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Title

Invés

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Invés

For symphonic orchestra

Instrumentation:

Woodwinds:

- 1 piccolo
- 2 flutes
- 2 oboes
- 1 English horn
- 2 clarinets in Bb
- 2 bassoons

Brass:

- 4 horns in F
- 3 trumpets in C
- 2 trombones
- 1 tuba

Timpani – 32", 29", 26", 23", and piccolo

Percussion (2 performers):

- 1st performer
 - Crotales
 - Snare drum
 - 4 Tom-toms
 - Bass drum
- 2nd performer
 - Glockenspiel
 - Vibraphone
 - Bass drum

Strings:

- 11 Violins I
- 8 Violins II
- 8 Violas
- 8 Violoncellos
- 5 Contrabasses

Performance notes:

General information

- Transposed score.
- The section from the beginning to letter F is a chaconne-like style.
- The **thick brackets** in **letter E** indicate that the notes should be **played in the foreground**. These notes will blend in a compound melody.
- The section from the letter I to M is a “**cloud formation**”: It means that the resultant sound of the orchestra will be **blurry**. The changes in dynamics in this part does not mean to bring any instrument to the foreground, just to have some variation in orchestral color. The last crescendo to **ff**, however, is the meeting point for everyone to start letter M. This **ff** is the climax of the section.
 - o **Letter J** has 5 beats with everyone in **staccato**. It should help the musicians to identify the section.
 - o Letter L has a time signature change, which helps to announce the climax of the section.
 - o In general, rhythmic precision is not essential in this section. However, everybody should play together the last crescendo to arrive at letter M.
- **Letter M** has a second moment of **compound melody**, however much more complex. The notes of the melody are marked with the thick brackets, with **ff** dynamics, and also have a regular note head. These notes should be in the foreground. The other notes with cue-sized note heads and **pp** dynamics will be in the background.
 - o The idea is that the first notes (in the first 2 bars) will not immediately sound anything else different from some popped out pitches. However, through some textural changes, the melody will be gradually clearer.
 - o The **cloud dissipation** has the **Violin II playing the whole melody** while the other instruments accentuate each of its notes. Notice that the dynamics of the Violin II is **ff**. However, they do not have an accent or thick brackets. It means that it will not be as loud as the foregrounded notes.

- 4
- Other instruments will start to join the melodic line gradually, after the Violin II.
 - **The rhythm of the compound melody is played integrally by the Percussion 1.**
 - Letter T (as in a carnival parade) explores the mood of a Brazilian carnival, popular in the Northeast of the country. This part is inspired by a music/dance called Maracatu. The bass drum in this section is influenced by the sound of the Zabumba, a Brazilian bass drum typical in Maracatu.
 - The climax of the piece is found in the last crescendo right before letter V.

Dynamics

Dynamic range used: *pppp* -> *fff*

fff – moments of maximum intensity

ppp – Extremely piano

pppp – Almost without sound

n – Niente

Brass

Straight mutes required for Trumpets and Trombones.

Percussion

- *Timpani* -

- Requires 4 or 5 timpani.
- Piccolo timpano required if the note B3 is not available in the other drums.

- Percussion 1 -

- At letter M, Percussion 1 plays the rhythm of the orchestral compound melody. It must be extremely precise and in the foreground (at the same dynamic level of the compound melody).
- Cross note head indicates rimshot in the snare drum.

- Percussion 2 -

- Bass drum
 - Horizontal position
 - Tremolos with 2 beaters
 - Rute required in several sections. Rute played with left hand and Beater with right hand.
 - Rute always strike the skin.
 - Cross note head indicates rimshot
 - Staccato indicates dead stroke
 - Muffle bass drum with a towel when playing with rute
- Glockenspiel played together with vibraphone from measure 49-51, and 60-63. This last one requires 2 vibes mallets in one of the hands.

Strings

- Unmeasured tremolos are notated with the 3 parallel lines crossing the note stems.
- *Slow glissando* means that the glissando should start exactly where indicated, sliding to its destination as linear and continuous as possible.

Duration

9' 30" aprox.

Invés

Yahn Wagner
(January 2016)

Slow and continuous, almost like a chaconne (♩=54)

A

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Piccolo, Flutes 1.2, Oboes 1.2, English Horn, Clarinets in B♭ 1.2, Bassoons 1.2, Horns in F (1.2 and 3.4), Trumpets in C 1.2.3, Trombones 1.2, and Tuba. The second system includes Timpani (F#, B, E, A) and Percussion (1 and 2). All instruments have a rest for the first three measures and then play a single note in the fourth measure.

