

Deniz Aslan

Visage

for Large Ensemble

2021

INSTRUMENTATION

Flute
Oboe
Clarinet in Bb (also bass clarinet)
Bassoon

Horn in F
Trumpet in C
Trombone
Tuba

Percussion 1

Timpano (28")
Guero
Glockenspiel
Bongos (5 different size, no particular size required)
Snare Drums
Cymbal (to place on bass drum)
Tam-tam*
Bass Drum*
Suspended Cymbal*

Percussion 2

Snare drum
Temple Blocks
Crotales
Vibraphone
Triangle
Thunder Sheet*
Tubular Bells*
Tom-toms* (5 different size, no particular size required)

Harp

Violin 1
Violin 2
Viola
Cello
Double Bass

* = The instruments played by both players.

Duration: ca. 20'

PERFORMANCE NOTES

General

The score is in C.

All trills and tremolos are to be played as fast as possible.

Accidentals apply to whole measure but occasionally some are written for convenience.

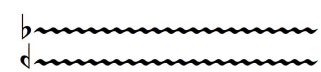
Generally senza vibrato but should the performer feel it, it is by all means encouraged. It is also sometimes indicated with nV (non-vibrato), pV (poco vibrato) and mV (molto vibrato).



Normal fermata, usually indicated with the approximate duration to be waited.



Short fermata, needs to be seen as a very brief momentary pause, not even more than a second.



The trills are shown as such. The accidental always applies to the next pitch above the main note.

Accidentals



Quarter sharp.



Quarter flat.



Three-quarters sharp.



Three-quarters flat.

Winds

Note Heads



Tongue ram (flute only).



Toneless - air sound. A vowel (e.g. "o") or another indication is not written on the note regarding its timbre. It is left to the performer or the ensemble to decide in regard to the hall. For brasses it is written on a 1-line staff for it has no definite pitch.



Half tone - airy sound. It is indicated with one of the following fractions: 1/2, 1/3, 2/3 indicating the tone-air ratio respectively (1/3: 1/3 tone, 2/3 air).



Harmonics. The note on the bottom is the fundamental and the note on top is the sounding pitch.

Indicators



Flutter tongue.



Indeterminate multiphonic: Unlike the ones with the specified fingering and the sounding pitches, indeterminate multiphonics are asked to be achieved by overblowing or lip pressure and indicated as such.



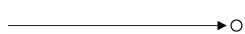
3/4 stopped. Horn only. Microtones may be played by adjusting the embouchure as well as the hand depending on the situation



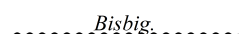
Gradually go to full tone.



Gradually go to half tone.



Gradually go to air sound.



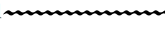
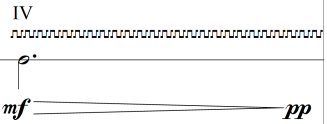


Bisbigliando.

PERFORMANCE NOTES (cont.)



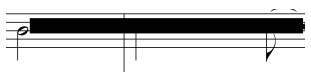

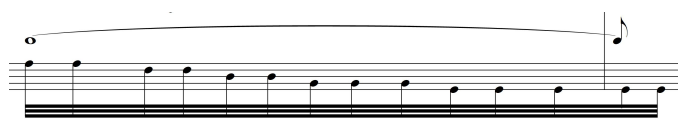
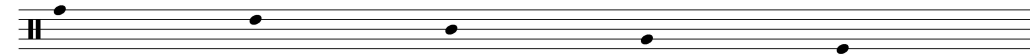
Strings

Note Heads and Indicators

- s.p.* Sul ponticello.
- e.s.p.* Extreme sul ponticello (almost on the bridge – very noisy with very little pitch definition).
- s.t.* Sul tasto.
- e.s.t.* Extreme sul tasto.
- p.n.* Posizione normale.
- ord. Ordinario.
- flaut. Flautando.
- damp

 Damp the relevant string so that it does not vibrate. It is used either with *col legno* or Bartok Pizzicato.
- 
 Over-pressure, scratch tone. Pitch definition should still be heard.
- s.p.* —————→ *s.t.* Gradually go from one position to another.
- harmonic trill  Harmonic trill with the given note.
- IV

 Scrape tone on the given open string. With very slow bow and sufficient pressure. No pitch should be heard.

Percussion

Note Heads and Indicators

- 
 Rub the surface of the instrument with a single, consistent motion with an object. Something which would provide enough friction should be used (such as fingernail, wood or plastic) for (white) noise to come out. Needs to be damped after, unless there is a tie.
- 
 Rub the surface of the instrument with a continuous, circular motion. Needs to be damped after, unless there is a tie.
- 
 Rub the indicated mallet or the beater on the surface of the instrument with a single, consistent motion.
- 
 Sweep the surface of the instrument with a quick, minimal movement.
- 
 In the section starting from measure 186, a quasi time notation is used. The performer is to approximate the count and the speed of the given notes within the time frame indicated above.
- 
 This notation is used for temple blocks, tom-toms and congas setup (from high to low pitch, respectively).

Visage

for Large Ensemble

Deniz Aslan

♩ = 46 very subtle, without rush

The score is for a large ensemble and is written in 4/4 time. It consists of the following parts:

- Flute:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*, *mp*, *p*. Includes triplets and a wavy line.
- Oboe:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*, *p*.
- Bass Clarinet:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *mf*, *ppp*. Includes a triplet and the instruction "a dark tone".
- Bassoon:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *ppp*. Includes triplets.
- Horn in F:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*, *p*. Includes a triplet and the instruction "Wah-Wah Mute (always open)".
- Trumpet in C:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*. Includes a triplet.
- Trombone:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *p*. Includes a triplet.
- Tuba:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*. Includes a triplet.
- Percussion I:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *p*. Includes a triplet and the instruction "Tam-tam".
- Percussion II:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*. Includes triplets and instructions "Snare" and "Temple Blocks Soft Mallets".
- Harp:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp*. Includes a triplet and the instruction "b.d.l.c.".
- Violin I:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *pp* *> n*, *pp* *> n*, *pp* *n*. Includes a triplet.
- Violin II:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *ppp*. Includes a triplet.
- Viola:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *ppp*, *pp*. Includes a triplet.
- Cello:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *ppp*.
- Double Bass:** Part 1 (1/3), Part 2 (2/3), Part 3 (3/4 stopped). Dynamics: *p*. Includes a triplet and the instruction "c.l. tratto".

3-4" A

Fl. *ppp* *pp*

Ob. *p* *pp* *p*

B. Cl. *pp* 1/3

Bsn.

Hn. *pp* *pp* *ppp*

C Tpt. *ppp* *pp* *ppp*

Tbn. *p* *pp*

Tuba *pp* *pp* *ppp*

Perc. 1 *pp*

Perc.

Hp.

Vln. I *pp* *n* *pp* *n* *ppp*

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

Vla. *pp* *s.p.* *ppp*

Vc. *ppp* *s.t.* *pp* *arco s.t.* *ppp*

D.B. *pp*

4 *3* *3* *3* *5* *2/3*

7

Fl. *mp espress.*

Ob.

B. Cl. *bisbig.*
n < pp > n
mp
p
pp

Bsn. *p*
pp
ppp

Hn. *pp*
ppp

C Tpt. *mp*
pp

Tbn. *n*

Tuba

Perc. 1

Perc. 2

Hp. *p*
pp

Vln. I *s.p.*
n

Vln. II *s.p.*
n
pp
n

Vla. *IV p.n.*
n
p
e.s.t.
pp
on the tailpiece noise only

Vc. *e.s.t. nV*
n < p > pp
pp
n
mf
3
3

D.B. *IV*
p
n
pizz. II
mp
5

12 2/3

Fl. *pp* *mp* *p*

Ob. *mp* *pp*

B. Cl. *mp*

Bsn. *p* *p* *n*

Hn. *pp* *ppp*

C Tpt. (Wah-Wah Mute) *ppp*

Tbn.

