
AURORA

for
String Orchestra

Composed by
JOSÉPHINE WOLF OBERHOLTZER

2011

Performance Notes

1 Instrumentation

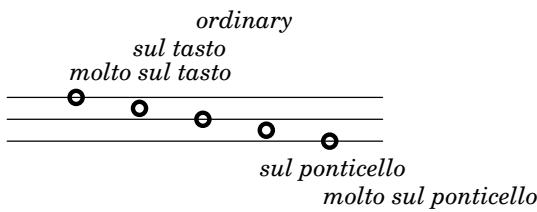
mbrsi/aurora has the following instrumentation:

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

2 Bowing

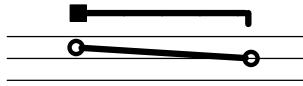
2.1 Bow Positions

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 Oberholtzer (1984)

$\text{♩} = 66$

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

(3)

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

10

Vn. 1

Vn. 2 *fppp*

Vn. 3 (I-II-III-IV) *fppp* *p*

Vn. 4 *ff* *p*

Vn. 5

Vn. 6 *p*

Vn. 7 (I-II-III-IV) *Pizz.* *fppp* *ppp*

Vn. 8 *p*

Vn. 9 *fppp*

Vn. 10

Vn. 11 *fppp* *p*

Vn. 12

Va. 1 (IV-III-II-3) *fppp* *p* *p* (IV-III-II-4) *fppp* *p* (IV-III-II-5) *fppp* *p*

Va. 2 *ff*

Va. 3

Va. 4 (IV-III-IV) (IV-III-II-4) *fppp* *p* (IV-III-IV) *p* *fppp* (IV-III-IV) *p* (IV-III-IV) *p* (IV-III-IV) *p*

Vc. 1 *ff* *p* (IV-III-4) *p*

Vc. 2 *ff*

Vc. 3 (IV-III-II-4) (IV-III-IV) *fppp* *p* (IV-III-II-4) (IV-III-IV) *p* (IV-III-II-4) (IV-III-IV) *p* (IV-III-II-4) (IV-III-IV) *p*

Vc. 4 (G-B-III-IV) *ff* *p* (IV-III-II-4) (G-B-III-IV) *fppp* *p* (IV-III-II-4) (G-B-III-IV) *p* (IV-III-II-4) (IV-III-IV) *p*

Cb. 1 *ff*

Cb. 2

Score for 12 Violins, 4 Violas, 4 Cellos, and Double Bass.

Measure 14 (Measures 1-2 shown):

- Vn. 1:** Rests.
- Vn. 2:** *fpp*. Dynamic markings: *fpp*, *p*, *p*.
- Vn. 3:** *fpp*, *p*, *p*. Dynamic markings: *fpp*, *p*, *p*.
- Vn. 4:** *fpp*. Dynamic markings: *fpp*.
- Vn. 5:** Rests.
- Vn. 6:** *fpp*. Dynamic markings: *fpp*.
- Vn. 7:** Rests.
- Vn. 8:** Rests.
- Vn. 9:** *mp*, *p*. Dynamic markings: *2.3*, *fpp*, *p*.
- Vn. 10:** *p*. Dynamic markings: *p*.
- Vn. 11:** Rests.
- Vn. 12:** *fpp*. Dynamic markings: *fpp*.
- Va. 1:** Rests.
- Va. 2:** *mp*. Dynamic markings: *fpp*, *p*.
- Va. 3:** Rests. Dynamic marking: *Pizz.*
- Va. 4:** *fpp*, *p*. Dynamic markings: *fpp*, *p*.
- Vc. 1:** Rests. Dynamic marking: *fpp*.
- Vc. 2:** Rests. Dynamic marking: *fpp*.
- Vc. 3:** *fpp*, *p*. Dynamic markings: *fpp*, *p*.
- Vc. 4:** *fpp*. Dynamic markings: *fpp*.
- Cb. 1:** Rests. Dynamic markings: *fpp*, *p*.
- Cb. 2:** Rests. Dynamic markings: *fpp*, *p*.

Measure 15 (Measures 3-4 shown):

- Vn. 1:** Rests.
- Vn. 2:** *p*. Dynamic markings: *p*.
- Vn. 3:** *p*. Dynamic markings: *p*.
- Vn. 4:** *p*. Dynamic markings: *p*.
- Vn. 5:** Rests.
- Vn. 6:** *p*. Dynamic markings: *p*.
- Vn. 7:** *p*. Dynamic markings: *p*.
- Vn. 8:** *p*. Dynamic markings: *p*.
- Vn. 9:** *p*. Dynamic markings: *p*.
- Vn. 10:** *p*. Dynamic markings: *p*.
- Vn. 11:** *p*. Dynamic markings: *p*.
- Vn. 12:** *p*. Dynamic markings: *p*.
- Va. 1:** *p*. Dynamic markings: *p*.
- Va. 2:** *p*. Dynamic markings: *p*.
- Va. 3:** *p*. Dynamic markings: *p*.
- Va. 4:** *p*. Dynamic markings: *p*.
- Vc. 1:** *p*. Dynamic markings: *p*.
- Vc. 2:** *p*. Dynamic markings: *p*.
- Vc. 3:** *p*. Dynamic markings: *p*.
- Vc. 4:** *p*. Dynamic markings: *p*.
- Cb. 1:** *p*. Dynamic markings: *p*.
- Cb. 2:** *p*. Dynamic markings: *p*.

Measure 16 (Measures 5-6 shown):

- Vn. 1:** Rests.
- Vn. 2:** *p*. Dynamic markings: *p*.
- Vn. 3:** *p*. Dynamic markings: *p*.
- Vn. 4:** *p*. Dynamic markings: *p*.
- Vn. 5:** Rests.
- Vn. 6:** *p*. Dynamic markings: *p*.
- Vn. 7:** *p*. Dynamic markings: *p*.
- Vn. 8:** *p*. Dynamic markings: *p*.
- Vn. 9:** *p*. Dynamic markings: *p*.
- Vn. 10:** *p*. Dynamic markings: *p*.
- Vn. 11:** *p*. Dynamic markings: *p*.
- Vn. 12:** *p*. Dynamic markings: *p*.
- Va. 1:** *p*. Dynamic markings: *p*.
- Va. 2:** *p*. Dynamic markings: *p*.
- Va. 3:** *p*. Dynamic markings: *p*.
- Va. 4:** *p*. Dynamic markings: *p*.
- Vc. 1:** *p*. Dynamic markings: *p*.
- Vc. 2:** *p*. Dynamic markings: *p*.
- Vc. 3:** *p*. Dynamic markings: *p*.
- Vc. 4:** *p*. Dynamic markings: *p*.
- Cb. 1:** *p*. Dynamic markings: *p*.
- Cb. 2:** *p*. Dynamic markings: *p*.

