
AURORA

for
String Orchestra

Composed by
JOSEPHINE WOLF OBERHOLTZER

2011

Performance Notes

1 Instrumentation

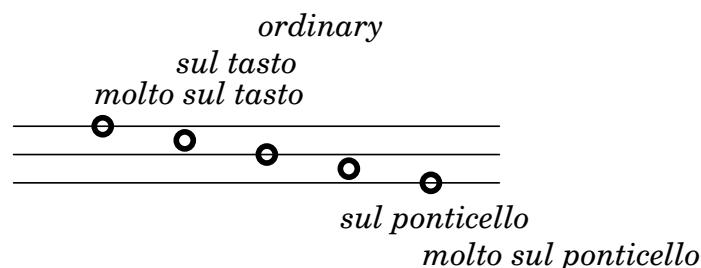
mbrsi/aurora has the following instrumentation:

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

2 Bowing

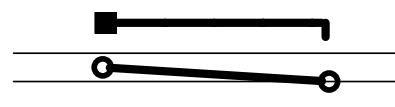
2.1 Bow Positions

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



2.2 Overpressure

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



2.3 Circular Bowing / Ponticello-Tasto Tremoli

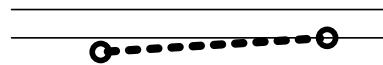
Zigzags on the bowing-staff indicate rapid circular bowing (essentially a tremolo from *sul tasto*

to *sul ponticello*):



2.4 Jete / Spiccato

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



3 Glissandi

3.1 Normal Glissandi

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



3.2 Oscillations

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



AURORA

for Ensemble Kaleidoskop

Joséphine Wolf Oberholtzer (1984)

$\text{♩} = 66$

The musical score consists of 20 staves, each representing a different instrument or voice part. The instruments listed on the left 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 four measures by vertical bar lines. Each staff contains musical notation with stems, note heads, and rests. Dynamic markings such as *fppp*, *p*, and *mp* are placed above the staves. Some staves include performance instructions like *Pizz.* and measure numbers (e.g., 0.II-III-IV). The music features a variety of rhythmic patterns, including eighth-note groups and sixteenth-note figures, often with grace notes indicated by small stems.

5

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

(10)

Vn. 1

Vn. 2

Vn. 3

(IV-II-III-IV)

fppp >>

Vn. 4

Vn. 5

Vn. 6

Vn. 7

(IV-II-III-IV) Pizz.

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

(IV-II-III-IV)

fppp >>

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

(IV-II-III-IV)

fppp >>

Vc. 4

Cl. 1

Cl. 2

p

3

15

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

(19)

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

29

Vn. 1 (IV-III-II-4) (I-III-IV)

Vn. 2

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

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8 (I-III-IV)

Vn. 9 (I-III-IV) (I-III-IV) (IV-III-II-4) (I-III-IV)

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

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

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

Va. 1 (I-III-IV)

Va. 2 (I-III-IV)

Va. 3

Va. 4 (I-III-IV)

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

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

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

Vc. 4

Cb. 1

Cb. 2

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

(V-III-II-4)

Vn. 9

(I-II-III-IV)

(V-III-II-4)

Vn. 10

(IV-III-II-4)

Vn. 11

(IV-III-II-4)

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Pizz.

Vc. 1

Vc. 2

(IV-III-II-4)

(I-II-III-IV)

(IV-III-II-4)

(IV-III-II-4)

Vc. 3

Vc. 4

Cl. 1

Cl. 2

11

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

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

Vn. 3 (I-II-III-IV) (IV-III-II-D) *fpp* *d.5*

Vn. 4 (IV-III-II-D) *fpp* *d.5*

Vn. 5 *mf*

Vn. 6

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

Vn. 8 (IV-III-II-D) (I-II-III-IV) *d.3* *p* *ff*

Vn. 9

Vn. 10 *mf*

Vn. 11

Vn. 12 (IV-III-II-D) *p* *ppp* (I-II-III-IV) *ffpp* *p* *mp*

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

Va. 2 *p*

Va. 3

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

Vc. 1 *p*

Vc. 2 *mp*

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

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

Ch. 1

Ch. 2

(49)

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

Aurora

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

(59)

Vn. 1

Vn. 2

Vn. 3

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

Vn. 4

Vn. 5

(I-III-III-IV)

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

Vn. 6

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

Vn. 7

Vn. 8

Vn. 9

Vn. 10

(I-III-III-IV)

