

Metamorphosis

for Solo Violin and Orchestra

Jeff Myers

(2001)

Instrumentation:

Piccolo, Flute
Piccolo, Flute, Alto Flute
Oboe
Oboe, Cor Anglais
Eb Soprano Clarinet, Bb Clarinet
Bb Clarinet, Bb Bass Clarinet
Alto Sax
Bassoon
Bassoon, Contrabassoon

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone with E attachment
Tuba

5 Timpani

4 Percussion:
Suspended Cymbal
Tam-Tam
Snare Drum (with and without snares) and Low Tom
Bass Drum
Crotales, Chimes, Vibraphone (motor off), Glockenspiel, Xylophone
Marimba (5 octave)

Celeste (full size) and *Harpichord
Piano
Harp

Solo Violin

Strings

* Harpsichord may be synthesized *if* it is unavailable

The score is in C.
Crotales and Glockenspiel sound two octaves higher than written.
Piccolo, Xylophone and Celeste sound an octave higher than written.
Bb Bass Clarinet, Contrabassoon, and Contrabass sound an octave lower than written.

Duration is approximately 20'

Performance note:



The figure within the repeat signs is to be repeated over and over, as fast as possible, outside of tempo and within the duration of time indicated by the length of the line relative to the bar. The numbers 1, 2, 3 etc. help to mark off each bar of repetition, and appear only in the parts.

Accidentals carry through the measure, but are often reiterated for ease of performance.

Metamorphosis

Jeff Myers

4/4 C score
♩ = 66

1st Bb Clarinet or Eb Soprano Clarinet

Bb Cl. *pp* 10-8

2nd Bassoon or Contrabassoon

Contrabassoon *pp* 6-4

Marimba

soft mallets *pp* let ring 6-4

Celeste & Harpsichord

(harpsichord may be synthesized if a real one is unavailable)

Celeste *p*

Harpsichord 6-4

Piano

pp 6-4

Harp

pp let vibrate

7-8

sur la table

4/4 ♩ = 66

Violin solo

p *sul tasto* *poco a poco sul pont* *s.p.* *pizz.*

Ist Violins

p 7-8 II.

Contrabasses

p 6-4 II.

3 **4**
♩ = 72 **4** **4**

6

1st Fl. or Picc. *Picc.* *ff*

2nd Fl., Picc. or Alto Fl. *Flute* *pp* *7:8* *ff* *3:2* *Alto Fl.* *pp*

1st Ob. *ff*

1st Bb Cl. *ff*

2nd Bb Cl. or Bass Cl. *Bb Cl.* *ff*

Alto Sax. *ff* *pp*

Cbsn. *ff* *3:2*

5 Timp. *ff*

Sus. cym. *ff*

Tam-tam *ff*

Bass drum *ff*

Crotales *Crotales* *p*

Cel. *Celeste* *5:4* *ff*

Pno. *ff* *10:8* *8^{va}* *ff*

Hp. *let vibr.* *ord.* *7:8* *let vibr.* *ff* *10:8* *8^{va}* *let vibr.* *pp* *12:8* *sur la table* *let vibr.*

Vn solo *arco* *+ V + V* *sim.* *IV + IV + sim.* *p*

Vn 1 *ff*

Vn 2 *ff*

Vla. *ff*

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

Db. *ff*

*) "+" means to be played pizz. within an "arco" designation

poco accel. **$\frac{3}{4}$** ♩ = 78 **$\frac{4}{4}$** **$\frac{2}{4}$**

11

1st Bb Cl. *pp* 10:8

Mar. *pp* 6:4 *let ring.*

Pno *pp* 12:8 6:4

Hp. *pp* *ord.* 10:8 *let vibr.*

poco accel. **$\frac{3}{4}$** ♩ = 78 **$\frac{4}{4}$** **$\frac{2}{4}$**

Vn solo *) *s.t.* *s.p.* *s.p.* *sim.* *ord.* *s.t.* *s.p.* *ord.* *s.t.* *s.p.* *ord.* *sim.*

Vc. *p* IV *p* II *p*

Db. *non vibr.* *pp*

*) *s.t.* = sul tasto; *s.p.* = sul ponticello

2
4

17

3
4

4
4

♩ = 96

1st Picc. *ff*

2nd Fl. Flute *ff*

1st Ob. *ff*

2nd Ob. or Cor. Ang. *ff*

Eb Cl. *ff*

2nd Bb Cl. *ff* Bass Cl. *pp*

Alto Sax. *ff*

1st Bsn. *ff*

Cbsn. *ff* *ffp*

Tba. *fp*

Pno. *ff*

Hp. *ff* *gliss.* *let vibr.* *p* *let vibr.*

2
4

3
4

4
4

♩ = 96

Vn solo *p* *pp* *sul tasto*

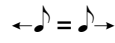
Vn 1 *ff*

Vn 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *ff < ppp >* *ffp*



3
4

6
8

3
4

22

Cor angl. *pp*

E♭ Cl. *p* *mf* *pp*

2nd B♭ Cl. *p* *mf* *pp*

1st Bsn. *mp* *mf*

Cbsn. *mf*

1st Tpt. *ppp* harmon mute, stem out

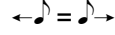
2nd Tpt. *ppp* harmon mute, stem out

1st Tbn. *p* harmon mute

B. Tbn. *p* *mf* harmon mute

Hpsd

Hp. *p* *mf* *let vibr.*



3
4

6
8

3
4

Vn solo *p* *f* *ord.* *0* *II* *p* *IV.* *mf*

Vn 2 *pp* *sul pont., non vibr.*

Vla. *pp* *sul pont., non vibr.* *solo molto sul pont.* *p*

Vc. *pp* *sul pont., non vibr.* *solo molto sul pont.* *ppp*

Db. *pp* *sul pont., non vibr.* *ppp*

4/4

28

2nd Fl. *mp*

1st Bb Cl. *mp*

1st Bsn. *mp*

Cbsn. *f mp*

1st Hn. *mp* muted

1st Tbn. *mp* mute off

2nd Tbn. *mp*

Vibes. *mp* soft mallets

Pno. *mf f*

Hp. *mp* *let vibr.*

4/4

Vn solo *f pp f sub. fp sub. f mp f*

Vla. unis., tutti *ord. ppp*

Vc. unis. *ord. ppp*

3/4

33

Picc. *pp* very softly!

ppp

pp

mp *mf*

p

Bass CL. *mp* *f*

pp *mp*

p *mf*

mf *fp*

pp *f*

p *f*

mp *f*

fp

mp

p *cresc.* *f*

pp *mf*

3/4

p sub. *sf* *p* *f*

unis., ord. 0 *p* *f*

unis., ord. 0 *p* *f*

IV *mp* *f*

III *mp* *f* *ppp*

IV *mp* *f* *ppp*

unis., ord. *mf* *f*

(♩. = 128 or ♩. = 192)

← ♩. = ♩. →
3+2+2

7
16

2+3

5
16

37

1st Picc.
2nd Fl.
1st Bb Cl.
Bass Cl.
Alto Sax.
1st Bsn.
Mar.
Pno

(♩. = 128 or ♩. = 192)

← ♩. = ♩. →
7
16

5
16

Vn solo

2+3+2
7
16

2+3
5
16

2
8

2+3
5
16

3
8

2+2+3
7
16

5
16

43

poco riten. a tempo

Musical score for woodwinds, brass, and keyboard instruments. The score includes parts for 2nd Flute, 1st Oboe, Cor Anglais, 1st Clarinet, Bass Clarinet, Alto Saxophone, 1st Bassoon, Contrabassoon, 1st Trumpet, 1st Trombone, Harpsichord, and Piano. The woodwinds and brass parts feature melodic lines with dynamic markings such as *pp*, *p*, *ff*, *p*, and *ff*. The piano part has a dynamic marking of *p*. The harpsichord part has a dynamic marking of *pp*. The score is divided into measures corresponding to the time signatures listed above.

