

STUART TURNBULL

**THE GARDEN OF EARTHLY
DELIGHTS**

for orchestra

Full Score

Instrumentation

3 Flutes (all doubling Piccolo)

2 Oboes

2 Clarinets in B♭ (both doubling Bass Clarinet in B♭)

2 Bassoons (2nd doubling Contrabassoon)

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (5-6 Players)*

Harp

Celeste

Piano

Strings

*Triangle, Cymbals (*suspended and clashed*), Anvil, Whistle, Woodblock, Tumble Blocks (*high and low*), Maracas, Jawbone, Güiro, Whip, Tambourine, Snare Drum, Tom-toms (*high and low*), Pedal-operated Bass Drum, Orchestral Bass Drum, Burmese Kyeezee Bell (*medium*), Crotales, Glockenspiel, Vibraphone, Tubular Bells, Tuned Cowbells, Xylophone, Marimba

Score in C

Piccolos and Xylophone sound one octave higher than written; Crotales and Glockenspiel sound two octaves higher than written, and Contrabassoon and Double Basses sound one octave lower than written

Duration c.13 minutes

First recorded in City Hall, Glasgow by the BBC Scottish Symphony Orchestra (2019), conducted by Lee Reynolds



THE GARDEN OF EARTHLY DELIGHTS

for orchestra

STUART TURNBULL (2020)

$\text{♩} = \text{c.}86$

Picc. 1 to Fl. 3
Picc. 2 to Fl. 2

Picc. 3 to Fl. 1

18

Secco, molto ritmico ($\text{♩} = \text{c.}100$; $\text{♪.} = \text{c.}133$)

12 1. & 2. a2

Fls. 1-3

Obs. 1, 2

Cls. 1, 2 (B \flat)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Tim.

Pedal B. D.

Vib.

Tub. B.

Cowbells

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

17 (1. & 2. a2)

Fls. 1-3
(3.)

Obs. 1, 2

Clrs. 1, 2 (Bb)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Tim.

Anv.

Pedal B. D.

Vib.

Tub. B.

Cowbells

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

A

23 (1. & 2. a2)

Fls. 1-3
(3.)
ff

Obs. 1, 2
f
gliss.
ff

Cls. 1, 2 (Bb)
f
gliss.
ff

Bsns. 1, 2
f
ff

Hns. 1-4 (F)
(3.) f
ff

Tpts. 1, 2 (C)
mf
ff

Tbns. 1, 2
f
ff

B. Tbn.
f
ff

Tba.
f
ff

Timp.

Crot.
ffz p
with brass mallets

Glock.
f
ffz p

Vib.
ff
ffz senza ped.
mp

Xyl.
ffz 4:3 p

Hp.
(gliss.) ff
ffz mp
ffz 4:3 ffz

Cel.
ff
ffz = mf
ffz 4:3 ffz

Pno.
mf
ffz p
ffz 4:3 ffz

Vln. I div.
f
ff pp
ffz p
ffz p

Vln. II div.
f
ff pp
ffz p
ffz p

Vla.
molto sul pont.
f
pizz. arco
ffz p
ffz p

Vc.
div.
molto sul pont.
f
pizz. arco
ffz pp
ffz pp

Db.
arco; molto sul pont.
f
ff

29 (1. & 2. a2) 

43

Fls. 1-3

Obs. 1, 2

Cls. 1, 2 (B \flat)

Bsn. 1

Cbsn.

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Tim.

B. D.

Glock.

Vib.

Mar.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

B

51 1. & 2. a2

Fls. 1-3
3.

Obs. 1, 2
crudo; quasi-gliss. *sim.*
fz = p *fz = p* *mf p* *mf* *fz*
crudo; quasi-gliss.

B. Cls. 1, 2
fz = p *fz = p* *mp* *fz*
quasi-gliss.

Bsn. 1
fz p *mp* *mf mp* *mf*
quasi-gliss.

Cbsn.
fz *p* *mp* *mf fz*

Hns. 1-4 (F)
mf *(mf) mp* *f*

Tbns. 1, 2
mf *(mf) mp* *f*

B. Tbn.
mf *(mf) mp* *f*

Tba.
p *f* *mf* *(mf) mp* *f*

Tim.
mf *fz* *fz* *f*

Tamb.
ffz *mp*

B. D.
mf *f* *mf* *mf*

Vib.
sfz *sfz* *sfz* *fz* *ffz*
(svb ad lib.)