Vn. 11

Vn. 12

Va. 1

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

Va. 2

Va. 3

Va. 4

(IV-III-II-D)

Vc. 1

(I-II-III-IV)

Vc. 2

Vc. 3

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

(I-II-III-IV)

Vc. 4

Cl. 1

(I-II-III-IV)

Cl. 2

(69)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

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

Vn. 6

Vn. 7

Vn. 8

Vn. 9

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

Vn. 11

Vn. 12 (IV-III-II-1) (L.II-III-IV)

Va. 1

Va. 2

Va. 3

Va. 4

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

Vc. 2

Vc. 3

Vc. 4

Ch. 1 (L.II-III-IV)

Ch. 2

71

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

(85)

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

(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

Cl. 1

Cl. 2

(95)

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

100

Vn. 1

Vn. 2 *mp*

Vn. 3

(IV-III-II-4)

Vn. 4 *t.5* *mp*

Vn. 5 *mp* *p* *fz* *p* *mf* *mp*

Vn. 6 *fpp* *mf*

Vn. 7 *Pizz.* *mf* *ppp*

(I-III-IV) *Pizz.* *p* *p* *ppp* *p*

Vn. 8

Vn. 9 *mf*

Vn. 10

Vn. 11

Vn. 12 *mp* *p*

(IV-III-II-4) *Pizz.* *p* *ppp* *mp*

Va. 1 *p*

Va. 2 *f* *mf*

Va. 3 *mf* *ppp* *ppp* *mp* *p* *mf*

Va. 4 *p* *p* *ppp* *ppp* *p*

Vc. 1 *f* *mp* *ppp* *f* *ppp*

Vc. 2 *mp* *p*

Vc. 3 *ppp* *Pizz.* *ppp* *Pizz.* *p*

Vc. 4 *mp* *p*

Cl. 1

Cl. 2

The image shows a single page from a musical score, specifically page 104. The page is filled with ten systems of music, each containing multiple staves for different instruments. The instruments represented include various string sections (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), and double basses. Each staff has a unique set of musical notes, rests, and dynamic markings. Notable markings include 'ff' (fortissimo), 'f', 'mp', 'mf', 'pp', 'ppp', 'fz' (pizzicato), and 'fp' (for piano). Some staves feature specific performance instructions like 'pizz.' or 'fp'. The score is organized into ten systems, separated by vertical bar lines, and the overall layout is dense and technical.

Vn. 1

Vn. 2

Vn. 3

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

Vn. 5 fppp mf

Vn. 6

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

Vn. 8

Vn. 9 (IV-III-II-D) 4.7 (I-II-III-IV) 2.3 (IV-III-II-D) fppp

Vn. 10

Vn. 11 fppp

Vn. 12 mf

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

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

Va. 3 mp f pp

Va. 4 (IV-III-II-D) 4.7 (I-II-III-IV) 2.3

Vc. 1 p fppp

Vc. 2 mp f pp

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

Vc. 4 ppp mp

Ch. 1

Ch. 2

112

Vn. 1

Vn. 2 *mp* *ppp*

Vn. 3 *ppp*

Vn. 4 (I-II-III-IV) *mf* *mp* *ppp* *p*

Vn. 5

Vn. 6

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

Vn. 8 *mp* *p* *ppp*

Vn. 9 (I-II-III-IV) *Pizz.* (VIII-IX) *mf* *fpp* (I-II-III-IV) *9:3* *fp* (IV-VI) *4:5* *fp*

Vn. 10

Vn. 11 *ppp* *ppp*

Vn. 12 *p* *mf* *mf*

Va. 1 (I-II-III-IV) *2:3* *p*

Va. 2 *mp* *fp* *fp* *fp* *ppp* *mp*

Va. 3 *p* *mf* *fp* *p* (IV-VI) *Pizz.* *mf*

Va. 4 *ppp* *p*

Vc. 1 *ppp* *mf*

Vc. 2 *mp*

Vc. 3 *ppp* *mf*

Vc. 4 *mp*

Cl. 1

Cl. 2

116

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

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

(IV-III-II-D) 4.5

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

(I-II-III-IV) 4.5

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

Vn. 6

Vn. 7

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

(IV-III-II-D) 4.5

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

(I-II-III-IV) 4.5

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

Vn. 8

Vn. 9

(I-II-III-IV) 4.7

(IV-III-II-D) 4.5

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

(I-II-III-IV) 4.5

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

Vn. 10

Vn. 11

Vn. 12

Va. 1

(IV-III-II-D) 4.7

(I-II-III-IV) Pizz.

