
AURORA

for
String Orchestra

Composed by
JOSIAH WOLF OBERHOLTZER

2011

Performance Notes

1 Instrumentation

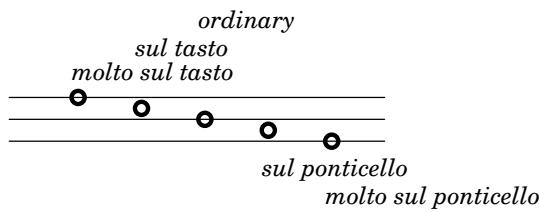
mbrsi/aurora has the following instrumentation:

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

2 Bowing

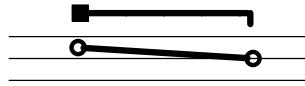
2.1 Bow Positions

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

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

(6)

Vn. 1

Vn. 2

Vn. 3 (IV-III-II-D) 2,3 (I-II-III-IV)

Vn. 4

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

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1 (IV-III-II-D) 4,5 (I-II-III-IV)

Va. 2

Va. 3

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

Vc. 1

Vc. 2

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

Vc. 4 (I-II-III-IV) 2,3 (IV-III-II-D) (IV-III-II-D)

Cb. 1

Cb. 2

(10)

Vn. 1

Vn. 2 *fpp*

(IV-III-II-4)

Vn. 3 *fpp* *p* *p*

(I-III-III-IV)

Vn. 4 *fpp*

(d-III-III-IV)

Vn. 5

Vn. 6 *fpp*

(IV-III-II-4)

Vn. 7

Vn. 8

(I-III-III-IV)

Vn. 9 *mp* *p*

(IV-III-II-4)

Vn. 10 *p*

Vn. 11

Vn. 12 *fpp*

(IV-III-II-4)

Va. 1 *fpp* *p*

Va. 2 *mp*

Va. 3

Pizz.

Va. 4 *fpp* *p*

(IV-III-II-4) (d-III-III-IV)

Vc. 1 *fpp*

Vc. 2

Vc. 3 *fpp* *p*

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

Vc. 4 *fpp*

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

Cb. 1

Cb. 2

17

This page contains 24 staves of musical notation, each representing a different instrument or voice part. The instruments include various string sections (Vn. 1 through Vn. 12, Va. 1 through Va. 4, Vc. 1 through Vc. 4, Cb. 1, Cb. 2) and woodwind sections (Vn. 1 through Vn. 12, Va. 1 through Va. 4, Vc. 1 through Vc. 4, Cb. 1, Cb. 2). The notation consists of five-line staves with note heads and stems. Many staves feature dynamic markings such as *fffff*, *fppp*, *p*, *mf*, and *Pizz.*. Some staves also contain performance instructions like '(I-II-III-IV)' and '(IV-III-II-I)'. Measure numbers are indicated by vertical bar lines, and the overall layout is dense and technical.

20

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 32. The score is divided into three systems by vertical bar lines.

System 1: Features six violin parts (Vn. 1 through Vn. 6). Vn. 1 has dynamic markings *mp*, *ff*, *p*, *pp*, and *ppp*. Vn. 5 has *mf* and *p* markings. Vn. 6 is silent.

System 2: Features seven violin parts (Vn. 7 through Vn. 12). Vn. 9 contains dynamic markings *ppp*, *ff*, *mp*, *p*, *mf*, and *p*. Vn. 10 has *mp*, *ff*, *ppp*, and *ppp* markings. Vn. 11 has *mp*, *ff*, *p*, *mf*, and *p* markings. Vn. 12 has *ff* and *ppp* markings.

System 3: Features ten double bass parts (Va. 1 through Va. 4), four cello parts (Vc. 1 through Vc. 4), and two double bassoon parts (Cb. 1 and Cb. 2). Vc. 1 has a *Pizz.* marking. Vc. 2 has *p* and *ff* markings. Vc. 3 has *ff* and *p* markings. Vc. 4 has *ff* and *p* markings. Cb. 1 has *ff* and *p* markings. Cb. 2 has *ff* and *p* markings.

