

AURORA

for Ensemble Kaleidoskop

Josiah 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

11

12

14

Vn. 1

Vn. 2 *fpp*

Vn. 3 (IV-III-4-I-D) *fpp* *p*

Vn. 4 *fpp*

Vn. 5

Vn. 6 *fpp*

Vn. 7

Vn. 8 (I-II-III-IV) *fpp* *p*

Vn. 9 (IV-III-4-I-D) *p*

Vn. 10 *p*

Vn. 11

Vn. 12 *fpp*

Va. 1 (IV-III-4-I-D) *fpp* *p*

Va. 2 *mp*

Va. 3

Va. 4 (IV-III-4-I-D) *fpp* *p*

Vc. 1 *fpp*

Vc. 2

Vc. 3 (IV-III-4-I-D) (I-4-I-III-4-V) *fpp* *p*

Vc. 4 *fpp*

Cb. 1

Cb. 2

(20)

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

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

System 1: Measures 1-6. Instruments: Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6. Dynamics: *mp*, *ff*, *mf*. Articulations: slurs, grace notes, pizzicato (Pizz.). Measure 6 ends with a repeat sign.

System 2: Measures 7-12. Instruments: Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12. Dynamics: *p*, *pp*, *mf*, *fff*, *ppp*. Articulations: slurs, grace notes, pizzicato (Pizz.), dynamic markings (e.g., (IV-III-II-I), (I-II-III-IV)).

System 3: Measures 13-18. Instruments: Va. 1, Va. 2, Va. 3, Va. 4. Dynamics: *ff*, *pp*, *mf*. Articulations: slurs, grace notes, pizzicato (Pizz.).

System 4: Measures 19-24. Instruments: Vc. 1, Vc. 2, Vc. 3, Vc. 4. Dynamics: *mp*, *pp*, *p*, *mf*. Articulations: slurs, grace notes, pizzicato (Pizz.).

System 5: Measures 25-30. Instruments: Cb. 1, Cb. 2. Dynamics: *ff*, *pp*, *p*.

Sheet music for orchestra, page 32. The score is divided into three systems of six measures each.

System 1: Measures 1-6. Instruments: Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6. Dynamics: *p*, *mp*, *ppp*, *p*, *mf*, *p*, *mp*, *ppp*.

System 2: Measures 7-12. Instruments: Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12. Dynamics: *p*, *mf*, *mp*, *p*, *mf*, *p*. Measure 9 includes dynamic markings (IV-II-II-IV), (I-II-III-IV), and (IV-III-II-4).

System 3: Measures 13-18. Instruments: Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cb. 1, Cb. 2. Dynamics: *p*, *mf*, *p*, *ppp*, *p*, *p*, *ppp*, *p*, *mf*, *p*, *p*, *ppp*. Measure 15 includes dynamic markings (IV-II-III-IV), (IV-III-II-4), and (I-III-II-4). Measure 16 includes *Pizz.* and dynamic markings (IV-III-II-4) and (I-III-II-4).

String section (Vn. 1-12) and Cello section (Vc. 1-4) play sustained notes. Bassoon section (Cb. 1-2) plays eighth-note patterns.

Vn. 1: Sustained note at $\frac{4}{4}$, dynamic mp . Measure 1: Slurs. Measure 2: Slurs, dynamic ppp . Measure 3: Sixteenth-note pattern. Dynamic markings: (I-II-III-IV), (II-III-IV).

Vn. 2: Sustained note.

Vn. 3: Sustained note, dynamic ppp . Dynamic marking: (I-II-III-IV). Pizzicato.

Vn. 4: Sustained note.

Vn. 5: Sustained note, dynamic mp . Measure 1: Slurs. Measure 2: Slurs, dynamic mf , dynamic ppp . Measure 3: Slurs, dynamic mp .

Vn. 6: Sustained note.

Vn. 7: Sustained note.

Vn. 8: Sustained note, dynamic mf . Measure 1: Slurs, dynamic mp . Measure 2: Slurs, dynamic ppp . Measure 3: Slurs, dynamic mf .

Vn. 9: Sustained note, dynamic p . Measure 1: Slurs, dynamic mp , dynamic ppp . Measure 2: Slurs.

Vn. 10: Sustained note, dynamic p . Measure 1: Slurs, dynamic ppp . Measure 2: Slurs.

Vn. 11: Sustained note, dynamic ppp . Measure 1: Slurs. Measure 2: Slurs, dynamic ppp . Measure 3: Slurs.

Vn. 12: Sustained note, dynamic mf . Measure 1: Slurs, dynamic mp . Measure 2: Slurs, dynamic p . Measure 3: Slurs, dynamic mp .

Va. 1: Sustained note.

Va. 2: Sustained note.

Va. 3: Sustained note.

Va. 4: Sustained note, dynamic mp . Measure 1: Slurs. Measure 2: Slurs, dynamic p . Measure 3: Slurs, dynamic p .

