

AURORA

for Ensemble Kaleidoskop

Joséphine Wolf Oberholtzer (1984)

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Violin 7

Violin 8

Violin 9

Violin 10

Violin 11

Violin 12

Viola 1

Viola 2

Viola 3

Viola 4

Cello 1

Cello 2

Cello 3

Cello 4

Contrabass 1

Contrabass 2

3

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

10

Vn. 1

Vn. 2

Vn. 3

(I-II-III-IV)

fppp > o

Vn. 4

p

Vn. 5

Vn. 6

p

Vn. 7

fppp > o

(I-II-III-IV) Pizz.

Vn. 8

p

Vn. 9

fppp > o

Vn. 10

Vn. 11

p

Vn. 12

Va. 1

(IV-III-II-D)

fppp > o

Va. 2

fppp > o

Va. 3

Va. 4

(I-II-III-IV)

fppp > o

Vc. 1

Vc. 2

Vc. 3

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

fppp > o

Vc. 4

(I-II-III-IV)

fppp > o

Cb. 1

fppp > o

Cb. 2

p

14

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

17

Vn. 1

Vn. 2

Vn. 3

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

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

(IV-II-II-IV) (I-II-III-IV) (IV-III-II-4) 4.5 Pizz. (I-II-III-IV)

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

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

Va. 3

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

Va. 4

Vc. 1

(I-II-III-IV) Pizz. (I-II-III-IV) 4.7 (I-II-III-IV)

Vc. 2

Pizz. (I-II-III-IV) Pizz. (I-II-III-IV) 2.3 (I-II-III-IV) sf

Vc. 3

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

Vc. 4

p

Cb. 1

fpp (I-II-III-IV) fpp (I-II-III-IV) 4.5 p fpp 2.3

Cb. 2

Pizz. (I-II-III-IV) fpp (I-II-III-IV) 4.5 Pizz. (I-II-III-IV)

Sheet music 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 music is divided into measures by vertical bar lines. Each measure contains multiple staves, each with its own unique musical notation, including various note heads, stems, and rests. Measure numbers are indicated above the staves. The notation includes dynamic markings such as *mp*, *sfz*, *p*, *ppp*, *mf*, and *fff*. Specific performance instructions like "Pizz." are also present.

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*.

System 2: Measures 7-12. Instruments: Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12. Dynamics: *mf*, *p*, *mp*, *ppp*. Articulations: (IV-II-II-IV), (I-II-III-IV), (IV-III-II-I).

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*, *ppp*. Articulations: *Pizz.*, (II-II-III-IV), (IV-III-II-I), (I-II-III-IV). Measure 18 ends with *mf*.

String section (Vn. 1 to Vn. 12) and Double Bass section (Va. 1 to Vc. 4, Cb. 1 to Cb. 2) musical score.

String Section (Vn. 1 to Vn. 12):

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

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

- Va. 1: Resting.
- Va. 2: Resting.
- Va. 3: Resting.
- Va. 4: Playing eighth-note patterns with dynamics *mp* and *p*.
- Vc. 1: Playing eighth-note patterns with dynamics *mf*, *mp*, and *mp*.
- Vc. 2: Playing eighth-note patterns with dynamics *mf*, *mf*, and *mp*. Includes markings (IV-III-II-I) and (IV-III-II-I).
- Vc. 3: Resting.
- Vc. 4: Resting.
- Cb. 1: Resting.
- Cb. 2: Playing eighth-note patterns with dynamics *ppp*, *ppp*, and *p*. Includes marking (I-III-II-IV).

(10)

Pizz.

(IV-III-II-4)

Vn. 1

p

(IV-III-II-4)

Vn. 2

fppp

(I-III-IV)

Vn. 3

fppp

(IV-III-II-4)

Vn. 4

fppp

(I-III-IV)

Vn. 5

fppp

(IV-III-II-4)

Vn. 6

p

(I-III-IV)

Vn. 7

fppp

Pizz.

(IV-III-II-4)

Vn. 8

mp

p

fppp

p

(I-III-IV)

Vn. 9

p

p

Pizz.

(IV-III-II-4)

Vn. 10

fppp

p

fppp

p

mf

(I-III-IV)

Vn. 11

Pizz.

