

Tolga Yayalar

Anaclasis II

for tuba and orchestra (2010-2018)

Anaclasis II

for contrabass tuba and orchestra
(2010-18)

The score is C

Instrumentation

1 piccolo
1 flute
1 clarinet in Eb
1 clarinet in Bb
2 bassoons (2 doubling contrabassoon)

4 horns
2 trumpets in C (1 doubling piccolo trumpet in Bb)
1 trombone
1 bass trombone

Solo tuba (contrabass CC)

Percussion 1	Percussion 2
Marimba	Vibraphone
Glockenspiel	Crotales
Crotales	2 suspended cymbals
Tam-tam	Gong
Bell tree	Bass drum

Harp
Piano

8 violins 1
8 violins 2
6 violas
6 celli
4 double basses

Performance Instructions / İcra açıklamaları

The piece should be played without any vibrato except the solo Tuba part.
Parça boyunca vibrato kullanılmamalıdır.

Notation of Microtones / Mikrotonların Gösterilmesi

♭ = quarter tone flat / çeyrek ses pes

♯ = quarter tone sharp / çeyrek ses tiz

= three quarters tone sharp / üç çeyrek ses tiz

♭, ♯ and ### ↓ indicate the 7th harmonic, approximately 31 cents lower / 7. doğuşkan, yaklaşık olarak 31 sent pes

Horns, trumpets, trombones and the solo tuba 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. In each a case either the fingering or the fundamental note is provided. They should be treated as suggestions.

Kornolar, trompetler, trombonlar ve tuba yer yer doğuşkanları çalmaktadırlar. Bunlar eserde arızaları ve doğuşkan numaralarıyla gösterilmiştir. Bu sesler tampere sesler olmayıp, icracı tarafından düzeltilmemelidir. Bu tip durumlarda yer yer kök ses veya ventil numaraları verilmiştir, bunlar tavsiye niteliği taşımaktadır.

Legend

○ ——— ○ crescendo from - diminuendo to silence

gliss Glissando

✂ Stop the tremolo

anac·la·sis noun

anac·la·sis | \ əˈnɑkləsəs \

plural **anac·la·ses** \ -əˈsēz \

Definition

1. Reflection or refraction of light or sound.
2. The substitution of a long for a short syllable (or vice versa) to break up the rhythm of a poem.

Etymology

Ancient Greek ἀνακλάω (anakláō, “bend back, reflect”).

The piece is not much of a concerto in the traditional sense. It doesn't try to establish any of the traditional roles of the soloist and the accompaniment. The tuba works more like a generator or initiator of musical materials while the orchestra extends and magnifies these materials. At times, the piece functions like a prism where materials generated by the tuba are refracted as they reach the orchestra, much like the color prism where white light is split into a color-spectrum. Here, the tuba, the lowest voice of the orchestra, has its timbre split and each partial is picked up by the orchestra. Other times, the orchestra is the aura around the tuba, putting it on a pedestal while illuminating it. Ultimately what the piece tries to achieve is to create a super-instrument out of the tuba soloist.

The piece is commissioned by Nathan Turner and the the Boston Conservatory Wind Orchestra. It has been reorchestrated and partially recomposed in 2018.

Anaclasis II

for contrabass tuba and orchestra (2010-2018)

Tolga Yayalar (*1973)

♩ = 84

bustling

The musical score is written for a contrabass tuba and orchestra. It features the following instruments and parts:

- PICCOLO:** Part 1, marked *bustling*. Dynamics: *p*, *ff*, *p*.
- FLUTE:** Part 1, marked *bustling*. Dynamics: *p*, *ff*, *p*.
- OBOE:** Part 1, marked *bustling*. Dynamics: *p*, *ff*, *p*.
- CLARINET IN E:** Part 1, marked *bustling*. Dynamics: *p*, *ff*, *ppp*, *p*.
- B♭ CLARINET:** Part 1, marked *bustling*. Dynamics: *p*, *mf*, *ff*, *p*, *f*.
- PICCOLO TRUMPET IN B♭:** Part 1, marked *bustling*. Dynamics: *p*.
- PERCUSSION 1:** Part 1, marked *bustling*. Dynamics: *pp*, *f*, *mp*, *p*.
- PERCUSSION 2:** Part 1, marked *bustling*. Dynamics: *mf*, *mp*.
- HARP:** Part 1, marked *bustling*. Dynamics: *pp*, *mf*.
- PIANO:** Part 1, marked *bustling*. Dynamics: *mf*, *fp*.
- VIOLIN I 5-8:** Part 1, marked *bustling*. Dynamics: *pp*.
- VIOLA 1-6:** Part 1, marked *bustling*. Dynamics: *mp*, *ff*, *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. It also includes performance instructions like "Bell Tree", "Crotales", "Marimba", "Vibraphone", and "always let ring".