Cowbells

Mar.
ffz *p* *fz* *sfz* *fz* *ffz*
mp f

Hrp.
mf *sfz* *sfz* *fz* *ffz* *gliss.*

Cel.
sfz *ffz* *ffz* *fz* *mf* *ffz f*

Pno.
mp *fz* *ffz* *fz* *ffz*

Vln. I
sfz *sfz* *f* *pp* *fz* *mf* *fz* *ffz*
senza sord.
pizz.

Vln. II
sfz *f* *pp* *fz* *mf* *fz* *ffz*
senza sord.

Vla.
mp pp *f* *p* *mf p* *pp* *fz* *mf*
senza sord.

Vc.
f = p *fz = p* *mf p* *pp* *fz* *mf*
gliss. *gliss.* *pizz.* *div.*
f *pp* *fz* *mf*
pizz.

Db.
ff = mp *fz = mp* *mf p* *f* *mf ff*

58 (1. & 2. a2)

Fls. 1-3 *mf ff p (with ff accents)*

Obs. 1, 2 *mf*

B. Cls. 1, 2 *mf f p (with f accents)*

Bsn. 1 *mf f p (with f accents)*

Cbsn. *f p (with f accents)*

Hns. 1-4 (F) *mf pp*

Tpts. 1, 2 (C) *mp pp*

Tbns. 1, 2 *p mf*

B. Tbn. *mp*

Tba. *mp*

Tim. *mp secco*

Tamb.

S. D. *mf p*

B. D. *mp secco*

Glock.

Vib. *mp (with ff accents)*

Mar. *mp (with ff accents)*

Hp. *sempre sim.* *meno crudo*

Cel. *mp (with ff accents)*

Pno. *mp (with ff accents)*

(Resultant Rhythm)

Vln. I *pp delicato*

Vln. II *pp delicato*

Vla. *arco f arco*

Vc. *pp ritmico; delicato*

D. *pp ritmico; delicato*

pizz.

65.

Fls. 1-3
2. & 3.
Obs. 1, 2
B. Cls. 1, 2
Bsn. 1
Cbsn.
Hns. 1-4 (F)
Tpts. 1, 2 (C)
Tbns. 1, 2
B. Tbn.
Tba.
Timpani
Whip
Jaw.
Tamb.
S. D.
B. D.
Glock.
Mar.
Hp.
Cel.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

72

Fls. 1-3

Obs. 1, 2

B. Cls. 1, 2

Bsn. 1

Cbsn.

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Tim.

Tri.

Tamb.

B. D.

Crot.

Glock.

Vib.

Xyl.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

13

C

Fls. 1-3
fpp - (pp with f accents)

Obs. 1, 2
f
mp (with f accents)

B. Cls. 1, 2
fpp - (pp with f accents)
mp < f = mf
mp < f = mf
espress.

Bsn. 1
f
ff = f
espress.
sim.

Cbsn.
f
ff = f
ff pesante

Ins. 1-4 (F)
mp < f = mf
mp < f = mf
f = mf
ff
fmf ff:mf
3. & 4. fmf ff:mf

pts. 1, 2 (C)
secco
mp
mf < f = p
espress.; vib.
mf < f = p
f = pp
mf = pp

Tbns. 1, 2
ff = f
"tank it out"
f
ff pesante

B. Tbn.
f
"tank it out"

Tba.
f

Tim.
secco sempre

Tri.
pp

Pedal B. D.
mf

W.B.
pp

Crot.
mf

Glock.
ff

Vib.
fpp - (pp with f accents)
senza $\ddot{\text{R}}\ddot{\text{o}}$.
espress.
ff
ff pesante
ff con $\ddot{\text{R}}\ddot{\text{o}}$

Xyl.
mf mp - (mp with mf accents)
espress.

Hp.
f
ff
ff

Cel.
f secco
mf (with ff accents)
espress.
ff
ff
con $\ddot{\text{R}}\ddot{\text{o}}$

Pno.
ord.
f
ff
ff
ff pesante
ff
con $\ddot{\text{R}}\ddot{\text{o}}$

Vln. I
mf
mp
col legno
ord.
 p (with mf accents)
sim.
mf
mp
mf
fz
3
mp
mf

Vln. II
mf
mp
col legno
ord.
mf p - (p with mf accents)
espress.
sim.
mf
mp
mf
fz
3
mp
mf

Vla.
mf
ff
espress.
sim.
mf
ff
ff pesante
ff
pesante

Vc.
mf
ff
espress.
sim.
mf
ff
ff pesante
ff
pesante

Db.
f
ff
ff
ff
ff pesante

15

D

91

Fls. 1-3

Obs. 1, 2

B. Cls. 1, 2

Bsns. 1, 2

Hns. 1-4 (F)

Pts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Tim.

