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Antítesis

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Daniel Muñoz Alférez

Antítesis

Antithesis

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Antítesis

(Antithesis)

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B \flat
Bass Clarinet
2 Basoons
Contrabassoon

4 Horns in F
4 Trumpets in C
3 Trombones
Tuba

Timpani
Arpa

Violines I
Violines II
Violas
Violoncellos
Contrabajos

Percusiones: (3)
1) Suspended Cymbal.
2) Bass Drum, Anvil, 3 Woodblocks, Snare Drum.
3) Crash Cymbals, Marimba
4) Glockenspiel, Tubular Bells, 3 Toms.

Santiago de Querétaro, Querétaro, México, 20 de Septiembre de 2014.

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Antítesis

Daniel Muñoz Alférez

1 $\text{♩} = 80$

Bass Clarinet in Bb

Tuba *pp*
(Eb, C, A, F#)

Timpani *pp*

Percussion 1 *pp* (Sus. Cym.)

Marimba *p*

Violin I *pp* $\text{♩} = 80$

Violin II *pp*

Violoncello *pp*

5

Fl. *I*

Ob.

Eng. Hn.

Cl. *I*

B. Cl.

Bsn.

Hn. *p* *mp*

Timp. *tr*

Perc. 1 *p*

Perc. 2 *p* (Tam-tam)

Mar. *mf*

Vln. I *p* *mf*

Vln. II *p*

Vc. *p* *mf*

8

Picc. *f*

Fl. I *f* a 2 *tr* *ff*

Ob. *f* a 2 *tr* *ff*

Eng. Hn. *tr* *ff*

Cl. II *f*

B. Cl. *f* 3

Bsn. *f*

Cbsn. *ff*

Hn. a 2 *ff*

C Tpt. III, IV a 2 *f*

Tbn. *f*

Tba. *mp* *f*

Timp. *tr* *mf* *f*

Perc. 1 *mf*

Perc. 2 *f*

Tub. B. *mf* 3

Mar. *mp* *f*

Vln. I *f* 3 5 *8va*

Vln. II *f* 3 5 *8va*

Vla. *f* 3 5

Vc. *f* 3 5

Cb. *f*

11 **poco rit.** *ff* **A tempo** **A** ♩ = 100

Picc. *ff*

Fl. *ff* a 2

Ob. *ff* I

Eng. Hn. *ff*

Cl. *ff* a 2

B. Cl. *ff* I

Bsn. *ff* I

Cbsn. *ff* *mp* *f*

Hn. *ff* a 2 *tr*

C Tpt. *ff* a 2 *tr* I *mp*

Tbn. *ff*

Tba. *ff*

Timp. *p* *tr* *ff*

Perc. 1 (Bass Drum) *ff*

Perc. 2 (Brake Drum) *ff*

Tub. B. *ff* (with a metal bar) *ff*

Glock. *mp*

Mar. *ff* *f*

poco rit. **A tempo** **A** ♩ = 100

Vln. I *cresc* *ff*

Vln. II *cresc* *ff*

Vla. *cresc* *ff* *mf*

Vc. *cresc* *ff* *mf*

Cb. *cresc* *ff* *mf*

This musical score page contains two systems of music, measures 16 through 20. The instruments are arranged as follows:

- System 1 (Measures 16-19):** Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Trumpet (C Tpt.), Glockenspiel (Glock.), and Maracas (Mar.).
- System 2 (Measures 20):** Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex rhythmic texture with frequent triplets and quintuplets. The woodwind and brass sections play intricate melodic lines, while the strings provide a steady harmonic accompaniment. A double bar line with repeat dots is located at the beginning of measure 20.

24

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Sus Cym) Mallet *mf*

Perc. 2

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

28

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. III

mf

C Tpt.

Tbn. I

mf

Perc. 1

Perc. 2

H
M
L (Woodblocks)

Tub. B.

Glock.

Mar.

Vln. I

f

Vln. II

Vla.

f

Vc.

Cb.