6

PICC. *mf* *p* *pp* *mf* *f*

FL. *mf* *pp* *p* *f* *pp* *mf* *p* *f*

OB. *mf* *pp* *pp* *mf* *pp* *f*

E. HN. *p* *pp* *pp* *mf* *pp* *f*

E. CL. *mp* *pp* *mf*

B. CL. *p* *pp* *pp* *mf* *ppp* *f*

BSN. 1 *p* *pp*

PICC. TPT. *fff* *mf* *ff*

PERC. 1 *p* *ppp* *f*

PERC. 2 *mf* *f*

Crotales

Vibraphone

HP. *mf* *pp* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

PNO. *mf* *pp* *pp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

VLN. I 1-4 *p* *ff* *pp*

5-8 *mf* *pp*

VLN. II 1-4 *p* *f* *pp* *f* *pp* *f* *pp* *f*

5-8 *p* *f*

VLA 1-3 *p* *mf*

4-6 *p* *f*

12

PICC. *mp* *ppp* *p* *pp*
 FL. *mp* *f* *p* *f* *p* *f*
 OB. *mp* *p* *f* *p* *f*
 E. HN. *mp* *p*
 CL. *mp* *p*
 B♭ CL. *mf* *pp* *p* *f*
 BSN. 1 *p* *pp*
 BSN. 2 *p* *pp*
 PICC. TPT. *mf* *p*
 TPT. *p* *mf*
 PERC. 1 *f* *secco*
 PERC. 2 *f* *secco*
 HP. *f* *mp* *p* *bisbig.*
 PNO. *mp* *pp* *f* *f* *secco*
 VLN. I 1-4 *p* *p*
 5-8 *p*
 VLN. II 1-8 *tutti* *p* *mf* *pp* *mf* *p*
 1-4 *p*
 5-8 *p*
 VLA. 1-6 *tutti* *p* *mf* *p* *1-3*
 VCL. 1-6 *tutti* *mp* *mf*

17

A *heavy and ponderous*

PICC. *mp* *pp*
 FL. *mp* *pp*
 OB. *mf* *pp*
 E. HN. *p* *pp*
 E. CL. *mp* *pp*
 B. CL. *mp* *pp*
 BSN. 1 *p* *pp*
 BSN. 2 *p* *fp* *to contrabassoon*
 2 *p* *f*
 HR. *p* *f*
 4 *p* *fp* *to trumpet in C*
 PICC. TPT. *mf* *pp*
 TPT. *p* *mf*
 TBN. *p* *f*
 SOLO TUBA *f* *fff* *fff* *fff*
 PERC. 1 *mf* *ppp* *mf* *f* *ppp* *ff* *Tam-tam*
 PERC. 2 *mf* *f* *Sus. Cymbal*
 HP. *mf* *ff* *resonate w/triangle stick*
 PNO. *ff* *inside*
 VLN. I 1-8 *tutti* *p* *gliss* *f* *heavy and ponderous*
 1-4 *p* *f*
 VLN. II 5-8 *p* *f*
 VLA 1-6 *tutti* *p* *gliss* *f*
 VCL 1-6 *tutti* *p* *gliss* *f*

[illegible]

22

Contrabassoon

BSN. 2

TBN.

B. TBN.

pp

pp

p

mf

22

Contrabassoon

BSN. 2

TBN.

B. TBN.

SOLO TUBA

This musical score segment covers measures 22 through 25. The Contrabassoon part begins in measure 22 with a whole rest, followed by a half rest in measure 23. In measure 24, it plays a half note G2 (one ledger line below) and a half note F2 (two ledger lines below), both marked *pp*. In measure 25, it plays a half note E2 (three ledger lines below) and a half note D2 (three ledger lines below), also marked *pp*. The BSN. 2 part has whole rests in measures 22 and 23, followed by a half rest in measure 24. In measure 25, it plays a half note G2 (one ledger line below) and a half note F2 (two ledger lines below), marked *pp*. The TBN. part has whole rests in measures 22 and 23, followed by a half rest in measure 24. In measure 25, it plays a half note G2 (one ledger line below) and a half note F2 (two ledger lines below), marked *pp*. The B. TBN. part has whole rests in measures 22 and 23. In measure 24, it plays a half note G2 (one ledger line below) and a half note F2 (two ledger lines below), marked *p*. In measure 25, it plays a half note E2 (three ledger lines below) and a half note D2 (three ledger lines below), marked *mf*. The SOLO TUBA part has whole rests in measures 22 and 23. In measure 24, it plays a half note G2 (one ledger line below) and a half note F2 (two ledger lines below), marked *fff*. In measure 25, it plays a half note E2 (three ledger lines below) and a half note D2 (three ledger lines below), marked *fff*.

22

Contrabassoon

BSN. 2

TBN.

B. TBN.

SOLO TUBA

HP.

pp

pp

p

mf

f

f

22

Contrabassoon

BSN. 2

TBN.

B. TBN.

SOLO TUBA

HP.

PNO.

The musical score for measures 22-26 is as follows:

- Contrabassoon:** Measures 22-24 are whole rests. Measure 25 has a half note G#3 (pp). Measure 26 has a half note A3 (pp).
- BSN. 2:** Measures 22-24 are whole rests. Measure 25 has a half note G#3 (pp). Measure 26 has a half note A3 (pp).
- TBN.:** Measures 22-24 are whole rests. Measure 25 has a half note G#3 (pp). Measure 26 has a half note A3 (pp).
- B. TBN.:** Measures 22-24 are whole rests. Measure 25 has a half note G#3 (p). Measure 26 has a half note A3 (mf).
- SOLO TUBA:** Measures 22-24 are whole rests. Measure 25 has a half note G#3 (ff). Measure 26 has a half note A3 (ff).
- HP.:** Measures 22-24 are whole rests. Measure 25 has a half note G#3. Measure 26 has a half note A3.
- PNO.:** Measures 22-24 are whole rests. Measure 25 has a half note G#3. Measure 26 has a half note A3.

