

# PORTFOLIO OF COMPOSITIONS

by

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WRRMIL001

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# *In-Gest*











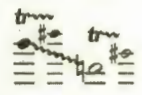


for violin & electronics

By

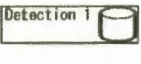
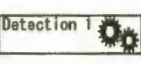


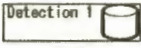








Miles Warrington, 2015









Notation Guidelines And Symbols For *In-Gest*

Violin Score:

-  Play molto accelerando or decelerando as indicated.
-  Bi-Directional Glissandi.
-  Play in one bow-stroke with acceleration in the stroke and at a constant dynamic, i.e. no crescendo.
-  Left-hand pizzicato on ad-lib. notes within rhythm notated.
-  Head-less rhythm: Holding the bow vertically, dab the approximate pitches indicated with the screw of the bow.
-  Stemless notes: Duration of notes is ad libitum.
-  Special block notehead with stem: Execute extreme bowing pressure on partial node as indicated to produce "sub-harmonic". Duration of sound is determined by stem i.e. quaver in this case. If there is no stem above the block notehead, the duration is ad libitum.
-  "Sub-harmonic" or Anomalous Low Frequency (ALF). An approximation of the pitch produced by the extreme pressure bowing on the G string at indicated nodes.
-  Inverted triangle note head: play flautando.
-  Trill with small notehead.
-  Trilled glissandi: always with sul. pont., and augmented fourth intervals in the trille.
-  These indications occur above notes/chords where HCI detection takes place. The Roman numeral indicates string i.e. I-IV represents E-G respectively; the number indicating finger. The note/chord must be fingered as indicated.
-  As above, only this indicates the fingering and string required for a chord - the top set being the top note and bottom the lowest note in chord.

Electroacoustic Score:






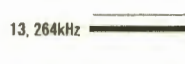



-  Approx. point of detection of sound-producing gesture by camera system where the system uses data-driven processes to control the resulting sound, for e.g. specific fingering triggers a sound streamed off the hard-disc drive. The detections are numbered according to relative acoustic-score positions and to provide reference to the detailed score analysis.
-  Approx. point of detection of sound-producing gesture by camera system, where the system uses procedural processes to control/morph or create the resulting sound, for e.g. timing between events, specific (X, Y) positions of fingers or relative size (Z) of detected object to Z axis of 2 dimensional plane.
-  When this symbol is indicated, it delineates procedurally processed audio where the start and end limits of the audio in question would otherwise be difficult to determine (such as sonic events inside a box). The direction of the symbol indicates either start or end. In this case, "Start".
-  "End" version of symbol above. "end" points usually controlled by  if indicated.
-  Pre-determined attack & decay envelope triggered by specific sound-producing gesture using data-driven method. The envelope is existing in the data-driven audio stream.
-  Attack & decay envelope whose shape is procedurally determined by the timing between detection events. This is then applied in real-time to transformed sonic events.
-  Stem-less notes: Lack of stems indicate the possibility for indeterminate timing of sonic event. The overall duration is however meant to be an accurate indication.
-  Stem-less notes with thick lines: As above indicates indeterminate timing, but duration is approximated by the line.
-  Right-arrow indicates possibility of merging sound events.
-  Wavy line: This indicates a gradual and un-measured sliding time-stretch that is either processed live (in box) or pre-processed. Pitch is only affected if the original sample contains sliding pitch data. Direction indicates whether it is an increase or decrease.
-  Procedural partial graphic. Partials are extracted and played back by system from pre-recorded violin sound. Variables determined by previous timing between detection events.
-  Double-Arrow. Indicates an inside-time accelerando between chords/notes that is pre-processed. If in box, it is processed procedurally.

-  Alternating pizz. and arco motifs. The 'x' above the note indicates play pizzicato. This is followed by an upward bow marked 'v'.
-  Raise pitch indicated by 1/4-tone.
-  Raise pitch indicated by 3/4-tone.
-  Gradually change from sul. pont. technique to nat.
-  Gradually merge into next event. Occurs especially during ad lib. sections.
-  Execute a slide on the string indicated between the two approximate pitches as shown.
-  Execute an extremely fast bowed-tremolo.
-  Gaps in staves: time may be taken (ad lib.) between the sections.

Note on accidentals: Because there are no barlines nor key signatures in this work, the standard rule applies where each new group serves as the point where an accidental must appear before the note even if the same note is used from the preceding group.

PERFORMANCE NOTES:

The piece is constructed of "Gesture Sheets". Each sheet may be played in any order chosen but may not be repeated during the same performance. There are no time signatures nor barlines in the work, as all the musical material is meant to be free from temporal constraints and beats unless specific instruction is given, for example: ritardandos, accelerandos and tempo indications where indicated. The tempo markings are mere guidelines and are not meant to be adhered to strictly, unless indicated to the contrary.

-  Slashed note-head. No absolute pitch is intended and the attack is imperceptible.
-  Bracketed note name. Indicates the approximate root pitch of the sonic event.
-  Pitch of sound rises and lowers slightly but with a general trend towards sharpening of the note/chord.
-  Approximate pitch as indicated is raised by 1/4-tone.
-  Approximate pitch as indicated is raised by 3/4-tone.
-  13,264kHz  Notated 'sonogram' information. In sections where this appears, the frequency in Hertz of the sound is indicated along with its relative amplitude represented by the thickness of the line.
-  1:38:7  Approximate time duration of data-driven audio event indicated. When boxed, the beginning and end indicated with audio-wave symbol as described above does not delineate the exact start and end points in the score, but is used merely as a symbol of the event.

INSTRUCTIONS FOR CONTROLLER/SET-UP:

COMPUTERS:

Knowledge of Pure Data (PD) is required. Two computers connected via LAN are needed, running the same version of PD. Place a copy of the VIDEO patch on the one (VIDEO STATION) and AUDIO patch on the other (AUDIO STATION). Run the patches: Enable video rendering + load classifier file and check connections. Enable each of the AUDIO patches as required in performance from MAIN patch window toggles. Not enabling will result in ZERO data transmission from the VIDEO STATION.

AUDIO:

Prepare a copy of each gesture sheet and enable the 'Panic Patch' in a separate window from the folder of parent patches. A contact-microphone or pick-up is ideally required on the violin, mixed with the output from the AUDIO station. A reverb effects processor must be added prior to stereo out, preferably a convolution unit. Amount of reverb is at the performer/controller discretion. A speaker system with a subwoofer or support for low frequency output is essential.

VIDEO:

A fairly bright incandescent light should be positioned directly over the performer's head to allow for best lighting conditions. Avoid the casting of shadows onto the fingerboard. Place the camera using an adaptable stand as parallel to the finger board as possible to achieve the best frontal position image capture.