Measure numbers 1, 2, and 3 are indicated above the first, second, and third measures of each system respectively. Measure 4 is indicated above the fourth measure of System 2. Measure 5 is indicated above the fifth measure of System 3.

String section parts:

- 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

Performance instructions:

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

Musical dynamics:

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

10

Vn. 1 (IV-III-II-D) Pizz. (IV-III-II-D)

Vn. 2 (IV-III-II-D) 4.7 (IV-III-II-D)

Vn. 3 (IV-III-II-D) 4.7 (IV-III-II-D)

Vn. 4 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 5 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 6 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 7 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 8 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 9 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 10 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 11 (IV-III-II-D) 4.5 (IV-III-II-D)

Vn. 12 (IV-III-II-D) 4.5 (IV-III-II-D)

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

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

Va. 3 (IV-III-II-D) fppp (IV-III-II-D)

Va. 4 (IV-III-II-D) fppp (IV-III-II-D)

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

Vc. 2 (IV-III-II-D) fppp (IV-III-II-D)

Vc. 3 (IV-III-II-D) fppp (IV-III-II-D)

Vc. 4 (IV-III-II-D) fppp (IV-III-II-D)

Cb. 1 (IV-III-II-D) fppp (IV-III-II-D)

Cb. 2 (IV-III-II-D) fppp (IV-III-II-D)

Vn. 1 (I-II-III-IV) *fpp*

Vn. 2

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

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

Vn. 5 *mf* *mp* *ffz* *mp*

Vn. 6

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

Vn. 8

Vn. 9 *p*

Vn. 10 *mf* *p* *ffz* *p*

Vn. 11

Vn. 12 *p* *ppp* *ffpp* *p* *mp*

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

Va. 2 *p*

Va. 3

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

Vc. 1 *p*

Vc. 2 *mp*

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

Vc. 4 (IV-III-II-I) *fpp*

Cb. 1

Cb. 2

(B)

Vn. 1

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

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

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

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

Vn. 6

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

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

Vn. 9

Vn. 10

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

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

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

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

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

Va. 4 (I-II-III-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) 4.5 *p*

Vc. 4

Cb. 1

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

52

Vn. 1

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

Vn. 3 (IV-III-II-1) (I-III-III-IV)

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

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

Vn. 6

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

Vn. 8 (I-III-III-IV) p (IV-III-II-4) mp

Vn. 9

Vn. 10 (I-III-III-IV) mfp (IV-III-II-4) p (IV-III-II-4)

Vn. 11

Vn. 12 (IV-III-II-4) 2,3 fpp (IV-III-II-4) mp

Va. 1 (I-III-III-IV) fpp (IV-III-II-4)

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

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

Va. 4 (I-III-III-IV) mfp (IV-III-II-4) fpp

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

Vc. 2 (IV-III-II-4) 2,3 pp

Vc. 3 (I-III-III-IV) (IV-III-II-4) (IV-III-II-4) (I-III-III-IV) p (IV-III-II-4) 2,3 (IV-III-II-4)

Vc. 4 (IV-III-II-4) fpp (IV-III-II-4) 2,3 (IV-III-II-4) p (IV-III-II-4)

Cb. 1 (IV-III-II-4) fpp (IV-III-II-4) 2,3 (IV-III-II-4) mfp

Cb. 2 (IV-III-II-4) fpp (IV-III-II-4) 2,3 (IV-III-II-4) fpp (IV-III-II-4) mfp

Vn. 1

Vn. 2

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

Vn. 3

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

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

Vn. 4

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

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

Vn. 5

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

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

Vn. 6

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

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

Vn. 7

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

Vn. 8

Vn. 9

(I-II-III-IV)