32

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. 2

Tub. B.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Tub. B.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

43

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IV

f

I, II a 2

Detailed description: This page of a musical score, numbered 46, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hn.), Trumpets in C (C Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Tuba in B-flat (Tub. B.), Glockenspiel (Glock.), and Maracas (Mar.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns with frequent triplets and quintuplets. The key signature has one sharp (F#). The Horn part has a section marked 'IV' starting in the third measure. The Trombone part has a section marked 'I, II a 2' starting in the third measure. The dynamic marking '*f*' (forte) is present in the Horn part. The page number '46' is located at the top left of the Flute staff.

50

Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Glock.
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

54 **D**

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Woodblocks)

Glock.

Mar.

Vln. I **D**

Vln. II

Vla.

Vc.

Cb.

I, II a 2

f

58

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 58-61 includes the following parts: Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Glockenspiel (Glock.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns with frequent triplets and quintuplets. The woodwinds and strings play active parts, while the brass instruments (Hn., Tbn., Tba., Timp.) are mostly silent. The Glockenspiel and Maracas provide rhythmic accompaniment. The score includes dynamic markings such as *mf* and articulation like accents and slurs. Measure numbers 58, 59, 60, and 61 are indicated at the top of the page.

62

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 2

Tub. B.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

E

71 ♩ = 70

Eng. Hn.

Cl.

Cbsn.

Hn.

Vln. I

pp

p

p

p

8^{va}

83

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

8^{va}

8^{va}

8^{va}

8^{va}

8^{va}

89

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. in 2

(8)

96 **F**

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

103 **F**

Vln. I
Vln. II
Vla.
Vc.
Cb.

con sord.
molto espressivo
con sord.
molto espressivo
con sord.
molto espressivo

115

Fl. I

Cl. I

Bsn. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

125

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

135 poco più mosso **G** ♩ = 80

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

poco più mosso **G** ♩ = 80

div. in 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz mp

144

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Perc. 2 (Tam-tam)

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

div. in 2

arco

p

152

Picc. *mp*

Fl. *mp*

Ob. *mp*

Eng. Hn. *mp*

Cl. *mp*

B. Cl. *mp*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Tba. *p*

Perc. 2

Tub. B. *mp*

Vln. I *tutti p*

Vln. II *tutti pp p*

Vla. *tutti p*

Vc. *tutti p*

Cb.

160

Hn. *p*

Tbn. *p*

Tba. *p*

Vln. I *Sul G mp*

Vln. II *Sul G mp*

Vla. *mp*

167

Hn.
C Tpt.
Tbn.
Tba.
Vln. I
Vln. II
Vla.
Cb.

175

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

178

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc

f

p

div. in 2

Detailed description: This page of a musical score covers measures 178, 179, and 180. The woodwind section (Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon) plays a series of chords, with a dynamic shift to forte (f) in measure 180. The brass section (Horn, Trumpet, Trombone, and Tuba) provides harmonic support, with Horns playing melodic lines and Trumpets/Trombones playing sustained notes. The string section (Violins I and II, Viola, and Violoncello) features a rhythmic pattern of triplets, with dynamics increasing from piano (p) to forte (f). The percussion section (Percussion 2) plays a steady, low-frequency pulse. The score includes various musical notations such as slurs, accents, and dynamic markings.

181

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ff
ff
f
ff
ff
ff
ff
f
ff
ff
ff
ff
f
p
f
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

(Crash Cymbal)

div. in 2
div. in 2
div. in 2
div. in 2
div. in 2

I
187

Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vc.
Cb.

non div.
fff
non div.
fff
non div.
fff
tutti



189

Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Detailed musical notation for woodwinds, including dynamics like *ff* and *a 2*.

Hn.
C Tpt.
Tbn.
Tba.
Timp.
Detailed musical notation for brass and percussion, including dynamics like *f* and *ff*.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Mar.
Detailed musical notation for percussion, including *(Bass Drum)*, *(Woodblocks)*, and *Tom-toms (3)*.

accel. **J** = 130
Vln. I
Vln. II
Vla.
Vc.
Cb.
Detailed musical notation for strings, including dynamics like *f*, *pizz*, and *div. in 2*.

