

Tolga
Yayalar

...will this frightful noise
never cease?

for bass and orchestra

Yayalar

commissioned by
Cemal Reşit Rey Concert Hall and Bilkent Symphony Orchestra
for the 100th anniversary of Battle of Gallipoli

INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in Bb (2rd doubling Bass Clarinet)
2 Bassoons

4 Horns
2 Trumpets (+ straight mutes)
2 Trombones (+ straight mutes)
1 Bass trombone (+mute)
1 Tuba

Timpani (32, 29, 26 and 20 inch)
Percussion (2 players)

I - Crotales (2 octaves)
 Sus. Cymbal
 Tam-tam
 Snare

II - Vibraphone
 Bass Drum
 Snare drum
 Bell tree
 Thunder Sheet

Harp

Piano (doubling celesta)

Strings (10 - 8 - 8 - 6 - 5)

(Basses must have low C)

The score is transposed
The duration is approximately 8,5 minutes.

PREFACE

The piece is based on two personal accounts of the Gallipoli campaign. This became the main compositional concept of the piece which is an intense and almost too graphic narrative of the battle scene. The piece is more than a monodrama than a song. The text is very fragmentary and reflects the soldier's reactions to this hostile and very noisy environment.

The narrative can be summed up as follows: The soldier is on the boat to the shore for the landing, there's a glimpse of the noise of the fighting. Once on the shore everything moves ridiculously fast. Bullets and shrapnel are ricocheting, cracking noise of the guns, people are rushing, running and screaming. The soldier looks around and sees indescribable misery everywhere. The gully is filled with wounded and dead. There's no time to bury the dead and he has to fight and dig. And he accepts the fact that he may fall anytime like his comrades.

cold... dark... shivering
cramped...cracked

this is war at least

scrambling... rolling... rushing

like blind things in hell
like dogs in the leash
like anxious mice

oh noise!

ping... zip...zip... whiz... ping...zip...

screeching like hell

will this frightful noise never cease?

fume filled trench
writhing human flesh
like an unburied graveyard
death is bursting all around

lying... gasping...
sick and feverish
screaming in agony

tut...tut...tut.tut.tut.tut

boom...crack...dig...fire...

I'm prepared for death

Fragments from diaries:

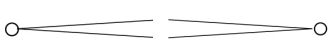







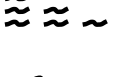

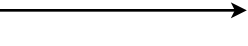
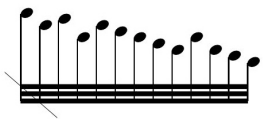
Ion L. Idriess: The Desert Column: Leaves from the Diary of an Australian Trooper in Gallipoli, Sinai, and Palestine during World War One.

Silas Diary, 194-1916 by Ellis Silas


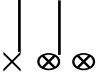
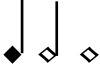

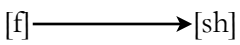



COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

GENERAL

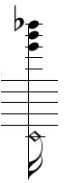

The piece should be performed absolutely without any vibrato
Accidentals effect the whole measure.

	crescendo from / diminuendo to silence
	quarter-tone flat
	quarter-tone sharp
	1/8 tone flat (app. a coma/20 cents flat)
	Glissando
	Highest note possible under current circumstance.
	Stop the tremolo
	Tremolos are always unmeasured.
	Uneven tremolo. It should still be fast bit irregular.
	Dynamics in quotation marks indicate the effort not the result.
	A line with an arrow between two different playing techniques indicate a gradually change from one into another one.
	Play as fast as possible. Start at the indicated point in the measure and execute the finger as fast possible.



WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)

	Breath noise only, no pitch
	Key click only, no breath. Pick the keys that make the loudest click noise. If used with the tremolo sign, then tremolos should be performed as fast as possible with any number of keys that make the loudest clicking sound. The key clicks are always used with the wind instruments performing tutti.
	Breathy tone with clear audible pitch
	Flutter tongue
	Use the syllables to form the shape of your mouth cavities. Do not pronounce these vowels or consonants. This will effect the brightness of the air noise.
	A down arrow on the stem of the note indicates inhaling into the instrument. This is used in combination with air tones.
	A up arrow on the stem of the note indicates exhaling into the instrument. This is used in combination with air tones.
	Air noise combined with loud key noise.