Tuba

Perc. 1

Crt. Crotales Hard Mallets *mp* *p*

Hp.

Vln. I *pp* *ppp* *n*

Vln. II *pp* *ppp* *n*

Vla. *s.p.* *p* *n* *s.l.* *n* *pp*

Vc. *s.l.* *mp* *p* *n*

D.B. arco *s.l.* *p* *pp* *n*

15

Fl. *n* *mp* *p*

Ob. *pp* *ppp* *pp*

B. Cl. *pp*

Bsn.

Hn. *p* *pp*

C Tpt. *mp*

Tbn. *mp* *p*

Tuba

Perc. 1 *p* w/ super ball

Crt. *mf* *mp*

Hp. *mp* *mf*

Vln. I *s.p.* *p* *pp*

Vln. II *s.p.* *p* *pp*

Vla. *p* *pp* *s.p.*

Vc.

D.B. *s.t.* *n* *p*

This page of a musical score, numbered 6, contains staves for various instruments. The score is written in a key signature of one flat and a 3/4 time signature. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 19 with a *p* dynamic, followed by a triplet and a crescendo to *mf*, then a decrescendo to *n*. It ends with a *p* dynamic.
- Ob. (Oboe):** Enters at measure 23 with a triplet, *ppp* *espress.*, *mp*, and a decrescendo to *pp*.
- B. Cl. (Bass Clarinet):** Enters at measure 19 with *pp*, followed by a decrescendo to *mp* and a triplet.
- Bsn. (Bassoon):** Remains silent throughout this section.
- Hn. (Horn):** Remains silent throughout this section.
- C Tpt. (Trumpet):** Starts at measure 19 with *pp*, *mf*, *pp*, *mp*, and *pp*.
- Tbn. (Trombone):** Starts at measure 19 with *p* and *pp*, then *mp* and *pp*, and ends with a triplet and *pp*.
- Tuba:** Enters at measure 23 with *pp*.
- Perc. 1 (Percussion 1):** Starts at measure 19 with *p* and *mp*, then *n* and *damp*.
- Crt. (Cymbal):** Starts at measure 19 with *arco*, *pp*, and *mp*, then *p* and *Hard Mallets*.
- Hp. (Harp):** Starts at measure 19 with *ord.*, *mp*, *p*, and *mp*.
- Vln. I (Violin I):** Starts at measure 19 with *n*, *s.p.*, and *p*.
- Vln. II (Violin II):** Starts at measure 19 with *n*, *p.n.*, *p*, and *Gliss.*.
- Vla. (Viola):** Starts at measure 19 with *e.s.t.*, *ppp*, and *e.s.t.*.
- Vc. (Violoncello):** Starts at measure 19 with *e.s.t.*, *ppp*, and *e.s.t.*.
- D.B. (Double Bass):** Starts at measure 19 with *n*, *pp*, *p*, and *n*.

24

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

Ob.

B. Cl. *pp*

Bsn.

Hn. *pp* *mp* *ppp*

C Tpt. *pp* *p*

Tbn. Put in Cup Mute

Tuba *pp* *ppp*

Perc. 1 Snare Sticks *p*

Crt. arco *pp* *p* Hard Mallets *p*

Hp. F#

Vln. I *n* *n* *ppp*

Vln. II *n* *p.n.* *n* *p*

Vla. *e.s.t.* *pp* *p* *pp*

Vc. *I p.n.* *II* *n* *mf* *pp*

D.B.

accel. -----

Fl. *ppp*

Ob. *p* *mp* *sub. p* *pp*

B. Cl. *n* *pp* *mf*

Bsn. *ppp* *p* *pp*

Hn. *pp* *mf*

C Tpt. *mf* *sub. p* *mf*

Tbn. *ppp* *p* *pp*

Tuba *pp*

Perc. I *ppp* w/ super ball

Crt. *n* Thunder Sheet Soft Mallets

Hp. *mf* *Bb, C#* *pp* *p* *mp*

Vln. I *p.n.* *n* *p* *mf* *f*

Vln. II *pp* *n*

Vla. *s.p.* *n* *p* *s.t.* *pp* *f*

Vc.

D.B. *mf*

B

$\text{♩} = 66$ very agile and expressive

Fl. *mf* *p* *f*

Ob. *p* *mf* *pp* *mf*

B. Cl. *f* *p* *pp* *mf* *pp* *mf*

Bsn. *ff* *p* *mp* *pp* *mf* *p*

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

C Tpt. *ff* *mp* *pp* *mf* *fp* *mf*

Tbn. mouthpiece slap *mp* *pp* *mp* *mf*

Tuba mouthpiece slap *f* *pp* *p* *pp* *ord.*

Perc. 1 *ff* *mp* *p*

Perc. *f* *pp* *p* *pp* *f*

Hp. *f* *mp* *p.d.l.t.* *A#, D#, Eb* *mp* *p*

Vln. I *s.p.* *p* *pp* *p* *p.n.* *pp* *mp*

Vln. II *e.s.p.* *pp* *s.p.* *mp* *pp* *p.n.* *mf*

Vla. *ff* *mf* *pp* *mf* *jeté* *mf* *c.l. battuto* *jeté* *s.p.*

Vc. *f* *pp* *mf* *ppp* *f*

D.B. *f* *pp* *mf* *pp*

This page of a musical score contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into three measures. The Flute part starts at measure 35 with a *mp* dynamic, followed by a crescendo to *mf* and then a dynamic shift to *p* and *f*. The Oboe part begins with a *p* dynamic, moving to *mf*. The Bassoon part features triplets and a dynamic shift from *pp* to *f*. The Horn part starts with a *pp* dynamic and reaches *f*. The Trumpet part begins with a *mf* dynamic and moves to *p*. The Trombone part starts with a *mf* dynamic and moves to *pp* and *f*. The Tuba part begins with a *mf* dynamic and moves to *pp*, *mp*, *p*, and *mf*. The Percussion 1 part starts with a *pp* dynamic and moves to *mf*, *f*, *p*, and *mp*. The Percussion 2 part begins with a *mp* dynamic and moves to *fp* and *f*. The Harp part starts with a *mf* dynamic and moves to *p* and *pp*. The Violin I part begins with a *pp* dynamic and moves to *pp*. The Violin II part starts with a *p* dynamic and moves to *p* and *pp*. The Viola part begins with a *p* dynamic and moves to *pp* and *f*. The Violoncello part starts with a *p* dynamic and moves to *f* and *pp*. The Double Bass part begins with a *mf* dynamic and moves to *mf*.

Key performance instructions include *Gliss.* (glissando) for the Tuba and Harp, *jeté* for the Violin II and Violoncello, *arco* for the Viola, *c.l. battuto* for the Violoncello, and *s.p.* (sordina) for the Double Bass. The score also includes various articulations such as slurs, accents, and dynamic hairpins.

