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Whale Sanctuary

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Santuário de Baleias

Whale Sanctuary

for soprano saxophone and strings orchestra

Luigi Antonio Irlandini, 2016

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NOTES ON THE COMPOSITION:

Whale Sanctuary (*Santuário de Baleias*) was composed along the months of September and October 2016. The idea of composing a "sanctuary" implied a treatment of formal proportions and symmetries such as that found in temple construction, the architecture of sacred spaces. This relationship with sacred architecture has been a recurring element in my compositional work, for which my references are romanesque cathedrals such as San Miniato al Monte in Florence, stone circles and hindu temples. I determined the durations of the five musical sections to be related to the real surface areas of the five oceans. These areas are in the proportion 1:1.5:5:8:12, closely expressing the important sacred architecture Φ ratio, but I've rounded them up to the Fibonacci numbers 1:3:5:8:13, which express Φ even closer, with the exception of ratio 1:3. These macroformal ratios are also found in the microform governing local and middleground rhythms. This treatment of the musical form involves the production of a musical time that is cyclical, both compositionally and in the listening experience, like the circumambulation of this imaginary sacred space, the whale sanctuary. The piece suggests the possibly naïve but legitimate wish to keep all oceans in their pristine condition free from industrial hunting and waste.

Santuário de Baleias foi escrita nos meses de Setembro e Outubro de 2016. A ideia de compor um "santuário" envolve um tratamento de proporções formais e simetrias do tipo encontrado na arquitetura de espaços sagrados e construção de templos. Esta relação com a arquitetura sacra tem sido um elemento recorrente no meu trabalho de composição, para o qual minhas referências são as catedrais românicas tais como San Miniato al Monte, em Florença, círculos de pedra e templos hindus. Determinei que as durações das cinco seções seriam relacionadas com a real área de superfície dos cinco oceanos. Estas áreas estão na proporção 1:1,5:5:8:12, que, talvez estranhamente, expressam a proporção Φ da arquitetura sacra de modo aproximado. Arredondei-as para os números de Fibonacci 1:3:5:8:13 para expressar Φ ainda de mais perto e aceitando a margem de erro que envolve a proporção 1:3, que não expressa Φ . Estas proporções macroformais também regulam a microforma e os ritmos de nível formal intermediário. Combina-se aos elementos de geometria sacra a produção de um tempo musical que é cíclico tanto composicionalmente quanto na escuta, como uma circumambulação deste espaço imaginário, o santuário de baleias. A peça sugere o desejo talvez naïve, mas legítimo, de manter os oceanos em sua condição pristina e livre de lixo e caça industriais.

NOTES FOR THE PERFORMANCE:

SOPRANO SAXOPHONE:

1. The saxophone part in the score sounds as written. The extracted part is transposed.
2. Timbral or key trills (examples: mm. 17-19, 228-229) should have a pronounced 1/4 tone pitch alternation. The trill note may be produced by an alternate fingering for the main note resulting in the desired 1/4 tone indicated.
3. $\sharp b$ = 1/4 tone higher than b
4. $\sharp b$ = 1/4 tone higher than b
5. $\sharp \sharp$ = 1/4 tone higher than \sharp
6. $\flat b$ = 1/4 tone lower than b
7. $\flat b$ = 1/4 note lower than b
8. $\flat \sharp$ = 1/4 tone lower than \sharp
9. "GROWL" (example m. 64) applies only to the note to which it is added. This is the less aggressive growling, obtained by, at the same time, blowing and rolling Rs with the tongue without pressure on the embouchure.
10. "HUM" (example, m. 90) applies only to the note to which it is added. This is a louder type of growling, obtained by, at the same time, blowing and producing a nasal sound together with the instrument pitch.
11. "VG" (example, m. 232) stands for VICIOUS GROWL and applies only to the note to which it is added. This is the nastiest of the three growlings, obtained by, at the same time, blowing and producing a rough sound with the throat together with the instrument pitch.

12. MULTIPHONICS are indicated by the letter M. There are three multiphonics in this piece: M1 (mm.89-90), M2 (mm. 212-213), and M3 (mm. 242-245). Multiphonics in the score sound as written; multiphonics in the sax part are transposed. The following fingerings are given below for each multiphonic.