FLUTE

	Overblow to bring out harmonics. The notation is approximate, any number of harmonics could be achieved.
	Tongue-ram. It sounds a major seventh lower than the fingered pitch.

CLARINET

	Slap tongue.
	Slap tongue with much air.

BASSOON



Slap tongue.

BRASS

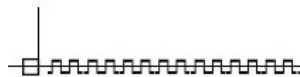


Half-valve, a choked-off and somewhat uncentered, unstable sounding of the notated pitches.



Hand pop. Use the flat of the palm of the right hand and strike the normally inserted mouthpiece.

STRINGS



molto sul pont.

Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul tasto. Achieve loud dynamics with increased bow pressure.



Toneless bowing on the the wood of the bridge. The resulting sound should be only the bow noise. Any unintentional squeaking sounds should be kept in minimum. It is recomend to mute the strings completely with the left hand.



At the end of the crescendo, leave the bow on the string to prevent the strings from vibrating. The crescendo should come to a sudden end.

flautando

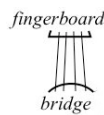
Flautando should be performed with extreme light bow pressure and the bow is drawn sul tasto (on the fingerboard). The pressure on the left hand (stopping hand) should also be relaxed, not as much as a harmonic sound but something in between.



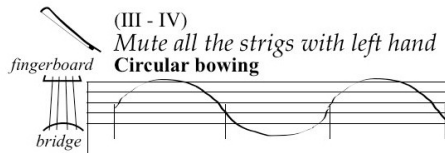
Half-filled diamond noteheads indicate half harmonics. Left hand pressure is somewhere between normal stopping and harmonic touch. The sound should be rather unfocused and veiled quality.



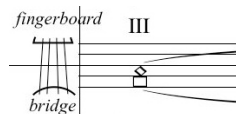
Behind the bridge clef. Each space represent one of the four strings. Any action (pizzicato/bow) should be executed behind the bridge on the specific string.



Special clef for actions that are executed between the fingerboard and the bridge.



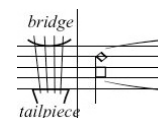
Hold the bow with 45 degree angle and bow the bottom two strings in a circular fashion between the fingerboard and the bridge. Left hand should mute all the strings so no pitch is produced.



Touch the string approximately where the diamond notehead is notated and bow the same string approximately where the rectangular notehead is notated (in this case, very close to the bridge)



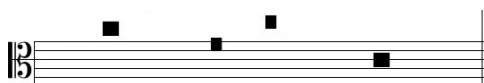
Special clef for actions that are executed between the bridge and the tailpiece.



Touch the string approximately where the diamond head is notated and bow the same string approximately where the square head is notated.



Single click of the bow. Press the bow onto the string and pull extremely carefully so that it to make a single cracking sound. This sound could be hard to control so occasional multiple clicks are acceptable.



Make a over-pressured cracking sound corresponding approximately to the register and time/duration of the graphic notation.

PIANO

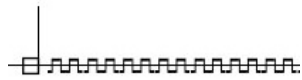


Muted sound. Dampen the string inside the piano.

Cluster, black and white keys.

Scrape the strings as indicated (by either a plastic object or superball)

HARP



Drag a superball mallet on the indicated string.