[illegible][illegible]

27

B $\text{♩} = 56$
intense and expressive

PICC. p ff 4^{th}

FL. p ff ppp

OB. p ff

E. HN. p

E. CL. p

B♭ CL. p ff ppp

BSN. 1 ppp p

C. BN. ppp

1 p ff

HN. 2 ff

3 pp p ff

4 ppp p

1 p ff p

TPT. 2 p $(no cresc.)$

TBN. p p

B. TBN. p

SOLO TUBA ff ff $cbr. mto$ ff $express.$

PERC. 1 f **Sus Cymbal**

PERC. 2 f **Crotales**

HP.

1-2 $1-2$ ppp $cresc.$ ff $\text{♩} = 56$
intense and expressive

VLN. I 3-4 $3-4$ ppp $cresc.$ ff

5-8 $5-8$ ppp $cresc.$ ff

1-4 $1-4$ ppp $cresc.$ ff

VLN. II 5-8 $5-8$ ppp $cresc.$ ff

1-3 $1-3$ ppp $cresc.$ ff

VLA 4-6 $4-6$ ppp $cresc.$ ff

VCL 1-3 $1-3$ ppp $cresc.$ ff

4-6 $4-6$ ppp $cresc.$ ff

D.B. 1-2 $1-2$ f 7 f 7 f 7 f 7 f

3-4 $3-4$ f 7 f 7 f 7 f 7 f

[illegible]

41

OB.
 E♭ CL.
 B♭ CL.
 1
 2
 HN.
 3
 4
 TPE
 TBN.
 SOLO TUBA
 PERC. 1
 PERC. 2
 HP.
 1-4
 VLN. I
 5-8
 VLN. II 1-4
 VLA 1-6

pp
pp
con sord.
pp
p
con sord.
p
con sord.
p
con sord.
p
con sord.
p
con sord.
mp
mf
f
ff
f
mf
mf
mf
1-2
p
mp
3-4
pp
mp
5-6
p
mp
7-8
pp
mp
tutti
mf
1-4
p

This page of the musical score is divided into several systems of staves. The top system includes staves for E. CL., B. CL., BSN. 1, and C. BN., with dynamic markings of *pp* and *f*. The second system features staves for 1, 2, HN., 3, 4, Tpt., and B. TBN., with instructions like "remove sord." and "con sord." and dynamic markings of *f* and *mp*. The third system includes staves for SOLO TUBA, PERC. 1, PERC. 2, HP., and PNO., with dynamic markings of *ff* and *mf*. The fourth system contains staves for VLN. I (1-2, 3-4, 5-6, 7-8), VLN. II (1-4, 5-8), VCL. 1-6, and D.B. 1-4, with dynamic markings of *f* and *pp*. The score also includes performance instructions such as "loco" and "tutti".

50

PICC. FL. OB. E♭ CL. B♭ CL. BSN. 1 C. BN. 1 2 HN. 3 4 TPE. TBN. B. TBN. SOLO TUBA PERC. 1 PERC. 2 VLN. I 1-2 3-4 5-6 7-8 VLN. II 1-8 VLA. 1-6 VCL. 1-3 4-6 D.B. 1-4

Musical score for page 50, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *ppp*, *mp*, *p*, *mf*, *f*, and *ff*. It also includes performance instructions like *senza sord.* (without mutes) and *tutti*. The percussion section includes a Glockenspiel. The woodwind section includes Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns 1-4, Trumpets, Trombones, and Solo Tuba. The string section includes Violins I, Violins II, Viola, Violoncello, and Double Bass.

