

Midnight Parallel Tokyo Beyond Clouds

sul il sokandabe artigianato

for orchestra

Instrumentation :

3 flutes, 3 clarinets in Bb, 3 bassoons

3 horns in F, 3 trumpets in Bb

percussion(s) ad lib.

10 violins with sordino

6 violas

8 violoncellos with sordino

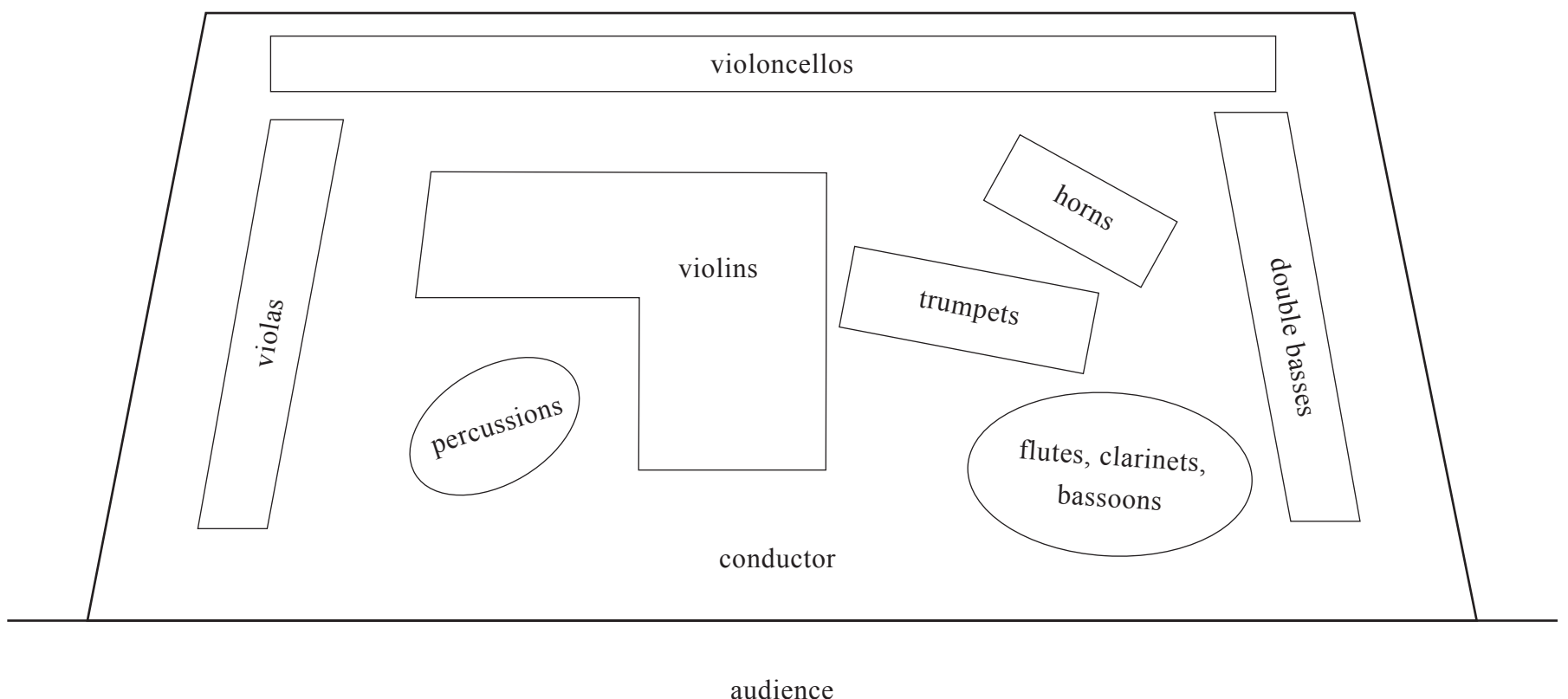
6 double basses

Duration : about 13 minutes

Remarks : described on the score

Performance : this music should be performed with graph art projection/installation if possible.
the graph artist should use these three numbers; “4” , “28” , “71” from the title.
“parallel edge” , “isolated vertex” , “self-loop” are parts of graph to make his art.
performance without art projection or installation is allowed.
the thema of the art is under the artist creativity.

Orchestra setting : the recommended basic orchestra setting shall be as follows, but the effect varies depending on the venue, so the final decision left to the conductor.
strings enfold winds, trumpets should be center and other winds be around there like accompanies.
trumpet should be located higher than the clarinet.
projection/installation setting is at conductor and artist decision.



Tokyo Parallel Midnight Beyond Clouds(2016) for orchestra

sul II sokandabe artigianato

$\text{♩} = 128$

Jet Whistle position
breath tremolo by mouth pressure

Flute 1 *p* *mf* *pp* *f*

Flute 2 *p* *mf* *pp* *f*

Flute 3 *p* *mf* *pp* *f*

Clarinet in B \flat 1 *pp* Kiss by throat

Clarinet in B \flat 2 *pp* by throat 6 slap tongue 6 6

Clarinet in B \flat 3 *pp* 3 Kiss

Bassoon 1 *pp* 6 by throat

Bassoon 2 *pp* 3

Bassoon 3 *pp* 3

Horn in F 1

Horn in F 2

Horn in F 3

Trumpet in B \flat 1 Harmon mute without stem *mp*

Trumpet in B \flat 2 Harmon mute without stem *mp*

Trumpet in B \flat 3 Harmon mute without stem *mp*

Percussions *ad lib. (Image of Tabla)*

Violins with sordino

Violas

Violoncellos with sordino *pppp* Sul pont. *position ord.* *non vibr.* *unis.* *cresc. and dim. / sul tasto ord. or pont. at conductor decision. (no change is one of the choises)*

Double Bases *pppp* *position ord.* *non vibr.*

4

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 6

Cl. 3 3

Bsn. 1 6

Bsn. 2

Bsn. 3 3

Hn. 1 freely up and down *p* *triangle note is highest tone and highest register

Hn. 2 freely up and down *p* *triangle note is highest tone and highest register

Hn. 3 freely up and down *p* *triangle note is highest tone and highest register

Tpt. 1 *square note is voice *harmonic gliss to highest *p* *triangle note is highest tone and highest register

Tpt. 2 *square note is voice *harmonic gliss to highest *p* *triangle note is highest tone and highest register

Tpt. 3 *square note is voice *harmonic gliss to highest *p* *triangle note is highest tone and highest register

Perc.