M1	M2	M3
1 C1 (or C2)	1	1
2	2	2
3 B \flat	3 B	3 B \flat
—	—	—
4	4	4
5	5	6
E \flat	6	E \flat
7	E \flat	7
	7	

13. *glissandi* have the duration of the note from which they depart. For example, in mm. 421 to 439, where there are several *glissandi*, the one on m. 422 on the note F lasts a quarter-note (so the first part of that sound, which is in m. 421, is a stable F); the *glissando* on m. 436 on G# lasts a dotted quarter-note (so the first part of that sound, the quarter-note on m. 435, is a stable G#).

STRINGS

Strings Orchestra/Orchestra de cordas: minimum: 6 - 5 - 4 - 4 - 2

Larger ensembles: 9 - 7 - 6 - 6 - 4 or 12 - 10 - 8 - 8 - 6

Divisi for the smallest ensemble are:

Vn.I.1 (2 players); Vn.I.2 (2 players); Vn.I.3 (2 players)

Vn.II.1 (2 players); Vn.II.2 (2 players); Vn.II.3 (1 player)

Vla.1 (2 players); Vla.2 (2 players)

Vc.1 (2 players); Vc.2 (2 players)

DB.1 (1 player); DB.2 (1 player)

1. ORD. = *ordinario*

2. **PONT.+** = *molto ponticello*: a maximum of harmonic sounds with a minimum of the fundamental. Normally, the notated intensity of this effect is *f* or *ff*, but it must be interpreted as an instruction to obtain a maximum volume of the *molto ponticello*, which probably will sound softer than the intensity indicated.

3. PONT. = *sul ponticello*: traditional *ponticello* sound, with the fundamental audible.

4. O.D. = overpressure distortion (example: m. 207, where a lot of pressure is used from the beginning of the note in all strings on m. 206 and rapidly increases to reach overpressure distortion at the *fff* sign)

5. Dotted lines between ORD., PONT. and **PONT.+**, as well as between "building pressure" and O.D. mean gradually moving from one condition to the next. Ex: PONT. ORD. means: move gradually from *ponticello* to *ordinario*.

Whale Sanctuary

for soprano saxophone and strings orchestra

Luigi Antonio Irlandini, 2016

1 Tranquillo e misterioso
con un senso di immensità e forza

♩ = 90

The score is written for Soprano Saxophone and String Orchestra. The Soprano Saxophone part is in the upper register, mostly consisting of sustained notes with some melodic movement. The string orchestra consists of Violin I (2), Violin II (2), Violin III (1), Viola (2), Cello (2), and Double Bass (2). The strings play a rhythmic pattern of eighth notes, often with sustained notes. The score includes dynamic markings such as *f*, *p*, *mf*, *ppp*, and *ff*. There are also performance instructions like *TUTTI* and *ORD.* (Ordinary). The score is in 2/4 time and ends with a double bar line.

TUTTI: ORD.

ORD. ----- PONT.+ ----- ORD.

Musical score for S. Sax., Vn. I, Vn. II, Vla., Vc., and DB. The score is in 2/4 time and features a key signature of one flat. The S. Sax. part begins at measure 16 with a *ppp* dynamic and a crescendo to *mf*. The Vn. I and II parts also begin at measure 16 with a *ppp* dynamic and a crescendo to *p*. The Vc. and DB parts begin at measure 16 with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of a musical score contains measures 23 and 24 for several instruments. The instruments are S. Sax., Vn. I, Vn. II, Vla., Vc., and DB. The score is written in 3/4 time and features a variety of dynamics and articulations.

S. Sax. (Soprano Saxophone): Measure 23 begins with a *pp* dynamic and a *frullato* marking. The dynamics increase to *mp* and then *mf* by measure 24. The notation includes slurs and accents.

Vn. I (Violin I): Three staves are shown. All start at measure 23 with a *p* dynamic. The music features long slurs and accents.

Vn. II (Violin II): Three staves are shown. They remain silent until measure 24, where they enter with a *p* dynamic.

Vla. (Viola): Two staves are shown. They enter in measure 24 with a *p* dynamic.

Vc. (Violoncello): Two staves are shown. They play throughout, with dynamics ranging from *p* to *ppp* and *p*.

DB. (Double Bass): Two staves are shown. They remain silent throughout the measures.

Vertical dashed lines indicate the start of measures 23 and 24. The time signature 3/4 is shown at the end of each measure.