7
16

5
16

2
8

5
16

3
8

7
16

5
16

poco riten. a tempo

Musical score for string instruments. The score includes parts for Violin solo, Violin I, Viola, Violoncello, and Double Bass. The Violin solo part features a complex melodic line with dynamic markings of *mf*, *ff*, and *sfz*. The Violin I, Viola, Violoncello, and Double Bass parts feature melodic lines with dynamic markings such as *p*, *mp*, *ff*, *p*, *ff*, *p*, *ff*, *ord.*, and *ff*. The score is divided into measures corresponding to the time signatures listed above.

1st Picc.

2nd Fl.

1st Ob.

Cor ang.

1st Bb Cl.

Bass Cl.

Alto Sax.

1st Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

Chimes

Mar.

Hpsd

Pno

Hp.

Chimes: *p*

Mar.: *ppp*, *mp*, *pp*

Pno: *p*, *p*, *mf*

Hp.: *p*, *mf* *lei vibr.*, *mp*, *f*, *mp*

Vn solo

Vn I

Vla.

Vc.

Vn solo: *f*

Vn I: *mp*, *p*, *pizz.*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*

Vla.: *arco solo*, *f*, *mp*, *tutti*, *p*, *f*, *sul pont.*, *f*

Vc.: *arco solo*, *f*, *mp*, *arco*, *f*, *pizz.*, *f*, *s.p.*, *f*, *arco s.p.*, *f*

4
8

3
8

4
8

3
8

79

1st Fl. *mp* *p*

2nd Fl. *mp* *p*

1st Ob. *mp* *p*

2nd Ob. *mp* *fp*

1st. Bb Cl. *mp* *p*

Bass Cl. *mp* *p*

Alto Sax. *mp* *p*

1st Bsn. *mp* *p*

Cbsn. *mp* *p* *fp*

1st Hn. *mp* *mf* *p*

2nd Hn. *mp* *p*

3rd Hn. *f* *ppp*

4th Hn. *p* *ppp*

1st Tpt. *mp* *mf* *mp* *sfz* *p*

2nd Tpt. *mp*

1st Tbn. *mp* *p* *mf* *mp*

Tbn. *mp* (muted)

5 Timp. *mp* *ppp* *f*

Bass drum

Chimes *f* *sfz* *mf* *p*

Mar. *sfz* *mf* *sfz* *p*

Pno. *sf* *f* *mf* *mp* *sfz* *sfz*

Hp. *mp* *p*

Vn solo *f* *f* *sf* *fp*

Vn 1 *mf* *mp* *tutti pizz.*

Vn 2 *mp* *ppp* *mf* *p*

Vla. *unis. pizz.* *mp* *pizz.* *mp* *arco* *p* *ppp* *mp* *p*

Vc. *mp* *arco* *mp* *ppp* *mf* *p*

Db. *mp* *sf* *pp* *ppp* *arco III* *ppp*

3
8
97

4
8

2+3
5
16

2+2+3
7
16

2+3
5
16

poco riten. 3 (♩ = 96)
4 a tempo

1st Picc. *f* *ff* *sfz*

2nd Fl. *mp* *f* *ff*

1st Ob. *mf* *mp*

Cor ang. *mp*

1st Bb Cl. *mp* *f* *ff*

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

1st Bsn. *p* *mf* *p* *mf* *mp* *f*

Cbsn. *p* *mf* *f* *ff* *sfz* *p*

3rd Hn. *mp*

4th Hn. *mp*

1st Tbn. (muted) *mp*

B. Tbn. *f* *ff*

Tba. *f* *ff* *sfz*

5 Timp. *f* *ff* *sfz*

Bass drum *mf* *sfz*

Crotales *mf* *sfz*

Pno. *p* *una corda* *tre corda* *mp* *f* *ff* *sfz*

Hp. *p* *mf* *ff* *sfz*

3
8

4
8

5
16

7
16

5
16

poco riten. 3 (♩ = 96)
4 a tempo

Vn solo *mp* *f* *mp* *ff* *Ff* *sfz dim.*

Vn 1 *pizz.* *mp* *mf* *arco* *mf* *ff* *p*

Vn 2 *mf* *mp* *mf*

Vla. *p* *mf* *f*

Vc. *p* *mf* *p* *mf* *pizz.* *mp* *arco* *f* *div.* *ppp*

Db. *p* *pizz.* *mp* *f* *arco* *ff* *sfz* *ppp*

4/8 = 112
(♩ = 224)

6/8

4/8

6/8

3/8

4/8

105

1st Picc. *ff*

2nd Fl. *p* *ff* *ff* *fp*

Cor ang. *ff* *ff*

1st Bb Cl. *ff* *ff*

Bass Cl. *pp* *p* *fp*

Alto Sax. *ff* *ff*

1st Bsn. *p* *ff* *ff* *p*

1st Hn. *ff* *ff*

2nd Hn. *ff* *ff*

3rd Hn. *ff* *ff*

1st Tpt. *ff* *ff*

2nd Tpt. *ff* *ff* (mute off)

1st Tbn. *ff* *ff* (mute off)

2nd Tbn. *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Bass drum *ff*

Crotales (Crot.) *ff*

Mar. *p* med. hard stick

Pno. *p* *ff* *ff*

Hp. *ff*

4/8 = 112
(♩ = 224)

6/8

4/8

6/8

3/8

4/8

Vn solo *p* *sf* *mf* *fmp*

Vn 2 *pizz.* *p* *pizz.* *p* *arco a3 muted* *p*

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

4/8 2+3 5/16 2/8 4/8 6/16 4/8

114

2nd Fl. *p*

1st Ob. *p* *f mp*

2nd Ob. *mp* *mf*

1st Bb Cl. *p*

Bass Cl. *p*

Alto Sax. *f mp*

1st Bsn. *mp* *mf*

Cbsn. *fmp*

1st Hn. *p* *p* *mp* *f mp*

2nd Hn. *p*

2nd Tpt. *mp*

2nd Tbn. *mp*

Vibes. *Vibes. med. mallet* *p*

Mar.

Pno. *f mp* *mf*

Hp. *sur la table* *mf* *f* *mp*

Vn solo *mf* *p* *f* *mp* *f* *mp* *f* *sf* *mf* *sf* *p*

Vn 1 *pizz.* *mp* *mf*

Vn 2 *sul pont.* *mf* *p* *sul tasto* *mf* *sul pont.* *mf*

Vla. *f mp* *mf*

Vc. *solo* *p* *f* *mf* *mf*

Db. *gli altri* *ppp* *ppp* *mp* *mf*

Db. *fmp*

4/8 5/16 2/8 4/8 6/16 4/8

4
8
124

6
16

9
16

4
8

9
16

2+2+3
7
16

2+3+2
↓

4
8

3
16

1st Picc. *mp* *mf*

1st Ob. *mf*

2nd Ob. *mf* *p*

E♭ Clar. *mp* *mf*

Bass Cl. *mp* *mf*

Alto Sax. *mp* *mf*

1st Bsn. *f*

1st Hn. *mf*

2nd Hn. *mf*

1st Tpt. *mf* (harm. mute)

2nd Tpt. *mf*

1st Tbn. *mf* (mute off)

2nd Tbn. *mf*

5 Timp. *mf*

Snare drum *mp marcato sim.* *mf* (snares off)

Mar. *mf marcato sim.* *f* (hard mallets)

Pno. *mf marcato sim.* *f*

Hp. *mf marcato sim.* *f*

4
8

6
16

9
16

4
8

9
16

7
16

4
8

3
16

Vn solo *mp* *sf p* *ff* *p* *f* *mp* *ff*

Vn I

Vla. *f* (arco sul pont.)

Vc. *mp* *mf* (unis.)

3 4 3 7 3 9 2 2
16 8 16 16 8 16 8 4
 132

2+2+3

1st Picc. *sf f poco a poco cresc.* *fff*

2nd Picc. *Picc.* *f* *sf f poco a poco cresc.* *fff*

E♭ Cl.

Bass Cl.

Alto Sax.

1st Bsn.

Cbsn. *f sf*

2nd Hn.

1st Tpt.

1st Tbn.

2nd Tbn.

Tba.