(IV-III-II-4)

Vn. 12

p

p

p

p

(IV-III-II-4)

Va. 1

p

fppp

(IV-III-II-4)

Va. 2

fppp

p

(IV-III-II-4)

Va. 3

p

p

(IV-III-II-4)

Va. 4

mp

p

fppp

p

mf

(IV-III-II-4)

Vc. 1

mf

fppp

p

mp

(IV-III-II-4)

Vc. 2

mp

p

(IV-III-II-4)

Vc. 3

p

fppp

Pizz.

(IV-III-II-4)

Vc. 4

p

fppp

p

(IV-III-II-4)

Cb. 1

p

(IV-III-II-4)

Cb. 2

p

(IV-III-II-4)

14

Vn. 1
fppp
p

Vn. 2
ff

Vn. 3
(I-II-III-IV) (IV-III-II-I)
A.5

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

Vn. 5
ffz
ffz (tempo A.5)

Vn. 6
ffz
ffz

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

Vn. 8
ffz
mp

Vn. 9
p

Vn. 10
mf
p
p

Vn. 11
p

Vn. 12
p
ffpp
p
mp

Va. 1
ffz
ffz

Va. 2
ffz
ffz

Va. 3
ffz
ffz

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

Va. 5
ffz
ffz

Va. 6
ffz
ffz

Vc. 1
p

Vc. 2
mp

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

Vc. 4
(I-II-III-IV)
ffpp

Cb. 1

Cb. 2

(8)

Vn. 1

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

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

Vn. 4 (I-II-III-IV) (IV-III-II-I) *fppp* *p* *2,3*

Vn. 5 *mf*

Vn. 6

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

Vn. 8 *ppp* *pizz.* *p* *ppp*

Vn. 9

Vn. 10

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

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

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

Va. 2 (I-II-III-IV) *fppp* *p* *d7*

Va. 3 (I-II-III-IV) *pizz.* *p* *d7*

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

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

Vc. 2

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

Vc. 4 *fppp* *p* *fppp*

Cb. 1

Cb. 2 (I-II-III-IV) *d7* *p*

52

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

55

Vn. 1

Vn. 2

Vn. 3

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

Vn. 4

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

Vn. 5

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

Vn. 6

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

Vn. 7

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

Vn. 8

Vn. 9

Vn. 10

(I-II-III-IV)

Vn. 11

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

Vn. 12

mf *fizz* *p* *mf* *ppp*

Va. 1

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

Va. 2

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

Va. 3

Va. 4

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

Vc. 1

p *mp* *p*

Vc. 2

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

Vc. 3

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

Vc. 4

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

Cb. 1

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 dppp

Vn. 11

Vn. 12

(IV-III-II-I)

(I-II-III-IV)

p ppp

Va. 1

p

(IV-III-II-I)

(I-II-III-IV)

Va. 2

p

(IV-III-II-I)

(I-II-III-IV)

Va. 3

Va. 4

(IV-III-II-I)

(I-II-III-IV)

p fppp

Vc. 1

p

(IV-III-II-I)

(I-II-III-IV)

p mp

Vc. 2

Vc. 3

(I-II-III-IV)

(IV-III-II-I)

(IV-III-II-I)

p fppp p

mfp

Vc. 4

Cb. 1

p

(I-II-III-IV)

p mf

Cb. 2

61

Vn. 1

Vn. 2

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

Vn. 3

fppp *p*

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

Vn. 4

Vn. 5

mp *fppp* *p* *mf* *mp*

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

Vn. 6

p *fppp* *p*

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

Vn. 7

Vn. 8

Vn. 9

Vn. 10

mf *p*

(I-II-III-IV)

Vn. 11

Vn. 12

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 *fppp* *p*

(I-II-III-IV)

Vc. 2

Vc. 3

mf *fppp* *p*

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

Vc. 4

Cb. 1

mf *fppp* *p*

(I-II-III-IV)

Cb. 2

(63)

Vn. 1

Vn. 2

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

Vn. 4

Vn. 5 (IV-III-III) (IV-III-II-4) (IV-III-II-3) (I-II-III-IV)

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

Vn. 7

Vn. 8

Vn. 9

Vn. 10 (IV-III-II-4) (IV-III-II-3) (I-II-III-IV) (I-II-III-IV)

Vn. 11

Vn. 12 (IV-III-II-3) (I-II-III-IV) (I-II-III-IV) (I-II-III-IV)