Vc. 1: Sustained note, dynamic mf . Measure 1: Slurs, dynamic mp . Measure 2: Slurs, dynamic mp . Measure 3: Slurs, dynamic mp .

Vc. 2: Sustained note, dynamic mf . Measure 1: Slurs, dynamic mp . Measure 2: Slurs, dynamic mp . Measure 3: Slurs, dynamic ppp . Dynamic marking: (IV-III-II-I). Pizzicato.

Vc. 3: Sustained note, dynamic p .

Vc. 4: Sustained note.

Cb. 1: Sustained note. Measure 1: Slurs. Measure 2: Slurs, dynamic $(I-III-IV)$.

Cb. 2: Sustained note, dynamic mp . Measure 1: Slurs, dynamic $4/5$. Measure 2: Slurs, dynamic p .

This image shows a single page from a complex musical score, likely for a string orchestra or chamber ensemble. The page is organized into a grid of staves, each representing a different instrument. The instruments include various types of violins (Vn), cellos (Vc), double basses (Cb), and possibly violas (Va). The notation is dense and intricate, with many stems, dots, and specific dynamic markings like 'fppp' and 'p'. Performance instructions such as 'Pizz.' (pizzicato) and '4.5' (a specific bowing technique) are scattered throughout the score. The page is divided into measures by vertical bar lines, and the overall layout is highly structured and technical.

11

(I-II-III-IV)
fppp

Vn. 1

Vn. 2

Vn. 3

(I-II-III-IV) (IV-III-II-D)
fppp 4.5

Vn. 4

(IV-III-II-D)
p

Vn. 5

Vn. 6

(I-II-III-IV)
p

Vn. 7

(IV-III-II-D) (I-II-III-IV)
4.5
ff

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

(I-II-III-IV)
ffpp p mp

Va. 1

(IV-III-II-D)

Va. 2

Va. 3

Va. 4

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

Vc. 1

Vc. 2

Vc. 3

Vc. 4

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

Cb. 1

Cb. 2

11
12

(8)

Vn. 1

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

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

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

Vn. 5 (I-III-II-IV) *mf* *p*

Vn. 6

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

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

Vn. 9

Vn. 10

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

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

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

Va. 2 (I-III-II-IV) *p* *4.7* *fppp* *p* *4.5*

Va. 3 (IV-III-II-I) *Pizz.* *p* *4.7* *p*

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

Vc. 1 (IV-III-II-I) *p*

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

Vc. 3 (IV-III-II-I) *p* *4.5*

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

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

Cb. 2 (I-III-II-IV) *p* *4.7* *p*

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Vn. 1

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

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

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

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

Vn. 6 (IV-III-II-4) (I-II-III-IV) (IV-III-II-4)

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

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

Vn. 9 mf

Vn. 10 mf (I-II-III-IV) (IV-III-II-4) ppp

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

Vn. 12 (IV-III-II-4) mp p fppp 2.3 sfz mp

Va. 1 (I-II-III-IV) fppp

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

Va. 3 (I-II-III-IV) p

Va. 4 (I-II-III-IV) mf ppp

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

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

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

Vc. 4 fppp sfz

Cb. 1 (IV-III-II-4) mf

Cb. 2 fppp sfz

55

Vn. 1

Vn. 2

Vn. 3

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

Vn. 4

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

Vn. 5

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

Vn. 6

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

Vn. 7

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

Vn. 8

Vn. 9

Vn. 10

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

Vn. 11

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

Vn. 12

mf *fpp* *p* *mf* *ppp*

Va. 1

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

Va. 2

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

Va. 3

Va. 4

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

Vc. 1

p *mp* *p*

Vc. 2

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

Vc. 3

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

Vc. 4

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

Cb. 1

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

Cb. 2

58

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

mf ppp

Vn. 11

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

Vn. 12

p ppp

Va. 1

p

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

Va. 2

p

Va. 3

Va. 4

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

fppp p

Vc. 1

p

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

Vc. 2

Vc. 3

p

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

(IV-III-II-I) mp

Vc. 4

Cb. 1

p

(I-II-III-IV)

mp mf

Cb. 2

61

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

(IV-III-II-4)

Vn. 6

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

fppp — *p* —

Vn. 7

Vn. 8

Vn. 9

(I-II-III-IV)

Vn. 10

mf

(I-II-III-IV)

Vn. 11

Vn. 12

mf

ppp

(I-II-III-IV)

Va. 1

(I-II-III-IV)

fppp — *p* —

Va. 2

fppp — *p* —

Va. 3

(I-II-III-IV)

Va. 4

p —

(I-II-III-IV)

Vc. 1

ppp

(I-II-III-IV)

Vc. 2

Vc. 3

mf

(I-II-III-IV)

Vc. 4

(I-II-III-IV)

fppp — *p* —

Cb. 1

mf

(I-II-III-IV)

