

Tolga
Yayalar

THREE IMAGINARY SPACES
AFTER HADID
for orchestra

Orchestra

2 Flutes (doubling Piccolo)
2 Oboes
2 Clarinets in B♭
2 Bassoons
3 Horn
2 Trumpets in C
Trombone
Bass Trombone
Percussion
(Vibraphone, Glockenspiel, Crotales,
Tam-tam, Sus. Cymbal)
Harp
11 Violins (6 1st Violins, 5 2nd Violins)
3 Violas
3 Cellos
2 Basses

The score is written in C

Piccolo sounds an octave higher.
Glockenspiel and crotales sound two octaves
higher.

Duration: 8 minutes

Notation of Microtones

♩ :quarter tone flat

♯ :quarter tone sharp

:Three quarter tone sharp

Horn and Trombone play partly in the tuning of the natural harmonics. These are indicated by accidentals and harmonic numbers. These are non-tempered notes and should not be corrected by the performer.

♩, ♭ and ♯ indicate the 7th harmonic (31 cents lower)

11th and 13th harmonics are indicated by the quarter-tone symbols.

The piece should be performed without any vibrato unless otherwise indicated

Nomenclature Instrumentale

2 Flûtes (Petite Flûte)
2 Hautbois
2 Clarinettes en B♭
2 Fagots
2 Cors
2 Trompettes
Trombone
Bass Trombone
Percussion
Harp
11 Violons
3 Altos
3 Violoncelles
2 Contrebasses

La partition sonne comme elle est écrite, à l'exception de la petite flûte.

Durée: 8 minutes

Remarques

♩ :Un quart de ton plus bas

♯ :Un quart de ton plus haut

:Trois quarts de ton plus haut

Le cor et le Trombone jouent partiellement les harmoniques naturels. Ils sont indiqués par la fundamental et le nombre d'harmonique. Les notes non tempérées ne devraient pas être corrigées par l'artiste.

♩, ♭ and ♯ : 7^{ème} harmonique (31 cents plus bas)

11th and 13th harmoniques sont indiqués par les symboles de quart de ton.

Les instruments ne doivent jamais utiliser de vibrato, en l'absence d'indication contraire.

Three Imaginary Spaces after Hadid

Tolga Yayalar (*1973)

4 ♩ = 108

Flute 1
Flute 2
Glocke 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Trumpet in C 1
Trumpet in C 2
Trombone
Bass Trombone
Percussion
Percussion
Harp

5

Flute 1
Flute 2
Glocke 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Trumpet in C 1
Trumpet in C 2
Trombone
Bass Trombone
Percussion
Percussion
Harp

4 ♩ = 108

Violins b (6)
Violins b (5)
Violins b (3)
Violoncello (3)
Double Basses (2)

5

Violins b (6)
Violins b (5)
Violins b (3)
Violoncello (3)
Double Basses (2)

4

Violins b (6)
Violins b (5)
Violins b (3)
Violoncello (3)
Double Basses (2)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1 *(con sord. (cup mute))*

C Tpt. 2

Tbn.

B. Tbn.

Perc.

Perc.

Hp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. a

Vla. b

Vla. c

Vcl. b

Vcl. c

D.B. b

Fl. 1 (1) (2) (3) (4) (5) (6)

Fl. 2

Ob. 1 *sfmf ff*

Ob. 2 *sfmf ff*

B♭ Cl. 1 *sfmf ff*

B♭ Cl. 2 *sfmf ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Perc.

Vib. *Glockenspiel*
always let ring
mf

Hp.