17

Vn. 1

Vn. 2

Vn. 3

(IV-III-II-D) (I-II-III-IV)

Vn. 4

(IV-III-II-D) Pizz.

Vn. 5

(IV-III-II-D) fpp

Vn. 6

Pizz.

Vn. 7

Vn. 8

(IV-III-II-D) fpp

(I-III-IV) fpp

Vn. 9

fpp p

Vn. 10

fpp

Vn. 11

Pizz.

(I-III-IV) fpp

Vn. 12

(I-III-IV) fpp

Va. 1

(IV-III-II-D) fpp

Va. 2

fpp

Va. 3

(IV-III-II-D) Pizz.

(I-III-IV) fpp

Va. 4

fpp p

Vc. 1

(I-III-IV) Pizz.

Vc. 2

Pizz.

Vc. 3

fpp

Vc. 4

p

Cb. 1

(I-III-IV) fpp

Pizz.

Cb. 2

Pizz.

20

Vn. 1

Vn. 2

Vn. 3

(IV-III-II-A)

Vn. 4

f *pizz.* *mf*

Vn. 5

Pizz.

Vn. 6

mf

Vn. 7

Pizz.

Vn. 8

mf

Vn. 9

sfz

(I-II-III-IV)

Vn. 10

(IV-III-II-D)

Vn. 11

f

Vn. 12

Pizz.

Va. 1

sfz (IV-III-II-D) (IV-III-II-A)

Va. 2

Pizz.

Va. 3

Va. 4

(I-II-III-IV)

(IV-III-II-D)

Vc. 1

<*f*>

Vc. 2

Vc. 3

(I-II-III-IV)

(IV-III-II-A) (IV-III-II-V)

Vc. 4

p

Cb. 1

(IV-III-II-D)

Cb. 2

sfz (A-G)

24

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

Vn. 1

(IV-III-II-4) *sfz*

(I-III-IV) *mf*

Vn. 2

sfz

Vn. 3

(I-II-III-IV) *Pizz.*

Vn. 4

mp

Vn. 5

Vn. 6

Vn. 7

(IV-III-II-4) *sfz*

Vn. 8

(I-III-IV) *sfz*

Vn. 9

(IV-III-II-4) *ppp* *sfz* *mp*

(I-II-III-IV) *ppp* *sfz* *ppp*

(I-II-III-IV) *mf*

Vn. 10

(I-II-III-IV) *mp*

(I-II-III-IV) *mf*

Vn. 11

(IV-III-II-4) *p*

(IV-III-II-4) *mf*

Vn. 12

Va. 1

(IV-III-II-4) *sfz*

Va. 2

(I-III-IV) *sfz*

Va. 3

Va. 4

Vc. 1

(IV-III-II-4) *sfz*

Vc. 2

(I-III-IV) *mf*

Vc. 3

(I-III-IV) *sfz* *ppp*

(IV-III-II-4) *ppp* *sfz*

(IV-III-II-4) *p*

Vc. 4

Cb. 1

Cb. 2

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

(IV-III-II-D)

(I-II-III-IV)

(IV-III-II-I)

Vn. 10

(I-II-III-IV)

(IV-III-II-I)

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

(I-II-III-IV)

Pizz.

Vc. 2

p

Pizz.

(IV-III-II-I)

(I-II-III-IV)

Vc. 3

Vc. 4

Cb. 1

Cb. 2

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

String Section (Vn. 1-12):

- Vn. 1: Playing eighth-note patterns, dynamic *mp*.
- Vn. 2: Resting.
- Vn. 3: Playing sixteenth-note patterns, dynamic *pizz.* (labeled I-II-III-IV).
- Vn. 4: Resting.
- Vn. 5: Playing eighth-note patterns, dynamics *mf* and *ppp*.
- Vn. 6: Resting.
- Vn. 7: Playing eighth-note patterns.
- Vn. 8: Playing sixteenth-note patterns, dynamics *mf*, *mp*, and *ppp*.
- Vn. 9: Playing eighth-note patterns, dynamics *p*, *mp*, and *ppp*.
- Vn. 10: Playing eighth-note patterns, dynamics *p*, *mp*, and *ppp*. (labeled IV-III-II-I)
- Vn. 11: Playing eighth-note patterns, dynamics *mp* and *p*. (labeled IV-III-II-I)
- Vn. 12: Playing eighth-note patterns, dynamics *mf*, *mp*, and *mp*.

Double Bass Section (Va. 1-4, Vc. 1-4, Cb. 1-2):

- Va. 1: Resting.
- Va. 2: Resting.
- Va. 3: Resting.
- Va. 4: Playing eighth-note patterns, dynamic *mp*.
- Vc. 1: Playing eighth-note patterns, dynamic *mf*.
- Vc. 2: Playing eighth-note patterns, dynamic *mf*. (labeled IV-III-II-I)
- Vc. 3: Playing eighth-note patterns, dynamic *p*.
- Vc. 4: Resting.
- Cb. 1: Resting.
- Cb. 2: Playing eighth-note patterns, dynamic *mp*. (labeled I-II-III-IV)

(B)

Vn. 1

Vn. 2 (I.II-III-IV) (IV-III-II-4) *p*

Vn. 3 (I.II-III-IV) *fppp* *p*

Vn. 4 (I.II-III-IV) (IV-III-II-4) *fppp* *p* *2.3* *fppp* *p*

Vn. 5 *mf* *ppp*

Vn. 6 (IV-III-II-4) (I.II-III-IV) *fppp* *p*

Vn. 7 (IV-III-II-4) (I.II-III-IV) *fppp* *p*

Vn. 8 *ppp* *Pizz.* *p* *ppp*

Vn. 9 *p*

Vn. 10 *mf*

Vn. 11 (IV-III-II-4) *fppp* *p*

Vn. 12 (IV-III-II-4) (I.II-III-IV) *fppp* *p* *ppp*

Va. 1 (IV-III-II-4) *p* *Pizz.* *p* (I.II-III-IV)

