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Solo

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Anna Mikhailova

SOLO

for flute and symphony orchestra

SOLO
Concerto pour Flûte & Orchestra

A. Mikhailova

Con moto ($\text{♩} = 70$)

Fl. 1: only noise
Fl. 2: non vibr. ord.
Ob. 1: only noise
Ob. 2: $ppp \leftarrow pp$
Cl. 1 in B: $mf \leftarrow p$
Fag. 1: $p \leftarrow mf$
Fag. 2: $p \leftarrow p$

more noise than sound

Cor. I in F: $p \leftarrow p$
Cor. II: $p \leftarrow p$

Trb I: $p \leftarrow p$
Trb II: $p \leftarrow p$

Trbn I: $p \leftarrow p$
Trbn II: $p \leftarrow p$

Percussione I: Piatti sospesi arco
Percussione II: Tam-tam φ lasciar vibrare
Percussione III: Vibraphone arco
Percussione IV: $p \leftarrow mp$
Percussione V: $p \leftarrow mf$

Flauto solo: non vibr. more noise than sound ord. molto vibrato
 $sff \leftarrow mp \leftarrow p \leftarrow mp \leftarrow mf \leftarrow p \leftarrow mf \leftarrow pp \leftarrow pp \leftarrow ff \leftarrow mf \leftarrow p$

V-ni I div.: $p \leftarrow p$
V-ni II div.: $p \leftarrow p$
V-le div.: $p \leftarrow p$
Vc div.: $p \leftarrow p$
Cb: $p \leftarrow p$

5

Fl.

only noise ord. 3

Fl.

only noise non vibr.

Cl.

more noise than sound ord. Fr.

Cl.

only noise 3

Cor.

I

pp < mp pp < mp p — mp > pp — mp — s' > pp <> pp — mp > pp < mp >

II

pp < mp p < mp f p < mp > pp mp > pp — mp < > pp < mp >

Trb I

I con sord.

Trb I

ppp — mp >

Perc.

Piatti sospesi arco

I

mf — p

Tam-tam l. v.

pp

l. v.

Vibraphone arco

II

mf — p

arco

mf mp on the edge of bar

Fl. solo

Fr. only noise ord. tr

mf — f — sff > pp — mf —

Meno mosso
only this measure

9

Fl. 1: only keys 5

Fl. 2: only keys 6 5

Cl. 1: slap

Cl. 2: slap

Trb I: 3 pp

Perc. I: Tam-tam

Fl. solo: 6 5, only keys, possible f, possible f, more noise than sound 3:2 ord.

V-ni I: ricochet, ricochet 4:3, ricochet, ricochet, pp gliss, ricochet, ricochet, ricochet, pp gliss, ricochet, ricochet, ricochet, pp gliss, pp gliss, pp gliss

4

12 tongue ram 3:4

Fl. 1 p — pp — mp —

Fl. 2 p < pp —

Ob. 1 ppp < p > sf

Cl. 1 slap 5

Cl. 2 p slap 3 5 2:3 5

Trb I Vibraphone mp arco

Perc. II mf on the edge of bar ord.

Fr. 3:2 4:2 4:3 7:tr 6:4

Fl. solo mp < > mp < > mp < >

+ 5 5 5 5 5 5 5 5 5 5 5 5

16

Fl. 1 ppp < molto legato 5 5 5 5 5 5 5 5 5 5 5 5

Fl. 2 pp < molto legato 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cl. 1 pp < molto legato 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fl. solo > pp < mf < ff < ff < 1/4

(real sound) poco Flag. gliss. pizz. poco Flag. gliss.

V-ni I p (real sound) poco Flag. gliss. mf — p pizz. 6 mp

p (real sound) poco Flag. gliss. mf — p pizz. 6 poco Flag. gliss.