Cb. 2

Aurora

65

Vn. 1

Vn. 2

Vn. 3

(IV-III-II-D)

fppp p >>

Vn. 4

Vn. 5

p o (IV-III-II-D)

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

Vn. 6

(IV-III-II-D)

fppp p >>

Vn. 7

Vn. 8

Vn. 9

Vn. 10

(IV-III-II-I)

mp (I-II-III-IV)

Vn. 11

Vn. 12

ppp

Va. 1

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

Va. 2

fppp p >>

Va. 3

Va. 4

(IV-III-II-D)

fppp p >>

Vc. 1

mp

Vc. 2

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

Vc. 3

p mf fppp p > ppp

Vc. 4

ppp

Cb. 1

(IV-III-II-I)

p

Cb. 2

ppp

String section parts:

- Vn. 1: Measures 1-3, dynamic markings: *mp*, *p*, *sfz*, *ppp*, *sfz*, *p*, *mp*, *ppp*.
- Vn. 2: Measures 1-3, dynamic marking: *p*.
- Vn. 3: Measures 1-3, dynamic marking: *p*.
- Vn. 4: Measures 1-3, dynamic marking: *p*.
- Vn. 5: Measures 1-3, dynamic marking: *p*.
- Vn. 6: Measures 1-3, dynamic marking: *p*.
- Vn. 7: Measures 1-3, dynamic markings: *sfz*, *sfz*, *sfz*, *p*.
- Vn. 8: Measures 1-3, dynamic marking: *p*.
- Vn. 9: Measures 1-3, dynamic markings: *sfz*, *sfz*, *sfz*, *p*.
- Vn. 10: Measures 1-3, dynamic markings: *mp*, *sfz*, *p*, *sfz*, *ppp*, *sfz*, *p*, *mp*, *ppp*.
- Vn. 11: Measures 1-3, dynamic marking: *p*.
- Vn. 12: Measures 1-3, dynamic markings: *p*, *p*, *p*.
- Va. 1: Measures 1-3, dynamic markings: *p*, *sfz*, *sfz*, *p*.
- Va. 2: Measures 1-3, dynamic markings: *sfz*, *sfz*, *sfz*, *p*.
- Va. 3: Measures 1-3, dynamic markings: *ppp*, *sfz*, *sfz*, *p*, *mp*, *p*, *p*.
- Va. 4: Measures 1-3, dynamic markings: *p*, *sfz*, *sfz*, *p*.
- Vc. 1: Measures 1-3, dynamic markings: *sfz*, *sfz*, *sfz*, *p*.
- Vc. 2: Measures 1-3, dynamic markings: *sfz*, *sfz*, *sfz*, *p*.
- Vc. 3: Measures 1-3, dynamic marking: *p*.
- Vc. 4: Measures 1-3, dynamic markings: *p*, *mp*, *mp*, *p*, *ppp*, *ppp*.
- Cb. 1: Measures 1-3, dynamic markings: *p*, *sfz*, *sfz*, *p*.
- Cb. 2: Measures 1-3, dynamic markings: *p*, *sfz*, *sfz*, *p*.

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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

(87)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Score for orchestra and Aurora, page 87.

The score consists of two systems of musical staves, each divided into three measures by vertical bar lines. The instruments listed are:

- String Section:** 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, Aurora.
- Wind Section:** Not explicitly named in the list, but implied by the context of the score.

Key features of the music include:

- 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, Va. 1, Va. 2, Va. 3, Va. 4 play sustained notes or short patterns. Vn. 7 has a dynamic of mp .
- Measure 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 play sustained notes or short patterns. Vn. 7 has a dynamic of fp . Vn. 12 has a dynamic of mf . Vn. 11 has a dynamic of p . Vn. 10 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, Vn. 12, Va. 1, Va. 2, Va. 3, Va. 4 play sustained notes or short patterns. Vn. 7 has a dynamic of fp . Vn. 12 has a dynamic of p . Vn. 11 has a dynamic of p . Vn. 10 has a dynamic of p . Vn. 9 has a dynamic of mp .

(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-II-II-1) Pizz.

(IV-III-II-1) 4:7

Pizz.

Aurora

(99)

Vn. 1

Vn. 2

Vn. 3

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

Vn. 5 ppp

Vn. 6 ffffff mf

Vn. 7 (I-III-IV) Pizz.

