

Miroslav Srnka

Overheating

for ensemble

2018

Full Score



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11172-72

Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

*for the Los Angeles Philharmonic
to celebrate their centenary
and Susanna Mälkki*

*and for my sister Michaela
on her birthday*

First Performance: 13 Nov. 2018, Los Angeles, Walt Disney Concert Hall
Los Angeles Philharmonic
Conductor: Susanna Mälkki

Duration: ca. 13 Min.

Ensemble

Flute / Bass Flute
Oboe
Clarinet in B \flat
Bassoon

French Horn
Trumpet in C
Trombone

3 Percussionists
1. Marimba 1
2. Marimba 2
3. Vibraphone

Harp
Piano
Accordion

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Explanatory Notes

Score in C.
All pitches sound in the octaves as written.

tempo

Tempo markings are approximate.

accidentals

Each accidental applies only to one note (with the only exception of a repeated note or a repeated identical chord). Naturals are notated for additional clarification.

sound

The sound should achieve a homogenous and balanced sound of the entire ensemble ('Schmelzklang').

dynamics

Dynamic signs from *pppp* (almost inaudible) to *ffff* (tutta la forza).
Dynamic signs are absolute within the score. (All instruments with the same dynamic sign should produce approximately the same dynamic level.)
◦ signs at the end of cresc. or decresc. hairpins mean al / dal niente or the softest dynamics possible for the particular instrument and technique.

vibrato

Play non vibrato if not marked otherwise.

winds

Try to breathe only in notated breaks. Otherwise, use $\succ\circ\prec$ for unnoticeable breathing.

wood

If no Bass Flute is available, play on Flute in C one octave higher

brass

Horn uses bass trombone wa-wa mute.

wa-wa mutes:

a = open, o = half open, u = closed

percussion, harp, piano, accordion

Distribution of music between the left and right hand is free.

Choice of percussion mallets, accordion registering and use of piano pedal is free to achieve the greatest homogeneity of sound within the ensemble. Eventual indications are meant as suggestions and can be altered.

strings

Strings always play molto arco, using as much of the bow as possible, even in fast tempi.

Changing bow in $\succ\circ\prec$ should feel smooth and unnoticeable.

Overheating

for ensemble

Miroslav Srnka
(2018)

A

♩ ≈ 50

Wa-Wa Mute

u o u o u o u o u o u o u o u o u o u o u o u o u o

pp

E-Bow on string (fundamental mode)
put an E-Bow on the string and wait until it fully resonates

♩ ≈ 50

4

Cl.

Tbn.

Pno.

remove E-Bow
and let the string sound

6

Cl.

Tbn.

8

Cl.

Acc.

♩ ≈ 60

11

Cl.

Hn.

Tpt.

Acc.

♩ ≈ 50

Wa-Wa Mute

Wa-Wa Mute

15

Hn.

Tpt.

Acc.

B

17

B. Fl.

Hn.

Acc.

♩ ≈ 30

Bass Flute

wa-wa rhythm quasi stays in previous tempo

tremolo rhythm quasi stays in previous tempo

19

B. Fl. *p mp mf f fff ff ff*

Acc.

Vln. I *mp mf f*

Vln. II *mp mf*

Vla. *mp*

22

B. Fl. *ff f mf mp p*

Cl. *mp mf f ff f mf*

Hn. *mp mf f*

Tpt. *mp mf f ff f*

Tbn. *mp mf*

Vln. I *ff f mf mp p*

Vln. II *f ff f mf mp p*

Vla. *mf f ff f mf mp p*

Vc. *mp mf f ff f mf mp p*

senza sordino

24

Cl. *mp p*

Hn. *f pp*

Tpt. *mf mp p p p*

Tbn. *f pp*

Mrb. I *the softest mallets possible*

Vib. *the softest mallets possible fast vibrato mf*

C

26 $\text{♩} \approx 50$

Mrb. 1

Mrb. 2

the softest mallets possible

B. Fl.

Mrb. 1

Mrb. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

36 $\text{♩} \approx 70$

B. Fl.

Ob.

Cl.

Bsn.

Hn.

senza sordino

Mrb. 1

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

B. Fl. *mp* *mf* *f* *ff* *f* *mf* *mp*

Ob. *ff* *f* *mf* *mp* *p*

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

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

Tpt. *senza sordino* *p*

Tbn. *mp* *mf* *f* *ff* *f* *mf* *mp* *p*

Acc. *pp* *mf*

Vln. I *mp* *mf* *f* *ff* *f* *mf*

Vln. II *pp* *mp* *mf* *f* *ff* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

D.B. *mp* *mf*

repeat irregularly

Wa-Wa Mute

40 $\text{♩} \approx 90$

B. Fl. *p* *mp* *mp* **change to Flute in C** **G.P.**

Ob. *mp* *mp*

Cl. *mp*

Bsn. *mp* *mp*

Hn. *mp*

Tpt. *mf*

Tbn. *mp*

Acc. *mp* *mp* *mp* **G.P.**

Vln. I *mp* *p* *mp* $\text{♩} \approx 90$ **G.P.**

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

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

Vc. *ff* *f* *mf* *mp* *p*

D.B. *f* *ff* *f* *mf* *mp* *p*

D

44 Flute in C

G.P. G.P. accel. rit. (a tempo) G.P.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp* senza sordino