Va. 2 (I.II-III-IV) *d.7* *fppp* *p* (I.II-III-IV) *d.5*

Va. 3 (IV-III-II-4) *Pizz.* *d.7* *p* (I.II-III-IV)

Va. 4 (I.II-III-IV) (IV-III-II-4) *ppp* *fppp* *p*

Vc. 1 (IV-III-II-4) *p* *fppp* *fppp* *p* (I.II-III-IV) *d.5*

Vc. 2 (IV-III-II-4)

Vc. 3 (IV-III-II-4) *p*

Vc. 4 (IV-III-II-4) *fppp* *p* *fppp*

Cb. 1 (I.II-III-IV)

Cb. 2 (I.II-III-IV) *d.7* *p*

52

Vn. 1

Vn. 2 (IV-III-II-4) fppp

Vn. 3 (IV-III-II-4) (I-III-IV)

Vn. 4 (I-III-IV) p

Vn. 5 (IV-III-II-4) (I-III-IV) (I-III-IV) mp p

Vn. 6

Vn. 7 (IV-III-II-4) (I-III-IV) p

Vn. 8 (I-III-IV) p ppp

Vn. 9 mf

Vn. 10 mf sforzando ppp

Vn. 11 (I-III-IV) (IV-III-II-4) p

Vn. 12 (IV-III-II-4) mp p fppp 2/3 sforzando mp

(I-III-IV) (IV-III-II-4)

Va. 1 fppp

Va. 2 (IV-III-II-4) p

Va. 3 (I-III-IV) p

Va. 4 mf ppp

(I-III-IV) (IV-III-II-4)

Vc. 1 p

Vc. 2 (I-III-IV) (IV-III-II-4) ppp

Vc. 3 (IV-III-II-4) (I-III-IV) p

Vc. 4 fppp sforzando

(IV-III-II-4)

Cb. 1

Cb. 2 fppp sforzando

(55)

Vn. 1

Vn. 2

(IV-III-II-4) *f*

Vn. 3

(IV-III-II-4) *f*

(IV-III-II-4) *p*

Vn. 4

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vn. 5

(IV-III-II-4) *p*

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vn. 6

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vn. 7

(IV-III-II-4) *p*

Vn. 8

Vn. 9

Vn. 10

(I-II-III-IV) *p*

(I-II-III-IV) *p*

Vn. 11

(I-II-III-IV) *p*

Vn. 12

mf

f

p

mf

p

mf

p

(I-II-III-IV) *p*

(I-II-III-IV) *p*

(I-II-III-IV) *p*

Va. 1

(I-II-III-IV) *p*

(I-II-III-IV) *p*

Va. 2

(I-II-III-IV) *p*

Va. 3

Va. 4

(IV-III-II-4) *p*

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vc. 1

p

mp

p

(IV-III-II-4) *p*

(IV-III-II-4) *p*

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vc. 2

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vc. 3

(IV-III-II-4) *p*

ppp

(IV-III-II-4) *p*

(IV-III-II-4) *p*

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Vc. 4

(IV-III-II-4) *p*

(IV-III-II-4) *p*

Cb. 1

p

Cb. 2

Vn. 1

Vn. 2

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

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

Vn. 3

p

Vn. 4

Vn. 5

mf

(I-II-III-IV)

fppp p

Vn. 6

p

Vn. 7

Vn. 8

Vn. 9

(I-II-III-IV)

Vn. 10

mfp dpp

Vn. 11

Vn. 12

(IV-III-II-I)

(I-II-III-IV)

p ppp

Va. 1

p

Va. 2

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

p

Va. 3

Va. 4

(IV-III-II-I)

(I-II-III-IV)

p

fppp p

Vc. 1

p

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

p

Vc. 2

Vc. 3

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

(IV-III-II-I) p

fppp p

mfp

Vc. 4

Cb. 1

mp

(I-II-III-IV)

p

mfp

Cb. 2

(6)

Vn. 1

Vn. 2

(IV-III-II-4) (I-II-III-IV)

Vn. 3

fppp — *p*

(IV-III-II-4) (I-II-III-IV)

Vn. 4

Vn. 5

mp — *fppp* — *p*

(IV-III-II-4) (I-II-III-IV)

Vn. 6

(IV-III-II-4) (I-II-III-IV)

fppp — *p*

Vn. 7

Vn. 8

Vn. 9

Vn. 10

mf

(I-II-III-IV)

Vn. 11

Vn. 12

Va. 1

(I-II-III-IV)

fppp — *p*

Va. 2

(I-II-III-IV)

fppp — *p*

Va. 3

(I-II-III-IV)

Va. 4

(I-II-III-IV)

p

Vc. 1

ppp

(I-II-III-IV)

Vc. 2

Vc. 3

mf — *fppp* — *p*

(I-II-III-IV)

Vc. 4

Cb. 1

(I-II-III-IV)

mf

Cb. 2

65

Vn. 1

Vn. 2

(IV-III-II-D)

Vn. 3

fppp p >>

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

Vn. 4

Vn. 5

p >> mf

(IV-III-II-D)

Vn. 6

fppp p >>

(IV-III-II-I)

Vn. 7

Vn. 8

Vn. 9

Vn. 10

(IV-III-II-I)

Vn. 11

Vn. 12

Va. 1

(IV-III-II-D) (I-II-III-IV)

Va. 2

fppp p >>

Va. 3

Va. 4

(IV-III-II-I)

Vc. 1

(IV-III-II-I)

Vc. 2

Vc. 3

< p mf fppp p > ppp

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

Vc. 4

(IV-III-II-I)

Cb. 1

(IV-III-II-I)

Cb. 2

fffff p >>

(69)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5 (I-II-III-IV)

Vn. 6

Vn. 7

Vn. 8

Vn. 9

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

Vn. 11

Vn. 12 (IV-III-II-I) (I-III-II-IV) (IV-III-II-4) (I-II-III-IV)

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1 (IV-III-II-4)

Vc. 2

Vc. 3

Vc. 4

Cb. 1 (I-II-III-IV)

Cb. 2

Score for Aurora, page 73, showing parts for Vn. 1 through Cb. 2.

Vn. 1: Playing sixteenth-note patterns with dynamics *mp*, *p*, *sfz*, *ppp*, *sfz*, *p*, *mp*, *ppp*.

Vn. 2: Resting.

Vn. 3: Resting.

Vn. 4: Resting.

Vn. 5: Resting.