5 Timp.

Sus. Cym. & Tam-tam *soft mallet sf*

Snare and Low tom *sf*

Bass drum *f sf*

Mar. *Xylophone sf f poco a poco cresc. fff*

Pno. *sf f poco a poco cresc. fff*

Hp. *sf f poco a poco cresc. fff*

Vn solo *mf* *ffp* *sfz p* *fff* *arco*

Vn 1 *p* *tutti ord.*

Vn 2 *p*

Vla.

Vc.

Db. *pp*

Violent!, L'istesso tempo

1st Fl. Flute

Alto Fl. *Alto* *pp*

1st Ob. *mf* *fff* *pp*

2nd Ob. *mf* *fff*

1st Bb Cl. *mp* *fff* *pp*

Bass Cl. *p* *f* *pp* (Bass Cl.)

Alto Sax. *mp* *f* *pp*

1st Bsn. *mp* *pp*

Cbsn.

1st Hn. *ppp* *f* *ff marcato* *pp*

2nd Hn. *ppp* *f* *ff marcato* *pp*

3rd Hn. *ppp* *f* *ff marcato* *pp*

4th Hn. *ppp* *f* *ff marcato* *pp*

1st Tpt. *ppp* *f* *ff marcato*

2nd Tpt. *ppp* *f* *ff marcato*

1st Tbn. *ppp* *f* *ff marcato* *pp*

2nd Tbn. *ppp* *f* *ff marcato*

B. Tbn. *ppp* *f* *ff marcato*

Tba. *ppp* *f* *ff marcato* *pp*

5 Timp. *pp* *f* *ff marcato*

Tam-tam *pp* *f* (snare off) with sticks

Snare & Low tom

Mar. Marimba *ff* hard mallets

Pno. *pp cresc.* *ff* *pp* *ped.* *una corda*

Hp. *pp*

Violent!, L'istesso tempo

Vn solo *pp* *fff* *rubato* *mp détaché, marcato sempre*

Vn 1 *fff* *pp* *div.* *sul tasto*

Vn 2 *fff* *pp* *div.* *sul tasto*

Vla. *ord.* *gliss.* *fff* *pp* *div.* *sul tasto*

Vc. *gliss.* *fff* *pp* *div.* *sul tasto*

Db. *gliss.* *fff* *pp* *div.* *sul tasto*

3/4 2/4

150

Picc.

1st Fl. *ff*

Alto Fl. *ff*

1st Ob. *f* *mp* *ff*

2nd Ob. *f* *mp* *ff*

1st Bb Cl. *ff* *ff*

Bass Cl. *ff* *ff*

Alto Sax. *f* *mp* *ff*

1st Bsn. *mp* *ff*

Cbsn. *ff*

1st Hn. *f* *pp* *mp* *ff*

2nd Hn. *f* *pp* *mp* *ff*

3rd Hn. *f* *pp* *mp* *ff*

4th Hn. *f* *pp* *mp* *ff*

1st Tpt. *ff* *ff*

2nd Tpt. *ff* *ff*

1st Tbn. *ff* *ff*

2nd Tbn. *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

5 Timp. *ff* *f*

Snare & Low tom *ff* gradually towards rim ----- away from rim

Crotales *ff* Crot. Chimes Crot.

Mar. *ff*

Pno. *ff*

Hp. *ff*

Vn solo *mp* *ff*

Vn 1 *ff* poco a poco s.p. poco a poco s.t. *ff* unis. ord.

Vn 2 *ff* poco a poco s.p. poco a poco s.t. *ff* unis. pizz. arco

Vla. *ff* poco a poco s.p. poco a poco s.t. *ff* unis. 0

Ve. *ff* poco a poco s.p. poco a poco s.t. *ff* unis. ord. pizz. arco

Db. *ff* pizz. arco 0

3/4 2/4

3
16 **2**
4

172

2+3

5
16

2
4

1st Picc. *pp* *mp*

2nd Fl. *pp*

1st Ob. *pp* *mf* *ff* *mp* *pp*

2nd Ob. *mf* *ff*

1st Bb Cl. *pp*

Bass Cl. *pp* *mp*

1st Bsn. *pp* *mf* *ff* *pp* *p*

Cbsn. *mf* *ff*

1st Hn. *ff* *sim.*

2nd Hn. *ff* *sim.*

3rd Hn. *pp* *ff* *sim.*

4th Hn. *ff* *stopping mute* *ff* *harm. mute*

1st Tpt. *ff* *(harm. mute)*

2nd Tpt. *ff* *(harm. mute)*

1st Tbn. *ff* *harm. mute*

2nd Tbn. *ff* *harm. mute*

B. Tbn. *ff* *harm. mute*

Sus. cym. *hard sticks* *f*

Snare drum *snare on* *ff*

Vibes. *do not let ring* *pp* *med. mallets* *mp*

Hpsd. *Celeste* *pp* *mp*

Pno. *pp* *p*

Hp. *ord.* *pp* *mp* *pp*

Vn solo *ff rubato* *mp sf* *sf* *sf* *sf* *ff* *sul pont.* *III* *V* *V* *ord.* *mf*

Vn 1 *solo* *sul pont.* *p* *unis. ord.* *pp* *tutti* *ff*

Vn 2 *solo* *sul pont.* *p* *ord.* *tutti unis.* *ff*

Vla. *solo* *pp* *tutti* *ff*

Vc. *solo* *pp* *tutti* *ff*

3 2+3 2
4 8 4

184

2nd Fl. *mf* *p*

1st Ob. *mf*

2nd Ob. *mf* *p*

1st Bb Cl. *mf* *p*

Alto Sax. *mf*

1st Bsn. *mf* *p*

1st Hn. *p* *ff* *pp* (mute off 3)

2nd Hn. *p* *ff* *pp* (mute off 3)

3rd Hn. *p* *ff* *pp* (mute off 3)

4th Hn. *p* *ff* *pp* (mute off 3)

1st Tpt. *p* *ff* *pp* (mute off 3)

2nd Tpt. *p* *ff* *pp* (mute off 3)

1st Tbn. *p* *ff* *pp* (mute off 3)

2nd Tbn. *p* *ff* *pp* (mute off 3)

B. Tbn. *p* *ff* *pp* (mute off 3)

Tba. *p* *ff* *pp* (mute off 3)

5 Timp. *ff*

Tam-tam *pp* (bowed) *ff* (snare off, mallets)

Snare & Low tom *ff*

Mar. *mp* (med. mallets)

Pno. *mp*

Hp. *p* (*tempo ad lib.*)

Vn solo *p* *ff* *mp* *ff* *mp* *ff* *mp* *mf* *f* (*rubato*)

Vn 1 *ff* (8va)

Vn 2 *ff* (8va)

Vla. *p* *ff* (8va) *un.*

Vc. *p* *tutti*

Db. *p*

6/8

2+3
5/16

6/8

2/4

200

1st Picc.
2nd Fl.
1st Ob.
2nd Ob.
1st Bb Cl.
Bass Cl.
Alto Sax.
1st Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tpt.
2nd Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
5 Timp.
Snare & Low tom
Bass drum
Pno

6/8

5/16

6/8

2/4

Vn solo
Vn 1
Vn 2
Vla.
Vc.
Db.

poco a poco rit.

♩ = 56

1st Picc. (dim.) p

2nd Flute (dim.) p mf p ppp

1st Ob.

2nd Ob.

1st Bb Cl. p mf p

Cel. pp p

Pno pp pp sempre legato

Hp. p mf p ppp

poco a poco rit.

♩ = 56

Vn solo (dim.) non vibr. p mf

Vn I (dim.) p

poco rit.

Vibes. soft mallets pp

Cel. p

Pno pp

Hp. p let vibr.