Tbn. *mp*

Mrb. 1 *ppp*

Mrb. 2

Vib. *ppp* senza vibrato

Hp. *ppp*

Pno. *ppp* legato sempre

Acc. *p*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *p*

Vc. *p*

D.B. *pp*

49 **accel.** **rit.** **(a tempo)** **G.P.** **accel.**

Fl. *mp* *mp*

Ob. *mp* *mp*

Cl. *mp* *mp*

Bsn. *mp* *mp*

Hn. *mf* *mp* *mp*

Tpt. *mf* *mp* *mp*

Tbn. *mf* *mp* *mp*

Mrb. 1 *pp*

Mrb. 2

Vib.

Hp. *ppp* *ppp*

Pno. *ppp*
con pedale sempre simile

Acc. *p* *mf* *p* *p*

Vln. I **accel.** **rit.** **(a tempo)** **G.P.** **accel.** *pp* *mf* *p*

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

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

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

D.B. *pp*

52 **rit.** **(a tempo)**

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf*

Hn. *mf* *mp* *p*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Mrb. 1

Mrb. 2

Vib. *ppp* *ppp* *

Hp. *ppp* *

Pno. *ppp* *

Acc. *p* *mf* *mp* *pp*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *mf* *p*

Vc. *mf* *p*

D.B.

E

54 **un poco accel. (till the next tempo marking)**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *pp* *p* *mf* *p* *pp* *p* *pp* *mp* *pp* *mf* *p* *mf* *p* *f* *p* *p* *p*

soft mallets
legatissimo sempre
soft mallets
legatissimo sempre
legatissimo sempre
8va
Xoo

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *p* *p* *pp* *pp* *pp* *pp*

pp *pp* *pp* *ppp* *ppp*

pp *pp* *pp*

pp *pp* *ppp*

soft mallets
legatissimo sempre

pp *pp* *pp*

loco

p *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

p *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

F

♩ ≈ 140

60

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *mf*

Bsn. *ppp* *ppp* *ppp*

Hn. *pp* *mf*

Tpt. *ppp* *ppp* *pp* *mf* *f*

Tbn.

Mrb. 1 *pppp*

Mrb. 2 *ppp* *pppp*

Vib. *ppp*

Hp.

Pno. *ppp*

Acc. *ppp* *ppp* *mp* *pp* *p*

Vln. I *pp* *ppp* *ppp* *ppp* *mp* *p* *p* *p*

Vln. II *ppp* *ppp* *p* *mp* *p* *p*

Vla. *ppp* *ppp* *ppp* *mp* *p* *p* *p*

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

D.B. *ppp* *ppp* *ppp*

♩ ≈ 140

63

Ob.
Cl.
Bsn.
Tpt.
Mrb. 1
Mrb. 2
Acc.
Vln. I
Vln. II
Vla.
Vc.

mf
p

Detailed description: This block contains the musical score for measures 63, 64, and 65. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Maracas 1 (Mrb. 1), Maracas 2 (Mrb. 2), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe part has a long note in measure 63 and a rest in 64 and 65. The Clarinet part has a long note in measure 63 and rests in 64 and 65. The Bassoon part has a long note in measure 63 and rests in 64 and 65. The Trumpet part has a long note in measure 63 and rests in 64 and 65. The Maracas parts have a rhythmic pattern of eighth notes. The Accordion part has a complex, multi-measure rest in measure 63 and a rhythmic pattern in 64 and 65. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The dynamic markings are *mf* for measures 63 and 64, and *p* for measure 65.

66

Ob.
Cl.
Tpt.
Mrb. 1
Mrb. 2
Acc.
Vln. I
Vln. II
Vla.
Vc.

mp
p

Detailed description: This block contains the musical score for measures 66, 67, and 68. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Maracas 1 (Mrb. 1), Maracas 2 (Mrb. 2), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe part has a long note in measure 66 and rests in 67 and 68. The Clarinet part has a long note in measure 66 and rests in 67 and 68. The Trumpet part has a long note in measure 66 and rests in 67 and 68. The Maracas parts have a rhythmic pattern of eighth notes. The Accordion part has a complex, multi-measure rest in measure 66 and a rhythmic pattern in 67 and 68. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The dynamic markings are *mp* for measure 66, and *p* for measures 67 and 68.

69

Fl. *pppp*

Ob.

Cl. *pppp*

Bsn. *pppp*

Hn. *pppp*

Tpt. *pppp*

Tbn. *pppp*

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc. *p*

Vln. I *pp*

Vln. II *p*

Vla. *pp*

Vc. *p*

D.B. *pppp*

Detailed description: This page of a musical score, numbered 69, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and the string section (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked with *pppp* (pianissimo) dynamics. The Percussion section includes two Maracas (Mrb. 1 and Mrb. 2) and an Accordion (Acc.) marked with *p* (piano) dynamics. The Harp (Hp.), Piano (Pno.), and Vibraphone (Vib.) staves are currently blank. The score is written in a common time signature and features complex rhythmic patterns and phrasing across the woodwinds and strings.

