

MARIA TRZPIS

# I KONCERT FORTEPIANOWY

na fortepian i orkiestrę symfoniczną

Gdańsk 2025



# OBSADA INSTRUMENTS

[ca 21']

Piccolo flute (Picc.)  
2 Flutes (Fl.)  
2 Oboes (Ob.)  
English Horn (E. H.)  
2 Clarinets in B $\flat$  (Cl.)  
Bass Clarinet in B $\flat$  (B. Cl.)  
2 Bassoons (Bn.)  
Contrabassoon (C. Bn.)

4 Horns in F (Hn.)  
3 Trumpets in B $\flat$  (Tr.)  
2 Tenor Trombones (Tbn.)  
Bass Trombone (B.Tbn.)  
Tuba (Tba.)

## Percussion (4 players)

Perc. 1:

Timpani (Timp.)  
Temple Block (T. Bl.)  
Tom-toms (Toms.)  
Thunder Sheet (Th. Sheet)  
Wind Chimes I (Orchestral) (W. Ch. I)  
Wind Chimes II (Tube) (W. Ch. II)\*

Perc. 2:

Bass Drum (B. D.)  
Vibraphone (Vibr.)  
Xylophone (Xyl.)  
Slapstick (Slap.)

Perc. 3:

Glockenspiel (Glock.)  
Suspended Cymbal (S. Cym.)  
Cymbals a due (Cym. a2)  
Snare Drum (S. D.)  
Tambourine (Tamb.)  
Rain Stick (R. S.)  
Cowbells (Cow.)

Perc. 4:

Triangle (Trgl.)  
Tam-tam (Tam-t.)  
Crotales (Crot.)  
Ocean Drum (O. Dr.)  
Snare Drum (S. D.)  
Wood Blocks (W. B.)  
Tubular Bells (T. B.)

Harp (Hp.)  
Celesta (Cel.)

## Piano solo (Pno. solo)

Violins 1 (Vln. 1)  
Violins 2 (Vln. 2)  
Violas (Vla.)  
Violoncellos (Vc.)  
Contrabasses (Cb.) (1 to 5 strings)

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\*This instrument is available at the <https://tiny.pl/bcbsn33n>

**Partytura nietransponująca (in C) Non-transposing score (in C)**

# UWAGI WYKONAWCZE PERFORMANCE NOTES

## OGÓLNE GENERAL

	podwyższenie dźwięku o ćwierćtonu	raised by quarter tone
	obniżenie dźwięku o ćwierćtonu	lowered by quarter tone
	swobodna, asynchroniczna (niezależna od pozostałych wykonawców) realizacja rytmu z zachowaniem przybliżonych wartości rytmicznych; brak synchronizacji obowiązuje również między muzykami sekcji	play in free rhythm (maintaining approximate rhythmic proportions) without synchronization with the others players (also between musicians of the section)
	powrót do gry synchronicznej, w ścisłym tempie	return to playing in a strict rhythm with synchronization with the others players
	powtarzanie dźwięków umieszczonych w prostokątnych ramkach (bez synchronizacji z pozostałymi wykonawcami)	repetition of pitches placed in rectangular frames (without synchronization with the other performers)
	ruch dyrygenta skierowany do jednego wykonawcy lub do grupy wykonawców	a conductor's gesture addressed to a single performer or group of performers
	dowolny klaster w podanym rejestrze	any cluster in the given register
	możliwie najwyższy lub jeden z najwyższych dźwięków instrumentu	the highest pitch or one of the highest pitches the instrument can play
	możliwie najniższy lub jeden z najniższych dźwięków instrumentu	the lowest pitch or one of the lowest pitches the instrument can play
	dowolne wysokości dźwięków (zachować rejestr)	any pitches (keep the register)
	płynna zmiana sposobu wydobywania dźwięku	smooth change of playing technique
	<i>crescendo dal niente</i>	<i>crescendo dal niente</i>
	<i>diminuendo al niente</i>	<i>diminuendo al niente</i>
	belka <i>accelerando</i>	<i>accelerando</i> beam
	oznaczenia dynamiczne umieszczone w cudzysłowie wskazują ilość energii, jaką należy włożyć w wykonanie danych dźwięków (uzyskany dźwięk może być znacznie cichszy) np. szum powietrza, key clicks	dynamic markings placed in quotation marks the amount of energy that should be put into performing the given sounds (the resulting sound may be much quieter) e.g., air noise, key clicks

## INSTRUMENTY DĘTE WIND INSTRUMENTS



efekt perkusyjny wydobywany poprzez naciskanie dowolnych klap

key clicks produced by pressing any keys of the instrument



wdmuchiwać powietrze do instrumentu przy otwartych klapach/otworach/tłokach (flet: otwór zadęciowy całkowicie zakryty ustami); partia o charakterze improwizacyjnym (efekt szumu wiatru)

blow air into the instrument with all keys/holes/valves open (flute: embouchure hole fully covered by the lips); the passage should have an improvisatory character (wind-like noise effect).



frullato

frullato

**FLETY:**

**FLUTES:**

WT

dowolne whistle tones

free whistle tones

## INSTRUMENTY SMYCZKOWE STRING INSTRUMENTS

c. l. b.

*col legno battuto* (uderzanie drzewcem smyczka)

*col legno battuto* (strike with the stick of the bow)

c.l.t.