Vn solo muted p

219

♩ = 48

Vibes. *ppp legato* *3rd* → *sim.* *pp*

Cel. *ppp legato* *3rd* → *pp*

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

Hp. *ppp legato* *pp*

♩ = 48

Vn solo *pp* *p*

mute off *IV* →

≡

3
poco rit. **4** a tempo

226

1st Picc. *pp* *p*

2nd Fl. *pp* *sim.* *p*

1st Ob. *pp* *p*

Vibes. *pp* *p*

Cel. *4:3* *4:3* *sim.* *mp* *p*

Pno. *ppp* *pp*

Hp. *sim.* *mp dim.* *p*

Vn solo *mp* *p* *III* → *express.* *mf* *p* *mp* *mf* *mp*

3
poco rit. **4** a tempo

2+2+3
7
8

poco rit. **3**
4 a tempo

2
4

rit.

a tempo

232

1st Picc. *p* *sim.* *mp* *f*

2nd Fl. *mp* *f*

1st Ob. *mp*

2nd Ob. *mp*

Eb. Cl. *mp* *mf*

2nd Bb Cl. *mp* *f*

1st Tpt. muted *pp* *mp*

Cel. *p* *mf*

Pno. (non-synchronized) *p* *mf*

Harp. (non-synchronized) *p* *mf* F#

Vn solo *mf* *espress.* *f* *ff* *molto espress.*

Vn I solo, muted *p* *mp*

3+2

3/4

2/4

5/8

poco rit.

2/4

238

1st Ob. *p* \leftarrow *f* \rightarrow *p* *mp* \leftarrow *sfz* \rightarrow

2nd Ob. *p* \leftarrow *f* \rightarrow *p* *mp* \leftarrow *sfz* \rightarrow

Bass Cl. *mp* *pp*

1st Bsn. *f* \leftarrow *p* *p* *mp*

1st Hn. *mp*

2nd Hn. *mp*

3rd Hn. *mp*

Pno. *p* \leftarrow *mp* \rightarrow *p* \leftarrow *mp* \rightarrow *pp* *mp* *p* *mp*

Hp. *p* \leftarrow *mp* \rightarrow *p* \leftarrow *mp* \rightarrow *mp* *pp* *mp* *p* *mp*

Vn solo *f* *mp* *p* *mf* *sfz* *p*

Vn 1 *p* \leftarrow *f* \rightarrow *p* *mp* \leftarrow *sfz* \rightarrow

Vn 2 *pizz.* *sfz*

Vla. *pizz.* *sfz*

Vc. *p* *f* *mp* *sfz*

Annotations: Bass Cl. *mp* *pp*; Vn 1 *solo, mute off*; Vc. *div. 1/2*

2
4

244 a tempo

3
4

2
4

1st Ob.
2nd Ob.
Alto Sax.
1st Bsn.
Vibes.
Pno.
Hp.

2
4

a tempo

3
4

2
4

Vn solo
Vn I
Vc.

250

riten. a tempo

2nd Fl. *mp* *pp*

1st Ob. *mf* *p*

1st Bb Cl. *ppp* *pp* *Bb Cl. sim.*

Bass Cl. *ppp* *pp*

Alto Sax. *p* *mf*

2nd Bsn. *pp* *Bassoon*

3rd Hn. *ppp*

4th Hn. *ppp* *sim.*

Tam-tam *(struck)* *pp*

Vibes. *mp*

Cel. *mp* *5*

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

Hp. *mp* *mf* *pp* *pp legato* *let vibr.*

Vn solo *mp* *f* *pp* *p*

Vn 1 *(solo)* *p* *mf* *pp*

Vn 2 *(solo)* *p* *mf* *pp*

Vn 2 *arco* *mp* *mf*

Vn 2 *arco* *mp* *mf*

Vla. *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *(div. 1/2)* *pp* *mp*

Alto Fl. *Alto* *pp* *sim.* *p*

1st Ob. *p*

Cor ang. *Cor anglais* *< p*

1st Bb Cl. *pp* *sim.* *p*

Bass Cl.

Alto Sax. *pp* *p*

1st Bsn. *pp*

2nd Bsn. *pp*

1st Tpt. *(muted)* *p* *mp*

2nd Tpt. *(muted)* *p* *mp*

Hpsd.

Pno. *ppp* *p* *ppp*

Vn solo. *mp* *sul pont.* *pp sub.* *ord.* *mp* *sul pont.* *pp sub.* *ord.*

Vn 1. *tutti piz.* *pp* *(piz.) pp*

Vn 2. *tutti piz.* *pp* *(piz.) pp*

Vc. *sul pont.* *p < mp* *sul pont.* *p < mp*

Flute *p poco a poco cresc.* →

1st Fl. *pp poco a poco cresc.* → *f*

Alto Fl. *pp poco a poco cresc.* → *f*

1st Bb Cl. *f*

Cbsn. *f*

Contrabassoon

1st Hn. *f* muted

2nd Hn. *f* muted

1st Tpt. *f* (muted)

2nd Tpt. *f* (muted)

1st Tbn. *f* muted

2nd Tbn. *f* muted

B. Tbn. *f* muted

Mar. *mp* soft mallets *mf*

Cel. *pp poco a poco cresc.* → *mf*

Pno. *pp poco a poco cresc.* → *mf* *ff*

Hp. *pp poco a poco cresc.* → *mf*

E#, F#, G#

Vn solo *p poco a poco cresc.* → *f* *ff* *p*

Vc. *tutti, unis.* *mp* *pp* *mf*

Db. *mp* *pp* *mf*

2+3

5/8

2/4

riten. ♩ = 66

273

1st Fl.
Alto Fl.
1st Ob.
Cor ang.
1st Bb Cl.
Bass Cl.
Alto Sax.
1st Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
5 Timp.
Sus. cym & Tam-tan
Low tom
Bass drum
Hpsd
Pno
Hp.

5/8

2/4

riten. ♩ = 66

Vn solo
Vn 1
Vn 2
Vla.
Vc.
Db.

280

poco rit. a tempo

poco accel.

1st Fl. *mp* *f* *mp* *f*

2nd Fl. *mp* *f* *mp* *f*

1st Ob. *mp* *p* *mf* *mp* *f* *mp* *f*

Cor ang. *mp* *mp* *f*

1st Bb Cl. *mp* *mf* *p* *mf* *mp* *f* *mp* *f*

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

Alto Sax. *mp* *mp* *mf* *p* *mf* *mp* *f* *mp* *mf*

1st Bsn. *mp* *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Cbsn. *p* *mp*

1st Hn. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

2nd Hn. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

3rd Hn. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

4th Hn. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

1st Tpt. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

2nd Tpt. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

Glock. *mf*

Hp. *p* *mp* *mp* *mf* *f*

Vn solo *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vn 1 *mf* *mp* *mf* *mp* *f* *mf* *f*

Vn 2 *mp* *mf* *p* *mf* *mp* *f* *mp* *f*

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

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

Db. *p* *mp*

*) not stopped, but softer and distant

molto rit.

a tempo

rit.

286

Piccolo

1st Fl. *mf* *fp* *mp* *f* *mf* *ff* *fff*

2nd Fl. *mf* *fp* *mf* *f* *mf* *ff* *fff*

1st Ob. *mf* *fp* *mp* *f* *mf* *ff* *fff*

2nd Ob. *mf* *fp* *mp* *f* *mp* *ff* *fff*

1st Bb Cl. *mf* *fp* *p* *f* *p* *ff* *fff*

Bass Cl. *mf* *fp* *mp* *f* *mp* *f* *p* *f* *fff*

Alto Sax. *mf* *fp* *p* *mf* *mp* *f* *p* *f* *fff*

1st Bsn. *mf* *fp* *p* *mf* *p* *mf* *p* *mf* *fff*

2nd Bsn. Bassoon *fp* *p* *mf* *p* *mf* *p* *mf* *fff*

1st Hn. *mf* *fp* *f* *ff* *f* *fff*

2nd Hn. *fp* *f* *ff* *mf* *fff*

3rd Hn. *fp* *f* *ff* *mf* *fff*

4th Hn. *fp* *mf* *f* *mf* *ff* *mp* *fff*

1st Tpt. *mf* *fp* *f* *ff* *f* *ff*

2nd Tpt. *mf* *fp* *f* *ff* *f* *ff*

1st Tbn. *fp* *mf* *f* *mf* *ff* *mp* *fff*

2nd Tbn. *fp* *mf* *f* *mp* *ff* *mp* *fff*

B. Tbn. *fp* *mf* *f* *mp* *ff* *mp* *fff*

Tba. *fp* *p* *f* *p* *ff* *p* *fff*

5 Timp. *f* *fff*

Crotales *f*

Mar. *f* *fff*

Pno. *f* *fff*

Hp. *f* *ff* *fff*

molto rit.

a tempo

rit.

