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Title

For 54

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2020

For 54

Alexis Porfiriadis

2020

2 Flutes

2 Oboe

2 Clarinets (2nd plays also Bass Clarinet)

2 Bassoons

2 Horns

2 Trumpets in C

Tuba

Percussion

(Marimba, Vibraphon, Tam-tam, Gran Cassa, Snare Drum, Crotales)

Harp

Piano

Strings

Winds and Strings should play in general WITHOUT vibrato

Fermata = always 2 to 4 second

For 54

Performance Instructions

General

sim. simile
ord. ordinario
c.sord. – s.sord. with (without) mute

high
middle.....Register
low



$\frac{1}{4}$ (resp. $\frac{3}{4}$) of the tone higher



$\frac{1}{4}$ (resp. $\frac{3}{4}$) of the tone lower



move fast, many tones, follow the given direction



repeat the pattern very fast



highest tone you can play


Wind Instruments

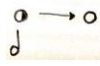



Natural overtones




Ton with much air, (nearly toneless)


 Toneless (nearly only air colored with tone)

 Continuous transition from nearly toneless to toneless (or the opposite)


 Tongue-ram

 Whistletones (improvise)

 Jet whistle

 Percussive sound without blowing more than needed

 Slap

 Air only (Blass Wind Instruments)

Percussion

Vibr.with Bow

Vibraphon with bow

Sn.Dr. without snares

Snare Drum without snares

Tam-t.

Tam-tam

Gr.C.

Grand Cassa

Mar.

Marimbaphon

 „dead tone“

Harp – Piano



Pizz in the strings (Piano)



Muted strings. Two ways: with a finger or the palm



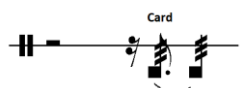
Hit the strings on the given register and let it sound or make a tremolo in the given register on the strings with your palm



Muted (with a finger) repeated tone. The finger should make a gliss on the string or move freely in order to produce different overtones.



Hit (or tremolo) the given register with a soft Mallet.



Play on a string with a credit card

Strings

pizz

pizzicato

div

divisi

s.p. (ex.s.p.)

sul ponticello (extrem sul pont.)

s.t. (ex.s.t.)

sul tasto (extreme sul tasto)

ord.

ordinario

c.l.arco – c.l. e crini

arco with the wood of the bow and arco with the hair AND the wood of the bow

tap.

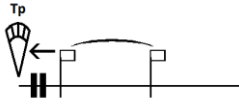
taping



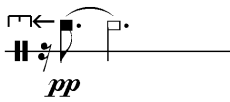
Mute the sound



Play arco on the bridge



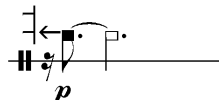
Play arco on the tailpiece



Play arco on a wood mute



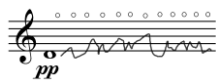
Play arco (resp. tremolo) at the side of the instrument



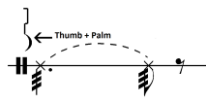
Play arco on the peg



Flageolet Glissando (resp. free Flageolet movement)



Bartok Pizzicato



Hit in tremolo with thumb and palm on the body of the instrument



Pizzicato with muted strings





Maximal Bow pressure



Play with a guitar pick on the string

For 54

Alexis Porfiriadis

Dur. ca.14 Min.

♩ = 54

This musical score is for the piece "For 54" by Alexis Porfiriadis. It is written for a full orchestra and piano. The tempo is marked as ♩ = 54. The score is divided into several systems of staves, each representing a different instrument or section. The instruments included are Flute 1 and 2, Oboe 1 and 2, Clarinet in B1 and B2, Bassoon 1 and 2, Horn in F 1 and 2, Trumpet in C 1 and 2, Tuba, Percussion I, Harp, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score features various musical notations, including dynamics (pp, p, mp, mf, tutti), articulation (pizzicato, diviso), and performance instructions (e.g., "Vibr. (Motoroff)", "Tam-t.", "Gr.C. wipe with your nails"). The piece is in 4/4 time and consists of 54 measures.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