C $\text{♩} = 52$
meno mosso

57

Picc. *mp*

FL. *mp*

OB. *mp*

E. CL. *mp* *p* *mf* *ppp* *f*

B. CL. *p* *mf* *ppp* *f*

BSN. 1 *mp* *p* *mf*

C. BN. *mp* *mp* *f* *ppp* *f*

1 *pp* *mf* *ppp* *mf*

2 *pp* *mf* *ppp* *mf*

HN. 3 *pp* *mf* *ppp* *mf*

4 *pp* *mf* *p* *f* *mf* *ff* *ppp* *mf*

1 *p*

TPT. 2 *pp*

TBN. *p* *mf* *p* *f* *mf* *ff* *mf* *ff* *ppp*

B. TBN. *mp* *f* *p* *f* *mf* *ff* *mf* *ff*

SOLO TUBA *f* *f* *f* *ff* *f* *ff* *mf*

Tam-tam

PERC. 1 *mf*

1-2 *pp* *f*

3-4 *p* *f*

VLN. I 5-6 *p* *f*

7-8 *p* *f*

VLN. II 1-8 *mp*

VLA. 1-6 *mp*

VCL. 1-3 *mp*

4-6 *mp*

D.B. 1-4 *pp*

$\text{♩} = 52$
meno mosso

63

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68

PICC. *pp*

FL. *pp*

OB. *pp* *mf*

E. HN. *pp*

E. CL. *pp* *f* *pp* *mf*

B♭ CL. *pp* *pp* *mf* *p* *f*

BSN. 1 *pp* *poco*

TPÉ. *con sord.* *pp* *pp* *mp*

B. TBN. *pp*

SOLO TUBA *pp* *f*

PERC. 1 *Marimba* *pp* *mf*

PERC. 2 *Vibraphone* *pp* *mf*

HP. *pp* *mf*

PNO. *pp* *mf*

VLN. I 1-2 *pp* *f* *pp* *f* *pp* *pp*

VLN. I 3-4 *pp* *f* *pp* *f* *pp* *pp*

VLN. I 5-6 *pp* *f* *pp* *f* *pp* *pp*

VLN. I 7-8 *pp* *f* *pp* *f* *pp* *pp*

VLN. II 1-8 *pp* *mf* *pp* *mf* *pp* *pp*

VLA. 1-6 *tutti* *pp* *mf* *pp* *mf* *pp* *pp* *1-3* *mp*

PICC.
 FL.
 OB.
 E. HN.
 E. CL.
 B♭ CL.
 BSN. 1
 C. BN.
 1
 2
 HN.
 3
 4
 1
 TPT.
 2
 TEN.
 B. TEN.
 SOLO TUBA
 PERC. 1
 PERC. 2
 HP.
 PNO.
 1-4
 VLN. I
 3-4
 5-8
 7-8
 VLN. II
 1-2
 VLA. 1-6
 VCL. 1-6
 1-2
 D.B.
 3-4

Musical score for page 75, featuring woodwinds, brass, strings, and percussion. The score includes various dynamics (pp, p, f, mf, ff) and articulations (accents, slurs). Percussion parts include Tam-tam and Gong. The string section includes Violins I, Violins II, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flute, Oboe, English Horn, E♭ Clarinet, B♭ Clarinet, Bassoon 1, Contrabassoon, Horns 1-4, Trumpets 1-2, Tenor, Baritone/Tenor, and Solo Tuba. The piano part is also present.

D *ratcheting* *accel.* -----

PICC. *ratcheting*

FL. *ratcheting*

OB. *ratcheting*

E. HN. *ratcheting*

B♭ CL. *ratcheting*

BSN. 1 *ratcheting*

BSN. 2 *ratcheting*

1 *mp* *f* *decesc.*

2 *mf* *f* *decesc.*

HN. 3 *mf* *f* *decesc.*

4 *mf* *f* *decesc.*

Trumpet in C 1 *mf* *f* *decesc.*

TPT. 2 *mf* *f* *decesc.*

TBN. *mf* *f* *decesc.*

B. TBN. *mf* *f* *decesc.*

SOLO TUBA *f* *p* *mf*

ratcheting *sul pont.* *accel.*

VLN. I 1-4 *ratcheting*

87-----♩ = 144 ♩ = 72 *accel.*-----

PICC. *mf* *f*

FL. *mf* *f*

OB. *mf* *f*

E. HN. *f*

E♭ CL. *mf* *f*

B♭ CL. *f*

BSN. 1 *f*

BSN. 2 *f*

1 *p*

2 *p*

HN. 3 *p*

4 *p*

1 *p*

TPT. 2 *p*

TBN. *p*

B. TBN. *p*

SOLO TUBA

92 $\text{♩} = 144$ $\text{♩} = 72$

PICC. *decresc.* *p* *mf*

FL. *decresc.* *p* *mf*

OB. *decresc.* *p* *mf*

E. HN. *decresc.* *p* *mf*

Es CL. *decresc.* *p* *mf*

Bs CL. *decresc.* *p* *mf*

BSN. 1 *decresc.* *p* *mf*

BSN. 2 *decresc.* *p* *mf*

3 HN. *mf*

4 HN. *mf*

1 TPT. *mf*

2 TPT. *mf*

TBN. *mf*

B. TBN. *mf*

SOLO TUBA *p* *mf* *pp*

$\text{♩} = 144$ $\text{♩} = 72$

VLN. I 1-2 *mf* *f* *decresc.*

5-6 *mf* *f* *decresc.*

VLN. II 1-4 *mf* *f* *decresc.*

5-8 *mf* *f* *decresc.*

VLA 1-3 *mf* *f* *decresc.*

4-6 *mf* *f* *decresc.*

VCL 1-3 *mf* *f* *decresc.*

4-6 *mf* *f* *decresc.*

99

PICC. *f* decresc. *pp*

FL. *f* decresc. *pp* *mp*

OB. *f* decresc. *pp*

E. HN. *f* decresc. *pp* *mp*

E♭ CL. *f* decresc. *pp*

B♭ CL. *f* decresc. *pp*

BSN. 1 *f* decresc. *pp* *mp*

BSN. 2 *f* decresc. *pp*

3 HN. *f* decresc. *p* *mp*

4 HN. *f* decresc. *p* *mp*

1 TPT. *f* decresc. *p* *mp*

2 TPT. *f* decresc. *p*

TBN. *f* decresc. *p*

B. TBN. *f* decresc. *p*

VLN. I 1-4 *pp* *mf* *f* decresc. *f* decresc.