V-le mf (real sound) poco Flag. gliss. mf (real sound)

Meno mosso
only this measure
slap -----> sempre

20

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fag. 1, 2
Cor. I, II
Vibraphone
Perc. II
Fl. solo
V-ni I
V-ni II
V-le

pizz.

poco Flag. gliss.
(real sound)

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Fag. 1
Fag. 2

Cor. I

Trb I
Trb II

Vibraphone

Perc. II

V-ni I

V-ni II

V-le

23

5 5 5 5

mp mf

5 5 5 5

mp mf

5 5 5 5

mp

5 5 5 5

mf' slap

5 5 5 5

mf' slap

6 4:3 6

mf' 5 6

5 5 5 5

5 5 5 5

f pp

5 5 5 5

p f mp pp

5 5 5 5

5 5 5 5

5 5 5 5

p mf 3

5 mp 5 f

5 5 5 5

mf' p

con sord.

mf 5

p mf

p mf

6

p mp mf

ppp mf

con sord.

p 5

p mf

p f p

play ricochet with glissando

ricochet

mf' f pp

(\circ)

mf

pizz. 7

mf

mf ricochet

mf ricochet

sul pont.

mf mp mf ricochet 5

mf

mf ricochet

mf

mf Ricochet

Meno mosso
only this measure

26

Fl.

Cl.

Vibraphone

Perc. II

Fl. solo

V-ni I

V-ni II

V-le

29

Fl. 1: *mf*, *Fr.*

Fl. 2: *f*

Cor. I: *mf*³

Cor. II: *mf*³

Trb I: *Fr.*, *I con sord.*, *f*, *f*³

Trbn I: *I senza sord.*, *con sord.*, *f*

Perc. I: *P. s.*, *arco*, *mf*

Perc. II: *Temple block*, *f*

Rototom III: *mf*

Fl. solo: *ff*⁵, *solopizz.*, *sff*, *pizz.*, *sf*, *sf*

V-ni I: *sf*, *solopizz.*, *sf*, *sff*

V-ni II: *sf*, *sol(arco)*

V-le: *solo (arco) sul pont.*³, *f*, *mf*, *sul pont.*³, *mf* > *f* >

Vc: *solo saltato*, *f*

Cb: *saltato*

32

Fl.

Ob.1

Cor.

II

Trb I

Fr. (con sord.)

I senza sord.

Fr.

Trbn I

Piatti sospesi

Temple block

I

II

Fl. solo

pizz. 3

sf

1
2
3
4
5

V-ni I

pizz. f

sf

pizz. >

V-ni II

sul pont. 3

V-le

ricochet 5

f

sul pont. 3

(sul G) pizz. 3

solos

Cb

sul pont. f

1 2 3 4 5

35

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cor. I Cor. II Trb I

Piatti sospesi arco Temple block

Campane l. v. f

Rototom f

Fl. solo f

V-ni I V-le Vc Cb

pizz. sul pont. f > saltato

simile 3 3 3 3 3 3 3

mf p p p p mf mf mf

mp f mp f mp mf mf mf

mf mf f f p mp

Fr.

ffff <>

saltato

38

Fl. 1 *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *p* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$

Fl. 2 $\begin{smallmatrix} > & > & > \end{smallmatrix}$ *4:3*

Ob. 1 *f* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *f* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$

Ob. 2 *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$

Cl. 1 *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *3* *3* *3*

Cl. 2 *f* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *f* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *f* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *f* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$

Fag. 1 *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *3* *3* *3*

Fag. 2 *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$ *3* *3* *3*

I Cor. *f* $\begin{smallmatrix} + \\ \searrow \swarrow \end{smallmatrix}$

II Cor. *f* $\begin{smallmatrix} + \\ \searrow \swarrow \end{smallmatrix}$ *3* *3*

I Trb. *f* $\begin{smallmatrix} + \\ \searrow \swarrow \end{smallmatrix}$

II Trb. *f* $\begin{smallmatrix} + \\ \searrow \swarrow \end{smallmatrix}$ *(senza sord.)*

Temple block *f* $\begin{smallmatrix} 5 \\ \searrow \swarrow \end{smallmatrix}$

Campane *mf* $\begin{smallmatrix} 3 \\ \searrow \swarrow \end{smallmatrix}$

Rototom *f* *ciss.*

Fl. solo *f* $\begin{smallmatrix} > \\ \searrow \swarrow \end{smallmatrix}$ *(only 1)*

