

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

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1 Tranquillo e misterioso
con un senso di immensità e forza

♩ = 90

The score is written for Soprano Saxophone and a string orchestra. The Soprano Saxophone part is in the upper register, with a *8^{va}* marking. The string orchestra consists of Violin I (2), Violin II (2), Violin III (1), Viola (2), Cello (2), and Double Bass (2). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes. The dynamics are marked as *f*, *p*, *mf*, *ppp*, and *ff*. The score includes a *TUTTI* section and a *PONT.+* section.

TUTTI: ORD.

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

This musical score page, numbered 6 and marked with a boxed '2', contains six systems of staves. The instruments are: S. Sax. (Soprano Saxophone), Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), Vc. (Violoncello), and DB. (Double Bass). The music is in 2/4 time. The S. Sax. part begins at measure 16 with a *ppp* dynamic, moving to *mf* by measure 20. The Vn. I and Vn. II parts also start at measure 16 with *ppp* dynamics, transitioning to *p* by measure 20. The Vc. and DB parts begin at measure 20 with *p* dynamics. The score includes various musical notations such as slurs, ties, and dynamic hairpins. Vertical dashed lines indicate measure boundaries.

This page of a musical score, numbered 7, contains measures 23 and 24. The score is divided into several sections: S. Sax., Vn. I, Vn. II, Vla., Vc., and DB. The S. Sax. part features a melodic line with a *frullato* effect, dynamic markings of *pp*, *mp*, and *mf*, and a *sf* accent. The Vn. I section consists of three staves with a *p* dynamic. The Vn. II section has three staves with a *p* dynamic. The Vla. section has two staves with a *p* dynamic. The Vc. section has two staves with dynamics of *p*, *ppp*, and *p*. The DB. section has two staves with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Vertical dashed lines indicate measure boundaries. The time signature is 3/4.

Musical score for measures 29-34, featuring S. Sax., Vn. I, Vn. II, Vla., Vc., and DB. The score includes dynamic markings such as *ppp* and *p*, and articulation marks like accents and slurs.

Measures 29-34:

- S. Sax.:** Measure 29 has a *ppp* dynamic. Measures 30-34 are mostly rests.
- Vn. I 1 & 2:** Measure 29 has a *p* dynamic. Measures 30-34 have accents and slurs.
- Vn. I 3:** Measure 30 has a *p* dynamic. Measures 31-34 have slurs.
- Vn. II 1 & 2:** Measure 30 has a *p* dynamic. Measures 31-34 have slurs.
- Vn. II 3:** Measure 30 has a *p* dynamic. Measures 31-34 have slurs.
- Vla. 1 & 2:** Measure 29 has a *p* dynamic. Measure 30 has a *ppp* dynamic. Measures 31-34 have slurs.
- Vc. 1 & 2:** Measure 29 has a *p* dynamic. Measure 30 has a *ppp* dynamic. Measures 31-34 have slurs.
- DB. 1 & 2:** Measure 29 has a *p* dynamic. Measure 30 has a *ppp* dynamic. Measures 31-34 have slurs.

36

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vla.

Vc.

Vc.

DB.

DB.

The musical score for strings begins at measure 36. The parts are as follows:

- S. Sx.:** Rests throughout the passage.
- Vn.I 1, 2, 3:** Play a melodic line of half notes, starting on G4 and moving up stepwise to D5. Dynamics: *ppp*.
- Vn.II 1:** Play a melodic line of half notes, starting on G4 and moving up stepwise to D5. Dynamics: *ppp*.
- Vn.II 2, 3:** Play a melodic line of half notes, starting on G4 and moving up stepwise to D5. Dynamics: *ppp*.
- Vla.:** Play a melodic line of half notes, starting on G4 and moving up stepwise to D5. Dynamics: *pp*.
- Vc.:** Play a melodic line of half notes, starting on G4 and moving up stepwise to D5. Dynamics: *pp*.
- DB.:** Play a melodic line of half notes, starting on G4 and moving up stepwise to D5. Dynamics: *pp*.

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.

4 Lirico

S. Sax. *pp* *mf* *p* *mf* * slap tongue

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

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

Vla. *p* *mf* *mp*

Vc.

