

TABLEAUX VIVANTS
D'UNE RÉSISTANCE
for orchestra

commissioned by
Deutsche Welle for the 2014 Beethovenfest

written for the Bilkent Youth Orchestra directed by Isin Metin

INSTRUMENTATION

3 Flutes (3rd doubling piccolo)
2 Oboes
1 English Horn
3 Clarinets in Bb (3rd doubling Bass Clarinet)
2 Bassoons
1 Contra-Bassoon

4 Horns (+mutes)
3 Trumpets (+ straight and wah-wah mutes)
2 Trombones (+ straight and wah wah mutes)
1 Bass trombone (+mute)
1 Tuba (+mute)

Timpani (32, 29, 26 and 20 inch)
Percussion (3 players)

I - Crotales (2 octaves)
 Sus. Cymbal
 Bass Drum
 Snare
 Tubular Bells (C4 - F5)
 Whip (or slapstick)
 2 Anvils

II - Vibraphone
 Tam-tam
 Woodblocks (3)
 Maracas (high)
 Triangle
 Bell tree

III - Marimba
 Glockenspiel
 Thunder Sheet
 Rain stick
 Maracas (med. high)
 Sus. Cymbal

Harp

Piano (doubling celesta)

Strings (14 - 12 - 10 - 8 - 6)

(2 of the Basses must have low C)

The score is transposed
The duration is approximately 16 minutes.

PROGRAM NOTES

During June 2013, Turkey witnessed the widest civil unrest in its history. Initially the protests were sparked by the plans of a new urban development on a small city park but spread across the whole country in a matter of days. Among many other things, what was most significant about this civil movement was the involvement of every social and cultural strata of the society including the youngsters who were until then known as being non-aligned and apolitical. When I set out to write this piece, I wanted to dedicate it to these young people, just like the ones in the orchestra, who were on the streets year ago to defend their civil liberties and rights for a better future.

The piece has grown out from the experience of the Gezi movement. However, it is neither a programmatic nor a depictive work and it doesn't try to tell a story or give a message. It is more about the raw experience of the street action itself, about what it feels like to be in the middle of it. It is more about the sheer sonic and kinetic experience one feels. Being out on the streets with thousands of people chanting, screaming, running away from the police who were firing countless number of tear gas canisters, dousing people with jets of water is a terrifying but at the same time a uniquely vitalizing sonic experience that will stay with you forever. So the starting point of the piece was this sound world created by the masses of people and the police attacking them.

The piece was never meant to be representational but there's one metaphor that underlies the whole composition. That's the relationship of the individual to the mass. In order to bring the orchestra to this world, I had to strip each instrument off its individuality and make everything contribute to a bigger whole. Most of the time, instrumental parts consist of nothing other than basic constructional shapes such as lines, dots and curves. But each of them are instrumental in forging something massive. This is sometimes a 30-40 voice harmony, sometimes a giant wave moving around frantically - similar to the crowds acting hysterically not knowing where to go, nevertheless acting unified. This is the model the orchestra usually imitates. When an instrument starts a pattern, the rest follows by building upon itself and puts it in an inevitable stance.

One of the most memorable sonic experiences of Gezi was in fact a music concert. On June 12th, a pianist performed to the thousands of people who gathered at the park. What was interesting to me was not the music he played but hearing all too familiar sound of piano in the background noise of the crowds. That gave me the idea for the only programatic spot in the music. So towards the end of the piece, in midst of all the instrumental noise, something quite familiar is heard. That changes one's perspective completely. Everything that was there before moves away from the centre of attention and becomes the background noise just like the sound of the crowds. But then the all too familiar is scraped off only to show its intrinsic qualities. So what was once familiar becomes foreign while changing its perception along the way

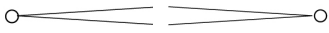









Once I've heard a young performer complaining that despite the fact that they are young, most of the pieces they play are about death. So I would like to dedicate this piece to all these young people that have given hope to our lives.

Tolga Yayalar


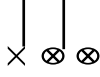


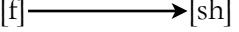
COMMENTS ON NOTATION AD PERFORMANCE TECHNIQUES

GENERAL



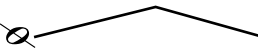
The piece should be performed absolutely without any vibrato
Accidentals effect the whole measure. Cautionary accidentals are used extensively.

	crescendo from / diminuendo to silence
	quarter-tone flat
	quarter-tone sharp
	1/8 tone flat (app. a coma flat)
	Glissando
	Highest note possible under current circumstance.
	Stop the tremolo
	Tremolos are always unmeasured.
	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.