Vln-sord. freely up and down *p* *triangle note is highest tone and highest register

Vla. freely up and down *p* *triangle note is highest tone and highest register

Vlc-sord.

D.B.

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mf* *slap tongue

Tpt. 2 *mf* *slap tongue

Tpt. 3 *mf* *slap tongue

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *vibr.* *p* *noise of pipe

Tpt. 2 *vibr.* *p* *noise of pipe

Tpt. 3 *vibr.* *p* *noise of pipe

Perc.

Vln-sord. *p* freely up and down *triangle note is highest tone and highest register

Vla. *p* freely up and down *triangle note is highest tone and highest register

Vlc-sord.

D.B.

13

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 6

Cl. 3 3

Bsn. 1 6

Bsn. 2

Bsn. 3 3

Hn. 1 with shake/trill/flatter freely *p*

Hn. 2 with shake/trill/flatter freely *p*

Hn. 3 with shake/trill/flatter freely *p*

Tpt. 1 with shake/trill/flatter freely

Tpt. 2 with shake/trill/flatter freely

Tpt. 3 with shake/trill/flatter freely

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B. ord. *fp* Sul pont. *f*

16

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 6

Cl. 3 3

Bsn. 1 6

Bsn. 2

Bsn. 3 3

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1 *p* with shake

Tpt. 2 *p* with shake

Tpt. 3 *p* with shake

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B. ord. *fp* Sul pont. *f*

19

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *pedal tone freely*

Tpt. 2 *pedal tone freely*

Tpt. 3 *pedal tone freely*

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B. *ord.* *Sul pont.* *fp* *f*

22

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *6*

Bsn. 2

Bsn. 3 *3*

Hn. 1 *p* Mute(harmon mute if possible) with shake/trill/flatter freely

Hn. 2 *p* Mute(harmon mute if possible) with shake/trill/flatter freely

Hn. 3 *p* Mute(harmon mute if possible) with shake/trill/flatter freely

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Perc.

Vln-sord.

Vla.

Vlc-sord

D.B. *ord.* *Sul pont.* *fp* *f*

25

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B. *fp* *f*

ord. Sul pont.

*x-mark notation is "Ghost note"

This page of a musical score, numbered 10, contains staves for various instruments. The score is divided into three measures. The first measure (measures 28-30) features woodwinds and strings. The second measure (measures 31-33) continues the woodwind and string parts. The third measure (measures 34-36) features a prominent pizzicato passage for the Viola and Double Bass, with the Double Bass also playing *ord.* and *Sul pont.* The woodwinds are mostly silent in the third measure.

Flutes (Fl. 1, 2, 3): Fl. 1 and 2 play a rapid sixteenth-note pattern starting at measure 28, with dynamics *p*, *mf*, *pp*, and *f*. Fl. 3 has rests in measures 28-30 and enters in measure 31 with a similar pattern.

Clarinets (Cl. 1, 2, 3): Cl. 1 plays a melodic line. Cl. 2 and 3 play sixteenth-note patterns with dynamics *p*, *mf*, *pp*, and *f*.

Bassoons (Bsn. 1, 2, 3): Bsn. 1 has a sixteenth-note pattern in measure 31. Bsn. 2 and 3 play eighth-note patterns.

Horns (Hn. 1, 2, 3): All three horns have rests throughout the page.

Trumpets (Tpt. 1, 2, 3): All three trumpets play a melodic line in the first measure and have rests in the second and third measures.

Percussion (Perc.): The percussion staff is empty.

Violins (Vln-sord.): Both violin staves have rests throughout the page.

Viola (Vla.): The Viola has a pizzicato passage in the third measure, with dynamics *pp* and *ff*.

Double Bass (D.B.): The Double Bass has *ord.* and *Sul pont.* in the second measure, and a pizzicato passage in the third measure, with dynamics *fp*, *f*, *pp*, and *ff*.

A

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1 *slap tongue *p* *ord.*

Cl. 2 *slap tongue *p* *pp*

Cl. 3 *slap tongue *p* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *pizzicato *p* *pp*

Bsn. 3 *pizzicato *p* *ord.* *pp*

Hn. 1 *p* *flatter

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1 *p* *flatter

Tpt. 2 *p* *flatter

Tpt. 3 *p* *flatter

Perc.

Vln-sord.

Vla. *arco* *Sul pont.* *f* 4:3 7:5 3:2 3 4:3 5

Vlc-sord.

D.B. *arco* *Sul pont.* *f* *sva.* 4:3 7:5 3:2 3 4:3 5

34

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *p* *6*

Bsn. 2 *p*

Bsn. 3 *3*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Perc.

Vln-sord.

Vla. *p* *triangle note is highest tone and highest register

Vlc-sord

D.B. *(s^{oo})* ord. Sul pont. *fp* *f*

freely up and down

freely up and down

This page of a musical score, numbered 13, contains staves for various instruments. The woodwind section includes three Flutes (Fl. 1, 2, 3), three Clarinets (Cl. 1, 2, 3), and three Bassoons (Bsn. 1, 2, 3). The brass section includes three Horns (Hn. 1, 2, 3), three Trumpets (Tpt. 1, 2, 3), and a Double Bass (D.B.). The percussion section (Perc.) is also present. The string section includes Violin Sordina (Vln-sord.), Viola (Vla.), Violoncello Sordina (Vlc-sord.), and Double Bass (D.B.).

The score is divided into three measures. The first measure (measures 37-38) features woodwinds playing complex rhythmic patterns with dynamics *p*, *mf*, and *f*. The second measure (measures 39-40) continues these patterns with dynamics *pp* and *f*. The third measure (measures 41-42) shows a shift in dynamics to *pp* and *ff*, with the Double Bass and Viola parts marked *pizz.* (pizzicato). The Double Bass part includes markings for *ord.* (normal) and *Sul pont.* (sul ponticello).

This page of a musical score, numbered 14, contains staves for various instruments. The woodwind section includes three flutes (Fl. 1, 2, 3), three clarinets (Cl. 1, 2, 3), and three bassoons (Bsn. 1, 2, 3). The brass section consists of three trumpets (Tpt. 1, 2, 3) and three horns (Hn. 1, 2, 3). The percussion (Perc.) staff is present but empty. The string section includes Violin I (Vln-sord.), Viola (Vla.), Violin II (Vlc-sord.), and Double Bass (D.B.).