72

Fl. *pppp* *pppp* *ppp* *ppp*

Ob. *pp*

Cl. *pppp* *pppp* *ppp* *ppp*

Bsn. *pppp* *pppp* *ppp* *ppp*

Hn. *pppp* *pppp* *ppp* *ppp*

Tpt. *pppp* *pppp* *ppp* *ppp*

Tbn. *pppp* *pppp* *ppp* *ppp*

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc. *p*

Vln. I *pp* *pp* *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp* *pp* *pp*

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

Vc. *pp* *pp* *pp* *pp* *pp* *pp*

D.B. *pppp* *pppp* *ppp* *ppp*

more and more sul tasto

75

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Detailed description: This system contains measures 75, 76, and 77. The woodwinds (Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are all playing a melodic line marked *pp* (pianissimo). The strings play a rhythmic pattern of eighth notes. The woodwinds play a melodic line with eighth notes and rests.

78

Fl. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

Acc. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *p* *mp*

Detailed description: This system contains measures 78, 79, 80, and 81. The woodwinds and strings continue their melodic lines. The dynamics for the woodwinds and strings change from *pp* to *p* (piano) in measure 78 and then to *mp* (mezzo-piano) in measure 79. The strings continue with their rhythmic pattern. The woodwinds play a melodic line with eighth notes and rests. The strings play a rhythmic pattern of eighth notes.

81

Fl. *mf* *mf* *f*

Cl. *mf* *mf* *f*

Bsn. *mf* *mf* *f*

Hn. *mf* *mf* *f*

Tpt. *mf* *mf* *f*

Tbn. *mf* *mf* *f*

Acc. *pp* *pp* *pp*

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

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

G

84 $\text{♩} \approx 60$

Fl. *ff* *f* *mf* *mp* *p* *pp* *ppp*

Ob. *ff* *f* *mf* *mp* *p* *pp* *ppp*

Cl. *ff* *f* *mf* *mp* *p* *pp* *ppp*

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

Hn. *ff* *f* *mf* *mp* *p* *pp* *ppp*

Tpt. *ff* *f* *mf* *mp* *p* *pp* *ppp*

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

Acc. *pp* *pppp* *ppp* *pp* *p* *mp* *mf* *f*

Vln. I *pp* *pppp* *ppp* *pp* *p* *mp* *mf* *f*

Vln. II *pp* *pppp* *ppp* *pp* *p* *mp* *mf* *f*

Vla. *pp* *pppp* *ppp* *pp* *p* *mp* *mf* *f*

Vc. *pp* *pppp* *ppp* *pp* *p* *mp* *mf* *f*

D.B. *pppp* *ppp* *pp* *p* *mp* *mf* *f*

86 $\text{♩} \approx 75$

Fl. ppp p mp mf f ff

Ob. ppp p mp mf f ff

Cl. ppp p mp mf f ff

Bsn. ppp p mp mf f ff

Hn. ppp p mp mf f ff

Tpt. ppp p mp mf f ff

Tbn. ppp p mp mf f ff

Mrb. 1

Mrb. 2 *legatissimo sempre*

Vib. *legatissimo sempre*

Hp.

Pno. *legatissimo sempre*

Acc. ff f mf mp p pp

Vln. I ff f mf mp p pp

Vln. II ff f mf mp p pp

Vla. ff f mf mp p pp

Vc. ff f mf mp p pp

D.B. ff f mf mp p pp

$\text{♩} \approx 75$

88 $\text{♩} \approx 90$

Fl. *ppp*

Ob. *ppp*

Cl.

Bsn. *ppp*

Hn.

Tpt.

Tbn. *f*

Mrb. 1 *ff*

Mrb. 2 *ff*

Vib. *ff*

Hp. *f* *legatissimo sempre*

Pno. *ff* *legatissimo sempre*

Acc. *ppp*

Vln. I $\text{♩} \approx 90$

Vln. II

Vla.

Vc. *ppp*

D.B. *ppp*

Detailed description: This page of a musical score covers measures 88 to 91. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), percussion (Maracas 1 & 2, Vibraphone, Harp, Piano, Accordion), and strings (Violin I & II, Viola, Violoncello, Double Bass). The score is in 4/4 time with a tempo of approximately 90 beats per minute. Dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). Performance instructions include *legatissimo sempre* for the Harp and Piano. The woodwinds and strings play sustained, melodic lines, while the percussion instruments provide rhythmic accompaniment with complex patterns and triplets.

90

Fl. *pp* *p* *p*

Ob. *pp* *p*

Cl. *pp* *p* *p*

Bsn. *p* *p*

Tbn. *f* *f* *f*

Acc. *pp* *p* *p*

Vc. *pp* *p*

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

Detailed description: This block contains the musical score for measures 90, 91, and 92. It features ten staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Accordion (Acc.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Oboe, Clarinet, Bassoon, and Violoncello parts are marked with *pp* and *p*. The Trombone part is marked with *f*. The Accordion and Double Bass parts are marked with *pp* and *p*. The music consists of melodic lines with various dynamics and articulations.