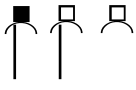
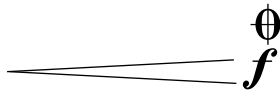


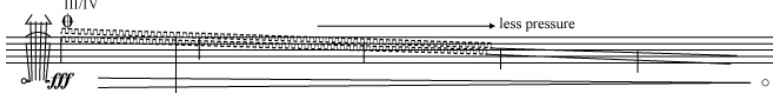
WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)

	Breath noise only, no pitch
	Key click only, no breath. Pick the keys that make the loudest click noise. 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 all the wind instruments performing tutti.
	Breathy tone with clear audible pitch
	Flutter tongue
	Use the syllables to form the shape of your mouth cavities.

BRASS

	open / stopped (horn) open/close in front of wah-wah mute (trumpets and trombones)
	Hand pop. Use the flat of the palm of the right hand and strike the normally inserted mouthpiece. (trombones, measure: 53)
	buzz a detached mouthpiece to make a “siren” like sound. (trumpets, measure: 76)

STRINGS

	Strong bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. The distorted sound should last as long as the line.
	Extreme sul ponticello. very close to the bridge but not on the bridge.
	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 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. Unlike flautando, these should be performed with normal bow pressure and normal bow placement unless otherwise indicated. (measure: 38)
	Celli and basses at measure 267: The bow, placed at the frog, is drawn from the bridge towards the middle of the fingerboard vertically. Start with a very high pressure and gradually release the bow pressure along the way, ending with extremely low pressure and finally niente.

Tableaux Vivants d'une Résistance

Tolga Yayalar
*1973

5
4

lento dolce-sostenuto
poco rubato ♩=48

4
4

5
4

4
4

Flute 1-3

Oboe 1-2

English Horn

B♭ Clarinet 1-2

Clarinet in B♭ 3

Bassoon 1-2

Contrabassoon

1-2

Horn in F

3-4

1-2

Trumpet in C

3

Trombone 1-2

Bass Trombone

Tuba

Timpani

Crotales

Percussion I

Vibraphone

med. soft mallets

Marimba

soft mallets

Celesta

Celesta

Harp

5
4

lento dolce-sostenuto
poco rubato ♩=48

4
4

5
4

4
4

Violins I

1-2

3-4

5-6

Violins II

7-8

9-10

11-12

1-4

Viola

5-10

1-4

Cello

5-8

1-2

Contrabass

3-4

5-6

8

Fl. 1-3

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

Bb Cl. 3

Bsn. 1-2

C. Bn.

1-2

Hn.

3-4

1-2

Tpt.

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

(Crotales)

Perc. 1

(Vibraphone)

Perc. 2

(Marimba)

Perc. 3

Cel.

Hp.

4/4

3/4

4/4 più intenso

5/4

4/4

3/4

Vln. 1

7-14

Vln. 2

1-6

7-12

Vla.

1-6

7-10

Vcl.

1-4

5-8

Cb.

1-4

5-6

3

4

$\frac{4}{4}$ più mosso ♩ = 72

Hp.

$\frac{4}{4}$ più mosso $\bullet = 72$

6

42

Fl. 1-3

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

Bb Cl. 3

Bsn. 1-2

C. Bn.

1-2

Hn.

3-4

1-2

Tpt.

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1

(Vibraphone)
w/ large wire brushes
notes rise approximate

Perc. 2

(Marimba)

Perc. 3

Pno.

Hp.

1-4

Vln. I 5-8

9-12

1-4

Vln. 2 5-8

9-12

Vla.

Vcl.

Cb.

3/4

2/4

3/4

ppp poco a poco cresc.

mp

f

ord.

solo

p

34

44

47

Fl. 1-3

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

Bb Cl. 3

Bsn. 1-2

C. Bsn.

Hn. 1-2

3-4

Tpt. 1-2

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. 1

5-8

9-12

Vln. 2

1-6

7-12

Vla.

1-4

5-10

Vcl.

1-2

Cb.