Vn. 8 ppp

Vn. 9 mf ppp

Vn. 10

Vn. 11 mp

Vn. 12 mf mp

Va. 1 Pizz. (IV-III-II-I)

Va. 2

Va. 3 mp ppp

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

Vc. 1 f mp ppp

Vc. 2 p

Vc. 3 (I-III-IV) ppp

Vc. 4 ppp mp mf mp

Cb. 1

Cb. 2

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Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Pizz. (IV4III-II-I)

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

(I-III-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:** Slurs and grace notes.
- Vn. 3:** Slurs and grace notes.
- Vn. 4:** Slurs and grace notes; dynamic *ppp*.
- Vn. 5:** Slurs and grace notes; dynamic *fppp*.
- Vn. 6:** Rests throughout.
- Vn. 7:** Slurs and grace notes; dynamics *p*, *mp*, *fp*.
- Vn. 8:** Slurs and grace notes; dynamics *p*, *mp*, *fp*.
- Vn. 9:** Slurs and grace notes; dynamics *mf*, *p*, *fppp*.
- Vn. 10:** Rests throughout.
- Vn. 11:** Slurs and grace notes; dynamics *p*, *p*.
- Vn. 12:** Slurs and grace notes; dynamic *ppp*.
- Va. 1:** Slurs and grace notes; dynamic *ppp*; marking (IV-III-II-I) *Pizz.*
- Va. 2:** Slurs and grace notes; dynamics *ppp*, *mf*, *fp*, *g*, *p*.
- Va. 3:** Slurs and grace notes; dynamics *mp*, *p*, *f*, *fp*, *fp*, *p*.
- Va. 4:** Slurs and grace notes; dynamics *ppp*, *ppp*, *mp*, *p*.
- Vc. 1:** Slurs and grace notes; dynamics *p*, *fp*, *p*.
- Vc. 2:** Slurs and grace notes; dynamics *mp*, *p*.
- Vc. 3:** Slurs and grace notes; dynamics *mp*, *fp*, *p*.
- Vc. 4:** Slurs and grace notes; dynamics *p*, *ppp*, *ppp*.
- Cb. 1:** Rests throughout.
- Cb. 2:** Rests throughout.

System 2:

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

108

Vn. 1

Vn. 2

Vn. 3

Vn. 4 (I-II-III-IV) 2.3

Vn. 5 fppp mf

Vn. 6

Vn. 7 (I-III-III-IV) Pizz.

Vn. 8

Vn. 9 (I-II-III-IV) 4.7 (IV-III-II-4) (I-II-III-IV) 2.3 f2

Vn. 10

Vn. 11

Vn. 12

Va. 1 Pizz. (IV-III-II-4)

Va. 2 (I-II-III-IV) 4.7 f2 (IV-III-II-4) 2.3 f

Va. 3 mp f p (IV-III-II-4) fppp mf

Va. 4 ppp p (IV-III-II-4) 4.7 p (IV-III-II-4) p

Vc. 1 ppp p (IV-III-II-4) mp fp mp f p

Vc. 2 mp (IV-III-II-4) ppp f

Vc. 3 mp (IV-III-II-4) Pizz. ppp mp

Vc. 4 ppp mp (IV-III-II-4) ppp

Cb. 1

Cb. 2

III

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

The score consists of two systems of music, separated by a vertical bar.

System I (Left Side):

- Vn. 1:** Open circles, sustained notes.
- Vn. 2:** Dotted patterns, dynamics: *ff*, *mf*, *mp*, *p*, *pp*.
- Vn. 3:** Dotted patterns, dynamics: *ff*, *mf*, *pp*.
- Vn. 4:** Dotted patterns, dynamics: *ff*, *p*, *p*, *mf*, *mp*, *pp*. Measure 11-12 are labeled (I-II-III-IV).
- Vn. 5:** Dotted patterns, dynamics: *ff*, *mf*.
- Vn. 6:** Open circles, sustained notes, dynamic: *p*.
- Vn. 7:** Dotted patterns, dynamics: *ff*, *mp*, *pp*. Measures 11-12 are labeled (IV-III-II-I) and (I-II-III-IV). *Pizz.*
- Vn. 8:** Dotted patterns, dynamics: *ff*, *p*, *mp*, *p*, *pp*.
- Vn. 9:** Dotted patterns, dynamics: *ff*, *ppp*.
- Vn. 10:** Open circles, sustained notes.
- Vn. 11:** Open circles, sustained notes, dynamic: *mf*.
- Vn. 12:** Dotted patterns, dynamics: *p*, *mf*.

System II (Right Side):

- Vn. 1:** Open circles, sustained notes.
- Vn. 2:** Dotted patterns, dynamics: *pp*.
- Vn. 3:** Dotted patterns, dynamics: *pp*.
- Vn. 4:** Dotted patterns, dynamics: *pp*.
- Vn. 5:** Open circles, sustained notes.
- Vn. 6:** Open circles, sustained notes.
- Vn. 7:** Dotted patterns, dynamics: *pp*.
- Vn. 8:** Dotted patterns, dynamics: *pp*.
- Vn. 9:** Dotted patterns, dynamics: *pp*.
- Vn. 10:** Open circles, sustained notes.
- Vn. 11:** Open circles, sustained notes.
- Vn. 12:** Dotted patterns, dynamics: *pp*.
- Va. 1:** Open circles, sustained notes.
- Va. 2:** Dotted patterns, dynamics: *ff*, *ffff*, *mp*, *mp*, *fp*.
- Va. 3:** Dotted patterns, dynamics: *mf*.
- Va. 4:** Dotted patterns, dynamics: *ff*, *p*, *pp*, *p*.
- Vc. 1:** Open circles, sustained notes.
- Vc. 2:** Dotted patterns, dynamics: *ff*, *ff*, *mp*.
- Vc. 3:** Dotted patterns, dynamics: *ff*, *mp*, *ppp*, *mf*, *pp*.
- Vc. 4:** Dotted patterns, dynamics: *ff*, *mp*.
- Cb. 1:** Open circles, sustained notes.
- Cb. 2:** Open circles, sustained notes.