DB. *8*

Detailed description: This page of a musical score is for page 11, marked 'Lirico'. It features a Saxophone (S. Sax.) part at the top, followed by Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Double Bass (DB.) parts. The Saxophone part begins at measure 49 with a dynamic of *pp*, moving to *mf* and then *p*. It includes a 'Gliss.' (glissando) and two triplet markings ('3'). The string parts (Vn. I, Vn. II, Vla., and DB.) are marked with *p*, *mf*, and *mp* dynamics. The DB. part has a '8' below the staff. A legend indicates that an asterisk (*) denotes 'slap tongue'. Vertical dashed lines separate the measures.

S. Sx. 57 *pp* *mf* *mf* *f* *f* *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 dynamic markings *mf*, *sf*, and *mp*, and includes triplet markings. The second system is for the Violin I (Vn. I) and Violin II (Vn. II) sections, with a *meno* dynamic marking. The third system is for the Viola (Vla.) section, also with a *meno* dynamic marking. The fourth system is for the Violoncello (Vc.) section. The fifth system is for the Double Bass (DB.), with a '8' marking below the staff. The score is written in treble clef for the upper instruments and bass clef for the lower instruments, with a key signature of one sharp (F#).

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 starts with a *f* dynamic and ends with *al niente*. The string parts (Violins I and II, Violas, and Double Basses) play a sustained chord with dynamics ranging from *pp* to *ppp*. The Cello and Double Bass parts are marked with a *8* below the staff.

5

81

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

6 Agitato

S. Sx. *f p mf f sf* MI HUM 3

Vn. I *p*

Vn. II *p*

Vla.

Vc. *p* 3 3 3

DB. ORD. *pppp f* lascia vibrare PONT.+ *pppp f*

This page of a musical score, numbered 17, contains measures 98 through 104. The instrumentation includes Saxophone (S. Sax.), Violins I (Vn. I), Violins II (Vn. II), Violas (Vla.), Violas (Vc.), and Double Basses (DB.).

Measures 98-100: The Saxophone part begins with a *pp* dynamic, followed by a crescendo to *f*. The Violin I and II parts play sustained chords with a *mf* dynamic. The Viola and Violoncello parts feature triplet patterns.

Measures 101-104: The Saxophone part reaches a *ff* dynamic. The Violin I and II parts continue with sustained chords. The Viola and Violoncello parts continue with triplet patterns, with dynamics ranging from *f* to *p*. The Double Bass part plays a rhythmic pattern with a *mf* dynamic.

Key dynamics include *pp*, *f*, *ff*, *mf*, *p*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

107

S. Sax.

f *ff* *sf*

Vn. I

fff *sf*

Vn. II

fff *sf*

Vn. I

fff *sf*

Vla. 2

fff *sf*

Vc. 1

f *fff* *sf*

Vc. 2

fff *sf*

DB. 1

mf *f* *fff* *sf*

ORD.

DB. 2

mf *f* *fff* *sf*

Detailed description of the musical score: This page of a musical score, numbered 18, contains eight staves. The top staff is for Saxophone (S. Sax.) in treble clef, starting at measure 107. It features a melodic line with accents and dynamic markings of *f*, *ff*, and *sf*. The next three staves are for Violin I (Vn. I) in treble clef, which are mostly silent with some final notes marked *fff* and *sf*. The next three staves are for Violin II (Vn. II) in treble clef, also mostly silent with final notes marked *fff* and *sf*. The sixth and seventh staves are for Violin I (Vn. I) and Viola 2 (Vla. 2) in bass clef, both playing a triplet pattern with dynamic markings *fff* and *sf*. The eighth and ninth staves are for Violoncello 1 (Vc. 1) and Violoncello 2 (Vc. 2) in bass clef, playing a similar triplet pattern with dynamic markings *f* and *fff*. The bottom two staves are for Double Bass 1 (DB. 1) and Double Bass 2 (DB. 2) in bass clef, with the first staff starting at measure 8. They play a triplet pattern with dynamic markings *mf*, *f*, and *fff*. The word 'ORD.' is written above the DB. 1 staff. Various articulation marks like accents and slurs are present throughout the score.