1-2

3-6

3/4

4

agitato, l'istesso tempo

47

B bruscamente con violenza ♩=90

54

53

Fl. 1-3 *a3*
air noise only
f

Ob. 1-2 *a2*
air noise only
f

E. Hn. *a2*
air noise only
f

Cl. (Bb) 1-2 *a2*
air noise only
f

B. Cl. *air noise only*
f

Bsn. 1-2 *a2*
air noise only
f

C. Bn. *a2*
air noise only
f

Hn. *a2*
air noise only
f

3-4 *a2*
air noise only
f

Tpt. *a2*
air noise only
f

3 *a2*
air noise only
f

Tbn. 1-2 *Hand "pop"*
f *sempre*

B. Tbn. *Hand "pop"*
f *sempre*

Tuba *Hand "pop"*
f *sempre*

Timp.

Perc. 1 *2 Anvils*
mf

Perc. 2 *3 Woodblocks*
mf

Perc. 3 *Snare*
mp

Pno.

Hp.

bruscamente con violenza ♩=90

54

bruscamente con violenza **f** – 90

Violins 1 and 2: *pizz.* (Hard pizzicato with the flesh of the finger), *mf*

Viola and Cello/Double Bass: *f*

Violins 1 and 2: *p* (toneless on the bridge sul G), *mf*, *pp*

5/4 4/4 3/4

calmo

59

Fl. 1-3 a3

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

B. Cl.

Bsn. 1-2 a2

C. Bn.

Hn. 1-2

3-4

1-2

3

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1 (Cymbal) mp

Perc. 2 (Snare) f

Perc. 3 (Thunder Sheet) f

Bass Drum

Cymbal med. soft mallets

Snare

3 Woodblocks

Tam tam

INSIDE

sul pont.

[illegible]

11

12

13

15

calando

3/4

4/4 riprendere

Fl. 1-2

Fl. 3

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

B. Cl.

Bsn. 1-2

C. Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

44

[illegible]

[illegible]

121

Fl. 1-3

Ob. 1-2

E. Hn.

Cl. (B-) 1-2

B. Cl.

Bsn. 1-2

C. Bn.

Hn. 1-2

3-4

Tpt. 1-2

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1 (Tubular Bells)

Vibraphone w/bow (med. hard)

Perc. 2 Tam tam center edge

Perc. 3 Marimba hard mallets

Pno.

Hp.

accelerando

128

Fl. 1-2

Fl. 3

Ob. 1-2

Ob. 2

E. Hn.

Cl. (Bb) 1-2

B. Cl.

Bsn. 1-2

C. Bn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

(Glockenspiel)

Pno.

Hp.

Piccolo

$\frac{2}{4}$ ♩ = 84

$\frac{4}{4}$ ♩ = 60

f, *ff*, *mf*, *mp*, *p*, *pp*, *sfz*, *via sord.*

accelerando

Vln. 1

Vln. 2 1-4

Vla. 1-2

Vcl. 1-4

Vcl. 5-8

Cb.

f, *ff*, *mf*, *mp*, *p*, *pp*, *sfz*, *via sord.*

irregular bowing (fast but no tremolo)
V etc...

irregular bow changes (fast but no tremolo)
V etc...

Div.

3
4

4
4

136

Fl. 1-2

Picc.

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

B. Cl.

Bsn. 1-2

C. Bn.

1-2

Hn.

3-4

1-2

Tpt.

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1
(Tubular Bells)

Perc. 2
[Vibraphone]
hard mallets

Perc. 3
(Marimba)

Pno.

Hp.

pp

$\delta^{\text{tr}}_{\text{tr}} \cdot 1$

3
4

4
4

Vln. 1

Vln. 2

Vla. 1-2

Vcl. 1-4

5-8

1-2

Cb. 3-4

5-6

27

This page of a musical score is divided into two systems. The top system contains staves for woodwinds (Flutes 1-2, Oboes 1-2, Euphonium, Clarinets Bb 1-2, Bb Clarinet, Bassoons 1-2, Contrabassoon), strings (Horns 1-2, Trombones 1-2, Baritone Trombone, Tuba, Timpani), and percussion (Percussion 1, Percussion 2 (Vibraphone), Percussion 3 (Cymbal med. soft mallets), Piano, Harp). The bottom system contains staves for strings (Violins 1-2, Violas, Cellos, Double Basses) and woodwinds (Violins 1-2, Violas, Cellos, Double Basses). The score is marked with various dynamics (pp, p, mp, mf, f, ff) and includes tempo changes (3/4, 5/4, 4/4). The page number 170 is visible in the top left corner.