287

Piccolo

Vn solo *ff* *fff* *ff* *fff*

Vn 1 *mf* *mp* *f* *mf* *ff* *f* *fff*

Vn 2 *mf* *mp* *f* *mp* *ff* *f* *fff*

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

Vc. *mf* *fp* *p* *f* *p* *ff* *p* *mf* *fff*

Db. *mf* *fp* *unis.* *p* *f* *p* *ff* *p* *fff*

12/16 ♩. = 140

9/16 **12/16**

291

1st Picc. *sfz* *f*

2nd Fl. *sfz*

1st Ob. *sfz* *pp*

2nd Ob. *sfz* *pp*

1st Bb Cl. *sfz* *pp* *f*

Bass Cl. *pp*

1st Bsn. *f*

2nd Tbn. *sfz*

B. Tbn. *sfz*

Tba. *sfz*

5 Timp. *sfz*

Bass drum *sfz*

Vibes. *pp*

Mar. *mf*

Cel. *p*

Hpsd

Pno *sfz* *f*

Hp. *p* *let vibr.*

12/16 ♩. = 140

9/16 **12/16**

Vn solo *ord.* *sfz* *p* *staccato sempre* *f*

Vn I *sfz*

Vc. *sfz*

Db. *sfz*

12
16

9
16

298

Musical score for orchestral instruments. The score is divided into two systems, each with a 12/16 and 9/16 time signature. The instruments listed are:

- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 1st Bb Cl.
- Alto Sax.
- 1st Bsn.
- Contrabassoon
- 1st Tpt.
- 2nd Tbn.
- B. Tbn.
- Tba.
- 5 Timp.
- Bass drum
- Vibes.
- Cel. & Hpsd.
- Pno.
- Hp.
- Vn solo
- Vn 1
- Vn 2
- Vc.
- Db.

Key performance markings include dynamics (f, p, sfz, mf, pp, ppp), articulation (non stacc., solo), and specific techniques (muted, pizz.). The score features complex rhythmic patterns, including a 4:3 ratio in the Contrabassoon and Double Bass parts. The woodwinds and strings play melodic lines, while the percussion provides a steady accompaniment. The harpsichord and celeste parts are marked with piano (p) dynamics.

306

6
16

9
16

6
16

1st Fl. *pp* *f* *p*

2nd Fl. *mp* *f* *p*

1st Ob. *mp* *f*

1st Bb Cl. *pp* *f* *p*

Bass Cl. *pp* *f* *p* **Bb Cl.**

Alto Sax. *mp* *f*

1st Bsn. *pp* *f*

Cbsn. *f*

1st Hn. *mf*

2nd Hn. *mf*

Glock.

Mar. *f* *p* med. mallets

Hpsd.

Pno. *pp* *f* *f* *p*

6
16 **9**
16 **6**
16

Vn solo *f* *ff* *p*

Vn I *p* tutti *pizz.*

Vc. *f* *p* non div. *pizz.*

Db. *f* *p* div. *pizz.*

1st Ob. *p*

2nd Ob. *p*

1st Bb Cl. *mp* *fp* *f*

2nd Bb Cl. *mp* *fp* *f*

Bass Cl. *mp* *fp* *f*

Alto Sax. *p* *f* *p*

1st Bsn. *p* *f* *f* *p*

Cbsn. *p* *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tpt. *p* *f*

2nd Tpt. *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

Sus. cym. *hard stick* *f*

Snare drum *snare on* *p* *f*

Hpsd

Pno *mf*

Hp. *mp* *f*

Vn solo *ff* *f* *mf* *sf* *mp* *f* *sf* *mp*

Vn 1 *f* *mp* *f* *mp* *f* *p* *f* *fp*

Vn 2 *tutti div.* *pizz.* *mp* *f* *pp* *f* *pizz.* *f*

Vla. *pizz.* *f* *pp* *f* *pizz.* *f*

Vc. *f* *mp* *f* *mp* *f* *p* *f* *fp*

Db. *f* *pizz.* *0*

Annotations: *unis.*, *arco*, *4:3*, *sul pont.*, *ord.*, *pizz.*, *0*

3+2+2

7
16

4
8

3
8

4
8

6
16

5
16

328

1st Fl. *p* *f* *mp* *p* *mf* *mp*

2nd Fl. *mf* *p* *mf* *mp*

1st Ob. *f* *mf* *p* *mp*

2nd Ob. *p* *mp*

1st Bb Cl. *p* *f* *mf* *p* *mf* *p*

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

Alto Sax. *mf* *f* *p* *mp* *p*

1st Bsn. *mf* *f* *p*

1st Hn. *p*

2nd Hn. *p*

Vibes. *mp* *p* *mf*

Mar. *mf* *p* *mp*

Hpsd.

Pno. *sf* *mf* *p* *mf* *p*

Hp. *p* *f* *mp* *p* *f* *let vibr.* *p*

7
16

4
8

3
8

4
8

6
16

5
16

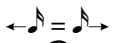
Vn solo *sf* *sfz* *p* *mp* *f* *mp* *cresc.*

Vn 1 *non vibr.* *f* *mp* *cresc.* *unis.* *p* *cresc.*

Vn 2 *arco non vibr.* *mp* *f* *mp* *cresc.* *unis.* *p* *cresc.*

Vla. *arco* *p* *f* *mp* *p* *unis. pizz.* *mf* *p*

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



9
16 (♩. = 140)
347

6
16

9
16

1st Fl. *p*

2nd Fl. *p*

1st Ob. *pp* — *p*

2nd Ob. *p*

1st Bb Cl. *p* *f* *p*

Bass Cl. *p* *f*

Alto Sax. *p*

1st Bsn. *p*

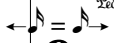
3rd Hn. *p*

1st Tpt. *p* *p*

1st Tbn. *p*

Mar. *p* *ppp*

Pno. *p* *ppp* *p* *f* *mp*



9
16 (♩. = 140)

6
16

9
16

Vn solo *mf* *sf* *mf*

Vn 1

Vn 2 *pizz.* *mp*

Vla. *pizz.* *mp* *arco*

Vc. *ppp* — *p*

Db. *pizz.* *mp*

2
4

6
16

9
16

3
8

6
8

355

1st Fl.

1st Ob.

2nd Ob.

1st Bb Cl.

Bass Cl.

Alto Sax.

1st Bsn.

Cbsn.

1st Hn.

3rd Hn.

1st Tpt.

1st Tbn.

Tba.

Tam-tam

Snare & Low tom

Mar.

Pno

Vn solo

Vn 1

Vn 2

Vla.

Vc.

Db.

mp *f*

p *mf*

p *mf*

f

p *mf*

p *mf*

p *mf*

f

f

sticks *f* *mf* *f*

mp *mf*

p *mf*

ff *ff* *ff*

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

mf *p* *mp* *f*

mf *p* *mf* *f*

arco *mf* *f*

3
8

6
8

1st Picc. *mf* poco a poco cresc. *sim.* *ff*

2nd Fl. *mp* poco a poco cresc. *sim.* *ff*

1st Bb Cl. *mp* poco a poco cresc. *ff*

Alto Sax. *mp* poco a poco cresc. *sim.* *f*

1st Bsn. *p* poco a poco cresc. *f*

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

1st Hn. *f*

2nd Hn. *f* *ff*

3rd Hn. *mf* *ff*

1st Tbn. *mp* *ff*

2nd Tbn. *p* *ff*

Tba. *pp* *ff*

Sus. cym. *p* *ff*

Tam-tam *pp* *ff*

Bass drum *pp* *ff*

Pno. *pp* cresc. *ff*

8^{va}
2^{da}

Vn solo *ff* seamless *10:6* *10:6* *sim.*

Vn 1 *mf* poco a poco cresc. *sim.* *ff*

Vn 2 *mf* poco a poco cresc. *ff*

Vla. *mp* poco a poco cresc. *8:6* *8:6* *sim.* *f*

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

Db. *p* poco a poco cresc. *mf*

2
4

367

As fast as possible (♩=140+)