Sus. Cym.

S. D.

Pedal B. D.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

rit.

97

Fls. 1-3 *p*
 ff senza dim.

Obs. 1, 2 *f poco a poco dim.*

B. Cls. 1, 2 *ff* *mf* *ff* *f*
 ff *mf* *ff* *f*

Bsns. 1, 2 *ff* *f* *fff* *ppp*

Hns. 1-4 (F) *mp*
 ff
 a2
 ff

Pts. 1, 2 (C) *p mp*
 ff *mf*
 ff
 fff

Tbns. 1, 2 *p*
 ff *f* *fff* *ppp*

B. Tbn. *p*
 ff *f* *fff* *ppp*

Tba. *p*
 ff *f* *fff* *ppp*

Tim. *ff*

S. D. *più f*
 pp *possible*

Glock. *(pp)*
 tr
 ff *p*

Vib. *ff*

Tub. B. *ff*

Hp. *mf*
 fff
 ffz

Cel. *f*
 ff
 mf

Pno. *mf*
 ff
 pp

Vln. I div. *mp*
 mf
 ff *mp*
 ff *gliss.* *mp*
 ff *mf*
 ff *mf*

Vln. II div. *mf*
 ff *mf*
 ff *mf*
 ff *mf*

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

Vc. *mf*
 ff *f*
 ff *mf*
 ff *pizz.* *pp*

Db. *ff*

E a Tempo

17

molto leggero

Fls. 1-3

leggero

leggero

molto leggero

molto leggero

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Whist.

Glock.

Xyl.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc.

Dh.

This page from a musical score, numbered 125, features a dense arrangement of various instruments. The top section includes Picc., Fls. 1, 2, Obs. 1, 2, Sls. 1, 2 (B♭), Bsns. 1, 2, ins. 1-4 (F), Cts. 1, 2 (C), Tbn. 1, 2, B. Tbn., Glock., Vib., Mar., Hpf., Cel., Pno., Vln. I div., Vln. II div., Vla. div., Vc., and Db. The score is filled with intricate musical notation, including many grace notes, slurs, and dynamic markings such as *p*, *pp*, *fff*, *mf*, *mp*, *ppp*, *ten.*, *2:3:2*, *3*, *5*, *con & ad.*, *senza vib. dolciss.*, *molto delicato*, *(div.)*, *(sim.)*, *pizz.*, *arco*, *ppp*, *pp dolciss.*, *gliss.*, *div. molto delicato*, *ppp*, *ppp*, *arco*, *pizz.*, *unis.*, *pp dolciss.*, *arco; senza vib.*, and *p*. The page is set against a background of a grid of 16 measures wide by 16 measures high.

rit.

G poco più mosso

23

148

(♩ = ♩)

Picc.

Fls. 1, 2

Obs. 1, 2

Cl. 1, 2 (B♭)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Dh.

pp — *pp* — *sempe sim.*

pp subito

molto leggero

delicato

pp — *sim.*

pp subito, molto leggero

pp — *pp* — *sempe sim.*

pp — *pp* — *sempe sim.*

molto stacc.

mf — *f*

mf

molto stacc.

mf — *f*

mf

p leggero

p leggero
con ♪

f — *ff*

f

pp leggero
con ♪

espress.

ten.

ord., sost.

port.

arco; espress.

ten.

ord., sost.

port.

arco; molto sul tasto

pp subito; molto leggero

div.; pizz.

