



Miguel Bareilles

Arrangeur, Compositeur, Directeur, Interprete, Professeur

Allemagne, Berlin

A propos de l'artiste

Winner of the first and third prize at the II. International Rachmaninov-Competition for Composition (2015-2016), organized by the Internationale e.V Rachmaninov-Gesellschaft, Germany.

In March this year Bareilles performed at the Manhattan School of Music, New York, his works Urbanisation, Toccata Camila, Balada para Demian by the renowned Argentine guitarist Federico Diaz. In early 2016 the ensemble "The Fourth Wall" premiered his work "Milonguella" at the Boston Conservatory, as part of its series of contemporary artists, and Le Poisson Rouge (New York), as part of the Chamber Music America's pre-conference concert, sponsored by the University of South Carolina and the Peabody Institute of Johns Hopkins University (Baltimore).

In March 2015 the Orchestra of the Youth Cultural Center Skopje of Macedonia premièred his piece Eurythmia.

The multi-faceted and wide repertoire of the pianist and composer Mig... (la suite en ligne)

Sociétaire : GEMA - Code IPI artiste : 00626401277

Page artiste : https://www.free-scores.com/partitions_gratuites_producciones.htm

A propos de la pièce

Titre : Argentum
Compositeur : Bareilles, Miguel
Arrangeur : Bareilles, Miguel
Droit d'auteur : Copyright © Miguel Bareilles
Editeur : Bareilles, Miguel
Instrumentation : Orchestre

Style : Contemporain

Miguel Bareilles sur [free-scores.com](https://www.free-scores.com)



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

ARGENTUM

Para orquesta
"Miguel Bareilles"

INSTRUMENTACIÓN Duración: 12 minutos

Maderas:

3 flautas (incluido el piccolo)
3 oboes (incluido el C.A.)
3 clarinetes (incluido el clarinete bajo)
3 fagotes (incluido el contrafagot)

Percusión:

1: sus. cymbal – cymbals (pair) – bongo.
2: bass drum – tam tam.
3: quinto – conga – tumba.
4: snare drum – bell tree – triángulo.

Metales:

4 cornos
3 trompetas
3 trombones (2 tenor.- 1 bajo)
1 tuba

Timbalista (1) – (75-80 cm. Y 65-70 cm.)

Arpa (1)
Glockenspiel y **marimba** (1)

Cuerdas:

12 – 10 – 8 – 6 – 4

Notas:

La partitura está escrita en Do.

El *contrabajo*, el *contrafagot* y el *clarinete bajo* están escritos una octava por encima del sonido real.

El *piccolo* (*flauta*) está escrito una octava por debajo del sonido real.

El *glockenspiel* esta escrito dos octavas por debajo del sonido real.

Todos los demás instrumentos están escritos en Do (no trasponen).

Importante:

"Argentum" es una obra inspirada en la historia de la independencia argentina, e incluye breves citas de música de Astor Piazzolla.

Ejemplo: viola en el compás 32.

Símbolos especiales:

Flauta y piccolo:



sonidos con aire. Difundiendo una corriente de aire por encima del agujero de la embocadura.



jet whistle. Cerrando la boquilla con toda la boca y soplando con mucha fuerza directamente.



double tongue



tonelles attack. Articulando fuertemente con la lengua y manteniendo los labios entreabiertos y relajados. El tono componente debe ser audible. Como un efecto secundario de armónicos al azar.

Clarinete:

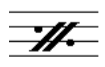
aeolian



sonidos con aire.



improvisar libremente intercalando las notas propuestas, lo más rápido posible, utilizando figuras irregulares y crescendo poco a poco.



similar, pero no idéntico (también percusión).

Cuerdas:



improvisar sobre todas las notas especificadas (aleatoriamente) lo más rápido posible



tremolo.

ARGENTUM

For orchestra
"Miguel Bareilles"

INSTRUMENTATION Duration: 12 minutes

Woodwind:

3 flutes (including the piccolo)
3 oboes (including the C.A.)
3 clarinets (including the bass clarinet)
3 bassons (including the double basson)

Percussion:

1: sus. cymbal – cymbals (pair) – bongo.
2: bass drum – tam tam.
3: quinto – conga – tumba.
4: snare drum – bell tree – triangle.

Brass:

4 horns
3 trumpets
3 trombones (2 tenor.- 1 bass)
1 tuba

Timpanist (1) – (75-80 cm. Y 65-70 cm.)

Harp (1)
Glockenspiel and **marimba** (1)

Strings:

12 – 10 – 8 – 6 – 4

Notes:

The score is notated in C.

The *double bass*, the *double bassoon* and the *bass clarinet* are written an octave above the actual pitch.

The *piccolo* (*flute*) is notated an octave below the actual pitch.

The *glockenspiel* is notated two octaves below the actual pitch.

All other instruments are notated in C (non-transposing).

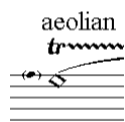
Important:

"Argentum" is a work inspired by the story of Argentina's independence, and includes short quotes of music by Astor Piazzolla.

Example: viola in bar 32.

Special symbols:

Flute and piccolo:



air sounds. Produced by aiming a diffuse air stream above the embouchure hole.



jet whistle. Closing the whole mouthpiece with the mouth and blowing with great force directly.



double tongue.



tonelles attack. Articulate sharply with the tongue while keeping lips relaxed and slightly parted. Pitch component should be audible. As a side effect random harmonics will sound.

Clarinet:

aeolian



air sounds.



improvise freely interspersed notes proposals as quickly as possible, using irregular shapes and slowly crescendo.



similar, but not identical (percussion too).

Strings:



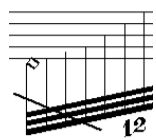
improvise on all notes unspecified (random) as quickly as possible



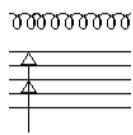
tremolo.



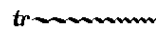
paulatinamente *accel.*



con presión de *armónicos*.



armónicos naturales lo más agudos posible en las cuerdas indicadas, desplazando el dedo irregularmente entre tres o cuatro armónicos.