Vn. 10

mf

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

Vn. 11

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

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

Vn. 12

mf

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

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

mf

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

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

Va. 1

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

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

Va. 2

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

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

Va. 3

Va. 4

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

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

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

Vc. 1

p

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

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

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

Vc. 2

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

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

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

Vc. 3

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

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

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

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

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

Vc. 4

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

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

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

Cb. 1

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

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

Cb. 2

Vn. 1

Vn. 2

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

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

Vn. 3

Vn. 4

Vn. 5

(I-II-III-IV)

(I-III-IV)

Vn. 6

Vn. 7

Vn. 8

Vn. 9

(I-III-IV)

Vn. 10

mf

ppp

Vn. 11

(IV-III-II-I)

(I-III-IV)

Vn. 12

p

p

Va. 1

(IV-III-II-I)

(I-II-III-IV)

(I-III-IV)

(IV-III-II-I)

(I-II-III-IV)

Va. 2

p

Va. 3

Va. 4

(IV-III-II-I)

ppp

p

Vc. 1

(IV-III-II-I)

(I-III-IV)

p

Vc. 2

Vc. 3

(I-II-III-IV)

(IV-III-II-I)

(IV-III-II-I)

p

mf

Vc. 4

Cb. 1

(I-II-III-IV)

mp

mf

Cb. 2

Aurora

(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

(IV-III-II-4)

Vn. 5

mp

fppp — *p* —

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

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

fppp — *p* —

(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

(I-II-III-IV)

Vc. 3

mf

fppp — *p* —

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

Vc. 4

(I-II-III-IV)

Cb. 1

mf

(I-II-III-IV)

Cb. 2

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

Va. 1

Va. 2

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

Va. 4

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

Vc. 2

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

Vc. 4

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

Cb. 2

String section (Vn. 1-12, Va. 1-4, Vc. 1-4, Cb. 1-2) performing a rhythmic pattern of eighth-note pairs. The pattern consists of two eighth notes followed by a short rest, then another eighth note followed by a short rest. The pattern repeats throughout the section.

Vn. 1: Starts with a sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{p}$ and $\frac{4}{mp}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{mp}$ and $\frac{4}{f}$.

Vn. 2: Sustained eighth note.

Vn. 3: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{mp}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vn. 4: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vn. 5: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vn. 6: Sustained eighth note.

Vn. 7: Sustained eighth note.

Vn. 8: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vn. 9: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vn. 10: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{p}$ and $\frac{4}{f}$.

Vn. 11: Sustained eighth note.

Vn. 12: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{p}$ and $\frac{4}{pp}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{mp}$ and $\frac{4}{f}$.

Va. 1: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Va. 2: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Va. 3: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{pp}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Va. 4: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vc. 1: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vc. 2: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vc. 3: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Vc. 4: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{p}$ and $\frac{4}{pp}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{pp}$ and $\frac{4}{f}$.

Cb. 1: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

Cb. 2: Sustained eighth note. The first measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$. The second measure shows eighth-note pairs with dynamics $\frac{4}{f}$ and $\frac{4}{f}$.

80

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)

Vln. 1

Vln. 2

Vln. 3

(I-II-III-IV)

Vln. 4

(IV-III-III-D)

(I-II-III-IV)

Vln. 5

Vln. 6

Vln. 7

(IV-III-III-D)

Vln. 8

(IV-III-III-V)

Vln. 9

(IV-III-III-D)

Vln. 10

Vln. 11

Vln. 12

(I-II-III-IV)

Vla. 1

(IV-III-III-D)

(IV-III-III-D)

Vla. 2

(IV-III-III-V)

(I-II-III-IV)

Vla. 3

(IV-III-III-V)

(I-II-III-IV)

Vla. 4

(IV-III-III-V)

(IV-III-III-D)

(I-II-III-IV)

Vcl. 1

(IV-III-III-D)

(IV-III-III-D)

(IV-III-III-D)

Vcl. 2

(IV-III-III-D)

(IV-III-III-V)

Vcl. 3

(IV-III-III-D)

Vcl. 4

(IV-III-III-V)

(I-II-III-IV)

Cb. 1

(IV-III-III-D)

Cb. 2

(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-H-I-1) Pizz.

