

**UCLA**

**Contemporary Music Score Collection**

**Title**

Ο Ιππής...Του Ιππή...Ε Ιππή...Ποιός Ιππεύ; - The Rider...Who Rides...Hey Rider...Who Rides?

**Permalink**

<https://escholarship.org/uc/item/2wp9z0z9>

**Author**

Skordis, Andys

**Publication Date**

2020

**«Ο Ιππής...  
Του Ιππή...  
Ε Ιππή...  
Ποιός Ιππεί;»**  
*Μπαλέτο για ορχήστρα*

**«The rider...Who rides...Hey rider...Who rides?»**  
*Ballet for Symphony Orchestra*

*Composed by:*  
**Andys Skordis**  
*Amsterdam 2012*

## Instrumentation

2 Flutes/Piccolos, 2 Oboes (1 Cor Anglais), Bb Clarinet,  
Bass Clarinet, 2 Fagotti (1 Contrafagotto)

4 French Horns in F, 2 Trumpets in C,  
2 Tenor Trombones, Bass Trombone, Tuba

Timpani

Percussion 1

Bass Drum, Tam Tam, Large Gong  
Crash Cymbal, Ride Cymbal, Suspended Cymbal

Percussion 2:

Snare Drum, 3 Tom Toms + 1 Floor Tom, 2 Bongos  
Large Gong, Medium Gong, Crash Cymbal, Crotales, Quica

Concert Harp

Grand Piano

10-14 I Violins, 8-12 II Violins,  
6-8 Violas, 6-8 Celli, 4-6 Contrabasses

Strings Divisi note:

Divisi of strings should be equally divided front and back.

Violins I = 5 + 5

Violins II = 4 + 4

Violas = 3 + 3

Celli = 3 + 3

Contrabasses = 2 + 2

\*In case of smallest string orchestra

In case spacing allows it, separate strings groups and place in different positions  
e.g. Violins I back placed behind Cellos Front, Celli back placed behind Violin II front, etc.

Score in Concert pitch

\*Piccolo sounds an octave higher, Crotales sound 2 octaves higher

## Λίγα λόγια για το κομμάτι

Το κομμάτι είναι εμπνευσμένο από τον μύθο της ελληνικής μυθολογίας για την αρπαγή της Ευρώπης από τον Δία. Σύμφωνα με τον μύθο, ο Δίας βλέπει την Ευρώπη να μαζεύει λουλούδια και την ερωτεύεται, αφού δέχεται τα βέλη του Θεού Έρωτα. Μεταμφιεσμένος σαν ταύρος, προσεχίζει την Ευρώπη με σκοπό να την αποπλανήσει. Στο τέλος τα καταφέρνει, αφού η Ευρώπη ελπίζει να δαμάσει τον ταύρο που ξεκινά μανιωμένος ένα ταξίδι μέσα από την θάλασσα για να φτάσει στην Κρήτη. Η Ευρώπη φοβισμένη από το τι γίνεται, δεν μπορεί να αφήσει τον ταύρο γιατί θα πνιχτεί. Αφού φτάνουν στην Κρήτη, ο Τάυρος εξαφανίζεται, και εμφανίζεται ο Δίας, παίρνοντας την Ευρώπη από το χέρι και οδηγώντας την στο Δίκαιο Άντρο όπου και έχουν ερωτική επαφή. Μετά έπειτα, ο Δίας εγκαταλείπει την Ευρώπη, και μεταφέρεται στον Όλυμπο όπου βρίσκεται ο θρόνος του. Μαζί αποκτούν δύο παιδιά και ο Δίας την παντρεύει με τον βασιλιά Ασπέρωνα κάνοντας την βασίλισσα της Κρήτης και μητέρα του μελλοντικού βασιλιά Μίνωα.

Το κομμάτι είναι χωρισμένο σε 2 κινήσεις, οι οποίες είναι χωρισμένες σε πιο μικρά κομμάτια. Οι 2 κινήσεις αφορούν τον μύθο και εξιστορούν μουσικά την πλοκή της ιστορίας μέχρι τη στιγμή που εγκαταλείπει ο Δίας την Ευρώπη. Ωστόσο, η ιστορία παρουσιάζεται με διαφορετικό τρόπο μιας και η αρχή της ιστορίας μένει η ίδια, αλλά το τέλος υπονοεί διαφορετική πλοκή.

Η πρώτη κίνηση παρουσιάζει την αρχή της ιστορίας. Την συνάντηση της Ευρώπης με τον Τάυρο, την αποπλάνηση και το ταξίδι μέσα από τη θάλασσα όπου ο Δίας σαν ταύρος συνοδεύεται από Τρίτωνες και Νηρηίδες. Οι χαμηλοί ήχοι των πνευστών παρουσιάζουν τον Δία, και οι ψηλοί ήχοι από τα έγχορδα την Ευρώπη. Οι ήχοι σμίχουν αλλά και ξεχωρίζουν μεταξύ τους δείχνοντας την αποπλάνηση, η οποία γίνεται σταδιακά. Τα χρήχρα κρουστά παρομοιάζουν το ταξίδι αφού η Ευρώπη δάμασε τον Τάυρο και η κίνηση τελειώνει με την άφιξη τους στην Κρήτη, όπου εξαφανίζεται ο Τάυρος και εμφανίζεται ο Δίας για να οδηγήσει την Ευρώπη στο Δίκαιο Άντρο.

Η δεύτερη κίνηση ξεκινά αφού τελειωσε ο ερωτική πράξη και ο Δίας έχει πλέον φύγει. Η δεύτερη κίνηση παρουσιάζει την Ευρώπη, μόνη της πλέον, να σκέφτεται και να προσπαθεί να δώσει νόημα στη νέα ζωή που βρίσκεται μπροστά της. Η Ευρώπη είναι διχασμένη, από τη μια της λείπει ο σύντροφός της και νιώθει αδικημένη με τον τρόπο που την ξεχέλασε ο Δίας. Από την άλλη είναι πλέον σε μια πολύ καλή κατάσταση, κουβαλώντας το παιδί του Δία και με μια ζωή άνετη μπροστά της, σαν βασίλισσα της Κρήτης. Η δεύτερη κίνηση παρουσιάζει τον νοητικό διχασμό της Ευρώπης με αμφίβολο τέλος για την τελική κατάσταση του μωαλού της και πως αποφασίζει να βιώσει αυτήν την αλλαγή. Με άλλα λόγια κατά πόσο θα νιώσει σαν «θύμα» του Δία, ή κατά πόσο να νιώσει σε ευνοική θέση για τη ζωή που βρίσκεται μπροστά της. Το τέλος είσηγήσε πώς αν κάτι γίνεται χωρίς την θέληση, έστω και αν βρίσκεται ολόκληρο βασίλειο μπροστά σου, δεν πάυει να μην είναι καταδικασμένο στην υποχρέωση και όχι στην θέληση.

Με αυτόν τον τρόπο, θέλω να παρουσιάσω μια διαχρονική έννοια. Την έννοια της υποδούλωσης, που πλήττει σωματικά και νοητικά τις ζωές μας με διαφορετικούς τρόπους. Βρισκόμαστε στην θέση της Ευρώπης, που μας αποπλανούν ταύροι, μας ταξιδεύουν και ζούμε σαν δούλοι αυτής της διαδικασίας. Η έννοια παράλληλα δεν θέλω να υπονοήσει αρνητικές έννοιες, παρά να ενδυναμώσει την ουσία της αφομώσης μας με το περιβάλλον μας, το οποίο έστω και αν είμαστε αναγκασμένοι να το αντιμετωπίσουμε για τον λόγο ότι δεν επιλέξαμε να γεννηθούμε, πάλι βρίσκουμε τον τρόπο να το βιώσουμε όπως το θέλουμε.

## A few words about the piece

The piece is inspired by the Greek Myth of the abduction of Europe by Zeus. According to the myth, Zeus falls in love with Europe after being shot by the arrows of God Eros. He disguises as a handsome white bull, and he approaches Europe in order to seduce her. The bull charms Europe and she decides to ride him. As soon as she rides the bull, the animal starts running furiously into the sea and Europe cannot escape the norm of the animal. As soon as they cross the sea they arrive at Crete, where the bull disappears and Zeus appears, taking Europe by the hand and leading her to Diktaion Antron where they make love. After their intercourse, Zeus abandons Europe to claim his throne at mount Olympus. Nevertheless, he marries Europe with king Asterion making Europe the queen of Crete and the mother of the future king Minoas.

The piece is divided in two movements, which are also divided into smaller sections. Both movements are inspired by the myth, and they narrate musically the story that is happening. The first movement deals with the meeting of Europe with the Bull, her seduction by it and their ride through the sea. In this movement the low sounds from the brass and woodwinds represent Zeus, or otherwise the dark disguised figure. The high and intense sounds represent Europe, beautiful but fragile and ready to become the victim of the story. The piece begins by a dialogue of these textures and results to an intense trip, accompanied by fast percussion passages that resemble their trip through the sea.

The second movement however presents the myth from a different angle. The movement starts after Zeus abandoned Europe and it deals with how Europe perceives this new change in her life; as a great opportunity to be the queen of Crete or as a forced decision? The second movement is a constant contrast of fast and slow tempi, loud and soft dynamics and so on. The contrast points out Europe's dilemma as to how to perceive the new change, moving constantly from one state of mind to the other. Is she fortunate to become the queen of Crete and become the mother of the future king who will establish a strong civilization of the time? Or is she unfortunate to abandon her home by force and become the Zeus victim? The end is ambiguous as to what she decides to feel, or how she will sculpt the reality she will experience.

The decision to create the second movement in this manner is my way of present a timeless happening. I believe we all take the role of Europe daily in our lives, being seduced and carried away by bulls that lead us to new places and introduce us to new people. All these changes could be forced but at the same time we have the ability to assimilate in a new context. Consequently its up to us to establish the way to witness any new change; as a forced decision or as a new transformation...


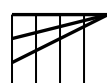
# Performance Notes

## General

g = Glissando

All glissandi should be gradual from starting till ending point. In case natural glissando is not possible, try to fake it while maintaining the gradual effect and not interrupted.

Rhythmical indications with bended beaming indicates any number of notes to be played

 = from slow...fast       = from fast...slow

Grace Notes should be executed on the beat.

Dynamics indicate performer's dynamics and not ensemble dynamics

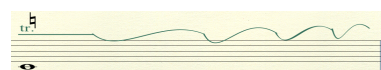
When a different notehead is introduced as an extended technique, follow the same principal every time it appears. Explanation is given only at the first time it is introduced!

Trills are always to the next semitone unless another interval is specified

In case trill is introduced with  $\sharp$  the following pitch should be sharp

In case trill is introduced with  $\flat$  the following pitch should be flat

In case trill is introduced with  $\natural$  the following pitch should be natural



= Start a trill from slow to very fast (normal trill speed)



= from slow to wide and fast vibrato

*shake*



= shake the instrument very fast resulting to a very fast but minimal trill (use embouchure as well depending on occasion)



= diminuendo hairpins without a dynamic indication at the end always lead to niente (no sound)



= crescendo hairpins without a dynamic indication at the end always lead to as loud as possible.

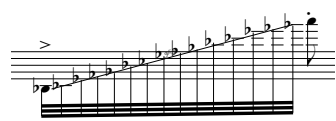


= hairpins without any dynamic indication always start from niente to forte and back



$\leftarrow p$   $\leftarrow p$  = When starting and ending at the same dynamic, crescendo or diminuendo should be *Poco*

When no *Secco* is indicated, Let Vibrate always!



