

Upon Mystic Places

for solo horn and sinfonietta

AARON TRAVERS

Upon Mystic Places

for the Indiana University New Music Ensemble

INSTRUMENTATION:

Flute
Oboe
Clarinet in B \flat
Bassoon

Horn (solo)
Trumpet in C
Trombone

Percussion (2 players)
Piano

2 Violins
Viola
Violoncello
Double Bass (with C extension)

PERCUSSION:

Player 1:
Anvil, Tubular Bells, 5 Temple Blocks, Bass Drum (shared),
Vibraphone (shared), 3 Japanese Woodblocks* (shared),
Crotales (shared), Medium Suspended Cymbal (shared),
Glockenspiel (shared), Guiro, 4 Brake Drums

Player 2:
Vibraphone (shared), 3 Japanese Woodblocks* (shared), Timpani**,
Crotales (shared), Medium Suspended Cymbal (shared),
Glockenspiel (shared), Bass Drum (shared), Bongos, Slapstick,
Maracas, Tam-tam

*Japanese woodblocks (mokusho) should be very high, but with 3 distinct pitches. If these are not available, use any 3 of the highest woodblocks possible of different pitch.

**If necessary, timpani can be given to a third player, with the remaining percussion redistributed among the other two players.

NOTES:

For flute:

- ----- ◇ = gradual transition from normal playing to harmonics (overblowing); small notes in parentheses represent approximate harmonics to overblow.

For piano:

+ = muted

General notes:

The dynamic gamut is from *ppp* (absolute softest) to *fff* (absolute loudest).

A *sfz* is always within a *f* dynamic.

Hairpins without beginning or ending dynamics represent slight fluctuations within an existing dynamic.

Grace notes should be played as fast as possible.

A tremolo (either single note or between two notes) should always be played as fast as possible, no matter what tempo the music is in.

SCORE in C

DURATION: 11 minutes

There is a gray thing that lives in the tree-tops
None know the horror of its sight
Save those who meet death in the wilderness
But one is enabled to see
To see branches move at its passing
To hear at times the wail of black laughter
And to come often upon mystic places
Places where the thing has just been.

Stephen Crane

Upon Mystic Places

for the Indiana University New Music Ensemble

Aaron Travers (2012)

$\text{♩} = 76$

The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F (solo), Trumpet in C, Tenor Trombone, Percussion 1 (Anvil, Tubular Bells), Percussion 2 (Vibes), and Piano. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a tempo of 76 beats per minute. It features various dynamics such as *ff*, *pp*, *fz*, *f*, *p*, *sfz*, *fp*, *pp*, *mf*, and *pp*. Performance instructions include *defiant!*, *secco*, *motor off*, *harmon, stem always in*, *arco, sul tasto*, and *tr*. The score includes rests for several instruments in the first system and specific articulation marks like *pizz* and *tr* for the strings.

Flute *ff* *pp*

Oboe *ff*

Clarinet in Bb *secco* *sfz* *ff* *pp*

Bassoon

Horn in F (solo) *defiant!* *pp* *sfz* *f* *p* *sfz* *fp* *sfz* *p* *mf*

Trumpet in C

Tenor Trombone *harmon, stem always in* *p - ff* *pp < ff*

Percussion 1 ANVIL *ff* TUBULAR BELLS (hard stick) *ff*

Percussion 2 VIBES (heavy plastic) *motor off* *ff*

Piano *ff* *Red.*

$\text{♩} = 76$

Violin 1

Violin 2 *pizz* *sfz*

Viola *pizz* *sfz* *arco, sul tasto* *tr* *pp*

Violoncello *pp* *(pp)*

Contrabass *pp*

A

Fl. *ff* *mp* *pp*

Ob. *ff* *pp*

Cl. *ppp*

Bsn.

Hn. *f* *p* *sfz* *f* *p* *ff* *poco f*

C Tpt. *p* *f* *pp*

Tbn.

Perc. 1 (Tub. bells) *ff* [TEMPLE BLOCKS] (hard sticks) *p*

Perc. 2 [JAPANESE WOODBLOCKS] (hard sticks) *p* [TIMPANI] (medium sticks) *p*

Pno.

Vln. 1 pizz *sfz* arco, II *pp* *ppp*

Vln. 2 (pizz) *sfz* arco, III *pp* *ppp*

Vla. *fpp* *pp*

Vc. *fpp* *pp*

Cb. *pp* *f* *mp*

13

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *pp*

mp

f *fp* *sfz*

poco f *fp* *sfz*

f *p*

pp *ff*

straight mute

sfz

BASS DRUM

mp

(Timp.)

JAP WDBLOCKS (hard sticks)

p *mp* *ff*

senza ped.

p *ped.*

pizz *sfz*

pizz *sfz*

mp *pp* *poco fpp* *(pp)*

mp *pp* *poco fpp* *(pp)*

mf *mp* *poco sf (in mp)*

arco, non vib *pp*

arco, non vib *pp*

(pp)

(pp)

18

B

Fl. *pp* < *f* *ff*

Ob. *pp* < *f* *ff*

Cl. *pp* < *f* *ff*

Bsn. *sfz* *p* *ff* *poco f*

Hn. *mf* *fp* < *f* *p* < *f* *mp* < *f*

C Tpt. straight mute *fp* *sfz* *p* < *sfz*

Tbn. (straight mute) *p* < *sfz*

Perc. 1 [VIBES] (heavy plastic) *f* [TEMPLE BLOCKS] (hard sticks) *p* *mf*

Perc. 2 [CROTALES] (brass mallet) *f* [TIMPANI] (hard stick) *sfz*

Pno. *f* *p* *sfz*

Vln. 1 < *sfz* *f* > *pp* *ff* *pp*

Vln. 2 < *sfz* *f* > *pp* *ff* *pp*

Vla. *f* > *pp* *ff* *sfz* pizz

Vc. *sfz* arco *pp* *ff* pizz *sfz*

Cb. *sfz* *mf*

23 *fzgz*

Fl. *ff* *pp*

Ob. *ff* *pp* *p*

Cl. *pp* *ff* *pp* *sfz* *p*

Bsn. *sfz* *poco f* *sfz*

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

C Tpt. *pp* *f* *p*

Tbn. *pp* *f* *poco f* *sfz* *p*

Perc. 1 [JAPWDBLOCKS] (hard sticks) *< f* to crotales

Perc. 2 (Timp.) *mfz* [SUSP CYMBAL] (soft yarn) *pp* *mp*

Pno. *p* *sfz*

Vln. 1 *ff* *p* *sfz* *p*

Vln. 2 *ff* *p*

Vla. *arco* *pp* *f* *pp*

Vc. *arco* *pp* *f* *pp*

Cb. *sfz* *mf* *sfz*

C

28

Fl. *ff* 6 3 *ff* *ff* 6

Ob. *sfz* *p* *sfz*

Cl. *sfz* *p* *sfz*

Bsn. *ff*

Hn. *mp* *f* *< sfz* *f* *sfz*

C Tpt. *sfz* *p* *sfz* senza sord.