(div.) sempre sim.

f — *ff*

Tempo I

(♩ = ♩)

poco più mosso

154

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

Fls. 1, 2 *p* *f* *mf* *f*

Obs. 1, 2 *f* *mf*

Cl. 1, 2 (B♭) *p* *f* *mf*

Bsns. 1, 2 *p* *f* *mf*

Hns. 1-4 (F) *p* *f* *mf*

Tbns. 1, 2 *p* *f* *mf*

B. Tbn. *p* *f* *mf*

Tim. -

Cym. *mp*

Whip *mf*

S. D. *secco* *mp* *f*
with hard sticks; *secco*

B. D. *mp* *f*

Hp. *p* *f* *mf* *pp leggero*

Cel. *pp leggero* *Rit.*

Pno. *p* *f* *mf* *pp leggero*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

D. B. *mf* *f*

pizz.

div.; pizz.

pizz.

sost.; dolcino

gliss.

arco

arco; sul tasto

pp subito; molto leggero

(pizz.)

pp subito; molto leggero

Tempo I

A complex musical score page from Gustav Mahler's Symphony No. 9, Movement 4, featuring multiple staves for various instruments. The score includes parts for Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., B. Tbn., Tba., Tri., Sus. Cym., Whip., Mrcls., Kyeezee Bell., Vib., Hp., Cel., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The page is numbered 164 and shows measures 164-165. The score includes dynamic markings like fp, ff, ff senza dim., crudo, and pp, as well as performance instructions like arco, pizz., and col legno. The page is numbered 164 and shows measures 164-165.

169

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

Fls. 1, 2 *mp* *mf* *p* *f* *mp* *f* *ff* *p*

Obs. 1, 2 *mp* *p* *mf* *mp* *f* *ff* *pp*

Cls. 1, 2 (B \flat) *mp* *mf* *p* *mp* *p* *mf* *pp* *mf* *pp*

Bsns. 1, 2 *p* *mp* *p* *mf* *pp* *mf* *pp*

Tpts. 1, 2 (C) *mp* *pp* *mp* *pp* *p* *mf* *pp* *mf* *pp*

Timp. *p* *mp* *pp* *p* *mf* *pp* *mf* *pp*

Tri. *p* *mp* *p* *mf* *pp*

W.B. *mp* *p* *mf* *p*

Mrcs. *p* *p* *p*

Vib. *mp* *mf* *mp* *mf* *mp* *p* *mf* *ff* *p*

Mar. *mf* *p* *mf* *p* *mf* *ff* *p*

Hp. *mp* *mf* *p* *mf* *mp* *mf* *ff* *p*

Cel. *mp* *mf* *p* *mf* *mp* *mf* *p*

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

Vln. I *ord.; leggiere* *mp* *p* *ord.; sul tasto* *pp* *mp* *p* *unis. gliss.* *mf* *pp* *mf* *pp*

Vln. II *div.* *3* *gliss.* *pp* *mp* *delicato* *delicato* *pizz.* *arcò* *f* *p*

Vla. *div.* *ord.* *pp* *mp* *pp* *pp* *delicato* *mf* *pp* *mf* *pp*

Vc. *p* *pizz.* *mp* *p* *mp* *p* *pizz.* *mf* *pp* *mf* *pp*

D. *p* *mp* *p* *mf* *mp* *mf*

174

Picc. *mp* — *f* — *p*

Fls. 1, 2 *mf* — *ff* — *p*

Obs. 1, 2 *mf* — *pp* *mf*

Cls. 1, 2 (B₃) *mf* — *ff* — *mp* — *ff* — *mp* *ff*

Bsns. 1, 2 *f* — *mf* *mf* — *p* *mf* — *p* *ff* — *mf* *ff* — *pp* *ff*

Hns. 1-4 (F) — *p* — *ff*

Tpts. 1, 2 (C) *mf* — *pp* *mf* *f* — *p* *mf* — *p* *mf* — *p* *ff* — *pp* *mf*

Tbns. 1, 2 — *pp* — *f*

Tim. —

Tri. —

Sus. Cym. — *p* — *f* — *pp*

S. D. — *p* — *mf* *p* *sub.*

B. D. — *p* — *mf* *pp*

Mar. *mf* — *f* — *p* *mf* — *ff* — *mp* — *ff* — *mp* *f* *mp* — *f* *ff* — *mf* — *(mf with fz accents)*

Hp. *mf* — *ff* — *p* *mf* — *ff* — *p* *ff* — *mp* *f* *ff*

Cel. *mf* — *ff* — *mp* — *ff* — *mp* *fff* — *mf* *mp* *ff*

Pno. *mp* — *f* — *p* *f* *mf* *f* *mp* *f* *ff*

Vln. I *mf* — *pp* *mf* *f* — *p* *mf* — *p* *mf* — *p* *f* — *pp* *mp* *arco* *f*

Vln. II *mf* — *mp* — *f* — *p* *f* *mf* *(A3)* *tr* — *(G3)* *tr* — *(D3)* *tr* — *(B3)* *tr* — *(B3)* *tr* — *(A3)* *tr* — *p* *sub.*

Vla. *mf* — *pp* *mf* *f* — *p* *mf* — *p* *mf* — *p* *f* — *pp* *mf* *tr* — *p* *sub.*

Vc. *mf* — *pp* *mf* *f* — *p* *mf* — *p* *mf* — *p* *f* — *pp* *mf* *tr* — *p* *sub.*

Dh. *f* *mf* *pp* — *ff*

Picc. to Fl. 3

I

*gradually increase bow pressure and speed; molto sul pont. No definite pitch; 'scratchy' sound.