This page of a musical score contains measures 38 through 41 for a full orchestra. The score is divided into several systems of staves. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 38-41 with dynamics *mf*, *mp*, *pp*, *mf*, and *pp*. Includes fingerings 6 and 5.
- Oboe (Ob.):** Measures 38-41 with dynamics *p*. Includes fingerings 6, 3, and 3.
- Bass Clarinet (B. Cl.):** Measures 38-41 with dynamics *mf*, *pp*, *mp*, and *p*. Includes fingering 5.
- Bassoon (Bsn.):** Measures 38-41 with dynamics *mf* and *p*. Includes fingering 5.
- Horn (Hn.):** Measures 38-41, mostly silent.
- Trumpet (C Tpt.):** Measures 38-41 with dynamics *mf*, *p*, and *mf*. Includes fingerings 5 and 3, and a *Gliss.* marking.
- Trombone (Tbn.):** Measures 38-41 with dynamic *pp*. Includes the instruction "Put in Straight Mute".
- Tuba:** Measures 38-41 with dynamics *pp* and *p*. Includes fingering 3.
- Percussion 1 (Perc. 1):** Measures 38-41 with dynamics *mf*, *p*, *mp*, and *n*.
- Percussion (Perc.):** Measures 38-41 with dynamics *mf* and *p*. Includes fingering 7.
- Harpsichord (Hp.):** Measures 38-41 with dynamic *p*. Includes the instruction "ord." and notes *E₄, F₄*.
- Violin I (Vln. I):** Measures 38-41 with dynamic *p*. Includes the instruction *s.p.* and fingering 6.
- Violin II (Vln. II):** Measures 38-41 with dynamics *n*, *mp*, and *p*. Includes the instruction *s.p.* and fingering 7.
- Viola (Vla.):** Measures 38-41 with dynamic *p*. Includes the instruction *s.p.* and fingering 5.
- Violoncello (Vc.):** Measures 38-41 with dynamics *pp* and *p*. Includes the instruction *arco*.
- Double Bass (D.B.):** Measures 38-41 with dynamics *p*, *mp*, and *n*. Includes the instruction *p.n.* and fingering 3.

C

Fl.

Ob. *f* ³ *mf* *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp* *p*

C Tpt. *pp* Take off Mute (without mute) *pp* *mp* *n*

Tbn. *pp* Straight Mute ³ *ppp*

Tuba *pp* *p* *ppp* *pp*

Perc. 1 Timpano w/ super ball damp *pp*

Perc. *ppp*

Hp. *mf*

Vln. I *ppp* *n* *pp* *n* flaut. ³

Vln. II *n* *n* *p* *n*

Vla. *n*

Vc. *mp* *pp* Gliss.

D.B. *pp* *n* *pp* *s.t.*

45 2/3

Fl. *p* *mf* *n* *pp*

Ob. *p* *mf* *pp* *n*

B. Cl. *pp* *5*

Bsn. key trill with single key *p* *pp* *mp* key trill with single key

Hn. *p* *3* *3*

C Tpt. *pp* *mf* *f*

Tbn. *p* *mf*

Tuba *p*

Perc. 1 *n* *mp* *n* *p* *3*

Crt. Crotales Hard Mallets *mf* Temple Blocks (Hard Mallets) *p* *mf* *3*

Hp. Pres de la Table *p* C₁, D₁, E₁, F#, G#, A₁, B₁

Vln. I *e.s.p.* *pp* *3* *p.n.* *damp* *f* *1*

Vln. II *s.p.* *pp* *3* *damp* *f* *1*

Vla. *p.n.* *pp* *mf* *e.s.t.* *damp* *f* *1*

Vc. *e.s.t.* *pp* *n* *p.n.* *p* *mf* *s.p.* *pp*

D.B. *n* *mp* *p.n.*

49

Fl. *p*

Ob. *pp*

B. Cl. *pp*

Bsn.

Hn. *p*, *pp*

C Tpt. *p*, *mf*, *p*, *mf*, *p*, simile

Tbn. *pp*, *p*, Take off Mute

Tuba *pp*, *p*, Randomly press the valves to produce a subtle percussive sound

Perc. 1 Bass Drum (Soft Mallets) *pp*

Perc. Vibraphone (Hard Mallets) *p*, *pp*

Hp. (Pres de la Table) *mp*

Vln. I *pp*, *e.s.p.*, *arco s.p.*

Vln. II *pp*, *arco s.p.*

Vla. *arco s.l.*, *pp*

Vc.

D.B.

Detailed description of the musical score: This page contains measures 49, 50, and 51 of a symphony. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The brass section includes Trombone (Tbn.) and Tuba. The percussion section includes Percussion 1 (Bass Drum with soft mallets) and Percussion 2 (Vibraphone with hard mallets). The keyboard section includes Harpsichord (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). It also includes performance instructions like 'arco s.p.' (arco sul ponticello), 'e.s.p.' (e sul ponticello), and 'Take off Mute' for the trombone. The harpsichord part is marked '(Pres de la Table)'. The tuba part has a specific instruction: 'Randomly press the valves to produce a subtle percussive sound'. The string parts have some rests and specific articulation marks.

Fl. *7*

Ob. *ppp*

B. Cl. *3* *6* *3* *3*

Bsn. *n*

Hn. *pp*

C Tpt.

Tbn. (without mute) *p* *ff*

Tuba *ppp* *pp*

Perc. 1 *3* *mp* *3*

Vib. *p* *mf*
Crotales (Soft Mallets) butt of the beater

Hp. *mf* *5*

Vln. I *s.p.* *n* *pp*

Vln. II *s.p.* *n* *pp*

Vla. *s.p. (harmonic trill)* *n* *pp* *arco* *n*

Vc. *p* *mp* *pV*

D.B. *pV* *5* *mp*

D

accel. -----

Fl. *mf* *f* *f*

Ob. *mf* *mf* *f*

B. Cl. *p* *mf* *p* *f*

Bsn. *p* *mf* *p* *f* *sub. p*

Hn. *mf* *p*

C Tpt. *p* *mp* *p* *f* *p* *p* *f*

Tbn. *mf* *p* *mp* *p* *f* *p* *f*

Tuba *f* *sub. p*

Perc. 1 *n* *f* *p* *f* *p* *f* *Gliss.* *back to top* *Gliss.*

Crt. *p* *mf*

Hp. *f* *mf*

Vln. I *mp* *p* *f*

Vln. II *mp* *pp*

Vla. *p* *mf*

Vc. *f* *sub. p*

D.B. *f* *sub. p*

♩ = 92 E

A tempo
♩ = 66 still very expressive

Fl. *fff*

Ob. *fff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *fff* Put in Straight Mute

Tbn. *ff*

Tuba *ff*

B. Dr. *ffz* Glockenspiel butt of the beater *fff* Timpano (Soft Mallets) tip of the beater *f*

Crt. *ff* Thunder Sheet (Soft Mallets) tip of the beater *mp* *fff*

Hp. *fff* A \flat , D \flat , B \flat

Vln. I *p* *fff* p.n. mV Always on G string

Vln. II *p* *fff* p.n. mV Always on G string

Vla. *p* *f* p.n. mV

Vc. *p* *f* mV

D.B. *ff* *fff*

65

Fl. *p* *f* *p*

Ob.

B. Cl.

Bsn.

Hn. *pp* *mp* *pp*

C Tpt. *n* *pp* *n* Straight Mute

Tbn.

Tuba *pp*

Timp. *p*

Perc.

Hp. *n* *mf*

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

D.B. *ppp* *n* *s.p. on the tip of the bow*

F

Fl. *pp* *mf* *p* *pp* *ff* *mp*

Ob. *mp* *mf*

B. Cl. *p* *ppp* *p* *mf* *p* *f*

Bsn. *p* *mp* *pp* *p*

Hn. *pp* *mp* *p* *p* mouthpiece slap

C Tpt. *n* *mf* *mp* *mf* Breathe when necessary dim. before breath

Tbn. *p* *mf* *p* *p* mouthpiece slap

Tuba *ppp* *p* *mp* *p* *p* mouthpiece slap

Timp. *f* *mf* Tubular Bells (Soft Mallets)

Perc. *n* *ff* damp Vibraphone (Soft Mallets)

Hp. *n* *pp* *mf* *f* p.d.l.t.