Bs. 1

Bs. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tr. 1 *pp*

Tr. 2 *pp*

Tuba *csord.* *ppp(oss.)* *sim.* *ppp*

Perc. I *Mar. dt.* *mp* *Vibr. wih Bow.* *Mar. dt.* *mf*

Harp *mp* *p* *mp* *mp*

Piano *p* *p* with soft Mallets (L-r) *mp* *pp* *mp* *mp*

Vln. I *tutti* *pp* *pizz. (div.)* *p* *arco div.* *pp* *tutti ord.* *pp* *pizz. div.* *mp* *arco tutti* *pp* *ex.s.p.*

Vln. II *pizz. (div.)* *p* *tutti ord.* *pp* *pizz. div.* *mp*

Vla. *p*

Vc. *tutti sp.* *ppp* *pp* *sp.* *pp* *ex.s.p.* *ppp* *ex.s.p.* *ppp*

Cb. *pp* *pp* *pp*

This page contains the musical score for measures 27 through 32 of a symphony. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Measure 27 has a *p* dynamic. Measure 28 has a *pp* dynamic. Measures 29-32 feature a complex rhythmic pattern with a *pp* dynamic.
- Oboes (Ob. 1, Ob. 2):** Measure 29 has a *pp* dynamic.
- Clarinets (Cl. 1, Cl. 2):** Measure 29 has a *pp* dynamic. Cl. 2 has a *muta in Bass Cl.* instruction in measure 30.
- Bassoons (Bs. 1, Bs. 2):** Measure 29 has a *pp* dynamic.
- Horns (Hn. 1, Hn. 2):** Measure 27 has a *pp* dynamic.
- Trumpets (Tr. 1, Tr. 2):** Measure 27 has a *pp* dynamic.
- Tuba:** Measure 27 has a *pp* dynamic.
- Percussion (Perc. I):** Measure 27 has *ord.* and *pp*. Measure 28 has *Vibr. with Bow.* and *pp*. Measure 29 has *(2 Bows!)*. Measure 30 has *Mar.*. Measure 31 has *Sn.Dr. (without snares)* and *f*.
- Harp:** Measure 27 has *p*. Measure 29 has *pp*. Measure 30 has *DC B / E F G# A*.
- Piano:** Measure 27 has *pp*. Measure 28 has *p*. Measure 29 has *pp*. Measure 30 has *pp*. Measure 31 has *f*.
- Violins (Vln. I, Vln. II):** Measure 27 has *pp*. Measure 28 has *p*. Measure 29 has *pp*. Measure 30 has *pp*. Measure 31 has *pp*. Measure 32 has *pp*. Vln. II has *pizz tutti* and *arco* markings.
- Viola (Vla.):** Measure 27 has *pp*. Measure 28 has *pp*. Measure 29 has *pp*. Measure 30 has *pp*. Measure 31 has *pp*. Measure 32 has *pp*. Markings include *div. a 3*, *cr. sup.*, *tutti*, and *arco ord.*
- Violoncello (Vc.):** Measure 27 has *pp*. Measure 28 has *pp*. Measure 29 has *pp*. Measure 30 has *pp*. Measure 31 has *pp*. Measure 32 has *pp*. Markings include *pizz*.
- Contrabass (Cb.):** Measure 27 has *pp*. Measure 28 has *pp*. Measure 29 has *pp*. Measure 30 has *pp*. Measure 31 has *pp*. Measure 32 has *pp*. Markings include *pizz*.

Fl. 1 tempo *p* *f* *pp* *p* *pp* *mp* *Lr.*

Fl. 2 tempo *p* *f* *pp* *p* *pp*

Ob. 1 tempo *p* *f* *pp*

Ob. 2 tempo *p* *f*

Cl. 1 tempo *p* *f* *pp* *mp* *Sl*

Cl. 2 *muta in Cl.* tempo *p* *f* *pp*

Bs. 1 tempo *pp* *pp*

Bs. 2 tempo *pp*

Hn. 1 tempo *p* *f*

Hn. 2 tempo *p* *f*

Tr. 1 tempo *p* *f* *csord.*

Tr. 2 tempo *p* *f* *csord.*

Tuba tempo *ssord.* *csord.*

Perc. I tempo *pp* *p* *f* *pp* *pp* *Mar.* *Gr.C.* *Tam-t.* *Mar.* *Su.Dr. rim shot* *sfz*