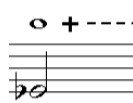
trino paulatinamente *accel.*



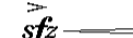
exagerada *presión* del arco.

Técnicas: *sul pont.* – *ord.* – *pizz.* – *gliss* – *molto vib.* – *normal vib.* – *non vib.* – *detaché* – *marcato* – *martelé* – *sautillé*.

Metales:



abrir y cerrar la *campana* (cornos y trompetas)



ligero *glissando*.



desde el valor 0.
hacia el valor 0.

Percusión:

Bongo (técnicas).

- M** – *Martillado (acento)*
- T** – *pulgar*
- F** – *todos los dedos*
- O** – *tono abierto*
- S** – *nota cerrada*

Quinto-conga-tumba (técnicas).

- B** – *nota baja*
- H** – *“talón” con el talón de la mano*
- M** – *tono apagado*
- S** – *nota cerrada*
- T** – *pulgar*
- O** – *tono abierto*

Baquetas:



madera dura (*glockenspiel*).



goma dura (*marimba*).



fieltro (*timbales*).



madera (*timbales*).



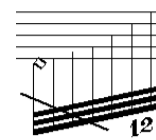
superball (*tam tam*).



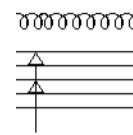
goma (*sus. cymbal*).



gradually *accel.*



harmonics pressure.



natural harmonics as sharp as possible in the specified string, moving the finger unevenly between three or four harmonics.



trill gradually *accel.*



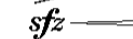
exaggerated bow *pressure*.

Techniques: *sul pont.* – *ord.* – *pizz.* – *gliss* – *molto vib.* – *normal vib.* – *non vib.* – *detaché* – *marcato* – *martelé* – *sautillé*.

Brass:



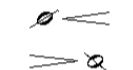
opening and closing the *bell* (horns and trumpets)



short *glissando*.



from value 0.
To value 0.



Percussion:

Bongo (techniques).

- M** – *martillo sound (accent mark)*
- T** – *thumb*
- F** – *all fingers*
- O** – *open tone*
- S** – *slap note*

Quinto-conga-tumba (techniques).

- B** – *bass note*
- H** – *“heel” with the heel of the hand*
- M** – *muff note.*
- S** – *slap note*
- T** – *thumb*
- O** – *open tone*

Mallets:



hardwood (*glockenspiel*).



rubber (*marimba*).



felt (*timpani*).



wood (*timpani*).



superball (*tam tam*).



rubber (*sus. cymbal*).

ARGENTUM

para orquesta

Por Miguel Bareilles

4/4 $\text{♩} = 162$

Flute 1.2

Clarinet in B \flat 1.2

Timpani

1. pult $\text{♩} = 162$
improvisar sobre todas las notas entre sol y si (aleatoriamente) lo más rápido posible
non div.
ppp *mf*

Violin I

3.4. pult *non div.* *tutti sul pont.*
gliss. *f* *f* *f* *f*

Violin II

1.2.3. pult *gliss.* *ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

4.5. pult *gliss.* *ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

Viola 1. 2. pult *pizz.* *mf* *mf*

Violoncello *tutti non div.* *mp* *mf* *mf* *mf* *mf* *1. pult*

Double Bass *tutti* *mp* *mf* *mf* *mf* *mf*

1. fl. *f* *vib.* *mf* 2. fl.

1. cl. *aeolian* *p* *mp*

felt \square *pp*

1. pult *sul pont.* *ppp*

Picc.

Fl. aeolian *accél. de a poco* *tr*

Ob.

Cl. aeolian 2. cl. *p mp*

Bsn.

Cbsn.

Timp. *mf mp mp mp mf*

1. pult *mf non div.*

Vln. I 3.4. pult *mf sul pont. non div. f f f f div. ord. non vib. fp*

5.6. pult *ord. non vib. fp*

Vln. II 1.2.3. pult *mf p gliss. fp f f f f*

4.5. pult *mf p gliss. fp f f f f*

Vla. 1. 2. pult *mf senza 1. 2. pult*

Vc. *tutti 1. pult tutti 1. pult tutti 1. pult*
mf mf mf f mf

Db. *mf mf mf f mf*

21 aeolian *fp*

Picc.

Fl. aeolian *fp*

1. fl. *mf*

Ob.

Cl. 1. cl. *mf*

Bsn. *f fp f fp mf fp*

Cbsn. *f fp f fp f fp mf fp*

Hns. *f fp*

Timp. *mf mf mf mf*

1.2. pult *mf mf fp f non div. vib. f non div. vib. fp*

Vln. I 3. pult 4. pult *senza 3.4. pult*

5.6. pult *mf fp f non div. vib. f non div. vib. fp*

Vln. II 1.2.3. pult *mf*

4.5. pult *mf*

Vla. 3. 4. pult *arco sul pont. ord. mf fp f senza 3.4. pult fp*

Vc. *tutti f 1. pult mf tutti (b) f 1. pult mf tutti f 1. pult mf tutti f 1. pult mf*

Db. *tutti f 1. pult mf tutti (b) f 1. pult mf tutti f 1. pult mf tutti f 1. pult mf*

29 1. 2. fl. *mf* *mf* *f*

Cl. 1. 2. cl. *mf*

Bsn. *mf* *mf* *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf* *mf*

Hns. *f* *f* *ff*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Timp. *mf* *mf* *f* *mf* *mf*

Mar. rubber *mp* *mf*

1. 2. pult *mf* senza 1. 2. pult

Vln. I 3. pult 4. pult *p* *f* *p* div. *gliss.*

5. 6. pult *mf* senza 5. 6. pult

Vln. II 1. 2. 3. pult *mf* 1. 2. 3. pult *pizz.* *mf* *mf*

Vla. 1. 2. pult *p* 1. 2. pult

Vc. *tutti* *mf* *non div.* *mf* 1. pult *tutti* *mf* 1. pult *tutti* *mf*

Db. *tutti* *mf* 1. pult *tutti* *mf* 1. pult *tutti* *mf*

Fl. 1. 2. fl. double tongue *f*
t k t k t k t k t k t

Bsn. *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf*

Timp. *mf* *mf* *f* *mf*

Mar.