7 Scorrevole ma con agitazione

112

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

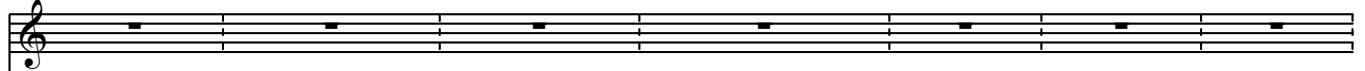
Vla.

Vc.

DB.

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

S. Sx.



Staff for Saxophone (S. Sx.) containing rests.

Vn.I 1



Violin I 1 staff with musical notation, including triplets and a *p* dynamic marking.

Vn.I 2



Violin I 2 staff with musical notation, including triplets and a *p* dynamic marking.

Vn.I 3



Violin I 3 staff with musical notation, including triplets and a *p* dynamic marking.

Vn.II 1



Violin II 1 staff with musical notation, including triplets and a *p* dynamic marking.

Vn.II 2



Violin II 2 staff with musical notation and a *p* dynamic marking.

Vn.II 3



Violin II 3 staff with musical notation and a *p* dynamic marking.

Vla.



Viola staff with musical notation, including triplets and dynamic markings *pp* and *mf*.



Viola staff with musical notation, including triplets and dynamic markings *pp* and *mf*.

Vc.



Violoncello staff with musical notation and a *mf* dynamic marking.



Violoncello staff with musical notation and a *mf* dynamic marking.

DB.



Double Bass staff with musical notation and a *mf* dynamic marking.



Double Bass staff with musical notation and a *mf* dynamic marking.

mf

125

S. Sx.

Vn.I 1

Vn.I 2

Vn.I 3

Vn.II 1

Vn.II 2

Vn.II 3

Vla.

Vc.

DB.

DB.

pp

pp

pp

pp

pp

pp

pp

sf

f

p subito

p subito

f

f

p subito

p subito

sf

sf

f

p subito

p subito

sf

sf

f

p subito

p subito

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 begins with a dynamic marking of *mf* and features a variety of rhythmic textures. The woodwinds (S. Sx.) are mostly silent. The strings (Vn.I, Vn.II, Vla., Vc., DB) play intricate patterns, often using triplets and slurs. The dynamics range from *p* (piano) to *sf* (sforzando) and *f* (forte). The score is divided into measures by vertical dashed lines, with measure numbers 131, 132, 133, and 134 indicated at the top of the staves.

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 (Violins I):** Play a melodic line starting at measure 139 with a triplet of eighth notes. Dynamics include *pp* (pianissimo) and accents.
- Vn.I 3 & Vn.II (Violins II):** Play a rhythmic accompaniment of eighth notes with triplets. Dynamics include *ff* (fortissimo) and accents.
- Vla. (Viola):** Plays a rhythmic accompaniment of eighth notes with triplets. Dynamics include *pp* (pianissimo) and accents.
- Vc. (Violoncello):** Plays a rhythmic accompaniment of eighth notes with triplets. Dynamics include *pp* (pianissimo) and accents.
- DB. (Double Bass):** Plays a rhythmic accompaniment of eighth notes with triplets. 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 in systems for various instruments: 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* and *sf*. The Vn.II part includes triplet markings. The DB. part has an '8' written below the staff, likely indicating an octave. Vertical dashed lines separate the measures, and a horizontal line with a '3' indicates a triplet in the S. Sx. part.

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. It includes dynamic markings for *sf* (sforzando), *mf* (mezzo-forte), and *marcato* (marked). The string parts consist of two staves for each instrument, with the Double Bass (DB.) parts including a '8' marking. The score is written in a standard musical notation style with treble and bass clefs, and various note values and rests.

S. Sx. *150* *sf* *mf*

Vn.I

Vn.II

Vla.

Vc.

DB.