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

117

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

Ve. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

120

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

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

fz ppp p

Vn. 6

Vn. 7

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

p fz ppp p

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

(IV-III-II-IV)

Va. 2

(I-II-III-IV)

Va. 3

(IV-III-II-IV)

Va. 4

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

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-1) (II-II-III-IV) *p*

Vn. 6 *p* *sfz*

Vn. 7 (IV-III-II-1) (I-II-III-IV) *fppp* *p*

Vn. 8 *sfz*

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

Vn. 10

Vn. 11 *mp* *sfz*

Vn. 12 *sfz* *p*

Va. 1

Va. 2 *p* *mf* *fppp* *p* *sfz* (IV-III-II-1) (II-II-III-IV)

Va. 3 *mf* *ppp* *Pizz.* *f* *sfz* (IV-III-II-1) (II-II-III-IV)

Va. 4 (I-II-III-IV) (IV-III-II-1) *p* *sfz* (4.3) *p* *sfz* (4.3) *fppp* *p* (I-II-III-IV) (IV-III-II-1) *p*

Vc. 1 *sfz*

Vc. 2 *sfz* *fppp* (IV-III-II-1)

Vc. 3 *sfz* *sfz* (I-II-III-IV) *p*

Vc. 4

Cb. 1 *mf* *sfz* (4.3) *fppp* *p* (I-II-III-IV) (IV-III-II-1)

Cb. 2 *sfz* (4.3) *ppp*

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

System 1:

- Vn. 1:** Whole notes, dynamic p .
- Vn. 2:** Notes with slurs, dynamic mf . Measure 3: (IV-III-II-4).
- Vn. 3:** Notes with slurs, dynamic p .
- Vn. 4:** Notes with slurs, dynamic $fppp$. Measure 3: (IV-III-II-4).
- Vn. 5:** Notes with slurs, dynamic $fppp$. Measure 3: (IV-III-II-4).
- Vn. 6:** Notes with slurs, dynamic mp .
- Vn. 7:** Notes with slurs, dynamic $fppp$. Measures 1-2: (IV-III-II-4). Measures 3-4: (I-II-III-IV).
- Vn. 8:** Notes with slurs, dynamic p . Measure 3: (IV-III-IV).
- Vn. 9:** Notes with slurs, dynamic mf . Measures 1-2: (IV-III-II-4). Measures 3-4: (IV-III-IV).
- Vn. 10:** Notes with slurs, dynamic $fppp$. Measure 3: (I-II-III-IV).
- Vn. 11:** Notes with slurs, dynamic p .
- Vn. 12:** Notes with slurs, dynamic $fppp$. Measure 3: (I-II-III-IV).

System 2:

- Va. 1:** Notes with slurs, dynamic mp . Measure 3: (I-II-III-IV).
- Va. 2:** Notes with slurs, dynamic mp . Measure 3: f . Measure 4: p .
- Va. 3:** Notes with slurs, dynamic $fppp$. Measure 3: *Pizz.*
- Va. 4:** Notes with slurs, dynamic $fppp$. Measures 1-2: (IV-III-II-4). Measures 3-4: (I-II-III-IV).
- Vc. 1:** Notes with slurs.
- Vc. 2:** Notes with slurs, dynamic p .
- Vc. 3:** Notes with slurs.
- Vc. 4:** Notes with slurs, dynamic mf .
- Cb. 1:** Notes with slurs, dynamic p . Measure 3: (I-II-III-IV).
- Cb. 2:** Notes with slurs, dynamic $fppp$. Measures 1-2: (IV-III-II-4). Measures 3-4: (IV-III-IV).

(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 21 staves, each representing a different instrument or section. The instruments include six violins (Vn. 1-6), seven cellos (Vn. 7-13), four basses (Va. 1-4), two double basses (Vc. 1-2), and two tubas (Cb. 1-2). The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, such as *p* (pianissimo), *mp* (mezzo-pianissimo), *f* (fortissimo), *fff* (fortississimo), and *ppp* (pianississimo). Articulation marks like dots and dashes are also present. Measure numbers are placed above specific notes in some staves. The score is set against a white background with black musical 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 double basses (Va. 1-4), two bassoons (Vc. 1-2), and two tubas (Cb. 1-2). The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Dynamic markings such as *f*, *p*, *mp*, and *pp* are used throughout. Measure numbers (I-II-III-IV) are indicated above certain measures.