*col legno tratto* (delikatne pociąganie drzewcem smyczka)

*col legno tratto* (gently stroking the wood of the bow)



wdmuchiwanie powietrza w otwór w płycie rezonansowej instrumentu, aby uzyskać szumowy efekt przypominający wiatr

blowing air into the soundboard opening of the instrument to produce a noise-based, wind-like effect.

bow noise on edge



gra smyczkiem na krawędzi pudła rezonansowego (np. łuku talii), mająca na celu uzyskanie efektu szumu wiatru

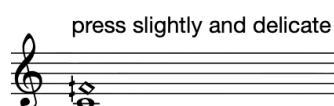
bow along the edge of the resonating body (e.g. the curve of the bout) to create a wind-like noise effect

pizzicato above nut



gra pizzicato po stronie główki instrumentu (za prożkiem), mająca na celu uzyskanie bardzo wysokich, nieokreślonych dźwięków

pizzicato above the nut, intended to produce very high, indeterminate sounds



lekkie dociskanie struny palcem lewej ręki lekko powyżej interwału kwarty od dźwięku podstawowego (jak przy fażolecie sztucznym), w celu uzyskania efektu szumu, a nie dźwięku o określonej wysokości

light finger pressure slightly above a perfect fourth from the fundamental (as in artificial harmonics), intended to produce a noise-like effect rather than a pitched sound.

# FORTEPIAN PIANO

pizz.

szarpanie strun palcem

plucking the strings with a finger

+

tłumienie drgającej struny opuszką palca przy kołku stroikowym (ok. 2–3 cm od końca struny)

damp the vibrating string with the fingertip near the tuning pin (approx. 2–3 cm from the end of the string)

ON THE STRINGS  
harmonics



flażolety fortepianowe osiągnąć przez lekki nacisk palca drgającej struny w punkcie węzłowym (np. 1/2, 1/3, 1/4 długości) i jednocześnie naciśnięcie odpowiadającego klawisza, tak aby młoteczek uderzył strunę.

piano harmonics produced by lightly touching the vibrating string at a nodal point (e.g. 1/2, 1/3, 1/4 of its length) while simultaneously pressing the corresponding key so the hammer strikes the string.

wysokość oczekiwanego dźwięku

expected pitch

punkt dotyku podany jako ułamek długości struny

the touch point is indicated as a fraction of the string's length

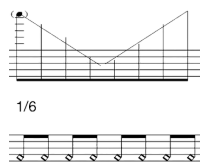
wysokość dźwięku podstawowego (wciśniętego na klawiaturze)

fundamental pitch (as played on the keyboard)

Jeśli konstrukcja fortepianu uniemożliwia wykonanie danego flażoletu, należy odtworzyć tę samą wysokość na innej strunie

If the construction of the instrument prevents the production of a specific harmonic, the same pitch should be reproduced on another string

harmonic glissando



glissando flażoletowe - osiągnąć poprzez swobodne przesuwanie palcem po danej strunie (lub strunach w przypadku oktaw wyższych) przy jednoczesnej grze na danym klawiszu

harmonic glissando – produced by freely sliding the finger along the string (or strings, in higher octaves) while simultaneously pressing the corresponding key

ca 7'30"

# PIANO CONCERTO NO. 1

for Maciej Gański

for Piano and Symphony Orchestra

MARIA TRZPIS  
(2024-2025)

3  
4

Andante (♩ ≈ 80)

I

The score is written for a symphony orchestra and a piano soloist. It begins in 4/4 time with a tempo of Andante (♩ ≈ 80). The percussion parts (Percussion 3 and Percussion 4) use a suspended cymbal and triangle, both marked *ff*. The piano solo part features a series of chords and arpeggiated figures, marked *fff*. The string sections (Violins I, Violins II, Violas, Violoncellos, and Contrabasses) play a sustained chord, marked *fff*, which then transitions to a *ppp* dynamic. The Violins I and II parts are marked *sul A*, while the Violas, Violoncellos, and Contrabasses are marked *sul G* and *sul D* respectively. The score concludes with a *pizz.* (pizzicato) marking and a *f* dynamic.

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

- Woodwinds:**
  - Bn. 1-2:** Features a 4-measure rest followed by dynamic markings *mp* and first/second endings.
  - C. Bn.:** Features a 4-measure rest followed by dynamic marking *mp*.
  - Tba.:** Features a 4-measure rest followed by dynamic marking *pp*.
- Percussion:**
  - Perc. 2:** Bass Drum, Timpani mallets, *ppp*.
  - Perc. 3:** (S. Cym.), *ppp*.
  - Perc. 4:** (Trgl.), *f*, change to Tam-t.
- Piano:** **Pno. solo** with a 4-measure rest.
- Strings:**
  - Vln. 2:** Features a 4-measure rest, dynamic marking *ppp*, and instructions "2 soli sul tasto" and "tutti".
  - Cb.:** Features a 4-measure rest, dynamic marking *pp*, and the instruction "arco".