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. C Tpt. Tbn. Tba. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mar. Vln. I Vln. II Vla. Vc. Cb.

The musical score for page 28, rehearsal mark 199, is arranged in a standard orchestral format. It includes parts for the following instruments:

- Woodwinds:** Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon.
- Brass:** Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), and Tubas (Tba.).
- Percussion:** Percussion 1, 2, 3, and 4.
- Other:** Maracas (Mar.).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 3/4 time and features various musical notations, including dynamics (ff, f, p), articulation (pizz, arco), and performance instructions (3, 5). The key signature is one sharp (F#).

204

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score on page 29, measures 204-207, is for a large orchestral ensemble. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into several systems of instruments. The woodwinds (Eng. Hn., B. Cl., Cbsn., Hn.) and brasses (C Tpt., Tbn., Tba.) have mostly rests in measures 204-206, with some activity in measure 207. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) and percussion (Perc. 4, Mar., Timp.) play active parts. The percussion part in measure 207 includes a trill (tr) and a forte (f) dynamic marking. The string parts feature various rhythmic patterns, including triplets and syncopation. The woodwinds and brasses have some notes in measure 207, including a trill in the Horn part.

Eng. Hn.

Musical staff for English Horn (Eng. Hn.) in G major, 3/4 time. The staff contains rests for the first three measures and a whole rest in the fourth measure.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in G major, 3/4 time. The staff contains rests for the first three measures and a whole rest in the fourth measure.

Cbsn.

Musical staff for Bassoon (Cbsn.) in G major, 3/4 time. The staff contains rests for the first three measures and a whole rest in the fourth measure.

Hn.

Musical staff for Horn (Hn.) in G major, 3/4 time. The staff is marked *ff* and includes the instruction *a 2*. It contains a half note G4 in the first measure, a dotted half note G4 in the second measure, a half note G4 in the third measure, and a half note G4 in the fourth measure.

C Tpt.

Musical staff for Cornet (C Tpt.) in G major, 3/4 time. The staff contains rests for the first three measures and a quarter note G4 in the fourth measure.

Tbn.

Musical staff for Trombone (Tbn.) in G major, 3/4 time. The staff contains rests for the first three measures and a quarter note G4 in the fourth measure.

Timp.

Musical staff for Timpani (Timp.) in G major, 3/4 time. The staff contains a half note G4 in the first measure, a dotted half note G4 in the second measure, a half note G4 in the third measure, and a half note G4 in the fourth measure. A trill (tr) is indicated above the notes. The dynamic *sfz* is marked at the end of the staff.

Perc. 1

Musical staff for Percussion 1 (Perc. 1) in G major, 3/4 time. The staff contains rests for all four measures.

Perc. 2

Musical staff for Percussion 2 (Perc. 2) in G major, 3/4 time. The staff contains rests for all four measures.

Perc. 3

Musical staff for Percussion 3 (Perc. 3) in G major, 3/4 time. The staff contains rests for the first three measures and a whole note G4 in the fourth measure, marked *ff* and labeled (Tam-tam).

Perc. 4

Musical staff for Percussion 4 (Perc. 4) in G major, 3/4 time. The staff contains rests for all four measures.

Vln. I

Musical staff for Violin I (Vln. I) in G major, 3/4 time. The staff contains a rhythmic pattern of eighth and sixteenth notes.

Vln. II

Musical staff for Violin II (Vln. II) in G major, 3/4 time. The staff contains a rhythmic pattern of eighth and sixteenth notes.

Vla.

Musical staff for Viola (Vla.) in G major, 3/4 time. The staff contains a rhythmic pattern of eighth and sixteenth notes.

Vc.

Musical staff for Violoncello (Vc.) in G major, 3/4 time. The staff is marked *div. in 2* and contains a rhythmic pattern of eighth and sixteenth notes.