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

Va. 2 (IV-III-II-3) (I-II-III-IV) (IV-III-II-3) (I-II-III-IV)

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

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

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

Vc. 2

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

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

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

Cb. 2 (IV-III-II-3) (I-II-III-IV) (IV-III-II-3) (I-II-III-IV)

69

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5 (I-III-IV)

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10 (I-III-IV)

Vn. 11

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

Va. 1

Va. 2

Va. 3

Va. 4

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

Vc. 2

Vc. 3

Vc. 4

Cb. 1 (I-III-IV)

Cb. 2

String section (Vn. 1-12) play eighth-note patterns with grace notes and dynamic markings like *mp*, *p*, *sfz*, *ppp*, and *fz*. The woodwind section (Va. 1-4, Vc. 1-4, Cb. 1-2) play sustained notes with grace notes and dynamic markings like *ppp*, *p*, *mp*, and *fz*.

String section (Vn. 1-12):

- Vn. 1: Tremolo, dynamic *mp*, ending with *fz*.
- Vn. 2: Rest.
- Vn. 3: Tremolo, dynamic *mp*, ending with *fz*.
- Vn. 4: Tremolo, dynamic *mp*, ending with *fz*.
- Vn. 5: Tremolo, dynamic *mp*, ending with *fz*.
- Vn. 6: Rest.
- Vn. 7: Rest.
- Vn. 8: Rest.
- Vn. 9: Rest.
- Vn. 10: Tremolo, dynamic *p*, ending with *fz*.
- Vn. 11: Rest.
- Vn. 12: Tremolo, dynamic *p*, dynamic *ppp*, dynamic *mp*, ending with *fz*.

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

- Va. 1: Tremolo, dynamic *fz*.
- Va. 2: Tremolo, dynamic *fz*.
- Va. 3: Tremolo, dynamic *ppp*, ending with *fz*.
- Va. 4: Tremolo, dynamic *fz*.
- Vc. 1: Tremolo, dynamic *fz*.
- Vc. 2: Tremolo, dynamic *fz*.
- Vc. 3: Tremolo, dynamic *fz*.
- Vc. 4: Tremolo, dynamic *p*, dynamic *ppp*, dynamic *mp*, ending with *fz*.
- Cb. 1: Tremolo, dynamic *fz*.
- Cb. 2: Tremolo, dynamic *ppp*, ending with *fz*.

Sheet music for orchestra, page 87. 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 a short melodic line. Vn. 2 includes dynamic markings *f* and *fpp*. Vn. 3 has a sustained note. Vn. 4 includes dynamic *mf*. Vn. 5 includes dynamic *mp*. Vn. 6 is mostly rests.

System 2: Features eight violin parts (Vn. 7 through Vn. 14). Vn. 7 includes dynamics *ppp* and *pp*. Vn. 8 has sustained notes. Vn. 9 includes dynamic *mf*. Vn. 10 is mostly rests. Vn. 11 includes dynamic *p*. Vn. 12 includes dynamics *mf* and *p*.

System 3: Features four viola parts (Va. 1 through Va. 4). Va. 1 has a sustained note. Va. 2 includes dynamics *f*, *fpp*, and *ppp*. Va. 3 includes dynamics *p*, *mf*, *p*, and *ppp*. Va. 4 is mostly rests.

System 4: Features four cello parts (Vc. 1 through Vc. 4). Vc. 1 has sustained notes. Vc. 2 includes dynamic *mf*. Vc. 3 includes dynamic *mp*. Vc. 4 includes dynamics *p*, *fppp*, *fp*, *mf*, and *mf*.

System 5: Features two double bass parts (Cb. 1 and Cb. 2). Both parts are mostly rests.

(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-I)

Pizz.

(IV-II-II-D)

f

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

Measure 99:

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

102

Vn. 1

Vn. 2

Vn. 3

(IV-III-II-3)

Vn. 4

Vn. 5

Vn. 6

Pizz. (IV-III-II-4)

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

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

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 105. 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.
- Bass Section:** Cb. 1, Cb. 2.

The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are indicated throughout the score, such as *p*, *mp*, *f*, *fp*, *pp*, *fff*, *Pizz.*, and measure numbers like (IV-III-II-I) and (I-II-III-IV). Measure 105 begins with a dynamic of *ppp*.