VOICE



Whisper only, no voice

Speak

Voiced whisper (sing with a very breathy voice)

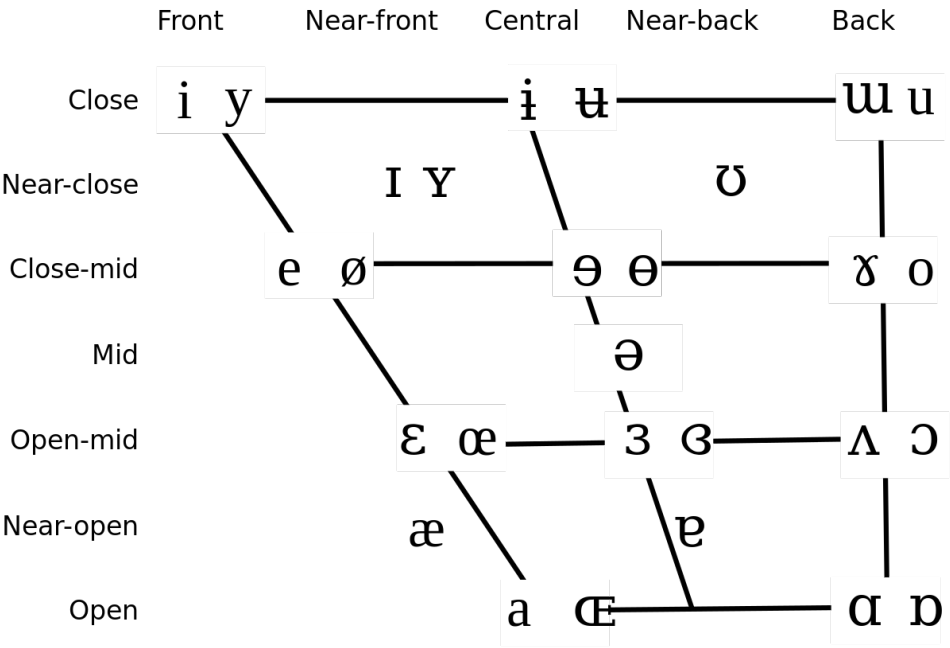
Voiced speech (sing with unstable pitch)

Lowest voice possible (stroh bass if possible)

Plosive accent on the k. Pop the lips on the p.

Plosive accent is at the end as in zip

Pronunciation guide for Vowels



...will this frightful noise never cease?

"... bu korkunç gürültü asla sona ermeyecek mi?"

Tolga YAYALAR

"In the distance one can just discern the Dardenelles opening up"

4/4 ♩=52

Flute 1-2

Oboe 1-2

Clarinet in B \flat 1-2

Bassoon 1-2

Horn in F 1-2

Horn in F 3-4

Trumpet in C 1-2

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion

Percussion

Piano

Harp

Bass

Violin I

Violin II

Viola

Cello

Contrabass

"faintest boom of guns"

24

44

54

44

[illegible]

"the thunder of the guns is much clearer"

2
4

4
4

3
4

11

Fl. (exhale) *pp* *mf* a2 tongue ram 1. 2. 1. a2

Ob. (exhale) *pp* *mf* *p*

B♭ Cl. (exhale) *pp* *mf* *p* 1. with much noise with some pitch 2. 1. with much noise

Bsn. (exhale) *pp* *mf* *p*

Hn. a2 air only *ff*

Hn. a2 air only *ff*

C Tpt. a2 air only *ff*

Tbn. a2 Hand "pop" *sf*

B. Tbn. Hand "pop" *sf*

Tuba Hand "pop" *sf*

Timp. *p*

Perc. (Bass Drum) *mp* *mf*

Pno. *mf* *mp*

Hp. w/ plectrum *mf*

B. cramped ad lib. - rhythms are approximate k's are unvoiced plosives attacks breath only almost like panting *p* *mf*

Vln. I (III - IV) Mute all the strigs with left hand Circular bowing *pp* (no cresc.)