Vln. I *molto vib.* *p* *f* *mf*

3. pult *gliss.* *f*

4. pult

Vln. II 1.2.3. pult *mf* *mf* *div.* *sul pont.* *to ord.* *ord.* *fp* *mf*

4.5. pult *div.* *sul pont.* *to ord.* *ord.* *fp* *mf*

Vla. 1. 2. pult *mf* *tutti* *mf*

Vc. 1. pult *tutti* *mf* *mf* *mf* *tutti* *mf* *1. pult* *tutti* *mf*

Db. 1. pult *tutti* *mf* *mf* *mf* *tutti* *mf* *1. pult* *tutti* *mf*

45

Fl. *f* *f* *f* 1. fl. double tongue t k t k t 2. fl. double tongue t k t k t *f*

Bsn. *mf* *mf* *f* *fp* *f* *fp*

Cbsn. *mf* *mf* *f* *fp* *f* *fp*

Hns. *f* *fp* *f* *fp*

Timp. *mf* *mf* *mf* *f* *mp* *mf*

Mar.

Vln. I *poco a poco cresc.* *poco a poco cresc.* *f* *mf*

1.2. pult *sul pont.* *ord.* *div.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*
3. pult *fp* *mf* *fp* *fp* *fp* *fp* *mf* *fp*

Vln. II *sul pont.* *ord.* *div.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*
4. pult *fp* *mf* *fp* *fp* *fp* *fp* *mf* *fp*
5. pult

Vla. *mf* *f*

Vc. *tutti* *1. pult* *tutti* *1. pult* *tutti*
mf *mf* *f* *mf* *f*

Db. *tutti* *1. pult* *tutti* *1. pult* *tutti*
mf *mf* *f* *mf* *f*

53

Fl. 1. fl. *f* *mf* aeolian 2. fl. *f*

Bsn. *f* *fp* *f* *fp* *mf* *fp* *mf*

Cbsn. *f* *fp* *f* *fp* *mf* *fp* *mf*

Hns. *f* *fp* *f* *fp*

Timp. *mf* *mf* *mf* *mf*

Mar. *f* *mf* *f* *cresc.* *sempre cresc.*

Vln. I *f* *mf* *f* *cresc.* *sempre cresc.*

1.2. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

3. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

Vln. II 4. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

5. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

Vla. *mf*

Vc. 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f*

Db. 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f*

This page of a musical score, page 8, features a variety of instruments and dynamic markings. The score is organized into systems for different instrument groups. The woodwinds section includes Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hns.), Trumpets (Tpt.), Trombones (Tbn., B. Tbn., B. Tba.), and Timpani (Timp.). The percussion section includes Maracas (Mar.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures, each with a specific time signature: 2/4, 5/8, 2/4, and 5/8. Dynamic markings such as *f*, *mf*, *fp*, and *ff* are used throughout. Performance instructions like *sempre cresc.*, *poco a poco cresc.*, and *toneless attack* are also present. The Piccolo part begins in the second measure with a *f* dynamic. The Flute part has a *f* dynamic and a *toneless attack* instruction. The Clarinet part starts with *mf* and then *f*. The Bassoon and Contrabassoon parts are marked *f*. The Horns, Trumpets, Trombones, and Double Bass parts are marked *f*. The Timpani part is marked *f*. The Maracas part is marked *fp*. The Violin I part is marked *sempre cresc.*. The Violin II parts are marked *poco a poco cresc.* and *sempre cresc.*. The Viola part is marked *f* and *ff*. The Violoncello part is marked *f* and *ff*. The Double Bass part is marked *f* and *ff*.

A

5/4 ♩=(120:126)

68

Picc. *ff*

Fl. *ff*

Ob.

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hns. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *fp ff*

Timp. *ff secco*

B. D. *mf ff secco* *coperto* *muta a tam tam*

Mar. *muta a glockenspiel*

Vln. I *ff*

1. 2. pult
3. pult *fp ff*

Vln. II
4. pult
5. pult *fp ff*

Vla. *ff* *senza 1. 2. pult*

Vc. *ff*

Db. *ff*

normal vib.

tutti normal vib.

pizz.

3. pult
4. pult *p*

76

Ob.

C. A.

Cl. *non vib.*
mp *mf*

Hns.

Timp. *felt*
ppp *ppp* *pp* *p*

Vln. I
armónicos naturales lo más agudos posible en las cuerdas indicadas, desplazando el dedo irregularmente entre tres o cuatro armónicos
1. pult *pp* *mp* *mf*
4.5.6. pult *normal vib.*
mp *mf*

Vln. II
(arco)
1.2. pult *p*
3.4. pult *p*

Vla.
1. 2. pult *(arco)*
p *p*
3. pult *p*
4. pult *p*

Vc. *mf* 5

Db. *arco* *div.*
mf

83

Fl. *mp*

Ob. *mf* 5

Cl. *mp* *mf*

Bsn. *mp*

Cbsn. *mp*

Hns. *mp* *mf*

Tpt. 1.2. *mf* con sord. (harmon-stem in) 3. *sfz* senza sord.

Tbn. 1.2. *mf* 3

B. Tbn. *mf* 3

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

Glock. *mp* *f* hardwood gliss.

Vln. I 1.2.3. pult *mp* *mf*

4.5.6. pult *f* *mp* *mf* *mp* *mf*

Vln. II 1.2. pult *p* *cresc.* *mp* 3.4. pult

Vla. 1. 2. pult *p* *cresc.* *mp* 3. 4. pult *p* *p* senza 3. 4. pult

Vc. *mf* *mf* poco cresc. *f*

Db. *f* *mf* marcato

Picc. *f* *f* 5

Fl. *f* *fp* *f* 5

Ob. 88 *p* *mp* *mf* *f* 5

Cl. *mp* // // //

Bsn. *cresc.* *cresc.* *f*

Cbsn. *cresc.* *cresc.* *f*

Hns. *f* *fp*

Tpt. *mf* *sfz*

Tbn. *mf*

B. Tbn. *mf*

Timp. *mf* *mf* *mf* *f* *f*

Cym. triangle *f*

Glock. *mp* *f* gliss.