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

Measure 108 consists of three staves of music for the string section. The instruments are arranged in four groups of three: Violin 1, Violin 2, Violin 3, Violin 4; Violin 5, Violin 6, Violin 7; Violin 8, Violin 9, Violin 10; Violin 11, Violin 12, Violin 13. The violins play eighth-note patterns, often with grace notes and slurs. The violas and cellos provide harmonic support with sustained notes and rhythmic patterns. The double basses provide the bass line. Dynamic markings include *p*, *mf*, *ppp*, *f*, *fp*, *mp*, *Pizz.*, and specific articulations like *2.3*, *4.7*, and *1.5*. Measure 108 concludes with a final dynamic of *ppp*.

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Sheet music for orchestra, page 1. The score consists of two systems of six staves each. The instruments are grouped by section:

- String Section (Top):** Vn. 1, Vn. 2, Vn. 3, Vn. 4, Vn. 5, Vn. 6, Vn. 7, Vn. 8, Vn. 9, Vn. 10, Vn. 11, Vn. 12.
- Woodwind Section:** Va. 1, Va. 2, Va. 3, Va. 4.
- Bassoon Section:** Vc. 1, Vc. 2, Vc. 3, Vc. 4.
- Cello Section:** Cb. 1, Cb. 2.

Each staff includes a clef, key signature, and dynamic markings such as *p*, *mf*, *mp*, *ppp*, and *Pizz.* Measure numbers are indicated above the staves. The first system ends with measure 12, and the second system begins with measure 13.

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

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(120)

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

36

Aurora

(f23)

Vn. 1

Vn. 2 *ppp*

Vn. 3 *sfz*

Vn. 4

Vn. 5 (IV-III-II-1) (I-II-III-IV)

Vn. 6 *p* *sfz*

Vn. 7 (IV-III-II-1) (I-II-III-IV) (IV-III-II-1) (I-II-III-IV)

Vn. 8

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

Vn. 10

Vn. 11 *mp* *sfz*

Vn. 12 *sfz* *p*

Va. 1

Va. 2 *p*

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

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

Vc. 1 *sfz*

Vc. 2 *sfz*

Vc. 3 *sfz*

Vc. 4

Cb. 1 *mf*

Cb. 2 *sfz*

Sheet music for a string quartet (Vn. 1-4) and orchestra (Va. 1-4, Vc. 1-2, Cb. 1-2). The score consists of 12 staves, each representing a different instrument or section. The instruments are arranged in two groups: the string quartet (Vn. 1-4) at the top and the orchestra (Va. 1-4, Vc. 1-2, Cb. 1-2) at the bottom. The music is divided into measures by vertical bar lines. Each measure contains musical notation, including stems, heads, and rests. Some measures include dynamic markings such as *f*, *p*, *mp*, *mf*, and *ppp*. The score also includes performance instructions like "available" and "Pizz.".

(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 and performance instructions are written above the staves, such as "f" (fortissimo), "p" (pianissimo), "mp" (mezzo-pianissimo), "mf" (mezzo-forte), and "ppp" (pianississimo). Some measures also contain text labels like "(IV-II-III-IV)", "(I-II-III-IV)", and "(IV-III-II-I)". The notation includes standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with unique markings specific to the instruments.

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 (Cb. 1-2), and Aurora.

System 1: Violin parts 1 through 6. Measures show various bowing techniques (e.g., fp , p , mp) and dynamic markings like f , p , mp . Some measures include performance instructions like '(I-II-III-IV)' and '(IV-III-II-I)'.

System 2: Violin parts 7 through 13. Similar to System 1, featuring dynamic markings and performance instructions like '(I-II-III-IV)' and '(IV-III-II-I)'.

System 3: Double bass parts 1 through 4. Measures show dynamic markings like mf , p , pp , and fff . Performance instructions like '(I-II-III-IV)' and '(IV-III-II-I)' are present.

Aurora: Located at the bottom of the page, showing measures for Aurora's part with dynamic markings like ppp , p , and mp .