Vln. I *mf* *fff* *ff* *nV*

Vln. II *mf* *ff* *ff* *nV*

Vla. *mf* *ff* *ff* *nV*

Vc. *mf* *ff* *ff* *nV*

D.B. *pp* *mf* *p* *f* *p.n.*

69 2/3 1/2 7 7 7 7

Breathe when necessary dim. before breath

key trill with single key

mouthpiece slap

mouthpiece slap

mouthpiece slap

Tubular Bells (Soft Mallets)

Vibraphone (Soft Mallets)

p.d.l.t.

nV

nV

nV

nV

p.n.

This page of a musical score contains the parts for various instruments from measure 74 to the end of the page. The instruments and their parts are as follows:

- Fl. (Flute):** Features a complex, rhythmic melodic line with frequent slurs and fingerings (7, 6). Dynamics include *pp*.
- Ob. (Oboe):** Starts with a rest, then plays a long, sustained note with a dynamic marking of *ppp dolce* that transitions to *mf*.
- B. Cl. (Bassoon):** Plays a long, sustained note with a dynamic marking of *pp*.
- Bsn. (Bassoon):** Plays a continuous, tremolo-like texture.
- Hn. (Horn):** Plays a rhythmic pattern of eighth notes with a dynamic marking of *ppp*.
- C Tpt. (Trumpet):** Plays a long, sustained note with a dynamic marking of *ppp*.
- Tbn. (Trombone):** Plays a rhythmic pattern of eighth notes.
- Tuba:** Plays a rhythmic pattern of eighth notes.
- T.B. (Tuba):** Plays a long, sustained note with a dynamic marking of *pp*.
- Vib. (Vibraphone):** Plays a long, sustained note with a dynamic marking of *p*.
- Hp. (Harp):** Plays a long, sustained note with a dynamic marking of *p*.
- Vln. I (Violin I):** Plays a long, sustained note with a dynamic marking of *p* and a hairpin leading to *s.p.*
- Vln. II (Violin II):** Plays a long, sustained note with a dynamic marking of *p* and a hairpin leading to *s.p.*
- Vla. (Viola):** Plays a long, sustained note with a dynamic marking of *p* and a hairpin leading to *s.p.*
- Vc. (Violoncello):** Plays a long, sustained note with a dynamic marking of *p* and a hairpin leading to *s.p.*
- D.B. (Double Bass):** Plays a long, sustained note with a dynamic marking of *p*.

78

Fl. *n* *pp* *mf* *pp*

Ob. *p* *pp* *f*

B. Cl. *mp* *p* *mf* *pp*

Bsn. *ppp* *pp* *mp* *p* *mf*

Hn. *p* *mp* *pp* *f*

C Tpt. *p* *mp* *pp* *mp* *p*

Tbn. *pp* *mf* Put in Cup Mute

Tuba *pp* *mf*

T.B. *n*

Vib. *n*

Hp. *n* C_b, D[#], E[#], A_b

Vln. I *n* *e.s.p.*

Vln. II *n* *e.s.p.*

Vla. *n* *e.s.p.*

Vc. *n* *e.s.p.*

D.B. *pp* *mp* *Gliss.*

G ♩ = 46 calm

81

Fl. *mf* *n*

Ob. *p*

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

T.B. (Soft Mallets) *sfz* *p*

Vib.

Hp. *f* *mp* *pp* *n*

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* *pp* *mp* *p* *ppp* *f* *mp*

s.t. *n.v.* *e.s.t.* *II pizz.* *IV* *II +* *I* *II* *s.p.* *s.t.* *arco* *e.s.p.* *b.d.l.c.*

1/3 7

5

5

H ♩ = 56

Approximated key clicks on the given trajectory

Fl. *n* *p* *n* *mp* *p* *f*

Ob.

B. Cl. *mp* *mf* *p*

Bsn. *p*

Hn. *ppp* *p* *ppp*

C Tpt. (Straight Mute) *ppp* *p* *pp* Cup Mute

Tbn. *ppp*

Tuba *p*

Cym. *mp* *n* *pp* *n* *mf* *n*

Vib. w/ rasping stick *p* *pp* Thunder Sheet w/ super ball *n* *p* *pp* *mp*

Hp. *n* *mf* *p.n.* *p.d.l.t.*

Vln. I *s.p.* *n* *p* *n* *n* *mp*

Vln. II *p.n.* *n* *p* *n*

Vla. *s.t.* *n* *pp* *n* *s.p.* *mp* *n*

Vc. *s.t.* *mp* *pp*

D.B. *c.l. tratto* *Gliss.* *p* *n*

90

Fl. *pp* *mf* *pp* *n* *n* *pp* *p*

Ob. Random key clicks *p* *mf* *p* *pp*

B. Cl. *pp* *n*

Bsn. Approximated key clicks on the given trajectory *pp* *mp* Random key clicks (E flap key clicks) *p* *mf* *p* *n*

Hn. *p* *mf* *mp* *p* *f* *mf* *p* *n*

C Tpt. *mp* *pp* *f* *p* *f* *pp*

Tbn. *mp* *p* *mf* *p* *f*

Tuba *mf* *mp* *pp* *mp* *f*

T.T. Tam-tam Snare Sticks *mp* *p* *mp* *p*

Perc. Sweep the surface with minimal movement *n* *p* *n* *mf*

Hp. *pp* b.d.l.c.

Vln. I *p* *f*

Vln. II *e.s.p.* *p* *n*

Vla. *mp* *mf* *pp* *p* *mp* *pizz.* IV III IV III IV III III

Vc. *n* *mf* *n* *mp* *mf* *p* *pp* *p* *n*

D.B. *mp* *f* *p* *mp* *f* *pp* *mf* *p*

Annotations: *1/3*, *3*, *ppV*, *damp*, *Suspended Cymbal (w/ super ball)*, *half c.l. tratto*, *arco on the tailpiece noise only*, *e.s.t.*, *Glass.*, *s.p.*

95

Fl. *mp* *pp* *mp* → 1/3

Ob. *ppp* *pp* *p sub. pp*

B♭ Cl. *n* *p* *pp* *n*

Bsn.

Hn. *pp* *3*

C Tpt.

Tbn.

Tuba

T.T. **Tubular Bells**
Soft Mallets *pp*

Perc. **Vibraphone**
Soft Mallets *p* motor on fast motor *3*

Hp. *mp* *5*

Vln. I *e.s.p.*

Vln. II *f* *arco s.p.* *5*

Vla. *III IV III IV* *simile* *ff* *3*

Vc. *pizz.* *p* *7* *mp* *7*

D.B. *pp* *3* *Gliss.* *p* *pp*

100

Fl. *mf* *p* *mp* *pp*

Ob. *pp* *ppp*

B♭ Cl. *n* *pp* *n* *pp*

Bsn.

Hn. *mp* *mf* *p* *mp* *mf* *mp*

C Tpt.

Tbn. (Cup Mute) *pp*

Tuba

T.B. *3* *5* *3* *5*

Vib. *5* *3* *5* *5*

Hp. *5* *5* *3* *3* *3* *3* *3*

Vln. I *ff* III - I

Vln. II *ff* *3* *3*

Vla. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vc. *7* *7* *7* *7*

D.B. *p* *s.l.* *p.n.* *3* *Gliss.* *mp* *p*

105

Fl. *mp* *f* *pp*

Ob.