Slow and continuous, almost like a chaconne (♩=54)

A

Musical score for string instruments. The score is divided into two systems. The first system includes Violin I, Violin II, and Viola. The second system includes Violoncello (1. solo), gli altri, and Contrabass. The Violoncello part has a dynamic marking of *p*. The Violin I, Violin II, and Viola parts have dynamic markings of *ppp* and *pp*. The Violoncello part has a dynamic marking of *p*. The Violin I, Violin II, and Viola parts have dynamic markings of *ppp* and *pp*. The Violoncello part has a dynamic marking of *p*. The Violoncello part has a dynamic marking of *p*.

1

2

3

4

[3+2]

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Timp.

[3+2]

Vln. I

Vln. II

Vla.

Vc. solo

B

Picc. *pp*

Fl. 1 *ppp* — *pp* — *p pp subito* — *p*

Fl. 2 *ppp* — *pp* — *pp* — *p*

Ob. 1 *pp*

Eng. Hn. *pp*

Cl. 1 *ppp* — *pp* — *p*

Cl. 2 *ppp* — *pp* — *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 2 3 4

Tpt. 1 (con sord.) *pp*

Tpt. 2 (con sord.) *pp*

Tpt. 3 (con sord.) *pp* — via sord.

Tbn.

Timp. non trem. *pp*

B

1. solo *p* — *pp* — *mp*

Vln. I gli altri *pp* — *p*

1. solo *p* — *pp* — *mp*

Vln. II gli altri *pp* — *p*

Vla. *pp* — *p*

Vc. solo *mp*

Picc. 1 *non staccato subito* *pp* *p* *ppp* *p* *pp* *non staccato subito* *pp*

Fl. 2 *non staccato subito* *pp* *p* *pp* *p* *pp* *non staccato subito* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Eng. Hn. 1 *non staccato subito* *pp* *p* *pp* *non staccato subito* *pp*

Cl. 1 *non staccato subito* *pp* *p* *pp* *non staccato subito* *pp*

Cl. 2 *non staccato subito* *pp* *p* *pp* *non staccato subito* *pp*

Bsn. 1 *mp*

Bsn. 2 *mf*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

Hn. 3 *mf* *pp*

Hn. 4 *mf* *pp*

Tpt. 1 *(con sord.)* *p* *pp*

Tpt. 2 *(con sord.)* *p* *pp*

Tpt. 3 *senza sord.* *mf* *pp*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Tba. *mf* *pp*

Timp. *pp* *p* *damp*

1. solo Vln. I *pp* *mp* *ppp* *mf*

gli altri Vln. I *pp* *mp* *ppp* *p*

1. solo Vln. II *pp* *mp* *ppp* *p*

gli altri Vln. II *pp* *mp* *ppp* *p*

1. sola Vla. *pp* *mp* *ppp* *p*

le altre Vla. *p* *pp* *non staccato subito*

1. solo Vc. *mf*

gli altri Vc. *pizz.* *p*

Cb. *pp* *p*

Picc. 1

Fl. 2

Ob. 1
2

Eng. Hn. 1

Cl. 2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1 (con sord.)
2 (con sord.)
3 (senza sord.)

Tbn. 1
2

Tba.

Timp. non trem. *pp* (non trem.) *p*

Vln. I 1. solo *pp* *mf* *fp*
gli altri *pp* *p* *fp*

Vln. II 1. solo *pp* *mf* *fp*
gli altri *pp* *p* *fp*

Vla. 1. sola *pp* *p* *mp* *pp* non stacc. sub.
le altre *mp* *pp* non stacc. sub.

Vc. 1. solo
gli altri

Cb.

[3+2]

D

Picc. *pp* *mf* *pp* non stacc. sub.

Fl. 1 *mf* *pp* *mf* *pp* non stacc. sub.

Fl. 2 *mf* *pp* *mf* *pp* non stacc. sub.

Ob. 1 *f* *pp* *f* *pp* non stacc. sub.

Ob. 2 *f* *pp* *f* *pp* non stacc. sub.

Eng. Hn. *f* *pp* *f* *pp* non stacc. sub.