3
4

1st Picc. *f* *Picc.* *sfz*

2nd Picc. *sfz*

1st Ob. *sfz*

2nd Ob. *sfz*

1st Bb Cl. *f* *sfz*

Bass Cl. *sfz*

Alto Sax. *sfz*

1st Bsn. *sfz*

Cbsn. *sfz*

1st Hn. *sfz p*

2nd Hn. *sfz p*

3rd Hn. *sfz p*

1st Tpt. *sfz p*

1st Tbn. *sfz p*

2nd Tbn. *sfz p*

B. Tbn. *sfz p*

Tba. *sfz p*

5 Timp. *sfz*

Sus. cym. *sfz*

Tam-tam *sfz*

Snare & Low tom (sticks) *sfz*

Bass drum *sfz*

Pno. *sfz* (densest chromatic cluster possible, stressing extreme registers)

2
4

♩ = ♩

As fast as possible (♩=140+)

3
4

Vn solo *fff* *marcato* *wildly!* *p*

Vn 1 *f* *sfz p* *non vibr.*

Vn 2 *f* *sfz p* *non vibr.*

Vla. *f* *sfz p* *non vibr.*

Vc. *f* *sfz p* *non vibr.*

Db. *f* *sfz p* *non vibr.*

sfz p

2/4 3/4 2/4

378

Vn solo

f *mp* *pp sf-p* *ff violent!* *p*

sul pont.

//

3/4 2/4 ♩ = 120

388

1st Hn *ff (marcato)*

2nd Hn *ff (marcato)*

3rd Hn *ff (marcato)*

4th Hn *ff (marcato)*

1st Tpt *ff (marcato)*

2nd Tpt *ff (marcato)*

1st Tbn. *ff (marcato)*

2nd Tbn. *ff (marcato)*

B. Tbn. *ff (marcato)*

Tbn. *ff (marcato)*

5 Timp. *ff*

Snare & Low tom *ff* snares off, sticks

Bass drum *f*

Pno *f*

3/4 2/4 ♩ = 120

Vn solo

f *p* *poco* *ff* *dim.*

ord. *gliss. as fast as possible*

//

3/4 2/4 3/4 2/4

398

Vn solo

pp *mf* *ff*

sul pont.

poco a poco ord.

408

$\frac{3}{4}$

$\frac{2}{4}$ ♩ = 120

$\frac{3}{8}$

$\frac{2}{4}$

Musical score for brass and percussion instruments. The score includes staves for 1st Hn, 2nd Hn, 3rd Hn, 4th Hn, 1st Tpt, 2nd Tpt, 1st Tbn, 2nd Tbn, B. Tbn, Tba, 5 Timp, and Snare & Low tom. The music is marked with a forte (*ff*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The key signature is one flat.

$\frac{3}{4}$

$\frac{2}{4}$ ♩ = 120

$\frac{3}{8}$

$\frac{2}{4}$

Musical score for violin solo. The score is marked with a tempo of ♩ = 120 and includes dynamic markings of *p*, *mf*, and *ff*. The music features a melodic line with various articulations and a key signature of one flat. The word "ord." is written above the first few measures.

2+3
5/8
427

3/4

2/4

2+3
5/8

2/4

1/4

3/8

1/4

4/4

1st Picc. *f*

2nd Fl. *f*

1st Ob. *f* *ff* *sf*

2nd Ob. *f* *ff* *sf*

1st Bb Cl. *f* *ff* *sf*

1st Hn. *mp* *f* *ff* *sf*

2nd Hn. *mp* *f* *ff* *sf*

3rd Hn. *mp* *f* *ff* *sf*

4th Hn. *mp* *f* *ff* *sf*

1st Tpt. *mp* *f* *ff* *sf*

2nd Tpt. *mp* *f* *ff* *sf*

1st Tbn. *mp* *f* *ff* *sf*

2nd Tbn. *f* *ff* *sf*

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

Tba. *f* *ff* *sf*

5 Timp. *f* *ff* *sf*

Sus. cym. *f* w/stick

Snare & Low tom *mp* *f* *ff* *sf*

Vibes. *mp* *f* *mf*

Mar. *mp* *f* *mf*

Cel. *mp* *f* *mf*

Pno. *mp* *f* *mf*

Hp. *mp* *f* *mf*

Vn solo *mp* *f* *mf* *ff* *mp* *f* *ff*

4/4
436

poco accel.

♩ = 140-150

1st Pic. *mf* *ff* *f dim. al niente*

2nd Fl. *mf* *ff* *mf*

1st Ob. *mf* *ff* *f dim. al niente*

2nd Ob. *mf* *ff*

1st Bb Cl. *mf* *ff* *mf*

Alto Sax. *mf* *ff*

1st Hn. *mf* *f*

1st Tpt. *mf* *f*

Sus. cym. soft mallets *f* *let ring.*

Glock. *ff* *sim.*

Mar. *mf* *sim.* *ff* *f poco a poco dim.*

Cel. *mf* *ff legato sempre* *sim.* *f poco a poco dim.*

Pno. *mf* *ff legato* *f poco a poco dim.*

Hp. *mf* *ff* *gliss.*

4/4

poco accel.

♩ = 140-150

Vn solo *ff* *IV →* *express., molto legato* *ff*

Vn 1 *mf* *ff* *bow freely* *f poco a poco dim.*

Vn 2 *mf* *ff* *bow freely* *f poco a poco dim.*

Vla. *mf* *ff* *bow freely* *f poco a poco dim.*

*) 8va pertains to both staves

440

1st Picc.
2nd Fl.
1st Ob.
1st Bb Cl.
Mar.
Cel.
Pno
Vn solo
Vn 1
Vn 2
Vla.

mp
(poco a poco dim.)
mp
(poco a poco dim.)
mp
(poco a poco dim.)
mp
unis.
(poco a poco dim.)
(poco a poco dim.)
(poco a poco dim.)

Detailed description: This page of a musical score covers measures 440 through 443. The instrumentation includes Piccolo, Flute 2nd, Oboe 1st, Clarinet in Bb 1st, Maracas, Cymbals, Piano, Violin solo, Violin 1, Violin 2, and Viola. The woodwinds and strings play sustained chords with some melodic movement, while the percussion provides a rhythmic accompaniment. Dynamics range from mezzo-piano (mp) to a gradual decrease (poco a poco dim.).

This page of a musical score, numbered 444, contains the following parts and markings:

- Bass Cl.**: Treble clef, starting with a *pp* dynamic and moving to *mp*. Features sixteenth-note patterns with triplets and sextuplets.
- 1st Bsn.**: Bass clef, starting with a *p* dynamic and moving to *mp*. Features sixteenth-note patterns with triplets and sextuplets.
- Cbsn.**: Bass clef, starting with a *p* dynamic and moving to *mp*. Features a triplet of eighth notes.
- 1st Hn.**: Treble clef, marked "muted" and *p*. Features a long note with a fermata.
- 2nd Hn.**: Treble clef, marked "muted" and *p*. Features a long note with a fermata.
- 3rd Hn.**: Treble clef, marked "muted" and *p*. Features a long note with a fermata.
- 5 Timp.**: Bass clef, starting with a *pp* dynamic and moving to *p*. Features a triplet of eighth notes.
- Tam-tam**: Percussion, starting with a *ppp* dynamic and moving to *p*. Features a long note with a fermata.
- Bass drum**: Percussion, starting with a *ppp* dynamic and moving to *p*. Features a long note with a fermata.
- Mar.**: Treble clef, starting with a *p* dynamic. Features a triplet of eighth notes.
- Cel.**: Treble clef, starting with a *p* dynamic. Features a triplet of eighth notes.
- Pno**: Treble and Bass clefs. Treble clef starts with a *p* dynamic, includes a "Ped off!" instruction, and later has a *pp legato* section moving to *mp*. Bass clef has a "no Ped." instruction. Features sixteenth-note patterns with sextuplets.
- Hp.**: Treble and Bass clefs. Treble clef starts with a *p* dynamic and moves to *mp*. Bass clef has a *p* dynamic. Features sixteenth-note patterns with sextuplets.
- Vn solo**: Treble clef, starting with a *f* dynamic and moving to *mf*. Features a long note with a fermata.
- Vc.**: Bass clef, marked "muted solo" and *pp poco cresc.*, moving to *mp*. Features sixteenth-note patterns with sextuplets and a *sim.* (sforzando) marking.
- Db.**: Bass clef, marked "muted solo" and *pp poco cresc.*, moving to *mp*. Features sixteenth-note patterns with sextuplets and a *sim.* marking.