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

Pizz.

Aurora

Score for orchestra, showing parts for Vn. 1 through Cb. 2.

Measure 99 details:

- Vn. 1:** Open circles on all four staves.
- Vn. 2:** Beamed eighth-note patterns.
- Vn. 3:** Open circles on all four staves.
- Vn. 4:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *p*, *mp*, *ppp*.
- Vn. 5:** *ppp* dynamic.
- Vn. 6:** *fizz* dynamic.
- Vn. 7:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *mf*, *fp*, *mf*, *ppp*. *Pizz.*
- Vn. 8:** *ppp* dynamic.
- Vn. 9:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *mf*, *ppp*.
- Vn. 10:** Open circles on all four staves.
- Vn. 11:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *mp*.
- Vn. 12:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *mf*, *mp*.
- Va. 1:** *Pizz.* Dynamics: *p*, *p*.
- Va. 2:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *f*, *mf*.
- Va. 3:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *mp*, *p*, *ppp*.
- Va. 4:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *mp*, *p*, *p*, *ppp*. *Pizz.*
- Vc. 1:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *f*, *f*, *mp*, *ppp*.
- Vc. 2:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *p*, *mp*, *mp*.
- Vc. 3:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *p*, *p*, *ppp*.
- Vc. 4:** Measures 4.7, 4.5, and 4.4 labeled. Dynamics: *ppp*, *mp*, *mf*.
- Cb. 1:** Open circles on all four staves.
- Cb. 2:** Open circles on all four staves.

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

103

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

Cb. 1

Cb. 2

111

This image shows a single page from a complex musical score, likely for a string orchestra or chamber ensemble. The page contains 21 staves, each representing a different instrument. The instruments include ten violins (Vn. 1 through Vn. 10), two violas (Va. 1 and Va. 2), four cellos (Vc. 1 through Vc. 4), and two double basses (Cb. 1 and Cb. 2). The music is written in a 4/4 time signature. The notation is dense, with many stems, dots, and rests. Various dynamics are indicated throughout the score, such as fortissimo (ff), piano (p), and pianississimo (ppp). Specific performance instructions like "Pizz." (pizzicato) and "2/3" (indicating a two-thirds time signature) are also present. The score is organized into measures by vertical bar lines.

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

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

120

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

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

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

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

Vn. 6

Vn. 7

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

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

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

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

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

Va. 1

(IV-III-II-I)

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

Va. 2

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

Va. 3

(IV-III-II-I)

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

Va. 4

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

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

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

Vn. 6 *p* *sfz*

Vn. 7 (IV-III-II-D) (I-II-III-IV) (IV-III-II-D) (II-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*

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

Va. 4 (I-II-III-IV) (IV-III-II-D) (I-II-III-IV) (IV-III-II-D) (II-II-III-IV) *p* *mf* *sfz* *p* *sfz* *f* *p*

Vc. 1

Vc. 2

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

Vc. 4

Cb. 1 *mf*

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

Sheet music for orchestra, page 10. The score includes parts for Vn. 1 through Vn. 12, Va. 1 through Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cb. 1, and Cb. 2. The music features complex rhythmic patterns, dynamic markings like *f*, *p*, *mp*, *mf*, *ppp*, and *fff*, and performance techniques such as grace notes, slurs, and pizzicato. Measure numbers 101 through 110 are indicated above the staves.

129

Vn. 1

Vn. 2

Vn. 3

Vn. 4

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

Vn. 5

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

Vn. 6

Vn. 7

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

Vn. 8

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

Vn. 9

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

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

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

Va. 4

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

Vc. 1

Vc. 2

(IV-III-II-D)

Vc. 3

Vc. 4

Cb. 1

(I-II-III-IV)

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 bassoons (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), *pp* (pianississimo), *mp* (mezzo-pianissimo), *f* (fortissimo), *ff* (fortississimo), and *fff* (fortissississimo). Specific performance instructions are also present, including grace notes, slurs, and dynamic markings like *fp* (forte piano) and *ppp* (pianissississimo).