179

Fls. 1, 2

Obs. 1, 2

Cls. 1, 2 (Bb) *mp < ff*

Bsns. 1, 2 *mp < ff*

Hns. 1-4 (F)

Tpts. 1, 2 (C) *a2* *f* *mf senza cresc.* *f*³ *mp* *f* *mf fz*

Tbns. 1, 2 *pp* *f* *pp*

Tim. *pp*

Vib. *fff con forza* *ff* *fff*

Mar. *ffff con forza* *ff*

Hp. *ffff con forza* *ff* *ff* *ffff*

Cel. *ffff con forza* *ff* *ff*

Pno. *ffff con forza* *ff* *ff*

Vln. I *div.* *mp > pp* *f* *p* *pp > mf > pp* *f* *pizz.* *unis.*

Vln. II *div.* *mp > pp* *f* *p* *pp > mf > pp* *f* *pizz.*

Vla. *mf > pp* *f* *p* *f* *pp* *div.* *fp* *fp* *fp* *pizz.*

Vc. *f* *pp* *div.* *fp* *fp* *fp* *pizz.*

Db. *mf* *p*

185

Fls. 1-3

Obs. 1, 2

Cls. 1, 2 (B \flat)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Crot.

Vib.

Mar.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

A detailed musical score page from Gustav Mahler's Symphony No. 5, page 190. The page features a grid of staves for various instruments. The instruments listed on the left are Flutes 1-3, Oboes 1, 2, Clarinets 1, 2 (B♭), Bassoons 1, 2, Trombones 1, 2 (F), Trombones 1, 2 (C), Bassoon, Trombone, Crotale, Vibraphone, Marimba, Horn, Cello, Piano, Violin I div., Violin II div., Viola div., and Double Bass div. The music consists of two systems of measures. Measure 1 starts with dynamic ff, followed by ffz:mp (with fz accents) for Flutes and Oboes. Measures 2-3 show various dynamics including ff, mp, fz, and ffz. Measure 4 includes fz sempre and ffz:mp (with fz accents). Measures 5-6 feature ffz and ff. Measures 7-8 show ffz:mp (with fz accents) and ff. Measures 9-10 include ffz sempre and ffz:mp (with fz accents). Measures 11-12 show ffz and ff. Measures 13-14 include ffz:mp (with fz accents) and ff. Measures 15-16 show ffz and ff. Measures 17-18 include ffz:mp (with fz accents) and ff. Measures 19-20 show ffz and ff. Measures 21-22 include ffz:mp (with fz accents) and ff. Measures 23-24 show ffz and ff. Measures 25-26 include ffz:mp (with fz accents) and ff. Measures 27-28 show ffz and ff. Measures 29-30 include ffz:mp (with fz accents) and ff. Measures 31-32 show ffz and ff. Measures 33-34 include ffz:mp (with fz accents) and ff. Measures 35-36 show ffz and ff. Measures 37-38 include ffz:mp (with fz accents) and ff. Measures 39-40 show ffz and ff. Measures 41-42 include ffz:mp (with fz accents) and ff. Measures 43-44 show ffz and ff. Measures 45-46 include ffz:mp (with fz accents) and ff. Measures 47-48 show ffz and ff. Measures 49-50 include ffz:mp (with fz accents) and ff. Measures 51-52 show ffz and ff. Measures 53-54 include ffz:mp (with fz accents) and ff. Measures 55-56 show ffz and ff. Measures 57-58 include ffz:mp (with fz accents) and ff. Measures 59-60 show ffz and ff. Measures 61-62 include ffz:mp (with fz accents) and ff. Measures 63-64 show ffz and ff. Measures 65-66 include ffz:mp (with fz accents) and ff. Measures 67-68 show ffz and ff. Measures 69-70 include ffz:mp (with fz accents) and ff. Measures 71-72 show ffz and ff. Measures 73-74 include ffz:mp (with fz accents) and ff. Measures 75-76 show ffz and ff. Measures 77-78 include ffz:mp (with fz accents) and ff. Measures 79-80 show ffz and ff. Measures 81-82 include ffz:mp (with fz accents) and ff. Measures 83-84 show ffz and ff. Measures 85-86 include ffz:mp (with fz accents) and ff. Measures 87-88 show ffz and ff. Measures 89-90 include ffz:mp (with fz accents) and ff. Measures 91-92 show ffz and ff. Measures 93-94 include ffz:mp (with fz accents) and ff. Measures 95-96 show ffz and ff. Measures 97-98 include ffz:mp (with fz accents) and ff. Measures 99-100 show ffz and ff.