1st Picc. *p* *mf*

2nd Fl. *p* *a* *sim.* *mf*

Bass Cl. *p*

1st Bsn. *p*

Cbsn. *p*

1st Hn. *p*

2nd Hn. *p*

3rd Hn. *p*

1st Tbn. *p* muted *3*

2nd Tbn. *p* muted *3*

Glock. *ppp* *p* *pp*

Mar. *pp* *pl* *pp* med. mallet *8^{va}*

Cel. *pp* *mp* *p* *legato* *6* *sim.*

Pno. *p* *pp* *p* *legato* *6* *sim.*

Hp. *pp* *p* *8^{va}*

Vn solo *f*

Vn 1 *pp* *sim.* *mp* *mf* *solo* *8^{va}*

Vn 2 *pp* *p* *gli altri* *p* *mf* *sim.* *mf* *3* *3* *sim.* *mf*

1st Picc. *mp* *mf* *sf*

2nd Fl. *mp* *p* *mp* *mp* *p*

1st Ob. *sf* *p*

1st Bb Cl. *p* *pp* *mp* *p*

1st Hn. *p*

2nd Hn. *p*

3rd Hn. *p*

1st Tpt. *p* *p*

2nd Tpt. *p* *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Glock. *p* *f*

Xyl. *mp* *f*

Cel. *mf* *p* *sf*

Pno. *mf* *p* *sf*

Hp. *mf* *sim.* *sf* *p*

Vn solo *f* *cresc.*

Vn 1 *mf* *p* *sf* *tutti*

Vn 2 *mf* *p* *sf* *tutti 1/2*

*) 8va pertains to both staves

1st Picc. *sf* *mp* *sf* *mp*

2nd Fl. *mp* *p* *mp* *p*

1st Ob. *Sf* *p* *Sf* *p* *mp*

1st Bb Cl. *pp* *p* *pp* *p* *mp*

Bass Cl. *mp*

Alto Sax. *p* *f*

1st Bsn. *mf* *f*

1st Hn. *poco a poco cresc.*

2nd Hn. *poco a poco cresc.*

3rd Hn. *mf* *mp*

4th Hn. *mf* *mp*

2nd Tpt. *p* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mp*

Tba. *p* *mf*

Crot.

Xyl.

Cel. *Sf* *p* *Sf* *p*

Pno. *Sf* *p* *Sf* *p* *f*

Hp. *Sf* *p* *Sf* *p* *ff*

Vn solo *ff* *poco cresc.*

Vn 1 *tutti* *Sf* *p* *mf*

Vn 2 *tutti* *Sf* *p* *mf*

Vla. *mf* *mf* *f*

Vc. *mp* *poco cresc.* *tutti* *mf*

Db. *mf*

468

♩ = 80

molto riten.! a tempo

1st Bb Cl. *ff*

1st Hn *ff*

2nd Hn *ff*

3rd Hn *ff mp*

4th Hn *ff mp*

1st Tpt *f ff* (mute off)

2nd Tpt *f ff*

1st Tbn *ff*

2nd Tbn *ff*

B. Tbn *ff*

Tbn *ff*

Tam-tam *f*

Crotales *ff* (Crot.)

Pno

♩ = 80

molto riten.! a tempo

Vn solo *ff*

Vn 1 *ff mf*

Vn 2 *ff mf*

Vla. *mf ff mf* (unis.)

Vc. *ff mf*

Db. *ff mf*

Alto Sax. *mf* *f* *f* *p*

1st Hn. *mp* *mf* *mf* *p* softly

2nd Hn. *mp* *mf* *mf* *p* softly

3rd Hn. *mp* *f* *f* *p* softly

4th Hn. *mp* *f* *f* *p*

1st Tpt. *mp* *f* *f* *p*

2nd Tpt. *mp* *f* *f* *p*

1st Tbn. *mp* *f* *f* *p*

2nd Tbn. *mp* *f* *f* *p* softly

B. Tbn. *mp* *f* *f* *p*

Tuba *mp* *f* *f* *p*

Crotales *f*

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

Hp. *f* *gliss.* *sf* *sf*

Vn solo *f*

Vn 1 solo *f* *mf* *p* *mf* *p*

Vn 2 solo *f* *mf* *p* *mf* *p*

Vla. solo *f* *mf* *p* *mf* *p*

Vc. solo *f* *mf* *p* *mf* *p*

Db. solo *f* *mf* *p* *mf* *p*

poco rit. a tempo poco rit.

478 a tempo

1st Ob. *p* *mf* *p*

1st Bb Cl. *p* *mf* *p*

Alto Sax. *mp* *p*

1st Hn. *mf* *mf* *p*

2nd Hn. *mf* *mf* *p*

3rd Hn. *mp* *f* *mp*

4th Hn. *mp* *f* *mp*

1st Tpt. *mp* *f* *p*

2nd Tpt. *mp* *f* *p*

1st Tbn. *mp* *f* *p*

2nd Tbn. *mp* *f* *p*

B. Tbn. *mp* *f* *p*

Tba. *mp* *f* *p*

5 Timp. *f* *mf*

Pno. *mp* *sf* *mp cresc.* *sf*

Hp. *mp* *sf* *mp cresc.* *sf*

Vn solo *ff* *ff*

Vn 1 tutti *mf*

gli altri tutti *mf*

Vn 2 tutti *mf*

Vla. tutti *f* *mf*

gli altri tutti *f* *mf*

Vc. tutti *f* *mf*

tutti *f* *mf*

Db. tutti *f* *mf*

1st Picc. *pp* *mp* *pp*

2nd Fl. *p* *mf* *mf* *p*

1st Hn. *mp* *mf* *mf* *p* *softly*

2nd Hn. *mp* *mf* *mf* *p* *softly*

3rd Hn. *mp* *f* *f* *p* *softly*

4th Hn. *mp* *f* *f* *p*

1st Tpt. *mp* *f* *f* *p*

2nd Tpt. *mp* *f* *f* *p*

1st Tbn. *mp* *f* *f* *p*

2nd Tbn. *mp* *f* *f* *p* *softly*

B. Tbn. *mp* *f* *f* *p*

Tba. *mp* *f* *f* *p*

Crotales *f*

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

Hp. *f* *gliss* *f* *sf* *mf*

Vn solo *f* *f* *mf*

Vn 1 *f* *f* *solo* *mf* *p* *mf* *p*

Vn 2 *f* *f* *solo* *p* *mf* *p* *p* *mf*

Vla. *f* *f* *solo* *p* *mf* *p* *p* *mf*

Vc. *f* *f* *solo* *p* *mf* *p* *p* *mf*

Db. *f* *f* *solo* *p*

riten.

486 ♩ = 84

1st Bb Cl. *pp*

2nd Bb Cl. *pp*

1st Hn. *pp*

3rd Hn. *pp*

4th Hn. *pp*

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Vibes. med. mallets *p* *mp* *p* *mp*

Cel. *mp* *mf* *mp*

Pno. *pp* *p*

Hp. *mf* *Db, C♯* *D♯, C♯*

Vn solo *p* *mf* *mp* *f* *mf* *mp*

Vn I (solo) *p*

Detailed description: This page of a musical score covers measures 486 to 500. It features a full orchestra and a solo violin. The woodwinds (1st and 2nd Bb Clarinets, 1st, 3rd, and 4th Horns, 1st, 2nd, and Bass Trombones) play a melodic line starting in measure 486, marked *pp*. The vibraphone uses medium mallets with dynamics ranging from *p* to *mp*. The celesta plays a rhythmic accompaniment with *mp* and *mf* dynamics. The piano and harp provide harmonic support, with the harp marked *mf* and *very sustained*. The solo violin has a melodic line with dynamics from *p* to *f*. The first violin part (Vn I) is silent until measure 499, where it enters with a *p* dynamic. The tempo is marked as ♩ = 84.