(IV-III-II-D) 4.7

(I-II-III-IV) 2.3

Pizz.

Va. 2

(IV-III-II-D) 4.7

(I-II-III-IV) f

(IV-III-II-D) 4.7

(I-II-III-IV) 2.3

f

Va. 3

(IV-III-II-D) 4.7

(I-II-III-IV) f

(IV-III-II-D) 4.7

(I-II-III-IV) 2.3

f

Va. 4

(IV-III-II-D) 4.7

(I-II-III-IV) f

(IV-III-II-D) 4.7

(I-II-III-IV) 4.5

f

Vc. 1

(IV-III-II-D) p

(IV-III-II-D) p

(IV-III-II-D) p

Vc. 2

p

(IV-III-II-D) p

(IV-III-II-D) p

Vc. 3

ppp

(IV-III-II-D) mp

(IV-III-II-D) mp

Vc. 4

p

(IV-III-II-D) p

(IV-III-II-D) mp

Cb. 1

mf

(IV-III-II-D) p

(120)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cl. 1

Cl. 2

Score for 12 Violins, 4 Violas, 3 Cellos, and 2 Double Basses.

Measure 124:

- Violin 1:** Playing eighth-note patterns with dynamic *mf*.
- Violin 2:** Playing sixteenth-note patterns with dynamic *mf*.
- Violin 3:** Playing eighth-note patterns with dynamic *p*.
- Violin 4:** Playing eighth-note patterns with dynamic *mf*.
- Violin 5:** Playing sixteenth-note patterns labeled (IV-III-II-D) and (IV-III-II-A).
- Violin 6:** Playing eighth-note patterns with dynamic *gfz*.
- Violin 7:** Playing sixteenth-note patterns labeled (IV-III-II-D), (I-II-III-IV), (IV-III-II-D), and (I-II-III-IV).
- Violin 8:** Playing eighth-note patterns with dynamic *p*.
- Violin 9:** Playing eighth-note patterns with dynamic *f*.
- Violin 10:** Playing eighth-note patterns with dynamic *pp*.
- Violin 11:** Playing eighth-note patterns with dynamic *gfz*.
- Violin 12:** Playing eighth-note patterns with dynamic *p*.
- Viola 1:** Playing eighth-note patterns with dynamic *mp*.
- Viola 2:** Playing sixteenth-note patterns labeled (IV-III-II-D) and (I-II-III-IV).
- Viola 3:** Playing eighth-note patterns with dynamic *gfz*. Includes a *Pizz.* instruction.
- Viola 4:** Playing eighth-note patterns with dynamic *pp*.
- Cello 1:** Playing eighth-note patterns with dynamic *pp*.
- Cello 2:** Playing eighth-note patterns with dynamic *pp*.
- Cello 3:** Playing eighth-note patterns with dynamic *pp*.
- Cello 4:** Playing eighth-note patterns with dynamic *mf*.
- Bass 1:** Playing eighth-note patterns with dynamic *pp*.
- Bass 2:** Playing eighth-note patterns with dynamic *pp*.

128

Vn. 1 (IV-III-II-D) (I-II-III-IV) *f*

Vn. 2 *mp*

Vn. 3

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

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

Vn. 6 *mp* *ppp*

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

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

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

Vn. 10

Vn. 11

Vn. 12 *ppp* (IV-III-II-D) *mf* (IV-III-II-D) *fpp* *p* *p*

Va. 1

Va. 2 *p*

Va. 3

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

Vc. 1

Vc. 2 (IV-III-II-D) (I-II-III-IV) *p*

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

Vc. 4

Cl. 1 (IV-III-II-D) (I-II-III-IV) *mp* (IV-III-II-D) (I-II-III-IV) *p* (IV-III-II-D) (I-II-III-IV) *p*

Cl. 2 *mf* (IV-III-II-D) (I-II-III-IV) *p* (IV-III-II-D) (I-II-III-IV) *p*

Sheet music for a 12-part string ensemble (Vn. 1-12, Va. 1-4, Vc. 1-4, Cb. 1-2) and Aurora. The score is divided into four systems of four measures each. Measure 1: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns. Measure 2: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns. Measure 3: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns. Measure 4: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.