Measure 1 (Vn. 1-6): *f*, *p*, *pp*, *p*, *pp*

Measure 2 (Vn. 1-6): *p*, *p*, *p*, *p*

Measure 3 (Vn. 1-6): *pp*, *p*, *p*, *p*

Measure 4 (Vn. 1-6): *p*, *p*, *p*, *p*

Measure 5 (Vn. 1-6): *p*, *p*, *p*, *p*

Measure 6 (Vn. 1-6): *p*, *p*, *p*, *p*

Measure 7 (Vn. 7-13): *p*, *p*, *p*, *p*

Measure 8 (Vn. 7-13): *p*, *p*, *p*, *p*

Measure 9 (Vn. 7-13): *mf*, *p*, *p*, *p*

Measure 10 (Vn. 7-13): *p*, *p*, *p*, *p*

Measure 11 (Vn. 7-13): *p*, *p*, *p*, *p*

Measure 12 (Vn. 7-13): *pp*, *p*, *p*, *p*

Measure 13 (Va. 1-4): *mf*, *p*, *p*, *p*

Measure 14 (Va. 1-4): *p*, *p*, *p*, *p*

Measure 15 (Va. 1-4): *p*, *p*, *p*, *p*

Measure 16 (Va. 1-4): *p*, *p*, *p*, *p*

Measure 17 (Vc. 1-2): *p*, *p*, *p*, *p*

Measure 18 (Vc. 1-2): *p*, *p*, *p*, *p*

Measure 19 (Vc. 1-2): *p*, *p*, *p*, *p*

Measure 20 (Vc. 1-2): *p*, *p*, *p*, *p*

Measure 21 (Cb. 1-2): *p*, *p*, *p*, *p*

Measure 22 (Cb. 1-2): *p*, *p*, *p*, *p*

Measure 23 (Cb. 1-2): *p*, *p*, *p*, *p*

Measure 24 (Cb. 1-2): *p*, *p*, *p*, *p*

Musical score for orchestra, page 138. The score includes parts for:

- Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12 (Violins)
- Va. 1, Va. 2, Va. 3, Va. 4 (Violas)
- Vc. 1, Vc. 2, Vc. 3, Vc. 4 (Cellos)
- Cb. 1, Cb. 2 (Double Basses)

The score features complex rhythmic patterns, including sixteenth-note figures and sustained tones. Dynamic markings include *p*, *mp*, *mf*, and *f*. Rehearsal marks like (I-II-III-IV) and (IV-III-II-I) are present. Measure numbers 23 and 24 are indicated.

144

Vn. 1

Vn. 2

Vn. 3

(IV-III-II-I)

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

(I-III-II-IV)

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Sheet music for orchestra, page 147. The score consists of two systems of six staves each.

System 1:

- Vn. 1:** Playing eighth-note patterns, dynamic *p*, dynamic *ppp* at the end.
- Vn. 2:** Playing eighth-note patterns, dynamic *mf*, dynamic *ppp*, dynamic *ppp*.
- Vn. 3:** Playing eighth-note patterns, dynamic *p*, dynamic *mf*.
- Vn. 4:** Playing eighth-note patterns, dynamic *p*, dynamic *mf*, dynamic *p*, dynamic *fppp*.
- Vn. 5:** Playing eighth-note patterns, dynamic *ppp*, dynamic *mp*.
- Vn. 6:** Playing eighth-note patterns, dynamic *mf*, dynamic *ppp*, dynamic *p*.
- Vn. 7:** Playing eighth-note patterns.
- Vn. 8:** Playing eighth-note patterns, dynamic *mf*, dynamic *ppp*, dynamic *ppp*, dynamic *mp*, dynamic *ppp*.
- Vn. 9:** Playing eighth-note patterns, dynamic *ppp*, dynamic *ppp*.
- Vn. 10:** Playing eighth-note patterns.
- Vn. 11:** Playing eighth-note patterns, dynamic *mp*, dynamic *ppp*.
- Vn. 12:** Playing eighth-note patterns, dynamic *mp*, dynamic *mf*, dynamic *ppp*, dynamic *p*.

System 2:

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

Text in parentheses indicates performance techniques or dynamics: (IV-III-II-3), (IV-III-II-4), (IV-III-II-1).

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 a vertical bar.