83

Musical score for measures 29-34, featuring the following instruments and dynamics:

- S. Sx.** (Soprano Saxophone): Measure 29 has a *ppp* dynamic. Measures 30-34 are rests.
- Vn.I 1 & 2** (Violin I): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.
- Vn.I 3** (Violin I): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.
- Vn.II 1 & 2** (Violin II): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.
- Vn.II 3** (Violin II): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.
- Vla.** (Viola): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.
- Vc.** (Violoncello): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.
- DB.** (Double Bass): Measure 29 has a *p* dynamic. Measures 30-34 have *ppp* dynamics.

Vertical dashed lines indicate measure boundaries at measures 29, 30, 31, 32, 33, and 34.

43

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vla.

Vc.

DB.

S. Sx. 57 *pp* *mf* *mf* *f* *f* *sf* *marcato* * * * * * GROWL

Vn.I *mf* *f*

Vn.II *mf* *f*

Vla. *mf* *f*

Vc.

DB. 8

65

S. Sax. *mf* *sf* *mp*

Vn. I *meno*

Vn. II *meno*

Vla. *meno*

Vc.

DB. 8

Detailed description: This page of a musical score, numbered 13, contains six systems of staves. The first system is for the Saxophone (S. Sax.), starting at measure 65. It features a melodic line with slurs, triplets, and dynamic markings: *mf* (measures 65-67), *sf* (measure 68), and *mp* (measures 69-71). The second system is for the Violin I (Vn. I) and Violin II (Vn. II) sections, each with two staves. The Violin parts play a sustained, legato line with a *meno* dynamic marking starting at measure 68. The third system is for the Viola (Vla.) section, also with two staves, playing a similar sustained line with a *meno* dynamic marking. The fourth system is for the Violoncello (Vc.) section, with two staves, which are currently silent. The fifth system is for the Double Bass (DB.) section, with two staves, also silent, with a '8' written below the bottom staff. Vertical dashed lines indicate the start of measures 65, 68, 71, and 74.

Musical score for measures 73-74, featuring S. Saxophone, Violins I and II, Violas, Cellos, and Double Basses. The score is in 3/4 time and includes dynamic markings such as *f*, *p*, *pp*, and *ppp*. The S. Saxophone part begins with a *f* dynamic and concludes with *al niente*. The string parts (Violins I and II, Violas, and Double Basses) are marked with *pp* and *ppp* dynamics. The Cello and Double Bass parts are marked with an *8* below the staff.

5

81

S. Sax.

Vn. I 1

Vn. I 2

Vn. I 3

Vn. II 1

Vn. II 2

Vn. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

DB. 1

DB. 2

TUTTI: *pp* ————— *p* ————— *f* ————— *p* ————— *ppp*
 non vibrato ORD. - - - - - PONT. - - - - - PONT.+ - - - - - PONT. - - - - - ORD. sul tasto

98

S. Sax. *pp* *f* *f* *ff*

Vn. I *mf* *mf*

Vn. II *f*

Vla. *p*

Vc. *f* *p*

DB. *mf* *mf*

99

100

101

102

103

104

7 Scorrevole ma con agitazione

Musical score for measures 112-115, marked "7 Scorrevole ma con agitazione". The score includes parts for S. Sx., Vn.I 1, Vn.I 2, Vn.I 3, Vn.II 1, Vn.II 2, Vn.II 3, Vla., Vc., and DB. The music is in 3/4 time and features a dynamic range from *p* to *pp*. The woodwinds (Vla., Vc., DB) play a rhythmic pattern of eighth notes with triplets, while the strings play a melodic line with slurs and accents. The score is divided into four measures by vertical dashed lines.

118

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

p

p

p

p

pp *mf*

pp *mf*

mf

mf

mf

mf

131

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

The musical score for page 22, measures 131-134, is a complex orchestral passage. It features several parts: S. Sx. (Soprano Saxophone), Vn.I 1-3 (Violin I), Vn.II 1-3 (Violin II), Vla. (Viola), Vc. (Violoncello), and DB. (Double Bass). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is characterized by intricate rhythmic patterns, including many triplets, and dynamic markings such as *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), and *p* (piano). The Vn.I parts play a melodic line with accents and slurs, while the Vn.II parts provide a rhythmic accompaniment with triplets. The Vla. and Vc. parts play a steady eighth-note pattern with triplets, and the DB. parts play a similar pattern with triplets. The score is divided into measures by vertical dashed lines, and the measure numbers 131, 132, 133, and 134 are indicated at the top of the page.