= diatonic glissando. Do a glissando from starting to ending pitch moving only from natural, flat or sharp pitches according to indication

 = do a glissando emphasizing on pitches that occur at indicated rhythmic positions.

 = sing indicated pitch but in most comfortable octave resulting to a multifonic.

\* In transposed parts, voice is also transposed

*fltz.* = flutter tonguing

*growl* = flutter tonguing with throat and voice, like an animal growling

 = *bisbigliando* - tremolo on the same note using other fingering

## BRASS

*Pedal Tones* should sound ugly, don't try to make the sound beautiful.

*Cuivre* = brassy sound. Emphasize on the brass quality of the instrument producing a harsh sound.


*Machine gun tonguing* = very fast tonguing doing a glissando at the same time, as fast as possible.

## PERCUSSION

Always keep the same mallets, unless new mallets are indicated

Tom toms: 3 Tom Toms and 1 Floor Tom, notated from highest to lowest

Bongos: 2 Bongos, notated from highest to lowest

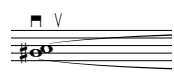
 = Gongs, when an X notehead is indicated, play on the edge of the gong


## Piano


The whole part is written for inside the piano, on the strings. Played with soft mallets, unless indicated.

Pedal should always be pressed

Pitch indications are approximate; emphasize more on playing in the indicated octave rather than the actual pitches on faster passages

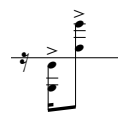
 = There should be a string passed through indicated pitches. Prepare this in advance and when executed move the string changing directions to create the sound.

 = harmonics = play the indicated note on the keyboard and with the other hand touch the string so that a harmonic comes out. Harmonic could be any one from the fundamental note.


 = scratch/scrape the indicated string with a plectrum. Follow speed indications

 = fast gliss with plectrum, following direction

 = fast glissando up/down between these pitches using a plectrum. Like a tremolo

 = play approximate pitches following the diagram as to which octaves, etc. Use the cleff as a guide to which octave range you should play. Ad lib

## Harp

 = thunder sound, do an intense glissando so that strings will hit between them at the end, like a thunder

 = gong sound = hit strings with open palm, let vibrate

 = half pedal - keep pedal pressed halfway, resulting to a distorted sound

 = keep changing pedals up and down changing from # - b - b constantly

## Strings


Always non-divisi! Strings are divisi from the first place

 = only the leader from the section

*s.p* = Sul ponticello      *s.t.* = Sul tasto      *flaut.* = flautando

*ord.* = ordinary bowing position      *al tallone* = with the tail of the bow, intense sound

 = touch string softly (as if it was harmonic)

 = touch string softly, then normal and then soft again...change of timbre

 = change bowing while maintaining sound

 = Apply maximum pressure on the string using the bow, resulting to a harsh sound.

Violent tremolo = Intense tremolo with maximum pressure on string

 = behind the bridge, on indicated strings. Intense and scratchy sound

 = Snap Pizzicato

More performance Notes included in Score





Score in concert pitch

Piccolo sounds an octave higher  
Crotales sound two octaves higher

# "Ο Ιππής...Του Ιππή...Ε Ιππή...Ποιός Ιππεί;"

Composed by: Andys Skordis

Amsterdam 2012

$\frac{4}{4}$  *Rubato ma Lento*  $\text{♩} = 32-36$

$\frac{33}{48}$

$\frac{4}{4}$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinete in Bb

Bass Clarinet

Fagotto

ContraFagotto

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1 Cymbals  
Bass Drum

Percussion 2 Tom Tom  
+ Large Gong  
Crotales

Piano inside  
(on soundboard with mallets or hand)  
*prepare piano by passing a string through all strings of G8s and A8s*  
*stacc. play (just preparation indication)*  
*2000. Sempre al fine*

Harp

$\frac{4}{4}$   $\frac{33}{48}$   $\frac{4}{4}$

Violins I front

Violins I back

Violin II front

Violin II back

Violas front

Violas back

Celli front

Celli back

Contrabasses front

Contrabasses back

*molto sul tasto*

*non vis.*

*pppp*

*pp*

*molto sul pont*  
*to hear overtones, changing*

*mp*

*pppp*

*pp*

Grave ♩ = 34

A

7

Harmonics  
with finger, inside piano

musical score for measures 7-11, including parts for Pno., Hp., Vln. I, Vln. II, Vlas., Vc., and C.B.S.

Annotations: *simile*, *legato*, *molto sul tasto*, *pp*, *ppp*, *p*, *mf*, *mp*, *ppp*.

Performance markings: *with finger, inside piano*, *legato*, *molto sul tasto*, *pp*, *ppp*, *p*, *mf*, *mp*, *ppp*.

12

musical score for measures 12-15, including parts for Timp., Pno., Hp., Vln. I, Vln. II, Vlas., Vc., and C.B.S.

Annotations: *pppp*, *p*, *arco*, *pp*, *mf*, *mp*, *pp*, *ppp*.

Performance markings: *pppp*, *p*, *arco*, *pp*, *mf*, *mp*, *pp*, *ppp*.

16

**B**

Musical score for Flutes 1 and 2, Bass Clarinet, and Timpani. The Flute parts (Fl. 1 and Fl. 2) feature a melodic line starting with a *ppp* dynamic and a *non vibrato* instruction. The Bass Clarinet (B♭ Cl.) part has a similar melodic line. The Timpani (Timp.) part consists of a rhythmic pattern of eighth notes with triplet markings.

**B**

Musical score for Violins I and II, Violas, Cellos, and Contrabass. The Violin I (Vln. I) and Violin II (Vln. II) parts feature a complex rhythmic pattern with *pp* dynamics and *unis.* (unison) markings. The Viola (Vla.) parts have a similar rhythmic pattern with *unis.* markings. The Cello (Vc.) and Contrabass (Cb.) parts have a rhythmic pattern with *unis.* markings. The Contrabass (Cb.) part also includes *sim* (sforzando) markings.



24 **C**

23 48 4 4

Fl. 1 *tr.* *p*

Fl. 2 *p*

B. Cl. *stake* *p*

B. Cl. *ffz* *ff*

Fg. *p* *ffz* *f*

C.Fg. *ff* *ffz* *ff* *ffz* *f*

Hrn. 1 *gravel* *f* *p* *f*

Hrn. 2 *gravel* *f* *p* *f*

Hrn. 3 *gravel* *f* *p* *f*

Hrn. 4 *gravel* *f* *p* *f*

Tbn. 1 *fp* *p* *p* *f*

Tbn. 2 *fp* *p* *p* *f*

B. Tbn. *fp* *p* *p* *f*

Tuba *fp* *p* *p* *f*

Timp. *f* *pp*

Perc. 1 *p* *mf*

Perc. 2 *Medium Gong* *p* *mf*

Pno.

**C**

23 48 4 4

Vln. I (front) *p*

Vln. I (back) *p*

Vln. II (front) *p*

Vln. II (back) *mf* *mf* *mf*

Vlas. (front) *ffz* *f* *ffz* *ff*

Vlas. (back) *ffz* *f* *ffz* *ff*

Vc. (front) *3*

Vc. (back) *3*

CBS (front) *ff* *p* *mf* *ffz* *ff*

CBS (back) *ff* *ffz* *ff*

This page of a musical score, numbered 28, features a variety of instruments. The woodwind section includes Flutes 1 and 2, Bass Clarinet, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section consists of Horns 1-4, Trombones 1-2, and Tuba. Percussion includes two sets of drums and a timpani. The keyboard section has a Piano. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score is divided into four measures. Dynamics range from *pppp* to *ff*. Performance markings include *ffz*, *ff*, *f*, *p*, *pp*, *pppp*, *mp*, *mf*, *ord.*, and *arco*. The string parts feature complex rhythmic patterns with triplets and slurs. The woodwinds and brass play sustained notes with some melodic movement. The piano part has a melodic line with some harmonic markings.









E 4 4/4 Più Mosso ♩ = 64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C.Fg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Hp.

E 4

Vln. I (Cant)

Vln. I (Cant)

Vln. II (Cant)

Vln. II (Cant)

Vlas. (Cant)

Vlas. (Cant)

Vc. (Cant)

Vc. (Cant)

C.Bs. (Cant)

C.Bs. (Cant)



2/3 48 3/4 2/3 48

**F** *Piu Mosso* ♩ = 60

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., B. Cl., Fg., C.Fg., Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, C. Trpt. 1, C. Trpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Tmp., Perc. 1, Perc. 2, Pno., Xp., Vln. I (cemb), Vln. I (cemb), Vln. II (cemb), Vln. II (cemb), Vlas. (cemb), Vlas. (cemb), Vc. (cemb), Vc. (cemb), C.Bs. (cemb), C.Bs. (cemb)

*pp*, *p*, *mf*, *ff*, *ppp*, *pp*, *f*, *ff*, *molto vib.*, *ma prassura*, *and.*

*shake*, *growl*, *molto vib.*

56 **4**  
**4**

*Fl. 1* *f* *stake* *f*

*Fl. 2* *p* *mf* *overblow* *p* *mf* *p*

*Ob. 1* *f*

*Ob. 2* *f*

*B. Cl.* *f*

*B. Cl.* *ff* *f*

*Fg.* *ff* *f*

*C.Fg.* *ff* *f*

*Tzn. 1* *f* *pp* *ff*

*Tzn. 2* *f* *pp* *ff*

*B. Tzn.* *f* *pp* *ff*

*Tuba* *f* *ff*

*Timp.* *fp* *pp* *ff*

*Perc. 1* *mf* *f*

*Perc. 2* *p* *f*

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

*Hrp.*

*Vln. I (each)* *pppp* *f* *non vib.* *p* *ff*

*Vln. I (each)* *pppp* *f* *non vib.* *p* *ff*

*Vln. II (each)* *pppp* *f* *non vib.* *p* *ff*

*Vln. II (each)* *pppp* *f* *max. pressure* *ff* *non vib. ord.* *p* *ff*

*Vlas. (each)* *ff* *max. pressure* *ff* *non vib. ord.* *p* *ff*

*Vlas. (each)* *ff* *max. pressure* *ff* *non vib. ord.* *p* *ff*

*Vc. (each)* *ff*

*Vc. (each)* *ff*

*C.Bs. (each)* *ff*

*C.Bs. (each)* *ff*













**J** 4  
84 4 *Pesantemente* ♩ = 83

5  
4

The musical score is arranged in a multi-staff format. The top two staves are for the Flute (Fg.) and Clarinet in F (C.Fg.), both playing a complex triplet-based melody with a *ff* *Sempre* dynamic. The next four staves are for Violins 1-4 (Vln. 1-4), which are mostly silent but have a final measure with a *f* dynamic and a *+ voice* instruction. The next two staves are for Trombones 1-2 (Tbn. 1-2), also mostly silent with a final *f* dynamic and *+ voice* instruction. The next two staves are for the Bass Trombone (B. Tbn.) and Tuba, both playing a triplet-based melody with a *ff* *Sempre* dynamic. The Percussion section includes a Bass Drum (Perc. 1) with a *f* *Sempre* dynamic and a *+ Ride Cymbal with many chains* instruction, and Tom Toms (Perc. 2) with a *ff* *Sempre* dynamic. The bottom two staves are for Cymbals (CBS), front and back, both playing a *fff* dynamic.