5-8 *pp* *mf* *mf* *f* decresc. *f* decresc.

VLN. II 1-4 *pp* *mf* *f* decresc. *f* decresc.

5-8 *pp* *mf* *f* decresc. *f* decresc.

VLA 1-3 *pp* *mf* *f* decresc. *f* decresc.

4-6 *pp* *mf* *f* decresc. *p*

VCL 1-3 *pp* *mf* *f* decresc. *f* decresc.

4-6 *pp* *mf* *f* decresc. *f* decresc.

D.B. 3-4 *f* decresc. *pp* *mp*

104

This musical score page contains measures 104 through 110. The instrumentation includes Piccolo (PICC.), Flute (FL.), Oboe (OB.), English Horn (E. HN.), Euphonium (E. CL.), Baritone (B. CL.), Bassoon 1 (BSN. 1), Bassoon 2 (BSN. 2), Horns 1-4 (HN.), Trumpets 1-2 (TPT.), Trombone (TBN.), Bass Trombone (B. TBN.), Violins I (VLN. I), Violins II (VLN. II), Viola (VLA.), Violoncello (VCL.), and Double Bass (D.B.). The score is written in a key with one flat (B-flat) and a 4/4 time signature. Dynamics such as *mp* (mezzo-piano) and *p* (piano) are indicated. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. The percussion part includes a snare drum and a cymbal.

PICC.

FL.

OB.

E. HN.

E. CL.

B. CL.

BSN. 1

BSN. 2

1

2

HN.

3

4

1

2

TPT.

TBN.

B. TBN.

VLN. I

5-8

VLN. II

1-4

5-8

VLA.

1-3

4-6

VCL.

1-3

4-6

D.B.

1-2

3-4

III

Picc.

FL.

OB.

E. HN.

Es CL.

B♭ CL.

BSN. 1

BSN. 2

1

2

HN.

3

4

1

2

TPT.

TBN.

B. TBN.

1-4

VLN. I

5-8

1-4

VLN. II

5-8

1-3

VLA

4-6

1-3

VCL

4-6

1-2

D.B.

3-4

116

Picc. *f* *mp* *f* *mp*

FL. *f* *mp* *f* *mp*

OB. *f* *mp* *f* *mp*

E. HN. *f* *mp* *f* *mp*

Eu. CL. *f* *mp* *f* *mp*

B. CL. *f* *mp* *f* *mp*

BSN. 1 *f* *mp* *f* *mp*

BSN. 2 *f* *mp* *f* *mp*

1 *f* *mp* *f* *mp*

2 *f* *mp* *f* *mp*

HN. 3 *f* *mp* *f* *mp*

4 *f* *mp* *f* *mp*

1 *f* *mp* *f* *mp*

TPT. 2 *f* *mp* *f* *mp*

TBN. *f* *mp* *f* *mp*

B. TBN. *f* *mp* *f* *mp*

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

58 *f* *mp* *f* *mp*

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

VLN. II 58 *f* *mp* *f* *mp*

1-3 *f* *mp* *f* *mp*

VLA 46 *f* *mp* *f* *mp*

1-3 *f* *mp* *f* *mp*

VCL 46 *f* *mp* *f* *mp*

1-2 *f* *mp* *f* *mp*

D.B. 3-4 *f* *mp* *f* *mp*

Picc. *f mp* *f p*

Fl. *f mp* *mp*

Ob. *f p*

E. Hn. *f mp*

E♭ Cl. *f mp*

B♭ Cl. *f mp* *f p*

BSN. 1 *f mp* *mp*

BSN. 2 *f mp* *to contrabassoon*

1 *f mp* *f mp* *f p*

2 *f mp* *f p*

Hn. 3 *f mp* *mp*

4 *f mp*

1 *f mp* *f mp* *f p*

2 *f mp* *f p*

Tbn. *f mp* *f p*

B. Tbn. *f mp* *f mp* *f p*

VLN. I 1-4 *f mp* *f p*

5-8 *f mp* *mp*

VLN. II 1-4 *f mp* *f p*

5-8 *f mp* *f p*

VLA 1-3 *f mp* *f mp*

4-6 *f mp* *f mp* *f p*

VCL 1-3 *f mp* *f p*

4-6 *f mp* *mp*

D.B. 1-2 *f mp* *f mp* *f p*

3-4 *f mp* *mp*

125

F $\text{♩} = 84$
cadenza, freely

FL. *f* *mp* *f* *p*

OB.

E. HN. *f* *mp* *f* *p*

E♭ CL.

B♭ CL.

BSN. 1 *f* *mp* *f* *p*

C. BN. *mp* *f* *p*

1

2

HN. *f* *p* *mp*

3

4 *mp* *f* *p*

1 *f* *p* *mp*

TP. 2

TBN.