Harp tempo *pp* *p* *D C # B / E b F G A b*

Piano tempo *pp* *mp* *pp* *p* *pp* *mp*

Vln. I tempo *ex.spl.* *pp* *arco ord. div.* *f* *tutti* *pizz* *p* *sfz*

Vln. II tempo *p* *f* *pizz* *arco s.t. div.* *pp* *tutti* *pp* *sfz*

Vla. tempo *arco* *div. a 3* *pp* *arco s.t. div.* *pp*

Vc. tempo *pp* *ord.* *ex.spl.* *csord.* *pp* *pp* *ex.spl.* *pizz* *sfz*

Cb. tempo *pp* *pp* *f* *pp* *pp* *pp* *pp* *ssord.*

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

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

Ob. 1 *ppp* *ppp* *p* *f*

Ob. 2 *ppp* *ppp* *p* *f*

Cl. 1 *ppp* *pp* *f*

Cl. 2 *ppp* *f* *muta in Bass Cl* *Sl*

Bs. 1 *ppp* *p* *f*

Bs. 2 *ppp* *p* *f*

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

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

Tr. 1 *pp* *pp* *ssord.* *f*

Tr. 2 *pp* *pp* *ssord.* *f*

Tuba *pp* *pp* *ssord.* *f*

Perc. I *pp* *p* *Reibstock (Gairo effect)* *Tam-t.* *p* *ff*

Harp *pp* *p* *D C# B / Eb F G A*

Piano *pp* *p* *ord.* *Card* *p* *f*

Vln. I *p* *mf* *Solo* *f*

Vln. II *pp* *pp* *pp* *f*

Vla. *pp* *pp* *Tp* *tutti sp.* *pp*

Vc. *ssord.* *mf* *Tp* *Solo* *pp* *f* *tutti sp.* *pp*

Cb. *mf* *Tp* *f*

Fl. 1 *tr.* *f* *mp* *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Cl. 1 *pp*

Bass Cl. 2 *sl* *mp* *sl* *mp* *muta in Cl* *pp*

Bs. 1

Bs. 2

Hn. 1 *sl* *p* *f* *mp* *p* *mf* *p*

Hn. 2 *p* *f* *mp* *p* *mf* *p*

Tr. 1 *p* *f* *mp* *esord.* *p*

Tr. 2 *p* *f* *mp* *esord.* *p*

Tuba *p* *f* *esord.*

Perc. 1 *Mar.* *Reibestock (Giro effect)* *mp* *sim.* *Vln. with Bow.* *p*

Harp

Piano *mp* *f* *mp*

Vln. I *pp* *pizz. tutti* *p* *sim.* *pp* *arco div. sp.* *pp*

Vln. II *p* *pizz. tutti* *pp* *pp* *arco div. sp.* *pp*

Vla. *exsist.* *pp* *ord.* *sp.* *sim.*

Vc. *exsist.* *pp* *ord.* *sp.* *sim.*

Cb. *pizz.* *f*

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

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

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp* *p*

Cl. 2 *mp*

Bs. 1

Bs. 2

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Tr. 1

Tr. 2

Tuba

Perc. I

Harp *mf*

Piano *p* *p*

Vln. I *p* *f* *mf* *pp* *ff* *pp* *ff* *f*

Vln. II *p* *pp* *mf* *p* *f* *mf* *p*

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

Vc. *p* *pp* *p*

Cb. *f* *pizz*

pizz *arco* *m.B.* *ex.sp.* *div. a 3* *gl.* *sin.*

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

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

p *pp* *p*

f *pizz*

This page of a musical score contains measures 73 through 84. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Tuba, Percussion (Vibraphone with bow and Maracas), Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *p*, *mp*, and *f*. Performance instructions include *pp*, *ppp*, *csord.*, *ord.*, *ppp*, *f*, *tap.*, *arco ord.*, *ex.sop. arpo*, *div. a 3*, and *ord.*. The Harp part includes the chord sequence D C# B / Eb F G# A. The Percussion part includes *Vibr. w/wh Bow.* and *Mar.*. The Violin and Viola parts include *tap.* and *arco ord.* markings. The Violoncello and Contrabass parts include *tap.* and *arco ord.* markings. The score is written in a complex rhythmic structure with multiple time signatures.