88  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Ob. 1 *grow*  
 Ob. 2 *grow*  
 B. Cl.  
 B. Cl.  
 Fg. *ff*  
 C.Fg. *ff*  
 Hn. 1 *f*  
 Hn. 2 *f*  
 Hn. 3 *f*  
 Hn. 4 *f*  
 Tbn. 1 *ffz*  
 Tbn. 2 *ffz*  
 B. Tbn.  
 Tuba  
 Perc. 1  
 Perc. 2  
 Vlas. (front) *ff*  
 Vlas. (back) *ff* *unis.*  
 Vc. (front) *martele* *ff* *Sempre*  
 Vc. (back) *unis.* *martele* *ff* *Sempre*  
 CBS (front) *ff* *Sempre*  
 CBS (back) *martele* *ff* *Sempre*





3/8  
4/8

2/4

4/4

101

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl.  
B. Cl.  
Fg.  
C.Fg.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
C. Trpt. 1  
C. Trpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Pno.  
Xp.

3/8  
4/8

2/4

4/4

Vln. I (cont.)  
Vln. I (cont.)  
Vln. II (cont.)  
Vln. II (cont.)  
Vlas. (cont.)  
Vlas. (cont.)  
Vc. (cont.)  
Vc. (cont.)  
C.Bs. (cont.)  
C.Bs. (cont.)



This page contains a musical score for page 105, titled "Ο Ιππής...Του Ιππή...Ε Ιππή...Ποιός Ιππέϊ;". The score is arranged in a multi-staff format with the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Play melodic lines with forte (*f*) dynamics and slurs.
- Oboes (Ob. 1, Ob. 2):** Play rhythmic patterns with fortissimo (*ff*) dynamics.
- Bassoons (B. Cl., B. Cl.):** Play rhythmic patterns with fortissimo (*ff*) dynamics.
- Double Basses (Fg., C.Fg.):** Play triplet patterns with fortissimo (*ff*) dynamics.
- Horns (Hn. 1-4):** Play sustained notes with dynamics ranging from piano (*p*) to fortissimo (*ff*), marked with "graw".
- Trumpets (C.Tpt. 1, C.Tpt. 2):** Play melodic lines with mezzo-forte (*mf*) dynamics.
- Trombones (Tbn. 1, Tbn. 2, B.Tbn.):** Play sustained notes with mezzo-forte (*mf*) dynamics, marked with "graw".
- Tuba:** Play sustained notes with mezzo-forte (*mf*) dynamics.
- Timpani (Timp.):** Play rhythmic patterns.
- Percussion (Perc. 1, Perc. 2):** Play rhythmic patterns.
- Violins (Vln. I, Vln. II):** Play melodic lines with dynamics ranging from *loco* to fortissimo (*f*). Includes instructions like "al talleone max pres." and "ord. 8<sup>va</sup>".
- Violas (Vlas.):** Play melodic lines with dynamics ranging from *f* to fortissimo (*fff*). Includes instructions like "pizz." and "arco".
- Violas (Vc.):** Play melodic lines with dynamics ranging from *f* to fortissimo (*fff*). Includes instructions like "pizz." and "arco".
- Celli (C.Bs.):** Play melodic lines with dynamics ranging from *f* to fortissimo (*fff*). Includes instructions like "pizz." and "arco".
- Double Basses (C.Bs.):** Play melodic lines with dynamics ranging from *f* to fortissimo (*fff*). Includes instructions like "pizz." and "arco".

109

3/3  
4/8

M 2/3 POCO PIU MOSSO ♩ = 88  
4/8

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl., B. Cl., Fg., C.Fg., Vln. 1, Vln. 2, Vln. 3, Vln. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, B Tbn., Tuba, Timp., Perc. 1, Perc. 2

Vln. I (Laud), Vln. I (LadP), Vln. II (Laud), Vln. II (LadP), Vlas. (Laud), Vlas. (LadP), Vc. (Laud), Vc. (LadP), CBS (Laud), CBS (LadP)



N

117

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Ride Cymbal (with hard mallet)

Floor Tom + Gong

Crotals

N

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C.Fg.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

C.Bs. (front)

C.Bs. (back)

*p*, *ff*, *shake*, *gliss.*, *ritz.*, *3*, *5*, *ff*, *f*, *fp*, *f*, *Sim.*

125 0

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl., B. Cl., Fg., C.Fg., Timp., Perc. 1, Perc. 2, Pno., Hp., Vln. I (front), Vln. I (back), Vln. II (front), Vln. II (back), Vlas. (front), Vlas. (back), Vc. (front), Vc. (back), CBS (front), CBS (back)

*f*, *ff*, *p*, *glis with back of mallet*, *pull strings with hand cluster very high*, *with plectrum, fast glis up-down*, *with plectrum sempre*, *detache nervoso sp.*, *and.*, *s*



133

5  
4

**P**  
4  
4 *Meno Mosso* ♩ = 72

Musical score for percussion instruments. The score includes parts for Horns 1-4, Trumpets 1-2, Trombones, Tuba, Timpani, and Percussion 1-2. The key signature is one flat (B-flat). The time signature is 5/4. The tempo is *Meno Mosso* with a quarter note equal to 72 beats per minute. The score features various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* possible and *ff*. Percussion parts include Tam Tam and Floor Tom + Large Gong.

5  
4

**P**  
4  
4 *Meno Mosso* ♩ = 72

Musical score for string instruments. The score includes parts for Violins I (front and back), Violins II (front and back), Violas (front and back), and Cellos/Double Basses (front and back). The key signature is one flat (B-flat). The time signature is 5/4. The tempo is *Meno Mosso* with a quarter note equal to 72 beats per minute. The string parts feature a consistent rhythmic pattern of eighth notes. Dynamic markings include *ff* and *fff*. Performance instructions include *fast and wide vib.*



137  $\frac{6}{4}$

$\frac{4}{4}$

Score for measures 137-140. Instruments include C Trumpets 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1 & 2, Violas, Violins I & II, and Cellos/Double Basses. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics include *pp*, *p*, and *ppp*. Performance markings include *molto s.t.* and *molto s.t. norm. vib.*.

141  $\frac{5}{4}$

$\frac{4}{4}$

*accelerando*

Score for measures 141-144. Instruments include Bass Clarinet, Bassoon, Violin I & II, Viola I & II, Violin I, Violin II, Violas, Violins I & II, and Cellos/Double Basses. The music continues with complex rhythmic patterns and includes a *Tom Toms drum sticks* section. Dynamics range from *pp* to *ff*. Performance markings include *accelerando* and *ff*.

Piu Mosso ♩ = 88

Q

146

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Fg.

C.Fg.

Tzn. 1

Tzn. 2

B Tzn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Hp.

Piu Mosso ♩ = 88

Q

Vln. I (low)

Vln. I (high)

Vln. II (low)

Vln. II (high)

Vla. (low)

Vla. (high)

Vc. (low)

Vc. (high)

C.B.S. (low)

C.B.S. (high)

*accelerando* ..... *Piu Mosso* ♩ = 96

149

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl.  
B. Cl.  
Fg.  
C.Fg.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
C. Tpt. 1  
C. Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Pno.  
Xp.

*accelerando* ..... *Piu Mosso* ♩ = 96

Vln. I (cemb)  
Vln. I (cemb)  
Vln. II (cemb)  
Vln. II (cemb)  
Vla. (cemb)  
Vla. (cemb)  
Vcl. (cemb)  
Vcl. (cemb)  
C.Bs (cemb)  
C.Bs (cemb)

152

This page of a musical score, numbered 152, contains the following parts and staves:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** B. Cl. and B. Cl.
- Bassoons:** Fg. and C.Fg.
- Violins:** Vln. 1, 2, 3, and 4
- Trumpets:** C Trpt. 1 and C Trpt. 2
- Trombones:** Trbn. 1, Trbn. 2, and B. Trbn.
- Timpani:** Tmp.
- Drums:** Perc. 1 and Perc. 2
- Piano:** Pno.
- Harps:** Hp.
- Violins:** Vln. I (Cant.) and Vln. I (Cant.)
- Violins:** Vln. II (Cant.) and Vln. II (Cant.)
- Violas:** Vlas. (Cant.) and Vlas. (Cant.)
- Violoncellos:** Vc. (Cant.) and Vc. (Cant.)
- Double Basses:** C.Bs. (Cant.) and C.Bs. (Cant.)

The score features various musical notations including dynamics such as *ff*, *mf*, and *ffz*, and performance instructions like *gravel*. It includes complex rhythmic patterns, triplets, and slurs across multiple staves.

155

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

B. Cl.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Str.

Vln. I (Cant)

Vln. I (Cant)

Vln. II (Cant)

Vln. II (Cant)

Vla. (Cant)

Vla. (Cant)

Vc. (Cant)

Vc. (Cant)

C.Bs. (Cant)

C.Bs. (Cant)

33  
48 R

33  
48 R

Tutti

158  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *STRINGENDO*

Fl. 1 *f* *sfz* *sfz*

Fl. 2 *f* *sfz* *sfz*

Ob. 1 *f* *sfz* *sfz*

Ob. 2 *f* *sfz* *sfz*

B. Cl. *f* *sfz* *sfz*

B. Cl. *f* *sfz* *sfz*

Fg. *f* *sfz* *sfz*

C.Fg. *f* *sfz* *sfz*

Hrn. 1 *ff* *p* *ff*

Hrn. 2 *ff* *p* *ff*

Hrn. 3 *ff* *p* *ff*

Hrn. 4 *ff* *p* *ff*

C Trpt. 1 *f* *sfz* *sfz*

C Trpt. 2 *f* *sfz* *sfz*

Tbn. 1 *mf* *ff* *ff*

Tbn. 2 *mf* *ff* *ff*

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

Tuba *mf* *ff* *ff*

Trmp. *mf* *ff* *ff*

Perc. 1 *mf* *ff* *ff*

Perc. 2 *mf* *ff* *ff*

Pno. *mf* *ff* *soft mallets*

Hp. *mf* *ff* *soft mallets*

Vln. I (Laut) *f* *sfz* *sfz*

Vln. I (Cant) *f* *sfz* *sfz*

Vln. II (Laut) *f* *sfz* *sfz*

Vln. II (Cant) *f* *sfz* *sfz*

Vla. (Laut) *f* *sfz* *sfz*

Vla. (Cant) *f* *sfz* *sfz*

Vcl. (Laut) *f* *sfz* *sfz*

Vcl. (Cant) *f* *sfz* *sfz*

C.Bs. (Laut) *f* *sfz* *sfz*

C.Bs. (Cant) *f* *sfz* *sfz*

*STRINGENDO*

161

The musical score for measures 161-163 includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Melodic lines with long notes and slurs, ending with a wavy line. Dynamics range from *sfz* to *fff*. Marking: *lunga ca. 9"*.
- Oboes (Ob. 1, Ob. 2):** Melodic lines with slurs, ending with a wavy line. Dynamics range from *sfz* to *fff*. Marking: *lunga ca. 9"*.
- Clarinets (B. Cl., C. Cl.):** Sustained notes with dynamics *sfz* and *fff*. Marking: *lunga ca. 9"*.
- Bassoon (Fg.):** Sustained notes with dynamics *sfz* and *fff*. Marking: *lunga ca. 9"*.
- Contrabassoon (C.Fg.):** Sustained notes with dynamics *sfz* and *fff*. Marking: *lunga ca. 9"*.
- Horns (Hn. 1-4):** Sustained notes with dynamics *p* and *fff*. Marking: *lunga ca. 9"*.
- Trumpets (C. Trpt. 1, C. Trpt. 2):** Sustained notes with dynamics *sfz* and *f*. Marking: *Senza Scord.*, *lunga ca. 9"*.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** Sustained notes with dynamics *sfz* and *f*. Marking: *lunga ca. 9"*.
- Tuba:** Sustained notes with dynamics *sfz* and *f*. Marking: *lunga ca. 9"*.
- Timpani (Timp.):** Rhythmic pattern with dynamics *sfz* and *fff*. Marking: *lunga ca. 9"*.
- Percussion (Perc. 1, Perc. 2):** Rhythmic patterns with dynamics *sfz* and *fff*. Marking: *+ Tam Tam*, *+ Large Gong*, *lunga ca. 9"*.
- Piano (Pno.):** Sustained notes with dynamics *fff*. Marking: *lunga ca. 9"*.
- Violins (Vln. I, Vln. II):** Melodic lines with dynamics *fff*. Marking: *lunga ca. 9"*.
- Violas (Vla. I, Vla. II):** Melodic lines with dynamics *fff*. Marking: *lunga ca. 9"*.
- Violoncellos (Vc. I, Vc. II):** Melodic lines with dynamics *fff*. Marking: *lunga ca. 9"*.
- Double Basses (C.B.S. I, C.B.S. II):** Melodic lines with dynamics *fff*. Marking: *lunga ca. 9"*.