22 A

**Instrumentation and Dynamics:**

- Picc.**: *pp* to *p*
- Fl. 1-2**: *pp* to *p*
- Ob. 1-2**: *pp* to *p*
- Bn. 1-2**: *f*
- C. Bn.**: *f*
- B. Tbn.**: *mp* to *f*
- Tba.**: *f*
- Perc. 1 (Timpani)**: *p* to *f*
- Perc. 2 (B. D.)**: *f*
- Perc. 3 (S. Cym.)**: *p*
- Perc. 4 (Tam-t.)**: *f*
- Pno. solo**: *p* to *f*
- Vln. 1 div. a 4**: *p*, *gliss.*
- Vln. 2 div. a 3**: *ppp*, *p*
- Via. div. a 2**: *p*, *sul tasto*
- Vc. div. a 4**: *f*, *ord.*, *sul pont.*
- Cb. div. a 2**: *f*, *gliss.*

**Performance Instructions:** *gliss.*, *sul tasto*, *ord.*, *sul pont.*, *change to Vibr.*



B

This page of a musical score, labeled '12' in the top left and 'B' in a box at the top center, covers measures 32 to 48. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, E. H., Cl. 1-2, Bn. 1-2, C. Bn., Hn. 1-2, Hn. 3-4, Tr. 1-2, Tr. 3, Tbn. 1-2, B. Tbn., Tba., Perc. 1, Perc. 4, Hp., Pno. solo, Vln. 1 div. a 4, Vln. 2 div. a 3, Vla. div. a 2, Vc. div. a 4, and Cb. div. a 2. The score features a variety of musical notations, including dynamics such as *ppp*, *f*, *mp*, and *ff*, and performance instructions like *gliss.* and *ord.*. The piano solo part (Pno. solo) is particularly prominent, showing complex rhythmic patterns and dynamic markings. The woodwind and brass sections have long, sustained notes, while the percussion and harp parts provide rhythmic accompaniment. The string sections play sustained chords and glissandos. The overall texture is dense and dynamic, typical of a late 20th-century orchestral work.



39

Picc.

Fl. 1-2

Ob. 1-2

E. H.

Cl. 1-2

Bn. 1-2

C. Bn.

Hn. 3-4

Tr. 1-2

Perc. 1 (Timp.)

Perc. 2 (Vibr.)

Perc. 4 (Crot.) change to Trgl. Triangle

Hp.

Pno. solo

Vln. 1 div. a3

Vln. 2

Vla. div. a2

Vc. div. a4

Cb. div. a2

**C accel.**

42

Picc. *ppp*

Fl. 1-2 *ppp*

Ob. 1-2 *ppp*

E. H. *ppp*

Cl. 1-2 *ppp*

B. Cl. *ppp*

Bn. 1-2 *ppp*

C. Bn. *ppp*

Hn. 1-2 *ppp*

Hn. 3-4 *ppp*

Tr. 1-2 *p possibile*

Tr. 3 *p possibile*

Perc. 1 (Timp.) *f*

Perc. 2 *f* change to B. D.

Perc. 4 (Trgl.) *f* change to S. D.

Harp. *B F1*

Pno. solo *fff legato* *pp*

Vln. 1 div. a3 *gliss.* *ppp*

Vln. 2 *gliss.* *ppp*

Vla. div. a2 *ppp*

Vc. div. a4 *ppp*

Cb. div. a2 *ppp*

**Più mosso** (♩ ≈ 90)

**6**  
**4**

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. 1-2:** Flute parts, starting at measure 45. The first staff has a dynamic marking of *ffz* and a note with a  $a_2$  marking.
- Cl. 1-2:** Clarinet parts, also starting at measure 45 with a dynamic marking of *ffz*.
- Hn. 1-2:** Horn parts, starting at measure 45 with a dynamic marking of *ffz*.
- Hn. 3-4:** Horn parts, starting at measure 45 with a dynamic marking of *ffz*.
- Tr. 1-2:** Trumpet parts, starting at measure 45 with a dynamic marking of *ffz* and a note with a  $a_2$  marking.
- Tr. 3:** Trumpet part, starting at measure 45 with a dynamic marking of *ffz*.
- Tbn. 1-2:** Trombone parts, starting at measure 45 with a dynamic marking of *ffz* and a note with a  $a_2$  marking and the instruction "con sord."
- Perc. 1:** Percussion part, starting at measure 45 with a dynamic marking of *f* and the instruction "(Timp.)".
- Perc. 3:** Percussion part, starting at measure 45 with a dynamic marking of *p* and the instruction "(Glock.)".
- Perc. 4:** Snare Drum part, starting at measure 45 with a dynamic marking of *ppp* and the instruction "Snare Drum on". It features a crescendo from *ppp* to *f*.
- Pno. solo:** Piano solo part, starting at measure 45. It includes fingerings (e.g., 5 3 2 1, 1 2 3 1 5 1 3 2), dynamics (*p*, *mf*), and a complex rhythmic pattern in the right hand.

48 **6/4** **4/4** **6/4** **4/4**

Picc. *ff*

Fl. 1-2 *ff* a2

E. H. *p*

Cl. 1-2 1. *p* *f* 2. *mf*

B. Cl. *mf*

Bn. 1-2 1. *f* 2. *f* 1. *f* 2. *f*

C. Bn. *f*

Hn. 1-2 1. *p* *f* a2 *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 3-4 a2 *ff* *ff* *mf*

Tr. 1-2 a2 *ff* *ff* *ff* *ff* *ff*

Tr. 3 *ff* *ff* *ff*

Tbn. 1-2 a2 *ff* *ff* *ff*

Perc. 1 (Timp.) *ff* *p* *f* change to W. Ch. I

Perc. 2 Bass Drum *ff* *f* *ppp*

Perc. 3 (Glock.) *mp* change to S. Cym.

Perc. 4 (S. D.) *p* change to Crot.

Cel.

