

Miroslav Srnka

# Superorganisms

for large orchestra

(2022)

Only for perusal



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 11197-72

Commissioned by  
Berliner Philharmoniker  
in cooperation with  
NHK Symphony Orchestra, Tokyo  
Los Angeles Philharmonic  
Orchestre de Paris  
Czech Philharmonic

ORCHESTRA

4 flutes (2., 3. also piccolo)  
4 oboes  
4 clarinets in B $\flat$   
4 bassoons

6 French horns  
4 trumpets in C (silent and plunger mutes)  
4 trombones (silent and plunger mutes)

piano  
2 accordions

percussion 1 – vibraphone, marimba, roto-tom high, suspended cymbal, waldteufel  
percussion 2 – glockenspiel, marimba, roto-tom high, suspended cymbal  
percussion 3 – marimba, crotales (A $\flat$ <sup>5</sup>, B $\flat$ <sup>5</sup>), 4 temple blocks (G $\sharp$ <sup>4</sup>, B<sup>4</sup>, C $\sharp$ <sup>5</sup>, E<sup>5</sup>), high kettle drum (F<sup>3</sup>-C<sup>4</sup>),  
suspended cymbal, waldteufel  
percussion 4 – marimba, crotales (E $\flat$ <sup>5</sup>, G<sup>5</sup>), high kettle drum (F<sup>3</sup>-C<sup>4</sup>), suspended cymbal, gran cassa

2 harps

strings (14, 14, 10, 10, 8)  
(violins I 1., 2. and violins II 1.–14. have heavy mutes)

Score is written in C

DURATION: approx. 18 minutes

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## EXPLANATORY NOTES

### itches

all pitches sound in the octaves as written

(accordions eventually transpose according to chosen registering to stay in the written sounding pitches)

### accidentals

accidentals apply within the measure and octave in which they appear

### tempi

all tempi are approximate

### dynamics

◦ signs at the end of cresc. or decresc. hairpins mean *al/dal niente* or the softest dynamics possible for the particular instrument and technique

### homogenous sound

the orchestra is supposed to create a homogenous fluid, dynamically balanced sound – use of pedal or muting (piano, vibraphone, harps), mutes/closing (brass) or registering (accordion) is free to achieve this goal (if not marked specifically otherwise)

### molto arco

strings always play *molto arco* (if not marked otherwise), using as much of the bow as possible, even in fast tempi and even if a *flautando* sound results

### tremolo

tremolo is to be played as fast as possible

strings play tremolo *alla punta* with a short bow (if not marked otherwise)

### non vibrato

all instruments (especially strings) play always *non vibrato* (if not marked otherwise)

only for perUSA

# Superorganisms

for large orchestra

## Superorganism 01

Miroslav Srnka  
(2022)

Internally moving and externally magnanimous  
Very fast (♩ = 140), with fluid tempo changes

A

The score is arranged in systems for various instruments. The woodwinds (Flutes 1-4, Oboes 1-4, Clarinets 1-4, Bassoons 1-4) and strings (Trumpets 1-2, Horns 1-2, Trombone 1, Violin I, Violin II, Viola, Violoncello, Double Bass) play melodic and harmonic lines. The percussion section includes two accordions, four percussionists (1-4), and a marimba. The harp provides accompaniment. The score includes dynamic markings such as *pp*, *mp*, and *p*, and performance instructions like "con sord. (silent)", "Vibraphone softest mallets possible", and "Cymbal soft mallet".

*\*)* Play each <<>> in the entire movement always molto arco, if more bow needed, change bow at the dynamic peak (but without accent), tremolos always alla punta, flagelets for higher notes possible

**B**

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Perc. 2  
Perc. 3  
Perc. 4  
Vln. I  
Vln. II  
Vla.  
D. B.

Marimba  
soft mallets  
pppp

pp  
ppp

14

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Pno.

Perc. 1  
Marimba  
soft mallets  
pppp

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

D. B.

*p*

*pp*

*ppp*

*pppp*

1.-4.

5. 6.

7.

8.

9. 10. (5.-8.: ord.)

*pp*

C

This page of a musical score, labeled '4' at the top left and 'C' in a box at the top center, contains the orchestral parts for measures 19 through 21. The instruments listed on the left are Flute 1-4, Oboe 1-4, Clarinet 1-4, Piano, Percussion 1-4, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time. The piano part features a complex rhythmic pattern with dynamics ranging from pppp to ppp. The woodwinds and strings play sustained notes with various dynamics including p, pp, and mp. A large, faint watermark 'S' is visible across the center of the page.



This page contains the musical score for the fifth page of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fl. 1-4): Each part features melodic lines with dynamic markings of *mp* (mezzo-piano).
- Oboes (Ob. 1-4): Similar to the flutes, with melodic lines and *mp* dynamics.
- Clarinets (Cl. 1-4): Melodic lines, with Cl. 1 and 2 also showing *mp* dynamics.
- Bassoons (Bsn. 1-4): Melodic lines, with Bsn. 1 and 2 also showing *mp* dynamics.
- Piano (Pno.): Features a complex, rhythmic accompaniment with dynamic markings ranging from *ppp* (pianississimo) to *p* (piano).
- Percussion (Perc. 1-4): Includes various rhythmic patterns with dynamic markings of *pp* (pianissimo) and *p*.
- Harp (Hp. 2): A single part with a melodic line, including a specific instruction: "dampen quickly" with a symbol above a note.
- Violins (Vln. I, II): Multiple staves for each section, playing sustained chords and melodic fragments with *mp* dynamics.
- Viola (Vla.): A single staff with sustained chords and melodic fragments, *mp* dynamics.
- Violoncello (Vc.): A single staff with sustained chords and melodic fragments, *mp* dynamics.
- Double Bass (D. B.): A single staff with sustained chords and melodic fragments, *ppp* dynamics.

The score is written in 4/4 time and includes various dynamic markings such as *mp*, *pp*, *ppp*, and *p*. A large, semi-transparent watermark "FOR SALE" is visible across the page.

D

25

Fl. 1 *mp* *mp*

Fl. 2 *mp* *p*

Fl. 3 *mp* *p*

Fl. 4 *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *p*

Ob. 3 *p* *p*

Ob. 4 *p* *p*

Cl. 1 *mp* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

Cl. 4 *p* *p*

Bsn. 1 *p*

Bsn. 2 *p* *mp*

Bsn. 3 *mp*

Bsn. 4 *mp*

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

Acc. 2 *pppp* *pppp*

Perc. 1 Cymbal soft mallet *pppp*

Perc. 2 Cymbal soft mallet *pppp*

Perc. 3 Cymbal soft mallet *pppp*

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

Vln. II 1-4. *mp* *mp* *p* 5-8. *p* *p* *mp* *mp*

Vla. *p* *mp* *mp*

Vc. *p* 5. 6. *p* 7. 8. 9. 10. *p*

D. B. *ppp* *ppp*

28

Fl. 1 *mp*

Fl. 2 *p*

Fl. 3

Fl. 4

Ob. 1 *mp*

Ob. 2 *mp*

Ob. 3 *p*

Ob. 4 *p*

Cl. 1 *mp*

Cl. 2 *p*

Cl. 3 *p*

Cl. 4 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Bsn. 3 *mp*

Bsn. 4 *mp*

Pno. *ppp*

Acc. 1 *pppp*

Acc. 2 *pppp*

Perc. 1 *p*

Perc. 3 *p*

Perc. 4 *p*

Hp. 1 *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

D. B. *ppp*

*ppp*

Marimba medium mallets *p*

Marimba medium mallets *p*

medium mallets *p*

13. 14.