V-ni I *f* $\begin{smallmatrix} > \\ \searrow \swarrow \end{smallmatrix}$ *(only 1)*

V-ni II *f* $\begin{smallmatrix} > \\ \searrow \swarrow \end{smallmatrix}$ *(only 1)*

V-le *f* $\begin{smallmatrix} > \\ \searrow \swarrow \end{smallmatrix}$ *(only 1)*

Vc *f* $\begin{smallmatrix} > \\ \searrow \swarrow \end{smallmatrix}$ *(only 1)*

Cb *f* $\begin{smallmatrix} > \\ \searrow \swarrow \end{smallmatrix}$ *(only 1)*

poco ritardando

41

Fl.

Ob.

Cl.

Fag.

Cor.

Trb.

Trbn

Vibraphone

Perc. II

V-ni I

V-ni II

V-le

Vc

Cb

For all Woodwinds:
change of dynamics inside of *mp*

d=60

Fl. 1: *gliss.* *mp* *mf* *gliss.* *mp* *gl.* *gliss.* *mp* *gliss.*

Fl. 2: *mp* *mf* *gliss.* *mp* *mf* *gliss.* *mp* *mf* *pp* *mf* ³

Ob. 1: *mp* *gliss.* *mf* *mp* *gliss.* *mp* *mf* *mp*

Ob. 2: *mp* *mf* *pp* *mf* ³

Cl. 1: *mp* *gliss.* *mf* *mp* *mf* *mf* *mf*

Cl. 2: *mp* *mf* *mp* *mf* *mf* *mf*

Fag. 1: *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Fag. 2: *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Cor. I: *in C* *song this note inside mundstück* *p* *mp* *p* *pp*

Perc. I: *Piatti sospesi* *arco*

Fl. solo: *ff* ³ *gliss.* *mf* *n. v.* *ff* ³

Voice: *ff* ³ *gliss.* *mf* *f* ³ *ff* ³

V-ni I: *ff* ³

V-ni II: *ff* ³

V-le: *ff* ³

Vc: *ff* ³

Cb: *ff* ³

Return back to dynamics as it's written in the score

47

Fl. 1: *mp* > < *mp*

Fl. 2: *mf*

Ob. 1: *mp*

Ob. 2: *mp*

Cl. 1: *mf* *mp* 5

Cl. 2: < *mp*

Fag. 1: < *mp*

Fag. 2: poss. gliss.

Piatti sospesi I: *mf*

Perc. II: Vibraphone arco *mf*

Fl. solo: whistle tones *mf*

V-ni I: solo *p* < > *pp* < >

Jet Whistle *sf*

tutti *mf*

50

Fl. 1 more noise than sound ord.

Fl. 2

Ob. 1 more noise than sound ord.

Ob. 2

Cl. 1 gliss. more noise than sound gliss.

Cl. 2 gliss. Fr. more noise than sound gliss.

Fag. 1 5

Fag. 2

Cor. I con sord. 3

Cor. II

Trb. I mp

Trb. II con sord. >

Piatti sospesi

Vibraphone mp

Temple gong

Perc. III mp poss. f

J. W. fl. solo f J. W. mf Trb. Emb. 7 ff

V-ni I gliss. mp gliss. mf

V-ni II mp gliss. 32 gliss. mf mp

more noise than sound only noise ord. more noise than sound more noise than sound