Vn. 1-12 (Violin 1-12):

- Measures 1-4: Various sixteenth-note patterns, dynamics include *p*, *pp*, *mp*, *f*, *fff*.
- Measure 5: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 6: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 7: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 8: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 9: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 10: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 11: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 12: Vn. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.

Va. 1-4 (Viola 1-4):

- Measures 1-4: Various sixteenth-note patterns, dynamics include *mp*, *p*, *mf*, *p*.
- Measure 5: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 6: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 7: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 8: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 9: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 10: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 11: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 12: Va. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.

Vc. 1-4 (Cello 1-4):

- Measures 1-4: Various sixteenth-note patterns, dynamics include *pp*, *mp*, *mf*, *p*.
- Measure 5: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 6: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 7: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 8: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 9: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 10: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 11: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 12: Vc. 1-4 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.

Cb. 1-2 (Double Bass 1-2):

- Measures 1-4: Various sixteenth-note patterns, dynamics include *p*, *pp*, *mf*.
- Measure 5: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 6: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 7: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 8: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 9: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 10: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 11: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.
- Measure 12: Cb. 1-2 play eighth-note patterns; Vn. 5-12 play sixteenth-note patterns.

Aurora:

- Measures 1-4: Rests.
- Measure 5: Aurora plays eighth-note patterns.
- Measure 6: Aurora plays eighth-note patterns.
- Measure 7: Aurora plays eighth-note patterns.
- Measure 8: Aurora plays eighth-note patterns.
- Measure 9: Aurora plays eighth-note patterns.
- Measure 10: Aurora plays eighth-note patterns.
- Measure 11: Aurora plays eighth-note patterns.
- Measure 12: Aurora plays eighth-note patterns.

(136)

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

Vn. 2 *p*

Vn. 3 *ppp* *mp*

Vn. 4 (I-II-III-IV) *ppp* *mp* *fpp* *p* (IV-III-II-D) *d.4.3*

Vn. 5 *p* *mf*

Vn. 6 *p* *mp* *ppp* *ppp*

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

Vn. 8 *mp* *p* *fpp* *p* *mf*

Vn. 9 (I-II-III-IV) (IV-III-II-D) (IV-III-II-D) *mf* *ppp* *ppp*

Vn. 10 (IV-III-II-D) (I-II-III-IV) *fpp* *p* *d.5* *ppp*

Vn. 11 *mp* *ppp*

Vn. 12 *mf* *ppp* *ppp* *ppp*

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

Va. 2 (IV-III-II-D) *p* *mf* *p* *ppp* *ppp*

Va. 3 *mp* *p* *ppp*

Va. 4 *mp* *p* *p* *mp*

Vc. 1

Vc. 2

Vc. 3 (IV-III-II-D) (I-II-III-IV) *p* *d.5* *ppp* (I-II-III-IV) (IV-III-II-D)

Vc. 4 *ppp* *p* *ppp* *mp*

Ch. 1 *p* *ppp* *p* *p* (IV-III-II-D) (I-II-III-IV)

Ch. 2 *p* *mp* *p* *ppp* (I-II-III-IV) (IV-III-II-D) *p*

(140)

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

Aurora

The image displays a dense musical score for a large ensemble. It consists of 26 staves, organized into three systems of four measures each. The instruments and voices are categorized as follows: Vn. 1 through Vn. 12 (Violins 1-12), Va. 1 through Va. 4 (Violas 1-4), Ve. 1 through Ve. 4 (Cellos 1-4), Cb. 1 (Double Bass 1), and Cb. 2 (Double Bass 2). The score features a variety of musical elements, including: 1) Traditional notation with staff lines, clefs (G, F, C), and note heads. 2) Graphic notation consisting of short horizontal lines, dots, and wavy patterns. 3) Dynamic markings such as 'p' (pianissimo), 'mp' (mezzo-pianissimo), 'mf' (mezzo-forte), and 'ppp' (pianississimo). 4) Articulation marks like dashes and dots under or over the stems of notes. 5) Measure numbers and rehearsal marks: '(IV-III-II-D)' and '(I-A-III-IV-V)' appear in the upper section, while '(I-B-III-IV)' appears in the lower section. 6) Specific performance instructions: 'f' (fortissimo) with a 4.7 measure duration, and 'ff' (fortississimo) with a 4.7 measure duration. The overall style is highly detailed and technical, typical of a modern orchestral score.