Vln. I 1.2.3. pult *mp* *mf* *mp* *mf* *mp* *mf* 1. pult sul pont. *mf* *poco poco cresc.*

Vln. I 4.5.6. pult *mp* *mf* *mp* *mf* *mp* *mf* senza 5.6. pult 4. pult sul pont. *mf* *poco poco cresc.*

Vln. II 1.2. pult 3.4. pult *cresc.*

Vla. 1. 2. pult *cresc.*

Vla. 3. pult 4. pult *pizz.* *mf*

Vc. *f* 5

Db. *cresc.* *f*

solo 1. improvisar libremente intercalando las notas propuestas, lo más rápido posible, utilizando figuras irregulares y crescendo poco a poco al *f*

B ♩=125

93

Picc. *fp* *mf*

Fl. *fp* *mf*

Ob. *fp*

Cl. *f*

Bsn. *sfz* *ff*

Cbsn. *sfz* *ff*

Hns. *f* *fp* *f*

Tbn. 1. 2. *f cresc.* *sfz* *ff*

B. Tbn. *f cresc.* *sfz* *ff*

B. Tba. *f cresc.* *sfz* *ff*

Timp. wood *f* *cresc.* *ff* *f* *ff secco* felt

T.-t.

Glock. *ff*

1. pult *pocoa poco cresc.* *sfz* *ff*

Vln. I 4. pult *pocoa poco cresc.* *sfz* *ff*

Vln. II 1. 2. pult 3. 4. pult *mf*

Vla. 1. 2. pult *mf*

3. 4. pult *arco*

Vc.

Db. *cresc.* *ff*

aeolian sounds (soffiata) *ppp* *ppp*

superball *pppppp* *ppppp*

sul pont. *ppp* *ppp*

sul pont. *ppp* *ppp*

sul pont. *ppp* *ppp*

sul pont. non div. *ppp* *ppp*

sul pont. *ppp* *ppp*

Musical score for measures 103-118. The score includes parts for Flute (Fl.), Trombone (T.t.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vla.), and Double Bass (Db.). The Flute part features a melodic line with dynamic markings: *pp*, *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*. The Trombone part has dynamics: *pppp*, *ppp*, *pp*, *p*, *mp*. The Violin and Viola parts have dynamics: *pp*, *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*. The Viola part includes a *to ord.* instruction. The Double Bass part has dynamics: *pp*, *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*. The score is in 4/4 time and features a crescendo from *pp* to *mf*.



Musical score for measures 119-124. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trombone (T.t.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vla.), and Double Bass (Db.). The Flute part has dynamics: *mp*, *mp*, *p*, *p*. The Clarinet part has dynamics: *ppp*, *ppp*, *p*. The Trombone part has dynamics: *p*, *pp*, *ppp*. The Violin and Viola parts have dynamics: *mp*, *mp*, *p*, *p*. The Viola part includes a *to sul pont.* instruction. The Double Bass part has dynamics: *mp*, *mp*, *p*, *p*. The score is in 4/4 time and features a crescendo from *mp* to *p*.

127

Fl. *pp*

Cl. *pp* *ppp* 1. cl *ppp*

T.-t. *pppp* *ppppp*

Vln. I *pp* *pp* *ppp* sul pont.

Vln. II *pp* *pp* *ppp* sul pont.

1. 2. pult *pp* *pp* *ppp* sul pont.

Vla. 3. 4. pult *pp* *pp* *ppp* sul pont.

Vc. *pp* *pp* *ppp* sul pont.

Db. *pp* *pp* *ppp* sul pont.

134

Fl. *ppp* *pp* *p* *p* *sfz* *ff*

Cl. *ppp* *pp* *p* *mp* *mf* *sfz* *ff* poco a poco cresc.