Vn. 6: Resting.

Vn. 7: Playing sixteenth-note patterns with dynamics *sfz*, *sfz*, *sfz*.

Vn. 8: Resting.

Vn. 9: Resting.

Vn. 10: Playing sixteenth-note patterns with dynamics *mp*, *p*, *ppp*, *sfz*, *sfz*, *p*, *mp*, *ppp*.

Vn. 11: Resting.

Vn. 12: Playing sixteenth-note patterns with dynamics *p*, *p*, *p*, *ppp*.

Va. 1: Playing sixteenth-note patterns.

Va. 2: Playing sixteenth-note patterns with dynamics *sfz*, *sfz*.

Va. 3: Playing sixteenth-note patterns with dynamics *ppp*, *sfz*, *sfz*, *p*, *sfz*, *p*.

Va. 4: Playing sixteenth-note patterns with dynamics *sfz*, *sfz*, *p*.

Vc. 1: Playing sixteenth-note patterns with dynamics *sfz*, *sfz*, *sfz*.

Vc. 2: Playing sixteenth-note patterns with dynamics *sfz*, *sfz*.

Vc. 3: Resting.

Vc. 4: Playing sixteenth-note patterns with dynamics *p*, *mp*, *sfz*, *sfz*, *sfz*, *p*, *ppp*, *ppp*.

Cb. 1: Playing sixteenth-note patterns.

Cb. 2: Playing sixteenth-note patterns with dynamics *p*, *sfz*, *sfz*.

String section (Vn. 1-12):

- Vn. 1: Measures 1-2 (4p), Measure 3 (4p, *f*), Measure 4 (4p, *mp*)
- Vn. 2: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 3: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 4: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 5: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 6: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 7: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 8: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 9: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 10: Measures 1-2 (rest), Measure 3 (rest, *p*)
- Vn. 11: Measures 1-2 (rest), Measure 3 (rest)
- Vn. 12: Measures 1-2 (4p, *p*), Measure 3 (4p, *ppp*, *mp*)

Woodwind section (Va. 1-4, Vc. 1-4, Cb. 1-2):

- Va. 1: Measures 1-2 (rest), Measure 3 (rest)
- Va. 2: Measures 1-2 (rest), Measure 3 (rest)
- Va. 3: Measures 1-2 (rest), Measure 3 (rest, *ppp*)
- Va. 4: Measures 1-2 (rest), Measure 3 (rest)
- Vc. 1: Measures 1-2 (rest), Measure 3 (rest)
- Vc. 2: Measures 1-2 (rest), Measure 3 (rest)
- Vc. 3: Measures 1-2 (rest), Measure 3 (rest, *p*)
- Vc. 4: Measures 1-2 (rest, *p*), Measure 3 (rest, *ppp*, *mp*)
- Cb. 1: Measures 1-2 (rest), Measure 3 (rest)
- Cb. 2: Measures 1-2 (rest, *ppp*), Measure 3 (rest, *ppp*)

(80)

Pizz.

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

Score for orchestra and piano, page 87.

The score consists of two systems of six staves each, separated by a vertical bar line.

System 1 (Left):

- Vn. 1:** Playing eighth-note patterns.
- Vn. 2:** Playing sixteenth-note patterns, dynamic *f*.
- Vn. 3:** Playing eighth-note patterns.
- Vn. 4:** Playing sixteenth-note patterns, dynamic *mf*.
- Vn. 5:** Playing eighth-note patterns.
- Vn. 6:** Resting.
- Vn. 7:** Playing sixteenth-note patterns, dynamic *p*.
- Vn. 8:** Resting.
- Vn. 9:** Playing sixteenth-note patterns, dynamic *mf*.
- Vn. 10:** Resting.
- Vn. 11:** Playing sixteenth-note patterns, dynamic *p*.
- Vn. 12:** Playing sixteenth-note patterns, dynamic *mf*.

System 2 (Right):

- Vn. 1:** Playing eighth-note patterns.
- Vn. 2:** Playing sixteenth-note patterns, dynamic *f*.
- Vn. 3:** Playing eighth-note patterns.
- Vn. 4:** Playing sixteenth-note patterns, dynamic *p*.
- Vn. 5:** Playing eighth-note patterns, dynamic *mp*.
- Vn. 6:** Resting.
- Vn. 7:** Playing sixteenth-note patterns, dynamic *p*.
- Vn. 8:** Resting.
- Vn. 9:** Playing sixteenth-note patterns, dynamic *mp*.
- Vn. 10:** Resting.
- Vn. 11:** Playing sixteenth-note patterns.
- Vn. 12:** Playing sixteenth-note patterns, dynamic *p*.
- Va. 1:** Playing eighth-note patterns.
- Va. 2:** Playing sixteenth-note patterns, dynamic *f*.
- Va. 3:** Playing sixteenth-note patterns, dynamic *p*.
- Va. 4:** Resting.
- Vc. 1:** Playing eighth-note patterns.
- Vc. 2:** Playing sixteenth-note patterns, dynamic *mf*.
- Vc. 3:** Playing sixteenth-note patterns, dynamic *mp*.
- Vc. 4:** Playing sixteenth-note patterns, dynamic *p*.
- Cb. 1:** Resting.
- Cb. 2:** Resting.

(90)

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

(93)

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

(96)

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

(IV.III-II.4) Pizz.

(V-III-II.2) 4.7

Pizz.

Aurora

Score for 12 Violins, 4 Violas, 4 Cellos, and Double Bass.

Measure 99:

- Vn. 1:** Whole note sustained.
- Vn. 2:** Sixteenth-note pattern with dynamic *mp*.
- Vn. 3:** Whole note sustained.
- Vn. 4:** Sixteenth-note pattern with dynamics *p*, *mp*, *p*. Articulation marks (I-II-III-IV), (IV-III-II-I).
- Vn. 5:** Whole note sustained with dynamic *ppp*.
- Vn. 6:** Whole note sustained with dynamics *fppp*, *mf*.
- Vn. 7:** Sixteenth-note pattern with dynamics *mp*, *fp*, *mf*. Articulation mark (I-II-III-IV). *Pizz.*
- Vn. 8:** Whole note sustained with dynamic *ppp*.
- Vn. 9:** Sixteenth-note pattern with dynamics *mf*, *ppp*, *mf*.
- Vn. 10:** Whole note sustained.
- Vn. 11:** Sixteenth-note pattern with dynamic *mp*.
- Vn. 12:** Whole note sustained with dynamic *mf*.
- Va. 1:** Whole note sustained with dynamic *p*. *Pizz.*
- Va. 2:** Whole note sustained with dynamic *f*.
- Va. 3:** Whole note sustained with dynamics *mp*, *p*, *mf*, *ppp*.
- Va. 4:** Whole note sustained with dynamic *mp*. Articulation mark (I-II-III-IV). *Pizz.*
- Vc. 1:** Whole note sustained with dynamic *f*.
- Vc. 2:** Whole note sustained with dynamic *p*.
- Vc. 3:** Whole note sustained with dynamics *p*, *ppp*.
- Vc. 4:** Whole note sustained with dynamics *ppp*, *mf*.
- Cb. 1:** Whole note sustained.
- Cb. 2:** Whole note sustained.