Tbn. *sfz* *p* *sfz* senza sord.

Perc. 1 **CROTALES** (brass mallets) *l.v. sempre* *f* *sfz* *f* (l.v.) 3

Perc. 2 (Susp. Cymb., l.v.) **TIMPANI** (medium sticks) *poco f*

Pno. *ff* *loco* 3 3 *sfz* *loco* *ff* *loco* 3 3 3 3 *loco*

C

Vln. 1 *ff* | *p* *mf* *ff* | *p*

Vln. 2 *ff* | *p* *mf* *ff* | *p*

Vla. *ff* | *p* *ff* | *p*

Vc. *ff* | *p* *ff* | *p*

Cb. (pizz, quasi solo) *ff* 3

32

Fl. *ff* 6 *f sfz* **D**

Ob. *p sfz* *p sfz ff*

Cl. *p sfz* *p f sfz*

Bsn. *ff* *< ff*

Hn. *f mp* 3 5 *f ff ff*

C Tpt. *ff* 6 *p*

Tbn. *< sfz*

Perc. 1 (Crot.) (ready tubular bell hard mallet) **TUBULAR BELLS** (hard mallet) *clangorous* *sfz* *sfz* *f*

Perc. 2 **SUSP. CYMBAL** (soft yarn) *l.v.* *pp* *mf* *to glock*

Pno. *mf* *ff* 5 3 3 5 5 5

Vln. 1 *mf* *ff p* *mf* *ffp* *ff* 5 *p* **D**

Vln. 2 *mf* *ff p* *mf* *ffp* *ff* 5 *p*

Vla. *ff p* *mf* *ffp* *ff* 5 *p*

Vc. *ff p* *mf* *ffp* *ff* 5 *p*

Cb. *ff*

This page contains the musical score for measures 36 through 40 of an orchestral piece. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Features a rapid sixteenth-note passage starting at measure 36, marked *ff*. It continues with similar patterns in measures 37 and 38, and concludes with a triplet in measure 39.
- Oboe (Ob.):** Plays a melodic line with dynamic markings of *p*, *f*, and *p*. It includes a triplet in measure 39.
- Clarinet (Cl.):** Mirrors the flute's rapid sixteenth-note passages, marked *ff*.
- Bassoon (Bsn.):** Provides a rhythmic accompaniment with dynamic markings of *pp*, *p*, *pp*, *p*, *f*, and *p*.
- Horn (Hn.):** Plays a melodic line with dynamic markings of *ff* and *pp*.
- Trumpet (CTpt.):** Features a sixteenth-note passage in measure 37, marked *ff* with an accent, and continues with *ff* and *p* markings.
- Tuba (Tbn.):** Plays a melodic line with dynamic markings of *fp* and *f* leading to *pp*.
- Percussion 1 (Perc. 1):** Includes tuba bells and vibraphone (VIBES) played with a hard stick, marked *ff*.
- Percussion 2 (Perc. 2):** Includes glockenspiel (GLOCK) played with brass mallets, marked *ff* and *ff*.
- Piano (Pno.):** Features a complex accompaniment with sixteenth-note passages, marked *ff*, and includes a *Ped.* (pedal) marking.
- Violin 1 (Vln. 1):** Plays a melodic line with dynamic markings of *ff* and *p*, including triplets and a quintuplet.
- Violin 2 (Vln. 2):** Mirrors the Violin 1 part with dynamic markings of *ff* and *p*.
- Viola (Vla.):** Plays a melodic line with dynamic markings of *ff* and *p*, including triplets and a quintuplet.
- Violoncello (Vc.):** Plays a melodic line with dynamic markings of *ff* and *p*, including triplets and a quintuplet.
- Double Bass (Cb.):** Remains silent throughout these measures.

poco accel.

40

Fl. *ff* *ff* *ff* *f*

Ob. (*p*) *f* *p* *sfz* *p* *f*

Cl. *ff* *ff* *ff* *f*

Bsn. *fp* *pp* *mp* *f*

Hn. *ffp* *f* *sfz* *p* *f* *sfz*

C Tpt. *fp* *pp* *f* *p* *f* *fp* *f*

Tbn. *fpp* *p* *f*

Perc. 1 TUB. BELLS VIBES *f*

Perc. 2 SUSP. CYMBAL (soft yarn) *pp* *mf*

Pno. *Red.*

Vln. 1 *p* *ff* *p* *ff* *p* *f* *mf*

Vln. 2 *p* *ff* *p* *ff* *p* *f* *mf*

Vla. *p* *ff* *p* *ff* *p* *f*

Vc. *p* *ff* *p* *ff* *p* *f*

Cb. (pizz) *f*

poco accel.

45 $\text{♩} = 80$

Fl. *sfz* *pp* *f* *f*

Ob. *sfz* *f* *pp* *<sfz*

Cl. *sfz* *ff > p* *fp* *f*

Bsn. *sfz* *pp* *<sfz* *pp*

Hn. (SOLO) *ff* *pp* *p <* *mp < sfz* *p <* *mp* *poco f* *< sfz*

C Tpt. harmon mute *p < sfz* *p*

Tbn. harmon mute *p < sfz* senza sord

Perc. 1 BASS DRUM *sfz* TEMPLE BLOCKS (hard sticks) *< mp*

Perc. 2 to timpani

Pno. *sfz* *f* *sfz*

Vln. 1 *sfz* sul pont *ff* *p* *pp* *sfz* pizz *sfz* *poco sfz*

Vln. 2 *sfz* sul pont *ff* *p* *pp* *fp* ord. *(p)*

Vla. pizz *f* arco *fp* *pp*

Vc. pizz *f* arco *f* *p* *pp*

Cb. (pizz) *sfz* *sfz*

54 **E**

Fl. *p* *sfz* flzg *p* *pp*

Ob. *p* *sfz* *f* *pp* *sfz*

Cl. *p* *sfz* *f* *sfz*

Bsn. *sfz*

Hn. *poco f* *sfz* *p* *poco f* *sfz* *f*

C Tpt. (harmon) *poco f* *sfz* *pp* *mf* *pp* cup mute *sfz*

Tbn. *sfz*

Perc. 1 **SUSP. CYMBAL** (soft yarn) *pp* *pp* *mp* **CROTALES** (brass mallet) *sfz* to glock