System 1 (Left Side):

- Vn. 1:** Notes with dynamics *ff*, *f*, *p*.
- Vn. 2:** Notes with dynamics *ff*, *p*.
- Vn. 3:** Notes with dynamics *p*.
- Vn. 4:** Notes with dynamics *ff*, *mp*, *mf*.
- Vn. 5:** Notes with dynamics *ff*, *p*.
- Vn. 6:** Notes with dynamics *f*.
- Vn. 7:** Notes with dynamics *ff*, *mf*, *fp*.
- Vn. 8:** Notes with dynamics *p*.
- Vn. 9:** Notes with dynamics *ff*, *p*.
- Vn. 10:** Notes with dynamics *p*, *mf*.
- Vn. 11:** Notes with dynamics *ff*, *p*.
- Vn. 12:** Notes with dynamics *p*.
- Va. 1:** Notes with dynamics *pp*, *mp*, *p*.
- Va. 2:** Notes with dynamics *mp*.
- Va. 3:** Notes with dynamics *ff*.
- Va. 4:** Notes with dynamics *p*.
- Vc. 1:** Notes with dynamics *ff*, *mp*.
- Vc. 2:** Notes with dynamics *ff*, *p*.
- Vc. 3:** Notes with dynamics *ff*, *mp*, *mf*.
- Vc. 4:** Notes with dynamics *ff*.
- Cb. 1:** Notes with dynamics *ff*.
- Cb. 2:** Notes with dynamics *pp*.

System 2 (Right Side):

- Vn. 1:** Notes with dynamics *ff*.
- Vn. 2:** Notes with dynamics *mp*.
- Vn. 3:** Notes with dynamics *mp*.
- Vn. 4:** Notes with dynamics *ff*, *p*.
- Vn. 5:** Notes with dynamics *ff*.
- Vn. 6:** Notes with dynamics *ff*.
- Vn. 7:** Notes with dynamics *mf*.
- Vn. 8:** Notes with dynamics *pp*.
- Vn. 9:** Notes with dynamics *ff*.
- Vn. 10:** Notes with dynamics *ff*.
- Vn. 11:** Notes with dynamics *ff*.
- Vn. 12:** Notes with dynamics *pp*.
- Va. 1:** Notes with dynamics *fp*, *p*.
- Va. 2:** Notes with dynamics *ff*.
- Va. 3:** Notes with dynamics *pp*.
- Va. 4:** Notes with dynamics *p*.
- Vc. 1:** Notes with dynamics *mp*.
- Vc. 2:** Notes with dynamics *mf*.
- Vc. 3:** Notes with dynamics *mp*.
- Vc. 4:** Notes with dynamics *p*.
- Cb. 1:** Notes with dynamics *mp*.
- Cb. 2:** Notes with dynamics *ff*.

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 *ppp*

Vn. 11 *mp*

Vn. 12 *mp*

Va. 1 *mp* *p* *sfz* *p* *mf*

Va. 2 *ppp*

Va. 3

Va. 4 *mp* *mf*

Vc. 1 *ppp* *mf*

Vc. 2 *ppp*

Vc. 3 *mp*

Vc. 4 *p* *ppp*

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

Score for orchestra, showing parts for Vn. 1 through Vn. 12, Va. 1 through Va. 4, Vc. 1 through Vc. 4, and Cb. 1 through Cb. 2. The score is divided into three systems.

System I: Measures 1-4. Instruments play eighth-note patterns. Dynamics include *p*, *ppp*, *f*, *fff*, *mp*, *mf*, and *ffpp*.

System II: Measures 5-8. Instruments play eighth-note patterns. Dynamics include *ppp*, *ffpp*, *p*, *f*, *fff*, *mp*, *mf*, and *ff*.

System III: Measures 9-12. Instruments play eighth-note patterns. Dynamics include *p*, *ppp*, *f*, *fff*, *mp*, *mf*, *ffpp*, *p*, *ff*, and *ffpp*. Measure 12 concludes with a dynamic of *ppp*.

Section IV-III-II-D: Measures 13-16. The section begins with a 2:3 time signature. Instruments play eighth-note patterns. Dynamics include *p*, *ffpp*, *p*, *mp*, *ffpp*, *p*, *ffpp*, and *p*.

Sheet music for orchestra, page 171. The score is divided into two systems by a vertical bar.

System I (Left Side):

- Vn. 1:** Playing eighth-note patterns with dynamic *p*.
- Vn. 2:** Playing eighth-note patterns with dynamic *ppp*.
- Vn. 3:** Resting.
- Vn. 4:** Playing eighth-note patterns with dynamic *mp*.
- Vn. 5:** Playing eighth-note patterns with dynamic *p*.
- Vn. 6:** Resting.
- Vn. 7:** Playing eighth-note patterns with dynamic *fppp*. Includes markings "Pizz." and *mf*.
- Vn. 8:** Playing eighth-note patterns with dynamic *ppp*.
- Vn. 9:** Resting.
- Vn. 10:** Playing eighth-note patterns with dynamic *f*. Includes marking "(I-II-III-IV) Pizz."
- Vn. 11:** Resting.
- Vn. 12:** Resting.