102

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Pizz. (IV-III-II-I)

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Pizz. (I-II-III-IV) Pizz.

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Sheet music for orchestra, page 105. The score is divided into two systems of six measures each.

System 1:

- Vn. 1:** Rests throughout.
- Vn. 2:** *p*, *mp*, *p*.
- Vn. 3:** *mf*, *p*.
- Vn. 4:** *ppp*, *mp*, *p*. (IV-III-II-I)
- Vn. 5:** *fppp*, *mf*.
- Vn. 6:** Rests throughout.
- Vn. 7:** *p*, *mp*, *fp*, *mp*, *fp*.
- Vn. 8:** *p*, *mp*, *p*, *ppp*.
- Vn. 9:** *mf*, *p*, *fppp*, *fppp*, *p*.
- Vn. 10:** Rests throughout.
- Vn. 11:** *p*, *p*, *ppp*.
- Vn. 12:** *mp*, *mp*, *ppp*.
- Va. 1:** (IV-III-II-I) *p*, *ppp*, *Pizz.*, *mp*.
- Va. 2:** *ppp*, *mf*, *fppp*, *fp*, *4.5*, *fp*, *p*.
- Va. 3:** *mp*, *p*, *p*, *f*, *fp*, *fp*, *ppp*, *mp*.
- Va. 4:** *ppp*, *ppp*, *mp*, *p*.
- Vc. 1:** *p*, *fp*, *p*, *mf*, *ppp*, *ppp*.
- Vc. 2:** *mp*, *p*, *fppp*, *mp*, *fp*, *ppp*.
- Vc. 3:** *mp*, *p*, *4.5*, *mp*, *p*, *ppp*.
- Vc. 4:** *p*, *p*, *ppp*, *ppp*.
- Cb. 1:** Rests throughout.
- Cb. 2:** Rests throughout.

System 2:

- Vn. 1:** Rests throughout.
- Vn. 2:** *ppp*, *mp*, *p*.
- Vn. 3:** *p*.
- Vn. 4:** *p*.
- Vn. 5:** Rests throughout.
- Vn. 6:** *fp*.
- Vn. 7:** Rests throughout.
- Vn. 8:** Rests throughout.
- Vn. 9:** Rests throughout.
- Vn. 10:** Rests throughout.
- Vn. 11:** Rests throughout.
- Vn. 12:** Rests throughout.
- Va. 1:** (I-II-III-IV) *p*, *ppp*, *Pizz.*, *mp*.
- Va. 2:** *fp*, *4.5*, *fp*, *p*.
- Va. 3:** Rests throughout.
- Va. 4:** Rests throughout.
- Vc. 1:** *p*, *fp*, *p*, *mf*, *ppp*, *ppp*.
- Vc. 2:** *mp*, *p*, *fppp*, *mp*, *fp*, *ppp*.
- Vc. 3:** *mp*, *p*, *4.5*, *mp*, *p*, *ppp*.
- Vc. 4:** *p*, *p*, *ppp*, *ppp*.
- Cb. 1:** *p*, *mf*.
- Cb. 2:** Rests throughout.

Sheet music for orchestra, page 108. The score is divided into three systems by vertical bar lines. The instrumentation includes two Violin sections (Vn. 1-6 and Vn. 7-12), two Viola sections (Va. 1-4 and Va. 5-8), two Cello sections (Vc. 1-4 and Vc. 5-8), and two Double Bass sections (Cb. 1-2). The music features various dynamic markings such as *p*, *ppp*, *mf*, *f*, *fp*, and *Pizz.*. Specific performance instructions like "2.3", "4.7", and "g2" are also present. The notation uses standard musical symbols including stems, dots, and beams.

111

Sheet music for orchestra, page 1. The score consists of two systems of staves, each with 12 measures. 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, Cb. 1, and Cb. 2. The music features various dynamics (e.g., ff, f, mp, p, pp, fpp), articulations (e.g., spiccato, pizzicato, slurs), and performance techniques (e.g., grace notes, grace strokes). Measure numbers 1 through 12 are indicated above the staves.

114

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

117

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

(I-II-III-IV) (IV-VI-II-I)

fppp p

Vn. 6

Vn. 7

(I-II-III-IV) (IV-VI-II-I)

p

Vn. 8

Vn. 9

(IV-VI-II-I)

mf f ff

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

(I-II-III-IV) Pizz.

< mf fppp > mf

Va. 3

(I-II-III-IV) 2.3

mp fppp ppp

Va. 4

fppp p p fppp p mp

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(120)

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

123

Vn. 1

Vn. 2 *ppp*

Vn. 3 *sfz*

Vn. 4

Vn. 5 (IV-III-II-4) (I-II-III-IV)

Vn. 6 *p* *sfz*

Vn. 7 (IV-III-II-4) (I-II-III-IV) (IV-III-II-4) (I-II-III-IV)

Vn. 8

Vn. 9 *sfz* *f* *sfz* *ppp*

Vn. 10

Vn. 11 *mp* *sfz*

Vn. 12 *sfz* *p*

Va. 1

Va. 2 *p* *mf* *fpp* *fpp* *p* *4:3*

Va. 3 *mf* *ppp* (IV-III-II-4) *Pizz.* *sfz* *f* *sfz* *p* *4:3*

Va. 4 (I-II-III-IV) (IV-III-II-4) (I-II-III-IV) (IV-III-II-4) (I-II-III-IV) *p* *mf* *p* *sfz* *4:3* *fpp* *p* *4:3*

Vc. 1 *sfz*

Vc. 2 *sfz*

Vc. 3 *sfz* *p* *4:3*

Vc. 4

Cb. 1 *mf*

Cb. 2 *sfz* *fpp* *p* *ppp*

Sheet music for orchestra, page 126. The score is divided into two systems of six measures each.