Fl. 1 *J.w.*
ff

Fl. 2 *J.w.*
ff

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

Bs. 1 *pp*

Bs. 2 *pp*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Tr. 1 *p* *pp* *f*

Tr. 2 *pp* *f*

Tuba *pp* *f*

Perc. I *Mar.* *pp* *Gr.C.* *ppp* *mf*

Harp *p* *pp* *D# C# Bb / E F Gb A*

Piano *pp* *pp* *f*

Vln. I *pp* *pizz tutti* *div. a 4* *pizz* *tutti m.B.* *f*

Vln. II *ex.sst.* *pp* *arco* *pp* *c.l.e. crini* *f* *m.B.*

Vla. *pizz* *pp* *div. a 3* *pizz* *tutti m.B.* *f*

Vc. *ex.sst.* *pp* *c.l.e. crini* *f* *m.B.*

Cb. *pp* *pizz* *f* *m.B.*

87

Fl. 1 *p* *pp*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bs. 1 *p*

Bs. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tr. 1 *p* *pp*

Tr. 2 *p*

Tuba *p*

Perc. I Mar. *p* *pp*

Harp *p* *pp* *p*
D# C# Bb / Eb F G# A D# C# Bb / Eb F G A

Piano *p* *pp* *ord.* *p*

Vln. I *mp* *pizz* *div. a 3* *pp* *ex.ssp.* *pp*

Vln. II *mp* *pp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp* *ex.ssp.* *pp*

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

92

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p < f*

Ob. 2 *p < f*

Cl. 1 *p < f*

Cl. 2 *p < f*

Bs. 1 *p < f*

Bs. 2 *p < f*

Hn. 1 *p < f*

Hn. 2 *p < f*

Tr. 1 *sord.* *p < f*

Tr. 2 *sord.* *mf* *p < f*

Tuba *sord.* *p < f*

Perc. 1 *Mar.* *Reibstock (Güiro effect)* *mp* *sim.* *p*

Harp *p* *f* *mp*
D# C# Bb / Eb F# G# A *p* D C# B / E F# G A *mp* D C# B / Eb F# G A

Piano *p* *f* *p*

Vln. I *tutti arco* *pp* *f* *pizz.* *arco sp.* *f* *p* *pizz.* *arco sp.* *f* *p* *pizz.*

Vln. II *tutti arco* *pp* *f* *pizz.* *arco sp.* *f* *p* *pizz.* *arco sp.* *f* *p* *pizz.*

Vla. *tutti arco* *pp* *f* *pizz.* *arco sp.* *f* *p* *pizz.* *arco sp.* *f* *p* *pizz.*

Vc. *ord.* *pp* *f* *pizz.* *arco sp.* *f* *p* *pizz.* *arco sp.* *f* *p* *pizz.*