# GESTURE: "WALK"

♩ = 72 III 3  
IV 1 III 0  
III 0

Violin. arco nat. *mf espress.* *f* *mf* *p* *mf*

Detection 1 ○ Detection 2 ⊙

ELEMENTS FOR RANDOM FOOTSTEP AUDIO GENERATOR

FOOT 1	FOOT 2	FOOT 3	FOOT 4
Heel	Heel	Heel	Heel
Toe	Toe	Toe	Toe

VI. *mp* III 3  
IV 1 *p* *pp* *sul tasto*

Detection 3 ○ Detection 4 ○

HCI *mp legato*

VI. nat. IV 1 *mp molto legato* *ppp* *mf espress.*

Tempo ad lib. x (h) x

Detection 5 ○

HCI *mf* *mf*

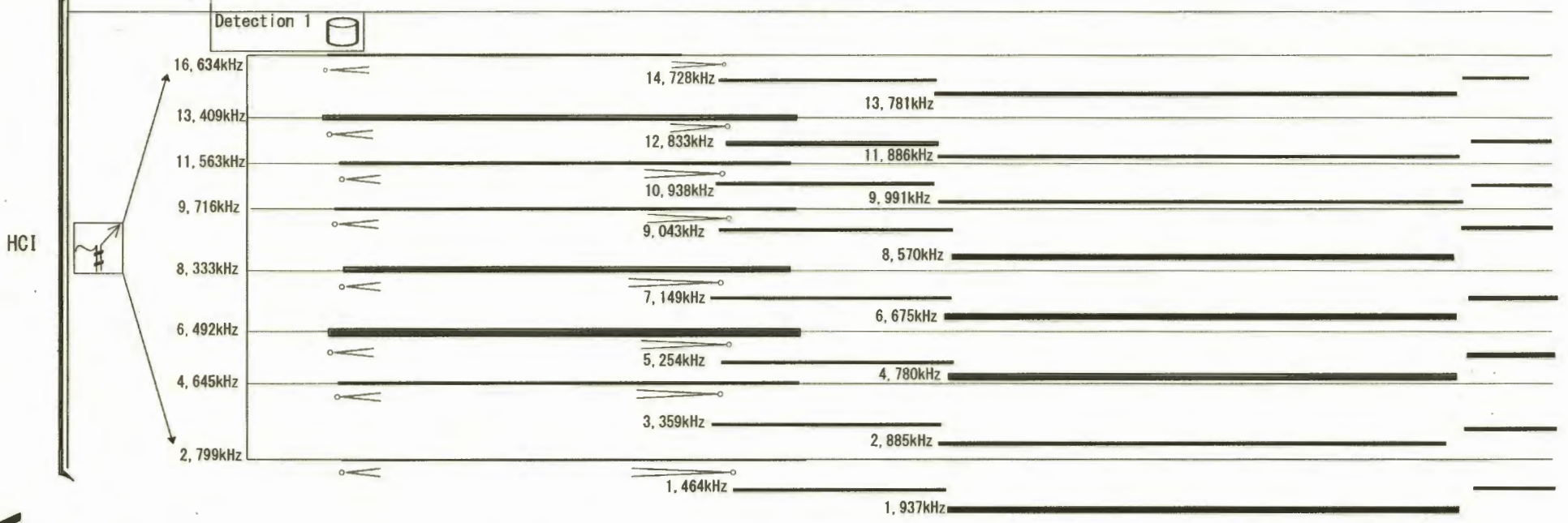
VI. *mp legato* *ppp*

HCI

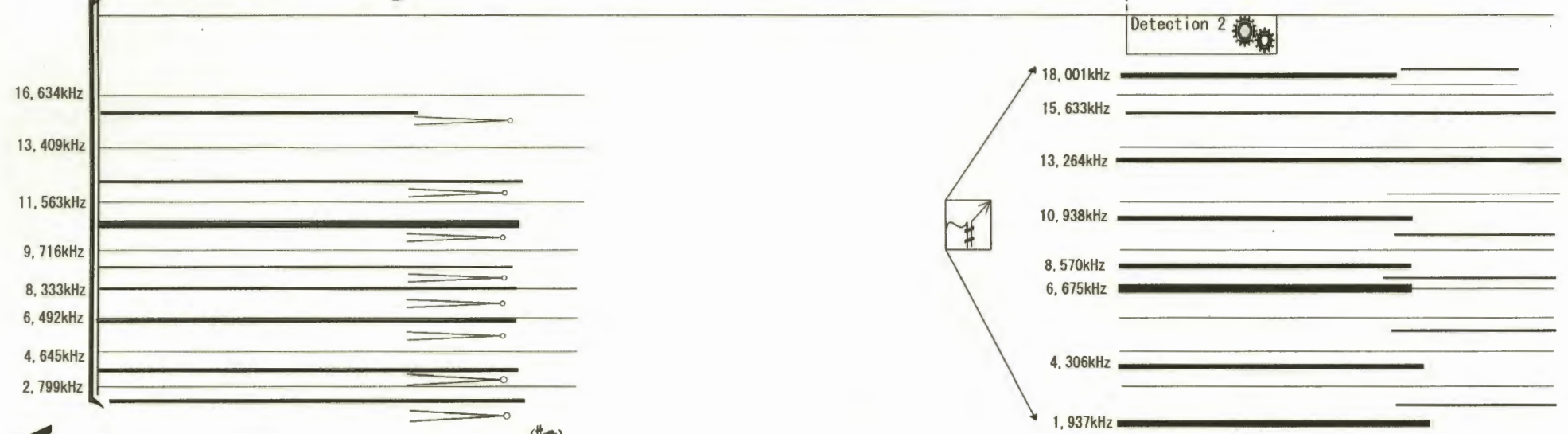
# GESTURE: "UP"

$\text{♩} = 58$  or slower but not less than  $\text{♩} = 44$   
free flowing

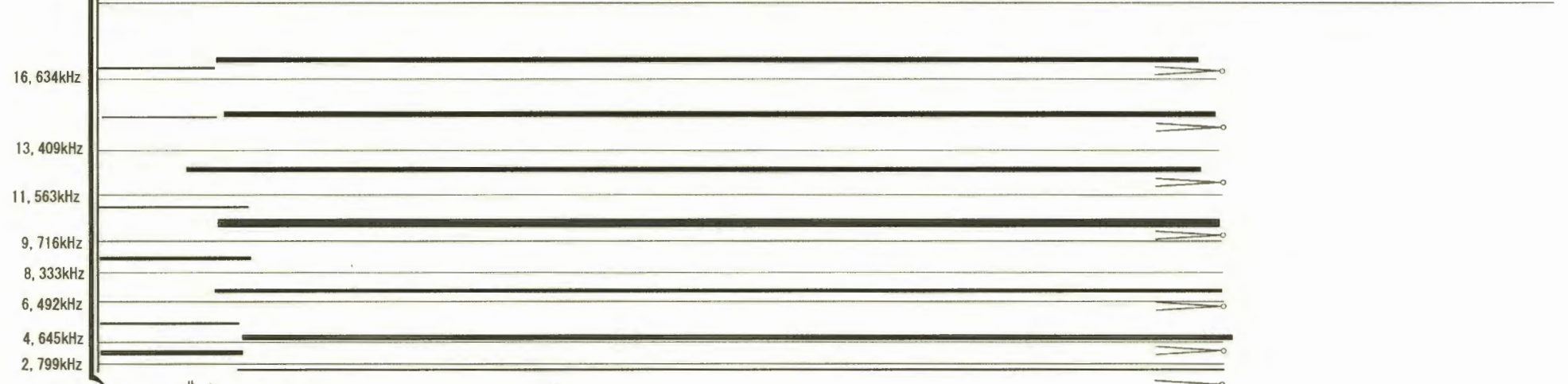
Violin. *sul pont.* *sempre non vib.* *mf* *f* *mp*



Vln. *mp* *f* *mp*



Vln. *f* *f* *mf* *f*



Vln. *nat.* *pp* *ff*



# GESTURE: "DOWN"

Ensure bow is well-rosined before performing this section.

Violin. *f legato* *fff* *f* *mf* *ff* *fff*

Tempo ad lib. sempre sul G (0 - 3rd partial node)

Strictly ♩ = 80

Tempo ad lib.

HCI

Detection 1

Detection 2

*mf* *f*

Violin. *fff* *fp* *fff* *mf* *fff* (longest single bow possible)

Strictly ♩ = 72

Tempo ad lib. sul pont. nat.

poco rit.

Strictly ♩ = 100

Tempo ad lib. nat.

HCI

Detection 3

Detection 4

*mf*

# GESTURE: "WALTZ"

♩ = 66

**Violin I**

*f* *sempre marcato unless otherwise indicated* *nat.* *sul G.* *p* *f*

Detection 1 Detection 2 Detection 3

**Violin II**

*p* *f* *p* *f* *mf* *mf* *f* *sul D.*

Detection 4

**Violin III**

*nat.* *(sempre marcato)* *mf* *f* *mf* *f* *più f*

Detection 5 Detection 6 Detection 7 Detection 8 Detection 9

**Violin IV**

*mf* *mp f* *mp* *pp* *f* *ff* *mf* *f*

*sul pont.* *pizz.* *(pizz.)*

Detection 10 Detection 11

**Violin V**

*nat.* *(sempre marcato)* *mf* *più f* *ff*

Detection 12 Detection 13 Detection 14

**HCI**

(C) (G#) (CHORD) (G#) (CHORD) (A#) (C#) (C)

*poco a poco martellato*

# GESTURE: "FLOAT"

Tempo ad lib.  
sempre con sord.

Violin. *ppp* molto legato *poco cresc.* *pp* *p* *pp*

HCI

Detection 1

Vln. *p* *dim.* *pppp* zephyr-like *pp* molto legato

HCI

Detection 2

Vln. *mp* *pp* *ppp* molto legato *pp* *p* *p*

HCI

Vln. *pp* molto legato *p* *nat.* *p*

HCI

Vln. *ppp*

HCI

# GESTURE: "SLOW"

♩ = 40

poco rit. ——— ♩ = 40

Violin.

*ff legato* *fp* *ff* *fp* *ff* *fp* *ff*

sempre non vib. a tenuto

III 2 IV 1 sul pont. nat. III 4 IV 1 sul pont. nat. III 2 IV 1 sul pont. nat.

Detection 1 Detection 2 Detection 3

HCI

*f* *f* *mf* *mf* *mf* *mf* *mf*

178Hz 124Hz

Vln.

III 2 IV 0 sul pont. nat. III 4 IV 1 con vib. col legno tratto nat. non vib.

*mf legato* *p* *ff*

Detection 4 Detection 5

HCI

*mf* *mf* *mf* *mf*

Vln.

*mf* *ff* *ppp*

HCI

*mf* *mf*

# GESTURE: "FAST"

Violin.  $\text{♩} = 80$   $\text{IV } 1$

*ff sempre détaché*

Detection 1  $\text{I } 4$  Detection 2  $\text{I } 4$  Detection 3  $\text{I } 4$  Detection 4  $\text{III } 0$

HCI

Vln.  $\text{I } 2$   $\text{I } 2$   $\text{III } 1$   $\text{I } 4$

arco (arco) nat. pizz.