System 1:

- Vn. 1:** Staccato eighth-note patterns.
- Vn. 2:** Slurs and grace notes.
- Vn. 3:** Legato eighth-note patterns.
- Vn. 4:** Slurs and grace notes.
- Vn. 5:** Slurs and grace notes.
- Vn. 6:** Slurs and grace notes.
- Vn. 7:** Slurs and grace notes.
- 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.

System 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.
- Vn. 6:** Slurs and grace notes.
- Vn. 7:** Slurs and grace notes.
- 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.
- 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.
- Cb. 1:** Slurs and grace notes.
- Cb. 2:** Slurs and grace notes.

Measure numbers 1 through 6 are indicated above the staves, and measure numbers 7 through 12 are indicated below the staves. Measure 12 ends with a repeat sign and a double bar line.

(129)

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

Sheet music for orchestra, page 132. The score consists of 25 staves, each representing a different instrument or section. The instruments include various string sections (Vn. 1-12, Va. 1-4, Vc. 1-2, Cb. 1-2) and woodwind sections (Vn. 1-12, Va. 1-4). The music is divided into measures by vertical bar lines. Each measure contains multiple notes and rests, with some notes having specific dynamics like *p* (pianissimo), *mp* (mezzo-pianissimo), *f* (fortissimo), *fff* (fortississimo), and *ppp* (pianississimo). Some notes also have grace marks or slurs. Measure numbers are indicated above certain notes, such as (IV-III-4I), (I-II-III-IV), (IV-III-II-I), etc. The score is written on five-line staves with a standard musical staff notation.

Sheet music for orchestra, page 135. The score is divided into three systems by vertical bar lines. The instrumentation includes six violins (Vn. 1-6), seven cellos (Vn. 7-13), four bassoons (Va. 1-4), four double basses (Vc. 1-4), and two tubas (Cb. 1-2). The music features complex rhythmic patterns, dynamic markings like *fppp*, *p*, *mp*, and *mf*, and performance instructions such as *(I-II-III-IV)*, *(IV-III-II-D)*, and *(IV-III-II-I)*. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with unique graphic markings.

Musical score for orchestra, page 138. The score consists of 21 staves, each representing a different instrument or section. The instruments include:

- Vn. 1 (Violin 1)
- Vn. 2 (Violin 2)
- Vn. 3 (Violin 3)
- Vn. 4 (Violin 4)
- Vn. 5 (Violin 5)
- Vn. 6 (Violin 6)
- Vn. 7 (Violin 7)
- Vn. 8 (Violin 8)
- Vn. 9 (Violin 9)
- Vn. 10 (Violin 10)
- Vn. 11 (Violin 11)
- Vn. 12 (Violin 12)
- Va. 1 (Viola 1)
- Va. 2 (Viola 2)
- Va. 3 (Viola 3)
- Va. 4 (Viola 4)
- Vc. 1 (Cello 1)
- Vc. 2 (Cello 2)
- Vc. 3 (Cello 3)
- Vc. 4 (Cello 4)
- Cb. 1 (Double Bass 1)
- Cb. 2 (Double Bass 2)

 The score features complex musical notation with various dynamics (e.g., *p*, *pp*, *f*, *fff*) and performance instructions. Several measures are labeled with Roman numerals and sub-labels (e.g., (I-II-III-IV), (IV-III-II-I)). Measure 138 begins with a dynamic of *ppp* for most sections. Measures 139-140 show various melodic and harmonic patterns across the ensemble. Measures 141-142 feature prominent woodwind entries. Measures 143-144 continue the rhythmic and harmonic development. Measures 145-146 conclude the section with a final dynamic marking.

Sheet music for orchestra, page 141. The score is divided into two systems by a vertical bar.

System I (Left Side):

- Vn. 1:** Playing eighth-note patterns, dynamic $\leq mp$.
- Vn. 2:** Playing sixteenth-note patterns, dynamic mf .
- Vn. 3:** Playing eighth-note patterns, dynamic p .
- Vn. 4:** Playing eighth-note patterns, dynamic ppp .
- Vn. 5:** Playing eighth-note patterns, dynamic mp .
- Vn. 6:** Playing eighth-note patterns, dynamic mp .
- Vn. 7:** Playing eighth-note patterns, dynamic mp , with a dynamic sfz indicated.
- Vn. 8:** Playing eighth-note patterns, dynamic mp .
- Vn. 9:** Playing eighth-note patterns, dynamic mp , with a dynamic p indicated. A rehearsal mark "(141-III-IV)" is present.
- Vn. 10:** Playing eighth-note patterns, dynamic $fppp$.
- Vn. 11:** Playing eighth-note patterns, dynamic mp .
- Vn. 12:** Playing eighth-note patterns, dynamic mp .
- Va. 1:** Playing eighth-note patterns, dynamic ppp .
- Va. 2:** Playing eighth-note patterns, dynamic mp .
- Va. 3:** Playing eighth-note patterns, dynamic p .
- Va. 4:** Playing eighth-note patterns, dynamic ppp .

System II (Right Side):

- Vc. 1:** Playing eighth-note patterns, dynamic mf .
- Vc. 2:** Playing eighth-note patterns, dynamic p .
- Vc. 3:** Playing eighth-note patterns, dynamic ppp .
- Vc. 4:** Playing eighth-note patterns, dynamic mp .
- Cb. 1:** Playing eighth-note patterns, dynamic p .
- Cb. 2:** Playing eighth-note patterns, dynamic fp .

Sheet music for orchestra, page 147. The score is divided into two systems of six measures each.

System 1:

- Vn. 1:** Measures 1-3: Slurs and grace notes. Measure 4: Dynamic *p*, slurs, grace notes. Measure 5: Dynamic *ppp*, slurs, grace notes.
- Vn. 2:** Measures 1-3: Slurs and grace notes. Measure 4: Dynamic *mf*, dynamic *ppp*, slurs, grace notes. Measure 5: Dynamic *ppp*, slurs, grace notes.
- Vn. 3:** Measures 1-3: Slurs and grace notes. Measure 4: Dynamic *p*, slurs, grace notes. Measure 5: Dynamic *mf*, slurs, grace notes.
- Vn. 4:** Measures 1-3: Slurs and grace notes. Measure 4: Dynamic *p*, dynamic *mf*, slurs, grace notes. Measure 5: Dynamic *p*, dynamic *fpp*, slurs, grace notes.
- Vn. 5:** Measures 1-3: Slurs and grace notes. Measure 4: Dynamic *mp*, slurs, grace notes.
- Vn. 6:** Measures 1-3: Slurs and grace notes. Measure 4: Dynamic *p*, slurs, grace notes.