The score includes several rehearsal marks and measure numbers:

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

Sheet music for orchestra, page 12, showing measures 111-112. 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, Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cb. 1, and Cb. 2.

The music features complex rhythmic patterns and dynamic markings such as *f*, *p*, *mp*, *pp*, and *fff*. Measure 111 concludes with a dynamic of *fff* and measure 112 begins with *p*.

Sheet music for orchestra, page 138. The score is divided into two systems of six measures each.

System 1:

- Vn. 1:** Measures 1-2: Rests. Measure 3: *ppp*. Measure 4: Rests. Measure 5: *p*, *2.3*. Measure 6: *(I-II-III-IV)*.
- Vn. 2:** Measures 1-2: Rests. Measure 3: *ppp*. Measure 4: Rests. Measure 5: *(I-II-III-IV)*. Measure 6: Rests.
- Vn. 3:** Measures 1-2: Rests. Measure 3: *mp*. Measure 4: Rests. Measure 5: *mf*. Measure 6: *ppp*.
- Vn. 4:** Measures 1-2: Rests. Measure 3: *(I-II-III-IV)*, *4.3*. Measure 4: *< mp > fppp*, *p*. Measure 5: Rests. Measure 6: Rests.
- Vn. 5:** Measures 1-2: Rests. Measure 3: Rests. Measure 4: *mf*. Measure 5: Rests. Measure 6: Rests.
- Vn. 6:** Measures 1-2: Rests. Measure 3: *mp*. Measure 4: *ppp*. Measure 5: Rests. Measure 6: *mf*, *mp*.
- Vn. 7:** Measures 1-2: Rests. Measure 3: Rests. Measure 4: Rests. Measure 5: Rests. Measure 6: Rests.
- Vn. 8:** Measures 1-2: Rests. Measure 3: *fppp*, *p*. Measure 4: *mf*. Measure 5: Rests. Measure 6: Rests.
- Vn. 9:** Measures 1-2: Rests. Measure 3: *ppp*. Measure 4: *ppp*. Measure 5: Rests. Measure 6: *(I-II-III-IV)*, *(IV-III-1.1)*, *p*.
- Vn. 10:** Measures 1-2: Rests. Measure 3: Rests. Measure 4: Rests. Measure 5: Rests. Measure 6: Rests.
- Vn. 11:** Measures 1-2: Rests. Measure 3: *mp*. Measure 4: *ppp*. Measure 5: Rests. Measure 6: *ppp*.
- Vn. 12:** Measures 1-2: Rests. Measure 3: *(I-II-III-IV)*, *4.5*. Measure 4: *p*, *ppp*. Measure 5: *mf*. Measure 6: Rests.

System 2:

- Va. 1:** Measures 1-2: Rests. Measure 3: *ppp*. Measure 4: Rests. Measure 5: *mf*. Measure 6: Rests.
- Va. 2:** Measures 1-2: Rests. Measure 3: *(I-II-III-IV)*. Measure 4: *p*, *ppp*. Measure 5: *ppp*. Measure 6: *mf*, *p*.
- Va. 3:** Measures 1-2: Rests. Measure 3: *mp*. Measure 4: Rests. Measure 5: Rests. Measure 6: *ppp*.
- Va. 4:** Measures 1-2: Rests. Measure 3: *p*. Measure 4: *p*, *mp*. Measure 5: *ppp*.
- Vc. 1:** Measures 1-2: Rests. Measure 3: Rests. Measure 4: Rests. Measure 5: Rests. Measure 6: Rests.
- Vc. 2:** Measures 1-2: Rests. Measure 3: Rests. Measure 4: *(I-II-III-IV)*, *(IV-III-1.1)*, *p*. Measure 5: Rests. Measure 6: Rests.
- Vc. 3:** Measures 1-2: Rests. Measure 3: *mp*. Measure 4: Rests. Measure 5: Rests. Measure 6: *mp*.
- Vc. 4:** Measures 1-2: Rests. Measure 3: *p*. Measure 4: *p*, *mp*. Measure 5: Rests. Measure 6: Rests.
- Cb. 1:** Measures 1-2: Rests. Measure 3: *ppp*. Measure 4: *(I-II-III-IV)*, *(IV-III-1.1)*. Measure 5: *p*, *p*. Measure 6: *mf*, *p*.
- Cb. 2:** Measures 1-2: Rests. Measure 3: *ppp*. Measure 4: Rests. Measure 5: *(I-II-III-IV)*, *(IV-III-1.1)*. Measure 6: *p*.