Detection 5  $\text{I } 2$  Detection 6  $\text{I } 2$  Detection 7  $\text{I } 4$  Detection 8  $\text{I } 4$

simile

HCI

Vln. arco  $\text{III } 0$   $\text{IV } 2$   $\text{IV } 2$

Detection 9  $\text{I } 4$  Detection 10  $\text{I } 4$  Detection 11  $\text{I } 4$

HCI

*String Quartet*  
*no. 1*

By

Miles Warrington, 2013, (revisions 2015)

## NOTES

### HARMONICS:

FF or FFF marks on harmonics to be played as loud as possible.

Each harmonic is given the string it must be played on by the Roman numeral indication e.g. (II).

Where sustained artificial or natural harmonics move up or down, they are separated by wavy portamento lines.

This is to indicate that time may be taken between the harmonic shifts and slides or uneven glissandi may occur.

This should be done in whatever way is most comfortable but with maintaining a smooth as possible transition.

Always play these passages "legatissimo".

### TEMPI:

Metronome marks are to be adhered to strictly. Tempo texts are indications of attitude or feeling.

### ARTICULATIONS:

Articulations make up an important part of the "sound design" of this work and must be adhered to strictly.

Long phrase marks must be understood as legato with bowing ad lib. and should change imperceptibly such that where possible, the bow changes are made whilst the note(s) are being sustained.

Further to this, long sustained sections, such as harmonic notes/chords, should observe similar bowing and be imperceptible in terms of change. Generally the bars have no function as agents of structure or articulation and the music in a sense should "float" over the bars unless the bar is a "played silence" e.g. long pauses.

φ = snap (Bartok) pizz.

### DYNAMICS:

ppp passages and quieter e.g. the "morendo" at end should have a feeling of absolute delicacy.

### STRUCTURE:

There are no "movements" as such, and the numerals I, II & III rather indicate sections that flow into each other with no stopping.

There are 3 main ideas:

1. the statement of the theme which re-occurs that is first opened by the cello;
2. the "whistles" of the flautandos, which echo the development of the theme in the 2nd section (Grave), itself a somewhat tonally-free development of the chromatic motive from the middle section;
3. the natural and artificial harmonics.

The work finishes off with an echo of the opening artificial harmonics.

The harmonics play a critical role in the piece by setting the tone for a "spectralist sound world" out of which everything else finds its place and role within the larger context.

The work is completely absolute/abstract and has no intended programmatic element.

# String Quartet No. 1

## I.

Miles Warrington - 2013

♩ = 40 Lento con molto espressivo

♩ = 48 Tempo secondo

Violin I: *ppp non vib (I)* *f possible* *ppp*

Violin II: *ppp non vib (II)* *f possible* *ppp*

Viola: *ppp non vib (I)* *f possible* *ppp*

Violoncello: *ppp* *f possible* *ppp* *legato espress. con vib* *p* *mf*

### A

Violin I: *p* *sul pont. con vib* *mp* *legato espress.* *f* *ff*

Violin II: *p* *sul pont. con vib* *mp* *legato espress.* *f* *ff*

Viola: *p* *con vib legato espress.* *mf* *mf* *f*

Violoncello: *p* *sul pont.* *mf* *f*

### B

♩ = 36 Grave con tranquillo

Violin I: *mp* *fff* *pp* *mp* *espress.* *mf*

Violin II: *mp* *fff* *pp* *mp* *espress.* *mf*

Viola: *mp* *fff* *pp* *mp* *espress.* *mf*

Violoncello: *mp* *fff* *pp* *mp* *espress.* *mf*

♩ = 48 Tempo secondo ma con moto

Violin I: *pp* *mp* *legato* *mf* *mp* *poco*

Violin II: *mp* *mf* *mp* *mf* *mp* *poco* *mf*

Viola: *espress.* *mf* *mp legato espress.* *mf* *mp* *poco* *mf legato*

Violoncello: *mp* *mf* *mp legato* *mf* *mp* *poco* *mf legato*



4

senza sord. 78

*f* *ff* *più ff* *non vib*

8<sup>va</sup> senza sord. legato

*ff* *più ff* *non vib*

senza sord. *ff* *più ff* *non vib*

*ff* *più ff* *non vib*

*J* = 60 *Allargando*

**G** Calmato con vib. 84

*pp* legato *ppp* *mp* *mf*

*pp* legato *ppp*

*pp* con vib. legato *mf* *ppp*

con vib. legato *mf* *pp*

legato espress. *mf* legato *pp*

**H** poco a poco molto stringendo col legno. 3 sempre staccato

90 *ppp* *mf* *f* *pp* *mp*

*mp* *mf* *mf* *f* *mf* *ppp*

*mf* *ppp*

*mf* *pp*

96 *p* *p* *mf* *p*

*espress.* *mf* *p*

col legno. battuto 3 sempre staccato

nat. *espress.*

*mf*

col legno. battuto  
3

*sempre staccato*

Vln. 2/4

Vln. 2/4

Vla. 2/4

Vc. 2/4

5

I.  $\text{♩} = 96$  Tempo primo con agitato ma non troppo

II.  $\text{♩} = 48$  Tempo secondo

102 (II) 108

Vln. *fff* *p*

Vln. *fff* col legno. battuto  
*ff* 3 simile

Vla. *fff* *p* nat. arco

Vc. *fff* *ff* simile simile

J.  $\text{♩} = 96$  Tempo primo

114 (II) 120 126 (II) (II)

Vln. *mp* arco nat. (I) *f possible* *mp*

Vln. 3 simile *p* (II) *f possible* *mp*

Vla. *f possible* *mp*

Vc. (I) nat. arco *p* (I) *f possible*

132 non agitato 138 144 nat. (II)

Vln. *mf* *ppp* *pp* *mp*

Vln. *ff* *pp* *mp*

Vla. *mf* *ppp* *pp* *mp*

Vc. *pp* *ppp* *pp* *fff*

sul tasto flautando

arco (I)

sul tasto flautando



poco rit. \_\_\_\_\_ nat. 7  
en dehors

198

Vln. nat. sul pont. *mp p*

Vln. nat. sul pont. nat. sul pont. nat. *pp* *fff* *pp* *ff possible* *mf* sul pont. nat. sul pont. *pp*

Vla. arco sul pont. nat. sul pont. *p* *mp* *ff* *fff* nat. arco sul pont. nat. sul pont. *mf* *pp*

Vc. *mp*

**M**

$\text{♩} = 48$  Tempo secondo ma non agitato 204

molto espress. 210

Vln. *mp* *f* *ff* *mp*

Vln. nat. *f* *ff* *mp*

Vla. *mf* *f* *mp*

Vc. *p espress.* *mf* *mp* *f* *mp*

con vib. nat.

**N**

$\text{♩} = 110$  Con vivo 216 (observe articulations precisely) 222

Vln. *fff* *mf* *mp*

Vln. *fff* *mf* *mp*

Vla. *fff* *mp* *mf*

Vc. *fff* *mp* *mf*

(observe articulations precisely)

228

Vln. *mf*

Vln. *mf*

Vla. *mf* *f*

Vc. *mf* *f*

234 240 246

Vln. *mp* *mf* *mp*

Vln. *mp* *mf* *mp*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

**0** poco rit. sul tasto flautando

252 nat. (1) 258

Vln. *ff* *p* *mp* sul tasto flautando

Vln. *ff* *f* *p* nat. (1) *mp* sul tasto flautando

Vla. *ff* *f* *p* (IV) nat. *mp* sul tasto flautando

Vc. *ff* *f* *mf*

molto accel. 264 pizz.