Vln. II

Vla. Mute all the strigs with left hand on the bridge (only bow noise) *ppp*

Vcl. Mute all the strigs with left hand snap pizz. *sfz*

Cb. *sfz*

sul tasto
extremely slow bow, only cracking noise
pp
sul tasto
extremely slow bow, only cracking noise
pp
Mute all the strigs with left hand pizz. III

"shrapnel-bullets pelting the ground"

3
4

4
4

3
4

4
4

17

1. tongue ram

1. multiphonic

a2

1. multi

a2 air noise only, no pitch

a2 Hand "pop"

a2 Hand "pop"

a2

15^{ma}

sul pont. 15^{md}

k's are unvoiced plosives attacks

(speak)

(breathe)

fingerboard

bridge

extreme sul ponticello - extreme flautando

mostly bow noise with a very faint descending pitch

(E)

pppp

Mute all the strigs with left hand pizz.

sfz

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Pno.

Hp.

B

Vln. I

Vln. II

Vla.

Vcl.

Cb.

"thousands of men rushing through the hail of Death as though it was some big game"

2
4

4
4

32

Fl. *air noise with key clicks
timbre change only, no pitch*
"f"

Ob. *air noise with key clicks
timbre change only, no pitch*
"f"

B♯ Cl. *air noise with key clicks
timbre change only, no pitch*
"f"

Bsn. *air noise with key clicks
timbre change only, no pitch*
"f"

Hn. *air noise with key clicks
timbre change only, no pitch*
"f"

Hn. *air noise with key clicks
timbre change only, no pitch*
"f"

C Tpt. *air noise with key clicks
timbre change only, no pitch*
"f"

Tbn. *con sord.*

B. Tbn. *con sord.*

Tuba *con sord.*

Timp. *(superball)*

Perc. *(Tam-tam) suberball drag*
p *mf* *pp*

Perc. *(Bass Drum) suberball drag*
p *mf* *pp*

Pno. *f* *p* *f* *mf*

Hp. *suberball drag*
p *mf*

B. *rush - ing*
like - blind things in hell
like dogs in the lea

Vln. I *f* *p* *f* *pp* *f*

Vln. II *f* *p* *f* *pp* *f*

Vla. *col legno battuto*
p *p* *pp*

Vcl. *sul pont.*
p *f* *pp*

Cb. *pp* *f*

air noise only, no pitch (inhale)
"f"

air noise only (inhale)
"f"

air noise only (inhale)
"f"

air noise only, no pitch (inhale)
"f"

a2 (inhale)
"f"

a2 (inhale)
"f"

a2 (inhale)
"f"

a2
sf

via sord.

frame
mf

suberball drag
p *mf* *pp*

15^{ma}

8^{va}

col legno battuto
mp *p* *mf*

col legno battuto
mp

Mute all the strigs with left hand
III
f

"we take cover from anything on the beach that affords shelter"

3
4

2
4

3
4

1
4

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. (Tam-tam)

Perc. (Bass Drum)

Pno.

Hp.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

air noise only, no pitch (inhale)

"f"

"p"

air noise only, no pitch (inhale)

"f"

"p"

air noise only, no pitch (inhale)

"f"

"p"

fltr

mf

ff

fltr

f

fltr

f

fltr

f

con sord.

via sord.

pp

mf

p

ff

pp

mf

p

ff

8^{vb}

ord. mallets

mf

ord. mallets

mp

mf

p

suberball drag

8^{vb}

ff

*

sh

like an - xious mice

p

col legno battuto

sul tasto

more pressure

pp

f

sul pont.

pp

ff

sul pont.

p

f

"can`t stand the damned noise"

1
4

2
4

3
8

4
4

2
4

41

Fl. (inhale) "mf" fltr "f" p

Ob. (inhale) "mf" fltr "f" p

Bs. Cl. (inhale) "mf" fltr "f" p

Bsn. (inhale) "mf" fltr ord. mf > p fltr ord. < mf > p fltr ord. < mf > p fltr < mf >

Hn. "mf" fltr ord. mf > p fltr ord. < mf > p fltr ord. < mf > p fltr < mf >

Hn. "mf" fltr ord. mf > p fltr ord. < mf > p fltr ord. < mf > p fltr ord. < mf > p

C Tpt. "mf" fltr ord. mf > p fltr ord. < mf > p fltr ord. < mf > p fltr ord. < mf > p