B♭ Cl. *p* *mp* *ppp*

Bsn. *p* *pp* *p* *mp*

Hn. *pp* *p* *mf* *pp*

C Tpt. *ppp* *mf* *pp*

Tbn. *p* *mp* *pp* *p*

Tuba *pp* *mp* *p*

T.B. *p* *mp*

Vib. *p*

Hp. *mf* *F#* *mp* *mf*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *mp* *p* *mp* *p* *pp* *mp*

I

109

Fl. *pp*

Ob. *pp* *p*

B♭ Cl. *pp*

Bsn. *mf*

Hn. *p* *mp*

C Tpt. *p* *f* *pp*

Tbn. *mp* *mf*

Tuba *mf*

Bongos (Soft Mallets)

T.B. *p* *mf* *p* *mf*

Vib. *mf* *p* *mf*

Hp. *p.d.l.t.*

Vln. I *s.p.* *fff* II III IV

Vln. II *s.p.* *fff*

Vla. *fff*

Vc. *mf* *arco e.s.p.* *fff* *pizz. s.t.* *mp*

D.B. *mf*

112

Fl. *mp* *p*

Ob. *pp*

B♭ Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p*

C Tpt.

Tbn. *p*

Tuba *mp* *p*

Perc. 1 *p* *mf* *p* *mf* *mp*

Vib. *p* *mf* *dim.*

8va
Hp.

Vln. I *p.n.* *mf*
molto espress.

Vln. II *s.p.* *pp*

Vla. *dim.*

Vc. *mf* *dim.*

D.B. *p*

This page of a musical score, numbered 31, contains the following parts and markings:

- Fl.**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a triplet and a quintuplet.
- Ob.**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a triplet and a quintuplet.
- B♭ Cl.**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a triplet and a quintuplet.
- Bsn.**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a quintuplet.
- Hn.**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a triplet and a quintuplet.
- C Tpt.**: Starts at measure 115 with a *pp* dynamic, followed by *mp*. Includes a quintuplet.
- Tbn.**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a triplet and a quintuplet.
- Tuba**: Starts at measure 115 with a *pp* dynamic. Includes a triplet and a quintuplet.
- Perc. 1**: Starts at measure 115 with a *p* dynamic, followed by *pp*. Includes a sextuplet, a triplet, and a quintuplet. Marking: *dim.*
- Vib.**: Starts at measure 115 with a *pp* dynamic. Includes a triplet and a quintuplet. Marking: *dim.* (Xea)
- Hp.**: Starts at measure 115 with a *ppp* dynamic. Includes a quintuplet. Marking: *dim.*
- Vln. I**: Starts at measure 115 with a *f* dynamic. Includes a quintuplet.
- Vln. II**: Starts at measure 115 with a *mf* dynamic, followed by *mp*. Includes a quintuplet. Marking: *Gliss.*
- Vla.**: Starts at measure 115 with a *pp* dynamic, followed by *pp*. Includes a triplet, a septuplet, and a quintuplet. Marking: *arco*
- Vc.**: Starts at measure 115 with a *p* dynamic, followed by *mp*. Includes a septuplet, a sextuplet, and a quintuplet. Marking: *e.s.t.*
- D.B.**: Starts at measure 115 with a *pp* dynamic. Includes a quintuplet. Marking: *s.t.*

118

Fl. *mp* *pp* *Gliss.* *3* $\frac{2}{3}$

Ob.

B♭ Cl. *1/3* *Gliss.* $\frac{2}{3}$

Bsn. *p* As stable as possible

Hn. *mp* *ppp*

C Tpt. *mf* *p* Take off Mute

Tbn. *mp* *n* Take off Mute

Tuba *p* *ppp*

Perc. 1 *f* *p* *mf* *5* *5* *7*

Perc. Temple Blocks (Soft Mallets) *p* *mp* *pp* *mp* *mf* *5* *7* *3*

Hp.

Vln. I *p* *mf* *p* *f* *s.p.* *5*

Vln. II *Gliss.* *p* *mf* *6* *p* *6*

Vla. *s.t.* *ppp*

Vc. *mf* *3* *5* *mp* *mf* *f* *3*

D.B. *p* *Gliss.* *pp* *3*

J

120

Fl. *mp*

Ob. *p* *mp*

B♭ Cl. *mp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Tbn.

Tuba

Perc. I *p*

Perc. *pp* *n* *ppp*

Cymbal on Timpano
(Soft Mallets)

Hp. *p* ord.

Vln. I

Vln. II

Vla.

Vc. *mp* *mf* *f* *mV* *nV* *arco p.n.* *pp*

D.B. *p* *pV* *nV s.l.* *pp* *p*

122 1/3

Fl. *p* *pp*

Ob.

B♭ Cl.

Bsn. *ppp*

Hn. *mp*

C Tpt.

Tbn.

Tuba *mf* *mp* *p*

Perc. 1

Perc. *n* Thunder Sheet w/ super ball

Hp. *mf* *mp* *n* *p*
rub the string vertically with a piece of metal
a rough and scratchy sound should be heard

Vln. I

Vln. II

Vla.

Vc. *p* *pp*
s.t. *e.s.t.*

D.B. *mp* *p* *Gliss.*

127 2/3

Fl. *pp* *n* *n* *p*

Ob.

B♭ Cl. *n* *ppp*

Bsn.

Hn. *pp* *ppp* *ppp* *mp* *p*

C Tpt. (without mute) Put in Wah-Wah Mute *n* *p* *n*

Tbn. (without mute) *n* *pp* *n* *pp*

Tuba *ppp* *pp* *ppp* *ppp* *pp*

Perc. 1 *f*

Perc. *p* *pp* *ppp* *pp*

Hp. *pp* *pp* *p* *n* *mf* *f* *mf* *f*

Vln. I *n* *mp* *mf* *s.t.* *p.n.* *espressivo*

Vln. II

Vla.

Vc. *n* *p* *pV* *p.n.* *ppp* *pp* *n*

D.B. *n* *pp* *n* *ppp* *pp* *n* *p.n.* *pp*

rub the string vertically with a piece of metal

ord.

(e.s.t.) *nV*

(s.t.)

Tubular Bells
T. B. Hammers

K

133

Fl. *mf* *p* *pp*

Ob. *p* *mp* *pp*

B^b Cl. *mp* *pp* take Bass Clarinet

Bsn. *pp*

Hn. *p* Wah-Wah Mute

C Tpt. *p*

Tbn. *p* *pp* *p*

Tuba *p* *mp* *p*

T.B.

Perc. Crotales Hard Mallets *mf* *p*

Hp. *mf* *mp* *ord.* *ff* *ff* C#, E#, G#, B₄

Vln. I *p.n.* *nV* *pp* *p* *pp* *mp* *mf* *n* *p*

Vln. II *pp* *p* *pp* *mp* *mf* *pp*

Vla. *p.n.* *p* *mp* *pp*

Vc. *pizz.* *f* *ff*

D.B. *s.l.* *mp* *e.s.l.*

139 1/3

Fl. *pp* *p* *pp* *mf*

Ob. *ppp* *pp* bisbig.

B^b Cl. *pp*

Bsn. *pp* *ppp*

Hn. *pp*

C Tpt. *p* *pV* *mp* *p* *pp*

Tbn. *p*

Tuba

T.B. *pp* Tam-tam damp

Crt. *mf* *mp* Snare Sticks

Hp. *mp* *p*

Vln. I *p* *s.t.* *s.p.*

Vln. II *n* *p* *s.p.*

Vla. *mp* on the tailpiece noise only

Vc. *p* II

D.B. *pp* *mp* I

144

Fl. *pp* *mf* *mf*

Ob. *pp* *pp* *mf*

B^b Cl. Bass Clarinet *p*

Bsn. *pp* *pp* *mf* *pp*

Hn. *pp* *pp* *mf* *pp*

C Tpt. *pp* *f*

Tbn. *pp* *mp* *mf* *p*

Tuba *p*

Perc. 1 *pp* *pp*

Crt. arco *pp*

Hp. *mf* p.d.l.t.