Fl. 1 pp ord. pp pp p mp > pp < mf only noise

Fl. 2 p pp more noise than sound only noise ord. pp more noise than sound mf > p

Ob. 1 p pp more noise than sound only noise ord. pp more noise than sound

Ob. 2 p pp more noise than sound only noise ord. pp more noise than sound

Cl. 1 p p more noise than sound only noise pp only noise

Cl. 2 p p more noise than sound only noise pp more noise than sound

Fag. 1 p pp more noise than sound ord. more noise than sound pp

Fag. 2 p pp more noise than sound ord. more noise than sound pp

Cor. I p con sord. more noise than sound pp +

Cor. II p con sord. more noise than sound pp +

Trb I p con sord. more noise than sound ord. more noise than sound pp

Trb II p con sord. more noise than sound pp more noise than sound

Trbn I pp more noise than sound ord. more noise than sound pp

Trbn II pp more noise than sound ord. more noise than sound pp

Piatti sospesi pp arco pp arco

Vibraphone mp mp mp mp

Perc. II mf mp mp pp pp

Temple gong

Fl. solo mf more noise than sound f only noise w. t. pp mp

Voice mf mf ricochet ricochet pp ppp

V-ni I mf f ricochet ricochet pp ppp

V-ni II mf f gliss. pp ppp

V-le mf f gliss. pp ppp

Vc mf f gliss. pp ppp

Cb mf f gliss. pp ppp

56

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc.III
Temple gong
w. t.
Fl. solo
play arco on tail-piece by bow
V-ni I
play arco on tail-piece by bow
pp — mp
arco on body
V-le
arco on tail-piece
play arco on body by bow
mf —
Vc
pp —
play arco on body by bow
pp —

only noise
mf only noise
only noise
mf
J. W.
f

ad lib.

59

Fl. solo
Voice

s' — p
sf — p
sf — 6
p < mp
mf —
mf —

J. W.
only noise more noise than sound ord.

62

Fl. solo
Voice

mf
p
pp

more noise than sound
only noise
sh

65 =80

Fl.1
Ob.
Fag.1
Trb I
Trbn I
Perc.III
Temple gong
Fl. solo
V-ni I
V-ni II
V-le
Vc
Cb

pp 3 > 3 >

I con sord. 3 > 3 >

pp 3 > 3 >

pp 3 > 3 >

pp 3 > 3 >

mf 3 >

ff 3 > 3 >

f 3 > 3 >

p gliss. 3 > 3 >

f gliss.

5

f sf ricochet gliss.

f sf ricochet gliss.

f gliss.

f gliss.

p gliss. 3 > 3 >

f gliss.

68 Temple gong

Perc.III

Fl. solo

V-ni I

V-ni II

V-le

Vc

71

Fl. 1 pp more noise than sound ord. Fr.

Fl. 2

Ob. 1 pp more noise than sound ord. sf

Ob. 2

Cl. 1 pp more noise than sound ord. sf

Cl. 2

Fag. 1 pp more noise than sound ord. sf

Fag. 2

Cor. I pp +

Cor. II con sord. pp p

Trb. I pp con sord. 3 5

Trb. II

Trbn. I pp con sord. sf

Trbn. II

Temple gong pp sf

Perc. III

Fl. solo pp Fr. sf f f f

V-ni I gliss. gliss. poss. ff

V-ni II gliss. gliss. poss. ff

74

Fl. 1
Fl. 2
only noise
ord.

Ob. 1
Ob. 2
mp
only noise
ord.

Cl. 1
Cl. 2
only noise
mp
ord. 3

Fag. 1
Fag. 2
only noise
mp
ord.

Cor. I
Cor. II
Trb. I
Trb. II
Trbn. I
Trbn. II
Piatti sospesi
Vibraphone
Temple gong

Perc. II
Fr.
Fl. solo
V-ni I
V-ni II

Fr.
only noise
ord.
mf

ord.
5
mf
mf

ord.
5
mf
mf

6
mf

+ + 5 +
mf
+ + 3 +
mf
mf

mp 5
mf 9
mp 5
mf 3
mf

mf arco
arco
arco
arco

mf
Temple gong
mf

Fr.
mf
7
f
sf
ricochet
f
gliss.
gliss.
gliss.
poco sul pont.
gliss.
ricochet
f
gliss.
gliss.
poco sul pont.
f
gliss.
gliss.
poco sul pont.
f

Musical score page 22, rehearsal mark 77, featuring a dense arrangement of woodwind, brass, and percussion instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trombone (Trb.), Trumpet (Trbn), Vibraphone, Temple Gong, Flute solo (Fl. solo), and Violas I & II (V-ni I & V-ni II). The instrumentation is highly active, with many dynamic markings such as *f*, *mf*, *ff*, and *mf < ff*. The score also includes performance instructions like "Piatti sospesi", "arco", "ricochet", and "ord.". Measure 22 consists of three measures of music, with the first measure starting with a dynamic of *f*.