Perc. 2 (Timp.) *sfz*

Pno. *bright, clear* *poco f* *sfz* *sfz* *sfz*

Vln. 1 **E** arco *poco f* *sfz* pizz *sfz* arco *pp* *sfz* *sfz*

Vln. 2 arco *poco f* *sfz* pizz *sfz* arco *pp* *sfz*

Vla. *poco fp* *f* *fp*

Vc. (tr) *poco fp* *f* *fp*

Cb. (pizz) *f* *p* *sfz*

58

Fl. *sfz sfz sfz f*

Ob. *sfz sfz sfz f*

Cl. *p sfz sfz pp p fp p*

Bsn. *sfz sfz sfz*

Hn. *p sub. sfz f sfz poco f p poco f sfz*

C Tpt. *sfz sfz sfz*

Tbn. *sfz sfz sfz senza sord*

Perc. 1 [GLOCK] (brass mallets) *poco f* [SUSP. CYMBAL] (soft yarn) *pp mp*

Perc. 2 [BASS DRUM] (wire brush) *poco sfz (secco)*

Pno. *p 3 sfz sfz sfz f <sfz*

Vln. 1 *arco p mp mp fp sfz p*

Vln. 2 *p mp mp fp sfz p*

Vla. *(p) fp fp sfz <fp*

Vc. *(p) fp fp sfz <fp*

Cb. *(p) fp fp sfz <fp*

F

62

Fl. *< sfz p < sfz p < sfz p < sfz sfz fp f pp < sfz*

Ob. *< sfz p < sfz p < sfz p < sfz sfz sfz p < f pp < sfz*

Cl. *sfz p < sfz p < sfz p < sfz sfz pp sfz f pp < sfz*

Bsn. *sfz f*

Hn. *f > < sfz f*

CTpt. *poco f sfz sfz*

Tbn. *sfz f*

Perc. 1 (Susp. Cym.) *pp < mp pp < mp*

Perc. 2 TIMPANI (med. stick) *f*

Pno. *f sfz sfz sfz sfz*

Vln. 1 *fp < sfz p < sfz p < sfz sfz p sfz*

Vln. 2 *fp < sfz p < sfz p < sfz sfz p sfz*

Vla. *fp < sfz p < sfz p < sfz fp < fp < fp*

Vc. *sfz f pizz pizz arco < fp < fp*

Cb. *ff*

67

Fl. *sfz* *f* *f* *sfz* *f*

Ob. *sfz* *f* *sfz* *f* *sfz* *f*

Cl. *sfz* *p* *sfz* *f* *sfz* *fp* *sfz*

Bsn. *sfz* *f* *sfz* *f*

Hn. *sfz* *f*

C Tpt. *sfz* *sfz* *sfz* *sfz*

Tbn. *sfz* *f* *sfz* *f*

Perc. 1

Perc. 2 (Timp.) to glock

Pno. *sfz* *sfz* *sfz* *sfz*

Vln. 1 *fp* *sfz* *sfz* *p* *sfz*

Vln. 2 *fp* *sfz* *sfz* *p* *sfz*

Vla. *fp* *(p)* *fp* *fp*

Vc. *fp* *(p)* *fp* *fp*

Cb. *sfz* *f* *sfz* *f*

Detailed description: This page of a musical score covers measures 67 through 70. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time, with a key signature of one sharp (F#). The score features various dynamics such as *sfz* (sforzando), *f* (forte), *p* (piano), and *fp* (fortissimo piano). It includes articulation marks like accents and slurs, as well as performance instructions like *pizz* (pizzicato) and *arco* (arco). Measure 67 starts with a *sfz* dynamic. Measure 68 features a *p* dynamic for the Clarinet. Measure 69 includes a *tr* (trill) for the Clarinet and *fp* dynamics for the Viola and Violoncello. Measure 70 concludes with a *sfz* dynamic for the Flute and Oboe. The Percussion 2 part includes a timpani roll and a glockenspiel part.

poco accel. ♩ = 84

The musical score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Starts at measure 70 with a *p* dynamic. The score features trills and triplets, with dynamics ranging from *p* to *ff* and *p < f*.

Oboe (Ob.): Features a trill in measure 70 and a quintuplet in measure 71. Dynamics include *p*, *ff*, and *p < f*.

Clarinet (Cl.): Includes trills and triplets. Dynamics range from *p* to *ff* and *p < f*.

Bassoon (Bsn.): Remains silent throughout this section.

Horn (Hn.): Plays a quintuplet in measure 70, then rests. Dynamics include *ff*. A note in measure 71 is marked "to straight mute".

Trumpet (C Tpt.) and Trombone (Tbn.): Both instruments are silent throughout this section.

Percussion 1 (Perc. 1): (Susp. Cym.) plays chords with dynamics *pp*, *mf*, *pp*, and *mp*. Percussion 2 (Perc. 2): (GLOCK) (brass mallets) plays chords with dynamics *mf* and *ff*.

Piano (Pno.): Features a *poco f* dynamic and quintuplets in measures 70 and 71. Dynamics range from *poco f* to *ff*. The score includes *Red.* markings.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2): Violin 1 starts with a *p* dynamic, while Violin 2 starts with a *f* dynamic. Both feature trills and triplets, with dynamics ranging from *ff* to *p < f*.

Viola (Vla.): Features a *f* dynamic and triplets, with dynamics ranging from *ff* to *p < f*.

Cello (Vc.): Features a *f* dynamic and triplets, with dynamics ranging from *ff* to *p < f*.

Contrabass (Cb.): Remains silent throughout this section.

G

74

Fl. *p* < *f* < *sfz* *f* *p* *p* < *sfz* *f* *p*

Ob. *p* < *f* < *sfz* *f* *p* *p* < *sfz* *f* *p*

Cl. *p* < *f* < *sfz* *f* *p* *p* < *sfz* *f* *mp*

Bsn.