1 & 2. a2

194

Fls. 1-3

Obs. 1, 2

Cls. 1, 2 (Bb)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

B. D.

Crot.

Vib.

Mar.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Dh.

199(1. & 2. a2)

Fls. 1-3
Obs. 1, 2
Clrs. 1, 2 (Bb)
Bsns. 1, 2
Hns. 1-4 (F)
Tpts. 1, 2 (C)
Tbns. 1, 2
B. Tbn.
Tba.
Tim.

Sus. Cym.
Tom-t.
B. D.
Glock.
Vib.
Xyl.
Mar.
Hpd.
Cel.
Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

A detailed musical score page for orchestra and piano, numbered 211. The score is arranged in two systems. The top system covers measures 1 through 8, featuring parts for Flutes 1-3, Oboes 1, 2, Clarinets 1, 2 (B♭), Bassoons 1, 2, Horns 1-4 (F), Trombones 1, 2 (C), Bass Trombone, Tuba, Timpani, Glockenspiel, Vibraphone, Bassoon (Horn), Cello, and Piano. The bottom system covers measures 9 through 16, featuring parts for Violin I div., Violin II div., Viola, Cello, and Double Bass. The piano part is particularly active in the lower half, with dynamic markings such as pp, f sub., mf, and ten. The score includes various performance instructions like Solo; espr., ten., and sul tasto.

The image shows a single page from a musical score, page 220. The page is filled with musical staves for numerous instruments, each with its name written vertically on the left side. The instruments include Flutes (Fls. 1, 2), Oboes (Obs. 1, 2), Clarinets (Clrs. 1, 2 (B♭)), Bassoons (Bsns. 1, 2), Horns (Hns. 1-4 (F)), Trumpets (Tpts. 1, 2 (C)), Trombones (Tbns. 1, 2), Bass Trombone (B. Tbn.), Double Bass (Tba.), Timpani (Timp.), Glockenspiel (Glock.), Vibraphone (Vib.), Tubular Bells (Tub. B.), Bassoon (Hpf.), Cello (Cel.), Piano (Pno.), Violin I (Vln. I div.), Violin II (Vln. II div.), Viola (Vla.), Cello (Vcl.), and Double Bass (Db.). The music is divided into measures by vertical bar lines. Dynamic markings such as *p*, *f*, *mf*, *pp*, *mp*, *fff*, *ppp*, *pppp*, *pp sub.*, *molto delicatissimo*, *sempre l.v.*, *pizz.*, *sul tasto*, *con sord.*, *molto delicato*, *ppp*, *pp*, *ppp*, *unis.*, and *pp mp* are placed above or below the staves. The notation includes various note heads, stems, and beams, with some notes having small circles or dots indicating specific performance techniques like pizzicato or sul tasto.

238

Picc.

Fls. 1, 2

Obs. 1, 2

Cls. 1, 2 (B \flat)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1, 2 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Timpani

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc. div.

D. B.

p

f — *mp*

mf — *mp* *mf*

mf — *mp* *mf*

ppp

p

ppp

p

ppp

p

1.

ppp

p

1.

mf — *p* *mf*

ppp

p

with bow

p

mf

mp *p*

mf *mf*

mf *mf*

pp *pp*

sul G

unis.; sul G

ten.

ten.

pp *ppp*

pizz.

mf subito

pizz.

mf subito

div.