This page of a musical score contains measures 167 through 172. The instruments are arranged as follows:

- S. Sax. (Soprano Saxophone):** Measures 167-172. Measure 167 starts with a dynamic of *mf*. The line features a melodic phrase with a slur over measures 167-168, followed by a triplet of eighth notes in measure 169, and another triplet in measure 170. The dynamic changes to *p* in measure 171. The line ends with a fermata in measure 172.
- Vn. I (Violin I):** Measures 167-172. The staff contains a whole rest in every measure.
- Vn. II (Violin II):** Measures 167-172. The staff contains a whole rest in every measure.
- Vla. (Viola):** Measures 167-172. The staff contains a whole rest in every measure.
- Vc. (Violoncello):** Measures 167-172. The staff contains a whole rest in every measure.
- DB. (Double Bass):** Measures 167-172. The staff contains a whole rest in every measure.

Vertical dashed lines indicate the bar lines for each measure. The score is written in a single system with a brace on the left side grouping the instruments.

S. Sx. 173 *b>* *sf* *fz* *HUM fz* *sfz* *fp* *mf*

Vn.I 173

Vn.II

Vla. *f* *f*

Vc. *f* *mp*

DB. *f* *mp*

181

S. Sx.

Vn.I

Vn.II

Vla.

Vc.

DB.

181

182

183

184

185

pp

p

p

pp

p

pp

188

S. Sx.

pp

Vn.I

Vn.II

Vla.

Vc.

DB.

ppp

move gradually to

PONT.+

f

all cellos

f

ppp

f

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

S. Sax. 208 *ppp* *pp* *mf* *mp* *f* *ff* *pp* *mf* *ff*

Vn.I

Vn.II

Vla.

Vc.

DB. 1 PONT. *f sf* *mf* *f sf* *ff*

DB. 2 PONT. *f sf* *mf* *f sf* *ff*
back to normal pressure

11 *frullato*

M2 VG

molto vibrato

This page of a musical score, numbered 35, covers measures 233 to 240. The instruments are arranged in a standard orchestral layout: S. Sx. (Soprano Saxophone), Vn.I (Violin I), Vn.II (Violin II), Vla. (Viola), Vc. (Violoncello), and DB. (Double Bass). The score is written in treble clef for the upper instruments and bass clef for the lower ones. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a dynamic range from *mp* (mezzo-piano) to *ff* (fortissimo). The woodwinds (S. Sx. and Vc.) play a melodic line with slurs and accents, while the strings play a rhythmic accompaniment of eighth-note triplets. The Vc. part includes a triplet of eighth notes starting in measure 233. The DB. part includes a triplet of eighth notes starting in measure 234. The score is marked with measure numbers 233, 234, 235, 236, 237, 238, 239, and 240. The dynamics are *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The woodwinds (S. Sx. and Vc.) play a melodic line with slurs and accents, while the strings play a rhythmic accompaniment of eighth-note triplets. The Vc. part includes a triplet of eighth notes starting in measure 233. The DB. part includes a triplet of eighth notes starting in measure 234. The score is marked with measure numbers 233, 234, 235, 236, 237, 238, 239, and 240. The dynamics are *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).

Feroce

Musical score for S. Sx., Vn.I, Vn.II 1, Vn.II 2, Vn.II 3, Vla., Vc., DB., and DB. The score includes dynamic markings such as *f*, *ff*, *ffsf*, and *sf*, as well as performance instructions like *M3* and *PONT.*

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.

The musical score for page 37, measures 249-253, is a complex orchestral arrangement. It features the following parts and characteristics:

- Saxophone (S. Sx.):** A single staff with a treble clef, mostly containing rests.
- Violins I (Vn.I 1):** Treble clef, starting with a *ff* dynamic and a triplet of eighth notes. Includes accents and a fermata at the end.
- Violins I (Vn.I 2):** Treble clef, playing a melodic line with triplets and a *ff* dynamic.
- Violins I (Vn.I 2):** Treble clef, playing a melodic line with triplets and a *ff* dynamic.
- Violins II (Vn.II 1):** Treble clef, playing a melodic line with triplets and a *ff* dynamic.
- Violins II (Vn.II 2):** Treble clef, playing a melodic line with a *sf* dynamic.
- Violins II (Vn.II 3):** Treble clef, playing a melodic line with a *sf* dynamic.
- Violas (Vla.):** Two staves in alto clef, playing a melodic line with a *ff* dynamic.
- Cellos (Vc.):** Two staves in bass clef, playing a melodic line with a *ff* dynamic.
- Double Basses (DB.):** Two staves in bass clef, playing a melodic line with a *ff* dynamic and accents.