Tbn. fltr ff fltr mf > p fltr ord. < mf > p fltr ord. < mf > p fltr ord. < mf > p

B. Tbn. ff p fltr mf > p fltr ord. < mf > p fltr ord. < mf > p fltr ord. < mf > p

Tuba fltr ff p fltr mf > p fltr ord. < mf > p fltr ord. < mf > p fltr ord. < mf > p

Timp. f mp

Perc. Cymbal rub with sponge (Bass Drum) rub with sponge p mf ord. mallets

Perc. "mf" p

Pno. INSIDE mf

Hp. ff mf

B. with discomfort oh mf noi se

Vln. I p senza vibr.

Vln. II ppp

Vla. div. a4 sul tasto, flautando ppp

Vcl. sul pont. f senza vibr. p

Cb. flautando ff p

44

Mute all the strigs with left hand
III or IV
on the bridge (only bow noise)

"The noise now is Hell"

3
4

4
4

3
4

4
4

1
4

55

Fl. *key clicks only*
“mf”
mf
p *mf*
irregular trem.

Ob. *key clicks only*
“mf”
mf
p *mf*
irregular trem.

Bs Cl. *key clicks only*
“mf”
mf
p *mf*
irregular trem.

Bsn. *key clicks only*
“mf”
mf
p *mf*
irregular trem.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *w/brushes*
mf
tap with fingers
irregular trem.
pp

Perc. *Tam-tam*
suberball drag
p *mf*
pp

Perc. *Thunder Sheet*
p *mf*
pp

Pno. *scrape the strings with a plastic item*
p

Hp.

B. *f*
sree *ching* *like he* *II*
slowly cover ears.
f
will this fright - full noise *mf* *shout!* *ff*
c - ver *cease*

Vln. I *IV col legno battuto*
Mute all the strigs with left hand
molto s.p. *ord.* *s.p.* *ord.* *col legno battuto*
uneven rhythms, no synch.

1.

2.

3.

4.

Vln. II

5.

6.

7.

8.

Vla. *IV col legno battuto*
mf *mp* *IV col legno battuto*

Vcl. *ext. slow bow*
sul tasto
Mute all the strigs with left hand
p

Cb. *ext. slow bow*
Mute all the strigs with left hand
p

pressed bowing behind the bridge
ad. lib, no synch.
f

44

$$\frac{1}{4} \quad \frac{3}{4}$$

12

"The roll is called – how heart-breaking it is – name after name is called"

$\frac{3}{4}$ ♩ = 40

$\frac{4}{4}$

$\frac{1}{4}$

$\frac{3}{4}$

72

Fl. *air only* **"p"** [s] → [sh]

Ob. *air only* **"p"** [s] → [sh] *air only* **"p"**

B♭ Cl. *air only* **"p"** [sh] only **"p"** take bass clarinet

Bsn. *air only* **"p"** [s] → [sh] *air only* **"p"**

Hn. **"p"** [h] → [sh] **"p"** [f] → [sh]

Hn. **"p"** [h] → [sh] **"p"** [f] → [sh] **"p"**

C Tpt. **"p"** [h] → [sh] **"p"** [f] → [sh]

Tbn. **"p"** [h] → [sh] **"p"** [f] → [sh] **"p"**

B. Tbn. **"p"** [h] → [sh] **"p"** [f] → [sh] **"p"**

Tuba **"p"** [h] → [sh] **"p"** [f] → [sh] **"p"**

Timp. rub with sponge **"p"**

Perc. (Tam-tam) rub with sponge **"p"**

Perc. Bass Drum rub with sponge **"p"**

Pno.

Hp.