80

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Cor. I
Cor. II
Trb. I
Trb. II
Trbn. I
Trbn. II
Fl. solo

ad lib.

82

Fl. solo

85

Fl. solo

A Tempo $\text{♩} = 70$

Fl. solo

87

mf **f** **f**

V-ni I

ppp

V-ni II

ppp

V-le

ppp

Vc

ppp

Cb

ppp

This musical score page contains six staves, each representing a different instrument or section. The top staff is for the Flute solo, which starts with a dynamic *mf* and quickly moves to **f**, indicated by two **f** dynamics. The subsequent measures show various performance techniques: a trill-like pattern labeled "like tr", a sustained note with a wavy line labeled "molto vibr.", a glissando labeled "gliss.", and a final dynamic *Fr.* with a specific fingering (1, 3, 7). The other five staves (Violin I, Violin II, Viola, Cello, and Bass) provide harmonic support with sustained notes or simple rhythmic patterns. The overall dynamic for most of the piece is *ppp*. Measure numbers 87 and 10 are visible above the staves.

Fl. solo

89 ord. more noise than sound ord. molto vibr. ord. only noise
sf *mf* 3 5 sh pour tutti archi poco *mp*

V-ni I

V-ni II

V-le

Vc

Cb

This musical score page contains six staves, each representing a different instrument or section. The instruments listed from top to bottom are: Flute solo, Violin I, Violin II, Viola (V-le), Cello (Vc), and Double Bass (Cb). The score is numbered 89 at the beginning of the first staff. Various musical markings are present throughout the page, including dynamics such as *sf* (fortissimo) and *mf* (mezzo-forte); performance techniques like *molto vibr.* (very vibrato) and *gliss.* (glissando); and specific instructions like "more noise than sound" and "only noise". A bracketed instruction "pour tutti archi poco *mp*" is located on the right side of the page, indicating a dynamic for the string section. The notation consists of standard musical staffs with note heads and stems, though some unique symbols like '3' and '6' are used to indicate specific performance techniques or counts.

Fl. solo 91

mf

Fr.

more noise than sound

V-ni I

gloss

tr.

V-ni II

tr.

gloss

tr.

V-le

gloss

tr.

Vc

gloss

Cb

Fl. solo more noise than sound ord. Fr.

V-ni I pour tutti archi poco *mp*

V-ni II

V-le

Vc

Cb

This musical score page contains six staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flute solo, Violin I, Violin II, Viola (V-le), Cello (Vc), and Double Bass (Cb). The score is divided into two measures by a vertical bar line. Measure 93 begins with the Flute solo playing eighth-note patterns, with dynamics ranging from 'sh' (soft) to 'f' (fortissimo). The Violins (V-ni I and V-ni II) play sixteenth-note patterns with 'gliss.' (glissando) markings. The Violas play eighth-note patterns. The Cellos play eighth-note patterns. The Double Basses play eighth-note patterns. Measure 94 continues with similar patterns, with the Flute solo maintaining its eighth-note patterns and the other instruments continuing their sixteenth-note and eighth-note patterns. Various dynamics are used throughout, including 'ord.' (ordinarily), 'Fr.' (fret), 'gliss.', and 'pour tutti archi poco mp' (for all strings a little *mp*). Measure numbers 93 and 94 are indicated above the staves.

Fl. solo

95

mf *mf* *f*

V-ni I

V-ni II

V-le

Vc

Cb

Fr.

97 Campane

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: I (Treble clef), Percussion (Perc.), II (Bass clef), Fl. solo (Treble clef), V-ni I (Treble clef), V-ni II (Treble clef), V-le (Bass clef), Vc (Cello/Bass clef), and Cb (Double Bass clef). The score is numbered 97 at the top left. The first measure consists of rests for most instruments. The second measure begins with a dynamic of *mf* for the Vibraphone. The Fl. solo part has a tremolo instruction. The II part has a dynamic of *f*. The V-ni I and V-ni II parts have sixteenth-note patterns with various slurs and grace notes. The V-le part has eighth-note patterns. The Vc part has sixteenth-note patterns with a glissando instruction. The Cb part has eighth-note patterns.