Measure numbers 249, 250, 251, 252, and 253 are indicated by vertical dashed lines. Dynamic markings include *ff* (fortissimo), *sf* (sforzando), and *f* (forte). Rhythmic markings include triplets and accents.

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 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.

277

sf

f

sf

f

sf

f

sf

f

sf

f

sf

f

sf

f

sf

f

sf

f

sf

f

mf

f

mf

f

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*

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.
- Instrumentation:** S. Sx., Vn.I 1, Vn.I 2, Vn.I 3, Vn.II 1, Vn.II 2, Vn.II 3, Vla., Vc., and DB.
- Dynamics:** *sf* (sforzando) and *pp* (pianissimo) are used throughout.
- Trills:** Trills are indicated by a '3' over a slur in the Vn.I 1, Vn.I 2, Vn.I 3, Vn.II 1, Vn.II 2, Vn.II 3, Vc., and DB parts.
- Accents:** Accents (>) are placed over notes in Vn.I 1, Vn.II 1, Vn.II 2, Vn.II 3, and DB.
- Phrasing:** Slurs are used to group notes across measures in Vn.I 1, Vn.I 2, Vn.I 3, Vn.II 1, Vn.II 2, Vn.II 3, Vla., Vc., and DB.

Lirico e energico

13

The score is for measures 298 to 307. The S. Saxophone part (S. Sx.) begins at measure 298 with a *p* dynamic and a *Gliss.* marking. The string parts (Vn.I, Vn.II, Vla., Vc. 1, Vc. 2, DB. 1, DB. 2) are mostly silent, with some *pp* markings in the lower strings starting at measure 305. The tempo/mood is 'Lirico e energico'.

tutti gli archi *pp* e non vibrato

307

S. Sax. *pp* *mf* 5 3 3 *marcato* *p* *mf*

Vn. I

Vn. II 1

Vn. II 2 *pp*

Vn. II 3 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1

Vc. 2

DB. 1

DB. 2

tutti gli archi *pp* e non vibrato

The musical score for page 46 consists of the following parts:

- S. Sx. (Soprano Saxophone):** Starts at measure 318 with a triplet of eighth notes. Dynamics include *f*, *piu f*, *sf*, *f*, and *pp subito*. Performance instructions include *marcato* and *GROWL*.
- Vn.I (Violin I):** Rests throughout the passage.
- Vn.II 1 (Violin II 1):** Rests until measure 321, then plays a half note *pp*.
- Vn.II 2 (Violin II 2):** Plays a melodic line with slurs.
- Vn.II 3 (Violin II 3):** Plays a melodic line with slurs.
- Vla. 1 (Viola 1):** Plays a melodic line with slurs.
- Vla. 2 (Viola 2):** Plays a melodic line with slurs.
- Vc. 1 (Violoncello 1):** Plays a melodic line with slurs.
- Vc. 2 (Violoncello 2):** Plays a melodic line with slurs.
- DB. 1 (Double Bass 1):** Plays a melodic line with slurs.
- DB. 2 (Double Bass 2):** Plays a melodic line with slurs.

tutti gli archi *pp* e non vibrato

This page of a musical score, numbered 47, contains the following parts and markings:

- S. Sax.**: Treble clef, starting at measure 326. Dynamics include *p*, *mf*, and *f*. It features a triplet of eighth notes and a triplet of sixteenth notes.
- Vn.I 1**: Treble clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vn.I 2**: Treble clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vn.I 3**: Treble clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vn.II 1**: Treble clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vn.II 2**: Treble clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vn.II 3**: Treble clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vla. 1**: Alto clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vla. 2**: Alto clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vc. 1**: Bass clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- Vc. 2**: Bass clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- DB. 1**: Bass clef, starting at measure 326. Dynamics range from *pp* to *ff*.
- DB. 2**: Bass clef, starting at measure 326. Dynamics range from *pp* to *ff*.