S

164 *Pesantemente* ♩ = 52

*Molto ritardando*

*till piano fades out*

Score for Percussion and Piano/Harp:

- B. Cl.**: Bass Clarinet, *fff*, triplets.
- Fg.**: Flute, *fff*, triplets.
- C.Fg.**: Clarinet in F, *fff*, triplets.
- Tbn. 1**: Trumpet 1, *f* to *fff*, *growl*.
- Tbn. 2**: Trumpet 2, *f* to *fff*, *growl*.
- B. Tbn.**: Baritone Trumpet, *fff*, *growl*.
- Tuba**: Tuba, *fff*, *growl*.
- Timp.**: Timpani, *ff*.
- Perc. 1**: Percussion 1, *fff*.
- Perc. 2**: Percussion 2, *fff*.
- Pno.**: Piano, *fff*, *with plectrum, fast glis up-down*.
- Hp.**: Harp, *fff*, *with plectrum, fast glis up-down*, *thunder effect*.

S

*Pesantemente* ♩ = 52

*Molto ritardando*

*till piano fades out*

Score for String Ensemble:

- Vln. I (front)**: Violin I (front), *fff*, *simile*.
- Vln. I (back)**: Violin I (back), *fff*, *simile*.
- Vln. II (front)**: Violin II (front), *fff*, *simile*.
- Vln. II (back)**: Violin II (back), *fff*, *simile*.
- Vlas. (front)**: Viola, *fff*, *simile*.
- Vlas. (back)**: Viola, *fff*, *simile*.
- Vc. (front)**: Violoncello, *fff*, *simile*.
- Vc. (back)**: Violoncello, *fff*, *simile*.
- CBS (front)**: Contrabass, *fff*, *simile*.
- CBS (back)**: Contrabass, *fff*, *simile*.



II

4/4 *Largo* ♩ = 40

*with hair* *scratch slowly string with plectrum (interrupted sound)*

*more pedal from natural to flat, continuously*

*touch lightly* *ppp*

*touch lightly* *ppp*

*touch lightly* *ppp*

*touch lightly* *ppp*

*molto s.f.* *p*

*molto s.f.* *p*

*molto s.f.* *f*

*molto s.f.* *f*

5/4 7/4 4/4 *poco accelerando*

*ppp* *p* *ppp* *p*

*p possibile* *vib.* *vib.*

*ppp* *p*

*ppp* *ppp* *ppp* *ppp*

*ppp* *ppp* *ppp* *ppp*

*ppp* *ppp* *ppp* *ppp*

*ppp* *ppp* *ppp* *ppp*

*molto s.f.* *pp* *p*

*f* *f*

A Poco Più Mosso ♩ = 48

12

musical score for orchestra, including woodwinds, strings, percussion, and piano. The score is divided into systems for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoon (Bn. Cl.), Bass Clarinet (B. Cl.), Horns (Hrn. 1, Hrn. 2), Trumpets (C Tpt. 1, C Tpt. 2), Trombones (Tbn. 1, Tbn. 2), Percussion (Perc. 1, Perc. 2), Piano (Pno.), Harp (Hrp.), Violins (Vln. I, Vln. II), Violas (Vlas.), Cellos (Vc.), and Double Basses (C.B.S.). The score includes various performance instructions such as *molto vib.*, *shake*, *non vib.*, *Can sord.*, *roll thumb on B.D.*, *scratch slowly string with plectrum (interrupted sound)*, *BASS Drum*, *sub-octave*, and *Pedal Tones*. Dynamics range from *ppp* to *mf*. The tempo is marked *Poco Più Mosso* with a metronome marking of ♩ = 48.

*rit.* ..... **B** *Rit. Meno Mosso* ♩ = 40

17

Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Perc. 1  
Pno.  
Harp.  
Vln. I (sord)  
Vln. I (cacr)  
Vc. (sord)  
Vc. (cacr)  
C.Bs (sord)  
C.Bs (cacr)

22

B. Cl.  
Fg.  
Hrn. 1  
Hrn. 2  
Tbn. 1  
B. Tbn.  
Tuba  
Perc. 1  
Perc. 2  
Pno.  
Harp.  
Vc. (sord)  
Vc. (cacr)  
C.Bs (sord)  
C.Bs (cacr)

**6**  
**4**



32

Fl. 1 *flz.* *non vib.*

Fl. 2 *flz.* *non vib.*

Ob. 1

Ob. 2

B. Cl. *shake* *non vib.*

B. Cl. *shake* *non vib.* *pp*

Fg. *pp*

C.Fg. *ppp*

Hrn. 1 *ppp* *pp* *non vib.*

Hrn. 2 *molto vib.* *ppp* *p*

Hrn. 3

Hrn. 4 *molto vib.* *ppp* *pp* *ppp*

C. Tpt. 1 *shake* *ppp*

C. Tpt. 2 *pp*

Tbn. 2 *loco*

Tuba *vib.* *molto vib.* *ppp* *vib.*

Perc. 1 *p*

Pno. *f*

Hrp.

Vln. I (nas) *f* *mf* *p* *molto vib.* *pp*

Vln. I (cab) *f* *mf* *p* *non vib.* *p* *ppp*

Vln. II (nas) *f* *mf* *p* *non vib.* *ppp*

Vln. II (cab) *f* *mf* *p* *non vib.* *ppp*

Vlas. (nas)

Vlas. (cab)

Vc. (nas)

Vc. (cab)

C.Bs. (nas)

C.Bs. (cab)

6  
4

D 4/4

3 3 48

4 4

2 3 48

*Pedal Tones*

*p*

*Pedal Tones*

*p*

*Pedal Tones*

*p*

*vib.* *molto vib.*

*pp*

*Bass Drum*

*ppp*

*mf*

*f*

*with plectrum, rapide!*

*scratch slowly string with plectrum (interrupted sound)*

*with hard plectrum*

*ff*

*ff*

*pp*

*scratch string, very fast (high sound)*

*Gong Sound*

*f*

*8<sup>vb</sup>*

D 4/4

3 3 48

4 4

2 3 48

*molto st.*

*p* *ppp*

*molto st.*

*p* *ppp*

*molto st.*

*p* *ppp*

*molto st.*

*p* *ppp*

*Vlas. (hand)*

*Vlas. (back)*

*Vc. (hand)*

*Vc. (back)*

*CBS (hand)*

*CBS (back)*

"Ο Ιππής...Του Ιππή...Ε Ιππή...Ποιός Ιππέϊ;"

43  $\frac{23}{48}$  *rit.* -----  $\frac{4}{4}$  *Poco Meno Mosso* ♩ = 40  $\frac{23}{48}$   $\frac{3}{4}$

*Pedal Tones*

Hn. 1 *mp* *Pedal Tones*

Hn. 2 *mp* *Pedal Tones*

Hn. 3 *mp* *Pedal Tones*

Hn. 4 *mp* *Pedal Tones*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba *vib.* *molto vib.* *p*

Timp. *p*

Perc. 1

Perc. 2 *f*

Pno. *ff*

Hp.

$\frac{23}{48}$  *rit.* -----  $\frac{4}{4}$  *Poco Meno Mosso* ♩ = 40  $\frac{23}{48}$   $\frac{3}{4}$

Vln. I (front) *p* *ppp*

Vln. I (back) *p* *ppp*

Vln. II (front) *p* *ppp*

Vln. II (back) *p* *ppp*

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

4/4 *accelerando* ----- **E** *Poco Più Mosso* ♩ = 45

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., B. Cl., Fg., C. Fg., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 2

*Car Anglais*, *Fagotto*

*molto vib.*, *p*, *ppp*

Pno., Hp.

*with hands, open palm*, *ff*, *p*, *lento*

4/4 *accelerando* ----- **E** *Poco Più Mosso* ♩ = 45

Vln. I (Cant), Vln. I (Cant), Vln. II (Cant), Vln. II (Cant), Vlas. (Cant), Vlas. (Cant), Vc. (Cant), Vc. (Cant), C.B.S. (Cant), C.B.S. (Cant)

*fissur., non vib.*, *pp*, *mp*



Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C.Fg.

4/n. 1

4/n. 2

4/n. 3

4/n. 4

Tbn. 1

Tbn. 2

B. Tbn.

Trmp.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I (ritard)

Vln. I (lacr)

Vln. II (ritard)

Vln. II (lacr)

Vlas. (ritard)

Vlas. (lacr)

Vc. (ritard)

Vc. (lacr)

C.Bs (ritard)

C.Bs (lacr)

58 *Poco Meno Mosso* ♩ = 40

rit.-----

Musical score for measures 58-67. Instruments include Perc. 1, Perc. 2, Pno., Vlas. (Violas), Vc. (Violins), and C.B.S. (Cello/Bass). Dynamics range from *pp* to *ff*. Performance instructions include *al tulleone max pres.* and *ord.*

68 *Allegro* ♩ = 102

4  
4

23  
48

4  
4

Musical score for measures 68-71. Instruments include Perc. 1, Perc. 2, Pno., Vlas. (Violas), Vc. (Violins), and C.B.S. (Cello/Bass). Dynamics range from *p* to *f*. Performance instructions include *ord. Detache*.

72

23  
48

H

Musical score for measures 72-75. Instruments include Vln. I (Violins I), Vln. II (Violins II), Vlas. (Violas), Vc. (Violins), and C.B.S. (Cello/Bass). Dynamics range from *p* to *fp*. Performance instructions include *ord. Detache*.

76  $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$

Vln. I (Violin I) *mf* *p* *f* *p* *ff*

Vln. I (Violin I) *mf* *p* *f* *p*

Vln. II (Violin II) *mp* *mp* *f*

Vln. II (Violin II) *mp* *mp* *f*

Vlas. (Viola) *ff* *ff*

Vlas. (Viola) *ff* *ff*

Vc. (Violoncello) *ff* *p* *ff* *p* *ff*

Vc. (Violoncello) *ff* *p* *ff* *p* *ff*

C.B.S. (Contrabass) *f* *fp* *f* *f* *Delicate*

C.B.S. (Contrabass) *f* *fp* *f* *f*

80 **I**

B. Cl. (Bass Clarinet) *growl* *ff* *ff*

Fg. (Fagotto) *ff* *ff*

C.Fg. (Corno Fagotto) *ff* *ff*

Tbn. 1 (Trombone 1) *loco* *f* *ff*

Tbn. 2 (Trombone 2) *loco* *f* *ff*

B.Tbn. (Baritone Trombone) *loco* *f* *ff*

Tuba (Tuba) *f* *ff*

Perc. 1 (Percussion 1) *p* *f* *Soft Mallets*

Perc. 2 (Percussion 2) *Tam Tam* *Medium Gong* *p* *f* *p* *f*

Vln. I (Violin I) *mf* *delicate nervoso max pressure* *p* *ff* *p*

Vln. I (Violin I) *ff* *mf* *delicate nervoso max pressure* *p* *ff* *p*

Vln. II (Violin II) *mf* *delicate nervoso max pressure* *p* *ff* *p*

Vln. II (Violin II) *mf* *delicate nervoso max pressure* *p* *ff* *p*

Vlas. (Viola) *ff* *ff*

Vlas. (Viola) *ff* *ff*

Vc. (Violoncello) *p* *ff* *ff*

Vc. (Violoncello) *p* *ff* *ff*

C.B.S. (Contrabass) *ff* *ff*

C.B.S. (Contrabass) *ff* *ff*

84

5  
4

B.CI.