System 2:

- Vn. 7:** Measures 1-3: Slurs and grace notes.
- Vn. 8:** Measures 1-3: Dynamic *mf*, dynamic *ppp*, slurs, grace notes. Measure 4: Dynamic *mp*, dynamic *ppp*, slurs, grace notes.
- Vn. 9:** Measures 1-3: Dynamic *ppp*, slurs, grace notes.
- Vn. 10:** Measures 1-3: Slurs and grace notes.
- Vn. 11:** Measures 1-3: Dynamic *mp*, dynamic *ppp*, slurs, grace notes.
- Vn. 12:** Measures 1-3: Dynamic *mp*, dynamic *ppp*, slurs, grace notes.
- Va. 1:** Measures 1-3: Dynamic *p*, slurs, grace notes. Measure 4: Dynamic *ppp*, slurs, grace notes.
- Va. 2:** Measures 1-3: Dynamic *p*, slurs, grace notes. Measure 4: Dynamic *mf*, dynamic *p*, slurs, grace notes.
- Va. 3:** Measures 1-3: Dynamic *mf*, dynamic *p*, slurs, grace notes.
- Va. 4:** Measures 1-3: Dynamic *mp*, dynamic *p*, slurs, grace notes.
- Vc. 1:** Measures 1-3: Slurs and grace notes.
- Vc. 2:** Measures 1-3: Dynamic *ppp*, slurs, grace notes.
- Vc. 3:** Measures 1-3: Dynamic *mf*, dynamic *ppp*, slurs, grace notes.
- Vc. 4:** Measures 1-3: Dynamic *mp*, dynamic *ppp*, slurs, grace notes.
- Cb. 1:** Measures 1-3: Dynamic *mf*, dynamic *ppp*, slurs, grace notes. Measure 4: Dynamic *mp*, slurs, grace notes.
- Cb. 2:** Measures 1-3: Dynamic *ppp*, slurs, grace notes. Measure 4: Dynamic *mf*, slurs, grace notes.

150

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

153

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

Sheet music for orchestra, page 156. The score is divided into two systems by vertical bar lines. The left system covers measures 1 through 6, and the right system covers measures 7 through 12.

Left System (Measures 1-6):

- Vn. 1:** Notes with slurs and dynamics: *ff*, *mp*.
- Vn. 2:** Notes with slurs and dynamics: *ff*, *mp*, *p*.
- Vn. 3:** Notes with slurs and dynamics: *ppp*, *mp*.
- Vn. 4:** Notes with slurs and dynamics: *ff*, *mf*.
- Vn. 5:** Notes with slurs and dynamics: *ff*.
- Vn. 6:** Notes with slurs and dynamics: *ff*.
- Vn. 7:** Notes with slurs and dynamics: *ff*, *mf*, *fp*.
- Vn. 8:** Notes with slurs and dynamics: *ppp*.
- Vn. 9:** Notes with slurs and dynamics: *ff*, *p*.
- Vn. 10:** Notes with slurs and dynamics: *p*, *mf*.
- Vn. 11:** Notes with slurs and dynamics: *ff*, *ppp*.
- Vn. 12:** Notes with slurs and dynamics: *ppp*.

Right System (Measures 7-12):

- Va. 1:** Notes with slurs and dynamics: *ppp*, *mp*, *p*.
- Va. 2:** Notes with slurs and dynamics: *mp*.
- Va. 3:** Notes with slurs and dynamics: *ff*, *ppp*.
- Va. 4:** Notes with slurs and dynamics: *ff*.
- Vc. 1:** Notes with slurs and dynamics: *ff*, *mp*.
- Vc. 2:** Notes with slurs and dynamics: *ff*, *p*.
- Vc. 3:** Notes with slurs and dynamics: *ff*, *mp*, *mf*.
- Vc. 4:** Notes with slurs and dynamics: *ff*.
- Cb. 1:** Notes with slurs and dynamics: *ff*.
- Cb. 2:** Notes with slurs and dynamics: *ppp*.

Vn. 1

Vn. 2 *mp*

Vn. 3 *mf*

Vn. 4 *ppp*

Vn. 5

Vn. 6

Vn. 7 *f*

Vn. 8 *p*

Vn. 9 *mf*

Vn. 10 *mp*

Vn. 11 *mp*

Vn. 12 *mp*

Va. 1 *mp* *p* *fz* *p*

Va. 2 *ppp*

Va. 3

Va. 4 *mp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Vc. 3 *mp*

Vc. 4 *p*

Cb. 1

Cb. 2 *p*

(162)

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

Sheet music for orchestra, page 171. The score is divided into two systems by vertical bar lines. The first system spans measures 171-172, and the second spans measures 172-173.

Measure 171:

- Vn. 1:** Playing eighth-note patterns, dynamic *p*.
- Vn. 2:** Playing eighth-note patterns, dynamic *ppp*.
- Vn. 3:** Resting.
- Vn. 4:** Playing eighth-note patterns, dynamic *mp*.
- Vn. 5:** Playing eighth-note patterns, dynamic *p*, with a dynamic *mf* in the middle.
- Vn. 6:** Resting.
- Vn. 7:** Playing eighth-note patterns, dynamic *fppp*, with a dynamic *mf* in the middle. Includes a *Pizz.* instruction.
- Vn. 8:** Playing eighth-note patterns, dynamic *ppp*.
- Vn. 9:** Playing eighth-note patterns, dynamic *mf*.
- Vn. 10:** Playing eighth-note patterns, dynamic *f*. Includes a dynamic *0-II-III-IV* and a *Pizz.* instruction.
- Vn. 11:** Resting.
- Vn. 12:** Resting.