Cl. 1 *mf* *pp* *mf* *pp* non stacc. sub.

Cl. 2 *mf* *pp* *mf* *pp* non stacc. sub.

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f* *pp* *fp*

Hn. 2 *f* *pp* *fp*

Hn. 3 *f* *pp* *fp*

Hn. 4 *f* *pp* *fp*

Tpt. 1 (con sord.) *f* *pp* *f* *pp* non stacc. sub.

Tpt. 2 (con sord.) *f* *pp* *f* *pp* non stacc. sub.

Tpt. 3 (senza sord.) *f* *pp* *fp*

Tbn. 1 *f* *pp* *fp*

Tbn. 2 *f* *pp* *fp*

Tba. *f* *pp* *fp*

Timp. *p* *mp* damp

[3+2]

D

Vln. I div. a 2 *mf* *pp* *pp*

Vln. II div. a 2 *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp* tutti unis. non stacc. sub.

Vc. *arco*

gli altri *arco* *mf*

Cb. *mf*

Picc. *mf* *p* *pp*

Fl. 1 *f* *p* *ff* *pp* *ff*

Fl. 2 *f* *p* *ff* *pp* *ff*

Ob. 1 *p* *ff* *p subito*

Ob. 2 *p* *ff* *p subito*

Eng. Hn. *p* *ff* *p subito*

Cl. 1 *f* *p* *ff* *ff*

Cl. 2 *f* *p* *ff* *ff*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 (con sord.) *p* *ff* *p subito*

Tpt. 2 (con sord.) *p* *ff* *p subito*

Tpt. 3 (senza sord.) *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *mf* damp F#, B, D, A

Timp. *mf* *p*

Vln. I div. a 2 *mf* *p* *pp*

Vln. II div. a 2 *mf* *f* *p* *ff* *pp* non staccato subito

Vla. *f* *mf* *p* *pp* *ff*

Vc. *tutti unis.*

Cb. *pp*

E * Compound melody (notes between brackets)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Picc., Fl., Ob., Eng. Hn., Cl., Bsn.) and brass (Hn., Tpt., Tbn., Tba.). The bottom section includes strings (Vln. I & II, Vla., Vc., Cb.). The score is divided into measures, with measure numbers 24, 25, 26, and 27 indicated at the bottom. A section marker 'E' is placed at the top and bottom of the page, with a note indicating a compound melody between brackets. Dynamic markings such as *mf*, *p*, *f*, *pp*, and *ppp* are used throughout. Musical notations include triplets, sixteenth notes, and various rests.

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Cl.

2

1

Bsn.

2

1

Hn.

2

3

4

1

Tpt.

2

3

1

Tbn.

2

Tba.

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 3

Cb.

28

29

30

ppp *f* *mf* *pp* *mf* *f* *mp* *p* *fp* *non staccato subito*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 (con sord.)

Tpt. 2 (con sord.)

Tpt. 3 (senza sord.)

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I div. a 3

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 3

Cb.

mf, *f*, *p*, *non staccato subito*, *slow gliss.*, *(F#, B, D, A)*

31 32 33 34

F Tempo giusto, subito and sonorous

← ♩ = ♩ → (♩=54) ← ♩ = ♩ → (♩=81)

Picc. *ff* *p*

Fl. 1 *ff* *p* 3

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff* *f* 3

Cl. 1 *ff* *p* 3 *mf*

Cl. 2 *ff*

Bsn. 1 *ff* *mf* 3

Bsn. 2 *ff* *mf*

Hn. 1 *ff* *mf* 3

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf*

Tpt. 1 *ff* *mf* 3 via sord.

Tpt. 2 *ff* 3

Tpt. 3 *ff*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Tba. *ff* *mf*

Timp. *ff* non tremolo *pp* *mf* *p* *mf* To crotales

Perc. 1 *f p < ff* *f p < ff* *pp* *mf* *p < mf* *p < mf* To glock. and vibes

Perc. 2 *f* *mf*

F Tempo giusto, subito and sonorous

← ♩ = ♩ → (♩=54) ← ♩ = ♩ → (♩=81)

Vln. I *ff* *mf* 3

Vln. II *ff* pizz. arco tutti unis. *mf* pizz.