B. CI.

Fg.

C.Fg.

H/n. 1 *Bouche*

H/n. 2 *Bouche*

H/n. 3 *Bouche*

H/n. 4 *Bouche*

Tbn. 1 *vib.*

Tbn. 2 *vib.*

B Tbn. *vib.*

Perc. 1

Perc. 2

5  
4

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

4  
4

23  
48

4  
4

23  
48

88

Ob. 1  
Ob. 2  
B. Cl.  
B. Cl.  
Fg.  
C.Fg.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Tzn. 1  
Tzn. 2  
B Tzn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2

Detailed description: This section of the score covers measures 88 to 111. It includes parts for Oboe 1 and 2, Bass Clarinet, Flute, Clarinet in F, Violin 1-4, Trombone 1-3, Tuba, Timpani, and Percussion 1 and 2. The music features various dynamics such as *f*, *mf*, *pp*, and *ff*, along with articulation marks like accents and slurs. A 'rit.' (ritardando) marking is present in the first measure of the second system. The percussion parts include complex rhythmic patterns with accents.

23  
48

Vln. I (capp)  
Vln. I (capp)  
Vln. II (capp)  
Vln. II (capp)  
Vla. (capp)  
Vla. (capp)  
Vc. (capp)  
Vc. (capp)  
C.Bs (capp)  
C.Bs (capp)

Detailed description: This section of the score covers measures 112 to 145. It features parts for Violin I (capp), Violin II (capp), Viola (capp), Violoncello (capp), and Contrabasso (capp). The music is characterized by rhythmic patterns and dynamic markings including *pp*, *mf*, *f*, and *ff*. There are also markings for *and.* (andante) and *subito p* (suddenly piano). The parts are highly rhythmic and often feature slurs and accents.



92

23  
48

4  
4

Vla. (capp)  
Vla. (capp)  
Vc. (capp)  
Vc. (capp)  
C.Bs (capp)  
C.Bs (capp)

Detailed description: This section of the score covers measures 146 to 179. It continues with parts for Viola (capp), Violoncello (capp), and Contrabasso (capp). The music maintains the rhythmic intensity of the previous section, with dynamic markings ranging from *ff* to *p*. The parts are highly rhythmic and often feature slurs and accents.

96

K

Ob. 1

Ob. 2

B. Cl.

Fg.

C.Fg.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vcl. (front)

Vcl. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

*f*

*mf*

*p*

*ff*

*Senza Sord.*

*vib.*

*molto vib.*

*Tam Tam*

*Snare*

*Overt*

*3*

*5*

K

103

This page contains the musical score for measures 103 through 106. The score is arranged in a standard orchestral layout with multiple staves. The instruments and parts include:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoon (B. Cl.)
- Clarinet in Bb (C. Cl.)
- Clarinet in F (C. Cl. 2)
- Trumpets 1, 2, and 3 (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba (Tuba)
- Timpani (Timp.)
- Two Percussion parts (Perc. 1, Perc. 2)
- Piano (Pno.)
- Violins I (Vln. I) and II (Vln. II)
- Violas (Vlas.)
- Violoncellos (Vc.)
- Double Basses (C.Bs.)

Key musical features and markings include:

- Dynamic markings: *f*, *ff*, *mf*, *fp*, *sfz*, *soft mallet*.
- Tempo/Performance markings: *B.D. + Large Gong*.
- Articulation: *acc.* (accents), *tr.* (trills).
- Phrasing: Slurs and breath marks are used to indicate phrasing across measures.
- Rehearsal marks: Vertical lines indicate the start of measures 103, 104, 105, and 106.
- Time signature: The score is in 3/4 time, with a 3/4 time signature appearing at the beginning of measure 105.





111  $\frac{23}{48}$

$\frac{4}{4}$

The musical score is arranged in systems. The first system includes B.C. (Bass Clarinet), Fg. (Fagotto), and C.Fg. (Corno Fagotto). The second system includes four strings (Vn. 1, Vn. 2, Vn. 3, Vn. 4). The third system includes two Violas (Vla. front and back), two Violas (Vla. back), two Violas (Vla. front), and two Cellos (Cb. front and back). The score features various dynamics such as *f*, *p*, *ff*, and *f possible*, along with accents and slurs. The woodwinds and strings play melodic and rhythmic patterns, while the violas and cellos provide a steady accompaniment.

115

$\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B.C.

B.C.

C.Fg.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Trpt. 1

C Trpt. 2

Tbn. 1

Tbn. 2

B Tbn.

Tuba

Perc. 1

Perc. 2

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

Acc.

Tom Toms

*f*, *ff*, *mf*, *p*, *fp*

M 4  
119 4

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

Perc. 1

*Sus Cymbal*

*p* *ff* *p* *ff* *p*

Pno.

*arco*

*p* *ff* *p* *ff* *p*

4  
4

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

*p* *ff* *p* *ff* *p*

*mf* *ff* *mf* *ff* *mf*

123

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

ContraFagotto

C.Fg.

Hn. 1

Hn. 3

C Tpt. 1

C Tpt. 2

Perc. 1

Pno.

Vln. I (stacc)

Vln. I (acc)

Vln. II (stacc)

Vln. II (acc)

Vlas. (stacc)

Vlas. (acc)

Vc. (stacc)

Vc. (acc)

CBS (stacc)

CBS (acc)

*p*, *ff*, *fp*, *mf*, *f*

This page of a musical score, numbered 127, features a variety of instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet, Bassoon, and two Cor Anglais. The string section consists of Violin I (front and back), Violin II (front and back), Viola (front and back), Violoncello (front and back), and Contrabasso (front and back). The score is divided into four measures. The first measure shows initial entries for several instruments, with dynamic markings such as *ff* and *f*. The second measure is mostly silent for most instruments. The third and fourth measures feature more active parts, with dynamic markings ranging from *p* to *ff* and *fp*. The bassoon and double bass parts show more complex rhythmic patterns in the later measures.

N

131

Musical score for measures 131-134. The score includes parts for Oboe 1 and 2, Bass Clarinet, Contrabass, Flute, Clarinet in F, Trumpet 1 and 2, Trombone 1 and 2, Piano, and Percussion. The woodwinds and strings play melodic lines with dynamic markings of *p* and *ff*. The percussion part features a piano accompaniment with a *p* dynamic marking.

N

Musical score for measures 135-138. The score includes parts for Violin I (first and second), Viola (first and second), Violoncello (first and second), and Contrabass (first and second). The strings play melodic lines with dynamic markings of *p*, *mf*, and *ff*. The woodwinds continue their melodic lines from the previous section.

This page contains the musical score for measures 135 through 138. The instrumentation includes:

- Woodwinds:** Flutes 1 & 2 (FLUTE), Oboes 1 & 2 (Oboe), Bassoon (B. Cl.), Contrabassoon (C. Cl.), Clarinet in G (C. Clg.), Clarinet in Bb (C. Clg.), Bassoon in C (B. Cl.), Bassoon in Bb (C. Clg.), and Tuba.
- Strings:** Violins 1, 2, 3, and 4; Viola I and II; Violoncello I and II; and Double Basses I and II.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1) with B.D. + Tam Tam, and Percussion 2 (Perc. 2).
- Other:** Piano (Pno.) and Harp (Hp.).

The score is divided into four measures. Measure 135 shows the beginning of the piece with various dynamics such as *p*, *mf*, and *ff*. Measure 136 continues the orchestral texture. Measure 137 features a section for the strings and piano labeled "soft mallets, on highest 3 octaves, approx pitches". Measure 138 concludes the page with a dynamic of *ff* and includes a circled "0" at the end of the staff.

139

5  
4

The musical score for page 139, measures 139-142, is written in 5/4 time. It features a complex orchestration with multiple parts for woodwinds, brass, strings, and keyboard instruments. The score includes various dynamics such as *p*, *mf*, *ff*, and *fp*, as well as crescendos and decrescendos. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bassoons, Clarinets, Bassoon, and Contrabassoon. The brass section includes Horns 1-4, Trombone, and Tuba. The string section includes Violins I & II, Violas, Cellos, and Double Basses. The keyboard section includes Piano and Harp. The score is marked with a tempo of *mf poco a poco cresc.* for the Trombone and Tuba parts. The overall texture is dense and dynamic, with many triplets and slurs throughout.



143 **4/4** **3/4**

Fl. 1 *gravel* *ff* *mf* *ff*

Fl. 2 *p* *mf* *ff*

Ob. 1 *ff* *mf* *ff*

Ob. 2 *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

Fg. *f* *mf* *ff*

C.Fg. *ff* *mf* *ff*

Vln. 1 *p* *ff* *p* *mf* *ff*

Vln. 2 *ff* *p* *f* *ff*

Vln. 3 *p* *ff* *p* *mf* *ff*

Vln. 4 *ff* *p* *f* *ff*

C.Tpt. 1 *ff* *mf* *ff*

C.Tpt. 2 *ff* *mf* *ff*

Tbn. 1 *ff* *f* *ff*

Tbn. 2 *ff* *f* *ff*

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

Tuba *ff* *f* *ff*

Timp. *mf* *ff* *mf* *ff*

Perc. 1 *ff* *ff*

Perc. 2 *pp* *ff*

Pno. *ff* *ff*

Hrp. *ff* *ff*

Vln. I (Cant.) *fp* *ff* *fff*

Vln. I (Cant.) *fp* *ff* *fff*

Vln. II (Cant.) *fp* *ff* *fff*

Vln. II (Cant.) *fp* *ff* *fff*

Vlas. (Cant.) *fp* *ff* *fff*

Vlas. (Cant.) *p* *ff* *fff*

Vc. (Cant.) *fp* *ff* *fff*

Vc. (Cant.) *fp* *ff* *fff*

CBS (Cant.) *fp* *ff* *fff*

CBS (Cant.) *fp* *ff* *fff*

**P**  $\frac{4}{4}$  *Poco Più Mosso*  $\text{♩} = 108$

146  $\frac{3}{4}$

C.Fg. *ff*

B Tzn. *ff*

Tuba *ff*

Trmp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* *Tom Toms - hard mallets*