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

(IV-III-II-D)

Vn. 9

(IV-III-II-D)

Vn. 10

Vn. 11

Vn. 12

Va. 1

(IV-III-II-I)

Va. 2

(IV-III-II-4)

Va. 3

fppp

Va. 4

Vc. 1

mp

Vc. 2

ppp

Vc. 3

mf

Vc. 4

ppp

Vc. 1

mp

Vc. 2

ppp

Vc. 3

mf

Vc. 4

ppp

Ch. 1

ppp

mf

Vc. 1

ppp

mf

Vc. 2

(I-III-III-IV)

ppp

mf

Vn. 1

Vn. 2

Vn. 3

(IV-HI-HI)

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

156

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

160

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

164

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

Vn. 1 *ppp*

Vn. 2 *fppp* *mf* *p* *ppp*

Vn. 3

Vn. 4 *mp* *fz* *mf* *mp*

Vn. 5 *p*

Vn. 6 *p* *fppp*

Vn. 7 (0-II-III-IV) *f* *fp* *fp* *Pizz.* *fppp* *mf*

Vn. 8 (0-II-III-IV) *4.7* *ppp* *ppp*

Vn. 9 *fppp* *p* *fppp* *ppp* *p* *mp*

Vn. 10 *fppp* *fppp* *mf* *2.3* *f* *Pizz.*

Vn. 11

Vn. 12

Va. 1 *mp* *mf* (0-IV-III-IV) *1.7* *f* *p* *ppp*

Va. 2 *fppp* *mp* *fppp* *p* *ppp* *mf*

Va. 3 *ppp*

Va. 4 *mf* *ppp*

Vc. 1 *mp* *ppp* *mf* *p* *ppp* *ppp*

Vc. 2 *p* *mf*

Vc. 3 *p* *ppp*

Vc. 4 *mf* *fppp* *p* *ppp* *mf*

Ch. 1 (0-II-III-IV) *4.7* (IV-III-II-I) *4.7* *2.3* *mf*

Ch. 2 *p* *ppp* *mp* *p* *fppp* *ppp*

172

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

Aurora

177

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

Sheet music for a large orchestra, page 182. The score is divided into two systems by vertical bar lines. The instrumentation includes:

- 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.
- Double Bass Section:** Cb. 1, Cb. 2.
- Other Instruments:** Aurora.

Key features of the music include:

- Dynamic markings:** Dynamics such as *mf*, *p*, *ppp*, *f*, *ff*, *fff*, *mp*, *fp*, *sfz*, and *sf* are used throughout the score.
- Performance techniques:** Various performance techniques are indicated, including grace notes, slurs, and specific bowing or fingering instructions.
- Sectional markings:** Sectional markings like (IV-II-II-D), (I-II-III-IV), (IV-III-II-D), and (I-II-III-IV) appear in several staves.
- Page number:** The page number 182 is located at the top left of the first system.

186

Vn. 1

Vn. 2

Vn. 3

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

fppp p

(I-II-III-IV)

fppp p

(IV-III-II-D)

Vn. 4

mp

Vn. 5

mf

mp

Vn. 6

Vn. 7

Vn. 8

Vn. 9

(I-II-III-IV)

p

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

fppp p

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

fppp p

(IV-III-II-D)

Vn. 10

mf

fppp mf

fppp mf

Vn. 11

(IV-III-II-D)

fppp p

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

p

(I-II-III-IV)

Vn. 12

(IV-III-II-D)

fppp p

Va. 1

mp

Va. 2

p

Va. 3

Va. 4

(IV-III-II-D)

fppp p

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

p

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

p

Vc. 1

mp

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

p

(IV-III-II-D)

fppp p

(IV-III-II-D)

(D-II-III-IV)

Vc. 2

mf

(I-II-III-IV)

f

(IV-III-II-D)

fppp

(IV-III-II-D)

(IV-III-II-D)

Vc. 3

p

(I-II-III-IV)

fppp p

g2

fppp

(IV-III-II-D)

p

f > fppp

Vc. 4

Vcl. 1

Vcl. 2

p

191

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

(I-II-III-IV)

Vn. 10

(I-II-III-IV)

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

(I-II-III-IV)

Vc. 3

Vc. 4

Ch. 1

Ch. 2

2011-05-16

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