Vln. dissolve harmonic to natural note sul E *p* *f*

Vln. dissolve harmonic to natural note sul E *p* *f*

Vla. dissolve harmonic to natural note sul C *p* *f*

Vc. nat. *mp* *p* *f*

**P** *J* = 110 Con vivo nat. arco 270

Vln. *mf* *mp*

Vln. *mf* *mp*

Vla. *mp* *mf*

Vc. *mp* *mf*

276 282

Vln. *mf* *f* *p*

Vln. *mf* *f* *p*

Vla. *f* *f* *p*  
non vib pizz. arco con vib

Vc. *f* *f* *p*  
non vib pizz. arco con vib

288 294 300

**R**  $\text{♩} = 144$  Molto agitato con fuoco

Vln. *f* *mp* *molto* *ff* *mp* *molto* *più ff* *fff*

Vln. *f* *mp* *molto* *ff* *mp* *molto* *più ff* *spp* *f possible*

Vla. *f* *mp* *molto* *ff* *mp* *molto* *più ff* *fff*

Vc. *f* *mp* *molto* *ff* *mp* *molto* *più ff* *spp* *f possible*

306 312 318

**S**  $\text{♩} = 110$  Con vivo

Vln. arco *mf*

Vln. *fff* *f possible* *fff* *f possible* *mf* *ppp*

Vla. arco *mf* *pp* *mp*

Vc. *pp* *mp*

324 330

poco agitato

Vln. arco *mf* *f*

Vln. *mf* *f*

Vla. *mf* *mp* *mf* *mp* *mf* *f*

Vc. *mf* *mp* *mf* *mp* *mf* *f*

**T**

più agitato

poco a poco tranquillo

336

342

348

10

Vln. *più f* *cresc.* *ff* *mf*

Vln. *più f* *cresc.* *ff* *mf*

Vla. *più f* *cresc.* *ff* *mf*

Vc. *più f* *cresc.* *ff* *mf*

**U**

$\text{♩} = 56$  Calmato

354

sul tasto flautando

360

Vln. *ppp* *mp legato espress.*

Vln. *pp* *mp legato espress.* *nat.* *ppp* *mp*

Vla. *ppp* *mp legato espress.* *nat.* *ppp* *mp*

Vc. *ppp* *mp legato espress.*

*ppp* *mp legato espress.*

**V**

Vln. *nat.* (11) *ppp* *legato espress.*

Vln. *nat.* (1) *ppp* *legato espress.*

Vla. *ppp* *legato espress.*

Vc. *ppp* *mp* *legato espress.* *nat.*

*ppp* *mp*

Vln. *ppp*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

*ppp*



# *Umsipha*

*for orchestra*

By

Miles Warrington, 2015

## instrumentation

2 flutes  
2 oboes  
2 clarinets in B-flat  
1 bass clarinet in B-flat  
2 bassons  
1 contrabasson

4 horns in F  
3 trumpets in B-flat  
3 tenor trombones  
1 bass trombone  
1 tuba

timpani

percussion:  
glockenspiel  
vibraphone  
bass drum (large)  
tam-tam (large)  
suspended cymbal (large)  
tubular bells  
2 harps

22 violins (Divisi: I: 12, II: 10)  
10 violas  
10 or 8 violincellos  
8 or 6 contrabasses (at least 2  
with C extension or 5 strings) -  
on basses with no extension or 5th  
string, play passages below bottom  
e as notated one octave higher.

trumpets, clarinets and french  
horns are transposing, but no key  
signatures are used

contrabassi, contrabasson and  
bass clarinet sound one octave  
lower than written

duration: approx. 26-27 minutes

## explanation of symbols

~ quasi senza misura

+ closed

o open

(where this symbol appears in woodwinds it indicates play harmonic)

n above note - natural note (e.g. no harmonic)

———— breath/bow may be taken at any time, but as imperceptibly as possible

‡ raise quarter-tone

## raise 3 quarter-tone

∩ lower quarter-tone

♭ lower 3 quarter-tone

⏏ long pause

▣ hard timpani stick

◻ soft bass drum stick

▣ medium xylophone stick

ties into bar with no rests generally indicates 'let ring'



Hn. 1-3.  $\text{♩} = 50$

6/4 2/4

6/4 2/4

10

Cl. 1. *pp*

B. Cl. *ff*

Ben. 1. *ff*

Ben. 2. *ff*

Cbsn. *ff*

6/4 2/4

Hn. 2-4. *pp* *pp* *a2*

Tpt. 1. *pp*

Tpt. 2. *pp*

Tpt. 3. *pp*

B. Tbn. *ff*

Tba. *ff*

Temp. *ff*

B. D. *ff*

6/4 2/4

1-6 *p*

7-12 *p*

Fl 1. *pp* *ff*  
 Fl 2. *pp* *ff*  
 Ob 1. *pp* *ff*  
 Ob 2. *pp* *ff*  
 Cl 1. *pp* *ff*  
 Cl 2. *pp* *ff*  
 Hr. 1-3. *ff*  
 Hr. 2-4. *pp* *ff*  
 Tpt. *pp* *ff*  
 Tbn. 1. *pp* *ff*  
 Tbn. 2. *pp* *ff*  
 Tbn. 3. *pp* *ff*  
 Percussion *pp* *ff* *ppp*

6/4      2/4      6/4

1. 2.      1. 2.

6  $\downarrow$   $\downarrow$  2  $\downarrow$  3  $\downarrow$  4  $\downarrow$  5  $\downarrow$  6

2  $\downarrow$   $\downarrow$  2

Fl. 1  $f$  *nat.*  
 Fl. 2  $f$  *nat.*  
 Ob. 1  $f$

Cl. 1.  $p$   $f$   
 Cl. 2.  $p$   $f$   
 B. Cl.  $pp$   
 Bsn.  $pp$   
 Cbsn.  $pp$

1  $\downarrow$  = 100  $\downarrow$  = 50  $\downarrow$  = 120 *Con moto*  
 Perc.  $\downarrow$  = 100  
 B. Tbn.  $pp$   
 Tbn.  $pp$   
 Timp.  $pp$   
 B. D.  $pp$

Tub. B.  $f$

$\downarrow$  = 100  $\downarrow$  = 50  $\downarrow$  = 120 *Con moto*  
 1  $\downarrow$  = 100  
 1 - 6  $p$   $ppp$   
 7 - 12  $p$   $ppp$   
 7.  $f$   
 8.  $f$   
 9.  $f$   
 10.  $f$   
 11.  $f$   
 12.  $f$   
*gliss.*

Vln. II  $mp$   $p$   
 Vln. I  $f$   
 Vla. 1-5  $mf$   
 Vla. 6-10  $ppp$   $mf$   
 Vo.  $p$   
 Cb.  $p$

30 35 40

2

2 4

2 4

Hn. 1 & 3

Glock.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

45 50 55 60

3

2 4

tutti

Tpt. 1.

Tpt. 2.

Tpt. 3.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. 1. *f* 3

Fl. 2. *f* 3

Cl. 1. *f* 3

Cl. 2. *f* 3

*f* *sp* 3 *f* *f* 3 *ff* *f* 3

B. Cl. *f* *ff* 3

Ben. 1. *f* *ff* 3

Ben. 2. *f* *ff* 3

Cbn. *f* *f* 3

5 Più mosso

Hn. 1-3. *f* *sp* 3 *f* *f* 3

Hn. 2-4. *f* *sp* 3 *f* *f* 3

Tpt. 1. *f* 3

Tpt. 2. *f* 3

Tpt. 3. *f* 3

Tbn. 1. *f* *sp* 3 *f* *ff* 3

Tbn. 2. *f* *sp* 3 *f* *ff* 3

Tbn. 3. *f* *sp* 3 *f* *ff* 3

B. Tbn. *f* *sp* 3 *f* *f* 3

Tba. *f* *sp* 3 *f* *f* 3

Glock. *f*

Timpani *f* *sp* 3 *f* *f* 3

Vib. *f*

Tub. B. *f*

5 Più mosso

Vln. I. *f* *unis.* 3 *div.* 3 *f* *f* 3 *f* *f* 3 *f* *unis.* 3 *div.* 3 *f* *f* 3

Vln. II. *f* 3

Vla. *f* 3

Vc. *f*

Cb. *f*

This page of a musical score contains the following instruments and parts:

- Flutes (Fl.):** Two staves, dynamics range from *ff* to *mp*.
- Oboes (Ob.):** Two staves, dynamics range from *ff* to *mp*.
- Clarinets (Cl.):** Two staves, dynamics range from *ff* to *pp*.
- Bass Clarinet (B. Cl.):** One staff, dynamics range from *mf* to *ppp*.
- Bassoon (Bsn.):** One staff, dynamics range from *mf* to *pp*.
- Contrabassoon (Cban.):** One staff, dynamics range from *mf* to *pp*.
- Horns (Hn. 1-3, Hn. 2-4):** Four staves, dynamics range from *ff* to *sfz*.
- Trumpets (Tpt. 1, 2, 3):** Three staves, dynamics range from *ff* to *p*.
- Trombones (B. Tbn., Tbn.):** Two staves, dynamics range from *sfz* to *p*.
- Percussion:** Glockenspiel (Glock.), Timpani (Timp.), and Vibraphone (Vib.).
- String Instruments:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include *ff*, *poco*, *mf*, *mp*, *pp*, *ppp*, *sfz*, *f*, *molto rit.*, and *unis.* (unison). A section marked with a circled '6' begins at measure 105.


Fl. 1. 



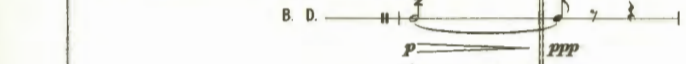

Cl.   
 B. Cl.   
 Bas.   
 Hn. 1-3. 

♩ = 72 *Meno mosso*

Hn. 1-3. *1. solo* 



Tpt. 1.   
 Tpt. 2.   
 Tpt. 3. 

Vib.   
 Timp.   
 B. D.   
 T-t. 

Vln. I. 