The score is divided into three measures. The woodwinds feature complex rhythmic patterns, often with slurs and dynamic markings such as *p*, *mf*, *pp*, and *f*. The clarinet and bassoon parts include sixteenth-note runs and triplets. The trumpet and horn parts play sustained notes with dynamic markings of *mp* and *f*. The string section, particularly the Viola and Double Bass, plays a rhythmic accompaniment with dynamic marking *f* and includes specific rhythmic notations like 4:3, 7:5, 3:2, 3, and 5.

This page of a musical score, page 15, covers measures 43 to 45. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, 2, 3):** Flute 1 has a melodic line starting at measure 43. Flutes 2 and 3 play a rhythmic pattern of sixteenth notes, with dynamics ranging from *p* to *f*.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 has a melodic line. Clarinets 2 and 3 play rhythmic patterns, including sixteenth-note runs and triplets.
- Bassoons (Bsn. 1, 2, 3):** Bassoon 1 has a melodic line. Bassoons 2 and 3 play rhythmic patterns, including triplets.
- Horns (Hn. 1, 2, 3):** Horns 1, 2, and 3 play a melodic line with a wavy, glissando-like texture, marked *tktk....* and *harmonic gliss.* with a dynamic of *p*.
- Trumpets (Tpt. 1, 2, 3):** Trumpets 1, 2, and 3 play a rhythmic pattern of eighth notes, marked *mp* and *mf*.
- Percussion (Perc.):** The percussion part is mostly silent, with some light effects indicated by 'x' marks.
- Violins (Vln-sord.):** Violins play a rhythmic pattern of eighth notes, marked *pizz.* and *pp sempre*.
- Violas (Vla.):** Violas play a rhythmic pattern of eighth notes, marked with dynamics *3:2*, *3*, *4:3*, and *5*.
- Violoncellos (Vlc-sord.):** Violoncellos play a rhythmic pattern of eighth notes, marked with dynamics *3:2*, *3*, *4:3*, and *5*.
- Double Basses (D.B.):** Double basses play a rhythmic pattern of eighth notes, marked with dynamics *3:2*, *3*, *4:3*, and *5*.

The score is written in a common time signature (C) and features a variety of dynamics and articulations throughout.

B

46

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *6*

Bsn. 2

Bsn. 3 *3*

Hn. 1 *pp* *harmonic gliss.* *tttk....*

Hn. 2 *pp* *harmonic gliss.* *tttk....*

Hn. 3 *pp* *harmonic gliss.* *tttk....*

Tpt. 1 *ff* *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Perc.

Vln-sord. *pp* *ff* *tremolo velocissimo alla punta pont. arco position ord. III* *mp* *9* *niente*

Vla. *tremolo velocissimo alla punta pont. position ord. I* *mp* *9* *niente*

Vlc-sord.

D.B. *tremolo velocissimo alla punta pont. position ord. IV* *mp* *9* *niente*

49

Fl. 1 *Tongue Ram*
p *mf*
suono reale *f*

Fl. 2 *Tongue Ram*
p *mf*
suono reale *f*

Fl. 3 *Tongue Ram*
suono reale *f*
pp *f*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *Flap*
p

Bsn. 2 *Flap*
p

Bsn. 3 *Flap*
p

Hn. 1 *tktk....*

Hn. 2 *tktk....*

Hn. 3 *tktk....*
harmonic gliss.

Tpt. 1 *3* *5:4j*

Tpt. 2 *3* *5:4j*

Tpt. 3 *3* *5:4j*

Perc.

Vln-sord. *mp* *9* *niente*

Vla. *mp* *9* *niente*

Vlc-sord.

D.B. *mp* *9* *niente*

This page of a musical score, numbered 18, contains staves for various instruments. The score is divided into three measures. The woodwind section includes Flutes 1, 2, and 3, Clarinets 1, 2, and 3, and Bassoons 1, 2, and 3. The brass section includes Horns 1, 2, and 3, and Trumpets 1, 2, and 3. The percussion section is labeled 'Perc.'. The string section includes Violin-sord., Viola, Violoncello-sord., and Double Bass (D.B.).

Flutes (Fl. 1, 2, 3): Flute 1 has dynamics *p*, *mf*, *pp*, and *f*. Flutes 2 and 3 have dynamics *p*, *mf*, *pp*, and *f*. They play complex rhythmic patterns with many notes marked with 'x'.

Clarinets (Cl. 1, 2, 3): Clarinet 1 has melodic lines. Clarinets 2 and 3 play sixteenth-note patterns, with Clarinet 2 featuring sixteenth-note runs marked with a '6' and Clarinet 3 with a triplet marked with a '3'.

Bassoons (Bsn. 1, 2, 3): Bassoon 1 has a sixteenth-note run marked with a '6'. Bassoons 2 and 3 play melodic lines with triplets marked with a '3'.

Horns (Hn. 1, 2, 3): Horns 1, 2, and 3 play melodic lines, with Horn 3 featuring a triplet marked with a '3'.

Trumpets (Tpt. 1, 2, 3): Trumpets 1, 2, and 3 play melodic lines, with Trumpet 1 featuring a triplet marked with a '3'.

Strings (Vln-sord., Vla., Vlc-sord., D.B.): Violin-sord., Viola, and Double Bass play a melodic line marked with a '9' and a slur, with dynamics *mp* and *niente*. The Violoncello-sord. part is mostly silent.

55

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *6*

Bsn. 2

Bsn. 3 *3*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Perc.

Vln.-sord. *mp* *9* *niente* *f* *9* *niente*

Vla. *mp* *9* *niente* *f* *9* *niente*

Vlc.-sord.

D.B. *mp* *9* *niente* *f* *9* *niente*

tremolo velocissimo alla punta pont.

C

58

Fl. 1 *p* *mf* *f* *pizzicato* *pp*

Fl. 2 *p* *mf* *f* *pizzicato* *pp* *f*

Fl. 3 *p* *mf* *f* *pizzicato* *pp* *f*

Cl. 1 *mf* *Kiss normal*

Cl. 2 *mf* *Kiss normal*

Cl. 3 *mf* *Kiss normal*

Bsn. 1 *mp* **square note is voice*

Bsn. 2 *mp* **square note is voice*

Bsn. 3 *mp* **square note is voice*

Hn. 1 *mf* **square note is voice* **harmonic gliss to highest*

Hn. 2 *mf* **square note is voice* **harmonic gliss to highest*

Hn. 3 *mf* **square note is voice* **harmonic gliss to highest*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Perc.