Hn.

C Tpt. SOLO, freely, nimbly straight mute *fp* < *f* > *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p*

Tbn.

Perc. 1 (Susp. Cym.) *mp* *pp* < *mf*

Perc. 2 JAPWDBLOCKS (hard sticks) *sfz* GLOCK (brass mallets) *sfz*

Pno. *sfz* *p* < *sfz* *sfz*

Vln. 1 *p* < *ff* < *ff* > *p* *f* > *p* *f* > *p*

Vln. 2 *p* < *ff* < *ff* > *p* *f* > *p* *f* > *p*

Vla. *p* < *ff* < *ff* > *p* *f* > *p* *f* > *p*

Vc. *p* < *ff*

Cb.

79

Fl. *f* *p* *f* *p* *f* *sfz*

Ob. *f* *p* *f* *p* *f* *sfz*

Cl. *f* *p* *f* *p* *f* *sfz*

Bsn.

Hn.

C Tpt. *sfz* (SOLO) *f*

Tbn.

Perc. 1 (Susp. Cym.) *pp* *mp* *pp* *mp* *pp* *mf*

Perc. 2 (Glock) *pp* *mp* *pp* *mp* *pp* *mf*

Pno. *ff* *p* *f* *fp* *f* *fp*

Vln. 1 *ff* *p* *f* *fp* *f* *fp*

Vln. 2 *ff* *p* *f* *fp* *f* *fp*

Vla. *ff* *p* *f* *fp* *f* *fp*

Vc. *ff* *p* *f* *fp* *f* *sfz*

Cb. *f* *p* *f* *fp* *f* *sfz*

H *poco accel.* $\text{♩} = 88$

84

Fl. *f* *p* *p* *sfz* *p* *f*

Ob. *p* *f*

Cl. *f* *p* *p* *sfz* *p* *f*

Bsn. *ff*

Hn. *non solo* *ff*

C Tpt. *ff*

Tbn. *ff*

Perc. 1

Perc. 2 **JAPWDBLOCKS** (hard sticks) *sfz* **BASS DRUM** (soft beater) *poco sfz (sempre)*

Pno. *sfz* *sfz* *sfz* *sfz* *f* *8va*

H *poco accel.* $\text{♩} = 88$

Vln. 1 *f* *p* *fp* *f*

Vln. 2 *f* *p* *fp* *f*

Vla. *f* *p* *fp* *f*

Vc. *ff*

Cb. *arco* *ff*

* Trombone: Lip down from C. If intonation proves too poor, or the player is uncomfortable with the pitch, play as B \flat (1 semitone lower).

88 **poco accel.**

Fl. *p* *f* *p* *f* *fp* *f*

Ob. *p* *f* *p* *f* *fp* *f*

Cl. *p* *f* *p* *f* *fp* *f*

Bsn. *ff*

Hn. *ff* *p* *ff* *p* *ff* *p* *ff*

CTpt. *ffp* *ff* *ff* *ff* *ff* *ff*

Tbn. *ff* *p* *ff* *p* *ff* *p* *ff*

Perc. 1 (Susp. Cym.) *pp*

Perc. 2 (Bass Drum) to bongos

Pno. *ff* *ff* *ff* *ff*

Vln. 1 *p* *f* *p* *f* *fp* *f*

Vln. 2 *p* *f* *p* *f* *fp* *f*

Vla. *p* *f* *p* *f* *fp* *f*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff*

Cb. *ff* *p* *ff* *p* *ff* *p* *ff*

sub. ♩ = 72

93 ♩ = 104

SOLO

Fl. *ff* *fff* *ff* *fff* *ff*

Ob. *fff*

Cl. *fff*

Bsn. *f* *p* *f* *fff*

Hn. *p* *f* *p* *f* *fff*

C Tpt. *ff* *fff*

Tbn. *p* *f* *p* *f* *fff*

Perc. 1 *p* *mf* *ff*

Perc. 2 BONGOS (snare sticks) *ff* "crack!" *sfz*

Pno. *fff*

sub. ♩ = 72

♩ = 104

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *p* *f* *p* *f* *fff*

Cb. *p* *f* *p* *f* *fff*

97

Fl. *fff* 5 5 *f* 5 6 *ffp* *tr* *ff* 5 *ffp* 5 6

Ob.

Cl.

Bsn.

Hn.

C Tpt. harmon mute *p* *f* *p* senza sord

Tbn.

Perc. 1

Perc. 2 SLAPSTICK *sfz*

Pno.

Vln. 1 *pizz* *sfz*

Vln. 2 *pizz* *sfz*

Vla. *pizz* *sfz*

Vc. *pizz* *sfz*

Cb. *pp*

sub. ♩ = 52

♩ = ♩ = 104

100

Fl. *ffp* *f* *p* 5 6 5 5 6

Ob. *f* *sfz* *sfz* *f*

Cl. *f* *sfz* *fp*

Bsn. *fp* *fp*

Hn. *f* *fp* *fp*

C Tpt. (senza sord) *f* *fp*

Tbn. *fp* *fp* *fp*

Perc. 1 TUBULAR BELLS (hard mallets) *f*

Perc. 2 VIBRAPHONE (hard sticks) *f*

Pno. *f*

sub. ♩ = 52

♩ = ♩ = 104

J arco *f*

arco *f*

arco, non vib. *fp* *fp*

pizz arco, non vib. *sfz* *f* *fp*

pizz *sfz*

103 (2 + 2 + 2 + 3) **K** ♩ = 72

Fl. *ffp* (accel) *f*

Ob. *sfz* *f* *sfz* *f* *sfz* *fp* *fp* *fp* *fp* *sfz* *ffz*

Cl. *f* *fp* *sfz* *fp* *fp* *sfz* *fp* *p* *sfz* *ffz*

Bsn. *sfz* *fp* *fp* *ffz*

Hn. *fp* *fp* *fp* *fp* *f* *fp* *ffz*

C Tpt. *sfz* *f* *fp* *f* *fp* *fp* *f* *fp* *ffz*

Tbn. *fp* *fp* *fp* *fp* *ffz*

Perc. 1 (Tub. Bells) **BASS DRUM** *ffz*

Perc. 2 (Vibes) *ffz*

Pno. *ffz*

Vln. 1 *ffz pp*

Vln. 2 *ffz pp*

Vla. *fp* *fp* *fp* *fp* *fp* *ffz*

Vc. *f* *fp* *fp* *fp* *ffz*
arco

Cb. *ffz*

107

Fl. *<fp>* *f* *3* *(accel)* *f* *3* *f* *3* *f* *5* *5* *flzg* *fp*

Ob.