*with plastrum fast glis up-down*

Pno. *ff*

Vc. (low) *p*

Vc. (high) *p*

C.Bs. (low) *p*

C.Bs. (high) *p*

151  $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$

C.Fg. *ff*

*Pedal Tones*

Vln. 1 *ff* *possible*

Vln. 2 *ff* *possible*

Vln. 3 *ff* *possible*

Vln. 4 *ff* *possible*

B Tzn. *ff*

Tuba *ff*

Trmp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff*

$\frac{23}{48}$

Vln. I (low) *fff* *Sempre*

Vln. I (high) *fff* *Sempre*

Vln. II (low) *fff* *Sempre*

Vln. II (high) *fff* *Sempre*

Vlas. (low) *fff* *Sempre*

Vlas. (high) *fff* *Sempre*

Vc. (low) *fff* *Sempre*

Vc. (high) *fff* *Sempre*

C.Bs. (low) *fff* *Sempre*

C.Bs. (high) *fff* *Sempre*

155  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Ob. 1 *ffz.*

Ob. 2 *ffz.*

B. Cl. *ffz.*

B. Cl. *ffz.*

Fg. *ffz.*

C.Fg. *ffz.*

4/n. 1 *ffz.*

4/n. 2 *ffz.*

4/n. 3 *ffz.*

4/n. 4 *ffz.*

Tbn. 1 *ffz.*

Tbn. 2 *ffz.*

B. Tbn. *ffz.*

Tuba *ffz.*

Timp. *ffz.*

Perc. 1 *ffz.*

Perc. 2 *ffz.*

Pno. *ffz.*

Vln. I (Viol.)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vln. I (Viol.)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vln. II (Viol.)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vln. II (Viol.)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vlas. (Vcllo)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vlas. (Vcllo)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vc. (Violon.)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

Vc. (Violon.)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

C.Bs. (Cello)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

C.Bs. (Cello)  $\frac{23}{48}$   $\frac{4}{4}$   $\frac{23}{48}$   $\frac{4}{4}$  *Q*  $\frac{4}{4}$  *poco a poco stringendo*

159

This page of a musical score, numbered 159, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with a flat key signature and a fermata.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line with a flat key signature, marked *fz.* (forzando).
- Bassoons (B. Cl. 1, B. Cl. 2):** Both parts play a melodic line with a flat key signature, marked *fz. + bite reed*.
- Baritone (B. Tbn.):** Plays a melodic line with a flat key signature.
- Tuba:** Plays a melodic line with a flat key signature.
- Drum Set (Perc. 1, Perc. 2):** Perc. 1 plays a steady rhythm of eighth notes. Perc. 2 plays a melodic line with eighth notes.
- Piano (Pno.):** Plays a melodic line with a flat key signature, marked *and glis.* (and glissando).
- Harp (Hp.):** Plays a melodic line with a flat key signature, marked *with plectrum, fast glis up-down* and *fff* (fortissimo).
- Violins (Vln. I, Vln. II):** Both parts play a melodic line with a flat key signature, marked *fff*.
- Violas (Vla. 1, Vla. 2):** Both parts play a melodic line with a flat key signature, marked *g.* (glissando).
- Violoncello (Vc. 1, Vc. 2):** Both parts play a melodic line with a flat key signature.
- Double Basses (Cb. 1, Cb. 2):** Both parts play a melodic line with a flat key signature.

163 R

The score for measures 163-166 includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with grace notes.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line with grace notes.
- Clarinet in F (C.Fg.):** Plays a melodic line with grace notes.
- Horns (Hrn. 1-4):** Play a rhythmic accompaniment.
- Trumpets (Tbn. 1, Tbn. 2):** Play a rhythmic accompaniment.
- Baritone Trumpet (B.Tbn.):** Plays a melodic line with grace notes.
- Tuba:** Plays a rhythmic accompaniment.
- Timpani (Timp.):** Plays a rhythmic accompaniment.
- Percussion 1 (Perc. 1):** Plays a rhythmic accompaniment.
- Percussion 2 (Perc. 2):** Plays a rhythmic accompaniment.
- Piano (Pno.):** Plays a rhythmic accompaniment.
- Harpsichord (Hrp.):** Plays a rhythmic accompaniment.
- Violins I (Vln. I):** Play a rhythmic accompaniment.
- Violins II (Vln. II):** Play a rhythmic accompaniment.
- Violas (Vlas.):** Play a rhythmic accompaniment.
- Violas (Vlas.):** Play a rhythmic accompaniment.
- Violoncellos (Vc.):** Play a rhythmic accompaniment.
- Violoncellos (Vc.):** Play a rhythmic accompaniment.
- Double Basses (C.Bs.):** Play a rhythmic accompaniment.
- Double Basses (C.Bs.):** Play a rhythmic accompaniment.

R

167

This page of a musical score, numbered 167, contains the following instruments and parts:

- C.Fg.** (Cello/Double Bass): Bass clef, playing a melodic line.
- Vln. 1-4** (Violins): Four staves, all in bass clef, playing a rhythmic accompaniment.
- Tbn. 1-2** (Trumpets): Two staves, both in bass clef, playing a rhythmic accompaniment.
- B.Tbn.** (Baritone Trumpet): Bass clef, playing a rhythmic accompaniment.
- Tuba**: Bass clef, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment.
- Perc. 1-2** (Percussion): Two staves, both in bass clef, playing a rhythmic accompaniment.
- Pno.** (Piano): Bass clef, playing a rhythmic accompaniment.
- Vln. I (front/back)**: Two staves, treble clef, playing a melodic line with triplets.
- Vln. II (front/back)**: Two staves, treble clef, playing a rhythmic accompaniment.
- Vlas. (front/back)**: Two staves, bass clef, playing a rhythmic accompaniment.
- Vc. (front/back)**: Two staves, bass clef, playing a rhythmic accompaniment.
- CBS (front/back)**: Two staves, bass clef, playing a rhythmic accompaniment.

C.Fg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBs (front)

CBs (back)

175

This page contains a musical score for an orchestra and strings. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., B. Cl., Fg., C. Fg., Vln. 1, Vln. 2, Vln. 3, Vln. 4, C. Trpt. 1, C. Trpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Pno., and a double bass section (labeled 'Vp.'). The score is divided into four measures. The woodwinds (Flutes, Oboes, Clarinets, Bassoon, and Contrabassoon) play a melodic line with various dynamics and articulations, including 'rit.', 'rit. + bite reed', and 'sim.'. The strings play a rhythmic accompaniment, with the double bass section featuring a specific technique: 'with plectrum, fast glis up-down'. The percussion section includes timpani and two sets of percussion instruments. The piano part has a melodic line with some dynamics like 'mf' and 'p'. The string sections (Violins I and II, Violas, and Cellos/Double Basses) play a complex rhythmic pattern. The score is written in a key with one flat and a 4/4 time signature.



3  
4

**T**  
4  
4 *Piu Mosso* ♩ = 120

179

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb and B, Bassoon, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1 & 2, Trombones 1-3, Tuba, Timpani, and Percussion 1 & 2. The keyboard section includes Piano and Harp. The string section is divided into Violins I & II, Violas, Cellos, and Double Basses. The score is marked with a 3/4 time signature and a tempo of *Piu Mosso* at 120 beats per minute. A section marked **T** (Tutti) begins at measure 180. The score contains various dynamic markings such as *ffz.*, *f*, *p*, *mf*, *fz*, *faca*, *sim.*, and *and.*. The Harp part features a prominent triplet pattern. The string parts are highly rhythmic, with many sixteenth notes and triplets. The woodwinds and brasses provide harmonic support and melodic lines throughout the piece.

183

The musical score for page 183 includes the following parts and markings:

- C.Fg.**: Bass clef, melodic line with slurs.
- Vln. 1-4**: Bass clef, rhythmic accompaniment.
- B. Tbn.**: Bass clef, melodic line with slurs.
- Tuba**: Bass clef, melodic line with slurs.
- Perc. 2**: Treble clef, *Crotals*, *ff* dynamic, *p poco a poco crescendo* marking, and a triplet of eighth notes.
- Pno.**: Bass clef, rhythmic accompaniment.
- Vln. I (front)**: Treble clef, melodic line.
- Vln. I (back)**: Treble clef, melodic line.
- Vln. II (front)**: Treble clef, melodic line.
- Vln. II (back)**: Treble clef, melodic line with *sim.* marking.
- Vla. (front)**: Bass clef, melodic line with *sim.* marking.
- Vla. (back)**: Bass clef, melodic line with *sim.* marking.
- Vc. (front)**: Bass clef, melodic line with *sim.* marking.
- Vc. (back)**: Bass clef, melodic line with *sim.* marking.
- CBS (front)**: Bass clef, melodic line with *ord.* and *sim.* markings.
- CBS (back)**: Bass clef, melodic line with *sim.* marking.

187

This page contains the musical score for measures 187 through 190. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- B. Cl. (Bass Clarinet)
- B. Cl. (Bass Clarinet)
- Fg. (Fagotto)
- C. Fg. (Corno Fagotto)
- Yln. 1 (Violino 1)
- Yln. 2 (Violino 2)
- Yln. 3 (Violino 3)
- Yln. 4 (Violino 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- B. Tbn. (Baritone Trombone)
- Tuba
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Pno. (Piano)
- Vln. I (Violino I)
- Vln. I (Violino I)
- Vln. II (Violino II)
- Vln. II (Violino II)
- Vlas. (Viola)
- Vlas. (Viola)
- Vc. (Violoncello)
- Vc. (Violoncello)
- CBS (Corno Bass)
- CBS (Corno Bass)

The score includes various musical notations such as dynamics (e.g., *f*, *ff*), articulation (accents, slurs), and performance instructions. A specific instruction for Percussion 2 reads "Tom Toms drum sticks". The string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

191

U

FL. 1

FL. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C. Fg.

Aln. 1

Aln. 2

Aln. 3

Aln. 4

C. Trpt. 1

C. Trpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Temp.

Perc. 1

Perc. 2

U

Vln. I (mus)

Vln. I (cab)

Vln. II (mus)

Vln. II (cab)

Vlas. (mus)

Vlas. (cab)

Vc. (mus)

Vc. (cab)

C.Bs. (mus)

C.Bs. (cab)

*poco a poco stringendo*

195

Fl. 1

Fl. 2 *piccolo*

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C.Fg.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

C. Trpt. 1 *Senza Sord.*

C. Trpt. 2 *Senza Sord.*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

*poco a poco stringendo*

Vln. I *sim.*

Vln. I *sim.*

Vln. II

Vln. II

Vlas. *sim.*

Vlas.

Vc. *sim.*

Vc.

C.Bs. *sim.*

C.Bs.

199

This page contains the musical score for measures 199 through 203. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (B. Cl., B. Cl.)
- Clarinet in E-flat (Cl. E♭)
- Clarinet in B-flat (Cl. B♭)
- Trumpets 1 and 2 (C. Trpt. 1, C. Trpt. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba
- Timpani (Timp.)
- Snare Drum (Perc. 1)
- Cymbals (Perc. 2)
- Piano (Pno.)
- Violins I (Vln. I)
- Violins II (Vln. II)
- Violas (Vlas.)
- Violas (Vlas.)
- Violoncellos (Vc.)
- Violoncellos (Vc.)
- Double Basses (C.B.S.)
- Double Basses (C.B.S.)