B. fragile, trembling *p* falsetto ad lib. *p* ord. *p* falsetto ad lib. *p*

Death is burst - - - - ing

Vln. I *simile* *ppp* on the bridge (only bow noise) dampen the strings *ppp*

Vln. II *simile* *ppp* on the bridge (only bow noise) dampen the strings *ppp*

Vla. *simile* *ppp* on the bridge (only bow noise) dampen the strings *ppp*

Vcl. *simile* *ppp* on the bridge (only bow noise) dampen the strings *ppp*

Cb. *sul tasto, flautando* *ppp*

3
4

1
4

4
4

77 *half air - half pitch*

Fl. *ppp*

Ob. *p*

B♭ Cl. *half air - half pitch*

B. Cl. *ppp* Bass Clarinet *half air - half pitch* take clarinet

Bsn. *p*

Hn. *half valve, unfocused pitch* *ppp*

Hn. *p*

C Tpt. *half valve, unfocused pitch* *ppp*

Tbn. *p*

B. Tbn. *p*

Tuba *p*

Timp. tap with fingers *pp*

Perc. (Tam-tam)

Perc. tap with fingers *pp*

Pno.

Hp.

B. *p* *pp* falsetto ad lib. (whisper+sing) *p*

all on the bridge (only bow noise) dampen the strings a - round ly - ing

Vln. I *ppp* on the bridge (only bow noise) dampen the strings

Vln. II *ppp*

Vla. tap string. with 2 fingers *pp* reg. tremolo *p*

Vcl. tap string. with 2 fingers *pp*

Cb. tap string. with 2 fingers *ppp* *pp*

"poor shattered things crawling along in their agony"

2
4

3
4

2
4

2
4+8

83

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Pno.

Hp.

B

Vln. I

Vln. II

Vla.

Vcl.

Cb.

a2 fltr

a2 fltr

a2 fltr

a2 fltr

a2 fltr

a2 fltr

a2 fltr

a2 fltr

shake with brushes

(Tam tam) shake with brushes

Cymbal shake with brushes

ord. mallets

suberball drag

with disgust

gasp - ing sick and fev - ver - ish scream - ing in a - gony

finger trem. pizz. with 2 fingers

finger trem. pizz. with 2 fingers

finger trem. pizz. with 2 fingers

finger trem. pizz. with 2 fingers

pp

mp

f

pp sub.

pp sub.

pp sub.

pp sub.

pp sub.

pp

mp

pp sub.

"Amidst this Hell of writhing, mangled men and hail of bullets"

$\frac{2}{4} + \frac{1}{8}$

$\frac{1}{4} + \frac{1}{8}$

$\frac{2}{4}$

$\frac{4}{4}$

89

Fl. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *key clicks* *"f"*

Ob. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *key clicks* *"f"* 1. *pp* *sfz*

Bs. Cl. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *key clicks* *"f"* 1. *pp*

Bsn. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *key clicks* *"f"*

Hn. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *air noise only, no pitch* *a2* *mf* *sfz*

Hn. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *air noise only, no pitch* *mf*

C Tpt. *fltr* *p* *fff* *air noise only, no pitch (inhale)* *"f"* *con sord.* *pp* *sfz*

Tbn. *p* *mp*

B. Tbn. *p*

Tuba *p* *fff*

Timp. *tap with fingers* *pp*

Perc. *suberball drag* *f* *Cymbal* *shake with brushes* *pp* *Cymbal arco.* *Vibraphone arco.*

Perc. *pp* *f* *pp*

Pno. *pp* *mf*

Hp. *8va sul pont.* *mf*

B. *in agony, like moaning falsetto ad lib.* *mp* *fff* *like a machine gun* *mf* *in agony* *mf*

[a] *ta ta ta ta ta ta ta ta ta ta ta* *col legno battuto* *"mf"* *(behind the bridge) finger trem. pizz. with 2 fingers* *mp* *"mf"* *bow behind the bridge while touching the string* *III* *p*

Vln. I *mp* *"mf"* *(behind the bridge) finger trem. pizz. with 2 fingers* *mp* *"mf"*