13. 14.

E

This page of a musical score, labeled '8' and 'E', contains the following parts and dynamics:

- Flutes (Fl. 1-4):** Dynamics range from *mf* to *mp*.
- Oboes (Ob. 1-3):** Dynamics range from *p* to *mp*.
- Clarinets (Cl. 1-4):** Dynamics range from *p* to *pp*.
- Bassoons (Bsn. 1-4):** Dynamics range from *p* to *pp*.
- Piano (Pno.):** Dynamics range from *p* to *pppp*.
- Accordions (Acc. 1-2):** Dynamics range from *ppp* to *pp*.
- Percussion (Perc. 1-4):** Includes Cymbal (soft mallet) and Marimba (medium mallet) with dynamics from *ppp* to *pppp*.
- Harp (Hp. 1):** Dynamics range from *ppp* to *pp*.
- Violins (Vln. I, II):** Dynamics range from *p* to *pp*.
- Viola (Vla.):** Dynamics range from *p* to *mp*.
- Violoncello (Vc.):** Dynamics range from *pp* to *mp*.
- Double Bass (D. B.):** Dynamics range from *pppp* to *pppp*.

36

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Pno.

Acc. 1

Acc. 2

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

D. B.

*mf*

*mp*

*p*

*ppp*

This page of an orchestral score, numbered 10, covers measures 41 through 44. It features a full complement of instruments: Flutes (Fl. 1-4), Oboes (Ob. 1-4), Clarinets (Cl. 1-4), Bassoons (Bsn. 1-4), Piano (Pno.), two Accordion parts (Acc. 1 & 2), Percussion (Perc. 1), two Harp parts (Hp. 1 & 2), Violins (Vln. I & II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is written in 4/4 time and includes various dynamic markings such as *pp*, *mp*, *p*, *mf*, and *pppp*. A section marker 'F' is located at the top right. The bottom of the page features a *pppp* marking. A large, semi-transparent watermark is visible across the center of the page.

45

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D. B.

*p*

*pp*

*mp*

*mf*

*pppp*

*8va*

Cymbal soft mallet

Temple Blocks fine mallets

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

sul pont.

*pp*

*mp*

*mf*

*pppp*

This page contains the musical score for measures 49 through 52. The instruments are arranged as follows from top to bottom:

- Flutes 1-4 (Fl. 1-4)
- Oboes 1-4 (Ob. 1-4)
- Clarinets 1-4 (Cl. 1-4)
- Bassoons 1-4 (Bsn. 1-4)
- Piano (Pno.)
- Accordions 1-2 (Acc. 1-2)
- Percussion 1-4 (Perc. 1-4), including Marimba (soft and medium mallets)
- Harp 1-2 (Hp. 1-2)
- Violins I and II (Vln. I, Vln. II)
- Violas (Vla.)
- Vicolas (Vc.)
- Double Basses (D. B.)

The score includes various musical notations such as dynamics (ppp, p, mp, mf), articulation (accents, slurs), and performance instructions like "Marimba soft mallets" and "Marimba medium mallets". Measure numbers 49, 50, 51, and 52 are clearly marked at the beginning of each system. A large watermark is visible across the page.



This page of a musical score, numbered 13, contains staves for various instruments. The woodwind section includes four Flutes (Fl. 1-4), three Oboes (Ob. 1-3), four Clarinets (Cl. 1-4), and a Bassoon (Bsn.). The string section consists of Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Piano (Pno.), two Accordion parts (Acc. 1, Acc. 2), and three Percussion parts (Perc. 1, Perc. 2, Perc. 4). Two Harp parts (Hp. 1, Hp. 2) are also present. The score is marked with dynamic levels such as *pp*, *mp*, *p*, *mf*, and *pppp*. It features complex phrasing with many slurs and ties. The woodwinds and strings play sustained notes with intricate articulation. The percussion parts provide rhythmic accompaniment with various patterns. The harp parts play chords and arpeggios. The score is divided into measures by vertical bar lines, and some parts include first and second endings (e.g., 1. 2., 3. 4., 5. 6., 7. 8., 9. 10., 11. 12.).

59

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Tpt.

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 3  
Marimba  
soft mallets

Perc. 4

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

*mp* *mf* *p* *pp* *ppp* *con sord. (silent)*

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 1. 2. 3. 4. 5. 6. 7. 8. 1. 2. 3. 4. 5. 6. 7. 8. 1. 2. 3. 4. 5. 6. 7. 8. 1. 2. 3. 4. 5. 6. 7. 8. 5-10.

**H**

This page of a musical score includes parts for Flutes (Fl. 1-4), Oboes (Ob. 1-4), Clarinets (Cl. 1-4), Horns (Hn.), Piano (Pno.), Percussion (Perc. 1-4), Harp (Hp. 1-2), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is written in 3/4 time and features various dynamics such as *pp*, *p*, *mp*, *mf*, and *ppp*. It includes performance instructions like *1-4.*, *5-8.*, and *9-10.* for some instruments, and *sul pont.* for the cello. A large watermark '© 2015 PUBLISHED BY' is visible across the page.

This page of a musical score contains measures 69 through 72. The instrumentation includes:

- Flutes (Fl. 1-4): Fl. 1 and 2 play melodic lines with dynamics ranging from *mp* to *mf*. Fl. 3 and 4 have rests.
- Oboes (Ob. 1-4): Ob. 1 and 2 play melodic lines with dynamics from *p* to *mf*. Ob. 3 and 4 have rests.
- Clarinets (Cl. 1-4): Cl. 1 and 2 play melodic lines with dynamics from *p* to *mf*. Cl. 3 and 4 have rests.
- Bassoons (Bsn. 1-4): All parts have rests.
- Trumpets (Tpt.): Part has rests.
- Piano (Pno.): Provides harmonic support with chords and arpeggios.
- Accordions (Acc. 1-2): Play chords with dynamics like *mf* and *pppp*.
- Percussion (Perc. 1-4): Perc. 1 and 2 play rhythmic patterns with dynamics like *pppp*. Perc. 3 and 4 have rests.
- Harp (Hp. 1-2): Hp. 1 plays arpeggiated figures with dynamics like *p*. Hp. 2 has rests.
- Violins (Vln. I, II): Vln. I and II play melodic lines with dynamics from *mf* to *pp*. Includes first and second endings (1.2, 3.4, 5.6, 7.8, 9-12).
- Viola (Vla.): Plays chords with dynamics like *pp*.
- Violoncello (Vc.): Plays chords with dynamics like *mp*.
- Double Bass (D. B.): Plays chords with dynamics like *pp*.

74 **I**

Fl. 1 *pp* *p* 1-4.