B. TBN. *mp* *f* *p*

SOLO TUBA *ff* *mf*

PERC. 1 *ppp* *mf* *pp*

PERC. 2 *pp* *mf* *pp*

VLN. I 1-4 *f* *mp* *f* *p*

58

VLN. II 58

VLA. 1-3 *f* *mp* *f* *p*

46

VCL. 46 *f* *mp* *f* *mp* *f* *p*

1-2

D.B. 3-4 *f* *mp* *f* *p*

CADENZA

$\text{♩} = 84$
cadenza, freely

SOLO TUBA

SOLO TUBA

SOLO TUBA

SOLO TUBA

SOLO TUBA

SOLO TUBA

SOLO TUBA

SOLO TUBA

G *sustained and resonant*

E♭ CL. *pp* *f*
 B♭ CL. *pp* *f* 1+2+3 3. 4. 5. 6. 7. 9. 9. 10. 11. 12. 13.

1 *f* *p* 1+2+3 *poco cresc.* 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. *f* *ff*
 2 *p* 1+2+3 *poco cresc.* 4. 5. 6. 7. 8. 9. 10. 11. 12. *f* *ff*
 HN. *p* 1+2+3 *poco cresc.* 4. 5. 6. 7. 8. 9. 10. 11. 12. *f* *ff*
 3 *p* 1+2+3 *poco cresc.* 4. 5. 6. 7. 8. 9. 10. 11. 12. *f* *ff*
 4 *p* *poco cresc.* 4. 5. 6. 7. 8. 9. 10. 11. 12. *f* *ff*

1 TPT. *p*
 2 *p*

SOLO TUBA *f* 4. 5. 6. 7. 8. 9. 10. 11. 12. *mf* *ff* C. 4. 5. 6. 7. 8. 9. 10. 11. 12. CADERNA ENI

PERC. 2 *p* *mf* Sus. Cymbal

HP. *mp*

VLN. II 1-2 *pp* 3-4 *pp* 5-6 *pp* 7-8 *pp*

VLA 1-2 *pp* 3-4 *pp* 5-6 *pp* 1-3 *pp*

VCL 4-6 *pp* 5-6 *pp* 1-2 *pp*

D.B. 1-2 *pp* 3-4 *pp*

gliss

Picc.
p

FL.
p

OB.
p

E. HN.
pp p

Eup. CL.
pp p

Bs. CL.
p

BSN. 1
p ppp

BSN. 2
p ppp

1
pp

2
pp

HN.
pp

3
pp

4
pp

1
pp

2
pp

TPT.
pp

TBN.
mf ppp

B. TBN.
mf ppp

SOLO TUBA
mf mp

VLN. I
1-2 mf p
3-4 mf p
5-6 mf p
7-8 mf p

VLN. II
1. mf p
2. mf p
3. mf p
4. mf p
5. mf p
6. mf p
7. mf p
8. mf p

VLA.
1-2 p
3-4 p
5-6 p

VCL.
1-3 p
4-6 p
5-6 p

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and brass. The instruments listed on the left are:

- E. HN. (English Horn)
- B \flat CL. (B-flat Clarinet)
- BSN. 1 (Bassoon 1)
- 1. (Violin 1)
- 2. (Violin 2)
- 3. (Violin 3)
- 4. (Violin 4)
- VLN. I (Violin I)
- 5. (Violin 5)
- 6. (Violin 6)
- 7. (Violin 7)
- 8. (Violin 8)
- 1. (Viola 1)
- 2. (Viola 2)
- 3. (Viola 3)
- 4. (Viola 4)
- VLN. II (Violin II)
- 5. (Violin 5)
- 6. (Violin 6)
- 7. (Violin 7)
- 8. (Violin 8)
- 1-2. (Violoncello 1-2)
- VLA (Viola)
- 3-4. (Violoncello 3-4)
- 5-6. (Violoncello 5-6)
- 1-3. (Violoncello 1-3)
- VCL (Violoncello)
- 4-6. (Violoncello 4-6)

The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The music features a variety of melodic lines, including a prominent woodwind melody in the first system. Dynamic markings such as *p* (piano) and *gliss* (glissando) are used throughout the score. The page is numbered 10 in the bottom right corner.

[illegible]

This page contains the musical score for measures 191 through 200. The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and solo instruments.

First System (Measures 191-200):

- WOODWINDS:** Flute (FL.), Oboe (OB.), English Horn (E. HN.), E♭ Clarinet (E♭ CL.), B♭ Clarinet (B♭ CL.), Bassoon 1 (BSN. 1), Bassoon 2 (BSN. 2).
- BRASS:** Horn 1 (H. 1), Horn 2 (H. 2), Horn 3 (H. 3), Horn 4 (H. 4), Trumpet (TRN.), B. Trumpet (B. TRN.), Solo Tuba.
- PERCUSSION:** Percussion 1 (PERC. 1), Percussion 2 (PERC. 2), Harp (HR.), Piano (PNO.).

Second System (Measures 191-200):

- STRING ENSEMBLES:** Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VCL.), Double Bass (D.B.).

Measure 191: The score begins with a key signature of one flat (B♭) and a time signature of 4/4. The tempo is marked as ♩ = 52. The first system includes woodwinds, brass, and percussion. The second system includes strings and solo instruments.