Vln. II *mp* *mp* *mp*

Vla. *mp* *p*

Vcl. *mp* *senza vibr.* *p*

Cb. *mp* *senza vibr.* *mp*

"the screams of the wounded, bursting of the shells, and the ear-splitting crackling of the rifles"

1
4

4
4 ♩=72

6
4

100

Fl. *half air - half pitch*
a2
mf

Ob. *a2*
"f"

B♭ Cl. *half air - half pitch*
mf

B. Cl. *half air - half pitch*
mf

Bsn. *mf*

Hn. *a2*
mf

Hn. *a2*
mf

C Tpt. *half valve, unfocused pitch*
a2
mf

Tbn. *a2*
mf

B. Tbn. *mf*

Tuba *mf*

Timp. *suberball drag*
f

Perc.

Perc.

Pno. *suberball drag*
approximate pitches
mf

Hp. *suberball drag*
mf

B. *f*
boom
k *k* *k* *k* *dig* *k* *k*

Vln. I *pp*
on the bridge (only bow noise)
dampen the strings

Vln. II *half harmonics*
→ slower bow + more pressure
mf

Vla. *half harmonics*
→ slower bow + more pressure
mf

Vcl. *half harmonics*
→ slower bow + more pressure
mf

Cb. *mf*

indeterminate high-harmonic
more bow noise than pitch

Single clickck of the bow:
rhythm ad lib.

Single clickck of the bow:
rhythm ad lib.

ad lib. - rhythms are approximate
k's are unvoiced plosives attacks

6
4

5
4

3 1
4 + 8

3
4

2
4

4
4

105

Fl. 1. *f*

Ob. *pp* *mf*

B♭ Cl. *f*

B. Cl. *f* take clarinet

Bsn. 1. *f*

Hn. a2 *mf*

Hn. a2 *mf*

C Tpt. a2 *mf* via sord.

Tbn. a2 "mf"

B. Tbn. "mf"

Tuba "mf"

Timp. "mf"

Perc. Tam-tam

Perc. *mf* hit the frame

Pno. *mf* hit the frame *f* tap the soundboard the finger knuckles

Hp. *f* *mf*

B. *f* fire k k dig k fire k dig *mf* decisive - self-confident

Vln. I

Vln. II extremely slow bow (no over pressure) *p*

Vla. ext. slow bow *p* *f* more pressure

Vcl. ext. slow bow *p* *f* more pressure

Cb. *f*

34

20

"there has been a ceaseless stream of wounded"

1
4

4
4

3
4

4
4

3
4

114

Fl. *mp* *f* *mf* *ff* *air only*

Ob. *mp* *f* *mf* *ff* *air only*

B♭ Cl. *mp* *f* *mf* *ff* *air only*

Bsn. *mp* *f* *mf* *ff* *air only*

Hn. *mp* *f* *mf* *ff*

Hn. *mp* *f* *mf* *ff*

C Tpt. *mp* *f* *mf* *ff*

Tbn. *mp* *f* *mf* *ff*

B. Tbn. *mp* *f* *mf* *ff*

Tuba *mp* *f* *p* *ff* *mf* *ff*

Timp.

Perc. *ff* *Tam-tam*

Perc. *f* *suberball drag* *ff* *Bass Drum*

Pno. *mf* *INSIDE*

Hp. *suberball drag* *mf* *INSIDE*

B. *in agony* *low gurgling voice* *mf* *breath only - inhale* *mf*

1-4 *Div. senza vibr. sempre* *mp* *f* *mf* *ff*

Vln I/II *Div. senza vibr. sempre* *mp* *f* *mf* *ff*

9-10 *Div. senza vibr. sempre* *mp* *f* *mf* *ff*

Vln. II *Non divisi senza vibr. sempre* *mp* *f* *mf* *ff*

Vla. *Non divisi senza vibr. sempre* *mp* *f* *mf* *ff*

Vcl. *Non divisi senza vibr. sempre* *mp* *f* *mf* *ff*

Cb. *senza vibr. sempre* *mp* *f* *mf* *ff*

"many cases have died on the way down"

The image shows a page of a musical score, likely for a symphony, featuring various instruments and vocal parts. The score is written in 3/4, 4/4, and 2/4 time signatures. It includes parts for Flute, Oboe, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Piano, Harp, Bass, Violins, Violas, and Cellos. The score is marked with dynamic levels such as ppp, f, mf, and ff, and includes performance instructions like "rub with sponge" and "suberball drag".