System II (Right Side):

- Va. 1:** Playing eighth-note patterns with dynamic *p*.
- Va. 2:** Playing eighth-note patterns with dynamic *mf*.
- Va. 3:** Playing eighth-note patterns with dynamic *mf*.
- Va. 4:** Resting.
- Vc. 1:** Playing eighth-note patterns with dynamic *mp*.
- Vc. 2:** Playing eighth-note patterns with dynamic *ppp*.
- Vc. 3:** Playing eighth-note patterns with dynamic *p*.
- Vc. 4:** Resting.
- Cb. 1:** Playing eighth-note patterns with dynamic *fppp*. Includes marking "(IV-III-II-I)" above the staff.
- Cb. 2:** Playing eighth-note patterns with dynamic *mf*.

174

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

Measure 177:

- Violins (Vn. 1-12):** Various rhythmic patterns, dynamics (e.g., *p*, *ppp*), and grace notes. Some parts play eighth-note patterns, while others play sixteenth-note patterns. Measures 177-178 show complex coordination between the ensemble.
- Violas (Va. 1-4):** Measure 177 shows eighth-note patterns. Measure 178 begins with a dynamic of *ppp* followed by *mp*.
- Cellos (Vc. 1-4):** Measure 177 shows eighth-note patterns. Measure 178 begins with a dynamic of *mf* followed by *p*.
- Double Bass (Cb. 1-2):** Measure 177 shows eighth-note patterns. Measure 178 begins with a dynamic of *mf*.

Text markings in the score include: (IV-III-II-4) and (I-III-IV).

Sheet music for orchestra, page 180. 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 basses (Va. 1-4), and two double basses (Vc. 1-2). The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Dynamic markings such as *p*, *f*, *ff*, and *fff* are used throughout. Specific performance instructions like "wavy line" and "dotted line" are also present.

Sheet music for orchestra, page 183. The score consists of two systems of six staves each. The instruments are grouped by section:

- String Section:** 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.
- Woodwind Section:** Oboe, Bassoon, Clarinet, Bass Clarinet.
- Percussion Section:** Timpani, Snare Drum, Bass Drum, Cymbals, Triangle, Xylophone, Marimba, Tambourine, Shakers, Castanets, Claves, Wood Block, Cowbell, Maracas, Guiro, Agogo Bells, Claves, Wood Block, Cowbell, Maracas, Guiro, Agogo Bells.
- Brass Section:** Horn, Trombone, Tuba.
- Double Bass:** Double Bass.

The music features complex rhythmic patterns, including eighth-note and sixteenth-note figures, sustained notes, and various dynamic markings such as *p*, *f*, *fp*, *fff*, *ppp*, *mf*, *mp*, *sf*, and *sfp*. The score also includes performance instructions like "IV-II-III-IV" and "(IV-III-II-IV)" above certain measures. The notation uses standard musical symbols like quarter and eighth notes, along with unique symbols for specific instruments like the marimba and xylophone.

Score for orchestra, showing parts for Vn. 1 through Cb. 2. The score is divided into measures by vertical bar lines. The first section (measures 1-4) shows Vn. 1, 2, 3, 4, 5, and 6. Vn. 3 and 5 play eighth-note patterns with dynamic *fppp*. Vn. 4 and 6 play eighth-note patterns with dynamic *mp*. The second section (measures 5-8) shows Vn. 7 through Vn. 12. Vn. 9 and 11 play eighth-note patterns with dynamic *fppp*. Vn. 10 and 12 play eighth-note patterns with dynamic *mp*. The third section (measures 9-12) shows Va. 1 through Vc. 4. Va. 4 and Vc. 1 play eighth-note patterns with dynamic *fppp*. Vc. 2 and 3 play eighth-note patterns with dynamic *mp*. The fourth section (measures 13-16) shows Cb. 1 and Cb. 2. Cb. 1 plays eighth-note patterns with dynamic *fppp*. Cb. 2 plays eighth-note patterns with dynamic *p*.

190

Vn. 1

Vn. 2

(IV-III-II)

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

(IV-III-II)

Vn. 9

(I-III-IV)

Vn. 10

(I-III-IV)

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

(I-III-IV)

Ve. 1

Ve. 2

(IV-III-II)

Ve. 3

(I-III-IV)

Ve. 4

Cb. 1

Cb. 2

194

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

mf

fp

fpp

(z)

f

Vn. 10

fp

f

(z)

fp

f

Vn. 11

fp

f

(z)

fp

f

Vn. 12

Va. 1

fp

f

(z)

fp

f

(z)

fp

f

(z)

Va. 2

fp

f

(z)

fp

f

(z)

Va. 3

fp

f

(z)

fp

f

(z)

Va. 4

fp

f

(z)

fp

f

(z)

Vc. 1

fp

f

(z)

Vc. 2

fp

f

(z)

fp

f

(z)

fp

f

(z)

fp

f

(z)

Vc. 3

fp

f

(z)

fp

f

(z)

fp

f

(z)

Vc. 4

fp

f

(z)

Cb. 1

Cb. 2