I
Perc.
II
Fl. solo
V-ni I
V-ni II
V-le
Vc
Cb

99

Cor. I: *f* 3 + 3 + 3 + *ff* 3 +
Cor. II: *f* 3 + 3 + 3 + *ff* 3 +
Trb. I: *f* senza sord. *ff* = *p*
Trb. II: *f* 3 + 3 + *ff* = *p*
Trbn. I: *f* senza sord. > *ff* = *p*
Trbn. II: > *f* = *ff* = *p*
V-ni I: *f* 3 + 3 + 3 + *mp* 3
V-ni II: *f* gliss. 3 + 3 + 3 + *mp* 3
V-le: *f* gliss. 3 + 3 + 3 + *mp* 3
Vc: *f* 6 3 + 3 + 3 + *mp* 3
Cb: *f* 3 + 3 + 3 + *mp* 3

pour tutti archi poco *f* →

Fl. solo *smorzato*
lips Fr. (trem.) *tr* slap
ff *mf* poss. *f*

V-ni I *sul pont.*
ppp *pp* *pp* *mf*

V-ni II *sul pont.*
ppp *pp* *pp* *mf*

Vle *sul pont.*
ppp *pp* *pp* *mf*

Vc *sul pont.* *tr*
ppp *pp* *pp* *mf*

Cb *sul pont.*
ppp *pp* *pp* *mf*

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fag. 1
Fag. 2
I Cor.
II Cor.
I Trb.
II Trb.
I Trbn.
II Trbn.
Campane
Vibraphone
Perc. II
Timpani
III
V-ni I
V-ni II
V-le
Vc
Cb

pour tutti archi crescendo

ff

107

Perc.III *s>f* > *p* >

Fl. solo *sf* > *f* = *molto vibr.* J. W. *sf*

Cb *sf* *salto*

I Cor. *f* *mp*

II TrbnII *f* *mp* *con sord. II*

Campane I

Tam-tam Perc. II *f* *pp* l. v.

Timpani III *f* *mf* *slap*

Fl. solo *ff* > *ff* > *sf* *mf* *f* *g*

V-ni I *ord.* *f* *mp*

V-ni II *ord.* *f* *mp*

V-le *ord.* *f* *mp*

Vc *ord.* *f* *mp*

Cb *ord.* *f* *mp* *f* *saltato*

113

Fl. 1 poss. *f* *mp*

Fl. 2 poss. *f* *mp*

Ob. 1 *f* *mf* poss. *f* *mp*

Ob. 2 *f* *mf* poss. *f* *mp*

Cl. 1 *mp*

Fag. 1 *mf* *ff* *mp*

Fag. 2 *mf* *ff* *mp*

Cor. I *f* *mf* *ff* *mp* + *pp*

Cor. II *f* *mf* *ff* *mp* + *pp*

Trbn. I *f* *mf* *ff* *mp* *pp*

Trbn. II *f* *ff* *mp* *pp*

Campane l.v. *mf* l.v. *ff* *mp* l.v. *pp*

Tam-tam l.v. (on the edge) l.v. *ff* (on the edge) l.v. *mp* l.v.

Perc. II Timpani l.v. l.v. *ff* *mp*

III *f* *ff* *mp* more noise than sound ord. *slap*

Fl. solo > *sf* *sf* *sf* J.W. *ff* *sf* *mf* >

V-ni I *ff* *mf* *ff* *mp* *pp*

V-ni II *ff* *mf* *ff* *mp* *pp*

V-le *ff* *mf* *ff* *mp* *pp*

Vc *ff* *mf* *ff* *mp* *pp*

Cb *ff* *mf* *ff* *mp* *pp* *mf* saltato

116

Fl.

Ob.

Cl.

Fag.

Cor.

Trb.

Trbn

Perc. II

Fl. solo

V-ni I

V-ni II

V-le

Vc

Cb

smorzato

sforzando

mp

pp

con sord.

senza sord.

l.v.

center

plissé

J.W.

sim.

3/4

122

Fl. 1 sub. *mf* Fr. Fr. ord. Fr.

Fl. 2 sub. *mf* Fr. Fr. ord. Fr.