Vla. 

Vc.   
 Cb. 

Fl. 1. *mf legato* 130

Fl. 2. *mf legato*

Ob. 1. *mf legato* 8

Ob. 2. *mf legato*

Cl. 1. *mf legato*

Cl. 2. *mf legato*

B. Cl. *mp* mf

Ben. 1. *mp* mf

Cbsn. *mf legato*

Glock. *f*

Vib. *f*

Cel. *ff* 8

Tub. B. *f*

Hp. 1. *f* ppp

Hp. 2. *f* ppp

Vln. I. 1-6 *mp* mf 8 *mf legato* pp

Vln. I. 7-12 *mp* mf fp pp

*sul pont.*

Vln. II. 1-5 *mp* mf 8 *mf legato* pp

Vln. II. 6-10 *mp* mf fp pp

*sul pont.*

Vla. *mp* mf 8 *mf legato* pp

Vc. *mf* sfz mp mf pizz. arco mp

Cb. *mf* sfz mp mf pizz. arco mp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Oboen.

Hr. 1-3.

Hr. 2-4.

9 molto accel.

J = 120

cuivré

Tpt. 1.

Tpt. 2.

Tpt. 3.

Tbn. 1.

Tbn. 2.

Tbn. 3.

B. Tbn.

Tba.

Tim.

Vib.

Cel.

Tub. B.

Hp. 1.

Hp. 2.

9 molto accel.

J = 120

div.

Vin. I.

Vin. II.

Vla.

Vc.

Vo. 6-10

Cb.

This page of a musical score contains the following elements:

- Staffing:** Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hr. 1-3, 2-4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3, B. Tbn.), Tuba (Tba.), Timpani (Tim.), Vibraphone (Vib.), Cymbals (Cel.), Tubas (Tub. B.), Harp (Hp. 1, 2), Violins (Vin. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Measure Numbers:** 150, 155, 160, and 165 are marked at the top of the page.
- Rehearsal Mark:** A box containing the number '9' is placed above measures 155 and 165.
- Tempo and Dynamics:** The tempo is marked as  $J = 120$ . Dynamic markings include *mp*, *mf*, *f*, *ff*, *pp*, and *ppp*. Performance instructions include *legato*, *molto accel.*, and *cuivré*.
- Other Markings:** *pizz.* (pizzicato) and *arco* (arco) are used for string parts. *sul pont.* (sul ponticello) is used for cello and contrabass. *nat.* (natural) is used for woodwinds.

165

Fl. 1. *f* *mp* *mf*

Fl. 2. *mf*

Ob. 1. *mp* *f* *mf* *p*

Cl. 1. *mf* *pp* *mp* *f* *mf* *f*

Cl. 2. *f* *mp*

Bsn. *p* *mf* *mp* *f* *mf* *f* *mp*

Cbsn. *p* *mf* *mp* *f* *mf* *f* *mp*

10 *Grandioso* ♩ = 110

*solo* *bisbigliando*

*solo espress.* (b)

Hn. 1-3. *p* *mf* *p* *mf* *mp*

Hn. 2-4. *p* *mf* *p* *mf* *mp*

Tpt. 1. *p* *mp* *mf* *mp* *mf*

Tpt. 2. *p* *mp* *mf* *mp* *mf*

Tbn. 1. *mp* *mf*

Tbn. 2. *mp* *mf*

B. Tbn. *p*

Tba. *p*

Glock. *mf*

Vib. *mf*

Tub. B. *mf*

11

10 *Grandioso* ♩ = 110

Vln. I. *p* *mf* *mp* *f* *mf* *f* *mp*

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

Vla. *pizz.* *p* *mp* *f* *mf* *f* *mp*

Vla. 6-10. *pizz.* *p* *mp* *f* *mf* *f* *mp*

Vc. *tutti* *p* *mf* *mp* *f* *mf* *f* *mp*

Cb. *pizz.* *p* *mp* *f* *mf* *f* *mp*

*arco* *pizz.* *arco*

11

190

Fl. 1. *f* *mf* *ppp*

Fl. 2. *f* *mf* *ppp*

Ob. 1. *f* *mf* *ppp*

Ob. 2. *f* *mf* *ppp*

Cl. 1. *f* *pp*

Cl. 2. *f* *ppp*

B. Cl. *f* *ppp*

12

Bsn. 1. *mf*

Oben. *mf*

Hn. 1-3. *nat.* *p* *mf*

Hn. 2-4. *nat.* *p* *mf*

Tpt. *mp*

Ttp. 1. *con sord.* *mp*

Tbn. 1. *con sord.* *p*

Tbn. 2. *con sord.* *p*

Tbn. 3. *con sord.* *p*

12

B. Tbn. *nat.* *mp* *mf*

Tba. *mp* *mf*

Glock. *f*

Glock. *f* *più f*

Vib. *f*

Vib. *f* *più f*

Tub. B. *f*

Tub. B. *f* *più f*

12

Vln. I. *espress.* *nat.* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp*

Vln. II. *nat.* *espress.* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp*