Fl. 2 *p*

Fl. 3 *p*

Fl. 4 *mp*

Ob. 1 *p* 1-4. *mf*

Ob. 2 *p*

Ob. 3 *mp*

Ob. 4 *mp*

Cl. 1 *mp* 1-4. *mp*

Cl. 2 *mp*

Bsn. 1 *mp* 1-4. *mp*

Hn. *p* 1-4. 1-3. 4-6. *pp* *pp*

Pno. *pp* *pp* *pp*

Acc. 1 *ppp* *mp* *ppp*

Acc. 2 *ppp* *mp* *p*

Perc. 1 *p* **Vibraphone**  
softest mallets

Perc. 2 *pp*

Perc. 3 *p* *mp* *mp*

Perc. 4 *mp*

Hp. 2 *pp*

Vln. I 1-4. *mf* *p* *pp* *p* 5-8. 9-12. *mf* *p* 1. 2. 3. 4. *p* 1-4. *mp* 5-8. *mp* 9-12. *pp*

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

Vla. *p* *pp* 5-8. *pp* 9-12. *pp* *mp*

Vc. *pp* *mp* *p* 5. 6. 7. 8. 9. 10. *mp* *p*

D. B. *pp* 1-4. *p* *pp* *p* senza sord.

*mf*

J

79

Fl. *p* *mp*

Ob. *mp* *mp*

Cl. *mp* *mp*

Bsn. *p* *mf*

Tpt. *mp* *mp*

Hn. *p* *mf*

Hn. *p* *mf*

Pno. *pp* *pp*

Acc. 1 *p* *pp* *mp*

Acc. 2 *mf* *ppp* *pp*

Perc. 1 *mp* *pp* Cymbal soft mallet (if possible)

Perc. 2 *mp* *mp*

Perc. 3 *p*

Perc. 4 *mp* *p* Cymbal soft mallet

Vln. I *mf* *p* *pp* *p* senza sord. 9-12 senza sord. sul pont.

Vln. II *mf* *p* *pp* *p* senza sord. 9-12 senza sord. sul pont.

Vla. *mf* senza sord. 9, 10, 9, 10 senza sord. *mf*

Vc. *mf* senza sord. 5-8 senza sord. *mf*

D. B. *p* *mf* *mf* 1-4

1. 2.  
3. 4.  
5. 6. (5-8: senza sord.)  
7. 8.

84

Fl. *pp* *p* *mp*

Ob. *pp* *p*

Cl. *p* *p* *p*

Bsn. *pp* *pp*

Hn. 3-6, 1-4 *pp* *pp*

Pno. *ppp*

Acc. 1 *pp* *p* *mp*

Acc. 2 *pp* *pp*

Perc. 1 *pppp* *pppp*

Perc. 2 *p* *pppp*

Perc. 3 *pp*

Perc. 4 *pppp*

Vibraphone soft mallets *pppp*

Temple Blocks fine mallets

Marimba soft mallets *pppp*

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

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

Vla. *mp* *mp* *pp*

Vc. *mp* *mp* *pp*

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

5. 6.  
7.  
8.  
9. 10.

Detailed description: This page of a musical score, numbered 19, contains measures 84 through 87. It features a full orchestral and percussion ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The percussion section includes Vibraphone, Temple Blocks, and Marimba. The score is written in a key with one flat and a 4/4 time signature. Dynamics are indicated by various markings such as *pp*, *p*, *mp*, *ppp*, and *pppp*. Fingerings and breathings are also noted for several instruments. A large, semi-transparent watermark is visible across the page.

K

This page contains the musical score for measures 90 through 134. The instruments are arranged as follows from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn 2 (Hn. 2), Piano (Pno.), Accordion 1 (Acc. 1), Accordion 2 (Acc. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measure 90 begins with a dynamic of *pp*. The woodwinds and strings play sustained chords. The piano part features a melodic line with a dynamic of *ppp*. The percussion parts have rhythmic patterns, with Perc. 3 starting at *pp*. The string parts have dynamics ranging from *p* to *mp*. A section marked *ppp* begins in measure 100, with dynamics increasing to *mp* and *p* in subsequent measures. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measure numbers 90, 95, 100, 105, 110, 115, 120, 125, and 134 are indicated at the top of their respective staves. A large watermark "© 2013" is visible across the page.



This page of the musical score, page 21, contains the following parts and markings:

- Fl.**: *mp*, *mp*
- Ob.**: *p*, *mp*, *p*
- Cl.**: *p*, *p*, *mp*
- Bsn.**: *mp*, *mf*
- Tpt.**: *mp*, *p*
- Hn.**: *mp*, *mf*
- Hn.**: (no markings)
- Tbn.**: *mp*, *mf*
- Pno.**: *p*, *mf*
- Acc. 1**: *pppp*
- Acc. 2**: *(8va)*
- Perc. 1**: *pp*
- Perc. 2**: *(8va)*
- Perc. 3**: *pp*, *Marimba soft mallets*
- Perc. 4**: *pp*
- Vln. I**: *pp*, *mp*, *mf*, *mp*, *mf*
- Vln. II**: *pp*, *pp*, *mp*, *mp*, *mp*
- Vla.**: *pp*, *p*, *p*
- Vc.**: *mp*, *mf*
- D. B.**: *mf*, *mf*

Performance instructions include *1-4.*, *(con sord. (silent))*, and *5. 6. 7. 8. 9. 10.*

100

L

Fl. *mp* *f*

Ob. *p* *mf*

Cl. *pp* *mp* *f*

Bsn. *p* *f*

Tpt. *mf*

Hn. *mp* *p*

Hn. *mf*

Tbn. *mp*

Pno. *mp* *mf* *f* *ppp*  
con Ped. sempre (till b.119)

Acc. 1 *mf*

Acc. 2 *f*

Perc. 1 *p* *ppp* *mp*

Perc. 2 *p* *f*

Perc. 3 *p*

Perc. 4 *p* *f*

Hp. 1 *pppp* *mp* *pppp*  
legatissimo l.v. sempre

Hp. 2 *mp* *pppp*  
legatissimo l.v. sempre

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

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

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

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

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

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Tpt. (Trumpet)
- Hn. (Horn - two parts)
- Tbn. (Trombone)
- Pno. (Piano)
- Acc. 1 (Accordion)
- Acc. 2 (Accordion)
- Perc. 1 (Percussion)
- Perc. 2 (Percussion)
- Perc. 4 (Percussion)
- Hp. 1 (Harp)
- Hp. 2 (Harp)
- Vln. I (Violin I - two parts)
- Vln. II (Violin II - two parts)
- Vla. (Viola)
- Vc. (Cello)
- D. B. (Double Bass)

Key performance markings include dynamics such as *ppp*, *pp*, *p*, *mf*, and *f*. Specific instructions include "Cymbal soft mallets" and "sul pont." for the violins. Measure numbers 1-4, 5-6, 7-8, 9-10, 11, and 12 are indicated above various staves.

\*) Change bow at the dynamic peak welcome till b.129 (but without accent)

110

Fl. *p* *mp* *f*

Ob. *mp*

Cl. *mf* *mp*

Bsn. *f*

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

Hn. *mp*

Hn. *p* *f*

Tbn. *mf* *f*

Pno. *pp* *pp*

Acc. 1 *p*

Perc. 1 *p* *ppp* *pp* *p* *pp*

Perc. 2 *pp* *pp* *pp* *pp*

Perc. 3 *p*

Perc. 4 *ppp* *ppp*

Hp. 1 *pp* *pppp* *pp* *pppp* *pppp* *p*

Hp. 2 *pp* *pppp* *pp* *pppp* *pp* *pppp* *pp* *pppp*

Vln. I *p* *f*

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

Vla. *mf* *f*

Vc. *mp* *f*

D. B. *p* *f*

1. 2.  
3. 4.  
5. 6.  
7. 8.

**M**

Fl. *f* *p* *mp*

Ob. *p* *mp*

Cl. *mp* *p* *mf*

Bsn.