Key musical features and markings include:

- Flutes 1 and 2:** Rapid sixteenth-note passages with slurs and accents.
- Oboes 1 and 2:** Similar rapid sixteenth-note passages.
- Clarinet in B-flat:** Rapid sixteenth-note passages.
- Trumpets 1 and 2:** Sustained chords with dynamic markings *p* and *sfz*.
- Trombones 1 and 2:** Sustained chords with dynamic markings *sfz*.
- Snare Drum (Perc. 2):** Marked *Crotchetos* and *mf*.
- Piano (Pno.):** Marked *ord. glis.* and *f*.
- Violins I and II:** Rapid sixteenth-note passages, marked *8<sup>va</sup>* and *molto vib.*
- Violas:** Rapid sixteenth-note passages, marked *molto vib.*
- Violoncellos and Double Basses:** Rapid sixteenth-note passages, marked *molto vib.*

203

43  
48

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ba. Cl.  
B. Cl.  
Fg.  
C. Fg.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Tpt. 1  
C. Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Vln. I (front)  
Vln. I (back)  
Vln. II (front)  
Vln. II (back)  
Vla. (front)  
Vla. (back)  
Vc. (front)  
Vc. (back)  
C.Bs. (front)  
C.Bs. (back)

*machine gun tonguing, breathe when necessary*

*fp*  
*sfz*  
*f*

V *Animato* ♩ = 100 (♩ = 200)

207 **5** **4** **5** **2**  
**8** **8** **8** **8**

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

B♭ Cl. *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf*

Fg. *mf*

C.Fg. *mf*

ℳn. 1 *mf*

ℳn. 2 *mf*

ℳn. 3 *mf*

ℳn. 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B Tbn. *mf*

Tuba *mf*

Timp. *mf* *pp* *ppp*

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mf*

V *Animato* ♩ = 100 (♩ = 200)

**5** **4** **5** **2**  
**8** **8** **8** **8** *pizz.*

Vln. I *loco* *mf* *pizz.*

Vln. I *loco* *mf* *pizz.*

Vln. II *loco* *mf* *pizz.*

Vln. II *loco* *mf* *pizz.*

Vlas. *mf* *pizz.*

Vlas. *mf* *pizz.*

Vc. *mf* *pizz.*

Vc. *mf* *pizz.*

C.B.S. *mf*

C.B.S. *mf*



213  $\frac{5}{8}$  (2+3)  $\frac{4}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{5}{8}$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Perc. 2

Harp

Vln. I (trml)

Vln. I (back)

Vln. II (trml)

Vln. II (back)

Vlas. (trml)

Vlas. (back)

Vc. (trml)

Vc. (back)

CBS (trml)

CBS (back)

*ritacca*

*p*

*mp*

*mf*

*pizz.*

218

(3+2)

2  
8

W  
4  
8

This musical score page covers measures 218 to 221. It includes staves for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoon (B. Cl.), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon (B. Cl.), Bassoon (B. Cl.), Horns (Hn. 1, 2, 4), Trombones (Tbn. 1, 2, B. Tbn.), Tuba, Percussion (Perc. 2), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vlas.), Cellos (Vc.), and Double Basses (C.Bs.).

Measure 218 (3+2):  
- Flutes: Melodic lines with various dynamics.  
- Oboes: Sustained notes with dynamics like *mf* and *mf*.  
- Bassoons: Sustained notes with dynamics like *p*.  
- Horns: Sustained notes with dynamics like *ppp* and *pp*.  
- Trombones: Sustained notes with dynamics like *pp*.  
- Tuba: Sustained note with dynamic *p*.  
- Percussion: Rhythmic accompaniment.  
- Harp: Arpeggiated accompaniment with dynamics like *ppp* and *pp*.  
- Violins: Sustained notes with dynamics like *pp*.  
- Violas: Sustained notes with dynamics like *pp*.  
- Cellos/Double Basses: Sustained notes with dynamics like *pp*.

Measure 219:  
- Flutes: Melodic lines with dynamics like *pp*.  
- Oboes: Sustained notes with dynamics like *mf*.  
- Bassoons: Sustained notes with dynamics like *p*.  
- Horns: Sustained notes with dynamics like *pp*.  
- Trombones: Sustained notes with dynamics like *pp*.  
- Tuba: Sustained note with dynamic *p*.  
- Percussion: Rhythmic accompaniment.  
- Harp: Arpeggiated accompaniment with dynamics like *pp*.  
- Violins: Sustained notes with dynamics like *pp*.  
- Violas: Sustained notes with dynamics like *pp*.  
- Cellos/Double Basses: Sustained notes with dynamics like *pp*.

Measure 220:  
- Flutes: Melodic lines with dynamics like *pp*.  
- Oboes: Sustained notes with dynamics like *mf*.  
- Bassoons: Sustained notes with dynamics like *p*.  
- Horns: Sustained notes with dynamics like *pp*.  
- Trombones: Sustained notes with dynamics like *pp*.  
- Tuba: Sustained note with dynamic *p*.  
- Percussion: Rhythmic accompaniment.  
- Harp: Arpeggiated accompaniment with dynamics like *pp*.  
- Violins: Sustained notes with dynamics like *pp*.  
- Violas: Sustained notes with dynamics like *pp*.  
- Cellos/Double Basses: Sustained notes with dynamics like *pp*.

Measure 221:  
- Flutes: Melodic lines with dynamics like *pp*.  
- Oboes: Sustained notes with dynamics like *mf*.  
- Bassoons: Sustained notes with dynamics like *p*.  
- Horns: Sustained notes with dynamics like *pp*.  
- Trombones: Sustained notes with dynamics like *pp*.  
- Tuba: Sustained note with dynamic *p*.  
- Percussion: Rhythmic accompaniment.  
- Harp: Arpeggiated accompaniment with dynamics like *pp*.  
- Violins: Sustained notes with dynamics like *pp*.  
- Violas: Sustained notes with dynamics like *pp*.  
- Cellos/Double Basses: Sustained notes with dynamics like *pp*.

223

5/8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

Fg.

C.Fg.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B.Tbn.

Tuba

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

*f*

*p*

*ff*

*Flute*

*Fagotto*

228

4/8 X 5/8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

*fp*

*pp*

*f*

*B.D. + Tam Tam*

*Medium Gong*

4/8 X 5/8

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

*arco*

*fast and wide vib.*

*pizz.*

*f*

*p*

*ppp*

4  
235 8

B. Cl.

Fg.

C.Fg.

B Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I (front)

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front)

Vlas. (back)

Vc. (front)

Vc. (back)

CBS (front)

CBS (back)

*f* *pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*arco*  
*fast and wide vib.*  
*f* *ppp*

*arco*  
*fast and wide vib.*  
*f* *ppp*

*arco*  
*fast and wide vib.*  
*f* *ppp*

*arco*  
*fast and wide vib.*  
*f* *ppp*

*fast and wide vib.* *arco*  
*f* *ppp*

*fast and wide vib.* *arco*  
*f* *ppp*

*arco*  
*fast and wide vib.*  
*fff* *ppp*

*arco*  
*fast and wide vib.*  
*fff* *ppp*

*fast and wide vib.*  
*fff* *ppp*

*arco*  
*fast and wide vib.*  
*fff* *ppp*

241  $\frac{4}{4}$

This page contains the musical score for measures 241 through 244, in a 4/4 time signature. The score is arranged in a system of staves for various instruments:

- Brass:** B♭ Clarinet (Cl.) and Bass Clarinet (B. Cl.) both play a sustained chord of G2, B♭2, and D3 in the first two measures, marked *p*. In the third and fourth measures, they play a melodic line: G2 (quarter), A2 (quarter), B♭2 (quarter), and D3 (half).
- Woodwinds:** Flute (Flg.) and Clarinet in F (C.Fl.) play a rhythmic pattern of quarter notes: G2, A2, B♭2, and D3. The Flute part is marked *p*.
- Violins:** Violin I (Vln. I) and Violin II (Vln. II) are mostly silent. In the fourth measure, the Violin I part has an 8va marking and plays a chord of G4, A4, and B4, marked *p*. The Violin II part plays a chord of B♭4 and A4, also marked *p*.
- Violas:** Viola I (Vlas.) and Viola II (Vlas. (back)) are mostly silent. In the fourth measure, the Viola I part plays a chord of G4, A4, and B4, marked *p*. The Viola II part plays a chord of B♭4 and A4, marked *p*.
- Violoncello and Double Bass:** Violoncello (Vc.) and Double Bass (Cb.) play a rhythmic pattern of quarter notes: G2, A2, B♭2, and D3. The Vc. part is marked *p*.
- Timpani:** The Timpani (Timp.) part features a wavy line in the first measure, followed by a sustained chord of G2, B♭2, and D3 in the second and fourth measures, marked *p*. In the third measure, there is a dynamic shift from *p* to *f*.

245

This page contains the musical score for measures 245 through 248. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Ob. 1 and Ob. 2 (Oboes)
- B. Cl. (Bass Clarinet)
- B. Cl. (Bass Clarinet)
- Fg. (Fagotto)
- C.Fg. (Corno Fagotto)
- Hn. 1, 2, 3, 4 (Horns)
- Timp. (Timpani)
- Perc. 1 (Percussion)
- Vln. I (Violins I)
- Vln. I (Violins I)
- Vln. II (Violins II)
- Vln. II (Violins II)
- Vlas. (Violas)
- Vlas. (Violas)
- Vc. (Violoncelli)
- Vc. (Violoncelli)
- CBS (Cello Basses)
- CBS (Cello Basses)

The score features various dynamic markings such as *ppp*, *p*, *mf*, *ff*, and *fff*. It also includes performance instructions like *Tam Tam* for the percussion. The notation includes notes, rests, and slurs across all staves.

Meno Mosso ma Intenso ♩ = 63

poco a poco accelerando

249

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, C. Tpt. 1, C. Tpt. 2, Trbn. 1, Trbn. 2, B. Trbn., Tuba, Timp., Perc. 1, Pno.

Dynamic markings: *ff*, *f*, *p*, *f possible*, *g.*, *pp*, *ff Sempre*, *arco*.

Performance instructions: *Staccato*, *Critica*, *ff*.

Meno Mosso ma Intenso ♩ = 63

poco a poco accelerando

Vln. I (inad), Vln. I (back), Vln. II (inad), Vln. II (back), Vlas. (inad), Vlas. (back), Vc. (inad), Vc. (back), C.Bs. (inad), C.Bs. (back)

Dynamic markings: *sp.*, *ff*, *ff Sempre*, *simile*.



254

FL. 1

FL. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Fg.

C.Fg.

Viol. 1

Viol. 2

Viol. 3

Viol. 4

C. Trp. 1

C. Trp. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Pno.

Vln. I (suon)

Vln. I (cacc)

Vln. II (suon)

Vln. II (cacc)

Vlas. (suon)

Vlas. (cacc)

Vc. (suon)

Vc. (cacc)

CBS (suon)

CBS (cacc)

*ff*

*mf*

*p*

*f*

*ff subito*

*soft mallets*

*shake*

*slide*

*3*

*5*

*Piu Mosso* ♩ = 100

260

This musical score block covers measures 260 to 263. It includes staves for Flutes 1 and 2, Oboes 1 and 2, Bassoon, Contrabassoon, Violins 1-4, Viola 1-2, Cellos 1-2, Double Basses 1-2, Trombones 1-3, Trumpets 1-2, Tuba, Timpani, and Percussion 1-2. The percussion section includes Bongos and mallets. Dynamics such as *ff*, *fz*, *sfz*, and *mf* are used throughout. The strings play a sustained harmonic texture.

*Piu Mosso* ♩ = 100

This musical score block covers measures 264 to 267. It includes staves for Violins I and II (first and second endings), Violas (first and second endings), Violoncellos (first and second endings), and Contrabasses (first and second endings). All string parts are marked *sfz* and *Sempre*. The score shows a consistent harmonic accompaniment across these measures.

264

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl.  
B. Cl.  
Fg.  
C. Fg.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Tpt. 1  
C. Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Hrp.  
Vln. I (Cant)  
Vln. I (Cant)  
Vln. II (Cant)  
Vln. II (Cant)  
Vla. (Cant)  
Vla. (Cant)  
Vc. (Cant)  
Vc. (Cant)  
C.Bs. (Cant)  
C.Bs. (Cant)

*Sous étouffés*

*p*, *mf*, *ff*

268 A1

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl.  
B. Cl.  
Fg.  
C. Fg.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Tpt. 1  
C. Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2

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

*Cresc.*

A1

Vln. I (Cant)  
Vln. I (Cant)  
Vln. II (Cant)  
Vln. II (Cant)  
Vlas. (Cant)  
Vlas. (Cant)  
Vc. (Cant)  
Vc. (Cant)  
C.Bs. (Cant)  
C.Bs. (Cant)

Poco Più Mosso ♩ = 108

272

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C. Fg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C. Trpt. 1

C. Trpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Truba

Timp.