Vln-sord. *pizz.* *pp* *ff*

Vla. *Sul tasto* *pp*

Vlc-sord.

D.B. *Sul tasto* *pp*

This page of a musical score contains measures 61 through 63. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, playing a series of sixteenth-note patterns. Dynamics range from *p* to *mf* in measure 61, *pp* in measure 62, and *f* in measure 63.
- Fl. 2:** Treble clef, playing a series of sixteenth-note patterns. Dynamics range from *p* to *mf* in measure 61, *pp* in measure 62, and *f* in measure 63.
- Fl. 3:** Treble clef, playing a series of sixteenth-note patterns. Dynamics range from *p* to *mf* in measure 61, *pp* in measure 62, and *f* in measure 63.
- Cl. 1:** Treble clef, playing a melodic line with triplets. Dynamics range from *p* to *f*.
- Cl. 2:** Treble clef, playing a sixteenth-note pattern with a dynamic of *p*.
- Cl. 3:** Treble clef, playing a melodic line with triplets. Dynamics range from *p* to *f*.
- Bsn. 1:** Bass clef, playing a sixteenth-note pattern with a dynamic of *p*.
- Bsn. 2:** Bass clef, playing a melodic line.
- Bsn. 3:** Bass clef, playing a melodic line with triplets. Dynamics range from *p* to *f*.
- Hn. 1, 2, 3:** Horns, mostly silent or playing rests.
- Tpt. 1, 2, 3:** Trumpets, playing a melodic line with triplets. Dynamics range from *p* to *f*.
- Perc.** Percussion, mostly silent.
- Vln-sord.:** Violin, playing a melodic line with a dynamic of *f* and a *niente* marking.
- Vla.:** Viola, mostly silent.
- Vlc-sord.:** Violoncello, playing a sustained chord.
- D.B.:** Double Bass, playing a melodic line with triplets and a dynamic of *mp*.

D

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *pp* *fingering*

Tpt. 2 *dal niente* *mp*

Tpt. 3 *dal niente* *mp*

Perc.

Vln-sord. *Sul tasto* *tr* *non trill* *mf* *p*

Vla.

Vlc-sord.

D.B.

*white diamond note shows embouchure register

This page of a musical score, page 23, covers measures 67 through 89. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes three flutes (Fl. 1, 2, 3), three clarinets (Cl. 1, 2, 3), three bassoons (Bsn. 1, 2, 3), and three horns (Hn. 1, 2, 3). The brass section consists of three trumpets (Tpt. 1, 2, 3). The percussion (Perc.) and string sections (Violins, Violas, Violas, Double Basses) are also present. The score features a variety of musical notations, including dynamic markings such as *p*, *mf*, *pp*, *f*, *mp*, and *mentè*. It also includes performance instructions like *gestopf* (stopped) and *fingering*. The woodwinds play complex rhythmic patterns, often with sixteenth-note runs and triplets. The strings provide a steady accompaniment with some melodic lines in the violins. The overall texture is dense and rhythmic, characteristic of a late 19th or early 20th-century symphony.

This page of a musical score, page 24, covers measures 70 to 72. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes three Flutes (Fl. 1, 2, 3), three Clarinets (Cl. 1, 2, 3), three Bassoons (Bsn. 1, 2, 3), and three Horns (Hn. 1, 2, 3). The brass section consists of three Trumpets (Tpt. 1, 2, 3). The percussion (Perc.) and string sections (Violins, Violas, Violoncellos, Double Basses) are also present. The woodwinds play complex rhythmic patterns, often with triplets and sixteenth-note runs. The brass section features melodic lines, with the trumpets and trombones starting 'dal niente' (from nothing) and reaching a mezzo-forte (mp) dynamic. The strings provide a steady accompaniment. Dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, accents, and articulation marks.

E

73

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *6*

Bsn. 2

Bsn. 3 *3*

Hn. 1 *sfz*

Hn. 2 *sfz*

Hn. 3 *sfz*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Perc.

Vln-sord. *pp*

Vla. *pizz.* *pp* *ff*

Vlc-sord.

D.B. *pizz.* *pp* *ff*

76

Fl. 1 *p* *mf* *pp* *f*

Fl. 2 *p* *mf* *pp* *f*

Fl. 3 *p* *mf* *pp* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Perc.

Vln-sord. *mp* *iv* *5:4* *+* *7:5*

Vla.

Vlc-sord.

D.B.

79

Fl. 1 *p* *mf* *mp* *p* *mf* *mp* Inhale(closed position)

Fl. 2 *p* *mf* *mp* Inhale(closed position)

Fl. 3 *p* *mf* *mp* Inhale(closed position)

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *6*

Bsn. 2

Bsn. 3 *3*

Hn. 1 *ppp* hit the mouthpiece *ff*

Hn. 2 *ppp* hit the mouthpiece *ff*

Hn. 3 *ppp* hit the mouthpiece *ff*

Tpt. 1 *3* *f*

Tpt. 2 *3* *f*

Tpt. 3 *3* *f*

Perc.

Vln-sord. *3* *mp* *5:4*

Vla. *pizz.* *pp* *ff*

Vlc-sord.

D.B. *pizz.* *pp* *ff*

F 82 *pizzicato*
Fl. 1 *p*

Fl. 2 *pizzicato*
p

Fl. 3 *pizzicato*
p

Cl. 1 *pp* 3 *sva*

Cl. 2 *pp* 3 *sva*

Bsn. 1 *Flap*
p

Bsn. 2 *Flap*
p

Bsn. 3 *p*

Hn. 1 *ord.*

Hn. 2 *ord.* *itkik...* *p* *mp* 3

Hn. 3 *ord.* *itkik...* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 82

Vln-sord. *pizz.* *f*

Vla. *arco ord.* *f* 9 *niente* *Sul tasto* *ppp*

Vlc-sord.

D.B. *arco ord.* *f* 9 *niente* *Sul tasto* *ppp*

86

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Bsn. 1

Bsn. 2

Bsn. 3

86

Hn. 1 *mf*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1

Tpt. 2

Tpt. 3

86

Perc.

86

Vln-sord. *arco* *mp*

Vla. *position ord.* *f* *niente* *Sul tasto* *ppp*

Vlc-sord.

