

AURORA

for Ensemble Kaleidoskop

Joséphine Wolf Oberholzer (1984)

$\text{J} = 66$

The musical score consists of 21 staves, each representing a different instrument or voice part. The instruments listed on the left side of the score are: 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, and Contrabass 2. The score is divided into three measures by vertical bar lines. Each staff contains musical notation with stems, note heads, and rests. Specific performance instructions are included, such as dynamic markings like $f\#pp$ and p , and various bowing and fingering techniques indicated by dots and dashes on the stems.

A page from a musical score for orchestra, showing 25 staves of music. The instruments listed on the left are Vn. 1 through Vn. 12, Va. 1 through Va. 4, Vc. 1 through Vc. 4, and Cb. 1 and Cb. 2. The music is divided into three measures. Measure 1: Vn. 1-4 play ffffff. Vn. 5-12 play p. Va. 1-4 play ffffff. Vc. 1-4 play p. Cb. 1-2 play p. Measure 2: Vn. 1-4 play ffffff. Vn. 5-12 play p. Va. 1-4 play ffffff. Vc. 1-4 play p. Cb. 1-2 play p. Measure 3: Vn. 1-4 play ffffff. Vn. 5-12 play p. Va. 1-4 play ffffff. Vc. 1-4 play p. Cb. 1-2 play p.

(7)

Vn. 1 Vn. 2 Vn. 3 Vn. 4 Vn. 5 Vn. 6 Vn. 7 Vn. 8 Vn. 9 Vn. 10 Vn. 11 Vn. 12

Va. 1 Va. 2 Va. 3 Va. 4 Vc. 1 Ve. 2 Ve. 3 Ve. 4 Cb. 1 Cb. 2

II

(B)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

(P)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

(2)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(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

37

Vn. 1
Vn. 2
Vn. 3
Vn. 4
Vn. 5
Vn. 6
Vn. 7
Vn. 8
Vn. 9
Vn. 10
Vn. 11
Vn. 12
Va. 1
Va. 2
Va. 3
Va. 4
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Ch. 1
Ch. 2

This image shows a single page from a complex musical score, likely for a string orchestra or chamber ensemble. The page is divided into three systems by vertical bar lines. Each system contains multiple staves, each representing a different instrument. The instruments include various types of violins (Vn. 1-12), violas (Va. 1-4), cellos (Vc. 1-4), and double basses (Ch. 1-2). The notation is dense, with many stems, dots, and slurs. Dynamics such as fortissimo (f), piano (p), and triple forte (fpp) are frequently used. Measure numbers and rehearsal marks are placed at the beginning of each staff. The overall layout is typical of a printed musical score, with horizontal lines separating the staves and vertical lines marking measures.

(B)

(19)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

32

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 Ve. 2 Ve. 3 Ve. 4 Ch. 1 Ch. 2

(57)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(6)

Vn. 1

Vn. 2

(IV-III-II-3) (II-II-III-4)

Vn. 3

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

Vn. 4

Vn. 5

(IV-III-II-3) (II-II-III-4)

Vn. 6

(IV-III-II-3) (II-II-III-4)

Vn. 7

Vn. 8

Vn. 9

Vn. 10

(II-II-III-4)

Vn. 11

Vn. 12

(II-II-III-4)

Va. 1

(II-II-III-4)

Va. 2

(II-II-III-4)

Va. 3

Va. 4

(II-II-III-4) (II-II-III-4)

Vc. 1

(II-II-III-4)

Vc. 2

(II-II-III-4)

Vc. 3

(II-II-III-4)

Vc. 4

(II-II-III-4)

Cl. 1

(II-II-III-4)

Cl. 2

63

Vn. 1
Vn. 2
Vn. 3
Vn. 4
Vn. 5
Vn. 6
Vn. 7
Vn. 8
Vn. 9
Vn. 10
Vn. 11
Vn. 12
Va. 1
Va. 2
Va. 3
Va. 4
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Ch. 1
Ch. 2

(69)

Vn.1

Vn.2

Vn.3

Vn.4

Vn.5

Vn.6

Vn.7

Vn.8

Vn.9

Vn.10

Vn.11

Vn.12

Va.1

Va.2

Va.3

Va.4

Vc.1

Vc.2

Vc.3

Vc.4

Ch.1

Ch.2

(B)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(7)

1

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

(8)

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

(M)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

(g)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Cl. 2

ff

Vn. 1

Vn. 2

Vn. 3 *mp*

Vn. 4

Vn. 5 *mf* *f* *p* *pp*

Vn. 6 *ff*

Vn. 7 *ppp* *f* *ppp*

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12 *p* *ppp*

Va. 1

Va. 2 *fp*

Va. 3 *p* *ppp*

Va. 4

Vc. 1 *ffpp*

Vc. 2 *f*

Vc. 3

Vc. 4 *ff* *pp* *ppp* *mf*

Cl. 1

Cl. 2

(98)

Vn. 1

Vn. 2

Vn. 3

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

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

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

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

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1 Pizz.