139

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II

Vla.

Vc.

DB.

The musical score for page 23, measures 139-142, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- S. Sx. (Soprano Saxophone):** Remains silent throughout the measures.
- Vn.I 1 & 2 (Violin I):** Play a melodic line starting at measure 139 with a triplet of eighth notes. Dynamics include *pp* (pianissimo) and accents.
- Vn.I 3 & II (Violin I and II):** Play a more active melodic line with triplets and accents. Dynamics include *ff* (fortissimo) and *pp*.
- Vla. (Viola):** Play a rhythmic accompaniment with triplets and accents. Dynamics include *pp*.
- Vc. (Violoncello):** Play a rhythmic accompaniment with triplets and accents. Dynamics include *pp*.
- DB. (Double Bass):** Play a rhythmic accompaniment with triplets and accents. Dynamics include *p* (piano).

Measure numbers 139, 140, 141, and 142 are indicated by vertical dashed lines. The score includes various musical notations such as triplets, accents, and dynamic markings.

8 lirico ma come una liturgia

144 *frullato*

S. Sx. *pp* *mp* *sf* *p*

Vn.I *ppp*

Vn.II *ppp* *ppp* *ppp* *ppp*

Vla. *p* *p*

Vc. *p* *p*

DB. *sf* *sf*

Detailed description: This page of a musical score, numbered 24, contains measures 144 through 150. The title for this section is '8 lirico ma come una liturgia'. The score is arranged for six parts: Soprano Saxophone (S. Sx.), Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB.). The S. Sx. part begins with a 'frullato' (trill) and features dynamic markings of *pp*, *mp*, *sf*, and *p*. The string parts (Vn.I, Vn.II, Vla., Vc., DB.) are marked with *ppp* or *p* dynamics. The DB. part includes a '8' in a circle, likely indicating a double bass clef. Vertical dashed lines separate the measures, and various musical notations such as slurs, accents, and triplets are present throughout the score.

152

S. Sax. *sf* *mf* *marcato*

Vn.I

Vn.II

Vla.

Vc.

DB.

8

8

Detailed description: This page of a musical score, numbered 25, features a Saxophone (S. Sax.) part at the top and string parts (Violins I and II, Violas, Cellos, and Double Basses) below. The Saxophone part begins at measure 152 with a melodic line containing two triplet markings (indicated by '3' and brackets) and dynamic markings of *sf* (sforzando) and *mf* (mezzo-forte). A *marcato* (marked) tempo instruction is placed above the staff. The string parts consist of two staves for each instrument, with the Double Bass (DB.) parts including a '8' marking, likely indicating an octave. The score is divided into measures by vertical dashed lines.

S. Sx. 150 *sf* *mf*

Vn.I

Vn.II

Vla.

Vc.

DB.

This musical score page, numbered 27, contains measures 167 through 172. The instruments are arranged as follows:

- S. Sax.**: Single staff in treble clef. Measure 167 begins with a dynamic of *mf*. The melody features a triplet of eighth notes in measure 170 and another triplet in measure 171, ending with a dynamic of *p*. A large slur covers measures 167-172.
- Vn.I**: Four staves in treble clef, all containing whole rests.
- Vn.II**: Four staves in treble clef, all containing whole rests.
- Vla.**: Two staves in alto clef. Both staves play a melodic line with slurs and a sharp sign (#) in measures 170 and 171.
- Vc.**: Two staves in bass clef. Both staves play a melodic line with slurs and a sharp sign (#) in measures 170 and 171.
- DB.**: Two staves in bass clef. Both staves play a melodic line with slurs and a sharp sign (#) in measures 170 and 171.

Vertical dashed lines indicate the start of measures 168, 169, 170, 171, and 172. The score concludes with a double bar line at the end of measure 172.

173

S. Sx. *b>* *sf* *fz* *HUM* *sfz* *fp* *mf*

Vn.I

Vn.II

Vla.

Vc.

DB.

181

S. Sx.

Vn.I

Vn.II

Vla.

Vc.

DB.

181

182

183

184

185

pp

p

p

pp

p

pp

188

S. Sax. *pp*

Vn. I

Vn. II

Vla.