The score includes various musical notations such as slurs, ties, and dynamic hairpins. Vertical dashed lines indicate the start of measures for each instrument.

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 in the following order from top to bottom: Saxophone (S. Sx.), Violin I (Vn. I), Violin II (Vn. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello (Vc.), and Double Bass (DB.).

The score is written in treble clef for the S. Sx., Vn. I, Vn. II, and Vla. parts, and in bass clef for the Vc. and DB. parts. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of measures 345, 349, and 350 for the S. Sx., Vla. I, Vla. II, Vc., and DB. parts. The S. Sx. part features a melodic line with a slur over measures 345-350 and a fermata at the end of measure 350. The string parts (Vn. I, Vn. II, Vla. I, Vla. II, Vc., and DB.) play a rhythmic accompaniment of quarter notes, with a slur over measures 345-350 and a fermata at the end of measure 350. Vertical dashed lines indicate the start of each measure. The page concludes with a double bar line at the end of measure 350.

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

molto vibrato *non vibrato*

Vn.I

Vn.II

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

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

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

Detailed description of the musical score: This page of a musical score, numbered 50, features a variety of instruments. The Saxophone (S. Sx.) part is the most prominent, starting at measure 354 with a *pp* dynamic, moving to *ff* with a *molto vibrato* marking, then *mf* with a *non vibrato* marking, and finally *f*. The string sections (Vn.I, Vn.II, Vla., Vc., and DB.) provide a harmonic and rhythmic foundation. The Violins (Vn.I and Vn.II) are mostly silent, indicated by dashed lines. The Viola (Vla.) and Violoncello (Vc.) parts are written in two staves each, with dynamics ranging from *f* to *mp* and *sf*. The Double Bass (DB.) part is also in two staves, with dynamics from *f* to *sf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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*

377

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

pp

mf

f \rightarrow *p* \leftarrow *ff* move gradually to -----
ORD.

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

pp PONT.+ ORD.

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*

Tranquillo

15

16

S. Sx.
401 *pp* *f* *pp* *p* *mp* *pp*

Vn. I
p

Vn. II
p

Vla.
p *sf*

Vc.
p

DB.
PONT.+ *ff*
PONT.+ *ff*

Detailed description: This page of a musical score, numbered 55, is titled "Tranquillo". It features six systems of staves. The first system is for the Saxophone (S. Sx.), starting at measure 401. It contains a melodic line with dynamics ranging from *pp* to *f* and back to *pp*. The second system is for Violins I (Vn. I), and the third for Violins II (Vn. II), both playing a sustained note with a *p* dynamic. The fourth system is for Violas (Vla.), with two staves playing a melodic line starting at *p* and ending with a *sf* dynamic. The fifth system is for Violoncello (Vc.), with two staves playing a melodic line starting at *p*. The sixth system is for Double Bass (DB.), with two staves playing a sustained note with a *ff* dynamic. The score includes various performance markings such as hairpins, accents, and dynamic changes.

411

S. Sx.

Vn.I

Vn.I

Vn.I

Vn.II

Vn.II

Vn.II

Vla.

Vla.

Vc.

DB.

8

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*

8

Lirico e energico

17 non vibrato

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

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

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

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

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

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

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

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

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

Vc. *mf* *mf*

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

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

pp *mf* *p* *mf* *p*

Detailed description: This page of a musical score, numbered 57, is titled "Lirico e energico" and covers measures 421 to 425. It features a multi-staff arrangement for strings and woodwinds. The string section includes three Violin I staves, two Violin II staves, two Viola staves, and two Double Bass staves. The woodwind section includes two Clarinet in B-flat staves. The score is in 2/4 time and begins with a key signature of two sharps (F# and C#). The first measure (421) starts with a fortissimo (pp) dynamic and includes glissando markings for the strings. The dynamics progress through piano (p), mezzo-piano (mp), mezzo-forte (mf), and piano (p) again. The woodwinds enter in measure 425 with a mezzo-forte (mf) dynamic. The section concludes in measure 425 with a piano (p) dynamic. The instruction "non vibrato" is placed at the top of the first measure.

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*

TUTTI:
pp *al niente*
tronca sul tasto