(1) (2) (3) (4) (5) (6) (7) (8)

a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8

b 1 b 2 b 3 b 4 b 5 b 6 b 7 b 8

Vln. I 1 a 1 b 1 a 2 b 2 a 3 b 3 a 4 b 4 a 5 b 5 a 6 b 6 a 7 b 7 a 8 b 8

Vln. I 2 a 1 b 1 a 2 b 2 a 3 b 3 a 4 b 4 a 5 b 5 a 6 b 6 a 7 b 7 a 8 b 8

Vln. II 1 a 1 b 1 a 2 b 2 a 3 b 3 a 4 b 4 a 5 b 5 a 6 b 6 a 7 b 7 a 8 b 8

Vla. 1 a 1 b 1 a 2 b 2 a 3 b 3 a 4 b 4 a 5 b 5 a 6 b 6 a 7 b 7 a 8 b 8

Vcl. 1 a 1 b 1 a 2 b 2 a 3 b 3 a 4 b 4 a 5 b 5 a 6 b 6 a 7 b 7 a 8 b 8

D.B. 1 a 1 b 1 a 2 b 2 a 3 b 3 a 4 b 4 a 5 b 5 a 6 b 6 a 7 b 7 a 8 b 8

Pic.

Fl. 2

Ob. 1

Ob. 2

B-Cl. 1

B-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Perc.

Perc.

Hp.

Vln. I 2

Vln. II 2

Vla.

Vcl.

D.B.

Pic.

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
senza sord.

Hn. 2
senza sord.

Hn. 3
mf

C Tpt. 1
senza sord.

C Tpt. 2
senza sord.

Tbn.

B. Tbn.
senza sord.

Perc.

Perc.

Hp.

2

2

11 12 13 14 15 16 17

Vln. I 2

1 b a a b 1 b

Vln. II

a 2 b 3 a 1 b

Vla.

b c a

Vcl.

b c a

D.B.

a

2 **4** $\text{♩} = \text{♩} (=72)$

Pic.

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Perc.

Perc. *[Tamtam]*

Vibraphone

Hp.

2 **4** $\text{♩} = \text{♩} (=72)$

1
b

a

Vln. I 2
b

a

3
b

a

1
b

Vln. II a

2
b

a

Vla. b

c

a

Vcl. b

c

a

D.B. b

mf

3

Fl. 1 (ff) (ff) (ff) (ff)

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Perc.

Perc.

Hp.

1

3

Musical score for orchestra, page 12, measures 111-122. The score includes parts for Violin I (2 staves), Violin II (2 staves), Viola (3 staves), Cello (3 staves), and Double Bass (1 staff). The notation shows complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 111 starts with Violin I (a) playing eighth-note pairs. Measures 112-113 show various patterns involving sixteenth and thirty-second notes. Measures 114-115 continue with similar patterns. Measures 116-117 feature sustained notes and sixteenth-note patterns. Measures 118-119 show more complex sixteenth-note figures. Measures 120-121 conclude with sustained notes and sixteenth-note patterns. Measure 122 ends with a final sustained note.

3

4

(48)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B-Cl. 1
B-Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Perc.
Perc.
Hpf.

3

4

(48)

a
b
a
Vln. I 2
b
a
3
b
a
1
b
Vln. II
2
b
a
1
b
a
Vla.
b
c
a
Vcl.
b
c
a
D.B.
b

accelerando

3 4 $\text{♩} = 60$

accelerando

3 4 $\text{♩} = 60$

Musical score page 12, measures 29-30 and 31-32. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, C Trumpet 1, C Trumpet 2, Trombone, Bass Trombone, Percussion, Tambourine, Triangle, Maracas, and various string sections (I, II, III, IV, V). Measure 29 starts with a dynamic of mf and transitions to p . Measure 30 begins with p and ends with accelerando . Measure 31 starts with p and ends with accelerando . Measure 32 concludes with a dynamic of mf .