Pno. solo *ff* *subito p*

D

Ob. 1-2  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  1. solo  $\frac{7}{4}$   
 Hn. 1-2 *sfz*  
 Tr. 1-2 *a2 sfz*  
 Tr. 3 *a2 sfz*  
 Tbn. 1-2 *a2 sfz*  
 Tba. *p*  
 Perc. 2 (B. D.) *f p*  
 Perc. 4 *Crotales*  
 Hp. *f*  
 Pno. solo *fff mp p cresc. f*  
 Vln. 1  $\frac{4}{4}$   $\frac{5}{4}$  unis. pizz.  $\frac{4}{4}$   $\frac{7}{4}$   
 Vla. unis. sul pont. *ppp f*  
 Vc. unis. sul pont. *ppp f*

54 **7/4** **3/4** **4/4**

Picc. *p* *mp* *f*

Fl. 1-2 1. *p* *mp* *f* a2

Ob. 1-2 *f*

Cl. 1-2 *f*

Bn. 1-2 1. *f* 2. 1. 2. 1.

C. Bn. *f* 3

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tr. 1-2 *ff*

Tr. 3 *ff*

Tba. *f*

Perc. 3 Suspended Cymbal soft sticks *p* *f*

Perc. 4 (Crot.) *pp* change to Trgl.

Pno. solo *p* *ff*

Vln. 1 **7/4** **3/4** div. **4/4**

Cb. unis. pizz. *f*

57 **4/4** **6/4**

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bn. 1-2

C. Bn.

B. Tbn.

Tba.

Perc. 1

Hp.

Cel.

Pno. solo

Vln. 1

Vln. 2



60 **6/4** **4/4** **2/4** **3/4**

Perc. 4

Pno. solo

63 **3/4** **E**

Picc. *ppp*

Fl. 1-2 *ppp*

Perc. 3 (S. Cym.) Wire Brush *ppp*

Perc. 4 Snare Drum *ppp*

Pno. solo *p* *pp*



67

Fl. 1-2 a2 (key clicks) *mf*

Cl. 1-2 a2 (key clicks) *mf*

Bn. 1-2 a2 (key clicks) *mf*

Perc. 1 Temple Block *p*

Perc. 3 change to Tamb. *ppp* *p* *ppp* *p*

Perc. 4 (S. D.) *p* *ppp* *mf* *ppp* *mf*

Hp.

Pno. solo



101

a2  
(key clicks)

4  
4

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bn. 1-2

LH

RH  
"mf"

a2  
(key clicks)

LH

RH  
"mf"

a2  
(key clicks)

LH

RH  
"mf"

1.  
f

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Tbn. 1-2

B. Tbn.

Tba.

a2  
f

a2  
f

a2  
f

a2  
f

a2  
f

a2  
f

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tom-toms  
f

(B. D.)  
f

Tambourine  
f

change to S. Cym.

Suspended Cymbal  
3

Wood Blocks  
f

Pno. solo

sm

Vln. 1

Vln. 2

Vla.

Cb.

c. l. b.  
ricochet  
p

c. l. b.  
ricochet  
p

unis.  
c. l. b.  
ricochet  
p

sul pont.  
div.  
ppp

p

4  
4

105

Fl. 1-2 *f*

Ob. 1-2

Cl. 1-2 *f* *mf*

Bn. 1-2 *f* *mf*

Hn. 1-2 *f* a2

Hn. 3-4 a2

Tr. 1-2 *f*

Tr. 3 *f*

Tbn. 1-2 a2 *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 (Toms.)

Perc. 2 (B. D.)

Perc. 3 (S. Cym.) *ppp* *p* *ppp* *f* change to Tamb. Tambourine change to S. Cym.

Perc. 4 (W. B.) *f*

Pno. solo *sf* *f*

Vln. 1 div. a2

Vln. 2 div. a2

Vla. *f*

Vc. c. l. b. *p* *p* *f* *p* *f* (div.) pizz. *f*

Cb. *f*

2/4 4/4

110  $\frac{4}{4}$

Perc. 1 (Toms)  $p$   $f$   $p$   $f$

Perc. 2 (B. D.)  $f$   $pp$   $f$

Perc. 3 (Suspended cymbal)  $f$   $<f$   $f$

Perc. 4 (W. B.)  $p$   $f$  change to Tam-t.

Pno. solo  $f$   $mp$   $f$   $p$   $f$

Detailed description of the musical score: The score is for a percussion ensemble and a piano solo. It is in 4/4 time and starts at measure 110. Percussion 1 (Toms) has a dynamic range from *p* to *f*. Percussion 2 (B. D.) starts at *f*, drops to *pp*, and returns to *f*. Percussion 3 (Suspended cymbal) starts at *f*, has a *<f* marking, and returns to *f*. Percussion 4 (W. B.) starts at *p*, goes to *f*, and then a note is marked 'change to Tam-t.'. The piano solo part has dynamics of *f*, *mp*, *f*, *p*, and *f*. The score includes various articulations like accents and slurs, and a fermata at the end of the piano solo.