Cl.

Bsn.

Hn. *p* *f* *muted* *senza sord*

C Tpt. *p* *f* *straight mute*

Tbn. *pp* *plunger mute*

Perc. 1

Perc. 2 *MARACAS* *p*

Pno. *SOLO* *poco f* *3* *3* *3* *p* *5* *fp* *f* *5* *6*

Vln. 1 *< f pp* *< f pp* *sfz*

Vln. 2 *< f pp* *< f pp* *sfz*

Vla. *sfz* *pizz*

Vc. *sfz* *pizz*

Cb.

110

The score is for a full orchestra. It features the following instruments and parts:

- Flute (Fl.):** Part 110. Starts with a 5-measure phrase marked *f* and *p*, then a *flzg* section. Later, it has a 5-measure phrase marked *fp* and *f > p*, and another *flzg* section with a 3-measure phrase marked *f* and *p*.
- Oboe (Ob.):** Rest.
- Clarinet (Cl.):** Rest.
- Bassoon (Bsn.):** Rest.
- Horn (Hn.):** Rest.
- Trumpet (CTpt.):** Rest.
- Trombone (Tbn.):** Rest.
- Percussion 1 (Perc. 1):** Rest.
- Percussion 2 (Perc. 2):** (maracas) *mf* *p* *mf* *p* *mf* 3-measure phrase *p* 3-measure phrase.
- Piano (Pno.):** *p* *f* *sfz* *poco f* 3-measure phrase.
- Violin 1 (Vln. 1):** Rest. Starts with *fp* at measure 113.
- Violin 2 (Vln. 2):** Rest. Starts with *fp* at measure 113.
- Viola (Vla.):** Rest.
- Violoncello (Vc.):** Rest.
- Contrabass (Cb.):** Rest. Starts with SOLO pizz *f* at measure 113.

flzg

5

f

p

flzg

5

fp

f > p

f

3

p

sfz

sfz

(maracas)

mf

p

mf

p

mf 3

3

p

f

sfz

poco f

3

3

L

fp

fp

SOLO pizz

f

114

Fl. *f* *p* *f* *p*

Ob.

Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn. (plunger) *pp*

Perc. 1

Perc. 2 *p* *mf* *p*

Pno. *f* *poco f* *f*

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla.

Vc.

Cb. *3*

Detailed description: This page of a musical score covers measures 114, 115, and 116. The Flute part (Fl.) is the most active, starting with a five-measure phrase in measure 114 marked *f*, followed by a six-measure phrase in measure 115 marked *p*, and a final six-measure phrase in measure 116 marked *f*. The Clarinet (Cl.) and Bassoon (Bsn.) parts have long, sustained notes in measures 115 and 116, with the Clarinet marked *pp* and the Bassoon marked *pp*. The Trombone (Tbn.) part has a similar sustained note in measures 115 and 116, marked *pp* and labeled "(plunger)". The Percussion 2 (Perc. 2) part has a rhythmic pattern in measure 114 marked *p*, a more active pattern in measure 115 marked *mf*, and a final pattern in measure 116 marked *p*. The Piano (Pno.) part features complex chords and arpeggios in measures 114 and 116, marked *f*, and a more active pattern in measure 115 marked *poco f*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have sustained notes in measures 115 and 116, marked *sfz*. The Viola (Vla.) and Cello (Vc.) parts are mostly silent. The Contrabass (Cb.) part has a rhythmic pattern in measure 114 marked *3*.

poco accel.

M ♩ = 80

117

Fl. *f* *p* *f* *sfz*

Ob. *ff* *sfz* *ff*

Cl. *ff* *sfz* *ff* *sfz*

Bsn.

Hn. *p* *fp* *sfz* *f* *fp* *sfz*

C Tpt.

Tbn. *pp* *sfz*

Perc. 1 CROTALES (brass mallet) *ff*

Perc. 2 (maracas) *mf* (shake) *f* *p* *f*

Pno. *poco f* *sfz*

poco accel.

M ♩ = 80

Vln. 1 *ff* *sfz* *ff*

Vln. 2 *ff* *sfz* *ff* *sfz*

Vla. arco *ff* *sfz* *ff* *sfz*

Vc.

Cb. *ff*

sub. ♩ = 66

tr

120

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *f* *pp* *f* *pp* *f*

sfz *ff* *sfz* *ff*

ff *sfz* *ff* *sfz*

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

straight mute to cup mute

senza sord to cup mute

p *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

GUIRO (one stroke)

pp

sfz *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

ff *sfz* *ff* *sfz* *ff* *sfz* *ff*

ff *sfz* *ff* *sfz*

(pizz) *sfz*

(pizz) *mp* *poco sf*

sub. ♩ = 138

125

Fl. *pp*

Ob.

Cl.

Bsn.

Hn. *sfz* *p* *sfz* *mp* *fp* *sfz*

C Tpt.

Tbn.

Perc. 1 (Guero) (one stroke) *p* *sfz* *sim.* *p* *sfz* *p* *sfz*

Perc. 2

Pno. *f* *p*

Vln. 1

Vln. 2 *pizz* *p* *sfz*

Vla. *pizz* *p* *sfz* *p*

Vc. *sfz* *p* *sfz* *p* *sfz*

Cb. *sfz* *sfz* *p* *sfz* *p*

sub. ♩ = 138

130 N (2 + 2 + 2 + 3)

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. p mp sfz pp

C Tpt. p sfz p $f > p$ $f > p$ pp

Tbn. - - - - -

Perc. 1 $p < sfz$ sfz sfz $p < sfz$

Perc. 2 TIMPANI (soft mallets) p

Pno. f f p

Vln. 1 N *arco* $p < sfz$ $p < sfz$ $p < sfz$ $p < sfz$ $p < sfz$ p *SOLO strained* p

Vln. 2 sfz sfz sfz $p < sfz$ $p < sfz$ $p < sfz$ $p < sfz$ $p < sfz$

Vla. *arco* sfz sfz p sfz $p < sfz$ $p < sfz$ $p < sfz$ $p < sfz$ *pizz* p

Vc. p sfz sfz p sfz sfz p sfz sfz p

Cb. sfz sfz

136

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Guiro)

Perc. 2 (Timp.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfz *p* *sfz* *p* *sfz* *p* *mp* *mp* *p*

p *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

f *pizz* *sfz* *sfz* *sfz* *sfz* *ff* *mf* *ff*

sfz *p* *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* *p* *sfz* *p*

sfz *sfz* *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* *sfz* *p*

142

O

SOLO
doleful

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

149

Fl. *mp* *p* *mp* *p* **P**

Ob.