Vc. *ppp* move gradually to PONT.+ *f*

DB. *ppp* *f*

188

189

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293

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300

196 **9**

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

DB. 1

DB. 2

TUTTI: *pp* — *mf* — *p* — *fp* — *fp* — *ppp* — *ff* — *fff*

ORD. move gradually to — — — PONT. ORD. build pressure — — — — O.D. see Notes on Performance: Strings no. 4

10 Energico

Musical score for S. Saxophone and Double Basses, measures 208-211. The score is in 3/4 time and includes various dynamics and performance instructions.

S. Sax. (Measures 208-211):
208 *ppp* *pp* *mf* *mp* *f* *ff* *pp* *mf*
Performance instructions: *b₂*, *>*, *b₂*, *sf*, *molto vibrato*, *M2*, *VG*, *frullato*

Vn.I (Measures 208-211):
208

Vn.II (Measures 208-211)

Vla. (Measures 208-211)

Vc. (Measures 208-211)

DB. 1 (Measures 208-211):
PONT. *f sf* *mf* *f sf* *ff*

DB. 2 (Measures 208-211):
PONT. *f sf* *mf* *f sf* *ff*
back to normal pressure

217

S. Sx.

Vn.I

Vn.II

Vla.

Vc.

DB.

217

mf

mf

mp *mf* *f* *ff*

mf *ff*

mf *ff*

233

S. Sx. *mp* *mf* *f*

Vn.I *mp* *mf* *f* *ff*

Vn.II *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mp* *mf*

DB. *mf* *f* *ff*

This musical score page contains measures 233 through 235. It features six staves: S. Sx. (Soprano Saxophone), Vn.I (Violin I), Vn.II (Violin II), Vla. (Viola), Vc. (Violoncello), and DB. (Double Bass). The S. Sx. staff begins with a treble clef and a key signature of two flats, with dynamics *mp*, *mf*, and *f*. The Vn.I and Vn.II staves have treble clefs and dynamics *mp*, *mf*, *f*, and *ff*. The Vla. staff has an alto clef and dynamics *mf*, *f*, and *ff*. The Vc. staff has a bass clef and dynamics *mp* and *mf*. The DB. staff has a bass clef and dynamics *mf*, *f*, and *ff*. The score includes various musical notations such as slurs, accents, and triplets. Vertical dashed lines indicate measure boundaries. Large curved lines connect notes across staves, likely indicating phrasing or bowing patterns. The page number 233 is written at the top left of the first staff.

Feroce

Musical score for 'Feroce' starting at measure 241. The score includes parts for Saxophone (S. Sax.), Violin I (Vn. I), Violin II (Vn. II 1, 2, 3), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The music is marked with dynamics such as *f*, *ff*, and *ff sf*. A 'M3' marking is present above the Saxophone part. The Viola and Violoncello parts feature triplet markings. The Violoncello part includes 'PONT.' markings. The score is divided into measures by vertical dashed lines.

249

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 2

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vla.

Vc.

Vc.

DB.

DB.

263

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

The musical score for page 39, measures 263-267, features the following dynamics and performance markings:

- Measures 263-264:** *sf* (sforzando) in Vn.I 1 and Vn.II 2-3.
- Measure 265:** *p* (piano) in Vn.II 2-3, Vla., Vc., and DB.
- Measures 266-267:** *ff* (fortissimo) in Vn.II 2-3, Vla., Vc., and DB.

Additional markings include accents (>) and slurs in the lower strings and woodwinds.

277

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

This musical score page contains measures 277 through 280. The instruments are arranged as follows: S. Sx. (Soprano Saxophone), Vn.I 1, Vn.I 2, Vn.I 3, Vn.II 1, Vn.II 2, Vn.II 3, Vla. (Violins), Vc. (Violins), and DB. (Double Basses). The score is written in treble clef for the upper strings and bass clef for the lower strings. It features a variety of musical notations including slurs, accents, and dynamic markings such as *sf* (sforzando) and *f* (forte). The woodwind parts (Vn.II and Vla.) include triplet markings. The double bass part (DB.) includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). Vertical dashed lines indicate measure boundaries.

284

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

TUTTI: *calmandosi*

Detailed description of the musical score: The score is for page 42, measures 284-287. It features a woodwind section (S. Sx.) and a string section (Vn.I 1-3, Vn.II 1-3, Vla., Vc., DB.). The woodwind part is mostly silent. The string parts are active, with various dynamics and articulations. The first violin parts (Vn.I 1-3) start with a forte (sf) dynamic and then move to piano (p). The second violin parts (Vn.II 1-3) start with piano (p) and then move to sf. The viola (Vla.) and cello (Vc.) parts start with piano (p) and then move to sf. The double bass (DB.) parts start with piano (p) and then move to sf. The instruction 'TUTTI: calmandosi' is written above the first violin part. The score includes various musical notations such as slurs, accents, and triplets.