Bsn. *pp* *p* *mp* *mf* *sfz* *ff*

Cbsn. *sfz* *ff*

Hns. *pp* *p* *mp* *mf* *sfz* *ff*

Tpt. con sord. (harmon-stem in) 1. tpt. *p* *mp* *p* *mp* *sfz* *ff*

Tbn. *ppp* *pp* *pp* *p* *p* *mp* *mf* *sfz* *ff*

B. Tbn. *ppp* *pp* *pp* *p* *p* *mp* *mf* *sfz* *ff*

Timp. felt *ppp* *pp* *p* *mp* *mf* *p* *ff secco*

B. D. *p* *ff secco*

Cym. *p* *ff* sus. cymbal

T.-t. *pppppp* muta a bass drum

Hp. *ppp* *pp* *p* *mp* *f* *ff* r.h. l.h. *B_f*

Vln. I *ppp* *pp* *p* *mp* *sfz* *ff* *div.* 1 2 3 4 5 6 *f*

Vln. II *ppp* *pp* *p* *mp* *sfz* *ff*

1. 2. pult *ppp* *pp* *p* *mp* *sfz* *ff*

Vla. 3. 4. pult *ppp* *pp* *p* *mp* *sfz* *ff* senza 3. 4. pult

Vc. *ppp* *pp* *p* *mp* *sfz* *ff*

Db. *ppp* *pp* *p* *mp* *sfz* *ff*

C

12/8 ♩ = 160

casi un ecco

144

Bass Cl. *p* *mp*

Bsn. *p*

Cbsn. *p*

Glock. *p* *mp*

Vln. II *ord.* *mp* *mf* *tutti* *mp* *mf*

Vla. 1. 2. pult *ord.* *molto vib.* *p* *mp*

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

Fl. *mp* *mf*

154

Bass Cl. *mp* *mf*

Bsn. *p* *p*

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

Hns. *p* *mf* *mf* *f*

Tbn. *mf*

Timp. *felt* *tr* *pp* *mf*

Glock. *p* *mp*

Vln. I *tutti* *espress.* *poco apoco cresc.* *div.* *mp* *mf* *mp*

Vln. II *tutti* *poco apoco cresc.* *p* *mp* *mf* *f*

Vla. 1. 2. pult *tutti* *detaché* *mp* *mf*

Vc. *mp* *mf* *mp*

Picc. *f* 4

Fl. *mf* *mp*

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

Cbsn. *mf* *f*

Hns. *mf* *mf* *fp* *fp*

Tbn. 1. *mf* 2. *f*

Timp. *mp* *mf* wood *mp* *f* *mf* *mp*

Cym. sus. cymbal *mp* *mf*

Glock. *mf* *mp*

Vln. I *p* *pp* *mf* *cresc.*

Vla. *poco a poco cresc.* *f* *poco a poco cresc.*

Vc. *detaché* *f* *poco a poco cresc.*

Db. *f* *poco a poco cresc.*

169

Picc. *f*

Fl. *f*

Cl. *f*

Bass Cl. *f*

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

Cbsn. *mf* *f* *mf* *f*

Hns. *f* *f* *f* *f*

Tpt. *ff* *ff* (con sord. (harmon-stem in))

Tbn. *f* *mf* *ff* *ff*

B. Tbn. *ff* *ff*

B. Tba. *f*

Timp. *f* *f* *mf* *mp* *f* *f* *ff* *ff*

Cym. *mp* *mf* *f* (sus. cymbal)

Glock. *mf* *f*

Vln. 1, 2, 3, pult. *f* *mf* *cresc.* *fp*

Vln. 4, 5, 6, pult.

Vla. *poco a poco cresc.* *ff*

Vc. *poco a poco cresc.* *ff*

Db. *poco a poco cresc.* *ff*

175

Picc. *f*

Fl. *f*

Cl. *f*

Bass Cl. *f*

Bsn. *f* *mf*

Cbsn. *f*

Hns. *ff* *f*

Tpt. *ff* senza sord.

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *f* *ff* *f* *mp* *pp*

Timp. *ff* *ff* *ff* felt *pp*

Cym. cymbals (pair) *f*

Glock. *ff* retorna marimba

Vln. I 2. 3. pult *mf* *ff* *f* tutti

4. 5. 6. pult *ff* *f* tutti

Vln. II *ff* *f* tutti

Vla. *ff* *f* tutti

Vc. *f* *ff* *f*

Db. *ff*

Picc. *mf* *poco a poco cresc.*

Fl. 181 *mf* *poco a poco cresc.*

Ob. *mf* *poco a poco cresc.*

Bass Cl. *mf* *poco a poco cresc.*

Bsn. *mf* *poco a poco cresc.*

Cbsn. *mf* *poco a poco cresc.*

Hns. *mf* *f*

Timp. *p* *mp*

Hp. *mp* *poco a poco cresc.* *mf*

Vln. II *f* *tutti*

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

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

D

188

Picc. *f*

Fl. *f*

Ob. *f*

Bass Cl.

Bsn. *ff* *mf*

Cbsn. *f* *ff*

Hns. *mp*

3. hn. *mp*

1. Tpt. *mf*

2. Tpt. *mf*

Tbn. *f*

B. Tbn. *f*

Timp. *f* *mf* *f* *mf* *mf*

Cym. Bell Tree scrape *mf* *f*

S. D. *p* *mf*

Hp. *f* *mf* *cresc.* *f*

Vln. I *tutti* *detaché* *f* *mf* *senza 3.4.5.pult*

Vln. II *detaché* *f* *mf* *senza 4.5.pult*

Vla. *detaché* *mf* *cresc.* *cresc.* *ff*

Vc. *detaché* *mf* *cresc.* *cresc.* *ff*

Db. *f* *cresc.* *cresc.* *ff*

1. fl. *mf*

1.2. hns. *mp*

3. hn. *mp*

1. Tpt. *mf*

2. Tpt. *mf*

1.2. pult *no vib.* *mf*

1.2.3. pult *pizz.* *mf*

Musical score for measures 194-200. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 194: Flute and Violin I/II parts begin with *poco a oco cresc.* and *f*. Bassoon and Violoncello parts begin with *f*. Horns and Trombone parts begin with *mf*. Trumpet and Bass Trombone parts begin with *f*.

Measure 195: Flute and Violin I/II parts continue with *f*. Bassoon and Violoncello parts continue with *f*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *f*.

Measure 196: Flute and Violin I/II parts continue with *f*. Bassoon and Violoncello parts continue with *f*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *f*.

Measure 197: Flute and Violin I/II parts continue with *f*. Bassoon and Violoncello parts continue with *f*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *f*.

Measure 198: Flute and Violin I/II parts continue with *f*. Bassoon and Violoncello parts continue with *f*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *f*.

Measure 199: Flute and Violin I/II parts continue with *f*. Bassoon and Violoncello parts continue with *f*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *f*.

Measure 200: Flute and Violin I/II parts continue with *f*. Bassoon and Violoncello parts continue with *f*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *f*.

Musical score for measures 201-207. The score includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 201: Flute and Violin I/II parts begin with *mf*. Bassoon and Violoncello parts begin with *mf*. Horns and Trombone parts begin with *mf*. Trumpet and Bass Trombone parts begin with *mf*.

Measure 202: Flute and Violin I/II parts continue with *mf*. Bassoon and Violoncello parts continue with *mf*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *mf*.

Measure 203: Flute and Violin I/II parts continue with *mf*. Bassoon and Violoncello parts continue with *mf*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *mf*.

Measure 204: Flute and Violin I/II parts continue with *mf*. Bassoon and Violoncello parts continue with *mf*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *mf*.

Measure 205: Flute and Violin I/II parts continue with *mf*. Bassoon and Violoncello parts continue with *mf*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *mf*.

Measure 206: Flute and Violin I/II parts continue with *mf*. Bassoon and Violoncello parts continue with *mf*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *mf*.

Measure 207: Flute and Violin I/II parts continue with *mf*. Bassoon and Violoncello parts continue with *mf*. Horns and Trombone parts continue with *mf*. Trumpet and Bass Trombone parts continue with *mf*.

208

Picc.

Fl.

C. A.

Cl.

Bsn.

Hns.

4. hn.

1. hn.

2. hn.

3. hn.

Tpt.