Via. 1-5. *sul pont.* *arco* *ppp* *molto* *ff* *nat.* *f* *mf* *f* *mp*

Via. 6-10. *sul pont.* *arco* *ppp* *molto* *ff* *nat.* *f* *mf* *f* *mp*

Vc. *pizz.* *mf* *f* *mp* *mf* *f* *mf* *f* *mp* *arco* *mp*

Ob. *mf* *f* *mp* *mf* *f* *mf* *f* *mp* *f* *mp* *pizz.* *f* *mf* *f*

*f* *f* *f* *mp* *f* *f* *f* *mp* *f* *mp* *pizz.* *f* *mf* *f*

Fl. 1. *p* *mf* *f* *mp*

Ob. 1. *mp* *f* *mf* *p*

Cl. 1. *mp* *mf* *f* *mp*

Cl. 2. *f* *mp*

Ben. *mf* *f* *mp* *f* *mp*

Oboen. *mp*

**4** **2**

**13**

*solo* *bisbigliando* *solo espress.*

Hn. 1-3. *p* *mf* *p* *mf* *mp*

Hn. 2-4. *p* *mf* *p* *mf* *mp*

Tpt. 1. *p* *mp* *mp* *mf*

Tpt. 2. *p* *mp* *mp* *mf*

Tbn. 1. *mp*

Tbn. 2. *mp*

Glock. *mf*

Vib. *mf*

Tub. B. *mf*

**4** **2**

**13**

*nat.* *senza sord.*

Vln. I. *mf*

Vln. II. *mf*

Vc. *mp* *mf* *f* *mp* *f* *mp*

Ob. *mp* *mf* *f* *mp* *f* *mp*

Vla. 1-5. *p* *mp* *mp* *mf* *mp*

Vla. 6-10. *p* *mp* *mp* *mf* *mp*

**4** **2**

**13**

*pizz.* *arco* *pizz.* *arco*

Cl. 1. *espress.* **235**

Bsn. 1. **14**

Cbsn. *mf*

Tpt. *espress.* **14** *con sord.*

Tbn. 1. *con sord.*

Tbn. 2. *con sord.*

B. Tbn. *mf*

Tba. *mf*

Tbn. 3. *(con sord.)*

Glock. *f*

Vib. *f*

Tub. B. *f*

**14**

Vln. I. *mf* *f* *mf* *ppp*

Vln. II. *mf* *f* *mf* *ppp*

Vla. 1-5. *mf* *f* *mf* *pp*

Vla. 6-10. *sul pont. arco* *ppp* *molto* *ff* *nat.* *f* *mf* *f* *mp*

Vc. *pizz.* *mf* *f* *mp* *mf* *f* *mf* *f* *arco* *mp* *fp* *f* *mf* *f*

Cb. *mf* *f* *mp* *mf* *f* *mf* *f* *mp* *fp* *f* *f* *mp* *f*

Fl. 1. *ppp*

Ob. 1. *mp* *f* *mf* *p*  
*solo* *biebigliando*

Cl. 1. *espress.* *mp* *mf* *mp* *f*

Bsn. *mf* *f* *mp* *mf* *f* *mp* *f*

Hn. 1-3. **4** **2** *p* *mf* *p* *mf* *mp*

Hn. 2-4. *p* *mf* *p* *mf* *mp*

Tpt. 1. (con sord.) *p* *mp*

Tpt. 2. con sord. *p* *mp*

Tbn. 1. senza sord. *mp* *f*

Tbn. 2. senza sord. *mp*

Glock. *mf* *f*

Vib. *mf* *f*

Tub. B. *mf* *f*

Vln. I. **4** **2** *mf* III *mf* III

Vln. II. *mf* III *mf* III

Vla. 1-5. *p* *mp*

Vla. 6-10. pizz. *p* *mp*

Vc. *mp* pizz. *mf* *f* arco *mf* *f* *mp* *f*

Cb. *mp* arco *mf* *f* pizz. *mf* *f* arco *mp* *f*

15 *espress.* *mp* *mf* *mp* *f*

15 *espress.* *mp* *mf* *mp* *f*

15 *p* *mf* *mp*

15 *p* *mf* *mp*

15 *p* *mp*

15 *p* *mp*

15 *mf* III *mf* III

15 *p* *mp*

15 *p* *mp*

15 *mp* *f* *mp* *f*

15 *mp* *f*

Fl. *mf* *f* *mp* *f* *f* *270*

Cl. *mf* *f* *mp* *f*

B. Cl. *mp* *mf* *f* *16*

Bsn. *mp* *mf*

Oboen. *mp* *mf*

Hn. 1-3. *mp* *mf*

Hn. 2-4. *mp* *mf*

Tpt. *mp* *mf* *16* *senza sord.* *pp* *mp* *f*

Tpt. 3. *pp* *mp* *f*

Tbn. *mp* *pp* *mp* *f*

Tbn. 2. *pp* *mp* *f*

Tbn. 3. *pp* *mp* *f* *senza sord.*

B. Tbn. *mf*

Tba. *mf*

Glock. *mf*

Vib. *mf*

Tub. B. *mf*

Vln. I *p* *pizz.* *mp* *arco* *mf* *f* *mp* *f* *p* *16*

Vln. II *pizz.* *mp* *arco III* *mf* *p*

Vla. *mp* *mf* *mp* *f* *p*

Vc. *mp* *pizz.* *mf*

Cb. *mp* *pizz.* *mf*





delicato ♩ = 50

19

315 320

Viola  
Violoncello

senza vib.  
*p*

19 delicato ♩ = 50

Vln. I  
Vln. II  
Vla.  
Vc.

solo  
*p*

sul tasto  
*pp*  
sul tasto

*pp legato*

sul tasto  
*pp*

sul tasto  
*pp legato*

sul tasto  
*pp*

20

325

Fl.  
Cl.  
Vib.  
Ho. 1.  
Ho. 2.  
Vla.  
Vc.  
Cb.

*pp legato*

*pp legato*

4  
4

con vib.  
*pp*

simile  
*pp*

simile  
*pp*

4  
4

solo  
*p*

pizz.  
*pp*

pizz.  
*pp*

arco nat.  
*mf*

arco nat.  
*ppp*

arco nat.  
*p*

*ppp*

340

Fl. 1. *pp*

Fl. 2. *pp*

Cl. 1. **22** *pp*

Cl. 2. *pp*

Ben. *pp* *tutti* *pp*

Ben. 2. *pp* **22**

Tpt. 1. *con sord.* *ppp*

Tpt. 2. *con sord.* *ppp*

Tpt. 3. *con sord.* *ppp*

Vib. *p*

Cel. *p*

Hp. 1. *p*

Hp. 2. *p*

Vln. I. **2** **4** **21** *tutti sul tasto* *pp legato* *solo*

Vln. II. *pp*

Vla. *tutti sul tasto* *pp*

Vla. *pp*

Vc. *sul tasto* *pp* *solo* *p* *mf* *f* *mp* *mf* *pp* *arco sul tasto*

Vc. 6-10 *pp* *pp legato* *p* *pp* *arco sul tasto*

Cb. *sul tasto* *pp* *pp legato* *p* *pp* *arco sul tasto*

345

Fl. 1. *pp*

Fl. 2. *pp*

Ob. 1. *mp*

Ob. 2. *mp*

23

Cl. 1. *mf* *gliss.*

Cl. 2. *pp*

B. Cl. *mf*

Bsn. *mf*

Bsn. 2. *pp*

23

Hn. 1-3. *pp* *mp*

Hn. 2-4. *pp* *mp*

Tpt. 1.

Tpt. 2.

Tpt. 3.

Tbn. 1. *ppp* *con sord.*

Tbn. 2. *ppp* *con sord.*

Tbn. 3. *ppp* *con sord.*

Vib. *p* *senza vib.*

Cel. *p*

Hp. 1. *p*

Hp. 2. *p*

23

Vln. I. *mf* *gliss.* *tutti nat.* *pp* *solo* *f* *gliss.* *tutti* *pp* *mp* *pp*

Vln. II. *nat.* *pp*

Vla. 1-5. *nat.* *pp*

Vla. 6-10. *nat.* *pp*

Vc. 1-5. *nat.* *pp*

Vc. 6-10. *nat.* *pp*

Cb. *p*

Ob. 1. *mf*

Ob. 2. *mf*

24

Cl. 1. *p* *mf* *f* *pp* *mf* *f* *mf* *f* *mf* *f*

B. Cl. *p* *pp*

Bsn. *p* *mf* *f* *pp* *mf* *f* *mp*

Cbn. *p* *pp* *mp*

24 tenuto pesante molto accel.

Hn. 1-3. 1. *p* *mf* *f* *pp* *mf* *f* *mp* *mp*

Hn. 2-4. 2. *p* *mf* *f* *pp* *mf* *f* *pp*

25 *mp* *mp* *mf* *senza sord.* *mf* *senza sord.* *mf*

Tpt. 1. *mf*

Tpt. 2. *mf*

Tbn. *p* *mf* *f* *pp* *mf* *f*

B. Tbn. *p* *pp* *mf* *pp* *mf* *pp*

Tba. *p* *pp* *pp* *mf* *pp* *mf* *pp*

Glock. *p* *pp*

Timp. *p* *pp*

B. D. *p* *ppp* *pp*

Tub. B. *p* *pp*

Hp. 1. *p*

Hp. 2. *p*

24 tenuto pesante molto accel.

Vin. I. *p* *pp*

Vin. II. *p* *pp* *nat.* *mf* *nat.* *f*

Via. *p* *pp* *mf* *nat.* *f*

Vo. *p* *mf* *f* *pp* *mf* *f* *pp* *tutti*

Vc. 6-10. *mf* *f* *pp* *mf* *f*

Cb. *pp* *pp* *pp*

25



♩ = 100

2/2  $\sim$  2

♩ = 50

27

poco rit.

Ob. 1. *p* *ppp*

Ob. 2. *p* *ppp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *pp*

B. D. *pp*

♩ = 100

27 ♩ = 50

poco rit.

1-6

*p* *ppp*

Violin I (1-6)

Violin I (7-12)

Violin II

Vc.

Cb.

*f*

*mp* *p*

*ppp* *mp*

7-12

*p* *ppp*

Violin I (7-12)

Violin II

Vc.

Cb.

*f*

*mp* *p*

*ppp* *mp*

Via. *ppp* *mp*

28 ♩ = 40 Molto sostenuto

Cl. 1. *echo tones* *ppp*

Cl. 2. *echo tones* *ppp*

B. Cl. *echo tones* *ppp*

Cl. 1. *poco pp*

B. Cl. *pp*

Oboen. *ppp*

Vib. *con vib. sempre l.s.* *ppp* *simile*

Vin. I. *solo free* *mp molto espress.* *mf* *p* *mp* *pp* *III*

Viola *solo free* *mp molto espress.* *mf* *p* *mp* *p*

Vo. *pizz.* *pp*

Cb. *pizz.* *pp*

A poco piu mosso

Cl. 1. *mf* *p*

B. Cl. *mf* *p*

Oboen. *mf* *p*

Hn. 1-3. *pp*

Hn. 2-4. *nat.* *mp* *mf*

Tpt. 1. *nat.*

Tpt. 2. *nat.*

Tpt. 3. *nat.*

Vib. *mf*

Vin. I. *misterioso* *gliss.* *mf* *f*

Vin. II. *gliss.* *mf* *f*

Vla. *mf* *pp* *gliss.* *mf* *f*

Vo. *cresc.* *mf* *gliss.* *misterioso arco* *f*

Cb. *cresc.* *mf* *gliss.* *f*

Fl. 1. *mf*

Ob. 1. *mf*

Cl. 1. *mf* *f*

Cl. 2. *mf* *f*

B. Cl. *f*

Con. *f*

2 4 4 2 4

31

Tpt. 1. *f*

Tpt. 2. *f*

Tpt. 3. *f*

Tbn. 3. *f*

Tbn. *nat.* *f* *gliss.* *p*

*nat.* *fp* *pp*

B. Tbn. *nat.* *fp* *pp*

Timp. *f* *gliss.* *f*

Glock. *f*

Vib. *f*

Tub. B. *f*

Hr. 1. *f*

Hr. 2. *f*

2 4 4 2 4

Vln. I. *mf*

Vln. II. *mf*

Vla. *mf*

Vc. *mf* *pizz.* *arco* *f*

Cb. *mf* *pizz.* *arco* *f*



34

29

Fl. 1. *mp* *mf* *pp* *mf*

Fl. 2. *mp* *mf* *pp* *mf*

Ob. 1. *mf* *pp* *mf*

Ob. 2. *mf* *pp* *mf*

Cl. 1. *mp* *f* *pp*

Cl. 2. *mp* *f* *pp*

Tpt. 1. *pp* *mp*

Tpt. 2. *pp* *mp*

Tpt. 3. *pp* *mp*

1.