String section (Vn. 1-12):

- Vn. 1: $\text{C} \# \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 2: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 3: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 4: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 5: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 6: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 7: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 8: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 9: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 10: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 11: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Vn. 12: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$

Woodwind section (Va. 1-4):

- Va. 1: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Va. 2: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Va. 3: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Va. 4: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$

Bassoon section (Cb. 1-2):

- Cb. 1: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$
- Cb. 2: $\text{C} \text{D} \text{E} \text{F} \text{G}$, $\text{A} \text{B} \text{C} \text{D} \text{E}$

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Vn. 1

Vn. 2

Vn. 3

Vn. 4 (IVIII-II-D)

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2 (I-III-III-IV)

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

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

System 1:

- Vn. 1:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 2:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 3:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 4:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 5:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 6:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 7:** Measures 1-2: sustained notes. Measure 3: eighth-note patterns. Measure 4: sustained notes. Measure 5: eighth-note patterns. Measure 6: sustained notes.
- Vn. 8:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 9:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 10:** Measures 1-2: sustained notes. Measure 3: eighth-note patterns. Measure 4: sustained notes. Measure 5: eighth-note patterns. Measure 6: sustained notes.
- Vn. 11:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vn. 12:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vla. 1:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vla. 2:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vla. 3:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vla. 4:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vcl. 1:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vcl. 2:** Measures 1-2: sustained notes. Measure 3: eighth-note patterns. Measure 4: sustained notes. Measure 5: eighth-note patterns. Measure 6: sustained notes.
- Vcl. 3:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Vcl. 4:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Cb. 1:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.
- Cb. 2:** Measures 1-2: eighth-note patterns. Measure 3: sustained notes. Measure 4: eighth-note patterns. Measure 5: sustained notes. Measure 6: eighth-note patterns.

Textual Annotations:

- (IV-III-II-D) appears above Vn. 2 in measure 1.
- (I-III-II-I) appears above Vn. 4 in measure 1.
- (IV-III-II-I) appears above Vla. 1 in measure 6.

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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 156. The score is divided into two systems by a vertical bar. The left system consists of measures 1-6, and the right system consists of measures 7-12.

Left System (Measures 1-6):

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

Right System (Measures 7-12):

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

Vn. 11 *mp*

Vn. 12 *mp*

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

Va. 2 *ppp*

Va. 3

Va. 4 *mp* *mp* *mf*

Vc. 1 *ppp* *mf*

Vc. 2 *ppp* *ppp*

Vc. 3 *mp*

Vc. 4 *p* *ppp*

Cb. 1

Cb. 2 *p*

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This page contains 12 staves of musical notation for string instruments. The instruments are grouped into two sections: Vn. 1 through Vn. 12 and Va. 1 through Cb. 2.

Vn. 1 through Vn. 12:

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

Va. 1 through Cb. 2:

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

Performance instructions include dynamics like *ppp*, *p*, *mf*, *fp*, and *fff*. Measure numbers 162 and 163 are indicated at the top of the page.

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.

Vn. 1: Playing eighth-note patterns, dynamic *p*.