Musical score page 20, measures 65-70. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Bass Trombone, Tenor Trombone, Percussion, and Harp. Measure 65: Flute 1 and Flute 2 play eighth-note patterns. Oboe 1 and Oboe 2 play sustained notes with dynamics *ppp*, *mf*, and *pp*. Bassoon 1 and Bassoon 2 play eighth-note patterns with dynamics *pp* and *p*. Measure 66: Flute 1 and Flute 2 play eighth-note patterns. Oboe 1 and Oboe 2 play sustained notes with dynamics *ppp*, *mf*, and *pp*. Bassoon 1 and Bassoon 2 play eighth-note patterns with dynamics *pp* and *p*. Measure 67: Flute 1 and Flute 2 play eighth-note patterns. Oboe 1 and Oboe 2 play sustained notes with dynamics *ppp*, *mf*, and *pp*. Bassoon 1 and Bassoon 2 play eighth-note patterns with dynamics *pp* and *p*. Measure 68: Flute 1 and Flute 2 play eighth-note patterns. Oboe 1 and Oboe 2 play sustained notes with dynamics *ppp*, *mf*, and *pp*. Bassoon 1 and Bassoon 2 play eighth-note patterns with dynamics *pp* and *p*. Measure 69: Flute 1 and Flute 2 play eighth-note patterns. Oboe 1 and Oboe 2 play sustained notes with dynamics *ppp*, *mf*, and *pp*. Bassoon 1 and Bassoon 2 play eighth-note patterns with dynamics *pp* and *p*. Measure 70: Flute 1 and Flute 2 play eighth-note patterns. Oboe 1 and Oboe 2 play sustained notes with dynamics *ppp*, *mf*, and *pp*. Bassoon 1 and Bassoon 2 play eighth-note patterns with dynamics *pp* and *p*. Bass Trombone and Tenor Trombone play eighth-note patterns with dynamics *pp* and *mf*. Percussion 1 and Percussion 2 play eighth-note patterns with dynamics *pp* and *mf*. Harp plays eighth-note patterns with dynamics *pp* and *f*.

(=60)

1

a

b

Vln. I 2

a

b

3

a

b

1

a

b

Vln. II

a

b

2

a

b

3

a

b

Vla.

a

b

c

a

b

c

a

b

Vcl.

a

b

c

a

b

D.B.

a

b

accelerando

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Perc.

Vibraphone

Perc.

Hp.

accelerando

1
b
a
Vln. 1
2
b
a
3
b
a
1
b
Vln. II
a
2
b
a
1
b
a
Vla.
b
c
a
Vcl.
b
c
a
D.B.
b

4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Perc.
Perc.
Hpf.

5

4

5

1
b
a
Vln. 1
2
b
a
3
b
a
1
b
f
Vln. II
2
b
a
3
b
a
Vla.
c
b
a
Vcl.
b
c
a
D.B.
b

4 ♩ = (38)

(84) (85) (86) (87) (88) (89)

molto accelerando

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Perc.
Perc. (Tim-tam)
Perc.
Hpf.

4 ♩ = (38)

(84) (85) (86) (87) (88) (89)

molto accelerando

a
b
a
b
a
b
Vln. 1 2
a
b
a
b
a
b
Vln. II
a
b
2
3
a
b
a
b
c
a
b
c
a
b
c
a
b
D.B.
b

d = 60 *v*) *accelerando* *v*) *d* = 76 *accelerando* *d* = 88 *rallentando* *v*) *d* = 72

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Perc.
Perc.
Perc.
Hpf.

v) *d* = 60 *v*) *accelerando* *v*) *d* = 76 *accelerando* *d* = 88 *rallentando* *v*) *d* = 72

a
b
a
Vln. I 2
b
a
3
b
a
1
b
Vln. II
2
b
a
a
b
c
a
b
c
a
b
a
b
D.B.
b

Vln. I
Vln. II
Vla.
Vcl.
D.B.

accelerando ♩ = 92 *rallentando* ♩ = 76 *accelerando* ♩ = 96 *rallentando* ♩ = 72 *accelerando* ♩ = 84 *rallentando*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B-Cl. 1
B-Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Perc.
Perc. *Lam-tam*
Hpf.