Va. 2

Va. 3

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

Vc. 1

Vc. 2

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

Vc. 4

Ch. 1

Ch. 2

102

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Pizz.

(VIBRATO)

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Pizz.

(VIBRATO)

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

105

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

108

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

(III)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

115

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
- Ch. 1
- Ch. 2

Measure 115 details:

- Vn. 5:** Dynamics: $f\text{pp}$, p . Articulation: \downarrow .
- Vn. 7:** Dynamics: $f\text{pp}$, p . Articulation: \downarrow .
- Vn. 9:** Dynamics: $f\text{pp}$, f , $f\text{f}$. Articulation: \downarrow .
- Vn. 10:** Dynamics: p .
- Vn. 11:** Dynamics: p .
- Vn. 12:** Dynamics: p .
- Va. 2:** Dynamics: p . Articulation: \downarrow . Dynamic: mf . Articulation: \uparrow . Dynamic: f . Articulation: \uparrow . Dynamic: p .
- Va. 3:** Dynamics: mf . Articulation: \uparrow . Dynamic: f . Articulation: \uparrow . Dynamic: p . Articulation: \uparrow .
- Va. 4:** Dynamics: p .
- Vc. 2:** Dynamics: p .
- Vc. 3:** Dynamics: p .
- Vc. 4:** Dynamics: p .
- Ch. 1:** Dynamics: p .
- Ch. 2:** Dynamics: p .

Measure 116 details:

- Vn. 5:** Dynamics: $f\text{pp}$, p . Articulation: \downarrow .
- Vn. 7:** Dynamics: p .
- Vn. 9:** Dynamics: $f\text{pp}$, f , $f\text{f}$. Articulation: \downarrow .
- Vn. 10:** Dynamics: p .
- Vn. 11:** Dynamics: p .
- Vn. 12:** Dynamics: p .
- Va. 2:** Dynamics: p . Articulation: \downarrow . Dynamic: mf . Articulation: \uparrow . Dynamic: f . Articulation: \uparrow . Dynamic: p .
- Va. 3:** Dynamics: mf . Articulation: \uparrow . Dynamic: f . Articulation: \uparrow . Dynamic: p . Articulation: \uparrow .
- Va. 4:** Dynamics: p .
- Vc. 2:** Dynamics: p .
- Vc. 3:** Dynamics: p .
- Vc. 4:** Dynamics: p .
- Ch. 1:** Dynamics: p .
- Ch. 2:** Dynamics: p .

119

119

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

122

String section (Vn. 1-12, Va. 1-4, Vc. 1-4, Ch. 1-2) performing a complex rhythmic pattern with various dynamics (e.g., *p*, *f*, *ff*, *fff*, *ppp*) and articulations (e.g., slurs, grace notes, accents). Measures 1-4 show a steady eighth-note pulse. Measures 5-8 introduce sixteenth-note patterns and sustained notes. Measures 9-12 feature eighth-note chords and sustained notes.

Woodwind section (Vln. 1-12, Vcl. 1-4, Cbr. 1-2) playing sustained notes and sustained chords. Measures 1-4 focus on sustained notes. Measures 5-8 introduce sustained chords. Measures 9-12 return to sustained notes.

Percussion section (Perc. 1-4) providing rhythmic support with sustained notes and short bursts of sound. Measures 1-4 focus on sustained notes. Measures 5-8 introduce short bursts of sound. Measures 9-12 return to sustained notes.