114 **4/4**

Picc. *quasi gliss.* *f*

Fl. 1-2 *a2 quasi gliss.* *f*

Cl. 1-2 *a2 quasi gliss.* *f*

Bn. 1-2 *f*

C. Bn. *f*

Hn. 1-2 *a2 f*

Hn. 3-4 *a2 f*

Tr. 1-2 *f*

Tr. 3 *f*

Tbn. 1-2 *a2 f*

B. Tbn. *fff*

Tba. *fff*

Perc. 1 (T. Bl.) *change to Timp.*

Perc. 2 (B. D.) *change to Xyl.* *f*

Perc. 3 (S. Cym.) *change to Tamb.* *f*

Perc. 4 (Tam-tam) *f* *change to W. B.*

Pno. solo *f*

Vln. 1 div. a3 *ord. mf* *ord. mf* *sul pont. mf*

Vln. 2 div. a2 *p* *ord. mf* *ord. mf*

Vla. div. a2 *p* *ord.*

Vc. div. a2 *f* *pizz.* *c. l. b.*

Cb. *(div.) arco f* *p* *sul pont. mf*

117

Picc. *quasi gliss.*

Fl. 1-2 *quasi gliss.*

Ob. 1-2 *f* *a2*

Cl. 1-2 *quasi gliss.*

Bn. 1-2 *f*

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Tbn. 1-2 *a2*

B. Tbn.

Tba. *f*

Perc. 1 *Timpani*

Perc. 2 *(Xyl.)*

Perc. 3 *(Tamb.)*

Perc. 4 *Wood Blocks* *p* *f* *p* *f*

Pno. solo *f*

Vln. 1 div. a3 *f* *(non div.)*

Vln. 2 div. a2 *f* *(non div.)* *(non div.)*

Vla. div. a2 *f* *ord.*

Vc. *f* *unis. ord.* *(non div.)*

Cb. *f*

4/4

This page of a musical score is for a symphony or concert piece, page 28. It is written in 4/4 time and begins at measure 120. The score is arranged in a standard orchestral format with the following parts:

- Picc.**: Piccolo flute, playing a melodic line with grace notes.
- Fl. 1-2**: First and second flutes, playing a rhythmic pattern with grace notes.
- Ob. 1-2**: First and second oboes, playing a rhythmic pattern.
- Cl. 1-2**: First and second clarinets, playing a rhythmic pattern.
- Bn. 1-2**: First and second bassoons, playing a rhythmic pattern.
- Hn. 1-2**: First and second horns, playing a melodic line with triplets.
- Hn. 3-4**: Third and fourth horns, playing a melodic line with triplets.
- Tr. 1-2**: First and second trumpets, playing a rhythmic pattern.
- Tr. 3**: Third trumpet, playing a rhythmic pattern.
- Tbn. 1-2**: First and second trombones, playing a rhythmic pattern.
- B. Tbn.**: Bass trombone, playing a rhythmic pattern.
- Tba.**: Tuba, playing a rhythmic pattern.
- Perc. 1**: Timpani, playing a rhythmic pattern.
- Perc. 2**: Xylophone, playing a rhythmic pattern with dynamics *p* and *f*.
- Perc. 4**: Wood block, playing a rhythmic pattern with dynamics *p* and *f*, and a note to "change to Trgl." (triangle).
- Hp.**: Harp, playing a sustained chord.
- Pno. solo**: Piano solo part, playing a melodic line with grace notes.
- Vin. 1 div. a3**: Violin I, divided into three parts, playing a rhythmic pattern with triplets.
- Vin. 2 div. a2**: Violin II, divided into two parts, playing a rhythmic pattern with triplets.
- Vla. div. a2**: Viola, divided into two parts, playing a rhythmic pattern with triplets.
- Vc.**: Violoncello, playing a rhythmic pattern with triplets.
- Cb. div. a2**: Contrabass, divided into two parts, playing a rhythmic pattern with triplets and dynamics *f*.

The score includes various musical notations such as dynamics (*p*, *f*, *ff*), articulation marks (accents, grace notes), and performance instructions like "non div." (non-divisi) and "sul pont." (sul ponticello).



**G**  
126

**Woodwinds:** Picc., Fl. 1, Fl. 2, Ob. 1-2 (a2), Cl. 1-2, C. Bn., Hn. 1-2, Hn. 3-4, Tbn. 1-2, B. Tbn.

**Brass:** Hn. 1-2, Hn. 3-4, Tbn. 1-2, B. Tbn.

**Percussion:** Perc. 1 (Timp.), Perc. 2 (Bass Drum), Perc. 3 (S. Cym.), Perc. 4 (change to T-tam., Tam-tam)

**Other:** Hp., Pno. solo

**Strings:** Vin. 1 div. a3, Vin. 2 div. a2, Vla. div. a2, Vc. div. a4, Cb. div. a2

**Dynamic markings:** *fff*, *p*, *f*, *ppp*, *pp*, *gliss.*, *sul tasto*, *sul pont.*

**Performance instructions:** change to R. S., change to W. B.

137

Fl. 1  
*p*

Fl. 2

C. Bn.

Perc. 1  
(Timp.)  
*p*

Pno. solo  
*p*

Vln. 1  
div. a3  
*gliss.* *p* *ppp*

Vln. 2  
div. a2  
*p* *ppp*

Vla.  
div. a2  
*f* *ppp* *f*

Vc.  
div. a4  
*f* *ppp* *f*

Cb.  
div. a2  
*f* *ppp* *f*

143 **H**

C. Bn.

Perc. 1 (Timp.) change to Toms. *p*

Perc. 4 Wood Blocks *p*

Pno. solo *mp*

Vln. 1 div. a3

Vln. 2 div. a2

Vla. div. a2

Vc. div. a4

Cb. div. a2

148 Tom-toms

change to W. Ch. II

Perc. 1 *ppp*

Perc. 4 (W. B.) change to S. D.

Pno. solo *fff*

Vln. 1 div. a3

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vln. 2 div. a2

Vc. div. a4

Cb. div. a2

ca 7'30"

II

Andantino, dolce, quasi senza tempo (♩ = 80)

A tempo

Piano solo

*ppp*

sempre con pedale

ON THE STRINGS  
harmonics

1/2 1/3 1/4 1/5 1/6

harmonic glissando

poco a poco accel.