Vla. *ff* pizz. tutti unis. arco *mf* 3

Vc. *ff* pizz. arco *mf* pizz. arco 3

Cb. *ff* *mf*

35 36 37 38 39 40 41 42 43

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf* *> pp ff* *pp*

Ob. 1 *mf*

Ob. 2 *mf* *> pp ff* *pp*

Eng. Hn. *mf* *pp ff* *pp*

Cl. 1 *mf* *> pp ff* *pp*

Cl. 2 *mf* *pp* *ff*

Bsn. 1 *mf* *> pp ff* *pp*

Bsn. 2 *mf* *pp ff* *pp*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

Tpt. 1 (con sord.) *mf* *p* *ff* via sord.

Tpt. 2 (senza sord.) *mf* *p* *ff*

Tpt. 3 (senza sord.)

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

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

Tba. *mf* *p* *ff*

Timp. *p* *mp*

Perc. 1 (crot.) *ff* *pp* *mp* *pp*

Perc. 2 (vib.) *mf* *pp* *ppp*

Perc. 3 (glock.) *ff* *pp* *mf* *pp*

Vln. I div. a 3 *pp* *ff* *pp* *ppp*

Vln. II div. a 3 *pp* *ff* *pp* *ppp*

Vla. div. a 3 *pizz.* *arco* *pp* *ff* *pp* *ppp*

Vc. div. a 3 *pizz.* *arco* *pp* *ff* *pp* *ppp*

Cb. *pp* *ff* *pp* *ppp*

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tba.

Timp. *ff* G, B, D, A F#, B, C, G *p mp*

Perc. 1 (tom-tom.) *ff* (bass drum) Bass Drum To vibes *mf*

G [2+3]

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3

Vc. div. a 3

Cb.

53 54 55 56 57 58 59

Picc. flutter ord.

Fl. 1 flutter ord. flutter ord. 6

Fl. 2 flutter ord. flutter ord. 6

Eng. Hn. ord. 6

Cl. 1 f 3 f

Cl. 2 f 3 f

Bsn. 1 p ff 6

Bsn. 2 p ff 6

Hn. 1 f

Hn. 2 f

Hn. 3 f

Hn. 4 f

Tpt. 1 (senza sord.) con sord.

Tpt. 2 (senza sord.) con sord.

Tpt. 3 (senza sord.) con sord.

Tbn. 1 con sord., straight mute

Tbn. 2 con sord., straight mute

Tba. mf

Timp. G, B, C, G

Perc. 1 (Snare/T. Toms) mp To crotales f

Perc. 2 Vib. To bass drum

Perc. 3 Glock. mf

Vln. I div. a 3 p ppp p ppp p f 3 ff mf

Vln. II div. a 3 p ppp p ppp p ppp p mf

Vla. div. a 3 p ppp p ppp p mf

Vc. div. a 3 p ppp p ppp p snap pizz. arco 3 mf

Cb. div. a 2 p ppp p ppp p snap pizz. arco 3 mf

60 61 62 63 64 65 66 67

Picc. *p*

Fl. 1 2

Eng. Hn.

Cl. 1 *mf* *p*
2 *mf* *p*

Bsn. 1 *mf* *p* *ppp*
2 *mf* *p* *ppp*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tba.

Timp. *ppp* *mf* *p* *ppp* *n* *ppp*

Perc. (crot.) Crot. To Bass drum
(bass drum) Bass drum damp Perc. *p*

Vln. I div. a 3 *ppp* *pp* *ppizz.* *8va*

Vln. II div. a 3 *ppp* *pp* *ppizz.* *8va*

Vla. div. a 3 *ppp* *ppp*

Vc. div. a 3 *ppp* *ppp*

Cb. div. a 2 *p* *ppp* *n*

68 69 70 71 72

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *ppp*

Ob. 2 *ppp*

Eng. Hn. *ppp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. *ppp* *n*

Hn. 1 *ppp* *n*

Hn. 2 *ppp* *n*

Hn. 3 *ppp* *n*

Hn. 4 *ppp* *n*

Tpt. 1 *ppp* *n*

Tpt. 2 *ppp* *n*

Tpt. 3 *ppp* *n*

Tbn. 1 *ppp* *n* via sord.

Tbn. 2 *ppp* *n* via sord.

Tba. *ppp*

Timp. *ppp*

Perc. 1 *p* (crot.)