Cb.

Musical staff for Contrabass (Cb.) in G major, 3/4 time. The staff is marked *div. in 2* and contains a rhythmic pattern of eighth and sixteenth notes.

212

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

arco

f

tr

217

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, numbered 222, features a variety of instruments. The Piccolo (Picc.) part is mostly silent. The Flute (Fl.), Oboe (Ob.), and English Horn (Eng. Hn.) parts feature complex passages with many slurs and accents. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts include triplet markings. The Bassoon (Bsn.) part has a steady triplet rhythm. The Horns (Hn.) and Trumpets (C Tpt.) parts have intricate melodic lines with many slurs and accents. The Trombone (Tbn.) part has a rhythmic pattern with slurs. The Trombone (Tba.) part is mostly silent. Percussion 3 (Perc. 3) is silent, while Percussion 4 (Perc. 4) plays a rhythmic pattern with triplet markings. The Violin I (Vln. I) and Violin II (Vln. II) parts have complex passages with many slurs and accents. The Viola (Vla.) part has a steady rhythm with slurs. The Violoncello (Vc.) part has a steady triplet rhythm. The Contrabass (Cb.) part is mostly silent.

228 **L**

Picc. *mf* 3

Ob. a 2 *mf*

B. Cl. *mf* 3

Cbsn. *mf*

C Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

236

Fl. a 2

Ob. a 2 3

Cl. a 2 3 3

B. Cl.

Cbsn.

Hn. *mf*

Perc. 1 (Sus. Cym. Bachetta) *ff*

Perc. 3

Mar. *mf*

Vln. I *mp* 3 *f*

Vln. II *mf* 3 *f*

Vla. *f*

Vc. *f* 3

Cb. *pizz* 3 *f*

241

Picc. *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *ff*

Perc. 3 *f*

Mar. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

arco

Detailed description: This page of a musical score covers measures 241 to 244. The score is for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets (C and Bb), Trombones (Tbn. and Tba.), and Timpani. The percussion section includes Percussion 1 (marked *ff*) and Percussion 3. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with frequent changes between 3/4 and 2/4 time signatures. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. Various articulations like accents, slurs, and breath marks are present. The string section is marked *arco* at the bottom right.

249 **M**

Picc. *ff* *5* *8va*

Fl. *ff* *5*

Ob. *ff* *3* *3* *3*

Eng. Hn. *3* *3* *3*

Cl. *ff* *3* *3* *3*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 (Sus. Cym Mallet) *ff*

Perc. 2 (Tam-tam) *ff*

Perc. 3

Tub. B. *ff*

Mar. *ff* *7*

M

Vln. I *ff* *mp* *ff* *mp* *ff* *mp*

Vln. II *ff* *mp* *ff* *mp* *ff* *mp*

Vla. *ff* *mp* *ff* *mp* *ff* *mp*

Vc. *ff* *mp* *ff* *mp* *ff* *mp*

Cb. *ff* *mp* *ff* *mp* *ff* *mp*

Picc.
 Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn.
 C Tpt.
 Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2 (Tam-tam)
 Perc. 3
 Tub. B.
 Mar.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 37, measures 254-257. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion 1-3, Bass Trombone, Maracas, Violins I & II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds, and dynamic markings such as *ff*, *mp*, and *>mp*. The strings play sustained notes with dynamic swells. The percussion includes a tam-tam in measure 257.

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. C Tpt. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Tub. B. Mar. Vln. I Vln. II Vla. Vc. Cb.

Musical score for page 38, measures 259-262. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tubas, Timpani, Percussion 1-3, and Strings (Violins I & II, Viola, Violoncello, Contrabass).

The score is in 5/4 time and features complex rhythmic patterns, including triplets and quintuplets. The woodwinds and strings play intricate passages, while the brass section provides harmonic support. The percussion includes a Tam-tam in measure 262.

Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *ff* (fortissimo) throughout the piece.