Cl.

Bsn.

Hn. *sfz* *p* *mp* *p* *sfz* *p* *mp* *p* *mf*

C Tpt. senza sord

Tbn. senza sord

Perc. 1 (Guero) *sfz* *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz*

Perc. 2 (Timp.) *p* *mp* *pp* *p*

Pno. *f* *p*

Vln. 1 *f* *mp* *f* *mp* *ff* *mp*

Vln. 2 *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *p* *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *p*

Cb. *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* *p*

155

Fl. *mf* 3 *mp* 3 *p* *mf* 3 *mp*

Ob.

Cl.

Bsn.

Hn. *p* *sfz* *p* *sfz* *p* *mf* *p* *mf* *p* *mf* *p*

C Tpt.

Tbn.

Perc. 1 *sfz* *p* *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* to crotales

Perc. 2 *pp* *mp* *p* *p* *pp* *mp* *pp* *mp*

Pno.

Vln. 1 *f* *mp* *f* *mp* *ff* *f* *ff*

Vln. 2 *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *p* *sfz* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cb. *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *f*

sub. ♩ = 76

161 **Q**

Fl. *sfz*

Ob. *f p f p f p*

Cl. *f p f p f p* *tr*

Bsn. *f p f p f p*

Hn. *f p f p f p*

C Tpt. *f sempre* *3 3 3 3 3 3*

Tbn. *f p f p f p*

Perc. 1 **CROTALES** (brass mallets) *f*

Perc. 2 (Timp.) *<sfz* *<f* *pp*

Pno. *f* *Ped.*

Q sub. ♩ = 76

Vln. 1 *ff* *5* *p* *ff* *3* *p* *ff* *p* *ff* *3* *p* *p* *mf*

Vln. 2 *sfz* *sfz* *arco* *ff* *5* *p* *ff* *3* *p* *ff* *p* *ff* *3* *p* *p* *mf*

Vla. *f* *sfz* *arco* *ff* *5* *p* *ff* *3* *p* *ff* *p* *ff* *3* *p* *p* *mf*

Vc. *f* *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *sfz*

sub. ♩ = 72

165

Fl. *p sempre*

Ob. *ffz*

Cl. *ffz*

Bsn. *ffz*

Hn. *ffz*

C Tpt. *ffz*

Tbn. *ffz*

Perc. 1 **BASS DRUM**
ff *p* *pp*

Perc. 2 *ff*

Pno. *ffz*

Vln. 1 *ff pp* non vib

Vln. 2 *ff pp* non vib

Vla. *ff pp* non vib

Vc. *ff pp* non vib

Cb. *fff*

Detailed description: This page of a musical score covers measures 165 to 172. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), Percussion (Bass Drum, Snare), Piano, and Strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is marked with a tempo of 'sub. ♩ = 72'. The woodwinds and strings play melodic lines with various dynamics and articulations. The percussion section includes a bass drum part with dynamics *ff*, *p*, and *pp*, and a snare drum part with *ff*. The piano part has a *ffz* dynamic. The strings play with *ff pp* dynamics and 'non vib' (non-vibrato) markings. The contrabass part has a *fff* dynamic. The time signature changes from 3/4 to 2/4 and back to 3/4.

R rit. . . . ♩ = 66

170

Fl. *p sempre*

Ob. *pp* *p* *pp* *p*

Cl. *pp* *mf* *pp*

Bsn. *pp* *p* *pp* *p*

Hn. muted *pp* 3 3

C Tpt.

Tbn.

Perc. 1 (Bass Drum)

Perc. 2

Pno. *p* *gradually lift pedal*

R rit. . . . ♩ = 66

Vln. 1 ord. *pp* *mf* *ppp*

Vln. 2 ord. *pp* *mf* *ppp*

Vla. ord. *pp* *mf* *ppp*

Vc. ord. *pp* *mf* *ppp*

Cb. arco *pp* *mf* *ppp*

S rit.

Musical score for orchestra, measures 176-180. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 176: Flute (Fl.) has a melodic line with slurs and accents. Oboe (Ob.) and Bassoon (Bsn.) have sustained notes with dynamics *pp*, *p*, and *pp*. Horn (Hn.) has a triplet of eighth notes with dynamics *mp*. Percussion 1 (Perc. 1) has a sustained note. Percussion 2 (Perc. 2) is silent. Piano (Pno.) is silent. Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are silent.

Measure 177: Flute (Fl.) continues with slurs and accents. Oboe (Ob.) and Bassoon (Bsn.) have sustained notes with dynamics *p* and *pp*. Horn (Hn.) has a triplet of eighth notes with dynamics *mp*. Percussion 1 (Perc. 1) has a sustained note. Percussion 2 (Perc. 2) is silent. Piano (Pno.) is silent. Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are silent.

Measure 178: Flute (Fl.) continues with slurs and accents. Oboe (Ob.) and Bassoon (Bsn.) have sustained notes with dynamics *pp* and *p*. Horn (Hn.) has a triplet of eighth notes with dynamics *mp*. Percussion 1 (Perc. 1) has a sustained note. Percussion 2 (Perc. 2) is silent. Piano (Pno.) is silent. Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are silent.

Measure 179: Flute (Fl.) continues with slurs and accents. Oboe (Ob.) and Bassoon (Bsn.) have sustained notes with dynamics *p*. Horn (Hn.) has a triplet of eighth notes with dynamics *mp*. Percussion 1 (Perc. 1) has a sustained note. Percussion 2 (Perc. 2) is silent. Piano (Pno.) is silent. Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are silent.