34

Tbn. 1. *fp* *pp* *mp* *pp*

B. Tbn. *fp* *pp* *mp* *pp*

Tbn. *mf* *pp*

Glock. *f* *pp*

Vib. *f*

B. D. *mp*

Tub. B. *f*

Timp. *f* *gliss.* *f* *x/iso.*

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

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

Vla. 1-5. *mf* *f* *p* *pp* *mf* *f*

Vla. 6-10. *pp*

Vc. 1-5. *mf* *f* *p* *pp* *mf* *f*

Vc. 6-10. *pp*

Cb. *mf* *f* *pp* *mf* *f*

Fl.

Ob.

Cl. 1.

Cl. 2.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Vla. 6-10.

Vc. 6-10.

Cb.

The musical score is arranged in systems for various instruments. The Flute (Fl.) and Oboe (Ob.) parts are at the top, followed by Clarinet 1 (Cl. 1.) and Clarinet 2 (Cl. 2.). The Trumpet (Tpt.) section is below. The Violin (Vln.) section includes Vln. I and Vln. II. The Viola (Vla.) section includes Vla. and Vla. 6-10. The Violoncello (Vc.) section includes Vc. and Vc. 6-10. The Contrabass (Cb.) part is at the bottom. The score features complex rhythmic patterns with many triplets and slurs. Dynamic markings are used throughout, including *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The key signature has one sharp (F#), and the time signature is 3/4.

Fl. 1. *mp* *mf* *f* *più f* *ff*

Fl. 2. *mp* *mf* *f* *più f* *ff*

475 480

Ob. 1. *mp* *mf* *f* *più f* *ff*

Ob. 2. *mp* *mf* *f* *più f* *ff*

Cl. *mp* *f* *più f* *ff*

B. Cl. *mp* *f* *più f* *ff*

Bsn. *mp* *f* *più f* *ff*

Cbsn. *mp* *f* *più f* *ff*

35 *molto accel.*  $J = 120$

Hn. 1-3. *mp* *f* *più f* *ff*

Hn. 2-4. *mp* *f* *più f* *ff*

Tpt. 1. *mp* *mf* *f* *più f* *ff*

Tpt. 2. *mp* *mf* *f* *più f* *ff*

Tpt. 3. *mp* *f* *più f* *ff*

Tbn. 1. *mp* *mf* *f* *più f* *ff*

Tbn. 2. *mp* *mf* *f* *più f* *ff*

Tbn. 3. *mp* *f* *più f* *ff*

B. Tbn. *mp* *f* *più f* *ff*

Tba. *mp* *f* *più f* *ff*

Timp. *mp* *f* *più f* *ff*

Tub. B. *mp* *f* *più f* *ff*

$J = 120$

Vln. I. *mp* *f* *più f* *ff*

Vln. II. *mp* *f* *più f* *ff*

Vla. *mp* *f* *più f* *ff*

Vc. *mp* *f* *più f* *ff*

Vc. 6-10. *mp* *f* *più f* *ff*

Ob. *mp* *f* *più f* *ff*

36

B. Cl. *pp*

Bsn. *pp*

Oboe. *pp*

36  $\text{♩} = 50$   $\text{♩} = 100$  meno mosso

Hn. 1-3. *f* *ff* *mp*

B. Tbn. *f*

Tba. *f*

Glock. *f*

Vib. *f*

Cel. *f*

T.-t. *f*

Tub. B. *f*

Hp. 1. *f*

Hp. 2. *f*

36  $\text{♩} = 50$   $\text{♩} = 100$  meno mosso

Vln. 1. *f* *mp*

Vln. 2. *f* *mp*

Vc. *pp*

Cb. *pp*

495

Fl. 1. *f* *mp*

Cl. 1. *f* *mp*

molto rall.

Tpt. 1. *f*

Tpt. 2. *f*

Tpt. 3. *f*

molto rall. unis.



39

40

This page of a musical score contains the following parts and markings:

- Flutes (Fl. 1, 2):** Rehearsal mark 39, dynamics *mf* and *p*. Rehearsal mark 40, dynamics *f* and *ff*.
- Oboes (Ob. 1, 2):** Rehearsal mark 39, dynamics *mf* and *p*. Rehearsal mark 40, dynamics *f* and *ff*.
- Clarinets (Cl. 1, 2):** Rehearsal mark 39, dynamics *p*, *f*, *mp*, *f*. Rehearsal mark 40, dynamics *f* and *ff*. Cl. 2 includes a *nat.* marking.
- Bassoons (B. Cl.):** Rehearsal mark 39, dynamics *p*, *f*, *mp*, *f*. Rehearsal mark 40, dynamic *f*.
- Horns (Hn. 1-3, 2-4):** Rehearsal mark 39, dynamics *mp*, *mf*, *mp*. Rehearsal mark 40, dynamics *f* and *ff*.
- Trumpets (Tpt. 1, 2, 3):** Rehearsal mark 39, dynamics *mp*, *f*. Rehearsal mark 40, dynamics *f* and *ff*.
- Trombones (Tbn. 1, 2, 3, B. Tbn., Tba.):** Rehearsal mark 39, dynamics *f*. Rehearsal mark 40, dynamics *f* and *mp*.
- Percussion (Glock., Timp., Vib., Tub. B.):** Rehearsal mark 39, dynamics *mf*. Rehearsal mark 40, dynamics *mf*, *f*, and *ff*. Timp. includes *p < f* and *p < f* markings.
- Violins (Vln. I, II):** Rehearsal mark 39, dynamic *p*. Rehearsal mark 40, dynamic *f*. Vln. I includes *div. pizz.* and *tutti* markings.
- Viola (Via.):** Rehearsal mark 39, dynamic *p*. Rehearsal mark 40, dynamic *f*.
- Violas (Vc. 1-5, 6-10):** Rehearsal mark 39, dynamics *mp*, *f*. Rehearsal mark 40, dynamic *f*. Includes *pizz.* markings.
- Cellos (Cb. 1-4):** Rehearsal mark 39, dynamics *mp*, *f*. Rehearsal mark 40, dynamic *f*. Includes *arco* and *pizz.* markings.
- Double Basses (Cb. 5-8):** Rehearsal mark 39, dynamics *mp*, *f*. Rehearsal mark 40, dynamic *mf*.

2  
4

4  
4

2  
4

4  
4

515

41

520

Fl. 1.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

B. Cl.

Ban. 1.

Ban. 2.

Obsn.

2/4

41

5/4

2/4

42

Hr. 1-3.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Tbn. 1.

Tbn. 2.

Tbn.

B. Tbn.

Tba.

B. Tbn.

Tba.

Glock.

Glock.

Timp.

Vib.

Tub. B.

Tub. B.

Vln. I.

Vln. II.

Vla.

Vc. 1-5.

Vc. 6-10.

Cb.

Cb.

Musical score for a symphony orchestra, measures 515-520. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoons (Ban. 1, Ban. 2), Horns (Hr. 1-3), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Trombones (Tbn. 1, Tbn. 2), Tuba (Tba.), Glockenspiel (Glock.), Timpani (Timp.), Vibraphone (Vib.), Violins (Vln. I, Vln. II), Violas (Vla.), Cellos (Vc. 1-5, Vc. 6-10), and Double Basses (Cb.).

The score features dynamic markings such as *f*, *ff*, *mf*, *mp*, and *pp*. Performance instructions include *spic.*, *pizz.*, *arco*, and *sec.*. Time signatures of 2/4, 5/4, and 4/4 are indicated. Measure numbers 41 and 42 are marked above the Flute and Trombone parts respectively.

43

Fl. 1. *f ff<sup>3</sup>*

Fl. 2. *f ff<sup>3</sup>*

Ob. 1. *f ff<sup>3</sup>*

Ob. 2. *f ff<sup>3</sup>*

Cl. 1. *f ff<sup>3</sup>*

Cl. 2. *nat. f ff<sup>3</sup>*

B. Cl. *f*

Bsn. *f*

Cbn. *f*

43

Hn. 2-4. *f s*

Tpt. *mp f*

Tbn. 1. *f s*

Tbn. 2. *f s*

Tbn. 3. *f s*

B. Tbn. *f*

Tba. *f*

Glock. *f*

Timp. *nat. f*

Vib. *f*

43

Tub. B. *f*

43

Vln. I. *f pizz.*

Vln. II. *f pizz.*

Vla. *f pizz.*

Vc. 1-5. *f pizz.*

Vc. 2-10. *f pizz.*

Cb. *f pizz.*

4 2 1 2

4 4 4 4

4 2 1 2

4 4 4 4

44 <sup>530</sup>

Fl. 1. *f*

Fl. 2. *f*

Ob. 1. *f*

Ob. 2. *f*

Cl. 1. *f*

Cl. 2. *f*

B. Cl. *f*

Bsn. 1. *f*

Bsn. 2. *f*

45 <sup>535</sup>

44

2  
4

45

Tpt. *f* *p*

Tbn. *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Glock.