This page contains a musical score for measures 264 through 271. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 3 (Perc. 3), Glockenspiel (Glock.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 4/4 time. Measures 264-271 show a variety of musical textures. The woodwinds and strings play sustained notes, while the trumpets and trombones play rhythmic patterns. The percussion instruments provide a steady beat. The dynamic markings range from *mp* (mezzo-piano) to *ff* (fortissimo). The key signature has two sharps (F# and C#).

Key features include:

- Measures 264-271:** Sustained notes in the woodwinds and strings, with rhythmic patterns in the trumpets and trombones.
- Measures 272-273:** A change in dynamics, with *ffp* (fortissimo piano) and *ff* (fortissimo) markings.
- Measures 274-275:** A complex rhythmic pattern in the trumpets and trombones, featuring triplets.
- Measures 276-277:** A change in dynamics, with *mp* (mezzo-piano) and *ff* (fortissimo) markings.
- Measures 278-279:** A change in dynamics, with *ff* (fortissimo) and *mp* (mezzo-piano) markings.
- Measures 280-281:** A change in dynamics, with *ff* (fortissimo) and *mp* (mezzo-piano) markings.

Picc. *fff*
 Fl. *fff*
 Ob. *fff*
 Eng. Hn. *fff*
 Cl. *fff*
 B. Cl. *fff*
 Bsn. *fff*
 Cbsn. *fff*
 Hn. *fff*
 C Tpt. *fff*
 Tbn. *fff*
 Tba. *fff*
 Timp. *fff*
 Perc. 1 (Bass Drum) *fff*
 Perc. 2 (Brake Drum)
 Perc. 3 (Crash Cym.) *fff*
 Perc. 4
 Glock. *fff*
 Vln. I *fff*
 Vln. II *fff*
 Vla. *fff*
 Vc. *fff*
 Cb. *fff*

278

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

6

6 6

(tr)

283

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

291 (*All Trills +1/2 step)

Picc. *p*

Fl. *mp* I

Ob. *mp* I

Cl. *p* I

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.



295

Picc. *p* *mf*

Fl. *mf* a 2

Ob. *mf* a 2

Cl. *mp* a 2

Vln. I *p* *mf* *f* tutti

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

Vla.

Vc. *mp* *mp*

Cb. *mf*

299 **O**

Picc. *ff* *tr*

Fl. *f* *ff* *tr*

Ob. *tr*

Eng. Hn. *ff* *tr*

Cl. *tr* *ff*

B. Cl. *ff* *tr*

Bsn. *ff* *a 2* *tr*

Cbsn.

Hn. *I* *ff* *a 2* *tr*

C Tpt. *III* *ff* *a 2* *tr*

Perc. 1 (Sus. Cym. Mallet) *ff*

Perc. 2 (Snare Drum) *ff*

Glock. *ff* *tr*

Mar. *ff* *tr*

Vln. I *ff* *tr*

Vln. II *ff* *tr*

Vla. *tutti* *ff* *tr*

Vc. *tutti* *ff* *tr*

Cb.

303

Picc. *tr* *fff*

Fl. *tr* *fff*

Ob. *tr* *fff*

Eng. Hn. *tr* *fff*

Cl. *tr* *fff*

B. Cl. *tr* *fff*

Bsn. *tr* *fff*

Cbsn. *tr* *fff*

Hn. *tr* *fff*

C Tpt. *tr* *fff*

Tbn. *tr* *fff*

Tba. *tr* *fff*

Timp. *tr* *fff*

Perc. 1 (Bass Drum) *p* *fff*

Perc. 2 (Brake Drum & Anvil) *fff*

Tub. B. (with a metal bar) *fff*

Glock. *tr* *fff*

Mar. *tr* *fff*

Vln. I *tr* *fff*

Vln. II *tr* *fff*

Vla. *tr* *div. in 2* *fff*

Vc. *tr* *div. in 2* *fff*

Cb. *tutti* *tr* *div. in 2* *fff*