93

Fl. *mp* *mf* *f* *ff*

Ob. *mp* *ff*

Cl. *mp* *mf* *f*

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

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *f* *f* *ff*

Acc. *mp* *f* *f*

D.B. *mp* *mf*

Detailed description: This block contains the musical score for measures 93, 94, 95, and 96. It features ten staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Accordion (Acc.), and Double Bass (D.B.). The Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone parts are marked with *mp*, *mf*, *f*, and *ff*. The Accordion and Double Bass parts are marked with *mp* and *f*. The music consists of melodic lines with various dynamics and articulations.

H $\text{♩} \approx 150$

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

$\text{♩} \approx 150$

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

- Flute (Fl.):** Starts at measure 100. Features a *bisb.* (biscando) effect in the final measure, marked *p*.
- Oboe (Ob.):** Similar to the flute part, with a *bisb.* effect and *p* dynamic.
- Clarinet (Cl.):** Similar to the flute part, with a *bisb.* effect and *p* dynamic.
- Bassoon (Bsn.):** Features a *bisb.* effect and *p* dynamic.
- Horn (Hn.):** Marked *mp*.
- Trumpet (Tpt.):** Marked *mp*.
- Tuba (Tbn.):** Marked *mp*.
- Musical Instruments (Mrb. 1, Mrb. 2, Vib., Hp., Pno., Acc.):** Various rhythmic and melodic patterns, including triplets and quintuplets.
- Violin I (Vln. I):** Marked *mp*.
- Violin II (Vln. II):** Marked *mp*.
- Viola (Vla.):** Marked *mp*.
- Violoncello (Vc.):** Marked *mp*.
- Double Bass (D.B.):** Marked *mp*.

105

Fl. *p* *pp* *bisb.*

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

Cl. *p* *pp* *pp*

Bsn. *p*

Hn. *p* *pp* *pp*

Tbn.

Acc.

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

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

Vc. *pp* *pp*

D.B. *p*

110

Cl. *pp*

Acc.

Vln. I *pp* *pp* *pp* *ppp*

Vln. II *pp* *pp* *pp* *ppp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

*) Leave bisbigliando out if sound becomes too unstable or aggressive.

I

114

Musical score for measures 114-119. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Accordion, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *mf*. Performance instructions include "Straight Mute" and "con sord."

120

Musical score for measures 120-124. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Accordion, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *mp* to *ppp*.

124

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Mrb. 1 *pp*

Mrb. 2 *pp*

Vib. *pp*

Hp. *pp*

Pno. *pp*

Acc. *ppp* *pppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

ossia:
(if needed for
a register change)

*
#

Detailed description: This page of a musical score covers measures 124 through 127. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Maracas 1 & 2, Vibraphone, Harp, Piano, Accordion), and strings (Violin I & II, Viola, Violoncello, Double Bass). The woodwinds and strings play sustained, melodic lines, often marked with *ppp* (pianissimo). The percussion instruments have more rhythmic and melodic parts, with the piano and harp playing complex textures. The accordion provides harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark is present at the end of measure 127.

128 **accel.**

Mrb. 1

Mrb. 2

Vib.

Pno.

Acc.

131 **rit.**

Acc.

135 **accel.** **rit.**

Acc.

J (a tempo)

139

Acc.

(a tempo)

Vln. I

Vln. II

141

Acc.

Vln. I

Vln. II

Vla.

Vc.

143

Ob.
Cl.
Acc.
Vln. I
Vln. II
Vla.
Vc.

p *p* *mp*

Detailed description: This block contains the musical score for measures 143, 144, and 145. The instruments are Oboe (Ob.), Clarinet (Cl.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe part starts with a whole rest in measure 143 and then plays a half note G4 in measure 144, followed by a half note F4 in measure 145. The Clarinet part plays a half note G4 in measure 143, a half note F4 in measure 144, and a half note E4 in measure 145. The Accordion part plays a complex rhythmic pattern of eighth notes with various accidentals. The Violin I part plays a half note G4 in measure 143, a half note F4 in measure 144, and a half note E4 in measure 145. The Violin II part plays a half note G4 in measure 143, a half note F4 in measure 144, and a half note E4 in measure 145. The Viola part plays a half note G4 in measure 143, a half note F4 in measure 144, and a half note E4 in measure 145. The Violoncello part plays a half note G4 in measure 143, a half note F4 in measure 144, and a half note E4 in measure 145. Dynamics include *p* (piano) and *mp* (mezzo-piano).



146

Ob.
Cl.
Bsn.
Tpt.
Tbn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

mp *mp* *mp* *mp*

Detailed description: This block contains the musical score for measures 146, 147, and 148. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Clarinet part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Bassoon part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Trumpet part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Trombone part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Accordion part plays a complex rhythmic pattern of eighth notes with various accidentals. The Violin I part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Violin II part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Viola part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. The Violoncello part plays a half note G4 in measure 146, a half note F4 in measure 147, and a half note E4 in measure 148. Dynamics include *mp* (mezzo-piano).

149

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Mrb. 1 *s*

Mrb. 2 *pp*

Vib.

Acc.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

152

Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *mp*

Tbn. *mp*

Mrb. 1 *pp*

Mrb. 2 *s*

Vib. *pp*

Hp. *pp*

Pno.