D.B. *position ord.* *f* *niente* *Sul tasto* *ppp*

This page of a musical score (page 31) includes the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Treble clef. Fl. 1 and 2 have triplets and a quintuplet. Fl. 3 has triplets. Dynamics: *p* and *mf*.
- Clarinets (Cl. 1, 2, 3):** Treble clef. Cl. 2 has sextuplets. Cl. 3 has triplets.
- Bassoons (Bsn. 1, 2, 3):** Bass clef. All have triplets.
- Horns (Hn. 1, 2, 3):** Treble clef. All have triplets. Markings: *p*, *tkk....*, and wavy lines indicating tremolos.
- Trumpets (Tpt. 1, 2, 3):** Treble clef. All have triplets and quintuplets.
- Percussion (Perc.):** Empty staff.
- Violin (Vln-sord.):** Treble clef. Starts at measure 94 with *Sul pont.* and *mp*. Markings: *Sul tasto IV*, *5:4*, *+*, *7:5*, and *3*.
- Viola (Vla.):** Treble clef. Empty staff.
- Violoncello (Vlc-sord.):** Bass clef. Empty staff.
- Double Bass (D.B.):** Bass clef. Empty staff.

This page of a musical score covers measures 97 to 100. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into three systems. The first system includes Flutes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-3, Trumpets 1-3, and Percussion. The second system includes Violin Sordina, Viola, Violoncello Sordina, and Double Bass. The score contains complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *pp*, *f*, *mf*, and *ff* are used throughout. Performance instructions like *pizzicato* and *pizz.* are present. A rehearsal mark 'H' is located at the beginning of measure 100. The time signature changes to 5:4 in measures 98 and 100.

100

Fl. 1 *pp* *f* *p* *mf*

Fl. 2 *pp* *f* *p* *mf*

Fl. 3 *pp* *f* *p* *mf*

Cl. 1 *sfz* *kiss

Cl. 2 *sfz* *kiss

Cl. 3 *sfz* *kiss

Bsn. 1 6

Bsn. 2 3

Bsn. 3 3

Hn. 1 *sfz* *kiss

Hn. 2 *sfz* *kiss

Hn. 3 *sfz* *kiss

Tpt. 1 *sfz* *kiss *p*

Tpt. 2 *sfz* *kiss *p*

Tpt. 3 *sfz* *kiss *p*

Perc. 100

Vln-sord. 100

Vla. *p*

Vlc-sord. *p*

D.B. *p*

103

Fl. 1 *pp* *f* *sfz* *p* *mf*

Fl. 2 *pp* *f* *sfz* *p* *mf*

Fl. 3 *pp* *f* *sfz* *p* *mf*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Bsn. 1 *pp*

Bsn. 2

Bsn. 3

Hn. 1 *p* *slap tongue*

Hn. 2 *p* *slap tongue*

Hn. 3 *p* *slap tongue*

Tpt. 1 *MV* *f*

Tpt. 2 *MV* *f*

Tpt. 3 *MV* *f*

Perc.

Vln-sord. *pp* *mf* *Sul tasto* *Sul pont.* *Sul tasto IV* *5:4*

Vla. *ppp* *position ord.*

Vlc-sord.

D.B. *ppp* *position ord.*

106

Fl. 1 *pp* *f* *p* *mf*

Fl. 2 *pp* *f* *p* *mf*

Fl. 3 *pp* *f* *p* *mf*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *portamento down by pipe* *triple tong.*

Tpt. 2

Tpt. 3

Perc.

Vln-sord. *pp*

Vla. *p* *niente*

Vlc-sord.

D.B. *p* *niente*

109

Fl. 1 *pp* *f* *p* *mf*

Fl. 2 *pp* *f* *p* *mf*

Fl. 3 *pp* *f* *p* *mf*

Cl. 1

Cl. 2 *6*

Cl. 3 *3*

Bsn. 1 *6*

Bsn. 2

Bsn. 3 *3*

109

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

109

Perc.

Vln-sord. *5:4*

Vla. *pizz.* *pp* *ff*

Vlc-sord.

D.B. *pizz.* *pp* *ff*

I

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

Musical score for page 38, measures 116-119. The score includes parts for Flutes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1, 2, and 3; Horns 1, 2, and 3; Trumpets 1, 2, and 3; Percussion; Violin-sord.; Viola.; Violoncello-sord.; and Double Bass. Dynamics range from *mf* to *ppp*.

Flute 1 (Fl. 1): Measures 116-119. Measure 116: *mf*, triplet of eighth notes. Measure 117: *p*, sixteenth-note tremolos. Measure 118: *mp*, sixteenth-note tremolos. Measure 119: *ppp*, sixteenth-note tremolos.

Flute 2 (Fl. 2): Measures 116-119. Measure 116: *mf*, sixteenth-note tremolos. Measure 117: *p*, sixteenth-note tremolos. Measure 118: *mp*, sixteenth-note tremolos. Measure 119: *ppp*, sixteenth-note tremolos.

Flute 3 (Fl. 3): Measures 116-119. Measure 116: *mf*, sixteenth-note tremolos. Measure 117: *p*, sixteenth-note tremolos. Measure 118: *mp*, sixteenth-note tremolos. Measure 119: *ppp*, sixteenth-note tremolos.

Horn 1 (Hn. 1): Measures 116-119. Measure 116: *p*, quarter note. Measure 117: *p*, quarter note. Measure 118: *p*, quarter note. Measure 119: *p*, quarter note.

Horn 2 (Hn. 2): Measures 116-119. Measure 116: *p*, quarter note. Measure 117: *p*, quarter note. Measure 118: *p*, quarter note. Measure 119: *p*, quarter note.

Horn 3 (Hn. 3): Measures 116-119. Measure 116: *p*, quarter note. Measure 117: *p*, quarter note. Measure 118: *p*, quarter note. Measure 119: *p*, quarter note.

Violoncello-sord. (Vlc-sord.): Measures 116-119. Measure 116: *p*, quarter note. Measure 117: *p*, quarter note. Measure 118: *p*, quarter note. Measure 119: *p*, quarter note.

120

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

pp

p *mp*

pp

gliss with shake

MV

pp

125

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

125

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

125

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

129

J

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

129

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

129

Perc.

129

Vln-sord.

Vla.

Vlc-sord

D.B.

IV

133

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

133

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

133

Perc.

133

Vln-sord.

Vla.

Vlc-sord.

D.B.