A

Picc. 17

Fl. 1-2 a2

Ob. 1-2 a2

Cl. 1-2 a2

Hn. 1-2

Hn. 3-4 a2

Tr. 1-2

Tr. 3

Perc. 3 Rain Stick

Perc. 4 Snare Drum Wire Brush

*ppp*

(harmonic glissando)

Pfte. 1/2

poco a poco accel.

ritenuto

1/2

Vln. 1 unis. glissando sul G *ppp*

Vln. 2 unis.

Vla. unis.

Vc. unis. bow noise on edge - no pitch

Cb. unis. bow noise on edge - no pitch

23

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Perc. 3 (R. S.)

Perc. 4 (S. D.)

Pno. solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

repeat simile

strike strings with hand

ppp

z

z

z

z

pizz. finger nail

bow noise on edge - no pitch

div.

c.l.t.

gliss.

sul C

ppp

c.l.t.

gliss.

sul E

ppp

(j)

27

Picc.

Fl. 1-2

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Perc. 3 (R. S.)

Perc. 4 (S. D.)

Perc. 3 z z z

Perc. 4 z z z

finger glissando on strings

tap strings with fingertips

Pno. solo

*f*

Vln. 1 div. a2

sul E

sul A

sul D

Vln. 2 div. a2

sul G

Vla.

sul C

Vc.

Cb.

31

Picc.

Fl. 1-2

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Perc. 3 (R. S.)

Perc. 4 (S. D.)

Pno. solo

Vln. 1 div. a 4

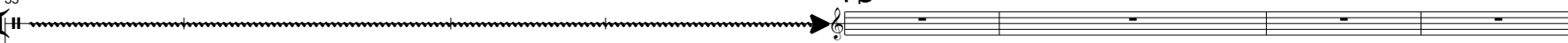
Vln. 2 div. a 3

Vla.

Vc.

Cb.

35


Picc. 

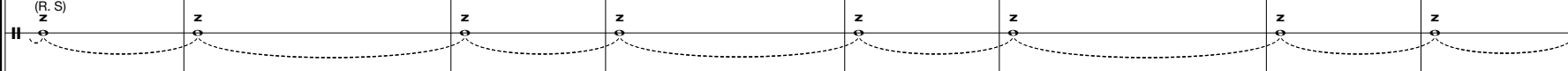
Hn. 1-2

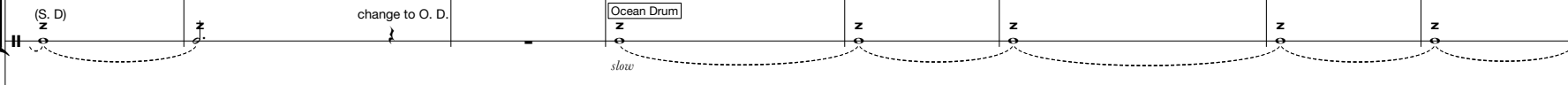
Hn. 3-4

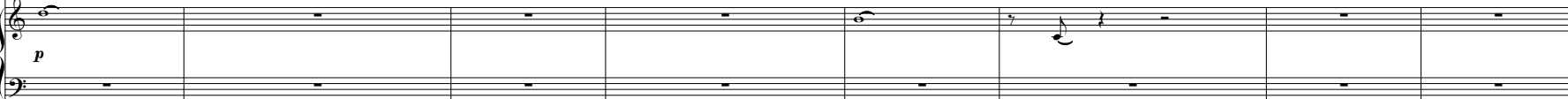
Tr. 1-2


Tr. 3

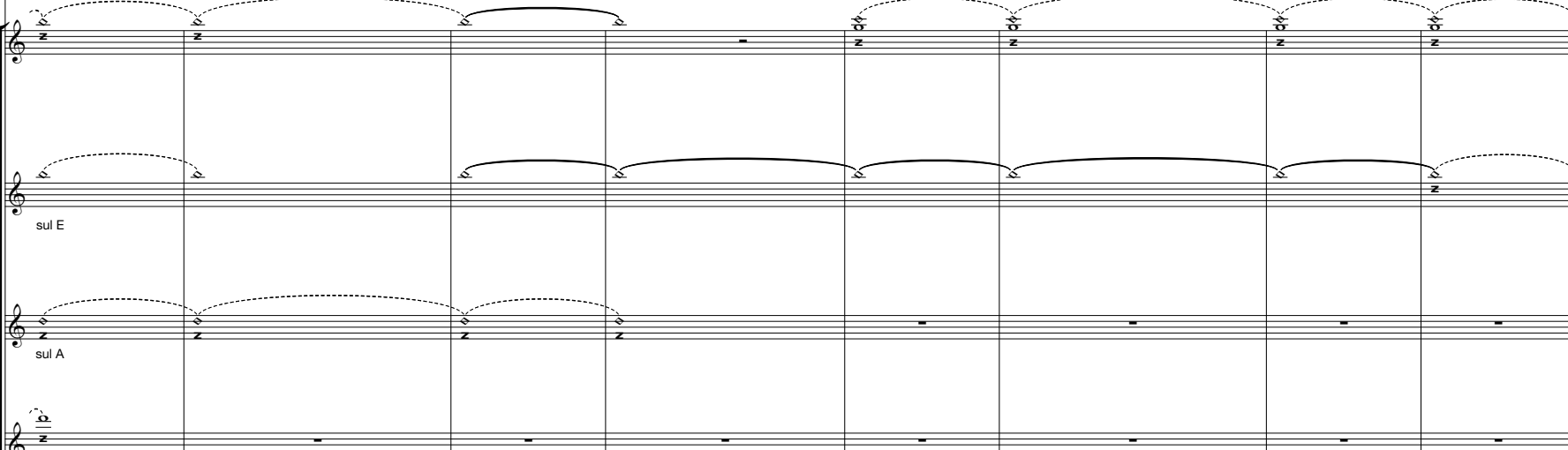
Perc. 2   
Vibraphone  
*p sempre con pedale*