Acc.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

155

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

pp

8va

8va

8

Detailed description of the musical score: This page contains measures 155 through 158 of a symphonic score. The instrumentation includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Maracas 1 & 2, Vibraphone, Harp, Piano), and strings (Violin I & II, Viola, Violoncello, Double Bass). The score is written in a key with one sharp (F#) and a common time signature. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The woodwinds and strings play sustained, melodic lines, while the percussion instruments provide rhythmic accompaniment. The Harp and Piano parts feature intricate textures, with the Harp playing a tremolo-like pattern and the Piano playing a dense, rhythmic accompaniment. The overall mood is somber and dramatic.

159

Bsn. *p*

Mrb. 1 *mf*

Mrb. 2 *mf*

Vib. *mf*

Hp. *p* *mf*

Pno. *loco*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *pp* *p* *mp* *mf* *mf* *mf* *mp* *mp* *p* *p* *p* *pp* *pp* *pp*

162

K

Mrb. 1 *ff*

Mrb. 2 *ff*

Vib. *ff*

Hp. *f* *pp*

Pno. *ff* *loco*

Acc. *ff*

Vln. I

Vla.

Vc. *ppp*

D.B. *ppp*

166

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*
senza sordino

Tbn. *mp*
senza sordino

Mrb. 1 *pp*

Mrb. 2 *pp*

Vib.

Hp. *ppp*

Pno. *pppp*

Acc. *pp* *mp*

Vln. I *p*

Vln. II

Vla. *p*

Vc.

D.B.

Detailed description: This page of a musical score covers measures 166 to 170. It features a large ensemble of instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone) plays sustained notes with a mezzo-piano (*mp*) dynamic. The strings (Violin I, Violin II, Viola, and Violoncello) play sustained notes, with Violin I and Viola marked *p*. The percussion section includes two Maracas (Mrb. 1 and Mrb. 2) playing rhythmic patterns with a pianissimo (*pp*) dynamic, a Vibraphone (Vib.) with a *ppp* dynamic, and a Harp (Hp.) with a *ppp* dynamic. The Piano (Pno.) plays a dense, tremolo-like texture with a *pppp* dynamic. The Accordion (Acc.) plays sustained notes with a *pp* dynamic. The Double Bass (D.B.) plays sustained notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

171

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

damp the strings with another hand more and more
till the pitches become percussive sounds

pp

p

p

176

Ob.

Pno.

180

Ob.

Tpt.

Pno.

Wa-Wa Mute

p

mf

L

184

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *pp*

Hn.

Tpt. *f* *p*

Mrb. 1 *pp*

Mrb. 2 *pp*

Vib. *pp*

Hp. *pp*

Pno. *pp*

Acc. *ppppp*

Vln. I *senza sordino* *p* *pp*

Vln. II *senza sordino* *p*

Vla. *senza sordino* *p* *pp*

Vc. *senza sordino* *p*

D.B. *senza sordino*

188

Ob. *ppp*

Cl. *pp*

Tpt. *pp*

Mrb. 1

Mrb. 2

Vib.

Hp. *ppp*

Pno. *ppp*, *3*, *5*, *8va*, *loco*

Acc.

Vln. I *ppp*

Vln. II *pp*

Vla. *ppp*

Vc. *pp*

D.B. *ppp*

192

Acc.

196

Acc.

200

Acc.

Vln. I

Vla.

Vc.

D.B.

mf



M $\text{♩} \approx 180$

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pppp un pochissimo crescendo sempre

medium mallets 6

pppp un pochissimo crescendo sempre

medium mallets 5

pppp un pochissimo crescendo sempre

medium mallets

pppp un pochissimo crescendo sempre

sempre con pedale

always let sound

pppp

pppp un pochissimo crescendo sempre

sempre con pedale

mf

mf

$\text{♩} \approx 180$

209

Fl.

Ob.

Cl.

Bsn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

217

Fl. *p* *ppp*

Ob.

Cl. *p* *ppp*

Bsn. *p* *ppp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Mrb. 1 *ppp*

Mrb. 2 *ppp*

Vib. *ppp*

Hp. *ppp*

Pno. *ppp*

Acc. *pp* *pp*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

D.B. *ppp* *p*

Detailed description: This page of a musical score covers measures 217 to 221. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), strings (Violin II, Viola, Violoncello, Double Bass), and keyboard instruments (Mandolin 1 & 2, Vibraphone, Harp, Piano, Accordion). The score includes dynamic markings such as *ppp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). It also contains articulation marks like slurs and accents, and performance instructions such as triplets and sixteenth-note runs. The woodwinds and strings play melodic lines with slurs and dynamic changes, while the keyboard instruments provide a rhythmic and harmonic accompaniment.

222

Musical score for orchestra, measures 222-226. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas 1 (Mrb. 1), Maracas 2 (Mrb. 2), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 222-226 show various dynamics and articulations:

- Fl., Cl., Bsn.: *p* to *mp*
- Hn., Tpt., Tbn.: *mp* to *p*
- Mrb. 1: *pp*
- Mrb. 2: *pp*
- Vib.: *pp*
- Hp.: *ppp* to *pp*
- Pno.: *pp*
- Acc.: *pp* to *mf*
- Vln. I, Vln. II, Vla., Vc.: *mf* to *pp*

227

N

Fl. *mp* *p*

Ob.