Tbn.

B. Tbn.

Vln. I 1.2.3.4 pult

Vln. II 1.2.3. pult

Vla.

Vc.

Db.

mf

poco a poco cresc.

f

1. cl.

mf

f

mp

f

f

f

mp

mp

non vib.

vib.

decresc.

mf

cresc.

f

arco

f

poco a oco cresc.

poco a oco decresc.

detaché

215

Picc.

Fl.

Cl.

2. cl. *f*

1. cl. *mf*

tr *mp*

Bsn. *mf* *mp*

Hns.

4. hn. *mf*

Tpt. *mf* *mp*

Tbn. *mf*

B. Tbn. *mf*

Vln. I 1.2.3.4 pult *senza 1.2.3. pult*

Vln. II 1.2.3. pult *pizz.* *mf*

Vla. *decresc.* *mf* *f* *mf*

Vc. *f* *f* *mf*

Db. *mf*

222

Fl.

Cl.

2. cl. *tr* *mf*

Bsn.

Vln. II 1.2.3. pult *mp* *p*

Vla.

Vc.

Db.

E

4/4 ♩=(80:85)

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *mf* *non vib.*

Cbsn. *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *mp* *pp* *mp*

Vln. I 4.5.6 pult *normal vib.* *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II 1.2.3. pult *arco* *pp* *p* *pp* *pp* *pp* *pp* *p* *pp* *mp* *p*

Vla. 1. pult *div.* *p* *pp* *p* *mp* *p* *p* *mp* *p*

Vc. *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *mp* *pp* *mp*

Db. *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *mp* *pp* *mp*

243

Picc. *p*

Fl. *p*

Ob. 1. ob. *non vib.* *p*

Cl. 1. cl. *poco a poco accell* *mf* *non vib.*

Bsn. 1. bsn 2. bsn

Cbsn. *p* *mp*

Timp. wood *ppp* *p* *mp* *pp*

Hp. *mp* *cresc.* *mf* *cresc.* *f* *mf* *mf* *mp* *mp*

Vln. I 1. pult *f molto vib.*

Vln. I 4.5.6 pult *molto vib.* *mp* *mp* *mf* *f* *mf* *f* *mp*

Vln. II 1.2.3. pult 4.5. pult *p* *mp* *mf*

Vla. 1. pult 2. pult 3. 4. pult *p* *mp* *martelé*

Vc. *p* *mp* *mp*

Db. *p* *mp* *mp*

F

248

Picc.

Fl.

Cl.

Bsn.

Cbsn.

Hns.

Tbn.

Timp.

Perc.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. fl.

2. cl.

1. bsn

1.2.

3.4.

1. 2.

quinto conga tumba

coperto

senza 4.5.6. pult

1.2.3. pult

div.

1.2. pult

3. pult

4.5. pult

1.2. pult

3.4. pult

mp *mf* *f* *fp*

B H M B S O B H M B S O

R R L L R L R R L L R L

Picc.

Fl. 1. fl. *mf* 12 *mp* 12

Cl. 1. 2. cl. *mf* *f*

Bsn.

Cbsn.

Hns. *mf* *f* *mf* *f* *mf* *f*

Tpt. 1. 2. *mf* *f*

Tbn. *mf* *f* *mf* *f*

Timp. *mf*

Perc. B H M B S O H T H H T H H T H H O O B H M B S O B H M B S O *mf* *simil con variaciones (feels)*

B. D. *mf*

Hp. *mf* *mf*

Vln. I 1. 2. 3. pult *mf* *fp* *mf* 12 *fp*

Vln. II 1. 2. pult 3. pult 4. 5. pult

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

255

Picc.

Fl. 1. 2. fl. *mf* *f* *mf*

Ob. 1. 2. ob. *f* *mf*

Cl. 1. 2. cl. *mf* *f*

Bsn. *tutti*

Cbsn.

Hns. *mf* *f*

Tpt. *mf* *f*

Tbn. 1. 2. 3. *mf* *f*

B. Tbn. *f*

Timp. *mf* *f*

Perc. *poco a poco cresc.*

B. D. *mf* *mf*

Hp. *mf* *cresc.* *cresc.*

Vln. I *tutti (excepto concertino)* *mf* *cresc.* *f*

Vln. II 1. 2. pult 3. pult 4. 5. pult *tutti detaché*

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

258

Picc. *mf* 12

Fl. *f*

Ob. *f* *mf* *f*

Cl. 1. 2. cl. *mf* 14

Bsn.

Cbsn.

Hns. *f* *f* *f*

Tbn. *f* *f* *f*

B. Tbn. *f* *f* *f*

Timp. *mf* *f* *mf*

Perc. *sempre cresc.*

B. D. *mf*

Hp.

Vln. I *f* *f* *f*

Vln. II

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

261

Picc. *mf* 12

Fl. *f*

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

Cl. 1. 2. cl. 14 *mf*

Bsn.

Cbsn.

Hns. *f* *f* *f*

Tbn. *f* *f* *f*

B. Tbn. *f* *f* *f*

Timp. *f* *mf* *mf*

Perc. // // //

B. D. *mf* *mf*

Hp.

Vln. I *f* *f* *f*

Vln. II 3

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

264

Picc. *f*

Fl. *f* *gliss.*

Ob. *f*

Cl. 1. 2. cl. *mf* *cresc.* 6 6 6 6 3. cl. *f* 12 2. cl. *f* 12 1. cl. *f* 12 1. 2. cl. *ff* *ff* *tutti*

Bsn. *sfz* *sfz* *sfz* *sfz* *ff* *ff*

Cbsn. *sfz* *sfz* *sfz* *sfz* *ff* *ff*

Hns. *f* *f* *sfz* *sfz* *ff* *ff*

Tpt. 1. 2. tpt. *mf* *f* *ff* *ff*

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

B. Tbn. *f* *f* *f* *f* *ff* *ff*

B. Tba. *f* *f* *f* *f* *ff* *ff*

Timp. *f* *f* *f* *f* *ff* *mf* *ff*

Perc. *f* *f* *f* *f* *mf* *ff* *ff*

B. D. *f* *f* *f* *f* *ff* *ff* *ff* *secco* *muta a tam tam*

Cym. cymbals (pair) *f* *ff* *ff* *ff*

S. D. *ppp* *f* *ff* *ff* *ff* *ff*

Hp. *mf* *cresc.* *cresc.*

Vln. I *f* *f* *f* *f* *ff* *ff* *div.*

Vln. II *f* *f* *f* *f* *ff* *ff* *concertino* *ff* *molto vib.*

Vla. 1. 2. pult. *f* *f* *f* *f* *ff* *ff* *tutti*
3. 4. pult.