Perc. 3   
(R. S)  
z

Perc. 4   
(S. D)  
z  
change to O. D.  
Ocean Drum  
slow

Cel.   
*p*

Pno. solo   
pizz. finger nail  
*p*

Vln. 1   
div. a 4  
sul E  
sul A

43

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cel.

Vln. 1  
div. a2

Vln. 2  
unis.

Vla.

Vc.  
div. a2

Wind Chimes I change to W. Ch. II

Wind Chimes II

slow

(Vibr.)

(S. D.)

(O. D.)

sul A

sul A

c.i.t.

sul C

ppp

g/iss.

g/iss.

sul E

ppp

g/iss.

g/iss.

(j)

48 (W. Ch. II)

Perc. 1 *fast*

Perc. 3 (R. S.)

Perc. 4 (O. D.)

Cel.

Hp. *mf* *p*  
strike strings with hand

Pno. solo strike strings with hand *mf* *ppp*

Vln. 1 div. a 2

Vc. div. a 2 *ppp* sul *tasto* sul *tasto* *p* sul A

gently strike the lowest strings with the hand to excite resonance.



53 (W. Ch. II)

Perc. 1 *slow*

Perc. 3 (R. S.)

Perc. 4 (O. D.)

Pno. solo

Vln. 1 div. a 2 sul D

Vln. 2 div. a 2 *ppp* pizzicato above nut

change to T. Sheet

57 (R. S.) Perc. 3 Perc. 4 Hp. Pno. solo Vln. 1 div. a2 Vln. 2 div. a2 Vla. div. a2



63 (R. S.) Perc. 3 Perc. 4 Cel. Hp. Pno. solo Vln. 1 div. a2 Vla. div. a2 Cb.

### B Meno mosso (♩ = 70)

ON THE KEYBOARD

Pno. solo

una corda

Perc. 1

Thunder Sheet

Pno. solo

senza una corda

### poco a poco accel.

Picc.

Fl. 1-2

Perc. 1

Perc. 4

Cel.

Pno. solo

Vln. 1

Vln. 2

WT

(Th. Sheet)

Triangle

change to Crot.

Crotales

sim.

change to W. Ch. I

sim.

unis. con sord. sul tasto

pp

mf

ppp

99

Picc. *p*

Fl. 1-2 *p*

Cl. 1-2 *pp*

Tba. *ppp* con sord.

Perc. 1 Wind Chimes I change to T. Sheet Thunder Sheet

Perc. 3 Suspended Cymbal arco *p* *mf*

Perc. 4 Crotales *p* sim.

Cel. *mf*

Hp. *mf* *p*

Pno. solo *f*

Vln. 1 *p* 1 Vln. solo

Vln. 2 *p* *mp*

Vla. unis. *pp*

Vc. div. a2 *pp*

Cb. *pp* div.

103

Picc. *ppp*

Fl. 1-2 *ppp*

Ob. 1-2 *ppp*

Cl. 1-2 *ppp*

Cbsn. *ppp*

Hn. 1-2 *ppp* con sord.

Hn. 3-4 *ppp* con sord.

Tr. 1-2 *ppp* con sord.

Tr. 3 *ppp* con sord.

Tba. *ppp*

Perc. 1 (Th. Sheet) *ppp*

Perc. 3 (S. Cym.) ord. *ppp* arco *p* *mf*

Perc. 4 (Crot.) *ppp*

Cel. *ppp*

Hp. *ppp*

Pno. solo *ppp* poco a poco crescendo

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. div. a 2 *ppp*

Cb. *ppp*

**C Più mosso (♩ = 85)**

107

Picc. *p*

Fl. 1-2 a2

Cl. 1-2 a2

Hn. 1-2 a2 *f* *p*

Hn. 3-4 3. *ppp*

Perc. 1 [Wind Chimes I] *p* change to Th. Sheet

Perc. 3 change to Glock. Glockenspiel arco *p* *mf*

Perc. 4 (Crot.) arco *p* *mf*

Cel.

Pno. solo

Vln. 1 tutti div. a3 sul A *f* *p*

Vln. 2 div. a3 sul D *ppp* *f* *p*

Vln. 2 div. a3 non vib. sul pont. *ppp* *p* molto sul pont. *p*

Vln. 2 div. a3 non vib. sul pont. *ppp* *p* *gliss.* *gliss.* *mp*

Vln. 2 div. a3 non vib. (non div.) *ppp* *p*

Vla. div. a2 non vib. (non div.) *ppp* *gliss.* *ppp*

Vc. div. a2 ord.





119 Wind Chimes II

Perc. 1 *slow* z z z z

Perc. 3 Rain Stick *slow* z z z z

Perc. 4 Ocean Drum *slow* z z z z

Cel.