Vln. I *s.p.* *e.s.p.* *pp* *ppp* *n* *pp* *n*

Vln. II *s.p. jeté* *p* *pp* *n* *p* *s.t. flaut.* *ppp*

Vla. *p.n.* *pp*

Vc. *s.p.* *pV* *p* *mp* *sub. p*

D.B. *e.s.p.* *pp* *mf*

148

Fl. *f* *sub. p* *mf* *p* *n*

Ob. *p* *ppp*

B. Cl. *p* *mp* *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp* *p* *pp*

C Tpt. *p* *mf* *pp*

Tbn. *pp* *p* *pp*

Tuba *pp* *p* *mp* *pp*

Perc. 1 Cymbal on Timpano Timpani Mallets *n* *f*

Crt. *n* *p* *mp*

Hp. *n* *mf*

Vln. I *e.s.p.* *n* *p* *n*

Vln. II *e.s.p.* *n* *p* *n*

Vla. *s.p.* *pp* *p* *n* *s.t.* *p.n.* *pp*

Vc. *s.p.* *pp* *n* *s.t.* *n* *mp* *e.s.t.*

D.B. *s.t.* *pp* *p* *pp* *mp* *pV*

153

Fl. *pp* *ppp*

Ob. *ppp* *pp* *ppp*

B. Cl. *p* take Bb Clarinet

Bsn. *mp* *p* *pp* *mp*

Hn. *p* *mf* *p*

C Tpt.

Tbn. (pedal tone) *pp* *p* *pp*

Tuba *pp* *mf* *pp* *mf*

B. Dr. *mf* *p* *n* *p* Play on timpano

Crt. Crotales arco *ppp* *p* *pp* *p*

Hp. *p* *pp* *ppp* *mp* *p*

Vln. I *pp* *mf* *n* *n* *p* *n* *s.p.*

Vln. II *p* *mf* *pp* *mf* *n* *pp* *p* *n* *s.p.*

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

Vc. *pp* *p* *n*

D.B. *p* *mf* *pp* *nV* *s.t.*

L

Fl. *pp* *p*

Ob.

B♭ Cl. *n* *mp* *mf* *pp* *p* 2/3

Bsn. *f* *p* *mf*

Hn. *p*

C Tpt. *p*

Tbn. *mp* *p* *mp*

Tuba *f* *p* *ppp* *p*

B. Dr. *f* 3

Perc. *f* Hit the edges from both sides *p* *mp* w/ super ball

Hp. *mf* *f*

Vln. I *p* *s.p.*

Vln. II *s.p.* *pp*

Vla. *e.s.p.* *Glass.* *s.p.* *e.s.p.* *p.n.* *pp*

Vc. *pizz.* *mf*

D.B. *n* *pp* *p* *pp* *p* III IV *p.n.* *s.p.*

162

Fl. *mf* *p* *pp* *n*

Ob. *pp* *mf* 6

B♭ Cl. *mf* *p* *pp* *mp* *n* 5 3

Bsn. *p* *pp*

Hn. *pp* *p* *mp* *pp* 5 + 5 +

C Tpt. *sfz* *p* *pp*

Tbn. *mf* *p* *n* Put in Cup Mute 5

Tuba *mf*

B. Dr. Play on cymbal (damp) *n* *mf*

Perc. RH: Hard Mallet LH: Superball Crotales Hard Mallets Thunder Sheet (w/ superball) *mf* *p* *n*

Hp. *mp* (p.d.l.t.) 3

Vln. I *mp* *p* *mp* *pp* *s.p.* *p.n.* *s.p.* 5

Vln. II *mf* *pp* *ppp* *s.p.* *p.n.* *s.p.* *Gliss.*

Vla. *mp* *pp* *pp* *p* *pp* *n* 3

Vc. *mp* *mp* *n* *arco* 3

D.B. *mp* *mp* *n* 3

Detailed description of the musical score: This page contains measures 162, 163, and 164 of a symphony. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet in C (C Tpt.). The brass section includes Trombone (Tbn.) and Tuba. The percussion section (Perc.) includes Bells (B. Dr.), Crotales, and Thunder Sheet. The harp (Hp.) and string section (Vln. I, Vln. II, Vla., Vc., D.B.) are also present. The score features various dynamics such as *mf*, *p*, *pp*, *mp*, *ppp*, *s.p.*, and *p.n.*, along with performance instructions like 'Play on cymbal (damp)', 'Put in Cup Mute', and 'arco'. Fingerings and articulations are indicated throughout the score.

3-4" **M**

166

Fl. *mf*

Ob. *p espress.* *mf*

B♭ Cl. *n* *p* *n*

Bsn. *p* *ppp*

Hn. *pp* *mp* *sub. pp*

C Tpt. *pp* *mf* *pp*

Tbn. *p* *pp*

Tuba

Perc. 1 *n* *ppp* *n*

Perc. *mf* *p* *n* *p*

Hp. *ord.* *mf* *f*

Vln. I *p.n.* *pV* *p espress.* *mf* *n* *s.p.*

Vln. II *(s.p.)* *n* *p* *Gliss.*

Vla. *(s.p.)* *n* *p* *Gliss.*

Vc. *n* *p* *n*

D.B. *n* *pp* *ppp*

N

170

Fl. *p* *mp* *pp* *n* *mp*

Ob. *pp* *p*

B♭ Cl. *pp* *p* *p*

Bsn. *pp* *pp* dark tone

Hn. *pp* *p*

C Tpt. *p* *mp* *mp* *p*

Tbn. *mp* *pp* *mp* *p*

Tuba *mp* *p*

Perc. 1 Tam-tam
butt of the beater *pp* tip of the beater *ppp*

Crt. Crotales
RH: Hard Mallet *p* LH: Rasping Stick *pp* *mp* *mf* *pp* *p*

Hp. *mf* *f* b.d.l.c. p.d.l.t.

Vln. I *pp* *p* *pp* *n* *p* (s.p.)

Vln. II *pp* *p* *p* *n* *p* (s.p.)

Vla. *pp* *pp* *n* *pp* (s.p.)

Vc. *p* *p* *p* *e.s.t.* *s.t.* *mp*

D.B. *p.n.* *p* *f* *pizz.* *arco* *n*

175

Fl. *mf* *pp*

Ob. *pp* *n* *mp* *mf*

B♮ Cl. *pp* *n* *f*

Bsn. *ppp*

Hn. *ppp*

C Tpt. *ppp* *p* *pp* Put in Straight Mute

Tbn. Take off Mute

Tuba

Perc. 1 **Tubular Bells**
Soft Mallets *p* *mp*

Crt.

Hp. *f* *mp* b.d.l.c. E₄, B₄

Vln. I *mf* *pp* half c.l. tratto *pp* *mf* jeté.....

Vln. II *mp* *pp*

Vla. *mf* *pp*

Vc. *p* *mp* *pp*

D.B. *p* *mp* *pp*

179

Fl. *mf* *f* *8va*

Ob. *p* *pp* *mf* *p*

B♭ Cl. *p* *mp* *p*

Bsn. *mp* *p*

Hn. *mp*

C Tpt. *f* *p* Straight Mute

Tbn. *mp* (without mute)

Tuba *f*

T.B. *ff* *p* *mf* T. B. Hammers

Crt. Thunder Sheet w/ super ball

Hp. *ff* (b.d.l.c.)