accelerando ♩ = 92 *rallentando* ♩ = 76 *accelerando* ♩ = 96 *rallentando* ♩ = 72 *accelerando* ♩ = 84 *rallentando*

a
b
a
Vln. I 2
b
a
3
b
a
b
1
b
Vln. II
2
b
a
a
b
c
a
b
c
a
b
c
a
b
c
a
b
D.B.
b

Fl. 1 (103) **accelerando** **Fl.** 2 (103) **rall.** **Ob. 1** **Ob. 2** **B♭ Cl. 1** **B♭ Cl. 2** **Bsn. 1** **Bsn. 2** **Hn. 1** **Hn. 2** **Hn. 3** **C Tpt. 1** **C Tpt. 2** **Tbn.** **B. Tbn.** **Perc.** **Perc.** **Hp.**

Fl. 1 (104) **accelerando** **Fl.** 2 (104) **rall.** **Ob. 1** **Ob. 2** **B♭ Cl. 1** **B♭ Cl. 2** **Bsn. 1** **Bsn. 2** **Hn. 1** **Hn. 2** **Hn. 3** **C Tpt. 1** **C Tpt. 2** **Tbn.** **B. Tbn.** **Perc.** **Perc.** **Hp.**

Fl. 1 (105) **p** **Fl.** 2 (105) **ppp** **Ob. 1** **p** **Ob. 2** **ppp** **B♭ Cl. 1** **mf** **B♭ Cl. 2** **mf** **Bsn. 1** **ppp** **Bsn. 2** **ppp** **Hn. 1** **pp** **Hn. 2** **pp** **Hn. 3** **pp** **C Tpt. 1** **mf** **C Tpt. 2** **pp** **Tbn.** **pp** **B. Tbn.** **pp** **Perc.** **pp** **Perc.** **pp** **Hp.**

Fl. 1 (106) **#** **Fl.** 2 (106) **ppp** **Ob. 1** **p** **Ob. 2** **ppp** **B♭ Cl. 1** **ppp** **B♭ Cl. 2** **mf** **Bsn. 1** **ppp** **Bsn. 2** **ppp** **Hn. 1** **pp** **Hn. 2** **pp** **Hn. 3** **pp** **C Tpt. 1** **pp** **C Tpt. 2** **pp** **Tbn.** **pp** **B. Tbn.** **pp** **Perc.** **pp** **Perc.** **pp** **Hp.**

Fl. 1 (107) **ppp** **Fl.** 2 (107) **ppp** **Ob. 1** **ppp** **Ob. 2** **ppp** **B♭ Cl. 1** **ppp** **B♭ Cl. 2** **ppp** **Bsn. 1** **ppp** **Bsn. 2** **ppp** **Hn. 1** **ppp** **Hn. 2** **ppp** **Hn. 3** **ppp** **C Tpt. 1** **ppp** **C Tpt. 2** **ppp** **Tbn.** **ppp** **B. Tbn.** **ppp** **Perc.** **ppp** **Perc.** **ppp** **Hp.**

Fl. 1 (108) (109) (110) (111) (112) (113) (114) $\bullet = 72$ (114) rallentando $\bullet = 90$

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1 (110) *simile* (111) *mf* (112) *pp* (113) *pp* (114) *mf*

Bb Cl. 2 (111) *pp* (112) *mf* (113) *pp* (114) *pp*

Bsn. 1 (111) *pp* (112) *mf* (113) *ppp*

Bsn. 2 (112) *mf* (113) *ppp*

Hn. 1

Hn. 2 (111) *pp* (112) *mf* (113) *pp* (114) *mf*

Hn. 3 (111) *pp* (112) *mf* (113) *pp* (114) *mf*

C Tpt. 1 (111) *ppp* (112) *mf* (113) *pp* (114) *mf*

C Tpt. 2

Tbn. (111) *pp* (112) *mf* (113) *pp* (114) *mf*

B. Tbn.

Perc.

Perc. (111) *bass drum* (112) *pp* (113) *mp* (114) *ppp*

Hp.