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

Measure 126 details:

- Top System (Vn. 1-12):** Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns.
- Middle System (Va. 1-4):** Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns.
- Bottom System (Vc. 1-4, Cb. 1-2):** Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns.
- Dynamic markings:** Measures 1-4: *p*, *f*. Measures 5-8: *p*, *fpp*, *p*, *p*. Measures 9-12: *p*, *fpp*, *p*, *p*.
- Performance techniques:** Measures 1-4: Slurs, grace notes. Measures 5-8: Slurs, grace notes, sixteenth-note patterns. Measures 9-12: Slurs, grace notes.
- Text:** Measures 1-4: (IV-III-D) (IV-III-E). Measures 5-8: (IV-III-D) (IV-III-E). Measures 9-12: (IV-III-D) (IV-III-E).

(130)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

134

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Musical score for orchestra, page 138. The score consists of 21 staves, each representing a different instrument or section. The instruments are grouped into sections: Vn. 1 through Vn. 12 (Violins), Va. 1 through Va. 4 (Violas), Vc. 1 through Vc. 4 (Cellos), and Cb. 1 through Cb. 2 (Double Basses). The score is divided into measures by vertical bar lines. Various musical markings are present, including dynamics (e.g., *p*, *f*, *ppp*, *mf*) and performance instructions (e.g., slurs, grace notes, tied notes). Some measures contain multiple staves, indicating polyphony or specific performance techniques. Measure numbers are indicated above certain staves, such as (IV-III-IV) and (V-III-IV).

ff

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

165

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

149

Sheet music for orchestra, page 149. 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.
- Brass Section:** Cl. 1, Cl. 2.

The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are indicated throughout the score, such as *p*, *ppp*, *mf*, and specific markings like *(IV-III-III)* and *(IV-III-III')*.

Musical score for a string orchestra, page 152. The score consists of 24 staves, each representing a different instrument. The instruments are: Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12, Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Ch. 1, and Ch. 2. The notation includes various musical symbols such as stems, dots, and dashes, indicating specific playing techniques like pizzicato or sustained notes. Dynamics like ff, f, ffpp, pp, and p are also present.

155

Musical score for orchestra, page 155, featuring 12 violins, 4 violas, 4 cellos, and 2 double basses. The score is organized into four measures. Dynamics include ff, f, mp, p, and pp.

- Measure 1:** Violins play eighth-note patterns. Violas play sustained notes. Cellos play eighth-note patterns. Double basses play eighth-note patterns.
- Measure 2:** Violins play eighth-note patterns. Violas play sustained notes. Cellos play eighth-note patterns. Double basses play eighth-note patterns.
- Measure 3:** Violins play eighth-note patterns. Violas play sustained notes. Cellos play eighth-note patterns. Double basses play eighth-note patterns.
- Measure 4:** Violins play eighth-note patterns. Violas play sustained notes. Cellos play eighth-note patterns. Double basses play eighth-note patterns.

Dynamics used: ff, f, mp, p, pp.

159

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Ch. 1

Ch. 2

163

Musical score for orchestra, page 163, divided into two systems of six measures each. The score includes parts for:

- Violins (Vn. 1 to Vn. 12)
- Double Basses (Va. 1 to Va. 4 and Vc. 1 to Vc. 4)

Articulations and dynamics include:

- Vn. 1: Measures 1-2 (p), Measure 3 (f), Measure 4 (pp), Measure 5 (p), Measure 6 (f).
- Vn. 2: Measures 1-2 (pp), Measure 3 (mp), Measure 4 (pp), Measure 5 (p), Measure 6 (fff).
- Vn. 3: Measures 1-2 (mf), Measure 3 (p), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vn. 4: Measures 1-2 (p), Measure 3 (fff), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vn. 5: Measures 1-2 (p), Measure 3 (ff), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vn. 6: Measures 1-2 (pp), Measure 3 (ff), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vn. 7: Measures 1-2 (ffff mf), Measure 3 (ffff mf), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vn. 8: Measures 1-2 (pp), Measure 3 (fp), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vn. 9: Measures 1-2 (mf), Measure 3 (pp), Measure 4 (mf), Measure 5 (p), Measure 6 (ffff mp).
- Vn. 10: Measures 1-2 (ffff), Measure 3 (fp), Measure 4 (ffff), Measure 5 (pp), Measure 6 (pp).
- Vn. 11: Measures 1-2 (mf), Measure 3 (pp), Measure 4 (pp), Measure 5 (pp), Measure 6 (ffff).
- Vn. 12: Measures 1-2 (pp), Measure 3 (pp), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Va. 1: Measures 1-2 (pp), Measure 3 (p), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Va. 2: Measures 1-2 (mf), Measure 3 (pp), Measure 4 (mf), Measure 5 (pp), Measure 6 (pp).
- Va. 3: Measures 1-2 (p), Measure 3 (pp), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Va. 4: Measures 1-2 (mf), Measure 3 (pp), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vc. 1: Measures 1-2 (ffff), Measure 3 (pp), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vc. 2: Measures 1-2 (p), Measure 3 (mf), Measure 4 (pp), Measure 5 (pp), Measure 6 (pp).
- Vc. 3: Measures 1-2 (pp), Measure 3 (ffff), Measure 4 (pp), Measure 5 (ffff p), Measure 6 (pp).
- Vc. 4: Measures 1-2 (pp), Measure 3 (pp), Measure 4 (pp), Measure 5 (pp), Measure 6 (ffff mp ffff).
- Cl. 1: Measures 1-2 (fp), Measure 3 (mf), Measure 4 (pp), Measure 5 (pp), Measure 6 (ffff).
- Cl. 2: Measures 1-2 (p), Measure 3 (mf), Measure 4 (pp), Measure 5 (pp), Measure 6 (ffff ffff).