492

Flute *non vibr.*

poco rit.

1st Fl. *pp* *non vibr.*

2nd Fl. *pp* *non vibr.*

1st Bb Cl. *ppp*

2nd Bb Cl. *ppp*

1st Hn. *ppp* muted

2nd Hn. *ppp* muted

Vibes. *p* *ppp*

Cel. *p* *ppp*

Pno. *pp* *ppp*

Hp. *mp* *p* *D^b, C^b, G²* *poco*

Vn solo *p* *pp*

poco rit.

498 **a tempo** **poco accel.** ♩ = 96 **riten.** ♩ = 112

1st Bb Cl. *ppp* *p* *ppp*

2nd Bb Cl. *ppp* *p* *ppp*

Alto Sax. *ppp*

1st Bsn. *ppp* *p* *ppp*

2nd Bsn. *p* *ppp*

1st Tbn. *ppp* *harm. mute*

2nd Tbn. *ppp* *harm. mute*

Mar. *soft mallets* *ppp*

Hpsd.

Pno. *non legato* *pp* *p* *ppp*

Hp. *pp* *Ab* *Bb*

a tempo **poco accel.** ♩ = 96 **riten.** ♩ = 112

Vn solo *pp* *ppp* *pp*

Via. *tutti* *pp* *ppp*

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

505

1st Bb Cl. *pp* (trills)

Bass Cl. *pp* (trills)

1st Bsn. *pp* (trills)

2nd Bsn. *pp* (trills)

2nd Hn. *pp* (trills, muted)

1st Tbn. *pp* (trills)

2nd Tbn. *pp* (trills)

B. Tbn. *ppp* (trills, straight mute)

Mar. *pp* (trills)

Pno. *pp* (trills)

Hp. *pp* (trills, *let vibr.*)

Vn solo *p* (trills, *ord.*)

Vla. *pp* (trills, *solo*, *poco a poco tasto*)

Vc. *pp* (trills, *poco sul pont.*, *ord.*)

Musical score for page 511, featuring various instruments including Flutes, Clarinets, Saxophones, Brass, Percussion, Piano, Violin, and Viola. The score includes dynamic markings such as *p*, *mp*, *mf*, and *mf*, as well as performance instructions like *Alto*, *Cor anglais*, *straight mute*, *Vibes.*, *hard mallets*, *unis.*, and *solo*. It also contains musical notations such as triplets, sixteenth notes, and rests.

*) misaligned parts are acceptable in rhythmic accelerandos

517

poco rit.

♩ = 118 poco accel.

riten.

1"

rit.

1st Fl. *mf* *f* *mp* *f*

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

1st Ob. *mf* *ff* *mp* *f*

Cor ang. *mf* *ff* *sf*

1st Bb Cl. *mf* *ff* *sf* *mp* *f*

Bass Cl. *sf* *p* *sf*

Alto Sax. *mf* *f* *sf*

1st Bsn. *mf* *ff* *sf* *mp* *ff*

Cbsn. *mf* *ff* *sf* *sf* *mp* *ff*

Contra. *mf* *ff* *sf* *sf* *mp* *ff*

1st Hn. *p* *mf* *mp* *f* *mp* *f*

2nd Hn. *p* *mf* *mp* *f* *mp* *f*

3rd Hn. *p* *mf* *mp* *f* *mp* *f*

1st Tbn. *sf* *mf* *ff*

2nd Tbn. *sf* *mf* *ff*

B. Tbn. *sf* *mf* *ff*

Tba. *sf* *mf* *ff*

5 Timp. *sf* *p* *f* *sf* *< f*

Sus. cym. & Tam-tam *pp* *f* *mf* *don't let high overtones ring*

Crotales *f*

Cel. *f*

Pno. *sf* *p* *sf* *mf* *ff*

Hp. *mp* *f* *mp* *f*

poco rit.

♩ = 118 poco accel.

rit.

riten.

Vn solo *f* *ff* *f* *sf* *ff*

Vn 1 *mf* *ff* *mp* *f*

Vn 2 *mf* *ff* *pizz.* *arco* *mp* *f*

Vla. *sf* *sf* *pizz.* *arco* *mf*

Vc. *mp* *f* *sf* *non div.* *pizz.* *arco* *mp* *ff*

Db. *mf* *ff* *sf* *sf* *mp* *ff*

♩ = 84

523

poco rit.

a tempo

1st Ob.
Cor ang.
1st Bb Cl.
Bass Cl.
1st Hn.
2nd Hn.
Pno.
Hp.

♩ = 84

legato sempre

poco rit.

a tempo

Vn solo
Vn 1
Vn 2
Vla.
Vc.
Db.

♩ = 80

533 a tempo

molto riten.

Crotales

Cel.

Pno

Hp.

a tempo

molto riten.

♩ = 80

Vn solo

Vn 1

Vn 2

Vla.

Vc.

Db.

1st Ob. *pp*

1st Bsn. *pp*

1st Hn. *pp* mute w/hand

2nd Hn. *pp* mute w/hand

3rd Hn. *pp* mute w/hand

Crotales *pp*

Cel. *mp* *p* *pp*

Pno. *p* *pp*

Hp. *p*

Vn solo *mf* *mp* *p*

Vn 1 *p* *pp*

Vn 2 *p* *tutti*

Vla. *p* *tutti*

Vc. *pp* *pp*

Db. *pp* *pp*

545 poco a poco rit.

1st Bsn.

1st Hn.

2nd Hn.

3rd Hn.

1st Tbn. whisper mute
ppp

2nd Tbn. whisper mute
ppp

B. Tbn. whisper mute
ppp

5 Timp. *pp* *ppp*

Tam-tam *pp* *ppp*

Bass drum *pp* *ppp*

Pno. *pp* *ppp* *ppp* accel. rit. accel. rit. *una corda*

Harp. *ppp*

Vn solo *pp*

Vc. unis., tutti *pp*

Db. unis. *pp*

*) 549

♩ = 72

**) very free and flexible

***)

*) conductor cues entrances but does not beat time.
 **) tempo is fluid, accel. and ritard ad lib;
 right and left hands need not be in exact rhythmic alignment - given rhythms are approximate.
 ***) occasionally clear when necessary, never during a rest (this applies to all pedaled instruments).

** 551

550

Vibes. *soft (yarn) mallets*
ppp ^{*)} *very free and flexible*
 Pno. *accel.* *rit.* *6*
 Hp. *ppp accel.* *rit.* *3* *let vibr. sempre* *accel.* *rit.* *3*
 Vn solo *pp* *very free and flexible*

552

Vibes. *ppp* ^{*)} *very free and flexible*
 Cel. *ppp*
 Pno.
 Hp.
 Vn solo *pp* *light and peaceful*

553

Vibes.
 Cel.
 Pno. *accel.* *rit.* *3*
 Hp. *accel.* *rit.* *3* *accel.* *rit.* *3*
 Vn solo *pp* *light and peaceful*

*) tempo is fluid, accel. and ritard ad lib; right and left hands need not be in exact rhythmic alignment - given rhythms are approximate.

**) From m.551 onward, the conductor cues when to move to the next section. The solo violin determines the length of each section, therefore the conductor should follow the soloist and cue the others to move to the next section according to the points of alignment between soloist and orchestra as dictated by the score.

554 *gradually ritard until motionless*

555 *let ring (hold pedal and prepare Crotales)*

Vibes.

Cel.

Pno. *accel.* *rit.*

Hp. *accel.* *rit.* *let vibr.*

Vn solo

556 *Crotales* *ppp*

557 30" *gradually ritard until motionless* *(like a music box slowing down)* *let ring*

Crotales

Cel. *gradually ritard until motionless* *let ring*

Pno. *gradually ritard until motionless* *let ring*

Hp.

Vn solo

20'