137

Fl. 1 *p* *f* *p* *f* *p*

Fl. 2 *p* *f* *p* *f* *p*

Fl. 3 *p* *f* *p* *f* *p*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2 *breathy*

Hn. 3 *breathy*

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

137

Vln-sord. *pp* *mp* *Sul tasto* *Sul pont.* *Sul tasto IV 5:4* *+* *7:5* *3*

Vla.

Vlc-sord.

D.B.

K

Fl. 1, Fl. 2, Fl. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3

Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3

Perc., Vln-sord., Vla., Vlc-sord., D.B.

145

Fl. 1 *p* *f* *p* *f* *p*

Fl. 2 *p* *f* *p* *f* *p*

Fl. 3 *p* *f* *p* *f* *p*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

145

Hn. 1 *breathy*

Hn. 2

Hn. 3

Tpt. 1 *pp* *freely up and down*

Tpt. 2 *pp* *freely up and down*

Tpt. 3 *pp* *freely up and down*

145

Perc.

145

Vln-sord.

Vla. *pizz.* *pp* *ff*

Vlc-sord.

D.B. *pizz.* *pp* *ff*

149

Fl. 1 *p* *f* *p* *f* *p*

Fl. 2 *p* *f* *p* *f* *p*

Fl. 3 *p* *f* *p* *f* *p*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

149

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *fp* with shake/trill/flatter freely *mp*

Tpt. 2 *fp* with shake/trill/flatter freely *mp*

Tpt. 3 *fp* with shake/trill/flatter freely *mp*

149

Perc.

Vln-sord. *pp* with big vibr.

Vla. *pizz.* *pp* *mp*

Vlc-sord.

D.B. *pizz.* *pp* *mp*

153

Fl. 1 *p* *f* *p* *p* *f* *p*

Fl. 2 *p* *f* *p* *p* *f* *p*

Fl. 3 *p* *f* *p* *p* *f* *p*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *sfz* *mp* *vibr.*

Tpt. 2 *vibr.*

Tpt. 3 *vibr.*

Perc.

Vln-sord.

Vla. *pp* *ff*

Vlc-sord.

D.B. *pp* *ff*

This page of a musical score covers measures 157 to 160. The instrumentation includes:

- Flutes (Fl. 1, 2, 3):** Each part features a complex rhythmic pattern of sixteenth notes in measures 157 and 159, with dynamic markings of *p* and *f*. Measures 158 and 160 contain melodic lines with triplet markings.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 has a melodic line in measure 157. Clarinets 2 and 3 play triplet patterns in measures 158 and 160.
- Bassoons (Bsn. 1, 2, 3):** All three parts play triplet patterns in measures 158 and 160.
- Horns (Hn. 1, 2, 3):** Horns 1 and 2 play a steady eighth-note pattern, while Horn 3 plays a similar pattern with occasional rests. All are marked "pedal tone freely".
- Trumpets (Tpt. 1, 2, 3):** All three parts play a rhythmic pattern of eighth notes, with dynamic markings of *f* and triplet markings.
- Percussion (Perc.):** The percussion part is mostly silent, with a few notes in measure 157.
- Strings (Vln-sord., Vla., Vlc-sord., D.B.):** Violins and Violas play a pizzicato pattern in measures 158 and 160, with dynamic markings ranging from *pp* to *ff*. Violoncellos and Double Basses play a similar pizzicato pattern.

L

This page of a musical score covers measures 161, 162, and 163. The instruments are arranged as follows:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 3 play a melodic line with dynamics *p* and *f*. Flute 2 plays a rhythmic accompaniment of sixteenth notes.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 has a melodic line. Clarinets 2 and 3 play rhythmic accompaniment.
- Bassoons (Bsn. 1, 2, 3):** Bassoon 1 has a melodic line. Bassoons 2 and 3 play rhythmic accompaniment.
- Horns (Hn. 1, 2, 3):** Horns 1 and 2 play a melodic line. Horn 3 plays a rhythmic accompaniment.
- Trumpets (Tpt. 1, 2, 3):** All three trumpets play a melodic line with dynamics *fp*.
- Percussion (Perc.):** No notation is present.
- Violins (Vln-sord.):** No notation is present.
- Viola (Vla.):** Plays a melodic line with dynamics *p* and *niente*. Includes the instruction "arco IV".
- Violoncello (Vlc-sord.):** No notation is present.
- Double Bass (D.B.):** Plays a melodic line with dynamics *p* and *niente*. Includes the instruction "arco IV".

Measure 161 starts with a *p* dynamic. Measure 162 features a *p* dynamic. Measure 163 features a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

164

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

164

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

164

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

168

Fl. 1 *p* *p* *f*

Fl. 2 *p* *p* *f*

Fl. 3 *p* *p* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

168

Hn. 1 freely up and down *pp*

Hn. 2 freely up and down *pp*

Hn. 3 freely up and down *pp*

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Tpt. 3 *pp* *f*

168

Perc.

Vln-sord. *pizz.*

Vla. *p* *pizz.*

Vlc-sord. *pizz.*

D.B. *p* *pizz.*

172

Fl. 1 *p* *p* *f* *p* *p* *f*

Fl. 2 *p* *p* *f* *p* *p* *f*

Fl. 3 *p* *p* *f* *p* *p* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *mp* *mp* *mp*

Bsn. 2 *mp* *mp* *mp*

Bsn. 3 *mp* *mp* *mp*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mp* *ff*

Tpt. 2 *mp* *mp*

Tpt. 3 *mp* *mp*

Perc.

Vln.-sord.

Vla. *arco* III *mp* *niente* *f* *niente* *pp*

Vlc.-sord.

D.B. *arco* III *mp* *niente* *f* *niente* *pp*

Detailed description: This page of a musical score, numbered 52, covers measures 172 to 175. It features a full orchestral ensemble. The woodwind section (Flutes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-3, and Trumpets 1-3) has complex rhythmic patterns with many triplets and dynamic markings ranging from *p* to *ff*. The string section (Violins, Viola, Violoncello, and Double Bass) plays a rhythmic accompaniment with triplets and dynamic markings from *mp* to *pp*. Percussion is present but has no notation. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

M

Musical score for page 53, measures 176-198. The score includes parts for Flutes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-3, Trumpets 1-3, Percussion, Violin-sord., Viola, Violoncello-sord., and Double Bass. It features various musical notations such as dynamics (*p*, *f*, *mf*, *pp*), articulation (accents, slurs), and performance instructions like "tik....".