3
4

4
4

3
4

2
4

174

Fl. 1-2 *ff* *Piccolo*

Picc. *ff*

Ob. 1-2 *ff*

E. Hn. *f* *ff* *mf* *ff*

Cl. (Bb) 1-2 *f* *ff* *mf* *ff*

B. Cl. *mf* *ff* *mf* *ff*

Bsn. 1-2 *mf* *ff* *mf* *ff*

C. Bn. *f* *ff*

1-2 *mp* *ff*

3-4 *mp* *ff*

1-2 *a2* *ff*

3 *mf* *mp* *ff*

Tbn. 1-2 *a2* *ff*

B. Tbn. *ff*

Tuba *f*

Timp. *f*

Perc. 1 (Tubular Bells) (soft) *f* [2 Anvils (soft)] *ff* [Tubular Bells (hard)] *f*

Perc. 2 (Vibraphone) *ff* (hard) *ff*

Perc. 3 (Marimba) *ff* *mf*

Pno. *ff* *ff*

Hp. *ff* *ff* *mf*

3
4

4
4

3
4

2
4

1-6 *ff*

Vln. 1 7-14 *ff*

1-6 *ff*

Vln. 2 7-12 *ff*

Vla. *ff*

Vcl. *ff*

1-2 *ff*

Cb. 3-4 *ff*

5-6 *ff*

half harmonics *ff* pick a random note within the given range

half harmonics *ff* pick a random note within the given range

half harmonics *ff* pick a random note within the given range

half harmonics *ff* pick a random note within the given range

half harmonics *ff* pick a random note within the given range

35

P

animato

3
4

183

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

Cl. (Bb) 1.

Bb-Cl. 2.

B. Cl.

Bsn. 1-2

C. Bn.

1-2 Hn.

3-4

1-2 Tpt.

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1 Crotales

Perc. 2 (Triangle)

Perc. 3 Glockenspiel

Cel. Celesta

Hp.

animato

3
4

1-8 Vln. 1

9-14

1-6 Vln. 2

7-12

1-4 Vla.

5-10

1-4 Vcl.

5-8

Cb.

186

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
Cl. (Bb) 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1-2
C. Bsn.

Hn. 1-2
Hn. 3-4
Tpt. 1-2
Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Cel.
Hp.

Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

$\frac{4}{4}$ immobile, tempo rubato $\text{♩} = 48$

poco intenso ♩ = 60

195

Fl. 1-2

Picc.

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

B. Cl.

Bsn. 1-2

C. Bn.

1-2

Hn.

3-4

1-2

Tpt.

3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

4/4 immobile, tempo rubato ♩=48

poco intenso ♩=60

Vln. 1 7-8

9-10

11-12

13-14

Vln. 2

Vla.

Vcl.

Cb.

change bow ad lib but at different times

calando

più calmo ♩=48

$\frac{3}{4}$ poco accelerando

$\frac{2}{4}$

201

Fl. 1-2

Picc.

Ob. 1-2

E. Hn.

Cl. (Bb) 1-2

B. Cl.

Bsn. 1-2

C. Bn.

1-2

Hn.

3-4

1-2

Tpt.

3

Tbn. 1-2

B. Tbn.

Tuba

timpani mallets

Perc. 1

[Cymbal] w/bow

Perc. 2

(Tam tam)

rub with suberball mallet

Perc. 3

(Thunder Sheet)

Pno.

scrape the strings with a plastic item

Hp.

calando

più calmo ♩=48

$\frac{3}{4}$ poco accelerando

$\frac{2}{4}$

1-2

Vln. 1

3-4

5-14

1-6

Vln. 2

7-12

1-4

Vla.

5-10

1-4

Vcl.

5-8

1-6

Cb.

Div.

p

Div.

p

Div.

p

→ s.p.

→ ord.

→ s.p.

→ ord.

→ s.p.

→ ord.

→ s.p.

→ ord.

→ s.p.

→ ord.

→ s.p.

→ ord.

Div. sul pont.

ppp

mf

Div. sul pont.

ppp

mf

Div.

pp

f

p

Div. sul tasto

p

f

Div. sul tasto

p

f

→ sul pont.+

→ ord.