Timp. *p-f*

Vln. I *f* unia. arco <sup>n</sup>

Vln. II *f* pizz. arco <sup>n</sup>

Vla. *f* pizz. arco <sup>n</sup>

Vc. *f* pizz. arco <sup>n</sup>

Cb. *f* pizz. arco <sup>n</sup>



41

550

Fl.

Ob.

Cl.

48

Bsn. 1.

Bsn. 2.

Obsn.

B. Cl.

48

Hn. 1-3.

Hn. 2-4.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Tbn. 1.

Tbn. 2.

Tbn. 3.

B. Tbn.

Tba.

Glock.

Timp.

Vib.

B. D.

Cel.

T-t.

Tub. B.

Hp. 1.

Hp. 2.

47 unis. arco

48

49

Vln. I

Vln. II

Vla.

Vc. 1-5.

Vc. 6-10.

Cb.

570 *f* *mp* **50** *pp* *pp* *ppp* 575 580

Fl. 1. *f* *mp* *pp* *pp* *ppp*

Fl. 2. *pp* *pp* *ppp*

Ob. 1. *pp* *pp* *ppp*

Cl. 1. *f* *mp* *pp* *pp* *ppp*

Cl. 2. *pp* *pp* *ppp*

B. Cl. *pp*

Bsn. *pp*

Obsn. *pp*

$\text{♩} = 100$  meno mosso

molto rall.

$\text{♩} = 50$  perdendosi

Hn. 1-3. *f* *mp*

**50**

Tpt. 1. *f* *pp* *mf* *pp* *p* *ppp*

Tpt. 2. *f* *pp* *mf* *pp* *p* *ppp*

Tpt. 3. *f* *pp* *mf* *pp* *p* *ppp*

B. Tbn. *pp*

Tba. *pp*

Tub. B. *pp*

$\text{♩} = 100$  meno mosso

molto rall.

$\text{♩} = 50$  perdendosi

570 *f* *mp* *pp* *pp* *ppp* 575 580

Vin. I. *f* *mp* *pp* *pp* *ppp*

Via. 1-5. *arg* *f* *mp* *pp* *pp* *ppp*

Via. 6-10. *pp* *pp* *ppp*

Vc. *pp* *pp* *ppp*

Vc. 6-10. *pp* *pp* *ppp*

Cb. *pp* *pp* *ppp*

Glock. *p*

Vib. *p*

Cel. *p*

51 <sup>585</sup>

Fl. I.

Ob.

Cl.

B. Cl.

Bsn. 1.

Bsn. 2.

Cbsn.

*mp* *pp* *mf* *pp* *pp* *mf* *pp* *mf* *ppp*

*mp* *pp* *mf* *pp* *pp* *mf* *pp* *mf* *ppp*

*mp* *pp* *mf* *pp* *pp* *mf* *pp* *mf* *ppp*

*mp* *pp* *mf* *pp* *pp* *mf* *pp* *mf* *ppp*

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

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

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

*pp* *mf* *pp*

$\text{♩} = 40$

51

Hn. 1-3.

Horn in F  
1. solo

Tbn. 1.

Tbn. 2.

Tim.

Vib.

B. D.

T-t.

*p* *p* *f* *p* *pp*

*p* *p*

*p* *pp*

*f* *p*

*p* *pp*

51  $\text{♩} = 40$

Vln. I.

Vln. II.

Vla.

Vc.

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Fl. 1. *f* *mp* *mf legato*

Fl. 2. *mf legato*

Cl. 1. *f* *mp* *mf legato*

Cl. 2. *mf legato*

600 605 53 610

52

$\text{♩} = 72$  Più mosso

Hn. 1-3. *f* *mp*

Tpt. 1. *f*

Tpt. 2. *f*

Tpt. 3. *f*

Glock. *f*

Vib. *f*

B. D. *ppp*

T. - t.

Cel. *ff* 53

Tub. B. *f*

Hp. 1. *f*

Hp. 2. *f*

52  $\text{♩} = 72$  Più mosso

Vin. I. 1-6 *f* *mp*

Vin. I. 7-12 *mp*

Vin. II. 1-5 *mp* *mf*

Vin. II. 6-10 *mp*

Vla. *f* *mp*

Vc. *mf* *f* *pp* *mf* *sfz* *mp*

Cb. *sfz* *pp* *mf* *sfz* *mp*

53

54

Ob. 1. *mf legato* *mp* *mf* *mf legato*

Ob. 2. *mf legato* *mf legato*

Cl. 1. *mf legato* *mf legato*

B. Cl.

Ban.

Cbn.

*mp* *mf* *mp* *mf* *mf legato* *mf fp* *pp*

54

Hn. 1-3 *mp legato*

Hn. 2-4 *mp legato*

Vib. *mf* *ppp*

Cel.

Tub. B.

*f* *f* *f*

Hp. 1

Hp. 2

*ppp* *ppp* *ppp* *ppp*

54

Vln. I. 1-6

Vln. II. 1-5

Vln. I.

Vln. II.

Vla.

Vc.

*mf legato* *pp* *pizz.* *mp* *pizz.* *arco* *mf* *mp* *pizz.* *arco* *mf* *fp* *pp*

*mf* *fp* *pp* *mf* *fp* *pp*

*mf legato* *pp* *pizz.* *arco* *mf* *fp* *pp*

*mf* *fp* *pp* *mf* *fp* *pp*

*mf* *pp* *pizz.* *arco* *mf* *fp* *pp*

*mf* *pp* *pizz.* *arco* *mf* *fp* *pp*

molto accel.

635

640

56

Fl. 1. *mp* *f* *f* *f*

Fl. 2. *mp* *f* *f* *f*

Ob. 1. *mf* *f* *f* *mf*

Ob. 2. *mf* *f* *f* *mf*

Cl. *mf* *f* *mf* *f*

Bsn. *mp*

Cbn. *mp*

molto accel.

Hn. 1-3. *mp* *mf* *mf* *mf*

Hn. 2-4. *mf* *mf*

Tpt. 1. *mf* *f* *f* *mf*

Tpt. 2. *mf* *f* *f* *mf*

Tpt. 3. *mf*

Tbn. *pp* *mf* *pp* *mf* *pp*

Vib. *mp* *mf*

Cel. *ff*

Tub. B.

Hp. 1. *mp* *mf*

Hp. 2. *mp* *mf*

Vln. II *pizz.* *nat. arco* *mf* *mp* *f* *mp*

Vla. *arco* *mf* *mp* *f* *mp*

57 ♩ = 120

Fl. 1. *f* *ff*

Fl. 2. *f* *ff*

Ob. 1. *ff*

Ob. 2. *ff*

Cl. 1. *f* *ff*

Cl. 2. *f* *ff*

B. Cl. *ff*

Bsn. 1. *ff*

Bsn. 2. *ff*

Oboen. *ff*

57 ♩ = 120

Hn. 1-3. *ff* *cuivré*

Hn. 2-4. *ff* *cuivré*

Tpt. 1. *f* *ff* *cuivré*

Tpt. 2. *f* *ff* *cuivré*

Tbn. 1. *ff* *cuivré*

Tbn. 2. *ff* *cuivré*

B. Tbn. *ff* *cuivré*

Tba. *ff* *cuivré*

Timp. *f* *ff*

Hp. 1. *ff*

Hp. 2. *ff*

57 ♩ = 120

Vln. I. *ff* *div.*

Vln. II. *ff*

Vla. *ff*

Vc. 1. *f* *nat.*

Vc. 2. *f* *nat.*

Cb. *f* *ff* *nat.*



58

tenuto pesante ♩ = 50

♩ = 100

59

♩ = 50

6/4 58 2/4 6/4

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Oboe. *ff* *pp*

B. Tbn. *ff* *pp*

Tbn. *ff* *pp*

Glock. *ff* *pp*

Timpani. *ff* *pp*

Vib. *ff* *pp*

B. D. *f* *pp*

Cel. *ff* *pp*

T.-t. *f*

Tub. B. *ff* *pp*

Hp. *ff* *pp*

Hp. *ff* *pp*

58

tenuto pesante ♩ = 50

♩ = 100

59

♩ = 50

6/4 58 2/4 6/4

Vln. I. *f* *pp*

Vln. II. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

7-12 (2)



molto rall.

670

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

675

molto rall.

64

24

Hn. 1-3

Hn. 2-4

Tpt.

Tbn.

B. Tbn.

Tba.

molto rall.

To Cym. (sus)

Glock.

Timp.

Vib.

B. D.

Cel.

T.-t.

Tub. B.

Hp. 1.

Hp. 2.

Cymbals (sus)

molto rall.

64

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

1-6

subito pp

subito pp

# *Appendix*

Compact Disc