Parc. 1

Parc. 2

Pno.

Hr.

Poco Più Mosso ♩ = 108

B1 *loco*

Vln. I (cemb)

Vln. I (cemb)

Vln. II (cemb)

Vln. II (cemb)

Vla. (cemb)

Vla. (cemb)

Vc. (cemb)

Vc. (cemb)

C.Bs (cemb)

C.Bs (cemb)

276

The musical score consists of 27 measures, divided into four systems. The instruments are:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Bassoons (B. Cl.)
- Contrabassoon (C. Fg.)
- Violins 1 & 2 (Vln. 1, Vln. 2)
- Violas (Vla. I, Vla. II)
- Violoncellos (Vc. I, Vc. II)
- Double Basses (C.B.s I, C.B.s II)
- Trumpets 1 & 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba
- Timpani (Timp.)
- Snare Drum (Perc. 1)
- Cymbals (Perc. 2)

Key musical features include:

- Measures 276-277: Flutes and Oboes play a melodic line with accents.
- Measure 278: Bassoon and Contrabassoon parts feature *staccato* markings and dynamic changes from *sfz* to *ff*.
- Measures 278-279: Trumpets, Trombones, and Tuba play a rhythmic pattern of eighth notes with accents and dynamic markings from *sfz* to *ff*.
- Measures 278-279: Percussion parts include snare drum and cymbals with dynamic markings from *fp* to *ff*.
- Measures 278-279: Violins, Violas, and Cellos/Double Basses play a rhythmic pattern of eighth notes with accents and dynamic markings from *sfz* to *ff*.

CI 4/4  
280

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl.  
B. Cl.  
Fg.  
C.Fg.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
C Trpt. 1  
C Trpt. 2  
Tbn. 1  
Tbn. 2  
B Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2

This system contains the first 18 staves of the score. It includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B♭ and Bass Clarinet, Bassoon, and Contrabassoon), strings (Violins 1-4, Trumpets in C 1 & 2, Trombones 1-3, and Tuba), and percussion (Timpani, Percussion 1, and Percussion 2). The woodwinds and strings play a melodic line with slurs and accents, while the percussion provides a rhythmic accompaniment. Dynamic markings include *sfz* and *pp*. The woodwinds have a 'shake' effect indicated above them.

CI 4/4

Vln. I (suo)  
Vln. I (cab)  
Vln. II (suo)  
Vln. II (cab)  
Vlas. (suo)  
Vlas. (cab)  
Vc. (suo)  
Vc. (cab)  
CBS (suo)  
CBS (cab)

This system contains the next 10 staves of the score, focusing on the string section. It includes Violins I (suo and cab), Violins II (suo and cab), Violas (suo and cab), Cellos (suo and cab), and Double Basses (suo and cab). The strings play a rhythmic pattern with triplets and slurs. Dynamic markings include *ff* and *sfz*.

Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 B. Cl.   
 B. Cl.   
 Fg.   
 C. Fg.   
 Vln. 1   
 Vln. 2   
 Vln. 3   
 Vln. 4   
 C. Tpt. 1   
 C. Tpt. 2   
 Trbn. 1   
 Trbn. 2   
 B. Trbn.   
 Tuba   
 Timp.   
 Perc. 1   
 Perc. 2   
 Pno.   
 Hp.   
 Vln. I (cemb)   
 Vln. I (cemb)   
 Vln. II (cemb)   
 Vln. II (cemb)   
 Vlas. (cemb)   
 Vlas. (cemb)   
 Vc. (cemb)   
 Vc. (cemb)   
 C.Bs. (cemb)   
 C.Bs. (cemb)

Dynamics: *f*, *mf*, *ff*, *mp*, *fp*, *sul pont.*, *15<sup>ma</sup> sempre*, *quasi gliss.*   
 Articulation: *with plectrum, fast glis up-down*, *gliss.*   
 Performance notes: *5*, *3*



288

D1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Fg.

C.Fg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hrp.

Vln. I (Grand)

Vln. I (Cicab)

Vln. II (Grand)

Vln. II (Cicab)

Vlas. (Grand)

Vlas. (Cicab)

Vc. (Grand)

Vc. (Cicab)

CBS (Grand)

CBS (Cicab)

*f*, *ff*, *sfz*, *fp*, *ord.*, *Bongos - hard mallets*

291

This page contains the musical score for measures 291, 292, and 293. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a complex melodic line with many slurs and accents. Fl. 2 has a similar but slightly different line.
- Oboes:** Ob. 1 and Ob. 2. Both play a melodic line with triplets and slurs.
- Clarinets:** B. Cl. and B. Cl. (Bass Clarinet). B. Cl. has a melodic line with triplets. B. Cl. (Bass Clarinet) has a more rhythmic line.
- Bassoons:** Fg. and C. Fg. Both play melodic lines with triplets.
- Violins:** Vln. 1, Vln. 2, Vln. 3, and Vln. 4. Vln. 1 and 2 play a melodic line with slurs. Vln. 3 and 4 play a rhythmic line with slurs.
- Trombones:** Trbn. 1, Trbn. 2, and B. Trbn. (Baritone). All play a rhythmic line with slurs.
- Trumpets:** Tuba. Plays a rhythmic line with slurs.
- Timpani:** Timp. Plays a rhythmic line with slurs.
- Other Percussion:** Perc. 1 and Perc. 2. Perc. 1 has a rhythmic line with slurs. Perc. 2 has a rhythmic line with slurs.
- Violins:** Vln. I and Vln. II. Both play a melodic line with slurs.
- Violas:** Vlas. (Violins) and Vlas. (Violas). Both play a melodic line with slurs.
- Violas:** Vc. (Violins) and Vc. (Violas). Both play a melodic line with slurs.
- Celli:** CBS (Celli) and CBS (Violas). Both play a melodic line with slurs.

Key markings include *ff* (fortissimo) in the lower strings and woodwinds, and *8va sempre* (8va sempre) in the Violin I and II parts. There are also *sul pont.* markings in the Violin I and II parts.

294

3/8 4/4 2/4 4/4

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., B. Cl., Fg., C.Fg., Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, C. Trpt. 1, C. Trpt. 2, Trbn. 1, Trbn. 2, B. Trbn., Tuba, Timp., Perc. 1, Perc. 2, Hp., Vln. I, Vln. II, Vlas., Vc., C.Bs.







314  $\frac{3}{4}$  Grave  $\text{♩} = 34$   $\frac{4}{4}$

$\frac{3}{4}$   $\frac{4}{8}$

$\frac{4}{4}$

B. Cl. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Timp. *with cymbal on skin*  
*trill on cymbal*

Perc. 2  
Large gong *f*  
Medium gong *mf*

Pno. *with BD Mallet*  
*mf*

Hrp. *ord.*  
*ff*  
*bisbigliando*  
*p*  
8<sup>vb</sup>  
Ab Cb

Vln. I (front) *al*  
*molto sul tasto*  
*pp*  
*poco*  
*pp*  
*pp*  
*unis.*  
*p* *mf*

Vln. I (back)

Vln. II (front)

Vln. II (back)

Vlas. (front) *f*

Vlas. (back) *f*

Vc. (front) *ord. non vib.*  
*f*  
*ord. molto vib.*  
*f*  
*pp* *f*

Vc. (back) *unis.*  
*ord. molto vib.*  
*f*  
*f*

CBS (front) *ff*  
*ord. molto vib.*  
*slow glissando till end*

CBS (back) *ff*  
*ord. molto vib.*  
*slow glissando till end*

319

4/8  
4/8

4  
4

B. Cl. *p*

C. Fg. *pp* *f*

Hrn. 1 *pp* *mp* *pp* *mp*

Hrn. 2 *pp* *mp* *pp* *mp*

Hrn. 3 *pp* *mp* *pp* *mp*

Hrn. 4 *pp* *mp* *pp* *mp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *pp* *p*

Tuba *pp* *pp* *p*

Timp. *p* *ff*

Perc. 2 *mf* *mp*

Pno. *g.*

Hp. *p* *fff* *half pedal* *Sim* *p* *fff*

Number of notes is symbolic, feel free to play as many as you want but only these pitches

4/8  
4/8

4  
4

Vln. I (trio) *p* *mf*

Vln. I (duo) *p* *mf*

Vln. II (trio)

Vln. II (duo)

Vlas. (trio) *f* *fp* *f* *f*

Vlas. (duo) *f* *f* *f* *f*

Vc. (trio) *f* *f* *f*

Vc. (duo) *f* *f* *f*



324

3/3  
4/8

4/4

B. Cl. *mp*

C.Fg. *p* *mp*

Hrn. 1 *p*

Hrn. 2 *p*

Hrn. 3 *p*

Hrn. 4 *p*

Tbn. 1

Tbn. 2

B Tbn. *mp*

Tuba *mp*

Timp. *p* *mp* *remove cymbal*

Perc. 2 *p* *mp*

Pno.

Hp. *with palm*  
*Change pedals constantly*

Vln. I (trnd) *p* *f* *p*

Vln. I (back) *p* *f*

Vln. II (trnd) *p* *f*

Vln. II (back) *p* *f*

Vlas. (trnd) *f*

Vlas. (back) *f*

Vc. (trnd) *f* *p* *f*

Vc. (back) *f* *p* *f*

*molto sul tasto*

328

43  
48

4  
4 *Molto ritardando*

B. Cl. *mp* *pp*

C. Fg.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn. *mp* *pp* *pedal tone* *p* *ppp*

Tuba *p* *mp* *fff*

Timp. *ff* *p* *fff*

Perc. 1 *f* *moving from center of drum to edge* *fff*

Perc. 2 *mf* *f* *ff* *fff*

Pno. *p* *fff*

Harp. *Change pedals from half to full (distorted when half)* *aeolian sounds ad lib* *p* *fff*

Vln. I (front) *poco p* *p* *ff* *unis.*

Vln. I (back) *p* *ff*

Vln. II (front) *p* *ff*

Vln. II (back) *p* *ff*

Vc. (back) *pp* *p*

CBS (front) *g.*

CBS (back) *g.*

"Ο Ιππής...Του Ιππή...Ε Ιππή...Ποιός Ιππέϊ;"

INTENSO ♩ = 34 poco a poco stringendo

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl., Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, B Tbn., Perc. 1, Perc. 2, Pno., Hrp.

INTENSO ♩ = 34 poco a poco stringendo

Vln. I (cemb), Vln. I (cemb), Vln. II (cemb), Vln. II (cemb), Vlas. (cemb), Vlas. (cemb), Vc. (cemb), Vc. (cemb), CBS (cemb), CBS (cemb)

Pesante ♩ = 34 Molto ritardando al niente

G1

fill piano echo completely fades out

341

Woodwinds: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl., C. Cl., Fg., C. Fg., Horn 1-4, C. Tpt. 1, C. Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Pno., Hrp.

Measures 341-345 include dynamic markings such as *ff*, *mp*, *p*, *mf*, and *pp*. Performance instructions include *growl*, *staccato*, *soft mallets*, and *Tim Toms*. The section concludes with a *pp* dynamic marking.

Pesante ♩ = 34 Molto ritardando al niente

G1

String section: Violin I (Laud), Violin II (Laud), Viola (Laud), Violoncello (Laud), Contrabasso (Laud).

Measures 346-350 feature a *lento* marking and dynamic markings of *fff* and *f*. The section ends with a *Violent Tranelo* instruction and a *f* dynamic marking.