→ sul pont.+

The image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments and percussion parts. The top of the page features a tempo and dynamic marking: **2/4** più intenso $\text{♩} = 60$, followed by a **4/4** time signature, then a **3/4** time signature with the marking **molto intenso**, and finally a **2/4** time signature and another **4/4** time signature. The score is divided into measures, with dynamic markings such as *mp*, *f*, *mf*, and *p*. The instruments listed on the left include Fl. 1-2, Picc., Ob. 1-2, E. Hn., Cl. (Bb) 1-2, B. Cl., Bsn. 1-2, C. Bn., Hn., 3-4, Tpt. 1-2, 3, Tbn. 1-2, B. Tbn., Tuba, Timp., Perc. 1 (Cymbal), Perc. 2 (Tam tam), Perc. 3 (Thunder Sheet), Pno., and Hp. The score includes various musical notations, including notes, rests, and dynamic markings. The bottom of the page features a section for the Piano and Harp, with a performance instruction: "scrape the strings with a plastic item".

più calmo

42

34

44

54

espressivo misterioso

34

44

54

[illegible]

S
esspresivo sostenuto

[illegible]

intensificando

235

Fl. 1-2

Fl. 3

Ob. 1-2

E. Ho.

Cl. (Ba) 1-2

B♭ Cl. 3

Bsn. 1-2

C. Bn.

1-2

Hr.

3-4

1-2

Tpt.

3

1-2

Trn. 1-2

B. Trn.

Tuba

Timp.

Perc. 1

Perc. 2
(Tam tam)

Perc. 3

Pno.

Hp.

intensificando

1-2

3-4

5-6

Vln. 1 7-8

9-10

11-12

13-14

1-2

3-4

5-6

Vln. 2

7-8

9-10

11-12

1-2

3-4

5-6

Vla.

7-8

9-10

1-2

3-4

5-6

7-8

Vcl.

1-2

3-4

5-6

7-8

1-2

3-4

5-6

Ch.

243

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. Hr.

Cl. (Bb) 1, 2

B♭ Cl. 3

Bsn. 1, 2

C. Bsn.

Hr.

3, 4

1, 2

Tpt.

3

Thn. 1, 2

B. Thn.

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Pst.

Hp.

Vln. 1 3, 4

5, 6

7, 8

9, 10

11, 12

13, 14

Vln. 2

1, 2

3, 4

5, 6

7, 8

9, 10

11, 12

Vla.

1, 2

3, 4

5, 6

7, 8

9, 10

Vcl.

1, 2

3, 4

5, 6

7, 8

Ch.