"until in most places the narrow pass is so cumbered with dead and badly wounded ... that it is becoming impassable"

3
4

4
4

2
4

3
4+8

125

Fl. *ff* *f* *ff* *mf* *ff* *key clicks only* *f*

Ob. *ff* *f* *ff* *mf* *ff* *key clicks only* *f*

B♭ Cl. *ff* *f* *ff* *mf* *ff* *key clicks only* *f*

Bsn. *ff* *f* *ff* *mf* *ff* *key clicks only* *f*

Hn. *mf* *ff* *key clicks only* *f*

Hn. *mf* *ff* *key clicks only* *f*

C Tpt. *mf* *ff* *a2* *p* *f*

Tbn. *mf* *ff* *a2* *p* *f*

B. Tbn. *mf* *ff* *mp*

Tuba *mf* *ff* *mp*

Timp. *f* *3* *5* *rub with sponge* *mf*

Perc. (Tam tam) *scrape with triangle stick* *ord. mallets* *rub with sponge* *mf*

Perc. (Bass Drum) *suberball drag* *Cymbal* *Bass Drum* *p* *f* *mf*

Pno.

Hp.

B. *breath only* *almost like panting* *mf*

1-4 *ff* *mp* *p* *mf*

Vln 5/8 *ff* *mp* *p* *mf*

9-10 *ff* *mp* *p* *mf*

1-4 *ff* *p* *f* *p* *mf*

Vln. II *ff* *p* *f* *p* *mf*

5-8 *ff* *p* *f* *p* *mf*

Vla. *ff* *p* *f* *p* *mf*

1-2 *ff* *mp*

Vcl. Vc. *ff*

5-6 *ff*

Cb. *mp*

$$\begin{array}{ccc} \mathbf{3} & \mathbf{2} & \mathbf{3} \\ \mathbf{4}^{+8} & \mathbf{4} & \mathbf{8} \end{array}$$

"Seeing those fine stalwart men ... returning, frightfully maimed and covered with blood

[illegible]

"Some come along gasping out their lives and then remain silent, for ever."

accelerando

139

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *p* *f*

Perc. (Snare) *mp* *mf*

Perc. (Bass Drum) rub with sponge *mf*

Pno.

Hp.

B. *mp* *mf* *p* *mf* *f* [a] [a] [v]

1-4 *p* *f* *mp*

Vln I & II *p* *f* *mp*

9-10 *p* *f* *mp*

Vln. II *p* *f* *mp*

Vla. *p* *f* *mp*

Vcl. *p* *f* *mp*

Cb. *p* *f* *mp*

"I don't think I shall ever be able to forget this; it's horrible"

♩=96

3
8

4
4

1
4

146

Fl. *mf* *fltr*

Ob. *mf* *fltr*

B♭ Cl. *mf* *fltr*

Bsn. *mf* *fltr*

Hn. *mf* *fltr*

Hn. *mf* *fltr*

C Tpt. *mf* *fltr*

Tbn. *mf* *fltr*

B. Tbn. *mf* *fltr*

Tuba *mf*

Timp. *suberball drag* *pp*

Perc. *p*

Perc. *Vibraphone* *w/bow* *p*

Pno. *scrape the strings with a plastic item*

Hp. *suberball drag*

B. *mf* *f* *falsetto ad lib.* *[a]*

1-4 *pressed bowing*

Vln 5/8 *pressed bowing*

9-10 *pressed bowing*

Vln. II *pressed bowing*

Vla. *pressed bowing*

Vcl. *pressed bowing*

Cb. *pressed bowing*