Sheet music for a string orchestra, page 138. The score consists of 25 staves, each representing a different instrument or section of the orchestra. The instruments include various types of violins (Vn. 1-12), violas (Va. 1-4), cellos (Vc. 1-4), and double basses (Cb. 1-2). The music is divided into measures by vertical bar lines. Dynamic markings such as *p* (pianissimo), *ppp* (pianississimo), *f* (forte), and *fff* (fortississimo) are placed above the staves. Articulation marks like dots and dashes are also present. Some measures contain text labels in parentheses, such as '(I-II-III-IV)', '(IV-III-II-I)', and '(I-II-III-IV) 2.3'. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes.

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

System 1 (Left Side):

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

System 2 (Right Side):

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

144

Vn. 1

Vn. 2

Vn. 3

(IVIII-II-D)

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

(I-III-III-IV)

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

Score for Aurora, showing parts for Vn. 1 through Cb. 2 across 12 staves. The score includes dynamic markings such as *p*, *ppp*, *mf*, and *mp*. Measure numbers 147-150 are indicated above the staves.

Measure 147:

- Vn. 1: *p*, *ppp*
- Vn. 2: *mf*, *ppp*
- Vn. 3: *p*, *mf*
- Vn. 4: *p*, *mf*, *f*, *ppp*
- Vn. 5: *ppp*, *mp*
- Vn. 6: *mf*, *ppp*, *p*
- Vn. 7: -
- Vn. 8: *mf*, *ppp*, *mp*, *ppp*
- Vn. 9: *ppp*, *ppp*
- Vn. 10: -
- Vn. 11: *mp*, *ppp*
- Vn. 12: *mp*, *ppp*, *p*
- Va. 1: *p*, *ppp*
- Va. 2: *p*, *mf*, *p*
- Va. 3: *mf*, *p*, *mp*, *p*
- Va. 4: *mp*, *p*
- Vc. 1: *mp*
- Vc. 2: *ppp*, *mp*
- Vc. 3: *mf*, *ppp*, *mp*
- Vc. 4: *mp*, *ppp*
- Cb. 1: *mf*, *ppp*, *mf*, *mp*
- Cb. 2: *ppp*, *mf*

Measure 148:

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

Measure 149:

- 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 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: -

(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

Musical score for orchestra, page 156. The score is divided into two systems by a vertical bar.

System 1 (Left Side):

- Vn. 1: Rests, dynamic *ff*.
- Vn. 2: Slurs, dynamic *mp*.
- Vn. 3: Slurs, dynamic *ppp*.
- Vn. 4: Slurs, dynamic *mf*.
- Vn. 5: Slurs, dynamic *ff*.
- Vn. 6: Rests, dynamic *ff*.
- Vn. 7: Slurs, dynamic *mf*.
- Vn. 8: Rests.
- Vn. 9: Slurs, dynamic *p*.
- Vn. 10: Slurs, dynamic *p*.
- Vn. 11: Slurs, dynamic *ppp*.
- Vn. 12: Rests, dynamic *ppp*.
- Va. 1: Slurs, dynamic *ppp*.
- Va. 2: Slurs, dynamic *mp*.
- Va. 3: Rests.
- Va. 4: Rests.
- Vc. 1: Slurs, dynamic *mp*.
- Vc. 2: Slurs, dynamic *p*.
- Vc. 3: Slurs, dynamic *mp*.
- Vc. 4: Rests.
- Cb. 1: Rests, dynamic *ff*.
- Cb. 2: Slurs, dynamic *ppp*.

System 2 (Right Side):

- Vn. 1: Slurs, dynamic *ff*.
- Vn. 2: Slurs, dynamic *mp*.
- Vn. 3: Slurs, dynamic *ppp*.
- Vn. 4: Slurs, dynamic *mf*.
- Vn. 5: Rests.
- Vn. 6: Slurs, dynamic *ff*.
- Vn. 7: Slurs, dynamic *fp*.
- Vn. 8: Slurs, dynamic *ppp*.
- Vn. 9: Slurs, dynamic *ff*.
- Vn. 10: Slurs, dynamic *ff*.
- Vn. 11: Slurs, dynamic *ff*.
- Vn. 12: Slurs, dynamic *ppp*.
- Va. 1: Slurs, dynamic *fp*.
- Va. 2: Slurs, dynamic *ff*.
- Va. 3: Slurs, dynamic *ppp*.
- Va. 4: Rests.
- Vc. 1: Slurs, dynamic *mp*.
- Vc. 2: Slurs, dynamic *mf*.
- Vc. 3: Slurs, dynamic *mp*.
- Vc. 4: Rests.
- Cb. 1: Slurs, dynamic *mp*.
- Cb. 2: Slurs, dynamic *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

(IV)III-4.7

(IV)III-4.5

Aurora

165

Vn. 1

Vn. 2

Vn. 3

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

Vn. 9

Vn. 10

Vn. 11

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

(IV-III-II-D 2-3)

Sheet music for orchestra, page 12, measures 11-12.