Measure 192: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 192.

Measure 193: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 193.

Measure 194: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 194.

Measure 195: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 195.

Measure 196: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 196.

Measure 197: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 197.

Measure 198: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 198.

Measure 199: The score continues with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 199.

Measure 200: The score ends with the same instrumentation. The woodwinds and brass sections have various dynamics and articulations. The percussion section includes a "Tamb. solo" (Tambourine solo) in measure 200.

211

FL.

Ob.

E. HN.

Bb. CL.

2

HN.

4

1

TPP.

2

TBN.

B. TBN.

SOLO TUBA

PERC. 1

1.

2.

3.

4.

Vln. I

5.

6.

7.

8.

1.

2.

3.

4.

Vln. II

5.

6.

7.

8.

1-2

VLA 3-4

5-6

1-3

Vcl. 4-6

5-6

1-2

D.B. 3-4

217

Woodwinds:
Picc.
Fl.
Ob.
E. Hn.
D. Cl.
B. Cl.
Bsn. 1
Bsn. 2
1.
2.
3.
4.
1.
2.
Tbn.
B. Tbn.
Solo Tuba

Percussion:
Picc. 1
Picc. 2
Hr.
Pno.

Strings:
1.
2.
3.
4.
Vln. I
5.
6.
7.
8.
1.
2.
3.
4.
Vln. II
5.
6.
7.
8.
12.
Vla. I
34.
56.
13.
Vcl.
46.
56.
12.
D.B.
34.

Tempo: J ♩ = 60

Dynamics and Performance Instructions:
pp, p, f, ff
Solo Cymbal
Harp Gliss
Piano Gliss
accents, staccato, marcato, sforzando

226

PICC.
 FL.
 OB.
 E. HN.
 E. CL.
 B. CL.
 BSN. 1
 BSN. 2
 1
 2
 3
 4
 HN.
 1
 2
 TPT.
 1
 2
 TBN.
 B. TBN.
 SOLO TUBA
 Tamtam
 PERC. 1
 PERC. 2
 Bass Drum
 HP.
 PNO.
 VLN. I
 1-2
 3-4
 5-6
 7-8
 VLN. II
 1-2
 3-4
 5-6
 7-8
 VLA.
 1-2
 3-4
 5-6
 7-8
 VCL.
 1-2
 3-4
 5-6
 7-8
 D.B. 1-2

Musical score for orchestra and strings, page 226. The score includes parts for woodwinds (Piccolo, Flute, Oboe, E. Horn, E. Clarinet, B. Clarinet), brass (Bsn. 1 & 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Solo Tuba), percussion (Tamtam, Bass Drum), harp, piano, and strings (Violins I & II, Viola, Violoncello, Double Bass). The score is in 4/4 time and features dynamic markings such as *mf*, *f*, *mp*, *p*, and *pp*. The woodwinds and brass sections have complex melodic lines with many slurs and ties. The percussion parts are more rhythmic, with the Bass Drum having a prominent role. The string sections provide a harmonic and rhythmic foundation, with the Double Bass part being particularly active.

232

molto accel.

♩ = 60

PCC.
 FL.
 OB.
 E. HN.
 E. CL.
 B. CL.
 BSN. I
 BSN. 2
 1.
 2.
 3.
 4.
 1.
 2.
 TBN.
 B. TBN.
 SOLO TUBA
 PERC. 1
 PERC. 2
 HP.
 PNO.

molto accel.

♩ = 60

1.2
 3.4
 5.6
 7.8
 1.2
 3.4
 5.6
 7.8
 1.2
 3.4
 5.6
 7.8
 1.3
 4.6
 D.B. 1.2

246

[illegible]

This musical score is for the piece "The Fire of Love" by John Williams. It is a full orchestral score, likely for a film or stage production. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, strings, and solo instruments.

The instruments listed on the left side of the score are:

- BSN. 1 (Bassoon 1)
- BSN. 2 (Bassoon 2)
- HN. (Horn)
- 1 (Horn 1)
- 2 (Horn 2)
- 3 (Horn 3)
- 4 (Horn 4)
- TBN. (Trumpet)
- B. TBN. (Baritone Trumpet)
- SOLO TUBA
- PERC. 1 (Percussion 1)
- PERC. 2 (Percussion 2)
- HP. (Harp)
- VCL. 1-3 (Violin 1-3)
- D.B. 1-2 (Double Bass 1-2)

The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *pp*, *mf*), articulation (e.g., *poco cresc.*, *harmonic gliss.*), and performance instructions (e.g., *Tam-tam*, *Gong*). The score is divided into measures, with some measures containing multiple staves for different instruments.

[illegible]

266

FL.

OB.

E. HN.

E♭ CL.

B♭ CL.

HN.

SOLO TUBA

PERC. 1

PERC. 2

pp

p

The musical score for measures 266-270 is written for a large ensemble. The Flute (FL.), Oboe (OB.), Euphonium (E. HN.), E♭ Clarinet (E♭ CL.), and B♭ Clarinet (B♭ CL.) parts are in the upper staves, featuring intricate melodic lines with numerous triplets. The Horn (HN.) part is in the middle, also containing triplets. The Solo Tuba part is in the lower middle, starting with a long, sustained note marked *pp*. The Percussion 1 (PERC. 1) and Percussion 2 (PERC. 2) parts are at the bottom, playing rhythmic patterns with Percussion 1 marked *p*.