1, 2

3, 4

5, 6

7, 8

9, 10

11, 12

13, 14

15, 16

17, 18

19, 20

21, 22

23, 24

25, 26

27, 28

29, 30

31, 32

33, 34

35, 36

37, 38

39, 40

41, 42

43, 44

45, 46

47, 48

49, 50

51, 52

53, 54

55, 56

57, 58

59, 60

61, 62

63, 64

65, 66

67, 68

69, 70

71, 72

73, 74

75, 76

77, 78

79, 80

81, 82

83, 84

85, 86

87, 88

89, 90

91, 92

93, 94

95, 96

97, 98

99, 100

101, 102

103, 104

105, 106

107, 108

109, 110

111, 112

113, 114

115, 116

117, 118

119, 120

121, 122

123, 124

125, 126

127, 128

129, 130

131, 132

133, 134

135, 136

137, 138

139, 140

141, 142

143, 144

145, 146

147, 148

149, 150

151, 152

153, 154

155, 156

157, 158

159, 160

161, 162

163, 164

165, 166

167, 168

169, 170

171, 172

173, 174

175, 176

177, 178

179, 180

181, 182

183, 184

185, 186

187, 188

189, 190

191, 192

193, 194

195, 196

197, 198

199, 200

201, 202

203, 204

205, 206

207, 208

209, 210

211, 212

213, 214

215, 216

217, 218

219, 220

221, 222

223, 224

225, 226

227, 228

229, 230

231, 232

233, 234

235, 236

237, 238

239, 240

241, 242

243, 244

245, 246

247, 248

249, 250

251, 252

253, 254

255, 256

257, 258

259, 260

261, 262

263, 264

265, 266

267, 268

269, 270

271, 272

273, 274

275, 276

277, 278

279, 280

281, 282

283, 284

285, 286

287, 288

289, 290

291, 292

293, 294

295, 296

297, 298

299, 300

301, 302

303, 304

305, 306

307, 308

309, 310

311, 312

313, 314

315, 316

317, 318

319, 320

321, 322

323, 324

325, 326

327, 328

329, 330

331, 332

333, 334

335, 336

337, 338

339, 340

341, 342

343, 344

345, 346

347, 348

349, 350

351, 352

353, 354

355, 356

357, 358

359, 360

361, 362

363, 364

365, 366

367, 368

369, 370

371, 372

373, 374

375, 376

377, 378

379, 380

381, 382

383, 384

385, 386

387, 388

389, 390

391, 392

393, 394

395, 396

397, 398

399, 400

401, 402

403, 404

405, 406

407, 408

409, 410

411, 412

413, 414

415, 416

417, 418

419, 420

421, 422

423, 424

425, 426

427, 428

429, 430

431, 432

433, 434

435, 436

437, 438

439, 440

441, 442

443, 444

445, 446

447, 448

449, 450

451, 452

453, 454

455, 456

457, 458

459, 460

461, 462

463, 464

465, 466

467, 468

469, 470

471, 472

473, 474

475, 476

477, 478

479, 480

481, 482

483, 484

485, 486

487, 488

489, 490

491, 492

493, 494

495, 496

497, 498

499, 500

501, 502

503, 504

505, 506

507, 508

509, 510

511, 512

513, 514

515, 516

517, 518

519, 520

521, 522

523, 524

525, 526

527, 528

529, 530

531, 532

533, 534

535, 536

537, 538

539, 540

541, 542

543, 544

545, 546

547, 548

549, 550

551, 552

553, 554

555, 556

557, 558

559, 560

561, 562

563, 564

565, 566

567, 568

569, 570

571, 572

573, 574

575, 576

577, 578

579, 580

581, 582

583, 584

585, 586

587, 588

589, 590

591, 592

593, 594

595, 596

597, 598

599, 600

601, 602

603, 604

605, 606

607, 608

609, 610

611, 612

613, 614

615, 616

617, 618

619, 620

621, 622

623, 624

625, 626

627, 628

629, 630

631, 632

633, 634

635, 636

637, 638

639, 640

641, 642

643, 644

645, 646

647, 648

649, 650

651, 652

653, 654

655, 656

657, 658

659, 660

661, 662

663, 664

665, 666

667, 668

669, 670

671, 672

673, 674

675, 676

677, 678

679, 680

681, 682

683, 684

685, 686

687, 688

689, 690

691, 692

693, 694

695, 696

697, 698

699, 700

701, 702

703, 704

705, 706

707, 708

709, 710

711, 712

713, 714

715, 716

717, 718

719, 720

721, 722

723, 724

725, 726

727, 728

729, 730

731, 732

733, 734

735, 736