$\bullet = 72$ (114) rallentando (115) (116) $\bullet = 90$

a (108) (109) (110) (111) (112) (113) (114)

Vln. I 1 a (111) *mf* (112) *p* (113) *mf* (114) *mf*

b (111) *mf* (112) *p* (113) *mf* (114) *mf*

Vln. I 2 a (111) *mf* (112) *p* (113) *mf* (114) *mf*

b (111) *mf* (112) *p* (113) *mf* (114) *mf*

c (111) *ppp* (112) *p* (113) *mf* (114) *mf*

d (111) *ppp* (112) *p* (113) *mf* (114) *mf*

e (111) *ppp* (112) *p* (113) *mf* (114) *mf*

f (111) *ppp* (112) *p* (113) *mf* (114) *mf*

Vln. II a (111) *pp* (112) *f* (113) *pp* (114) *f*

b (111) *pp* (112) *f* (113) *pp* (114) *f*

c (111) *pp* (112) *f* (113) *pp* (114) *f*

Vla. a (111) *pp* (112) *mf* (113) *mf* (114) *mf*

b (111) *pp* (112) *mf* (113) *mf* (114) *mf*

c (111) *pp* (112) *mf* (113) *mf* (114) *mf*

Vcl. a (111) *mf* (112) *p* (113) *mf* (114) *mf*

b (111) *mf* (112) *p* (113) *mf* (114) *mf*

c (111) *mf* (112) *p* (113) *mf* (114) *mf*

D.B. a (111) *mf* (112) *p* (113) *mf* (114) *mf*

b (111) *mf* (112) *p* (113) *mf* (114) *mf*

rallentando

(*ff*) (*ff*) (*ff*) (*ff*) (=108) *rallentando*

Fl. 1
Fl. 2 *ppp*
Ob. 1
Ob. 2
B♭ Cl. 1 *ppp*
B♭ Cl. 2
Bsn. 1
Bsn. 2 *pp*

Hn. 1 *cresc.*
Hn. 2 *f* *mp*
Hn. 3 *f* *mf*
C Tpt. 1 *f* *f* *mf*
C Tpt. 2 *f* *mp*
The.
B. Tbn. *f* *mp*
Perc.
Perc.

5

H.
rallentando
 (16) (16) (16) (16) (16)
 1
 b
 a
 in. 1 2
 b
 a
 3
 b
 a
 1
 b
 s. II
 2
 b
 a
 a
 Vla.
 b
 c
 a
 Vcl.
 b
 c
 a
 D.B.
 b
 4

♩ = 54 ♩ (=108) ♩ = 76
 (21) (20)

5

4

(122) (123) (124) (125) (126)

Fl. 1 *p* *pp* *f* *p*

Fl. 2 *pp* *f* *s* *s* *p*

Ob. 1 *p* *f* *s* *p*

Ob. 2 *p* *f* *s* *p*

B♭ Cl. 1 *pp* *f* *p*

B♭ Cl. 2 *pp* *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *pp* *f* *p*

Hn. 1 *mf* *ff* *p* *f* *mf* *f* *mf* *f*

Hn. 2 *ff* *p* *f* *mf* *f* *s* *mf* *f*

Hn. 3 *ff* *p* *f* *mf* *f* *mf* *f*

C Tpt. 1 *ff* *pp* *f* *mf* *mp* *f* *mf*

C Tpt. 2 *f* *pp* *f* *f* *f* *mf* *f* *mf*

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

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

Perc.

Perc. *Sus Cymbal* *ffff* *mf* *ffff*

Hp.

4

(123) *ard.* (124) *clsn* *saf. pont.* (125) *p* (126) *f* *fast.*

I

a
b

In. I

1 a *p* b
2 a *p* b
3 a *p* b
4 a *p* b

In. II

1 a *p* b
2 a *p* b
3 a *p* b
4 a *p* b

Vla.

a
b
c

Vcl.

a
b
c

D.B.

a
b

5

4 accelerando **= 84** accelerando **= 108** accelerando

Fl. 1 (127) (128) (129) (130) (131) (132)

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 >mp

Hn. 2 mp

Hn. 3 >mp

C Tpt. 1 pp

C Tpt. 2 mf

Tbn. mf

B. Tbn. pp

Perc.