Cb. *tutti* *f* *pizz.* *arco sp.* *f* *p* *pizz.* *arco sp.* *f* *p* *pizz.*

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

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

Ob. 1 *pp* *f* *pp* *p*

Ob. 2 *pp* *f* *p*

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

Bs. 1 *pp* *f*

Bs. 2 *pp* *f*

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

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

Tr. 1 *mp* *p* *ssord.* *p*

Tr. 2 *mp* *p* *ssord.* *p*

Tuba *pp* *f*

Perc. I *p* *Vibr.* *p* *Tam-T. with the wood of the mallet*

Harp *p* *D# C# B/E FGA* *mp*

Piano *mp* *f* *Scratch along the strings with the nab!*

Vln. I *ex.sp.* *p* *ord. div.* *p* *f* *ppizz* *aro sp.* *p*

Vln. II *ppizz* *mp* *aro ex.sp.* *mf* *f* *ord. div.* *p* *f* *ppizz* *p*

Vla. *ord. div.* *p* *f*

Vc. *ppizz* *mp* *aro div.* *p* *f* *tutti* *pp* *sp.* *pppp*

Cb. *ord.* *p* *f* *p < f*

128

Fl. 1 *pp* *mp* *ppp*

Fl. 2 *pp* *ppp*

Ob. 1 *fp* *pp* *pp*

Ob. 2 *fp* *pp* *pp*

Cl. 1 *sp* *pp* *mp* *ppp*

Cl. 2 *sp* *pp* *muta in Bass Cl* *ppp*

Bs. 1 *pp* *pp* *ppp*

Bs. 2 *pp* *ppp*

Hn. 1 *fp* *pp*

Hn. 2 *fp* *pp*

Tr. 1 *fp* *pp* *pp*

Tr. 2 *fp* *pp*

Tuba *fp* *pp* *pp*

Perc. I *pp*

Harp *mf* *p* *pp*

Piano *ord.* *p* *pp*

Vln. I *pizz* *arco* *exal.* *p* *pp* *div a 6* *ord.* *sp.* *pp* *tutti* *pp* *pizz* *ppizz ord.*

Vln. II *pp* *ppp* *pp* *pp* *p*

Vla. *pp* *ord.* *sp.* *pp* *pp* *pizz* *ppizz ord.*

Vc. *pp* *p* *pizz* *pp*

Cb. *tutti* *pp* *pp* *p* *pp* *arco* *pp*

This page contains the musical score for measures 143 through 150 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute 1 (Fl. 1) and Flute 2 (Fl. 2): Both parts begin with a *p* dynamic and feature a melodic line with various articulations and dynamics including *pp*, *f*, and *p*.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2): Oboe 1 has a melodic line starting at measure 148 with dynamics *pp* and *ff*. Oboe 2 has a melodic line starting at measure 149 with dynamics *pp* and *f*.
- Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2): Clarinet 1 has a melodic line starting at measure 148 with dynamics *pp* and *f*. Clarinet 2 has a melodic line starting at measure 148 with dynamics *pp*, *ff*, and *pp*.
- Bassoon 1 (Bs. 1) and Bassoon 2 (Bs. 2): Both parts have melodic lines starting at measure 148 with dynamics *pp*.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2): Both parts have melodic lines starting at measure 143 with dynamics *p* and *f*, and later *pp*.
- Trumpet 1 (Tr. 1) and Trumpet 2 (Tr. 2): Both parts have melodic lines starting at measure 143 with dynamics *p* and *f*, and later *pp*. They are marked "csord." (crescendo) at measure 148.
- Tuba: Has a melodic line starting at measure 148 with dynamics *pp*.
- Percussion I (Perc. I): Features a mallet part (Mar.) starting at measure 148 with a *p* dynamic.
- Harp: Features a chordal accompaniment starting at measure 148 with a *p* dynamic. The chord progression is indicated as D C# Bb/Eb FGA.
- Piano: Features a complex accompaniment starting at measure 143 with a *p* dynamic, and later *pp*, *ff*, and *pp*.
- Violin I (Vln. I) and Violin II (Vln. II): Both parts have melodic lines starting at measure 143 with dynamics *pp* and later *pp*, *ff*, and *pp*. They are marked "pizz" (pizzicato) at measure 149.
- Viola (Vla.): Features a melodic line starting at measure 143 with dynamics *pp* and later *pp*. It is marked "tap." at measure 149.
- Violoncello (Vc.): Features a melodic line starting at measure 143 with dynamics *pp* and later *pp*. It is marked "c.l.e. crini" at measure 143 and "pizz" at measure 149.
- Contrabass (Cb.): Features a melodic line starting at measure 143 with dynamics *pp* and later *pp*. It is marked "tap." at measure 149.