Ob. 1 sub. *mf* Fr. Fr. ord. *sf* 5 ord.

Ob. 2 sub. *mf* Fr. Fr. ord. 3

Cl. 1 sub. *mf* Fr. Fr. ord. 5

Cl. 2 sub. *mf* Fr. Fr. ord. 5

Fag. 1 sub. *mf* Fr. Fr. ord. 5

Fag. 2 sub. *mf* Fr. Fr. ord. 5

Cor. I sub. *mf* Fr. Fr. 3 + 3

Cor. II sub. *mf* Fr. Fr. 3 + 3

Trb. I sub. *mf* Fr. Fr. 3 + 3

Trb. II sub. *mf* Fr. Fr. 3 + 3

Trbn. I sub. *mf* Fr. Fr. 3 + 3

Trbn. II sub. *mf* Fr. Fr. 3 + 3

I Campane > 3:4 > l.v. f

Tam-tam *mf* 3 *f* 5 (edge → center) l.v. *sf* (center → edge) l.v. *f* (by edge) l.v.

Perc. II (stick of triangle) *f*

Timpani 5 3:4 6 *ff* 7 3 3 *f*

III *mp* J.W. *f* *sf* *sf* *f*

Fl. solo *sf* sul pont. *sf* *sf* *sf*

V-ni I sub. *mf* grd. *f* sul pont. *sf* 5 5 5 5 5 5

V-ni I sub. *mf* *f* sul pont. 3 3 3 3 3 3

V-ni II sub. *mf* sul pont. ord. > *f* *f* *f* 5

V-ni II sub. *mf* sul pont. *f* *f* *f* *f*

V-le sub. *mf* *f* *f* *p* *sf*

V-le sul pont. *f* 3 *f* 3 *f* 3 *f* 3 *f* 3 *f*

Vc sub. *mf* 6 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cb > 5 *f* saltato

125 $\text{♩} = 60$

Fl. 2
Cl. 1
I Trbn
II Trbn
Perc. I
Fl. solo
Cb

mp $f \geq p$
mp $f \geq p$ (voice) *mp* pp (voice) *mp*
pp *mp* *pp* *p* *mp* *pp* *p*
mp *pp* *p* *mp* *pp* *p* arco
ff saltato poco more noise than sound
ff *sf* *mp* *p*

130

1 Fl.
2 Fl.
I Cor.
II Cor.
I Trb.
II Trb.
I Trbn
II Trbn
I Campane
Perc. II
III Timpani *
Fl. solo

p *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*
p *ppp* *p* *pp* *ppp* *p* *pp* *ppp*
Campane *ppp* *p* *pp* *ppp* *p* *pp* *ppp*
Tam-tam l. v. *p* *pp* l. v. *p* *pp*
Timpani * l. v. *ppp* l. v. *p* l. v. *pp*
gliss. (on pedal)
w. t. more sound than noise ord. $\overbrace{3 \quad 3 \quad 3}$ smorzato
mp *mf* *mp* *sf* *sf* *sf* *sf* *p* *mf* *ff* $\overbrace{6}$

* Es = simple timp.
B = timp. + temple gong

Play on temple gong by \circ

134

Fl. 1: *pp* (two slurs) ○
Fl. 2: *pp* (two slurs)
Cor. II: -
Trbn I: - I (bass clef)
Trbn II: - II (bass clef)
Perc.: *ppp* (two slurs) l.v.
Fl. solo: *p* (wavy line) *pp* (two slurs) l.v. *p* (wavy line) *pp* (two slurs) l.v.
Fl. solo: more sound than noise *mp* <*sf*> *mp* > *sh* < *sf* > *ord.* *pp* *mp* (two slurs)

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Cor. II: *pp* *ppp* ○
Trbn I: *pp* *ppp* ○
Trbn II: Campane *p* (arco)
Perc. II: Tam-tam l.v. *p*
Perc. III: Timpani *pp* *p* ○ *pp* ○ *pp* ○ *mp* (wavy line)
Fl. solo: *mf* > *mp* <> <*sf*> *mf* > vibr. w.t. only noise *ff*