Vn. 2: Playing eighth-note patterns, dynamic *ppp*.

Vn. 3: Playing eighth-note patterns, dynamic *ppp*.

Vn. 4: Playing eighth-note patterns, dynamic *ppp*.

Vn. 5: Playing eighth-note patterns, dynamic *ppp*.

Vn. 6: Playing eighth-note patterns, dynamic *fp*.

Vn. 7: Playing eighth-note patterns, dynamic *f*.

Vn. 8: Playing eighth-note patterns, dynamic *fp*.

Vn. 9: Playing eighth-note patterns, dynamic *mf*.

Vn. 10: Playing eighth-note patterns, dynamic *f*.

Vn. 11: Playing eighth-note patterns, dynamic *p*.

Vn. 12: Playing eighth-note patterns, dynamic *ppp*.

Va. 1: Playing eighth-note patterns, dynamic *p*.

Va. 2: Playing eighth-note patterns, dynamic *ppp*.

Va. 3: Playing eighth-note patterns, dynamic *<mf*.

Va. 4: Playing eighth-note patterns, dynamic *ppp*.

Vc. 1: Playing eighth-note patterns, dynamic *mf*.

Vc. 2: Playing eighth-note patterns, dynamic *mp*.

Vc. 3: Playing eighth-note patterns, dynamic *fp*.

Vc. 4: Playing eighth-note patterns, dynamic *p*.

Cb. 1: Playing eighth-note patterns, dynamic *fp*. (IV-III-II-I) 2:3

Cb. 2: Playing eighth-note patterns, dynamic *p*.

168

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

(I-III-IV)

(II-II-IV-V)

(III-III-IV)

(IV-III-II-4)

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)

(I-III-IV)

(II-II-IV-V)

Aurora

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

System 1 (Left Side):

- Vn. 1:** Playing eighth-note patterns.
- Vn. 2:** Playing eighth-note patterns.
- Vn. 3:** Resting.
- Vn. 4:** Playing eighth-note patterns.
- Vn. 5:** Playing eighth-note patterns.
- Vn. 6:** Resting.
- Vn. 7:** Playing eighth-note patterns. Dynamics: *pizz.*, *fppp*, *mf*.
- Vn. 8:** Playing eighth-note patterns. Dynamics: *ppp*.
- Vn. 9:** Playing eighth-note patterns.
- Vn. 10:** Playing eighth-note patterns. Dynamics: *f*. Dynamic marking: (I-II-III-IV) *Pizz.*
- Vn. 11:** Resting.
- Vn. 12:** Resting.

System 2 (Right Side):

- Vn. 1:** Playing eighth-note patterns.
- Vn. 2:** Playing eighth-note patterns.
- Vn. 3:** Playing eighth-note patterns.
- Vn. 4:** Playing eighth-note patterns.
- Va. 1:** Playing eighth-note patterns.
- Va. 2:** Playing eighth-note patterns.
- Va. 3:** Playing eighth-note patterns.
- Va. 4:** Playing eighth-note patterns.
- Vc. 1:** Playing eighth-note patterns.
- Vc. 2:** Playing eighth-note patterns.
- Vc. 3:** Playing eighth-note patterns.
- Vc. 4:** Playing eighth-note patterns.
- Cb. 1:** Playing eighth-note patterns. Dynamic marking: (IV-III-II-I) *fppp*.
- Cb. 2:** Playing eighth-note patterns.

174

This musical score page contains 24 staves, organized into four groups of six staves each, separated by vertical bar lines. The instruments are as follows:

- Group 1 (Top):** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6.
- Group 2 (Second from Top):** Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12.
- Group 3 (Third from Top):** Va. 1, Va. 2, Va. 3, Va. 4.
- Group 4 (Bottom):** Vc. 1, Vc. 2, Vc. 3, Vc. 4.
- Group 5 (Bottom):** Cb. 1, Cb. 2.