133

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

Cl. 1 *pp* *mp* *pp*

Cl. 2 *pp*

Bs. 1 *pp*

Bs. 2

Hn. 1

Hn. 2

Tr. 1 *pp* *csord.*

Tr. 2

Tuba

Perc. I *pp* *Vibr.* *Gr.C. ord. Mallet* *pp* *Mar.* *pp*

Harp *pp* *pizz* *DC#B/EbFG#A* *pp* *DC#B/EbFG#A* *pp*

Piano *pp*

Vln. I *pp* *pizz* *div.* *pp* *pizz* *tutti* *pp* *div. a 3* *pp* *arco* *c.l.e. crini* *pp*

Vln. II *pp* *pizz* *pp* *pizz* *pp* *div. a 3* *pp* *arco* *c.l.e. crini* *pp*

Vla. *pp* *pp* *arco* *tutti* *pp* *ex.s.p.* *pp* *ord.* *c.l.e. crini* *pp*

Vc. *pp* *pizz* *pp* *arco* *pp* *ex.s.p.* *pp* *ord.* *c.l.e. crini* *pp*

Cb. *pp* *pp*

163

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

Fl. 2 *pp* *pp* *pp*

Ob. 1 *pp* *pp*

Ob. 2 *pp* *pp*

Cl. 1 *pp* *pp*

Cl. 2 *pp* *pp*

Bs. 1

Bs. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tr. 1 *pp* *caord.*

Tr. 2 *pp* *caord.*

Tuba *caord.*

Perc. I *p* *pp* *pp* *sim.* *wipe* *Mar. (pnlms)* *p*

Harp *p* *pp* *D# C# B / E F G# A* *mp* *D C# B / Eb F G# A* *p*

Piano *p* *pp* *mp* *p*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *pp* *mf* *pp* *pp*

Cb. *mf* *pp*

Lr. *3* *3*

Sva *Sva*

Sn. Dr. (without snairs)

3 *5* *5* *3*

6 *6*

Fl. 1 rit. tempo f pp pp pp pp

Fl. 2 rit. tempo f pp pp pp pp

Ob. 1 rit. tempo f pp pp

Ob. 2 rit. tempo f pp pp

Cl. 1 rit. tempo f pp pp pp pp

Cl. 2 rit. tempo f pp pp pp pp

Bs. 1 rit. tempo f pp pp

Bs. 2 rit. tempo f pp pp

Hn. 1 rit. tempo mf pp

Hn. 2 rit. tempo mf pp

Tr. 1 rit. tempo mf csord.

Tr. 2 rit. tempo mf csord.

Tuba rit. tempo mf csord. pp

Perc. I rit. tempo f p p pp pp laissez vibrer

Harp rit. tempo f mf p D# C# B / E F G# A D C# B / E F G# A D C B / E F G A

Piano rit. tempo f pp pp ord. p

Vln. I rit. tempo p p arco e.l.e crini ex. sp. pp sp. pp

Vln. II rit. tempo p p arco e.l.e crini ex. sp. pp sp. pp

Vla. rit. tempo p p e.l.e crini ex. sp. pp pp

Vc. rit. tempo p p ord. ex. sp. pp pp

Cb. rit. tempo p p arco e.l.e crini ex. sp. pp pp

180

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bs. 1 *pp*

Bs. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tr. 1 *pp*

Tr. 2 *pp*

Tuba *pp*

Perc. I *pp* Tam-t.

Harp *pp* DCB/EFGab

Piano *pp*

Vln. I *pp* *sp.*

Vln. II *pp* *ex.sp.*

Vla. *pp* *div. a 4* *tutti* *ex.sp.*

Vc. *pp* *div. a 3* *tutti* *ex.sp.*

Cb. *pp* *div. a 4* *tutti* *ex.sp.*

This page of a musical score, numbered 25, contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Tuba. The percussion section includes Percussion 1, Harp, and Piano. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score begins at measure 186. The woodwinds play a melodic line with the instruction "keys sounds" and a dynamic marking of *pp*. The strings play a rhythmic accompaniment with a dynamic marking of *p*. The piano part features a complex texture with a dynamic marking of *pp*. The harp part has a dynamic marking of *pp*. The percussion part has a dynamic marking of *pp*. The string parts have dynamic markings of *p* and *pp*. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.