Measure 180: Flute (Fl.) continues with slurs and accents. Oboe (Ob.) and Bassoon (Bsn.) have sustained notes with dynamics *p*. Horn (Hn.) has a triplet of eighth notes with dynamics *mp*. Percussion 1 (Perc. 1) has a sustained note. Percussion 2 (Perc. 2) is silent. Piano (Pno.) has a sustained note with dynamics *p*. Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) have sustained notes with dynamics *pp*.

180 $\text{♩} = 54$

Fl. *pp*

Ob. *ppp*

Cl.

Bsn. *ppp* *pp sotto voce*

Hn. *pp* *sotto voce*

C Tpt.

Tbn.

Perc. 1 (Bass Drum)

Perc. 2

Pno. *gradually lift pedal*

$\text{♩} = 54$

Vln. 1 *mf* *ppp*

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

Cb. *mf* *ppp*

T sub. ♩ = 76

185

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

pp

p

senza sord

TAM-TAM (soft beater)

p

gradually lift pedal

pp

pp

mf

p

f

pp

mf

pp

pp

mf

ppp

pp

mf

ppp

(2 + 2 + 2 + 3)

191

Fl. *p* *mp* *p* *5* *5* *5* *6* *8va*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Bass Drum)

Perc. 2

Pno.

Vln. 1 *p* *f* *p* *tr* *tr* (ord) sul pont *ff*

Vln. 2

Vla.

Vc.

Cb.

sub. ♩ = 80

193 (8) 1 (tacet al fine)

Fl. *ff*

Ob.

Cl.

Bsn. *ff* *p* *ff* *p* *ff* *p* (*p*)

Hn. *furious* (senza sord) *flzg* *ff* *sfz* *ff* *sfz* *f* *flzg* *ff* *sfz*

C Tpt.

Tbn. straight mute *ff* *p* *sfz* *ff* *p* *sfz* *ffp* (*p*)

Perc. 1 *ff* *p* *ff* *p* *ff* *p*

Perc. 2 [TIMPANI] (hard sticks) *< sfz* *pp* *f* *pp* *f*

Pno. *sfz* *ff*

Ped.

sub. ♩ = 80

Vln. 1

Vln. 2 *ff* *p* *ff* *ff*

Vla. *ff* *p* *ff* *ff*

Vc. *ff* *mp* *ff* *mp* *ff* *mp*

Cb. *ff* *mp* *ff* *mp* *ff* *mp*

U

197

Ob. *ff* *f* *pp* *sfz* *f* *p* *sfz* *f* *p*

Cl. *ff* *f* *pp* *sfz* *f* *p* *sfz* *f* *p*

Bsn. *sfz* *p* *f* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Hn. *pp* *f* *sfz* *f* *ffp* *flzg* *sfz* *f* *flzg* *sfz*

C Tpt. straight mute *p* *f* *p* *f* *p*

Tbn. *sfz* *p* *f* *sfz* *p* *sfz* *p* *f* *p* *sfz* *p*

Perc. 1 (Bass Drum) *f* *p* *f* *p*

Perc. 2 (Timp.) *sfz*

Pno. *pp* *mp* *pp* *sfz* *f* *sfz* *f*

Red.

U

Vln. 1 *ffp* *sfz* *ffp* *sfz* *ffp* *sfz*

Vln. 2 *ffp* *sfz* *ffp* *sfz* *ffp* *sfz*

Vla. *f* *p* *sfz* *f* *p* *fp*

Vc. *sfz* *f* *p* *sfz* *f* *p* *fp*

Cb. *sfz* *p* *sfz* *p* *mp* *sfz* *p* *sfz* *p*

201

Ob. *sfz* *ff* ⁶ *f pp* *ff* ⁶ *ff* *f*

Cl. *sfz* *ff* ⁶ *f pp* *ff* ⁶ *ff* *f*

Bsn. *sfz* *p* *sfz* *p* *sfz* *sfz* *p*

Hn. *f* *sfz* *ff* *sfz* *ff*

C Tpt. *f* *p* *f* *p < f* ⁶ *f* ⁶

Tbn. *f* *p* *sfz* *p* *f* *p* *sfz* *sfz* *p*

Perc. 1 *f > p* *f > p*

Perc. 2

Pno. *sfz* *pp* *mp* *pp* *sfz* *< sfz* *sfz* *ff*

Vln. 1 *fp* *ff p* *sfz* *pizz* *ff* *arco* *fp*

Vln. 2 *fp* *ff p* *sfz* *pizz* *ff* *arco* *fp*

Vla. *f* *p* *< fp* *fp* *< fp*

Vc. *f* *p* *< fp* *fp* *< fp*

Cb. *sfz* *p* *sfz* *p* *sfz* *sfz* *p*

poco accel. V ♩ = 88

204

Ob. *p* *f* *p* *sfz* *ff* *ff*

Cl. *p* *f* *p* *sfz* *ff* *ff*

Bsn. *sfz* *p* *sfz* *p* *sfz*

Hn. *mf* *ff*

CTpt. *sfz* *ff*

Tbn. *sfz* *p* *sfz* *p* *ff* *ff*

Perc. 1 (Bass Drum) *mp* *p* *mp* *p*

Perc. 2 [SUSP. CYMBAL] (medium timp. sticks) *pp* *mf*

Pno. *sfz* *sfz* *p* *f*

Vln. 1 *sfz* *mp* *fp* *ff* *mp* *ff*

Vln. 2 *sfz* *mp* *fp* *ff* *mp* *ff*

Vla. *fp* *ff* *mp* *ff* *mp*

Vc. *fp* *ff* *mp* *ff*

Cb. *sfz* *p* *sfz* *f*

208 *rit.* $\text{♩} = 60$

Ob. *ff* *f* *mp* *f* *ff*

Cl. *ff* *f* *mp* *f* *ff*

Bsn. *ff* *f* *mp* *fff* *f*

Hn. *ff* *f* *mp* *f* *ff* *fff* *ff*

C Tpt. *ff* *f* *mp* *f* *ff*

Tbn. *ff* *f* *mp* *f* *ff*

Perc. 1 *mp* *p* *ff*

Perc. 2 *mfp* *ff*

Pno. *fff*

Mash palm onto lowest 8th notes of the piano.