Vln. I *f* *sub. p* *8va* arco *p.n.*

Vln. II *mf* *f* *8va* *s.p.* *Gliss.*

Vla. *mf* *p* *p.n.*

Vc. *mf* *p.n.*

D.B. *f* *s.t.*

♩ = 76 a littl faster, very agile

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

- Fl.:** Part 182, marked *p*. Includes an *8va* marking and a five-measure phrase marked *mp*.
- Ob.:** Part 182, marked *pp*. Includes a three-measure phrase marked *p* and a six-measure phrase.
- B♭ Cl.:** Part 182, marked *pp*.
- Bsn.:** Part 182, marked *pp*. Includes a five-measure phrase marked *p* and another marked *pp*.
- Hn.:** Part 182, marked *pp*. Includes a three-measure phrase marked *mf* and another marked *pp*.
- C Tpt.:** Part 182, marked *pp*. Includes a phrase marked *p*, *mf*, and *p*.
- Tbn.:** Part 182, marked *pp*. Includes a phrase marked *mf*.
- Tuba:** Part 182, marked *pp*.
- T.B.:** Part 182, marked *pp*. Includes a *damp* marking.
- Perc.:** Part 182, marked *n* and *mf*. Includes the instruction *Soft Mallets*.
- Hp.:** Part 182, marked *pp*. Includes the instruction *p.d.l.t.*
- Vln. I:** Part 182, marked *mf* and *pp*. Includes an *8va* marking and a *s.p.* marking.
- Vln. II:** Part 182, marked *pp*. Includes a three-measure phrase marked *p* and another marked *pp*. Includes the instruction *s.t.*
- Vla.:** Part 182, marked *pp*.
- Vc.:** Part 182, marked *p*.
- D.B.:** Part 182, marked *pp*.

184

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tom-toms

Snare Sticks

p

pp

mf

f

ppp

Gliss.

s.p.

s.t.

pp

ff

5

3

6

5

6

5

5

6

5

3

3

3

D#, Eb, F#, B#

Detailed description: This page of a musical score covers measures 184 and 185. It features a woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone, Tuba), Percussion 1, Percussion 2 (Tom-toms and Snare Sticks), Harp, Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion provides a rhythmic accompaniment. The harp plays a sustained chord. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, *ppp*, *s.p.*, and *s.t.*, as well as performance instructions like *Gliss.* and *pp*. Measure numbers 184 and 185 are indicated at the start of their respective staves.

P ♩ = 86

Fl. *mp*

Ob. *ff* *mf* *f* *ff* *mf*

B♯ Cl. *mp*

Bsn. *p*

Hn. *p* *mf* *pp*

C Tpt. *mf* *Gliss.* *Gliss.*

Tbn. *p*

Tuba *p*

Perc. 1 *mf* *mf*

Perc. *p* *mf* simile

Hp. *mf* (p.d.l.t.) *mf* *ff*

Vln. I *s.p.* *mp* legato *Gliss.*

Vln. II *s.p.* *mp* legato *Gliss.*

Vla. *f* *ff* *pizz.*

Vc. *s.t.* *p*

D.B. *ff* *mp*

III ord. *s.p.*
IV

This page of a musical score covers measures 188 to 191. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with triplets and slurs.
- Ob.**: Oboe, playing a melodic line with triplets and slurs, dynamics *f* and *ff*.
- Bs. Cl.**: Bass Clarinet, playing a melodic line with triplets.
- Bsn.**: Bassoon, playing a melodic line with quintuplets and slurs.
- Hn.**: Horn, playing a melodic line with slurs, dynamics *mp* and *pp*.
- C Tpt.**: Cornet, playing a melodic line with slurs and glissandos.
- Tbn.**: Trombone, playing a melodic line with quintuplets and slurs.
- Tuba**: Tuba, playing a melodic line with triplets and slurs.
- Perc. 1**: Percussion 1, playing a melodic line with slurs and dynamics *f*.
- Perc.**: Percussion 2, playing a rhythmic pattern with dynamics *p*.
- Hp.**: Harp, playing a melodic line with triplets and slurs, dynamics *mf*, *p*, and *f*.
- Vln. I**: Violin I, playing a melodic line with slurs.
- Vln. II**: Violin II, playing a melodic line with slurs.
- Vla.**: Viola, playing a melodic line with triplets and slurs, dynamics *f*, *ff*, *f*, *mf*, and *f*. Includes markings for *pizz.* and *arco*.
- Vc.**: Violoncello, playing a melodic line with triplets and slurs.
- D.B.**: Double Bass, playing a melodic line with slurs and dynamics *f*, *ff*, *mp*, *f*, and *ff*. Includes markings for III and IV.

190

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *f* *p*

mf *ff* *mp*

p *f* *p*

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

mf *p* *mf*

f *simile*

ff *mf* *f* *mf* *f* *mf*

Gliss.

p *mf* *f* *mp* *s.p.*

mf *ff* *f* *mf* *ff*

This page of a musical score contains measures 193 through 200. The instruments and their parts are as follows:

- Fl.**: Flute, measures 193-200, featuring triplet patterns.
- Ob.**: Oboe, measures 193-200, with a long melodic line and dynamic markings *f*, *p*, and *pp*.
- B♭ Cl.**: Bass Clarinet, measures 193-200, with triplet patterns and dynamic markings *f*, *p*, and *pp*.
- Bsn.**: Bassoon, measures 193-200, with quintuplet patterns.
- Hn.**: Horn, measures 193-200, with a melodic line and dynamic markings *mf* and *p*.
- C Tpt.**: Cornet, measures 193-200, with a melodic line and dynamic markings *p* and *mf*.
- Tbn.**: Trombone, measures 193-200, with quintuplet patterns.
- Tuba**: Tuba, measures 193-200, with triplet patterns.
- Perc. 1**: Percussion 1, measures 193-200, with rhythmic patterns and dynamic markings *f* and *mf*.
- Perc.**: Percussion, measures 193-200, with rhythmic patterns.
- Hp.**: Harp, measures 193-200, with arpeggiated chords and dynamic markings *ff*, *mf*, and *p*.
- Vln. I**: Violin I, measures 193-200, with a melodic line.
- Vln. II**: Violin II, measures 193-200, with a melodic line.
- Vla.**: Viola, measures 193-200, with a melodic line, dynamic markings *ff*, *p*, and *f*, and performance instructions *pizz.*, *arco*, and *s.p.*
- Vc.**: Violoncello, measures 193-200, with triplet patterns.
- D.B.**: Double Bass, measures 193-200, with triplet patterns and dynamic markings *mf* and *f*.

This page of a musical score contains measures 195 through 200 for a full orchestra. The instruments and their parts are as follows:

- Fl.**: Flute, measures 195-200, starting with *dim.* and triplets.
- Ob.**: Oboe, measures 195-200, starting with *f* and moving to *mf* and *f*.
- B♭ Cl.**: Bass Clarinet, measures 195-200, starting with *dim.* and triplets.
- Bsn.**: Bassoon, measures 195-200, starting with a quintuplet and moving to a quintuplet.
- Hn.**: Horn, measures 195-200, starting with *f* and a 7-measure rest.
- C Tpt.**: Cornet, measures 195-200, starting with *pp* and moving to *f* and *p*.
- Tbn.**: Trombone, measures 195-200, starting with a quintuplet and moving to a quintuplet.
- Tuba**: Tuba, measures 195-200, starting with a triplet and moving to a triplet.
- Perc. I**: Percussion I, measures 195-200, starting with a quintuplet and moving to a triplet and a 6-measure rest.
- Perc.**: Percussion II, measures 195-200, starting with a quintuplet and moving to a quintuplet.
- Hp.**: Harp, measures 195-200, starting with *mf* and moving to *f*, with an *ord.* marking.
- Vln. I**: Violin I, measures 195-200, starting with a triplet and moving to a quintuplet.
- Vln. II**: Violin II, measures 195-200, starting with a triplet and moving to a quintuplet.
- Vla.**: Viola, measures 195-200, starting with a sextuplet and moving to a sextuplet, with *p.n.* and *pp* markings.
- Vc.**: Violoncello, measures 195-200, starting with a triplet and moving to a triplet.
- D.B.**: Double Bass, measures 195-200, starting with *ff* and moving to *dim.*, with a *p.n.* marking.