291

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

The musical score for page 43, measures 291-294, features the following details:

- Measures 291-294:** The score is divided into four measures by vertical dashed lines.
- Violins I (Vn.I 1-3):** Measure 291 starts with a *sf* dynamic. Measure 292 begins with a *pp* dynamic. Trills are indicated with a '3' and a slur.
- Violins II (Vn.II 1-3):** Measure 291 starts with a *sf* dynamic. Measure 292 begins with a *pp* dynamic. Trills are indicated with a '3' and a slur.
- Violas (Vla.):** Play a sustained chord throughout the measures.
- Violoncello (Vc.):** Measure 291 starts with a *pp* dynamic. Trills are indicated with a '3' and a slur.
- Double Basses (DB.):** Measure 291 starts with a *sf* dynamic. Measure 292 begins with a *pp* dynamic. Trills are indicated with a '3' and a slur.

Lirico e energico

13

S. Sx. 298 *p* *Gliss* *p* *mf*

Vn. I 298

Vn. II

Vla.

Vc. 1 *pp*

Vc. 2 *pp*

DB. 1 *pp*

DB. 2 *pp*

tutti gli archi *pp* e non vibrato

Musical score for S. Saxophone and strings, measures 307-316. The score includes parts for S. Sax., Vn.I, Vn.II 1, Vn.II 2, Vn.II 3, Vla. 1, Vla. 2, Vc. 1, Vc. 2, DB. 1, and DB. 2. The S. Sax. part features a melodic line with dynamics *pp*, *mf*, *marcato*, *p*, and *mf*. The string parts are marked *pp* and non-vibrato.

tutti gli archi *pp* e non vibrato

S. Sx. *318* *f* *3* *piu f* *marcato sf* *f* *GROWL* *pp subito*

Vn.I *318*

Vn.II 1 *pp*

Vn.II 2

Vn.II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

DB. 1 *8*

DB. 2 *8*

tutti gli archi *pp* e non vibrato

326

S. Sax. *p* *mf* *f*

Vn.I 1 *pp* *ff*

Vn.I 2 *pp* *ff*

Vn.I 3 *pp* *ff*

Vn.II 1 *ff*

Vn.II 2 *ff*

Vn.II 3 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

DB. 1 *ff*

DB. 2 *ff*

Detailed description: This page of a musical score, numbered 47, contains measures 326 through 331. The score is arranged in a standard orchestral format with ten staves. The top staff is for the Saxophone (S. Sax.), which begins with a treble clef and a key signature of one flat. It features a melodic line with dynamic markings of *p*, *mf*, and *f*, and includes a triplet of eighth notes. The string section consists of Violins I (Vn.I), Violins II (Vn.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB.). The Violins I and II parts start with a *pp* dynamic and transition to *ff* by measure 331. The Viola, Violoncello, and Double Bass parts maintain a *ff* dynamic throughout. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Energico e deciso

337

S. Sx.

Vn.I

Vn.II

Vla.

Vc.

DB.

non tremolando subito

p

f

mf

sf

This musical score page, numbered 49, contains measures 345 through 350. The instruments are arranged as follows:

- S. Sax. (Soprano Saxophone):** Measure 345 begins with a whole rest. In measure 349, it plays a melodic line starting on G4, moving to A4, B4, A4, G4, F4, E4, and D4, ending with a fermata.
- Vn. I (Violin I):** Measures 345-348 play a melodic line: G4, A4, B4, A4, G4, F4, E4, D4. Measures 349-350 play a sustained chord of G4, B4, and D5.
- Vn. II (Violin II):** Measures 345-348 play a melodic line: G4, A4, B4, A4, G4, F4, E4, D4. Measures 349-350 play a sustained chord of G4, B4, and D5.
- Vla. (Viola):** Measures 345-348 play a melodic line: G4, A4, B4, A4, G4, F4, E4, D4. Measures 349-350 play a sustained chord of G4, B4, and D5.
- Vc. (Violoncello):** Measures 345-348 play a melodic line: G3, A3, B3, A3, G3, F3, E3, D3. Measures 349-350 play a sustained chord of G3, B3, and D4.
- DB. (Double Bass):** Measures 345-348 play a melodic line: G2, A2, B2, A2, G2, F2, E2, D2. Measures 349-350 play a sustained chord of G2, B2, and D3.