Measure 11:

- Vn. 1:** Slurs, dynamic *p*.
- Vn. 2:** Slurs, dynamic *p*, *ppp*.
- Vn. 3:** Slurs.
- Vn. 4:** Slurs, dynamic *mp*.
- Vn. 5:** Slurs, dynamic *p*, *mf*, *ppp*.
- Vn. 6:** Slurs.
- Vn. 7:** Pizz., *fppp*, *mf*.
- Vn. 8:** Slurs, dynamic *ppp*.
- Vn. 9:** Slurs, dynamic *mf*.
- Vn. 10:** Pizz., dynamic *f*.
- Vn. 11:** Slurs.
- Vn. 12:** Slurs.

Measure 12:

- Va. 1:** Slurs, dynamic *p*, *ppp*.
- Va. 2:** Slurs, dynamic *mf*.
- Va. 3:** Slurs, dynamic *mf*.
- Va. 4:** Slurs, dynamic *p*.
- Vc. 1:** Slurs, dynamic *mp*, *ppp*.
- Vc. 2:** Slurs, dynamic *ppp*.
- Vc. 3:** Slurs, dynamic *p*.
- Vc. 4:** Slurs, dynamic *mp*.
- Cb. 1:** Slurs, dynamic *fppp*.
- Cb. 2:** Slurs, 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

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

Cb. 1

Cb. 2

Sheet music for orchestra, page 180. The score is divided into three systems of six measures each.

System 1:

- Vn. 1:** Playing eighth-note patterns with dynamic *p*.
- Vn. 2:** Playing eighth-note patterns with dynamic *p*.
- Vn. 3:** Playing eighth-note patterns with dynamic *f*. Includes markings (I-II-III-IV) and (IV-V-I-II).
- Vn. 4:** Playing eighth-note patterns with dynamic *p*.
- Vn. 5:** Playing eighth-note patterns with dynamic *p*.
- Vn. 6:** Resting.

System 2:

- Vn. 7:** Resting.
- Vn. 8:** Resting.
- Vn. 9:** Playing eighth-note patterns with dynamic *f*. Includes markings (I-II-III-IV) and (IV-V-I-II).
- Vn. 10:** Playing eighth-note patterns with dynamic *f*.
- Vn. 11:** Playing eighth-note patterns with dynamic *p*. Includes markings (I-II-III-IV) and (IV-V-I-II).
- Vn. 12:** Resting.

System 3:

- Va. 1:** Playing eighth-note patterns with dynamic *p*.
- Va. 2:** Playing eighth-note patterns with dynamic *mp*.
- Va. 3:** Playing eighth-note patterns with dynamic *pp*.
- Va. 4:** Playing eighth-note patterns with dynamic *p*. Includes marking (I-II-III-IV).
- Vc. 1:** Playing eighth-note patterns with dynamic *p*. Includes markings (IV-V-I-II) and (I-II-III-IV).
- Vc. 2:** Playing eighth-note patterns with dynamic *f*.
- Vc. 3:** Playing eighth-note patterns with dynamic *p*. Includes marking (I-II-III-IV).
- Vc. 4:** Resting.
- Cb. 1:** Resting.
- Cb. 2:** Playing eighth-note patterns with dynamic *mp*.

Sheet music for a large ensemble, likely a string orchestra, featuring multiple staves for various instruments. The score is divided into two systems by a vertical bar.