Perc. Bus Cymbal f pp

Perc. Tam-tam ff

scrub triangle stick mf

Hp.

5

4 accelerando **= 84** accelerando **= 108** accelerando

a (127) (128) (129) (130) (131) (132)

b (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

Vln. I 2 (127) (128) (129) (130) (131) (132)

b (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

3 (127) (128) (129) (130) (131) (132)

b (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

Vln. II (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

b (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

Vla. b (127) (128) (129) (130) (131) (132)

c (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

Vcl. b (127) (128) (129) (130) (131) (132)

c (127) (128) (129) (130) (131) (132)

a (127) (128) (129) (130) (131) (132)

D.B. b (127) (128) (129) (130) (131) (132)

p f pp o f pp o f pp o f pp o f pp

f f pp f f pp f f pp f f pp

Fl. 1 (13) f (134) p
Fl. 2 f p
Ob. 1 f p
Ob. 2 p mf
Bs. Cl. 1 <f ppp f pp f pp f pp f pp p f p f pp
Bs. Cl. 2 pp f pp pp f pp pp f pp pp f pp p f p f p
Bsn. 1 <f ppp f pp f pp f pp f pp p f p f pp
Bsn. 2 pp f pp pp f pp pp f pp pp f pp p f p f p
Hn. 1 p sfz p
Hn. 2 p sfz p
Hn. 3 p sfz p
C Tpt. 1 sfz p
C Tpt. 2 > sfz p
Tbn. > sfz p
B. Tbn. sfz p
Perc.
Perc. mf

1.1 $\text{d} = 144$ $\text{d} = \text{d} (=72)$ *accelerando*

1.2 $\text{d} = 120$ $\text{d} = \text{d} (=60)$ *accelerando*

molto accelerando

3 ♩ = 144 4 3 ♩ = 96 5 ♩ = 96 (96)

Fl. 1 (1st) (2nd)
Fl. 2 (1st) (2nd)
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Perc.
Perc.

molto accelerando

128 (128) 3 (144) 4 (141) 3 (142) 5 (143) 2 (96)

Vln. I 2
Vln. II
Vla.
Vcl.
D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Thm.

B. Tbn.

Perc.

ppp

mf

bass drum

mp

stroke w/palm

mp

2 ♩(=72) *molto rall.* ♩(=54) **3** ♩(=108) *molto rall.* **4** ♩(=60)

1
a
b
in. 1 2
a
b
3
a
b
I
a
b
II
a
b
2
a
b
a
a
Vln.
b
c
a
Vcl.
b
c
a
D.B.
b

120 121 122 123 124 125 126 127 128

Pic. Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 C Tpt. 1 C Tpt. 2 Tbn. B. Tbn. Perc. Perc. Hp.

This page contains six staves of musical notation for woodwind and brass instruments. The instruments include Piccolo, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Cornet Trumpet 1, Cornet Trumpet 2, Trombone, Bass Trombone, and Percussion. Measure numbers 120 through 128 are indicated at the top of each staff. Dynamics such as *p*, *mp*, *mf*, and *pp* are used throughout the section. Measures 125-128 feature sustained notes and rests.

129 130 131 132 133 134 135 136 137 138

a b a a b a 1 b a 3 b a 1 b Vln. I 2 Vln. II 2 Vla. Vcl. D.B.

This page contains ten staves of musical notation for string instruments. The instruments are divided into two groups: Violin I (staves 1-5) and Violin II (staves 6-10). Each staff is further divided into two parts, labeled 'a' and 'b'. Measures 129-138 show various rhythmic patterns, dynamics (e.g., *p*, *f*, *mp*, *mf*, *ff*), and bowing markings like \swarrow and \searrow . The Double Bass (D.B.) is also present in the lower staves.