ppp *molto delicato & lontano*

ppp *subito*

ppp *subito*

arco

arco

p — *pp*

244

Picc. *mf > p mf — p f — p* *f* *p* *Fl. 1 to Picc. 3*

Fls. 1, 2 *p* *mf > p mf — p f — p* *pp* *pp; delicato*

Obs. 1, 2 *a2* *mf > p mf — p f — p* *f* *f*

Cls. 1, 2 (Bb) *p* *pp* *mf > p mf — p f — p* *(delicato)* *ff*

Bsns. 1, 2 *ppp* *p* *PPP* *ppp* *mf f — pp*

Hns. 1-4 (F) *ppp* *p* *ppp* *mf f — pp* *3. & 4.*

Tpts. 1, 2 (C) *pp* *mf > p mf — p f — p* *mf* *pp* *f — pp*

Tbns. 1, 2 *ppp* *p* *ppp* *mf f — pp*

B. Tbn. *pp* *3* *f* *p* *f*

Tba. *3* *f*

Timp.

Vib. *f* *più f* *fz*

Tub. B. *mf* *f* *fz*

Hp. *mp*

Pno. *p*

Vln. I *div.* *f un poco meno* *5* *div.* *ppp* *f* *pizz.* *arco; sul G* *ten.* *3* *div.*
unis. *5* *div.* *mp* *pp sub.* *f* *più f pesante* *unis.; sul G* *ten.* *mp* *f*
f subito *arco; sul pont.* *ppp* *pp* *più f pesante* *p sub.; delicato* *senza sord.* *pizz.*
arco; sul pont. *ppp* *pp* *senza sord.* *fz* *pizz.*

Vln. II *div.* *ppp* *pp* *fz*

Vla. *pp* *pp* *p* *pp* *p* *pp* *p*

Vc. *div.* *pp* *p — pp p — pp* *3* *p — pp* *mp* *pp* *pp* *3* *div.* *fz*
p — pp *3* *p — pp* *mp* *pp* *pp* *3* *div.* *fz*

D. *3* *ff*

258

Piccs. 1,3

Obs. 1,2

Cls. 1,2 (B♭)

Bsns. 1,2

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1,2

Timp.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc. div.

Db.

ff

p

*gradually increase bow pressure, more speed, molto sul pont. No definite pitch, 'scratches' sound

rit. | L A tempo

265

Piccs. 1,3

Obs. 1,2

Cls. 1,2 (B \flat)

Bsns. 1,2

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1,2

B. Tbn.

Timp.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc. div.

Db.

ff

p

fff

273
Piccs. 1,3

Obs. 1,2

Cls. 1, 2 (Bb)

Bsns. 1, 2

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1, 2

B. Tbn.

Timp.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I
div.

Vln. II
div.

Vla.

Vc.
div.

D. B.

p

molto rit.

278

Pics. 1,3

Obs. 1,2

Cls. 1,2 (Bb)

Bsns. 1,2

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1,2

B. Tbn.

Timp.

Sus. Cym.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc. div.

Dh.

pesante

crudo

1. & 2. a2; pesante

crudo

gliss.

flz.

p

con &

M A tempo

45

283

Picc. 1,3
Picc. 2 to Fl. 2
Picc. 3 to Fl. 1

Fl. 1
Fl. 2

Obs. 1,2

Cls. 1, 2 (Bb)

Bsns. 1,2

Hns. 1-4 (F)
1. & 2. a2

Tpts. 1-3 (C)

Tbns. 1,2

B. Tbn.

Tim.

Sus. Cym.

Crot.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I
div.

Vln. II
div.

Vla.

Vc.
div.

Db.

288

Fls. 1, 2

Obs. 1, 2

Cls. 1, 2 (Bb)

Bsns. 1, 2

Hns. 1-4 (F)

(1. & 2. a2)

(3.)

Tpts. 1-3 (C)

Tbns. 1, 2

B. Tbn.

Timp.

Sus. Cym.

Crot.

Glock.

Vib.

Tub. B.

Hp.

Cel.

Pno.

Vln. I
div.

Vln. II
div.

Vla.

Vc.
div.

Db.

295

Picc.

Fls. 1, 2

Obs. 1, 2

Cls. 1, 2 (Bb)

Bsn. 1

Cbsn.

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

Crot.

Glock.

Vib.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vcl.

Db.

310

Picc.

Fls. 1, 2

Obs. 1, 2

Cls. 1, 2 (Bb)

Bsn. 1

Cbsn.

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

313

Picc.

Fls. 1, 2

Obs. 1, 2

Cl. 1, 2 (Bb)

Bsn. 1

Cbsn.

Hns. 1-4 (F)

Tpts. 1-3 (C)

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

Mar.

Hp.

Cel.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vcl.

Dr.