Detailed description: This block contains the musical score for measures 208 through 211. It features woodwind parts for Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone, along with Percussion 1 and 2, and Piano. The score includes dynamic markings such as *ff*, *f*, *mp*, *fff*, and *p*. There are also performance instructions like 'Mash palm onto lowest 8th notes of the piano' and a 'rit.' (ritardando) marking. The tempo is indicated as $\text{♩} = 60$. The woodwinds play complex rhythmic patterns with slurs and trills. The piano part has a trill in the right hand and a bass line. Percussion 1 plays chords, and Percussion 2 plays a timpani part with the instruction '(medium sticks)'. The piano part has a trill in the right hand and a bass line.

rit. $\text{♩} = 60$

Vln. 1 *mp* *ff* *f* *f* *f* *ff*

Vln. 2 *mp* *ff* *f* *f* *f* *ff*

Vla. *ff* *f* *mp* *fp* *ff*

Vc. *ff* *f* *mp* *fp* *fff* *f*

Cb. *f* *ffp* *fff* *f*

arco

Detailed description: This block contains the musical score for measures 208 through 211 for the string section. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features dynamic markings like *mp*, *ff*, *f*, *mp*, *fp*, *fff*, and *f*. A 'rit.' (ritardando) marking is present at the top. The tempo is $\text{♩} = 60$. The strings play rhythmic patterns with slurs and trills. The Viola and Violoncello parts have triplets. The Contrabass part is marked 'arco' and plays a simple rhythmic pattern.

W

212

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *pp* *mp* *p*

Hn. *f* *ff* *p* *ff* *f* *ff* *mp* *sfz* *ff*

C Tpt. (straight) *p* *ff*

Tbn. senza sord *sfz*

Perc. 1

Perc. 2 (Timp.) *pp* *f* *pp*

Pno.

(Ped.) → Hold pedal until sound completely dies away, then tacet to the end.

W

Vln. 1 *f* *p* pizz *sfz*

Vln. 2 pizz *f* *p* *sfz*

Vla. *f* *p* pizz *sfz*

Vc. *mp*

Cb. *mp*

216

Ob. *mf* 3 *p* *p* *sfz* X

Cl. *mf* 3 *p* *p* *sfz*

Bsn. *mf* 3 *p*

Hn. *p* *f* *fp* *sfz* *p*

C Tpt.

Tbn.

Perc. 1 GLOCK (brass mallets) *f* *p* SUSP CYMBAL (soft yarn) *pp* *mp* *ppp*

Perc. 2 *f* 3

Pno.

Vln. 1 arco *f* 3 *p* *pp* *pp* *poco f* *p* 3 X

Vln. 2 arco *f* 3 *p* *pp* *pp* *poco f* *p* 3

Vla. arco *f* 3 *p* *pp* pizz *sfz* *poco f* *p* arco *pp*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

Y

Ob. *pp* *mf* *p* *pp*

Cl.

Bsn.

Hn. *poco f* *> p* *mf* *p* *mf* *p* *mp* *f* *pp*

C Tpt. (straight) *p* *f* *p*

Tbn.

Perc. 1 BASS DRUM (soft yarn) *p* TUBULAR BELLS (hard mallet) *sfz*

Perc. 2

Pno.

Y

Vln. 1 *mf* *pp* *mf* *pp*

Vln. 2 *mf* *pp* *sfz* *pp* pizz arco

Vla. *mf* *pp* *mf* *pp*

Vc. *mp* *poco f* *mp* pizz SOLO, arco

Cb. *mp* *p*

accel. ♩ = 80

227

Ob. *p* *mf* *p* *f* *fff*

Cl. *p* *mf* *p* *f* *fff*

Bsn. *p* *mp* *ff*

Hn. *p* *mf* *p* *mf* *p* *mp* *ff*

C Tpt. *p* *f* *ff*

Tbn. straight mute *p* *poco f* *ff*

Perc. 1 BRAKE DRUMS (hard sticks, clangorous) *ff*

Perc. 2 (Timp.) *mp* *f*

Pno.

accel. ♩ = 80

Vln. 1 *ppp* *pp* *mp* *fp* *fff*

Vln. 2 *pp* *mp* *fp* *fff*

Vla. *pp* *mp* *fp* *fff*

Vc. *pp* *poco f* *mp* *poco f* *5* *mp* *fp* *mp* *fp* *ff*

Cb. *mp* *poco f* *ff*

Z sub. ♩ = 66

232

Musical score for woodwinds, percussion, and piano. The score is divided into two systems. The first system includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Contralto Trumpet (CTpt.), and Trombone (Tbn.). The second system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The Bsn. part features a melodic line with dynamics *poco f* and *mf*, and a triplet of eighth notes. Perc. 2 includes a timpani roll marked (Timp.) *p*. The Pno. part is mostly silent.

Z sub. ♩ = 66

non vib

Musical score for strings and cello. The score includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Vln. 1 and Vln. 2 parts are marked *pp sub.* and *non vib*. Vc. and Cb. parts feature complex rhythmic patterns with dynamics *ff*, *f*, *mp*, *f*, *mp*, and *poco f*. The Cb. part includes a pizzicato section marked *pizz* and *poco f*. The Vc. part includes a triplet of eighth notes.

238

AA

Ob. *mf* 6 *pp*

Cl. *mf* 6 *pp*

Bsn. *sfz* *mf*

Hn. *mp* *poco fp* *sfz* *p* *poco fp*

C Tpt. harmon mute *p*

Tbn.

Perc. 1 JAPWDBLOCKS (hard sticks) *p*

Perc. 2

Pno.

Vln. 1 *mf* 5 *pp*

Vln. 2 *mf* 5 *pp* pizz *sfz* arco *pp*

Vla. pizz *poco f* 3 *p* arco *pp*

Vc. *mp* *poco f* *mp* *poco f* *p* *mf*

Cb. *mf*

BB

243

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

(Jap. Wdblocks)

(Timp.)

BB

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

248

Ob.
Cl.
Bsn.
Hn.
CTpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp
p
mp
p
pp
p
pp
ppp
ppp
ppp
ppp
pp
pp

3

Detailed description: This page of a musical score covers measures 248 to 252. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Ob., Cl., Bsn., Hn., CTpt., Tbn.) is mostly silent, with the Horn (Hn.) playing a melodic line in measures 248-252. The percussion section (Perc. 1, Perc. 2) provides rhythmic accompaniment. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays sustained chords and moving lines. The score includes dynamic markings such as *mp*, *p*, *pp*, and *ppp*, and a triplet of eighth notes in measure 250. The time signature changes from 3/4 to 4/4 between measures 249 and 250.