Tpt. *mf*

Hn. *mf* *p* *mp*

Hn. *p* *mp*

Tbn. *mp*

Pno. *ppp* *ppp*

Acc. 1 *mf* *f*

Acc. 2

Perc. 1 *ppp* *ppp*

Perc. 2 *pp* *ppp*

Perc. 3 *ppp*

Perc. 4 *ppp*

Hp. 1 *ppp* *p* *ppp* *pp* *ppp*

Hp. 2 *p* *pp* *ppp*

Vln. I 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. (13. 14.: ord.) 13. 14. *p* *mp* *f* *mf*

Vln. II 7. 8. 9. 10. (13. 14.: ord.) 11. 12. 13. 14. *mp* *p* *mf*

Vla. *mp* *mp*

Vc. *p* *mp*

D. B. *f*

Marimba  
softest largest mallets

118

Fl. *mf* *f* *mf* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mf* *f* *f*

Tpt. *f*

Hn. *mf* *p* *f*

Hn. *mf*

Tbn. *f* *p*

Pno. *ppp* *8va*

Acc. 1 *f* *8va*

Acc. 2 *8va*

Perc. 1 *ppp* *8va*

Perc. 2 *pp* *8va*

Perc. 3

Perc. 4 *pp*

Hp. 1 *p* *ppp* *p* *ppp*

Hp. 2 *p* *pp* *ppp* *pp* *ppp*

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

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

Vla. *f* *mp* *f*

Vc. *mf*

D. B. *f* *f* *5-8*

This page of a musical score, numbered 27, contains the following instruments and parts:

- Fl.:** Flute, measures 123-124, dynamics *f* and *mp*.
- Ob.:** Oboe, dynamics *mf*.
- Cl.:** Clarinet, dynamics *mf*.
- Bsn.:** Bassoon, dynamics *p*.
- Hn.:** Horns, dynamics *mp* and *p*.
- Hn.:** Horns, dynamics *mf*.
- Tbn.:** Trombone, dynamics *p* and *mp*.
- Pno.:** Piano, dynamics *pp* and *p*.
- Acc. 1:** Accordion 1, dynamics *p* and *mf*.
- Acc. 2:** Accordion 2, dynamics *f*.
- Perc. 1:** Percussion 1, includes Marimba soft mallets, dynamics *p* and *pp*.
- Perc. 2:** Percussion 2, dynamics *f*.
- Perc. 3:** Percussion 3, dynamics *f*.
- Perc. 4:** Percussion 4, dynamics *p*.
- Hp. 1:** Harp 1, dynamics *pp* and *ppp*.
- Hp. 2:** Harp 2, dynamics *p* and *pp*.
- Vln. I:** Violin I, dynamics *f* and *mp*.
- Vln. II:** Violin II, dynamics *mf* and *mp*.
- Vla.:** Viola, dynamics *mp* and *p*.
- Vc.:** Violoncello, dynamics *mp* and *p*.
- D. B.:** Double Bass, dynamics *p* and *mp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A large watermark is visible across the page.

**N**

126

Ob. *p* *mf*

Cl. *f*

Bsn. *mp*

Hn. *f* *f*

Pno. *mp* *p* *pp* *mp* *mf* *mp* *mp*

Acc. 1 *mf* *f*

Acc. 2 *f* *f*

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

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

Perc. 3 *mp* *ppp* *mp*

Perc. 4 *mp* *pp* *mp* *mp* *mp*

Hp. 1 *mp* *pp* *mp* *ppp*

Hp. 2 *mp* *ppp* *pppp*

Vln. I *p* *mf*

Vln. II *mp* *mf*

Vla. *f*

Vc. *mf* *f* *mf*

D. B. *mf* *f*

*ossia: tacet*

*sul pont.*

1. 2. 3. 4. 5. 6. *mp* *f*

7. 8. 9. 10. 11. 12. *mf*

13. 14. *mp*

1.-3. 4.-6. 7.-9. 10.-12. *mf*

*δ<sub>12</sub>* *δ<sub>13</sub>* *δ<sub>14</sub>*





134

Cl.

Bsn.

Tpt.

Tbn.

Pno.

Acc. 1

Acc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D. B.

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

*mp* *f* *mp* *f* *f*

*pp*

*p* *p* *mf* *p* *f*

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

*mp* *f* *mp* *f* *f*



145

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tbn.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D. B.

*p* *mf* *mp* *f* *pp* *8va* *15va*

1. 2.  
3. 4.  
5. 6.  
7. 8.

151 **Q**

Fl. *mf* *mp*

Ob. *p* *f*

Cl. *mf*

Bsn. *mp* *mp* *mp*

Tpt. *mf*

Hn. 1-4. *mf*

Hn. *f*

Pno. *p* *p* *p* *mp* *p* *mp*

Acc. 1 *mf* *p* *mf*

Acc. 2 *mf* *mp* *mp* *f*

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

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

Perc. 3 *p*

Perc. 4 *p*

Hp. 1 *p*

Hp. 2 *p*

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

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

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

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

D. B. *f*

*15<sup>ma</sup>* *8<sup>va</sup>* *15<sup>ma</sup>* *8<sup>va</sup>* *15<sup>ma</sup>* *8<sup>va</sup>*

*1-3.* *4-6.* *7-9.* *10-12.* *con sord.*

*13, 14.* *con sord.*

*1-4.* *5, 6.* *7.* *8.* *9, 10.*

*1-3.* *4, 5.* *6, 7.* *8-10.*

*legatissimo, lv. sempre*

*legatissimo, lv. sempre*



162

Fl. *mp* *p* *f*

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

Cl. 1 *f* *legatissimo*

Cl. 2 *p* *legatissimo*

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

Tpt. *mp* *p*

Hn. *p* *mf* *mf*

Tbn. *mp* *mf*

Pno. *p* *p* *p* *p* *p* *p*

Acc. 1 *f* *mp*

Acc. 2 *mf* *f* *mf*

Perc. 1

Perc. 2 *p*

Perc. 3 *p* *p*

Perc. 4

Hp. 1 *p* *p*

Hp. 2 *p* *p*

Vln. I *mf* *mf*

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

Vla. *mf* *mp*

Vc. *mp* *p*

D. B. *mp* *mp* *f*

1-3. *8va*  
4-6.  
7-9.  
10-12.

168 [S]

Ob.

Cl. 1

Cl. 2

Cl. 3  
legatissimo  
*p*

Cl. 4  
legatissimo  
*p*

Bsn.

Tpt.

Hn. 1-4.  
*p*

Hn. 1-3.  
*mp*

Hn. 4-6.  
*mf*

Tbn. 1-4.  
*f*

Tbn. 1-3.  
*ff*

Tbn. 4-6.  
*ff*

Pno. 15<sup>ma</sup>...  
*mf*

Pno. *p*

Pno. *mf*

Acc. 1 15<sup>ma</sup>...  
*pp*

Acc. 1 *mp*

Acc. 2 15<sup>ma</sup>...  
*pp*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Hp. 1

Vln. I 8<sup>va</sup>...  
*ff*

Vln. I *p*

Vln. I *mp*

Vln. I *mf*

Vln. I *f*

Vln. I *f*

Vln. I *ff*

Vln. I *ff*

Vln. II 13, 14, con sord.  
*pp*

Vln. II *mf*

Vln. II *f*

Vln. II *f*

Vln. II *ff*

Vln. II 1-12.  
*p*

Vla. 1-4.  
*ff*

Vla. *p*

Vla. *mp*

Vla. *mf*

Vla. *f*

Vla. *f*

Vla. *ff*

Vla. *ff*

Vc. 5, 6.  
7.  
8.  
9, 10.  
*mf*

Vc. *f*

Vc. *f*

Vc. *f*

Vc. *f*

Vc. *ff*

Vc. *ff*

D. B. 1-4.  
*mp*









This page contains the musical score for measures 188 through 192. The instruments and their parts are as follows:

- Fl. 1:** Flute 1 part, starting with a *pp* dynamic.
- Ob.:** Oboe part, starting with a *pp* dynamic.
- Cl.:** Clarinet part, starting with a *pp* dynamic.
- Bsn.:** Bassoon part, starting with a *pp* dynamic.
- Pno.:** Piano part, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a *ppp* dynamic.
- Acc. 1:** Accordion 1 part, starting with a *pp* dynamic.
- Acc. 2:** Accordion 2 part, starting with a *pp* dynamic.
- Perc. 1-4:** Four different percussion parts, each with a *pp* dynamic.
- Hp. 1-2:** Two harp parts, each with a *ppp* dynamic.
- Vln. I:** Violin I part, starting with a *pp* dynamic. Includes markings: "1-4.", "5-10. con sord.", and "11.-14. (11. 12.: con sord.)".
- Vln. II:** Violin II part, starting with a *ppp* dynamic. Includes markings: "5-10. con sord." and "senza sord. (ossia: 1-4. senza sord. from b.181)".
- Vla.:** Viola part, starting with a *pp* dynamic.
- Vc.:** Violoncello part, starting with a *pp* dynamic.
- D. B.:** Double Bass part, starting with a *pp* dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *ppp*, *pppp*). A large watermark is visible across the page.



This page contains the musical score for measures 198 through 201. The instruments and their parts are as follows:

- Fl. 1:** Measures 198-201, dynamics *p*.
- Ob.:** Measures 198-201, dynamics *p*.
- Cl.:** Measures 198-201, dynamics *p*.
- Tpt.:** Measures 198-201, dynamics *p*, includes marking "(con sord. (silent))".
- Hn.:** Measures 198-201, dynamics *p*, includes marking "1-4".
- Tbn.:** Measures 198-201, dynamics *p*, includes marking "con sord. (silent)".
- Pno.:** Measures 198-201, dynamics *pp*, includes marking "(8<sup>va</sup>)".
- Acc. 1:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Acc. 2:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Perc. 1:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Perc. 2:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Perc. 3:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Perc. 4:** Measures 198-201, dynamics *pppp*.
- Hp. 1:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Hp. 2:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Vln. I:** Measures 198-201, dynamics *ppp*, includes marking "(8<sup>va</sup>)".
- Vln. II:** Measures 198-201, dynamics *ppp*, includes marking "(8<sup>va</sup>)".
- Vla.:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- Vc.:** Measures 198-201, dynamics *p*, includes marking "(8<sup>va</sup>)".
- D. B.:** Measures 198-201, dynamics *pppp*, includes marking "(8<sup>va</sup>)".

## Superorganism 02

$\text{♩} = 60 \text{ or slower}$

Accordion 1

Percussion 1

Percussion 2

Violin I

Violin II

Viola

Violoncello

**A**

*pp*

Roto-tom with brush

*p*

*pp*

1. 3. 5. 7. 9. 11. 13.

2. 4. 6. 8. 10. 12. 14.

1. 3. 5. 7. 9. 11. 13.

2. 4. 6. 8. 10. 12. 14.

1-7.

8-10.

1-4.

5-10.

\*) Smooth transformation between the flageolet (touching the fifth) and the fundamental:  
Play a tremolo with the lightly touching finger until the flageolet disappears and only the fundamental remains.  
Later (b.11) the same transformation between the fundamental and the flageolet (major third).







22

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Acc. 1

Acc. 2

Perc. 3

Perc. 4

VI. I

VI. II

Vla.

Vc.

D.B.

with brushes [d.]

with brushes [d.]











## Superorganism 03

**Swirling (up to ♩ = 120)**

The score is for a piece titled "Swirling (up to ♩ = 120)". It features the following instruments and parts:

- Clarinet 1 & 2:** Both play a melodic line starting in the second measure, marked *p* and *mp*.
- Accordion 1:** Remains silent throughout the piece.
- Violin I & II:** Violin I has two first endings (1. and 2.) and a *pizz. gliss.* section. Violin II has two first endings (1. and 2.) and a *pizz. gliss.* section.
- Viola:** Has two first endings (1. and 2.) and a *pizz. gliss.* section.
- Violoncello:** Has two first endings (1. and 2.) and a *pizz. gliss.* section.
- Double Bass:** Has one first ending (1.) and a *pizz. gliss.* section.

Dynamics range from *p* (piano) to *fp* (fortissimo). Performance instructions include *pizz. gliss.* and *pizz. with staccato sign*.

\*) All instruments : Treat the fastest rhythms with ornamental lightness and with individual internal agogic (so that the rhythm feels as fluid as possible)

\*\*) All strings : pizz. gliss – very fast glissando immediately after the glissando (always l.v.)  
 pizz. with staccato sign – very dry, dampen immediately  
 legato slurs are phrasing slurs and can be performed with bow changes



**A**

5

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Acc. 1

Acc. 2

VI. I

VI. II

Vla.

Vc.

D.B.

*p* *mp* *f* *pp* *pppp* *mf* *fp*

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

- Fl. 1:** *p*, *f*, *p*, *mf*
- Fl. 4:** *p*, *f*
- Ob. 1:** *f*
- Cl. 1:** *f*
- Cl. 2:** *f*, *p*, *mp*
- Cl. 3:** *p*, *mp*
- Cl. 4:** *p*, *mf*
- Bsn. 1:** *f*
- Bsn. 2:** *p*, *mp*
- Pno.:** *f*, *f*, *f*
- Acc. 1:** *p*, *mf*, *p*
- Acc. 2:** *p*, *mf*
- Hp. 1:** *f*, *f*
- VI. I:** *f*, *mp*, *p*, *mf*, *p*, *mf*
- VI. II:** *f*, *p*, *mf*
- Vla.:** *f*, *p*, *mf*, *p*, *mf*
- Vc.:** *mf*, *mp*, *p*
- D.B.:** *1. arco*, *fp*, *f*, *mf*, *p*

14 **B** **C**

Picc. 1 Piccolo 1 *mf* *p*

Picc. 2 Piccolo 2 *p* *mf*

Cl. 1 *p* *mp*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

Cl. 4 *p* *mf*

Bsn. 3 *mf* *f*

Pno. *f* *f*

Acc. 1 *f* *p* *p*

Acc. 2 *f*

Hp. 2 *f*

VI. I 1. *p* *mf* *mp* *ff* *mf* *mp*

2. *p* *ff* *p*

3. *p* *mf* *mf* *f*

VI. II 1. *mf* *ff*

2. *mp*

3. *mp*

4. *mp*

Vla. 1. *f* *p* *mf* *p* *mp*

2. *p* *mf*

3. arco

4. arco

4. pizz. *mf* *mp* *p*

pizz. gliss.

Vc. 1. *mf* *p*

2. *p* *mp*

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

pizz. gliss.

D.B. 1. *f* *p*

2. pizz. gliss. *mf*



**E**

Cl. 1

Cl. 2

Cl. 3

Hn. 1

Pno.

Acc. 1

VI. I

VI. II

Vla.

Vc.

D.B.