167

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

(171)

Musical score for orchestra, page 171, divided into four systems of four measures each. The score includes parts for:

- Vn. 1 through Vn. 12
- Va. 1 through Va. 4
- Vc. 1 through Vc. 4
- Ch. 1 and Ch. 2

Performance instructions and dynamics include:

- Vn. 1: (Measure 1) Dynamics: f, pp; (Measure 2) Dynamics: pp.
- Vn. 2: (Measure 1) Dynamics: f; (Measure 2) Dynamics: pp.
- Vn. 3: (Measure 1) Dynamics: f; (Measure 2) Dynamics: pp.
- Vn. 4: (Measure 1) Dynamics: mp; (Measure 2) Dynamics: pp.
- Vn. 5: (Measure 1) Dynamics: p; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: pp.
- Vn. 6: (Measure 1) Dynamics: f; (Measure 2) Dynamics: pp.
- Vn. 7: (Measure 1) Dynamics: f; (Measure 2) Dynamics: pp; (Measure 3) Dynamics: pp; (Measure 4) Dynamics: pp.
- Vn. 8: (Measure 1) Dynamics: pp; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: pp.
- Vn. 9: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Vn. 10: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Vn. 11: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Vn. 12: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Va. 1: (Measure 1) Dynamics: p; (Measure 2) Dynamics: pp; (Measure 3) Dynamics: pp; (Measure 4) Dynamics: p.
- Va. 2: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Va. 3: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Va. 4: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Vc. 1: (Measure 1) Dynamics: mp; (Measure 2) Dynamics: pp; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: mp.
- Vc. 2: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: pp; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Vc. 3: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Vc. 4: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Ch. 1: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: pp; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.
- Ch. 2: (Measure 1) Dynamics: ff; (Measure 2) Dynamics: ff; (Measure 3) Dynamics: ff; (Measure 4) Dynamics: ff.

Other markings include "Pizz." and "svitit".

175

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

179

Musical score page 179 featuring 24 staves of music for various string instruments. The instruments listed on the left are Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12, Va. 1, Va. 2, Va. 3, Va. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, and Cb. 1, Cb. 2. The score is divided into three systems by vertical bar lines. Measure numbers 1, 2, and 3 are indicated above the staves. Various dynamic markings such as *p*, *f*, *ppp*, and *mf* are placed throughout the score. Some measures contain performance instructions like '(I-II-III-I)', '(I-II-III-IV)', and '(I-II-III-V)'. Measures 1 and 2 show mostly sustained notes or simple rhythmic patterns. Measure 3 features more complex patterns, including sixteenth-note figures and sustained notes with grace notes.

183

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

186

Vn. 1

Vn. 2

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

Vn. 4 fpp p

Vn. 5 mf

Vn. 6

Vn. 7

Vn. 8

Vn. 9 (I-II-III-V) p

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

Vn. 11 fpp p

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4 (IV-III-IV) fpp p

Vc. 1 (IV-III-I-D) (IV-III-IV) p

Vc. 2 (IV-III-IV) f

Vc. 3 (IV-III-IV) p fpp p

Vc. 4

Cl. 1

Cl. 2 p

(190)

Vn. 1

Vn. 2

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

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

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

Vn. 10 (II-III-IV)

Vn. 11 (II-III-IV)

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1 (II-III-IV)

Vc. 2

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

Vc. 4

Gtr. 1

Gtr. 2

(194)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2