This page contains the musical notation for measures 271 through 280. The instruments are arranged in the following order from top to bottom:

- Picc.
- FL.
- OB.
- E. HN.
- E♭ CL.
- B♭ CL.
- Horns (1-4)
- TPT. (1-2)
- TBN.
- SOLO TUBA
- PERC. 1
- PERC. 2
- VLN. I (1-8)
- VLN. II (3-4)

The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *p* (piano) to *sf* (sforzando). Performance markings include "sul pont.", "ord.", "gliss", and "Crotales w/bow". The Solo Tuba part has a melodic line with dynamic markings *mf* and *f*. The percussion parts include crotale patterns, some played with bows. The string sections have sustained or moving lines, with Vln. I and II featuring glissandi and accents.

276

PICC. *mp* *ff*
 FL. *mp* *ff*
 OB. *mp* *ff*
 E. HN. *mp* *ff*
 E. CL. *mp* *ff*
 B. CL. *mp* *ff*
 BSN. 1 *p* *ff*
 BSN. 2 *p* *ff*
 1
 2
 3
 4
 HN.
 1 *mp* *p* *f* wab wah (stem out)
 2 *mp*
 TBN. *mp*
 SOLO TUBA *p* *ff* *f*
 PERC. 1
 PERC. 2
 1. *gloss* *mp* *ff* 1-4 sul pont. *p*
 2. *f* *gloss* *mp* *ff*
 3. *f* *gloss* *mp* *ff*
 4. *f* *gloss* *mp* *ff*
 VLN. I
 5. *f* *gloss* *mp* *ff* 5-8 sul pont. *p*
 6. *f* *gloss* *mp* *ff*
 7. *f* *gloss* *mp* *ff*
 8. *f* *mp* *ff*
 1-2 *p* *mp* *ff*
 VLN. II
 3-4 *mp* *ff* sul pont. *p*
 5-6 *mf* *p* *ff* sul pont. *p*
 7-8 *mf* *p* *ff* tutti sul pont. *p*
 1-2 *mf* *p* *ff*
 VLA. 3-4 *mf* *p* *ff*
 5-6 *mf* *p* *ff*
 D.B. 1-4 *p* *ff*

PRCC.

FL.

OB.

E. HN.

B♭ CL.

BSN. 1

BSN. 2

1

2

HN.

3

4

1

TPT.

2

TBN.

B. TBN.

PERC. 1

PERC. 2

1-4

VLN. I

5-8

1-4

VLN. II

5-8

VLA. 1-6

284

Musical score for orchestra and strings, measures 284-286. The score is written for the following instruments:

- PICC.
- FL.
- OB.
- E. HN.
- B♭ CL.
- BSN. 1
- BSN. 2
- HN. 1, 2, 3, 4
- TPT. 1, 2
- TBN.
- B. TBN.
- SOLO TUBA
- PERC. 1, 2
- VLN. I 1-4, 5-8
- VLN. II 1-4, 5-8
- VLA 1-3, 4-6
- VCL 1-3, 4-6
- D.B. 1-4

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp* (pianissimo), *f* (forte), and *p* (piano). The woodwinds and brass sections play melodic lines with dynamic contrasts, while the strings provide a rhythmic foundation. The percussion section includes a solo tuba part with a forte dynamic. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass, all playing with dynamic markings.

This image shows a page of a musical score, likely for a symphony orchestra. The score is written in 4/4 time and features various dynamic markings such as *pp* (pianissimo), *f* (forte), and *p* (piano). The instruments listed on the left include:

- Flute (Fl.)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Bassoon (Bsn.)
- Trumpet (Tpt.)
- Solo Tuba
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Violin I (VLN. I)
- Violin II (VLN. II)
- Viola (VLA)
- Violoncello (VCL)
- Double Bass (D.B.)

The score is divided into measures, with some measures containing rests and others containing musical notation. The dynamics are indicated by slanted lines and text below the notes.

292

Picc. *pp* *f* *pp* *f* *pp* *f*

FL. *pp* *f* *pp* *f* *pp* *f*

OB. *pp* *f* *pp* *f* *pp* *f*

E. HN. *pp* *f* *pp* *f* *pp* *f*

B. CL. *pp* *f* *pp* *f* *pp* *f*

BSN. 1 *pp* *f* *pp* *f* *pp* *f*

BSN. 2 *pp* *f* *pp* *f* *pp* *f*

1 *pp* *f*

2 *pp* *f*

HN. 3 *pp* *f*

4 *pp* *f*

1 *pp* *f* *pp* *f* *pp* *f*

2 *pp* *f* *mf* *pp* *f* *pp* *f*

TPT. *pp* *f* *pp* *f* *pp* *f*

TBN. *pp* *f* *pp* *f* *pp* *f*

B. TBN. *pp* *f* *pp* *f* *pp* *f*

PERC. 1

PERC. 2

D.B. 1-4