2/4

*p* *mp*

*p* *mp*

*p* *mp*

*mp* *p*

*p* *mf* *p* *mf*

*p* *p*

*mf* *mp* *f*

*mp* *f* *mp*

*p* *f*

*p* *p* *p* *p*

*p* *mf*

*mp* *f* *mp*

*p* *pizz. gliss.*

*f* *mf* *pizz. gliss.*

**F**

29

Fl. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Pno.

Acc. 1

Acc. 2

Perc. 4

Hp. 2

VI. I

VI. II

Vla.

Vc.

*f*, *pp*, *p*, *mp*, *mf*, *f*, *ppp*, *pp*, *pizz.*, *gliss.*, *8va*, *5-8*, *1.*, *2.*

**G** **H**

Fl. 1 *f*

Fl. 4 *p* *f*

Ob. 1 *p* *mf*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *pp* *mp* *p*

Hn. 2 *pp*

Pno. *f* *f* *p* *mf*

Acc. 1 *p* *mp* *p*

Acc. 2 *f* *p* *mp*

Perc. 4 *f* *mf*

Hp. 1 *f*

Hp. 2 *f*

VI. I *mf* *mp* *f* *p*

VI. II *mf* *mp* *f*

Vla. *p* *5-8.* *pizz.* *ff* *f* *fp*

Vc. *pp* *p* *mp* *fp*

D.B. *5-8. pizz.* *f* *ff* *pizz. gliss.* *p* *mp* *pp* *7-10. pizz. gliss.* *p* *mp*

38

Picc. 1

Ob. 1

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 2

Pno.

Acc. 1

Acc. 2

VI. I

VI. II

Vla.

Vc.

D.B.

*p* *mp* *f* *ff* *pp* *mf* *fz* *mf* *f* *pp* *p* *mp*

*ossia: senza 8va sopra*

*8va*

*15ma*

*1. (8va)*

*2.*

*3.*

*4.*

*5.-14.*

*3.-10. pizz. gliss.*

*1.*

*2.*

*7.-10.*

*1.-8. pizz.*



**I**

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

Acc. 1 *ppp* *p* *ppp*

Hp. 1 *ppp* *pp*

Hp. 2 *ppp* *pp* *ppp* *ppp*

VI. I

1. *p*

2. *p*

3. *p*

4. *p*

5. *p* arco

6. *p* arco

7. *p* arco

8. *p* arco

9. *p* arco

10. *p* arco

VI. II

1. *p*

2. *p*

3. *p*

4. *p*

5. *p* arco

6. *p* arco

7. *p* arco

8. *p* arco

9. *p* arco

Vla.

1. *p*

2. *p*

3. *p* arco

4. *p* arco

5. *p* arco

6. *p* arco

7. *p* arco

8. *p* arco

9. *p* arco

D.B. 1-8 *mf*

This page of a musical score contains staves for Piano (Pno.), Accordion 1 (Acc. 1), Harp 1 (Hp. 1), Harp 2 (Hp. 2), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Double Bass (D.B.). The score is marked with a section indicator 'I' in a box at the top left. Dynamics include *pp*, *ppp*, *mp*, *p*, and *mf*. Articulations such as accents and slurs are used throughout. The Violin and Viola parts feature numbered first endings (1-10) and are marked with 'arco'. The Double Bass part is marked '1-8' and *mf*. A large watermark is visible across the center of the page.

45

Fl. 1

Picc. 1

Picc. 2

Fl. 4

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 4

Hp. 1

Hp. 2

VI. I

VI. II

Vla.

Vc.

D.B.

ppp

pp

p

mp

mf

with mallets, i.e. sempre

tutti div. a2

muta in Flute 3

1-4



54

Tpt. 1

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 4

Hp. 1

Hp. 2

VI. I

VI. II

Vla.

Vc.

D.B.

L

57

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Tpt. 1

Pno.

Acc. 1

Acc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

VI. I

VI. II

Vla.

D.B.

61

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Cl. 2  
Cl. 3  
Cl. 4  
Tpt. 1  
Tpt. 2  
Hn. 3  
Hn. 4  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Hp. 1  
Hp. 2  
VI. I  
VI. II  
Vla.  
Vc.  
D.B.



Cl. 2

Cl. 3

Tpt. 1

Pno.

Acc. 1

Perc. 1

Perc. 2

Hp. 1

Hp. 2

VI. I

VI. II

Vla.

Vc.

D.B.

The musical score on this page is for page 68 of a 71-page work. It features a variety of instruments including woodwinds (Clarinets 2 and 3, Trumpet 1), strings (Violins I and II, Viola, Violoncello, Double Bass), piano, harp, and percussion. The notation includes complex rhythmic patterns, dynamic markings such as *ppp*, *p*, *mp*, *f*, and *ff*, and articulation marks like accents and slurs. The score is organized into systems, with measures numbered 1 through 14. A large, semi-transparent watermark for 'MusicalScoreCloud.com' is overlaid on the page.



77 **P** **Q**

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Hp. 1  
Hp. 2  
VI. I  
VI. II  
Vla.  
Vc.  
D.B.

\*All gliss. as fast and as violent as possible, first pitch is important, last pitch is only a direction without accent (might not even be reached), always dampen quickly

83

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Hp. 1  
Hp. 2  
VI. I  
VI. II  
Vla.  
Vc.  
D.B.

1. 3. 5. 7. 9. 11. 13.  
2. 4.  
6. 8.  
10.  
12. 14.  
1. 2.  
3. 4.  
5. 6.  
7. 8.  
9. 10.

ppp  
p  
mp  
f

91 **S** **T**

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Hp. 1  
Hp. 2  
VI. I  
VI. II  
Vla.  
Vc.  
D.B.

\*) All gliss. as fast and as violent as possible, first pitch is important, last pitch is only a direction without accent (might not even be reached), always dampen quickly

99 **U**

Fl. 1 *ppp*

Fl. 2 *ppp* muta in Piccolo 1 *ppp* *ppp* *ppp* *ppp*

Fl. 3 *ppp* muta in Piccolo 2 *ppp* *ppp* *ppp* *ppp*

Fl. 4 *ppp*

Ob. 1 *mp* *ppp* *ppp* *pp* *p*

Ob. 2 *mp* *ppp* *ppp* *pp* *p*

Ob. 3 *mp* *ppp* *ppp* *pp* *p*

Ob. 4 *mp* *ppp* *ppp* *pp* *p*

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3

Cl. 4 *ppp*

Hn. 1 *ppp* *ppp* *ppp* *ppp*

Hn. 2 *ppp* *ppp* *ppp* *ppp*

Hn. 3 *ppp* *ppp* *ppp* *ppp*

Hn. 4 *ppp* *ppp* *ppp* *ppp*

Pno. *f* *ppp*

Acc. 1 *ppp* *ppp* *ppp* *ppp* *p*

Acc. 2 *ppp* *pp* *p*

Perc. 1 *f* *ppp* *pp* *pp* *p* *mp* *mp*

Perc. 3 *ppp* *ppp* *pp*

Hp. 1 *p*

Hp. 2 *p*

VI. I *p* *mp* *mp*

VI. II *p* *mp* *mp*

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

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

106 **V**

Fl. 1

Picc. 1

Picc. 2

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 3

Perc. 4

Hp. 1

Hp. 2

VI I

VI II

Vla.

Vc.

D.B.