System 1 (Left Side):

- Vn. 1:** Playing *p*, dynamic markings *fppp*, *p*, *p*, *p*, *p*.
- Vn. 2:** Playing *p*.
- Vn. 3:** Playing *fppp*, *p*.
- Vn. 4:** Playing *mp*.
- Vn. 5:** Playing *ppp*.
- Vn. 6:** Playing *sfz*.
- Vn. 7:** Playing *sfz*.
- Vn. 8:** Playing *fppp*, *fppp*.
- Vn. 9:** Playing *mf*, dynamic markings *(I-II-III-IV)*, *(IV-III-I-IV)*, *p*.
- Vn. 10:** Playing *mf*, dynamic markings *(IV-III-II-IV)*, *(II-III-III-IV)*.
- Vn. 11:** Playing *p*.
- Vn. 12:** Playing *sfz*.
- Va. 1:** Playing *mf*.
- Va. 2:** Playing *p*.
- Va. 3:** Playing *ppp*.
- Va. 4:** Playing *p*, dynamic markings *(IV-III-II-IV)*, *p*.
- Vc. 1:** Playing *fppp*, *p*, *p*, *mp*, *p*, *sfz*, *fppp*, *mp*, *p*, *mf*, *sfz*.
- Vc. 2:** Playing *mf*, *fppp*, *p*, *fppp*, *sfz*.
- Vc. 3:** Playing *(IV-III-IV)*.
- Vc. 4:** Playing *p*, *mp*.
- Cb. 1:** Playing *sfz*.
- Cb. 2:** Playing *ppp*, *sfz*, *mp*, *sfz*, *mp*.

System 2 (Right Side):

- Vn. 1:** Playing *p*, *fppp*, *p*, *sfz*.
- Vn. 2:** Playing *sfz*.
- Vn. 3:** Playing *sfz*.
- Vn. 4:** Playing *sfz*, *sfz*, *mp*, *sfz*.
- Vn. 5:** Playing *sfz*.
- Vn. 6:** Playing *sfz*.
- Vn. 7:** Playing *sfz*.
- Vn. 8:** Playing *fppp*.
- Vn. 9:** Playing *sfz*.
- Vn. 10:** Playing *sfz*.
- Vn. 11:** Playing *sfz*.
- Vn. 12:** Playing *sfz*.
- Va. 1:** Playing *mf*.
- Va. 2:** Playing *p*.
- Va. 3:** Playing *sfz*.
- Va. 4:** Playing *p*, *sfz*.
- Vc. 1:** Playing *fppp*, *p*, *sfz*, *fppp*, *p*, *sfz*, *fppp*, *mp*, *p*, *mf*, *sfz*.
- Vc. 2:** Playing *mf*, *fppp*, *p*, *fppp*, *sfz*.
- Vc. 3:** Playing *sfz*.
- Vc. 4:** Playing *sfz*.
- Cb. 1:** Playing *sfz*.
- Cb. 2:** Playing *sfz*, *ppp*, *sfz*, *mp*, *sfz*, *mp*.

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

Section I (Measures 1-12):

- Vn. 1:** Rest throughout.
- Vn. 2:** Rest throughout.
- Vn. 3:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: ffffff p > o.
- Vn. 4:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: mpp mpp.
- Vn. 5:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: mf mf.
- Vn. 6:** Rest throughout.
- Vn. 7:** Rest throughout.
- Vn. 8:** Rest throughout.
- Vn. 9:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: ffffff p > o.
- Vn. 10:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: mf mf.
- Vn. 11:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: ffffff p > o.
- Vn. 12:** Rest throughout.
- Va. 1:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: mp mp.
- Va. 2:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: p p.
- Va. 3:** Rest throughout.
- Va. 4:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: ffffff p > o.
- Vc. 1:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: mp mp.
- Vc. 2:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: mf mf.
- Vc. 3:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: ffffff p > o.
- Vc. 4:** Rest throughout.
- Cb. 1:** Rest throughout.
- Cb. 2:** Measures 1-2: Rest. Measures 3-12: (I-II-III-IV) (IV-V-III-II-D). Dynamics: p p.

190

Vn. 1

Vn. 2

Vn. 3

(IV-III-II-D)

Vn. 4

Vn. 5

Vn. 6

Vn. 7

Vn. 8

(IV-III-II-D)

Vn. 9

(I-III-III-IV)

Vn. 10

(I-III-III-IV)

Vn. 11

(I-III-III-IV)

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

(I-III-III-IV)

Vc. 1

Vc. 2

(IV-III-II-D)

Vc. 3

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

fpp > *fppp* >

Vn. 10

fz

Vn. 11

fz (s)

Vn. 12

Va. 1

Va. 2

Va. 3

Va. 4

Vc. 1

Vc. 2

fppp

fz

Vc. 3

mf

Vc. 4

fz

Cb. 1

Cb. 2