737, 738

739, 740

741, 742

743, 744

745, 746

747, 748

749, 750

751, 752

753, 754

755, 756

757, 758

759, 760

761, 762

763, 764

765, 766

767, 768

769, 770

771, 772

773, 774

775, 776

777, 778

779, 780

781, 782

783, 784

785, 786

787, 788

789, 790

791, 792

793, 794

795, 796

797, 798

799, 800

801, 802

803, 804

805, 806

807, 808

809, 810

811, 812

813, 814

815, 816

817, 818

819, 820

821, 822

823, 824

825, 826

827, 828

829, 830

831, 832

833, 834

835, 836

837, 838

839, 840

841, 842

843, 844

845, 846

847, 848

849, 850

851, 852

853, 854

855, 856

857, 858

859, 860

861, 862

863, 864

865, 866

867, 868

869, 870

871, 872

873, 874

875, 876

877, 878

879, 880

881, 882

883, 884

885, 886

887, 888

889, 890

891, 892

893, 894

895, 896

897, 898

899, 900

901, 902

903, 904

905, 906

907, 908

909, 910

911, 912

913, 914

915, 916

917, 918

919, 920

921, 922

923, 924

925, 926

927, 928

929, 930

931, 932

933, 934

935, 936

937, 938

939, 940

941, 942

943, 944

945, 946

947, 948

949, 950

951, 952

953, 954

955, 956

957, 958

959, 960

961, 962

963, 964

965, 966

967, 968

969, 970

971, 972

973, 974

975, 976

977, 978

979, 980

981, 982

983, 984

985, 986

987, 988

989, 990

991, 992

993, 994

995, 996

997, 998

999, 1000

1001, 1002

1003, 1004

1005, 1006

1007, 1008

1009, 1010

1011, 1012

1013, 1014

1015, 1016

1017, 1018

1019, 1020

1021, 1022

1023, 1024

1025, 1026

1027, 1028

1029, 1030

1031, 1032

1033, 1034

1035, 1036

1037, 1038

1039, 1040

1041, 1042

1043, 1044

1045, 1046

1047, 1048

1049, 1050

1051, 1052

1053, 1054

1055, 1056

1057, 1058

1059, 1060

1061, 1062

1063, 1064

1065, 1066

1067, 1068

1069, 1070

1071, 1072

1073, 1074

1075, 1076

1077, 1078

1079, 1080

1081, 1082

1083, 1084

1085, 1086

1087, 1088

1089, 1090

1091, 1092

1093, 1094

1095, 1096

1097, 1098

1099, 1100

1101, 1102

1103, 1104

1105, 1106

1107, 1108

1109, 1110

1111, 1112

1113, 1114

1115, 1116

1117, 1118

1119, 1120

1121, 1122

1123, 1124

1125, 1126

1127, 1128

1129, 1130

1131, 1132

1133, 1134

1135, 1136

1137, 1138

1139, 1140

1141, 1142

1143, 1144

1145, 1146

1147, 1148

1149, 1150

1151, 1152

1153, 1154

1155, 1156

1157, 1158

1159, 1160

1161, 1162

1163, 1164

1165, 1166

1167, 1168

1169, 1170

1171, 1172

1173, 1174

1175, 1176

1177, 1178

1179, 1180

1181, 1182

1183, 1184

1185, 1186

1187, 1188

1189, 1190

1191, 1192

1193, 1194

1195, 1196

1197, 1198

1199, 1200

1201, 1202

1203, 1204

1205, 1206

1207, 1208

1209, 1210

1211, 1212

1213, 1214

1215, 1216

1217, 1218

1219, 1220

1221, 1222

1223, 1224

1225, 1226

1227, 1228

1229, 1230

1231, 1232

1233, 1234

1235, 1236

1237, 1238

1239, 1240

1241, 1242

1243, 1244

1245, 1246

1247, 1248

1249, 1250

1251, 1252

1253, 1254

1255, 1256

1257, 1258

1259, 1260

1261, 1262

1263, 1264

1265, 1266

1267, 1268

1269, 1270

1271, 1272

1273, 1274

1275, 1276

1277, 1278

1279, 1280

1281, 1282

1283, 1284

1285, 1286

1287, 1288

1289, 1290

1291, 1292

1293, 1294

1295, 1296

1297, 1298

1299, 1300

1301, 1302

1303, 1304

1305, 1306

1307, 1308

1309, 1310

1311, 1312

1313, 1314

1315, 1316

1317, 1318

1319, 1320

1321, 1322

1323, 1324

1325, 1326

1327, 1328

1329, 1330

1331, 1332

1333, 1334

1335, 1336

1337, 1338

1339, 1340

1341, 1342

1343, 1344

1345, 1346

1347, 1348

1349, 1350

1351, 1352

1353, 1354

1355, 1356

1357, 1358

1359, 1360

1361, 1362

1363, 1364

1365, 1366

1367, 1368

1369, 1370

1371, 1372

1373, 1374

1375, 1376