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

Db. *f* *f* *f* *f* *ff* *ff*

Vln. I

G $\text{♩} = (60:70)$

Vln. I

sautillé con presión de armónicos

molto vib. sul pont. -----> ord. nostálgico

Vln. II

Vla.

Vc.

Db.

combinar sonidos aeolian y jet whistle

This page contains the musical score for page 33 of a symphony. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Trombone (Tbn.), Saxophone (S. D.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), and Double Basses (Db.). The score is divided into four measures. The first measure (measures 286-287) features dynamics of *mp* and *mf*. The second measure (measures 288-289) features dynamics of *p*, *mf*, and *f*. The third measure (measures 290-291) features dynamics of *p*, *mp*, and *f*. The fourth measure (measures 292-293) features dynamics of *p*, *mp*, and *f*. Specific performance instructions include *gliss.* (glissando) for the Flute and Trombone, *arco* (arco) for the Violins and Violas, and *pult* (pulsation) for the Violins and Violas. The Flute part includes a first flute (1. fl.) and a second flute (2. fl.). The Saxophone part includes a saxophone (S. D.). The Double Bass part includes a double bass (Db.).

291

Fl. *f* *f* *f* *mf* *ff* *gliss.*

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

Cl. *mf* *mf* *mf*

Bass Cl. *mf* *mf* *mf*

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

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

Tbn. *mf* *mf* *lo mas glissado posible*

B. Tbn. *mf* *mf* *lo mas glissado posible*

S. D. *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *f*

2.3. pult *mp* *mf* *mf* *fp* *f*

Vln. I Ccno. *cresc.* *f* *6* *mf*

4.5.6. pult *mp* *mp* *mf* *mf* *fp* *f*

1.2.3. pult *mp* *mf* *mf* *fp* *mf* *mf*

Vln. II 4.5. pult *mp* *mp* *mf* *mf* *fp* *mf* *mf*

1.2. pult *mp* *mp* *mp* *mf* *mf* *mf*

Vla. 3.4. pult *mp* *mp* *mp* *mf* *mf* *mf*

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

Db. *mp* *mp* *mp* *mf* *mf* *mf*

294

Fl. *non vib.*
p ————— *mp*

Ob. *non vib.*
p ————— *mp*

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

Bass Cl. *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf*

Cbsn. *f* *mf* *mf* *mf*

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

B. Tbn. *mf* *mf* *mf* *mf*

Timp. *ppp* *mf*

S. D. *p* *mf* *mf* *p* *mf* *mf*

T.-t. *mp* *f*
raspar con una vara metálica
muta a bass drum

2.3. pult *mf* *mf* *mf* *mf* *mp* *mp* 1. pult

Vln. I Ccno. *decresc.*

4.5.6. pult *mf* *mf* *mf* *mf* *mp* *mp*

1.2.3. pult *mf* *mf* *mf* *mf* *mp* *mp*

Vln. II 4.5. pult *mf* *mf* *mf* *mf* *mp* *mp*

1.2. pult *mf* *mf* *mf* *mf* *mp* *mp*

Vla. 3.4. pult *mf* *mf* *mf* *mf* *mp* *mp* senza 3. 4. pult

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

Db. *mf* *mf* *mf* *mf* *mp* *mp*

H ♩=162

Fl.

Cl.

Timp.

1. pult

Vln. I

3.4. pult

1.2.3. pult

Vln. II

4.5. pult

Vla. 1. 2. pult

Vc.

Db.

1. fl. *f* *vib.* *mf* 2. fl.

aeolian 1. cl. *p* *mp*

felt *pp*

300 *ppp* *mf* *non div.*

1. pult *ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

3.4. pult *gliss.* *f* *f* *f* *f* *tutti sul pont.*

1.2.3. pult *ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

4.5. pult *ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

1. 2. pult *pizz.* *mf* *mf*

tutti *non div.* *mp* *mf* *mf* *mf* *mf* 1. pult

tutti *mp* *mf* *mf* *mf* *mf*

311
Picc. aeolian
accel. de a poco
tr.

Fl.

Ob.

Cl. 2. cl. aeolian
p mp

Bsn.

Cbsn.

Timp. mf mp mp mp mp mf

Cym. II

Bell Tree scrape
mf f

1. pult mf

Vln. I 3.4. pult sul pont. non div. gliss. f f f f div. ord. non vib. fp

5.6. pult ord. non vib. fp

Vln. II 1.2.3. pult mf p gliss. fp f f f f f
4.5. pult mf p gliss. fp f f f f f

Vla. 1.2. pult mf mf mf senza 1.2. pult

Vc. tutti 1. pult tutti 1. pult tutti 1. pult mf mf mf f mf

Db. mf mf mf f mf

320 aeolian *tr*

Picc. *fp*

Fl. *fp*

Ob.

1. cl. *mf*

Bsn. *fp* *f* *fp* *f* *fp* *mf* *fp*

Cbsn. *f* *fp* *f* *fp* *f* *fp* *mf* *fp*

Hns.