Perc. 2 *pp* (bass drum)

Vln. I div. a 3 *pp* *pp* *ppp* *p* *ppp*

Vln. II div. a 3 *pp* *pp* *ppp* *p* *ppp*

Vla. div. a 3 *ppp* *ppp* *pp* *pp* *ppp* *pp*

Vc. div. a 3 *ppp* *ppp* *pp* *pp* *ppp* *pp*

Cb. *ppp* *ppp* *pp* *pp* *ppp* *pp*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

1

2

To glock.

p

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3

Vc. div. a 3

Cb. div. a 3

pp

pppp

Cloud formation (♩=100)

I

Picc. *pp* *p* *mp*

Fl. 1 *pp* *p* *mp*

Fl. 2 *pp* *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Eng. Hn. *p* *mp*

Cl. 2

Bsn. 1

Hn. 1 *pp* *p* *mp*

Hn. 2 *pp* *p* *mp*

Hn. 3 *pp* *p* *mp*

Tpt. 1 (senza sord.) *pp* *mp*

Tpt. 2 (senza sord.) *pp* *mp*

Tpt. 3 (senza sord.) *pp* *mp*

Tbn. 1 (senza sord.) *p*

Tbn. 2 (senza sord.) *p*

Tba. *p*

Perc. 1 (crot.) *pp* *p*

Perc. 2 (glock.) *pp* *p*

Cloud formation (♩=100)

I

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3 *pp* *ppp* *p* *pp*

Vc. div. a 3 *p* *pp*

Cb. div. a 3 *pp* *mp*

90 91 92 93 *pp* 94 95 *mp*

J All notes in staccato ord. (just some)

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff* *p subito*

Cl. 2 *ff* *p subito*

Bsn. 1 *ff* *p subito*

Bsn. 2 *ff*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *ff* *mp* *p*

Tpt. 2 *ff* *mp* *p*

Tpt. 3 *ff* *mp* *p*

Tbn. 1 *ff* *mp* *p*

Tbn. 2 *ff* *p*

Tba. *ff* *p subito* *p*

Perc. 1 *p*

Perc. 2 *p*

J

Vln. I div. a 3 *p*

Vln. II div. a 3 *p*

Vla. div. a 3 *mp* *p* *mp*

Vc. *pizz.* *f* *mp* *pizz.* *f*

Cb. div. a 2 *mp* *f*

K

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *mp*

Timp. (F, A, D, Eb) non tremolo *ff*

Perc. 1 (crot.) *ff*

Perc. 2 (glock.) *ff*

K

Vln. I div. a 3 *8va*

Vln. II div. a 3 *ff*

Vla. div. a 3 *ff*

Vc. div. a 3 *arco mp*

Cb. div. a 2 *ff*

*Climax of the section

L

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tba.

Timp.

Perc. 1 (crot.) 2 (glock.)

ff pp

L

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3

Vc. div. a 3

Cb. div. a 3

ff pp

p

arco

ff

pp

Picc. *ff* *pp* *ff* *pp* *ff*

Fl. 1 *ff* *pp* *ff* *pp* *ff*

Fl. 2 *ff* *pp* *ff* *pp* *f*

Ob. 1 *ff* *pp* *ff* *pp* *ff*

Ob. 2 *ff* *pp* *ff* *pp* *ff*

Eng. Hn. *ff* *non dim.* *f*

Cl. 1 *ff* *non dim.* *f*

Cl. 2 *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Bsn. 1 *ff* *pp* *ff* *pp* *ff*

Bsn. 2 *pp* *ff* *pp* *ff* *pp*

Hn. 1 *ff* *pp* *ff* *pp*

Hn. 2 *ff* *pp* *ff* *pp*

Hn. 3 *ff* *pp* *ff* *pp*

Hn. 4 *ff* *pp* *ff* *pp*

Tpt. 1 *non dim.* *pp* *ff* *pp*

Tpt. 2 *pp* *ff* *pp* *ff*

Tpt. 3 *pp* *ff* *pp* *ff*

Tbn. 1 *ff* *pp* *ff* *pp* *ff* *pp*

Tbn. 2 *ff* *pp* *ff* *pp* *ff* *pp*

Tba. *pp* *ff* *pp* *ff* *pp*

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

Perc. 1 *ff* *pp*

Perc. 2 *ff* *pp*

Vln. I div. a 3 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vln. II *tutti unis.* *non dim.*

