (fpp) p

Vn. 12

Va. 1 (mf) p

Va. 2 (f) p

Va. 3

Va. 4 (IV-II-III-DY) (IV-II-III-DY) (IV-II-III-DY) (IV-II-III-DY)

Vc. 1 (IV-II-III-DY) (IV-II-III-DY) (IV-II-III-DY) (IV-II-III-DY)

Vc. 2 (IV-II-III-DY) (IV-II-III-DY) (IV-II-III-DY) (IV-II-III-DY)

Vc. 3 (IV-II-III-DY) (fpp) p (g) (fp)

Vc. 4

Cl. 1

Cl. 2 p

*(190)*  
 Vn. 1  
 Vn. 2  
 Vn. 3 (IV-III-II-I)  
 Vn. 4  
 Vn. 5  
 Vn. 6  
 Vn. 7  
 Vn. 8  
 Vn. 9 (IV-III-II-I)  
 Vn. 10 (II-II-III-IV)  
 Vn. 11 (II-II-III-IV)  
 Vn. 12  
 Va. 1  
 Va. 2  
 Va. 3  
 Va. 4  
 Vc. 1 (I-II-III-IV)  
 Vc. 2  
 Vc. 3 (IV-III-II-I)  
 Vc. 4  
 Cb. 1  
 Cb. 2

(194)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2