Timp. *mf* *mf* *mf* *mf*

1.2. pult *mf* *mf* *fp* *f* *f* *fp* *f* *fp*

Vln. I 3. pult *senza 3.4. pult*

5.6. pult *mf* *fp* *f* *f* *fp*

Vln. II 1.2.3. pult *mf*

4.5. pult *mf* *senza 4.5. pult*

Vla. 3. 4. pult *arco* *sul pont.* *ord.* *mf* *fp* *f* *f* *fp* *senza 3. 4. pult*

Vc. *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf*

Db. *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf* *tutti* *f* *1. pult* *mf*

328 **2/4** **4/4**

Fl. 1. 2. fl. *mf* *mf* *f*

Cl. 1. 2. cl. *mf*

Bsn. *mf* *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf* *mf*

Hns. *f* *f* *ff*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Timp. *mf* *mf* *f* *mf* *mf*

Perc. **5/8** **2/4** **4/4** **4/4**
 quinto conga tumba *mf* B H M S H M B O B H M S H M B O *simil con variaciones (feels)*
 R L L R L L R L R L L R L L R L

Cym. cymbals (pair) *f* *secco* *muta a bongo*

S. D. *p* *f*

Mar. *mp* *mf* *rubber*

1. 2. pult *mf* *senza 1. 2. pult*

Vln. I 3. pult 4. pult *p* *div.* *gliss.* *f* *div.* *p*

5. 6. pult *mf* *senza 5. 6. pult*

Vln. II 1. 2. 3. pult *mf* *1. 2. 3. pult pizz.* *mf* *mf*

Vla. 1. 2. pult *1. 2. pult*

Vc. *tutti* *mf* *non div.* *mf* *1. pult* *tutti* *mf* *1. pult* *tutti* *mf*

Db. *tutti* *mf* *1. pult* *tutti* *mf* *1. pult* *tutti* *mf*

336

Fl. $\frac{5}{8}$ | $\frac{2}{4}$ | $\frac{4}{4}$ | 1. 2. fl. double tongue *f* t k t k t k t k t k t

Bsn. *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf*

Timp. *mf* *mf* *f* *mf*

Perc. B H M S B H M S B H M S H M B O B H M S H M B O R L L R R L L R L R L R L L R L R L *f*

Mar.

Vln. I *molto vib.* *p* *f* *mf*

3. pult *gliss.* *f*

4. pult

Vln. II 1.2.3. pult *mf* *mf* *div.* *sul pont* *to ord.* *ord.* *fp* *mf*

4.5. pult *div.* *sul pont* *to ord.* *ord.* *fp* *mf*

Vla. 1. 2. pult *mf* *mf* *tutti*

Vc. 1. pult *mf* *tutti* *mf* *mf* *tutti* *mf*

Db. 1. pult *mf* *tutti* *mf* *mf* *tutti* *mf*

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

- Fl. (Flute):** Part 1 (1. fl.) and Part 2 (2. fl.). Includes markings for *f*, *double tongue*, and *tr*.
- Bsn. (Bassoon):** Includes markings for *mf*, *f*, and *fp*.
- Cbsn. (Clarinet):** Includes markings for *mf*, *f*, and *fp*.
- Hns. (Horn):** Two staves with markings for *f* and *fp*.
- Timp. (Timpani):** Includes markings for *mf*, *f*, and *mp*.
- Perc. (Percussion):** Includes Bongo II with markings for *mf*, *f*, and *f M*. Rhythmic patterns are indicated with letters: B H M S, B H M S, B H M S H M B O, B H M S H M B O.
- S. D. (Saxophone):** Includes markings for *f*, *p*, and *rim shot*.
- Mar. (Maracas):** Two staves.
- Vln. I (Violin I):** Includes markings for *poco a poco cresc.*, *f*, and *mf*.
- Vln. II (Violin II):** 1.2. pult and 3. pult (Violin I); 4. pult and 5. pult (Violin II). Includes markings for *fp*, *mf*, *div.*, *sul pont.*, and *ord.*.
- Vla. (Viola):** Includes markings for *mf* and *f*.
- Vc. (Violoncello):** Includes markings for *tutti*, *mf*, *f*, and *1. pult*.
- Db. (Double Bass):** Includes markings for *tutti*, *mf*, *f*, and *1. pult*.

352

Fl. 1. fl. *f* aeolian 2. fl. *mf* 1. fl. *f*

Bsn. *f fp* *f fp* *mf fp* *mf*

Cbsn. *f fp* *f fp* *mf fp* *mf*

Hns. *f fp* *f fp* *f fp* *f fp*

Timp. *mf* *mf* *mf* *mf*

Perc. *f M S SFT f M f M f TFOfTFOfT f M f M f M S SFT f M f M f TFOfTFOfT S F O M*
LR R LRL LR LR RLL R LL RLL LR LR LR R LRL RLL R LL RLL R R L R L

Perc. *B H M S*
R L L R

S. D. *mf f p mf f mp mp*

Mar.

Vln. I *f mf* *detallé* *f cresc. sempre cresc.*

Vln. II 1.2. pult 3. pult *ord. sul pont ord. sul pont ord. sul pont ord.*
mf fp mf fp mf fp mf fp

Vln. II 4. pult 5. pult *ord. sul pont ord. sul pont ord. sul pont ord.*
mf fp mf fp mf fp mf fp

Vla. *mf*

Vc. 1. pult *mf* *tutti (h) f* 1. pult *mf* *tutti f* 1. pult *mf* *tutti f* 1. pult *mf* *tutti f* 1. pult *mf* *tutti f*

Db. 1. pult *mf* *tutti (h) f* 1. pult *mf* *tutti f* 1. pult *mf* *tutti f* 1. pult *mf* *tutti f* 1. pult *mf* *tutti f*

This page of a musical score, page 43, features a variety of instruments including Piccolo, Flute (1. 2. fl.), Clarinet (1. cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hns.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Bass Trombone (B. Tba.), Timpani (Timp.), Percussion (Perc.), Snare Drum (S. D.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures, each with a 2/4 time signature. The first measure is in C major, and the second measure changes to D major. The third measure returns to C major, and the fourth measure changes to E major. The woodwind and brass sections play rhythmic patterns with dynamic markings such as *f*, *mf*, and *fp*. The percussion section includes snare drum and maracas, with dynamic markings like *sempre cresc.* and *fp*. The string sections (Violin I, Violin II, Viola, Violoncello, and Double Bass) play sustained notes with dynamic markings like *sempre cresc.* and *ff*. The Piccolo and Flute parts have specific performance instructions like "toneless attack".