Cl. *mp* *p* *ppp*

Bsn. *mp* *p*

Hn. *mf* *ppp*

Tpt. *mf*

Tbn. *mf*

Mrb. 1 *p*

Mrb. 2 *p*

Vib. *p*

Hp. *p*

Pno. *p*

Acc. *p* *pp* *ppp* *ppp*

Vln. I *pp* *mf* *ppp*

Vln. II *pp* *mf* *ppp*

Vla. *pp* *mf* *ppp*

Vc. *pp* *mf* *ppp*

D.B. *ppp*

231

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

Hn. *ppp* *ppp* *pp*

Mrb. 1 *ppp* *ppp* *ppp* *ppp* *pp*

Mrb. 2 *ppp* *ppp* *ppp* *ppp* *pp*

Vib. *ppp* *ppp* *ppp* *ppp* *pp*

Hp. *p*

Pno. *ppp* *ppp* *ppp* *ppp* *pp*

Acc. *ppp* *ppp* *ppp* *ppp* *pp* *pp*

Vln. I *ppp* *ppp* *ppp* *ppp* *pp*

Vln. II *ppp* *ppp* *ppp* *ppp* *pp*

Vla. *ppp* *ppp* *ppp* *ppp* *pp*

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

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

234

Cl. *pp* *pp* *pp* *p* *p* *p*

Hn. *pp* *pp* *p* *p* *p*

Mrb. 1 *pp* *pp* *pp* *pp* *pp*

Mrb. 2 *pp* *pp* *pp* *pp* *pp*

Vib. *pp* *pp* *pp* *pp* *pp*

Hp. *p*

Pno. *pp* *pp* *pp* *pp* *pp*

Acc. *pp* *pp* *p* *p* *p* *p*

Vln. I *pp* *pp* *pp* *p* *p* *p*

Vln. II *pp* *pp* *pp* *p* *p* *p*

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

Vc. *pp* *pp* *p* *p* *p*

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

Cl. *p* *mp* *mp* *mp* *mf*

Hn. *mp* *mp* *mf*

Mrb. 1 *6* *6* *6* *6* *6*

Mrb. 2 *5* *5* *5* *5* *5*

Vib.

Hp. *p*

Pno.

Acc. *mp* *mp* *mp* *mf* *mf*

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

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

Vla. *mp* *mp* *mf*

Vc. *mp* *mp* *mf*

D.B. *mp* *mp* *mf*

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

Hn. *mf* *f*

Mrb. 1 *6* *6* *6* *6* *6* *mp*

Mrb. 2 *5* *5* *5* *5* *5* *mp*

Vib. *mp*

Pno. *mp*

Acc. *mf* *mf* *f* *f*

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

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

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

243

Fl. *pppp* *pppp* *ppp*

Ob. *fff* *ff* *f*

Cl. *pppp* *pppp* *pppp* *pppp* *ppp*

Bsn.

Hn. *pppp* *pppp* *ppp*

Tpt. *pppp* *pppp* *ppp*

Tbn. *pppp* *pppp* *ppp*

Mrb. 1

Mrb. 2

Vib.

Hp. *mp*

Pno.

Acc. *pppp* *pppp*

Vln. I *fff* *ff* *f*

Vln. II *fff* *ff* *f*

Vla. *fff* *ff* *f*

Vc. *fff* *ff* *f*

D.B. *fff* *ff* *f*

246

Fl. *ppp* *pp* *p*

Ob. *mf* *mp* *p*

Cl. *ppp* *ppp* *pp* *pp* *p*

Bsn.

Hn. *ppp* *pp* *p*

Tpt. *ppp* *pp* *p*

Tbn. *ppp* *pp* *p*

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno. *mp*

Acc. *ppp* *ppp* *pp*

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

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

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

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

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

249

Fl. *mp* *mf* *f*

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

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

Bsn.

Hn. *mp* *mf* *f*

Tpt. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Mrb. 1

Mrb. 2

Vib.

Hp. *mp*

Pno.

Acc. *p* *mp* *mf* *f*

Vln. I *pp* *pp* *ppp*

Vln. II *pp* *pp* *ppp*

Vla. *pp* *pp* *ppp*

Vc. *pp* *pp* *ppp*

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

252

This page contains the musical score for measures 252, 253, and 254. The instruments and their parts are as follows:

- Fl.**: Flute, measures 252-254. Dynamics: *f* (measures 252-253), *ff* (measure 254).
- Ob.**: Oboe, measures 252-254. Dynamics: *ppp* (measures 252-254).
- Cl.**: Clarinet, measures 252-254. Dynamics: *f* (measures 252-253), *ff* (measure 254).
- Bsn.**: Bassoon, measures 252-254. Rested.
- Hn.**: Horn, measures 252-254. Dynamics: *f* (measures 252-253), *ff* (measure 254).
- Tpt.**: Trumpet, measures 252-254. Dynamics: *f* (measures 252-253), *ff* (measure 254).
- Tbn.**: Trombone, measures 252-254. Dynamics: *f* (measures 252-253), *ff* (measure 254).
- Mrb. 1**: Maracas 1, measures 252-254. Rhythmic accompaniment.
- Mrb. 2**: Maracas 2, measures 252-254. Rhythmic accompaniment.
- Vib.**: Vibraphone, measures 252-254. Rhythmic accompaniment.
- Hp.**: Harp, measures 252-254. Dynamics: *mp* (measure 252).
- Pno.**: Piano, measures 252-254. Complex accompaniment.
- Acc.**: Accordion, measures 252-254. Dynamics: *f* (measures 252-253), *ff* (measure 254).
- Vln. I**: Violin I, measures 252-254. Dynamics: *ppp* (measures 252-254).
- Vln. II**: Violin II, measures 252-254. Dynamics: *ppp* (measures 252-254).
- Vla.**: Viola, measures 252-254. Dynamics: *ppp* (measures 252-254).
- Vc.**: Violoncello, measures 252-254. Dynamics: *ppp* (measures 252-254).
- D.B.**: Double Bass, measures 252-254. Dynamics: *ppp* (measures 252-254).

255

Fl. *mf* *mf* *mf*

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

Cl. *f* *mf* *mf*

Bsn. *f* *mp* *mf*

Hn. *f* *mf* *mf*

Tpt. *f* *mf* *mf*

Tbn. *f* *mf* *mf*

Mrb. 1 *mf* *mf*

Mrb. 2 *mf* *mf*

Vib. *mf* *mf*

Hp. *mf*

Pno. *mf*

Acc. *mp* *f* *mf*

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

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

Vla. *mp* *f*

Vc. *mp* *f*

D.B.

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

each phrase with pedal
(each break release the pedal)

258

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Mrb. 1 *mf*

Mrb. 2 *mf*

Vib. *mf*

Hp.

Pno. *mf*

Acc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

each phrase with pedal
(each break release the pedal)

262

Fl. *mf* *mf*

Ob. *mf* *mf* *mf*

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

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

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tbn. *mf* *mf*

Mrb. 1 *mf* *f*

Mrb. 2 *mf* *f*

Vib. *mf* *f*

Hp.

Pno. *mf* *f*

Acc.

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

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

Vla. *mf* *mf* *f*

Vc. *mf* *f*

D.B. *f*

266

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mrb. 1 *f*

Mrb. 2 *f*

Vib. *f*

Hp.

Pno. *f* *loco*

Acc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 266 to 269. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) all play sustained notes with a forte (*f*) dynamic. The keyboard section includes two Maracas (Mrb. 1 and Mrb. 2) with rhythmic patterns, a Vibraphone (Vib.) with sustained notes, and a Piano (Pno.) with a complex, fast-moving accompaniment. The Piano part includes markings for *loco* and *gr* (grace notes). The score is written in a key signature of one flat and a 4/4 time signature.

270

The musical score is arranged in a multi-staff format. The instruments are listed on the left side of the page. The measures are numbered 270, 271, and 272. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic marking *f* (forte) is prominent throughout the score. The piano part includes a section marked *loco*. The maracas part features triplet and quintuplet rhythms. The string parts consist of sustained notes with slurs.

273

The musical score for measures 273-275 includes the following instruments and parts:

- Fl.:** Treble clef, featuring a melody with a forte *f* dynamic.
- Ob.:** Treble clef, featuring a melody with a forte *f* dynamic.
- Cl.:** Treble clef, featuring a melody with a forte *f* dynamic.
- Bsn.:** Bass clef, featuring a melody with a forte *f* dynamic.
- Hn.:** Bass clef, featuring a melody with a forte *f* dynamic.
- Tpt.:** Treble clef, featuring a melody with a forte *f* dynamic.
- Tbn.:** Bass clef, featuring a melody with a forte *f* dynamic.
- Mrb. 1:** Treble and Bass clefs, featuring a rhythmic pattern with triplets and a forte *f* dynamic.
- Mrb. 2:** Treble and Bass clefs, featuring a rhythmic pattern with quintuplets and a forte *f* dynamic.
- Vib.:** Treble clef, featuring a rhythmic pattern with a forte *f* dynamic. The instruction "hard mallets (if possible)" is present above the staff.
- Hp.:** Treble and Bass clefs, providing harmonic support.
- Pno.:** Treble and Bass clefs, featuring a complex rhythmic pattern with a forte *f* dynamic.
- Acc.:** Treble and Bass clefs, featuring a rhythmic pattern with a forte *f* dynamic.
- Vln. I:** Treble clef, featuring a melody with a forte *f* dynamic.
- Vln. II:** Treble clef, featuring a melody with a forte *f* dynamic.
- Vla.:** Alto clef, featuring a melody with a forte *f* dynamic.
- Vc.:** Bass clef, featuring a melody with a forte *f* dynamic.
- D.B.:** Bass clef, featuring a melody with a forte *f* dynamic.