Flutes 1-3: Measures 176-198. Flute 1 and 2 play a melody with triplets and accents. Flute 3 plays a similar melody. Dynamics range from *p* to *f*. There are dense tremolos in measures 177-178.

Clarinets 1-3: Measures 176-198. Clarinet 2 has a triplet in measure 177. Clarinet 1 and 3 play a melody with slurs.

Bassoons 1-3: Measures 176-198. Bassoon 1 and 2 play a melody with slurs. Bassoon 3 plays a similar melody.

Horns 1-3: Measures 176-198. Horns 1 and 2 play a melody with slurs and accents. Horn 3 plays a similar melody. Dynamics range from *pp* to *f*. There are "tik...." markings above the staves.

Trumpets 1-3: Measures 176-198. Trumpet 1 plays a melody with slurs and accents. Trumpets 2 and 3 play a similar melody. Dynamics range from *p* to *pp*.

Percussion: Measures 176-198. No notation is present.

Violin-sord.: Measures 176-198. No notation is present.

Viola: Measures 176-198. Viola plays a melody with slurs and accents. Dynamics range from *mf* to *pp*.

Violoncello-sord.: Measures 176-198. No notation is present.

Double Bass: Measures 176-198. Double Bass plays a melody with slurs and accents. Dynamics range from *mf* to *pp*.

179

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

179

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

179

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

182

Fl. 1 *p* *p* *f* *p* *p* *f*

Fl. 2 *p* *p* *f* *p* *p* *f*

Fl. 3 *p* *p* *f* *p* *p* *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Tpt. 1 *tkik....*

Tpt. 2 *tkik....*

Tpt. 3 *tkik....*

Perc.

Vln-sord. *mp* *niente* *mp* *IV*

Vla.

Vlc-sord.

D.B. *ord.* *Sul pont.* *fp* *f* *ord.* *Sul pont.* *fp* *f*

186

Fl. 1 *p* *p* *f* *p*

Fl. 2 *p* *p* *f* *p*

Fl. 3 *p* *p* *f* *p*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Perc.

Vln.-sord.

Vla. *p* *niente*

Vlc.-sord.

D.B. *p* *niente* *ord.* *Sul pont.* *fp* *f*

N

Fl. 1 *p* *f* *pizzicato* *p* *r3*

Fl. 2 *p* *f* *pizzicato* *p* 5

Fl. 3 *p* *f* *pizzicato* *p*

Cl. 1 *pp* 3 *sva*

Cl. 2 *pp* 3 *sva*

Bsn. 1 *Flap* *p* *mp* 3

Bsn. 2 *Flap* *p* *mp* 3

Bsn. 3 *Flap* *p* *mp* 3

Hn. 1 *p* 3 *mp* 3

Hn. 2 *p* 3 *pp* *tkik...*

Hn. 3 *p* 3 *pp* *tkik...*

Tpt. 1 *f* 5 3 3

Tpt. 2

Tpt. 3

Perc.

Vln-sord. *pizz.* 5:4 *mp* *p* *f* *arco* II III

Vla. *pizz.* 5:4 *mp* *f* 9 *mf* 7

Vlc-sord.

D.B. *pizz.* 5:4 *mp* *f* 9 *mf* 7 *ord.* *Sul pont.* *fp* *f*

This page contains the musical score for measures 193 through 200. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play a melodic line with triplets and accents, marked *mf*. Flute 3 plays a similar line.
- Clarinets (Cl. 1, 2, 3):** Clarinets 1 and 2 play a melodic line with triplets, marked *pp*. Clarinet 3 plays a similar line.
- Bassoons (Bsn. 1, 2, 3):** Bassoons 1, 2, and 3 play a rhythmic accompaniment with triplets.
- Horns (Hn. 1, 2, 3):** Horns 1, 2, and 3 play a melodic line with triplets, marked *mf*. Horns 2 and 3 have *tkik...* markings.
- Trumpets (Tpt. 1, 2, 3):** Trumpets 1, 2, and 3 play a rhythmic accompaniment with triplets.
- Percussion (Perc.):** The percussion part is mostly silent.
- Violins (Vln-sord.):** Violins play a melodic line with triplets, marked *f*.
- Viola (Vla.):** Viola plays a melodic line with triplets, marked *f*.
- Violoncello (Vlc-sord.):** Violoncello plays a melodic line with triplets, marked *f*.
- Double Bass (D.B.):** Double Bass plays a melodic line with triplets, marked *f*.

Measure 193 is marked with a rehearsal sign. Dynamic markings include *mf*, *pp*, *p*, *f*, *mp*, and *fp*. Performance instructions include *arco*, *IV*, *Sul tasto*, and *Sul pont.* The score includes various musical notations such as triplets, accents, and slurs.

197

Fl. 1 *3*

Fl. 2 *5* *3* *3* *5*

Fl. 3 *(sua)*

Cl. 1 *(sua)*

Cl. 2 *(sua)*

Cl. 3 *(sua)*

Bsn. 1 *3* *p*

Bsn. 2 *3* *p*

Bsn. 3 *3* *p*

Hn. 1 *tkik....* *pp*

Hn. 2 *tkik....* *p*

Hn. 3 *tkik....* *p* *pp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Perc. 197

Vln-sord. *7:5* *3*

Vla. *position ord.* *f* *9* *p* *7* *Sul tasto* *ppp*

Vlc-sord.

D.B. *Sul tasto* *ppp* *position ord.* *f* *9* *p* *7* *ord.* *Sul pont.* *fp* *f*

201

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

201

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

mf

(tremolo getting fast)

201

Perc.

201

Vln-sord.

Vla.

Vlc-sord.

D.B.

ppp

pp

fp

f

Sul tasto

Sul pont.

Sul tasto IV 5:4

Sul tasto III 5:4

ord.

7:5

3

205

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *molto vibr.*

Tpt. 2 *molto vibr.*

Tpt. 3 *molto vibr.*

Perc.

Vln-sord. *f* *p* 5:4 5:4 7:5 3

Vla.

Vlc-sord.

D.B. *fp* *f* ord. Sul pont.

209

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

209

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

pp *3* *5* *3*

sfz *pp* *3* *5* *3*

209

Perc.

209

Vln-sord.

Vla.

Vlc-sord.