Vla. div. a 3 *ff non accent.* *ff* *pp* *ff* *pp*

Vc. div. a 3 *ff* *pp* *ff* *pp* *ff* *pp*

Cb. div. a 3 *ff* *pp* *ff* *pp* *ff* *pp* *arco* *arco*

Picc. *f*

Fl. 1 *f* *pp* *mf* *pp*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *f* *pp* *f* *pp* *f* *pp*

Bsn. 1 *f*

Bsn. 2 *pp*

Hn. 1 *ff* *f* *pp*

Hn. 2 *pp* *f*

Hn. 3 *mf*

Hn. 4 *f* *pp*

Tpt. 1 *mf*

Tpt. 2 *f* *pp* *f* *pp*

Tpt. 3 *ff*

Tbn. 1 *f*

Tbn. 2 *pp*

Tba. *f* *pp*

Timp. *mp*

Perc. 1 (snr./t.-tom)

Perc. 2 (glock.) To vibes

Vln. I div. a 3 *f* *pp* *f* *pp* *mf* *pp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

Vln. II *mf* *pizz.* *mp*

Vla. div. a 3 *f* *mf* *pizz.* *mf* *pizz.* *mp*

Vc. div. a 3 *ff* *pp* *f* *pp* *mf* *mf*

Cb. *tutti unis.* *mf* *mp*

Picc. *mf*

Fl. 1 *p*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *mf*

Hn. 1 *pp*

Hn. 3 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *pp*

Timp. (D, A#, E, B)

Perc. 1 *mf* Crot. To snare drum and tom-tom

Perc. 2 *mf* Vibesi. To bass drum

Vin. I *mf*

Vin. I div. a 2 *mf*

Vin. II *mf*

Vla. *mf* arco

Vc. *mf* arco

Cb. *mf*

Snare drum 4 tom-toms

muffle with towel L.H. with rute R.H. with beater Bass drum

135 136 137 138 139 140

Picc. *mf* *ppp*
 Fl. 1 *mf* *ppp*
 Fl. 2 *mf* *ppp*
 Ob. 1 *mf* *ppp*
 Ob. 2 *ppp* *mf*
 Eng. Hn. *ppp* *mf*
 Cl. 1 *ppp* *mf*
 Cl. 2 *ppp* *mf*
 Bsn. 1 *ppp* *mf* *ppp*
 Bsn. 2 *ppp* *mf*
 Hn. 1 *mf*
 Hn. 2 *mf*
 Hn. 3 *mf*
 Tpt. 1 *mf*
 Tpt. 2
 Tpt. 3
 Tbn. 1 con sord. *mf*
 Tbn. 2 con sord. *mf*
 Tba. *ppp* *mf*
 Timp. *mf*
 Perc. (snr./t.-tom) *mf*
 Perc. (bass drum) *pp < mf*
 Vln. I div. a 3 *f* *ppp* *mf* *ppp*
 Vln. II div. a 3 *f* *ppp* *mf* *ppp*
 Vla. div. a 3 *f* *ppp*
 Vc. div. a 2 *f* *ppp* *mf*
 Cb. *f* *ppp*
 snap pizz. pizz. ord. *f secco* *ppp* *mf*

Picc. *mf* 6 6 6 6 6 6

Fl. 1 *mf* 6 6 6 6 6 6

Fl. 2 *mf*

Ob. 1 *mf* 5 5 5 5 5

Ob. 2 *mf*

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

Cl. 1 *mf* 5 5 5 5 5

Cl. 2 *mf*

Bsn. 1 *mf* 3 3 3 3 3 3

Bsn. 2 *ff* *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

Tbn. 1 (con sord.) *ppp*

Tbn. 2 *ppp*

Tba. *ff* *ppp*

Timp. *ff* *ppp* D, G, E, B

Perc. 1 (snr./t-tom) *pp < mf* *pp < mf* *pp < mf* To Bass drum

Perc. 2 (bass drum) *pp < mf* *pp < mf* *pp < mf*

Vln. I div. a 2 *mf* 3 3 3 3 3 3 *ppp*

Vln. I div. a 2 *mf* 3 3 3 3 3 3 *ppp*

Vln. II div. a 2 *mf* pizz. 3

Vla. div. a 2 *ppp* *mf* 3 3 3 3 3 3 snap pizz. pizz. ord. *mf* *secco*

Vc. div. a 2 *ppp* *mf* snap pizz. pizz. ord. *f* *secco* pizz. *f* *secco*

Cb. *mf*

S Delicate, meno mosso (♩=84)

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Cl.