This page of a musical score, numbered 74, contains the orchestration for a wide variety of instruments. The instruments listed on the left side of the page are: Fl. 1, Picc. 1, Picc. 2, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Ob. 4, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Bsn. 1, Bsn. 2, Bsn. 3, Bsn. 4, Pno., Acc. 1, Acc. 2, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp. 1, Hp. 2, VI. I (Violin I), VI. II (Violin II), Vc. (Violoncello), and D.B. (Double Bass). The score is divided into measures, with a 'W' in a box above the first measure and an 'X' in a box above the fourth measure. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *mf*, *ppp*, *f*, *ff*), and articulation marks. Some measures include fingerings or breathings indicated by numbers in small boxes. The bottom left corner contains a list of measure numbers: 1.2, 3.4, 5.6, 7.8, and 9.10. The right side of the page features a large, semi-transparent watermark with the Chinese characters '音乐' (Music) and a large 'X'.

116 Y

VI. I

VI. II

Vla.

Vc.

D.B.

The musical score is organized into five systems, each containing multiple staves for the instruments. The systems are:

- System 1:** Violin I (VI. I) and Violin II (VI. II) parts, starting at measure 116. It includes measures 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14.
- System 2:** Continuation of Violin I and Violin II parts, including measures 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

\*) Change bow very frequently, independently on the pitch changes or beats

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

VI. I

VI. II

Vla.

Vc.

D.B.

keep changing the bow during fermata

on used (theory) very fast and extreme gliss. up and down (without rhythm). the gliss. waves more higher and higher till they disappear

1. *f*

2. *f*

on used \*)

div. a2

div. a2

Banik pizz.

Banik pizz.

Banik pizz.

Banik pizz.

Banik pizz.

\*) Place 2 Crotales on a high Kettle Drum, hit the Crotales and then keep moving the drum pedal until the sound disappears



# Superorganism 04

As fast as possible (up to  $\text{♩} = 180$ )

Flute 1

Flute 2

Flute 3

Flute 4

Oboe 1

Oboe 2

Oboe 3

Oboe 4

Clarinet 1

Clarinet 2

Clarinet 3

Clarinet 4

Bassoon 1

Bassoon 2

Bassoon 3

Bassoon 4

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Horn 1

Horn 2

Horn 3

Horn 4

Horn 5

Horn 6

4 Trombones

Piano

Accordion 1

Accordion 2

Percussion 1-4

2 Harps

Violin I

Violin II

Viola

Violoncello

Double Bass

\*) molto arco, always upbow, start with noise only, arriving at full pitch sound at b. 46

10 [A]

Fl. 2  
 Fl. 3  
 Fl. 4  
 Ob. 2  
 Ob. 3  
 Ob. 4  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Cl. 4  
 Bsn. 2  
 Bsn. 3  
 Bsn. 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Hn. 5  
 Hn. 6  
 Acc. 1  
 Acc. 2  
 Perc. 3  
 Perc. 4  
 Harp 1  
 Harp 2  
 VI. I  
 VI. II  
 Vla.  
 Vc.

start with air noise only  
 add more and more pitch, arriving at full pitch sound at bar 57  
 Marimba  
 softest mallets  
 pppp  
 2. V  
 1. V  
 4. 6. V  
 3. 5. V  
 8. 10. V  
 7. 9. V  
 12. 14. V  
 11. 13. V  
 1-3  
 4-6  
 7-10  
 11-14  
 2. V  
 1. V  
 4. V  
 3. V  
 6. V  
 5. V  
 8. 10. V  
 7. 9. V  
 2. V  
 1. V  
 4. V  
 3. V  
 6. V  
 5. V  
 8. 10. V  
 7. 9. V

**B**

19

Fl. 2  
Fl. 3  
Fl. 4  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Acc. 1  
Acc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.

*pppp*

1. *v*  
3.5. *v*  
7.9. *v*  
11.13. *v*  
2. *v*  
4.6. *v*  
8.10. *v*  
12.14. *v*

tutti div. a2

1. *v*  
2. *v*  
3. *v*  
4. *v*  
5. *v*  
6. *v*  
7.9. *v*  
8.10. *v*

1. *v*  
2. *v*  
3. *v*  
4. *v*  
5. *v*  
6. *v*  
7.9. *v*  
8.10. *v*

28

Fl. 2  
Fl. 3  
Fl. 4  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Acc. 1  
Acc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.

start with air noise only, add more and more pitch arriving at full pitch sound at bar 57

36 **C**

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Acc. 1  
Acc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.

D

45

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

Marimba without mallets

tutti div.

ppp

p

f

2. v

1. v

3. 5. v

4. 6. v

7. 9. v

8. 10. v

11. 13. v

12. 14. v

(arrived at usual pitch sound)

E

54 (arrived at usual pitch sound)

Fl. 1 (ppp)  
Fl. 2 (ppp)  
Fl. 3 (ppp)  
Fl. 4 (ppp)  
Cl. 1 (ppp)  
Cl. 2 (ppp)  
Cl. 3 (ppp)  
Cl. 4 (ppp)  
Bsn. 1 (ppp)  
Bsn. 2 (ppp)  
Bsn. 3 (ppp)  
Bsn. 4 (ppp)  
Perc. 1 (ppp)  
Perc. 2 (ppp)  
Perc. 3 (ppp)  
Perc. 4 (ppp)  
Harp 1  
Harp 2  
VI. I (ppp)  
VI. II (ppp)  
VIa. (ppp)  
Vc. (ppp)  
D. B.

63

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.





This page of a musical score, page 81, contains the following parts and staves:

- Flutes:** Fl. 1, Fl. 2, Fl. 3, Fl. 4
- Oboes:** Ob. 1, Ob. 2, Ob. 3, Ob. 4 (with instruction: *end. (usual pitch sound)*)
- Clarinets:** Cl. 1, Cl. 2, Cl. 3, Cl. 4
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3, Bsn. 4
- Horns:** Hn. 3, Hn. 4
- Piano:** Pno.
- Accordions:** Acc. 1, Acc. 2
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4 (with instruction: *delicate medium mallets (if possible)*)
- Violins:** VI. I (with fingerings: 2, v; 4, 6; 3, 5; 8, 10, v; 7, 9, v; 11, 13, v; 12, 14, v; 11, 13, v; 11, 14, v)
- Viola:** Vla.
- Violoncello:** Vc.

The score is written in a common time signature and features a variety of musical notations including notes, rests, slurs, and dynamic markings such as *ppp* and *pp*. A large, semi-transparent watermark is visible across the page.

H

90

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Tpt. 3

Tpt. 4

Hn. 3

Hn. 4

Hn. 5

Pno.

Acc. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

VI. I

VI. II

Vla.

Vc.

D. B.

one wood (soft mute) and (small pick sound)

can wood (soft mute) and (small pick sound)

two wood (soft mute) and (small pick sound)

tutti unit.

I

99

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

musical score page 88, measures 99-104. Includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Trumpets, Horns), strings (Violins I & II, Violas, Cellos, Double Basses), and percussion (Accordions, Percussion 1-4, Harps). Dynamics include ppp, p, mp, and pp.

108

Fl. 1  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Hn. 1  
Hn. 3  
Hn. 4  
Acc. 1  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

108

1. alla punta  
2. alla punta  
3. alla punta  
7. normal bowing  
1.  
3.  
4.  
5.

*p*, *pp*, *ppp*

117

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Tpt. 1

Tpt. 2

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

VI. I

VI. II

Vla.

Vc.

*pp*

*p*

*con cord (plunger)*

*con cord (plunger)*

4. alla punta

5. alla punta

6. alla punta

1.-3.