Measure 172:

- Vn. 1:** Playing eighth-note patterns, dynamic *p*.
- Vn. 2:** Playing eighth-note patterns, dynamic *mf*.
- Vn. 3:** Playing eighth-note patterns, dynamic *mf*.
- Vn. 4:** Playing eighth-note patterns, dynamic *p*.
- Vc. 1:** Playing eighth-note patterns, dynamic *mp*.
- Vc. 2:** Playing eighth-note patterns, dynamic *ppp*.
- Vc. 3:** Playing eighth-note patterns, dynamic *p*.
- Vc. 4:** Playing eighth-note patterns, dynamic *mp*.
- Cb. 1:** Playing eighth-note patterns, dynamic *fppp*.
- Cb. 2:** Playing eighth-note patterns, dynamic *mf*.

Measure 173:

- (IV-III-II-1)** Measure 173 begins with a dynamic *fppp* for Cb. 1.

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This musical score page contains 24 staves, organized into two groups of 12 staves each, separated by vertical bar lines.

Top Group (12 staves):

- Vn. 1: Treble clef, mostly rests with some eighth-note patterns.
- Vn. 2: Treble clef, dynamic *ppp*, eighth-note patterns.
- Vn. 3: Treble clef, mostly rests.
- Vn. 4: Treble clef, eighth-note patterns.
- Vn. 5: Treble clef, eighth-note patterns.
- Vn. 6: Treble clef, mostly rests.
- Vn. 7: Treble clef, mostly rests.
- Vn. 8: Treble clef, mostly rests.
- Vn. 9: Treble clef, mostly rests.
- Vn. 10: Treble clef, mostly rests.
- Vn. 11: Treble clef, mostly rests.
- Vn. 12: Treble clef, mostly rests.

Bottom Group (12 staves):

- Va. 1: Bass clef, dynamic *p*, eighth-note patterns.
- Va. 2: Bass clef, dynamic *p*, eighth-note patterns.
- Va. 3: Bass clef, dynamic *mf*, eighth-note patterns.
- Va. 4: Bass clef, mostly rests.
- Vc. 1: Bass clef, dynamic *mp*, sixteenth-note patterns.
- Vc. 2: Bass clef, dynamic *mf*, mostly rests.
- Vc. 3: Bass clef, dynamic *mf*, eighth-note patterns.
- Vc. 4: Bass clef, mostly rests.
- Cb. 1: Bass clef, dynamic *f*, eighth-note patterns.
- Cb. 2: Bass clef, dynamic *p*, eighth-note patterns.

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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

Sheet music for orchestra, page 180. The score is divided into three systems by vertical bar lines.

System 1: Features six violin parts (Vn. 1 through Vn. 6). Vn. 1 and Vn. 4 play eighth-note patterns. Vn. 2 and Vn. 5 play sustained notes. Vn. 3 and Vn. 6 play eighth-note patterns. Dynamic markings include p , $fppp$, mfp , and ppp . Measure numbers 1-3 are indicated above the staves.

System 2: Features twelve violin parts (Vn. 7 through Vn. 12). Vn. 7 and Vn. 8 are silent. Vn. 9, Vn. 10, and Vn. 11 play eighth-note patterns. Vn. 12 plays sustained notes. Measure numbers 1-3 are indicated above the staves. Articulation marks like \circ and \bullet are present.

System 3: Features four viola parts (Va. 1 through Va. 4) and four cello parts (Vc. 1 through Vc. 4). Va. 1 and Vc. 1 play eighth-note patterns. Va. 2 and Vc. 2 play sustained notes. Va. 3 and Vc. 3 play eighth-note patterns. Va. 4 and Vc. 4 play sustained notes. Measure numbers 1-3 are indicated above the staves. Articulation marks like \circ and \bullet are present.

System 4: Features two double bass parts (Cb. 1 and Cb. 2). Both play sustained notes. Measure numbers 1-3 are indicated above the staves. Articulation marks like \circ and \bullet are present.

This image shows a single page from a complex musical score, likely for a string orchestra or chamber ensemble. The page is filled with 24 staves, each representing a different instrument. The instruments are categorized into two groups: woodwinds (Vn. 1 through Vn. 12) and brass (Va. 1 through Va. 4, Vc. 1 through Vc. 4, Cb. 1, Cb. 2). The notation is highly detailed, with each staff showing multiple measures of music. Various dynamics are indicated throughout the score, such as *p* (pianissimo), *f* (fortissimo), and *fff* (fortississimo). Performance techniques like *sfz* (soft dynamic with a sharp attack), *ppp* (pianississimo), and *mp* (mezzo-forte) are also present. Some staves include specific markings like '(I-II-III-IV)' and '(IV-III-II-I)' above certain measures. The overall layout is dense and organized, reflecting the complexity of the musical piece.

Sheet music for a string orchestra, page 186. The score is divided into three systems by vertical bar lines.

System 1: Features six violin parts (Vn. 1 through Vn. 6). Vn. 3 and Vn. 5 play eighth-note patterns with dynamic markings *fppp* and *p*. Vn. 4 and Vn. 6 play sustained notes. Vn. 2 and Vn. 7 are silent.

System 2: Features six violin parts (Vn. 7 through Vn. 12). Vn. 9 and Vn. 11 play eighth-note patterns with dynamic markings *fppp* and *p*. Vn. 10 and Vn. 12 play sustained notes. Vn. 8 and Vn. 1 are silent.

System 3: Features four violin parts (Vn. 13 through Vn. 16), four viola parts (Va. 1 through Va. 4), and two cello parts (Vc. 1 through Vc. 4). The violins play eighth-note patterns with dynamic markings *fppp*, *p*, and *mp*. The violas play sustained notes. The cellos play eighth-note patterns with dynamic markings *fppp*, *p*, and *mp*.

Cello and Double Bass Parts:

- Vc. 1:** Sustained note at *mp*.
- Vc. 2:** Sustained note at *mfp*.
- Vc. 3:** Sustained note at *fppp*.
- Vc. 4:** Sustained note at *p*.
- Cb. 1:** Sustained note at *p*.
- Cb. 2:** Sustained note at *p*.

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Vn. 1

Vn. 2

Vn. 3

(IV-III-II-4)

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

(IV-III-II-4)

Vn. 10

(I-III-IV)

Vn. 11

(II-III-IV)

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

(d-III-III-IV)

Vc. 2

(IV-III-II-4)

Vc. 3

(IV-III-II-4)

Vc. 4

Cl. 1

Cl. 2

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Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

mf

fpp > *fppp* >

Vn. 10

fz

Vn. 11

fz (2)

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

fppp

fz

Vc. 3

fz

mf

Vc. 4

fz

Cb. 1

Cb. 2

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*Scores available from the composer at
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