The dynamic marking *mf* (mezzo-forte) is indicated in measures 349 and 350 for the Saxophone, Viola, Violoncello, and Double Bass parts. Vertical dashed lines separate the measures. The score concludes with a double bar line and a fermata in measure 350.

S. Sx. *pp* *ff* *mf* *f*

molto vibrato *non vibrato*

Vn.I

Vn.II

Vla. *sf* *f* *mp* *f* *sf*

Vc. *f* *sf* *mp* *f* *sf*

DB. *f* *sf* *mp* *f* *sf*

Detailed description of the musical score: The page contains six systems of staves. The first system is for the Saxophone (S. Sx.) in treble clef, starting at measure 354. It features a melodic line with dynamics *pp*, *ff*, *mf*, and *f*. The first two measures are marked *molto vibrato*, and the rest are *non vibrato*. The second system is for Violin I (Vn.I) and Violin II (Vn.II), both in treble clef, with rests. The third system is for Viola (Vla.) in alto clef, with dynamics *sf*, *f*, *mp*, *f*, and *sf*. The fourth system is for Violoncello (Vc.) in bass clef, with dynamics *f*, *sf*, *mp*, *f*, and *sf*. The fifth system is for Double Bass (DB.) in bass clef, with dynamics *f*, *sf*, *mp*, *f*, and *sf*. Vertical dashed lines indicate measure boundaries across all staves.

366

S. Sax. *p*

Vn. I 1 *p* *mf* *f* *sfz* *mp*

Vn. I 2 *p* *mf* *f* *sfz* *mp*

Vn. I 3 *p* *mf* *f* *sfz* *mp*

Vn. II 1 *p* *mf* *f* *sfz* *mp*

Vn. II 2 *p* *mf* *f* *sfz* *mp*

Vn. II 3 *p* *mf* *f* *sfz* *mp*

Vla. *sf* *mf* *sfz*

Vc. 1 *f* *mf* *f* *sfz* *mp*

Vc. 2 *f* *mf* *f* *sfz* *mp*

DB. *f* *mf* *f* *sfz* *mp*

387

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

DB. 1

DB. 2

----- PONT.+ ORD. *pp* *ff* build pressure ----- O.D. back to normal pressure

394

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

DB. 1

DB. 2

mf *p* *fp* *fp* *fp* *p* PONT.

senza dim.
tronca

411

S. Sx.

Vn.I

Vn.I

Vn.I

Vn.II

Vn.II

Vn.II

Vla.

Vla.

Vc.

DB.

f *sf* *sf* *sf* *ppp*

f *sf* *sf* *sf* *ppp*

f *sf* *sf* *sf* *ppp*

f *ppp*

f *ppp*

f *ppp*

f *sf* *sf* *sf* *ppp*

f *sf* *sf* *sf* *ppp*

f *ppp*

f *ppp*

Lirico e energico

421 **17** non vibrato

S. Sx. *pp* *Glissando!* *pp*

Vn.I *pp* *p* *mp* *mf*

Vn.I *pp* *p* *mp* *mf*

Vn.I *pp* *p* *mp* *mf*

Vn.II *pp* *p* *mp* *mf*

Vn.II *pp* *p* *mp* *mf*

Vn.II *pp* *p* *mp* *mf*

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

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

Vc. *mf* *mf*

DB. 1 *pp* *mp* *p* *mf* *p*

DB. 2 *pp* *mf* *p* *mf* *p*

ORD.

432

S. Sax. *pp* *p* *ppp* *al niente*

Vn.I 1 *f* *ff*

Vn.I 1 *f* *ff*

Vn.I 1 *f* *ff*

Vn.II 1 *f* *ff*

Vn.II 2 *f* *ff*

Vn.II 3 *f* *ff*

Vla. 1 *f* *ff*

Vla. 2 *f* *ff*

Vc. 1 *f* *f* *ff*

Vc. 2 *f* *mf* *ff*

DB. 1 *mf* *p* *ff*

DB. 2 *f* *p* *ff*

ff TUTTI: *pp* *al niente*
tronca sul tasto