127 **K**

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Fl. 4 *p*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Ob. 4 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Cl. 4 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Bsn. 4 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tpt. 4 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Pno. *p*

Acc. 1

Harp 1 *pp*

Harp 2 *pp*

VI. I *p*

VI. II *pp*

Vla. *pp*

Vc. *pp*

son wand (glanger)

3. 4.

4. 6.

5. 13. 14.

4. 11. 12.

3. 9. 10.

1. 2.

1. 7. 8.

7-10.

7-10.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

VI. I

VI. II

Vla.

Vc.

con sord. (plunger)

soft mallets

1. 5. 6.

5. 6.

pp

p

mp

mf

f

ff

mfz

ffz

9.

10.



145 **M**

FL. 1  
FL. 2  
FL. 3  
FL. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 5  
Trbn. 1  
Trbn. 2  
Trbn. 3  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 3  
Perc. 4  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

musical score with dynamics (mp, p, mf), articulation (acc., stacc., marcato), and performance instructions (1. pizz. (dampes), 2. pizz. (dampes), 3. pizz. (dampes), 4. pizz. (dampes), 5. pizz. (dampes))

152

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 5  
Hn. 6  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

Musical score for page 94, measures 152-161. The score includes parts for Flutes (Fl. 1-4), Oboes (Ob. 1-3), Clarinet (Cl. 1), Trumpets (Tpt. 1-4), Horns (Hn. 1-6), Piano (Pno.), Accordion (Acc. 1-2), Percussion (Perc. 1-4), Harp (Harp 1-2), Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score features various musical notations such as notes, rests, dynamics (pp, p, mp, mf, f), and articulation marks. A large watermark 'PHOTOCOPIABLE' is visible across the page.

O

161

This page contains the musical score for measures 161 through 170. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1
- Fl. 3
- Fl. 4
- Ob. 1
- Ob. 2
- Ob. 3
- Ob. 4
- Cl. 1
- Bsn. 1
- Bsn. 2
- Bsn. 3
- Bsn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Hn. 1
- Hn. 3
- Hn. 5
- Hn. 6
- Pno.
- Acc. 1
- Acc. 2
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Harp 1
- Harp 2
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The score includes various musical notations such as notes, rests, dynamics (e.g., *p*, *mp*, *pp*), and articulation marks. A large, semi-transparent watermark is visible across the page.

This page of the musical score, page 96, begins at measure 170. It features a variety of instruments including woodwinds, brass, strings, and percussion. The notation is dense, with many notes and rests across the staves. Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are indicated throughout. There are also performance markings like *acc.* (accents) and *sfz* (sforzando). A large, semi-transparent watermark is visible across the center of the page.

180 **Q**

Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Pno.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

This page of a musical score, page 98, rehearsal mark R, contains the following parts and markings:

- Flutes:** Fl. 2, Fl. 3, Fl. 4. Dynamics: *mp*.
- Oboes:** Ob. 1, Ob. 2, Ob. 3, Ob. 4. Dynamics: *mf*.
- Clarinets:** Cl. 1, Cl. 4. Dynamics: *mf*.
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3, Bsn. 4. Dynamics: *mp*.
- Trumpets:** Tpt. 1. Dynamics: *mf*.
- Horns:** Hn. 1, Hn. 2. Dynamics: *mf*.
- Piano:** Pno. Dynamics: *mf*.
- Accordions:** Acc. 1, Acc. 2. Dynamics: *mf*.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4. Dynamics: *mf*.
- Harp:** Harp 1, Harp 2. Dynamics: *mf*.
- Violins:** VI. I, VI. II. Dynamics: *mf*.
- Viola:** Vla. Dynamics: *mp*.
- Violoncello:** Vc. Dynamics: *mp*.
- Double Bass:** D. B. Dynamics: *mp*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark is visible across the page.

199

Fl. 2  
Fl. 3  
Fl. 4  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Pno.  
Acc. 1  
Acc. 2  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.

*mp*  
*mf*  
*p*  
*f*  
*rit. post. alla prima*  
normal bowing

208

Fl. 2  
Fl. 3  
Fl. 4  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Acc. 1  
Acc. 2  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.

mp  
mf  
sf  
sul pont. alla punta  
2. 4. 6. 8. 10.  
3. 4.  
5. 6.  
7. 8.  
9. 10.  
1. 2.  
13.



217

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Tpt. 1

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Acc. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

VI. I

VI. II

Vla.

Vc.

Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 3  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Acc. 1  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1

VI. I  
VI. II  
Vla.  
Vc.  
D. B.

1.2  
2.4  
3.6  
4.8  
5-11  
12-14

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 3  
Hn. 5  
Hn. 6  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
Vl. I  
Vl. II  
Vla.  
Vc.  
D. B.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Tpt. 1

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Pno.

Acc. 1

Acc. 2

VI. I

VI. II

Vla.

Vc.

D. B.

X

253

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 4  
Tpt. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Pno.  
Acc. 1  
Acc. 2  
VI. I  
VI. II  
Vla.  
Vc.

*mf*  
*f*  
*mp*  
*p*  
*ritardando*  
*ritardando molto*

This page of a musical score, numbered 106, is marked with a 'Y' in a box at the top right. It contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3, Fl. 4
- Oboes:** Ob. 1, Ob. 2, Ob. 3, Ob. 4
- Clarinets:** Cl. 1, Cl. 2, Cl. 3, Cl. 4
- Bassoon:** Bsn. 1
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
- Horns:** Hn. 1, Hn. 2, Hn. 4, Hn. 5, Hn. 6
- Trombones:** Trbn. 1, Trbn. 2, Trbn. 3, Trbn. 4
- Accordions:** Acc. 1, Acc. 2
- Percussion:** Perc. 1, Perc. 2, Perc. 3
- Harp:** Harp 2
- Violins:** VI. I, VI. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** D. B.

The score includes various musical notations such as notes, rests, dynamics (f, mf, mp, ff), and performance instructions like 'al tasto, sul tasto' and 'delicate medium mallets'. A large, faint watermark is visible across the page.

271

Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Trbn. 1  
Trbn. 3  
Trbn. 4  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

Z

280

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Trbn. 1

Trbn. 2

Trbn. 3

Trbn. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 3  
soft mallet

Perc. 4  
soft mallet

Harp 1

Harp 2

VI. I  
tutti div. a2

VI. II

Vla.

Vc.

D. B.



AA

289

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Trbn. 1

Trbn. 2

Trbn. 3

Trbn. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

VI. I

VI. II

Vla.

Vc.

D. B.

hard mallets

tutti mols.

7. 8. 11. 12.

1. 2.

3. 4.

5. 7.

8-10.

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

307

Fl. 2  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

DD EE

3/6

Fl. 1

Fl. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Trbn. 2

Trbn. 3

Trbn. 4

Pno.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

VI. I

VI. II

Vla.

Vc.

D. B.

324

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Ob. 4  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Bsn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Pno.  
Acc. 1  
Acc. 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp 1  
Harp 2  
VI. I  
VI. II  
Vla.  
Vc.  
D. B.

**FF** Faster (♩ = ♩♩♩ if possible)

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Horns, Trombones) are positioned at the top. The strings (Violins, Viola, Violoncello, Double Bass) are at the bottom. The score includes various dynamic markings such as *mf*, *p*, *pp*, and *ppp*. There are also performance instructions like "air only" for some instruments and "tutti" for the strings. The score is marked with a tempo change to "Faster" (FF) and includes a note "(♩ = ♩♩♩ if possible)".