Measure 174 consists of two measures. In the first measure, Vn. 1, Vn. 2, Vn. 4, and Vn. 5 play eighth-note patterns with dynamic *p*. Vn. 3 and Vn. 6 remain silent. In the second measure, Vn. 1, Vn. 2, Vn. 4, and Vn. 5 play eighth-note patterns with dynamic *mf*. Vn. 3 and Vn. 6 remain silent. The strings play sustained notes or eighth-note patterns throughout the measure. The violins (Vn. 1-6) play eighth-note patterns with dynamics *p*, *pp*, *p*, and *mf*. The cellos (Vc. 1-4) play eighth-note patterns with dynamics *mp*, *mf*, *mp*, and *mf*. The double basses (Cb. 1-2) play eighth-note patterns with dynamics *f* and *p*.

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

System 1:

- String Section:** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6. Vn. 3 has dynamic markings (II-II-III-IV) and (IV-III-II-I). Vn. 4 has dynamic mp. Vn. 5 has dynamic p. Vn. 6 has dynamic ppp.
- Double Bass Section:** Vc. 1, Vc. 2, Vc. 3, Vc. 4. Vc. 1 has dynamic fppp and (IV-III-II-I). Vc. 2 has dynamic f. Vc. 3 has dynamic fppp and (I-II-III-IV). Vc. 4 has dynamic fppp and (I-II-III-IV).
- Cello Section:** Cb. 1, Cb. 2. Cb. 1 has dynamic mp. Cb. 2 has dynamic ppp.

System 2:

- String Section:** Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12. Vn. 9 has dynamic fppp and (IV-III-II-I). Vn. 10 has dynamic fppp and fp. Vn. 11 has dynamic fppp and (I-II-III-IV). Vn. 12 has dynamic fppp.
- Double Bass Section:** Vc. 1, Vc. 2, Vc. 3, Vc. 4. Vc. 1 has dynamic fppp and (IV-III-II-I). Vc. 2 has dynamic fppp and mf. Vc. 3 has dynamic fppp and (I-II-III-IV). Vc. 4 has dynamic fppp and (I-II-III-IV).
- Cello Section:** Cb. 1, Cb. 2. Cb. 1 has dynamic fppp. Cb. 2 has dynamic ppp.

Vn. 1

Vn. 2

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

fppp p

(I-II-III-IV)

fppp p >

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

(I-II-III-IV)

fppp p

Vn. 10

(IV-III-II-D)

Vn. 11

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

fppp p >

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

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

fppp p >

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

Vc. 1

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

mp p

(I-II-III-IV)

mf

(I-II-III-IV)

fppp p >

(IV-III-II-D)

Vc. 2

(I-II-III-IV)

fppp p >

(I-II-III-IV)

fppp p >

(IV-III-II-D)

Vc. 3

(IV-III-II-D)

Vc. 4

Cb. 1

Cb. 2

190

Vn. 1

Vn. 2

(IV-III-II-I)

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

(IV-III-II-I)

Vn. 9

(I-II-III-IV)

Vn. 10

(I-II-III-IV)

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

(I-II-III-IV)

Vc. 1

Vc. 2

(IV-III-II-I)

Vc. 3

(I-II-III-IV)

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

mf

fp

fpp

(z)

f

Vn. 10

fp

(z)

f

fp

(z)

f

Vn. 11

fp

(z)

f

fp

(z)

f

Vn. 12

Va. 1

fp

(z)

fp

(z)

fp

(z)

fp

(z)

fp

(z)

fp

(z)

Va. 2

fp

(z)

fp

(z)

fp

(z)

fp

(z)

Va. 3

fp

(z)

fp

(z)

fp

(z)

fp

(z)

Va. 4

fp

(z)

fp

(z)

fp

(z)

fp

(z)

Vc. 1

fp

(z)

Vc. 2

fpp

fp

Vc. 3

fp

(z)

mf

Vc. 4

fp

(z)

Cb. 1

Cb. 2

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