2

Timp.

Perc. 2

(bass drum)

dead stroke

S Delicate, meno mosso (♩=84)

Vln. I div. a 3

mf

gliss.

div. a 3

pp

pp

pp

ppp

pppp

n

ppp

sul ponticello

Vln. II div. a 2

ppp

mf

gliss.

Via.

tutti unis. pizz.

arco

pp

Vc. div. a 2

Cb. div. a 3

sul ponticello arco

ppp

sul ponticello arco

ppp

sul ponticello arco

ppp

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Timp.

ppp *gliss* *gliss*

Perc. 1 (bass drum)

Perc. 2 (bass drum)

Bass drum *ppp* *f*

Più mosso (♩=100)

Vln. I div. a 3

pppp *n* *pp* *pp*

Vln. II div. a 3

arco *pp* *pp*

Vla. div. a 3

snap pizz

Vc. div. a 3

snap pizz

Cb. div. a 3

pp *p* *f* *p* *f*

T

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *ppp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *ppp*

(con sord.) *ppp* *pppp* via sord.

Tbn. 1 (con sord.) *ppp* *pppp* via sord.

Tbn. 2 (con sord.) *ppp* *pppp* via sord.

Tba. *ppp*

Perc. 1 (crotales) *f* *pp* *mf* *p* Crot. To snare drum

Perc. 2 (bass drum) *pp*

T

Vln. I div. a 3 *mf* *p* *ppp*

Vln. II div. a 3 *mf* *pp* *ppp*

Vla. div. a 3

Vc. div. a 3 arco *ppp* arco *ppp* arco *ppp*

Cb. div. a 3 arco ord. *ppp* arco ord. *ppp* arco ord. *ppp*

U Announcing the carnival parade (♩=100)

38

Picc.

1

Fl.

2

Ob.

1

2

Eng. Hn.

1

Cl.

2

Bsn. 1

Timp.

Perc.

1

2

U Announcing the carnival parade (♩=100)

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div. a 3

Vc.
div. a 2

172

173

174

175

176

177

178

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2

Bsn. 1

Timp.

Perc. 1 Snare drum 2

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3

Vc. div. a 2

179 180 181 182

pp *p* *f* *mp* *mf* *f*

As in a carnival parade, Maracatu (♩=100)

Picc. *f*

Fl. *f*

Ob. *mf*

Cl. *mf*

Timp. *mf* (snare drum)

1 *mf*

Perc. (bass drum) *mf*

2 *mf*

As in a carnival parade, Maracatu (♩=100)

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

tutti unis.

183 184 185

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *fp*

1 *fp*

2 *fp*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf*

Vc. *f*

Cb. *f*

186 187 188 189

Picc. 1
 Fl. 2
 Ob. 1, 2
 Eng. Hn.
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2, 3, 4
 Tpt. 1, 2
 Tbn. 1, 2
 Tba.
 Timp. *mf* *fp* *ff* *mf* *fp* *ff* *mf* *fp* *ff* *mf* *ff*
 Perc. 1, 2
 Vln. I *arco* *mf*
 Vln. II *arco* *mf*
 Vla. *arco* *mf*
 Vc. div. a 2
 Cb. *arco* *ff*

190

191

192

193

194

V

Picc. *f* *ff*

1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

2 *f* *ff*

Cl. 1 *f* *ff*

2 *f* *ff*

Bsn. 1 *f* *ff*

2 *f* *ff*

Hn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Tpt. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Tbn. 1 *f* *ff*

2 *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

2 *f* *ff*

Vln. I div. a 2 *f* *ff*

Vln. II div. a 2 *f* *ff*

Vla. div. a 2 *f* *ff*

Vc. div. a 2 *f* *ff*

195 196 197 198 199 200 *ff*

W

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tba.

Timp.

Perc. 1 2

W

Vln. I tutti unis. pizz. f

Vln. II div. a 2 pizz. f

Vla. tutti unis. arco f

Vc. ff

Cb.

44 Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

Eng. Hn.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

2 Tbn.

Tba.

Timp.

1 Perc.

2 Perc.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vc. div. a 2

Cb.

205 206 207 208 209