1377, 1378

1379, 1380

1381, 1382

1383, 1384

1385, 1386

1387, 1388

1389, 1390

1391, 1392

1393, 1394

1395, 1396

1397, 1398

1399, 1400

1401, 1402

1403, 1404

1405, 1406

1407, 1408

1409, 1410

1411, 1412

1413, 1414

1415, 1416

1417, 1418

1419, 1420

1421, 1422

1423, 1424

1425, 1426

1427, 1428

1429, 1430

1431, 1432

1433, 1434

1435, 1436

1437, 1438

1439, 1440

1441, 1442

1443, 1444

1445, 1446

1447, 1448

1449, 1450

1451, 1452

1453, 1454

1455, 1456

1457, 1458

1459, 1460

1461, 1462

1463, 1464

1465, 1466

1467, 1468

1469, 1470

1471, 1472

1473, 1474

1475, 1476

1477, 1478

1479, 1480

1481, 1482

1483, 1484

1485, 1486

1487, 1488

1489, 1490

1491, 1492

1493, 1494

1495, 1496

1497, 1498

1499, 1500

1501, 1502

1503, 1504

1505, 1506

1507, 1508

1509, 1510

1511, 1512

1513, 1514

1515, 1516

1517, 1518

1519, 1520

1521, 1522

1523, 1524

1525, 1526

1527, 1528

1529, 1530

1531, 1532

1533, 1534

1535, 1536

1537, 1538

1539, 1540

1541, 1542

1543, 1544

1545, 1546

1547, 1548

1549, 1550

1551, 1552

1553, 1554

1555, 1556

1557, 1558

1559, 1560

1561, 1562

1563, 1564

1565, 1566

1567, 1568

1569, 1570

1571, 1572

1573, 1574

1575, 1576

1577, 1578

1579, 1580

1581, 1582

1583, 1584

1585, 1586

1587, 1588

1589, 1590

1591, 1592

1593, 1594

1595, 1596

1597, 1598

1599, 1600

1601, 1602

1603, 1604

1605, 1606

1607, 1608

1609, 1610

1611, 1612

1613, 1614

1615, 1616

1617, 1618

1619, 1620

1621, 1622

1623, 1624

1625, 1626

1627, 1628

1629, 1630

1631, 1632

1633, 1634

1635, 1636

1637, 1638

1639, 1640

1641, 1642

1643, 1644

1645, 1646

1647, 1648

1649, 1650

1651, 1652

1653, 1654

1655, 1656

1657, 1658

1659, 1660

1661, 1662

1663, 1664

1665, 1666

1667, 1668

1669, 1670

1671, 1672

1673, 1674

1675, 1676

1677, 1678

1679, 1680

1681, 1682

1683, 1684

1685, 1686

1687, 1688

1689, 1690

1691, 1692

1693, 1694

1695, 1696

1697, 1698

1699, 1700

1701, 1702

1703, 1704

1705, 1706

1707, 1708

1709, 1710

1711, 1712

1713, 1714

1715, 1716

1717, 1718

1719, 1720

1721, 1722

1723, 1724

1725, 1726

1727, 1728

1729, 1730

1731, 1732

1733, 1734

1735, 1736

1737, 1738

This page of a musical score, likely for a symphony, contains staves for various instruments. The instruments listed on the left include Fl. 1-2, Fl. 3, Ob. 1-2, E. Fla., Cl. (Bb) 1-2, Bb Cl. 3, Bsn. 1-2, C. Bsn., 1-2, Hrn., 3-4, 1-2, 3, Tpt., 3, Tbn. 1-2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Pno., Hp., and a large section for Violins (Vln. 1-8, Vln. 2, Vln. 3-8, Vln. 4-8), Violas (Vla. 1-4, Vla. 2, Vla. 3-4, Vla. 4-8), Cellos (Cello 1-4, Cello 2, Cello 3-4, Cello 4-8), and Double Basses (Cb. 1-4, Cb. 2, Cb. 3-4, Cb. 4-8).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *pp*, *mf*, *f*, *ff*). Performance instructions like *flautando* and *sub.* are present. The percussion section includes specific parts for *Wiedholer*, *Marimba*, and *Cymbal*. The string section features extensive use of *flautando* and *sub.* markings, along with *vcl. pont.* (violoncello ponticello) instructions. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

poco a poco più agitato

259

Fl. 1-2
Fl. 3
Ob. 1-2
E. Hn.
Cl. (Ba) 1-2
Bb Cl. 3
Bsn. 1-2
C. Bn.
Hn.
3-4
Tpt. 1-2
3
Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Psn.
Hp.

Annotations: *fltr*, *ord.*, *mf*, *pp*, *rub with suberball mallet*, *Basic Drum*, *Tom tom*.

poco a poco più agitato

Vln. 1 7-8
9-10
11-12
13-14
Vln. 2
7-8
9-10
11-12
Vln.
5-6
7-8
9-10
Vcl.
1-2
3-4
5-6
7-8
Cb.
3-4
5-6

Annotations: *mf*, *p*.

49