P

276

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

hard mallets (if possible)

8^{va} loco

3

5

Q ♩ ≈ 220

288

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff* Wa-Wa Mute

Mrb. 1 *ff*

Mrb. 2 *ff*

Vib. *ff*

Pno. *ff* loco

Acc. *ff* *ppp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

♩ ≈ 220

292

Fl. *ppp* *pp*

Ob. *ppp* *pp* *p*

Cl. *pp* *p*

Bsn. *ppp* *pp* *p*

Hn. *ppp* *pp* *p*

Tpt. *ppp* *p*

Tbn. *ff* *ff* *ff*

Acc. *ppp* *pp* *p*



295

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bsn. *mp* *mf*

Hn. *p* *mf*

Tpt. *p* *mp* *mf*

Tbn. *ff* *ff*

Acc. *p* *mp* *f*

298 $\text{♩} \approx 150$

Fl. *f* *ff* *fff*

Ob. *ff* *fff*

Cl. *f* *ff* *fff*

Bsn. *f* *ff* *fff*

Hn. *f* *ff* *ffp*

Tpt. *f* *ff* *fff*

Tbn. *ff* *ff* *fff*

Mrb. 1 *ff* *ff* *ff*

Mrb. 2 *ff* *ff* *ff*

Vib. *ff* *ff* *ff*

Acc. *f*

glissandi as fast as possible, try to dampen immediately
(pitches only approx.)
sempre simile

glissandi as fast as possible, try to dampen immediately
(pitches only approx.)
sempre simile

glissandi as fast as possible, pedal on each gliss and immediately release
(pitches only approx.)
sempre simile

301

Hn.

Mrb. 1 *ff* *ff* *ff*

Mrb. 2 *ff* *ff* *ff*

Vib. *ff* *ff* *ff*

Hp. *ff* *ff* *ff*

Pno. *ff* *ff* *ff*

sempre simile

glissandi as fast as possible, try to dampen immediately
(pitches only approx.)
sempre simile

glissandi as fast as possible, pedal on each gliss and immediately release
(pitches only approx.)
sempre simile

C *D* *E* *F* *G* *A* *B*

307

Musical score for measures 307-309. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music features dynamic markings such as *mf*, *mp*, *p*, and *f*. A piano part includes an 8va marking. The score is divided into three measures.

Musical score for measures 310-312. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music features dynamic markings such as *pp*, *p*, and *pppp*. The score is divided into three measures.

313

Acc.
Vln. I
Vln. II
Vla.
Vc.

ppp

This system contains measures 313, 314, and 315. The Accordion part features a melodic line with slurs and accents. The string parts (Violins I and II, Viola, and Violoncello) play sustained chords with a *ppp* dynamic marking. The key signature has one sharp (F#).

316

Acc.
Vln. I
Vln. II
Vla.
Vc.

ppp

This system contains measures 316, 317, and 318. The Accordion part continues with a melodic line. The string parts play sustained chords with a *ppp* dynamic marking. The key signature has one sharp (F#).

319

Acc.
Vln. I
Vln. II
Vla.
Vc.

ppp

This system contains measures 319, 320, and 321. The Accordion part features a melodic line with slurs and accents. The string parts play sustained chords with a *ppp* dynamic marking. The key signature has one sharp (F#).

S
322 ♩ ≈ 220

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *f* *f*

Tbn. *mf* *ff*

Mrb. 1 soft mallets *mf*

Mrb. 2 soft mallets *pp*

Vib. soft mallets *mf*

Hp. *mf*

Acc. *f*

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

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

Vla. *ppp* *ppp* *ppp* *mf*

Vc. *ppp* *ppp* *ppp* *ppp*

D.B. *mf*

325 **G.P.** **G.P.** **G.P.** **G.P.** **G.P.**

Fl. *ff*

Ob. *f*

Cl. *ff*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mrb. I *mf*

Vib. *p*

Hp. *mp*

Acc. *mf* *f*

Vln. I **G.P.** **G.P.** **G.P.** **G.P.** *senza sordino* *8^{va}* *mf* **G.P.**

Vln. II *senza sordino* *8^{va}* *mf*

Vla. *senza sordino* *f*

Vc. *senza sordino* *f*

D.B.

T

332

senza tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

D.B.

mf

f

ff

fff

hard mallets

(as before)

let sound as long as possible, increase progressively vibrato speed (start with the slowest vibrato and end with the fastest one)

hard mallets

E-Bow on string (fundamental mode)
put an E-Bow on the strings and wait until they fully resonate

f

f

mf

senza tempo

335 very slow (quasi cadenza)

Pno.

very slow (quasi cadenza)

con sord. metallico
wait until the vibraphone sound disappears

Vc.

ridiculously fast and big vibrato

pp

U

341 ♩ ≈ 220 (a tempo)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. *Wa-Wa Mute* u

Tbn.

Mrb. 1

Mrb. 2 *soft mallets*

Vib. *senza vibrato soft mallets*

Hp. *mf*

Pno.

Acc. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *senza vibrato f*

D.B. *mf*

345

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

pp

ppp

pppp

f

mf

senza sordino (if possible)
gliss. as fast as possible

release pedal immediately after each gliss

with fine wooden skewer

with fine wooden skewer

with fine wooden skewer

with fine plectrum dampen immediately

with fingernails on strings (in the two highest sections of the piano frame)

(wa-wa trill)
u/a

loco

gliss.

C# D# E# F# G# A# B#