This page of a musical score covers measures 197 to 204. The instruments and their parts are as follows:

- Fl.**: Flute part, starting at measure 197 with a *p* dynamic. It features a melodic line with several quintuplets (marked '5') and a *8va* marking above the staff.
- Ob.**: Oboe part, mostly silent with some low notes in the later measures.
- B♭ Cl.**: Bass Clarinet part, starting at measure 197 with a *p* dynamic, playing a melodic line.
- Bsn.**: Bassoon part, starting at measure 197 with a *mf* dynamic, featuring several triplets (marked '3').
- Hn.**: Horn part, starting at measure 197 with a *ff* dynamic, playing a melodic line with a *p* dynamic change later.
- C Tpt.**: Trumpet part, starting at measure 197 with a *ff* dynamic, playing a melodic line with a *mp* dynamic change.
- Tbn.**: Trombone part, starting at measure 197 with a *mf* dynamic, playing a melodic line with quintuplets (marked '5').
- Tuba**: Tuba part, starting at measure 197 with a *mf* dynamic, playing a melodic line with triplets (marked '3').
- Perc. 1**: Percussion 1 part, starting at measure 197 with a *ffpp* dynamic, playing a rhythmic pattern.
- Perc.**: Percussion part, starting at measure 197 with a *ffpp* dynamic, playing a rhythmic pattern.
- Hp.**: Harp part, starting at measure 197 with a *mp* dynamic, playing a melodic line with a *p.d.l.t.* marking.
- Vln. I**: Violin I part, starting at measure 197 with a *pp* dynamic, playing a melodic line.
- Vln. II**: Violin II part, starting at measure 197 with a *pp* dynamic, playing a melodic line.
- Vla.**: Viola part, starting at measure 197 with a *mp* dynamic, playing a melodic line with a *s.p.* marking.
- Vc.**: Violoncello part, starting at measure 197 with a *mf* dynamic, playing a melodic line with triplets (marked '3').
- D.B.**: Double Bass part, starting at measure 197 with a *mf* dynamic, playing a melodic line with triplets (marked '3').

8^{va}-----

199

Fl. *sub. pp* very still

Ob. *p* *sub. pp* very still

B♭ Cl. *sub. pp* very still

Bsn. *f* *mp* Lip pressure multiphonic

Hn. *f* *mp*

C Tpt. *sub. p* *mp*

Tbn. *f*

Tuba *f* Put in Straight Mute

Perc. 1

Perc.

Hp. *f* *sub. pp* very still

Vln. I *f* *Gliss.* *p* *ppp* *p.n.*

Vln. II *f* *Gliss.* *p* *ppp*

Vla. *mf* *e.s.p.* *I s.p.* *pp* very still

Vc. *f*

D.B. *p* *mf* *sub. pp* very still

6-7" (as long as the tension allows)

Q

Fl. *f* — *ffp* *mfpp* *ffpp*

Ob. *fp* *mfpp* *ffpp*

B♭ Cl. *fp* *mfpp* *ffpp*

Bsn.

Hn. ²⁰²

C Tpt. ²⁰² *f*

Tbn.

Tuba

Perc. 1 ²⁰²

Perc. ²⁰² **Vibraphone**
Hard Mallets *pp*

Hp. ²⁰² *p* *mp*

Vln. I ²⁰² *fp* *mfpp* *ffpp*

Vln. II ²⁰² *s.p.* *ff*

Vla.

Vc. ²⁰² *s.p.* *f* — *mp* — *pp*

D.B. ²⁰² *p* *pp*

Fl. *pp*

Ob. *mfpppp* *(ppp)*

B♭ Cl. *mfpppp* *(pp)*

Bsn. *pp*

2/3 → 1/3

Hn. *f* mouthpiece slap

C Tpt. *mf* mouthpiece slap

Tbn. *n* *f* *p* *mf* *p*

Tuba Straight Mute *pp* *p* *mp* *p*

Gliss.

Perc. I Thunder Sheet w/ super ball *n* *mf* *mf* *pp* *mp*

Perc. Tam-tam Snare Stick *n* *mp* *p* *mf* *f* *p*

Vibraphone (Snare Sticks) *p* *f* *p*

Snare Sticks

Tremolo on two upper corners, very soft Soft Mallets

Vln. I *e.s.p.* *(pp)*

Vln. II *n* *pp*

Vla. *half c.l. tratto e.s.p.*

Vc. *n* *ff* *p* *f* *mf* *pp*

D.B. *n* *f* *pp* *p* *pp*

behind the tailpiece

behind the tailpiece

Gliss.

c.l. tratto e.s.p. → p.n.

s.t.

212

Fl. *p* (only the breath) *n* (*mf*)

Ob. *n*

B♭ Cl. (only the breath) *n* (*mf*)

Bsn. *Gliss.* *n*

Hn. *mp*

C Tpt. *mf* *mp*

Tbn. *p* *mf* *p*

Tuba *Gliss.* *n*

Perc. 1 *mf* *pp* *p* *pp* *n* damp

Perc. *n* *p* *n*

Hp.

Vln. I *n*

Vln. II behind the bridge *n*

Vla. behind the bridge *n*

Vc. (half c.l.) *p.n.* arco *s.p.*

D.B. *Gliss.* *n*

R ♩ = 56 calm, fading away little by little

Fl. *pp* $\frac{1}{3}$ *n* *mf* *pp*

Ob. *ppp* *pp*

B♭ Cl. *pp* $\frac{2}{3}$ *n* *mp*

Bsn.

Hn. ⊕ *ppp* *mp*

C Tpt.

Tbn. *n* *mf* *n*

Tuba *n* *mf* *n*

Perc. 1 *p*

Perc. *p*

Hp. *mp* b.d.l.c.

Vln. I *s.p.* *n* *p*

Vln. II *arco* *s.p.* *n* *pp*

Vla. *e.s.l.* *n* *pp*

Vc. *half c.l.* *p.n.* *e.s.p.* *p.n.* *c.l. (full)*

D.B. *mp* *mf* *n*

Tubular Bells
T. B. Hammers

Triangle
Triangle Beaters

218

Fl. *n* *p* *pp* 6

Ob.

B \flat Cl. 1/3 *n* *pp*

Bsn.

218

Hn. *ppp* *p*

218

C Tpt.

Tbn. *n* *mp* *n* 3

Tuba *n* *mp* *n* 3

218 Another music taking over

Perc. 1 *mp*

218 Another music taking over

Perc. *mf*

218 Another music taking over

Hp. *mf*

218

Vln. I *n* *pp*

Vln. II *n* *pp*

Vla.

Vc. *pp* *mp* *n* half c.l. *s.p.* *p.n.* 3

D.B. *n* *mf* *n* 3

behind the tailpiece

221

Fl. *pp*

Ob.

B♭ Cl.

Bsn.

221

Hn. *pp*

221

C Tpt. *p*

Tbn.

Tuba

221

Perc. 1

Perc. 2

221

Hp.

221

Vln. I

Vln. II *ppp*

Vla.

Vc. arco behind the tailpiece *p*

D.B.