D.B.

ord. *Sul pont.*

fp *f*

5:4 *smorz.*

213

P *pizzicato*

Fl. 1 *f* *pp* *p* *mf*

Fl. 2 *f* *pp* *p* *mf*

Fl. 3 *f* *pp* *p* *mf*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B. *ord.* *Sul pont.* *fp* *f*

217

Fl. 1 *pp* *f* *p* 3

Fl. 2 *pp* *f*

Fl. 3 *pp* *f*

Cl. 1 *kiss *sfz*

Cl. 2 *kiss *sfz*

Cl. 3 *kiss *sfz*

Bsn. 1

Bsn. 2

Bsn. 3

217

Hn. 1 *sfz* *kiss *pp*

Hn. 2 *sfz* *kiss *pp*

Hn. 3 *sfz* *kiss *pp*

Tpt. 1 *p* *mf* *MV* 3

Tpt. 2 *p* *mf* *MV* 3

Tpt. 3 *p* *mf* *MV* 3

217

Perc.

217

Vln-sord. *p* *pp* Sul tasto

Vla. *p*

Vlc-sord.

D.B. *p* ord. *fp* Sul pont. *f*

223

Fl. 1 *cresc.* $\underbrace{\quad\quad\quad}_3$ $\overbrace{\quad\quad\quad\quad\quad}_5$ **Q** $\underbrace{\quad\quad\quad}_3$ $\overbrace{\quad\quad\quad\quad\quad}_5$

Fl. 2 *cresc.* $\underbrace{\quad\quad\quad}_3$ $\overbrace{\quad\quad\quad\quad\quad}_5$ $\underbrace{\quad\quad\quad}_3$ $\overbrace{\quad\quad\quad\quad\quad}_5$

Fl. 3 *p cresc.* $\underbrace{\quad\quad\quad}_3$ $\overbrace{\quad\quad\quad\quad\quad}_5$ $\underbrace{\quad\quad\quad}_3$ $\overbrace{\quad\quad\quad\quad\quad}_5$

Cl. 1 *dal niente* niente *f*

Cl. 2 *dal niente* niente *f*

Cl. 3 *dal niente* niente *f*

Bsn. 1 *dal niente* niente *f*

Bsn. 2 *dal niente* niente *f*

Bsn. 3 *dal niente* niente *f*

223

Hn. 1 *tktk....* *p* *tktk....* *tktk....*

Hn. 2 *tktk....* *p* *tktk....* *tktk....*

Hn. 3 *tktk....* *p* *tktk....* *tktk....*

Tpt. 1 *f* $\underbrace{\quad\quad\quad}_5$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$

Tpt. 2 *f* $\underbrace{\quad\quad\quad}_5$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$

Tpt. 3 *f* $\underbrace{\quad\quad\quad}_5$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$

223

Perc.

223

Vln-sord. *5:4* *pp* *pizz.* *f*

Vla. *position ord.* *f* $\underbrace{\quad\quad\quad}_9$ niente *Sul tasto* *ppp*

Vlc-sord.

D.B. *position ord.* *f* $\underbrace{\quad\quad\quad}_9$ niente *ord.* *Sul pont.* *fp* *f*

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

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

Perc.

Vln-sord.
Vla.
Vlc-sord.
D.B.

231 R

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

mf *f* *pp* *ppp* *f* *fp* *f* *mf* *5:4* *Sul tasto* *arco ord.* *Sul pont.* *getting fast*

238

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

238

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

238

Perc.

238

Vln-sord.

Vla.

Vlc-sord.

D.B.

This page of a musical score covers measures 242 to 245. It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwind section (Flutes 1-3, Clarinets 1-3, Bassoons 1-3, and Horns 1-3) has complex melodic lines with many slurs, ties, and dynamic markings such as *dim.*, *pp*, and *mp*. The brass section (Trumpets 1-3 and Trombones 1-3) provides harmonic support with sustained notes and some rhythmic patterns. The string section (Violins, Violas, Violoncellos, and Double Basses) includes a variety of textures, from sustained chords to moving lines, with dynamic markings like *pp*, *p*, *fp*, and *f*. The percussion part is mostly silent. The score includes numerous performance instructions such as *tktk....*, *Sul tasto*, *ord.*, and *Sul pont.*, along with technical markings like *IV*, *5:4*, and *+*. Measure numbers 242, 243, 244, and 245 are clearly marked at the beginning of their respective staves.

S
246

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

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

Perc.
246

Vln.-sord.
Vla.
Vlc.-sord.
D.B.

250

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

Vln-sord.

Vla.

Vlc-sord.

D.B.

T

mp, *f*, *p*, *ppp*, *pizz.*, *f*

arco, *Sul tasto*, *Sul pont.*

3, 5, 6, 7:5

253

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Cl. 1 *p*

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *pp* *harmonic gliss.* *tktk....*

Hn. 2 *pp* *harmonic gliss.* *tktk....*

Hn. 3 *pp* *harmonic gliss.* *tktk....*

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

Vln.-sord.

Vla. *arco* *IV* *mf* *9* *niente* *pizz.* *pp* *f*

Vlc.-sord.

D.B. *arco* *IV* *mf* *9* *niente* *ord.* *Sul pont.* *f* *pizz.* *pp* *f*

262

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Cl. 1

Cl. 2 *pp*

Cl. 3 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Hn. 1 *tttk....*

Hn. 2 *tttk....*

Hn. 3 *tttk....*

Tpt. 1

Tpt. 2

Tpt. 3

Perc.

Vln-sord. *pp*

Vla. *p* arco IV *p* niente

Vlc-sord.

D.B. *p* arco IV *p* niente *fp* *f* *ord.* *Sul pont.*

IV 5:4 *mp*

V

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

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

Perc.
Vln-sord.
Vla.
Vlc-sord.
D.B.

Musical score for orchestra, measures 268-270. The score is divided into three systems. The first system includes Flutes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1, 2, and 3; Horns 1, 2, and 3; Trumpets 1, 2, and 3; and Percussion. The second system includes Horns 1, 2, and 3; Trumpets 1, 2, and 3; and Percussion. The third system includes Violin-sordina, Viola, Violoncello-sordina, and Double Bass. Dynamics include *pp*, *f*, *mp*, and *pizz.*. Performance markings include *molto vibr.* and *smorz.*. Measure numbers 268, 269, and 270 are indicated at the start of their respective staves. The score features complex rhythmic patterns, including sixteenth-note runs and triplet figures.