Hp. *mp*

Pno. solo *p* 15<sup>ma</sup>

Vln. 1 div. a3 *gliss.*

Vln. 2 div. a2 *molto sul pont.* *p* *f* *ord.*

Vla. div. a2 *p* *mf*

Vc. div. a2 *gliss.*

Cb. div. a2 *gliss.*

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

- Woodwinds:** Horns 1-2, Horns 3-4, Trombone, and Tuba. Each part has a box containing a fingering diagram with a circled '2' above it.
- Percussion:** Four parts (Perc. 1-4). Perc. 1 uses a W. Ch. II. Perc. 2 includes markings for *p*, *mf*, and *mp*, with a '(Vibr.) arco' instruction. Perc. 3 includes a '(R. S.)' marking and a *fast* tempo instruction. Perc. 4 includes '(O. D.)', 'change to Trgl.', and 'Triangle' markings.
- Piano Solo:** Features a *ppp* dynamic marking and a *15 mos.* tempo marking.
- Strings:** Violins 1 and 2 (div. a2), Violas (div. a2), Violas (div. a2), Violas (div. a2), Violas (div. a2), and Cellos (div. a2). The string parts include 'press slightly and delicate' instructions and 'gliss.' markings.

129

Hn. 1-2

Hn. 3-4

Tbn.

Tba.

Perc. 1 (W. Ch. II)

Perc. 3 (R. S.)

Perc. 4

Pno. solo

1 Vno solo *ppp*

Vn. 1 div. a3

Vn. 2

Vla. solo *ppp*

Vc. div. a2

Cb. div. a2 *ppp*

*slow*

change to Tam-t.

*gliss.*

*ppp*

*tutti*

**D poco a poco cresc. e accel.**

134 WT

Picc. WT

Fl. 1-2 a2 WT

Hn. 1-2

Hn. 3-4

Perc. 1 (W. Ch. II)

Perc. 2 (Vibr.) arco

Pno. solo *f*

ON THE STRINGS mute harmonics harmonic glissando *p* *mf*

change to Th. Sheet *slow*

Vln. 1 div. a3 *p* *gliss.*

Vln. 2 div. a3 *ppp* *tutti* *p*

Vla. div. a3 *ppp* *tutti* *pp* *pp* *gliss.*

Vc. div. a2 *ppp* *ppp* *gliss.*

Cb. div. a2 *ppp*

Detailed description: This page of a musical score covers measures 134 to 138. It features a variety of instruments including Piccolo, Flutes 1-2, Horns 1-2 and 3-4, Percussion 1 and 2, Piano solo, Violins 1 and 2, Violas, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *ppp*, *p*, and *mf*, as well as performance instructions like 'ON THE STRINGS', 'mute', 'harmonics', 'harmonic glissando', 'tutti', and 'change to Th. Sheet'. The tempo and dynamics are marked as 'poco a poco cresc. e accel.'. The piano solo part shows a sequence of chords with a glissando effect. The string parts feature long, sustained notes with various articulations and dynamics.

139

Picc.

Fl. 1-2

Perc. 1  
Thunder Sheet

Perc. 2  
Bass Drum  
Superball scrape  
*ppp*

Perc. 3  
(S. Cym.)  
arco  
*p* — *mf*

Perc. 4  
(Tam-t.)  
arco  
*p* — *mf*

Pno. solo  
*ff*

Vln. 1  
div. a3  
*mf*

Vln. 2  
div. a3  
*f* — *mf*

Vla.  
div. a3  
*p* — *mf*

Vc.  
div. a2  
*p* — *mf*

Cb.  
div. a2  
*p* — *mf*

# Agitato, con fuoco (♩ = 100)

145 (Th. Sheet)

Perc. 1

Perc. 2 (B. D)

Perc. 3 (S. Cym.) arco

*p* *mf*

Vln. 1 div. a3 *mf*

Vln. 2 div. a3 *mf*

Vla. div. a2 *mf*

Vc. div. a2

Cb. div. a2

150 (Th. Sheet)

Perc. 1

Perc. 2 (B. D.)

Vin. 1 div. a3

Vin. 2 div. a3

Vla. div. a3

Vc. div. a2

Cb. div. a2

sul pont.

*ff* *p* *ff* *ppp* *fff* *ppp*

1 Vno solo

*slow*

**ATTACCA**

ca 6'

III

# Allegro con misterio (♩ = 135)

**Perc. 2**  
4/4 6/4 5/4 3/4 5/4  
Slapstick  
*f*

**Piano solo**  
*fff*

**Violins 1 tutti div. a3**  
4/4 6/4 5/4 3/4 5/4  
ord. gliss.  
*ff* — *fff* *f*

**Violins 2 div. a3**  
ord. gliss.  
*ff* — *fff* *f*

**Violas div. a3**  
ord. gliss.  
*ff* — *fff* *f*

**Violoncellos div. a3**  
ord. gliss.  
*ff* — *fff* *f*

**Contrabasses div. a2**  
ord. gliss.  
*ff* — *fff* *f*

The musical score is arranged in five systems, each corresponding to a different instrument. The Pno. solo system at the top features two staves with complex rhythmic patterns and time signatures of 5/4, 4/4, 5/4, and 4/4. The string sections (Vln. 1, Vln. 2, Vle, Vc., and Cb.) are marked with 'unis. sul pont.' and dynamic markings of *ppp* and *mp*. The Vln. 1 and Vln. 2 parts include glissando markings. The Vle, Vc., and Cb. parts also feature glissando markings. The score is divided into four measures, with time signatures changing from 5/4 to 4/4, then back to 5/4, and finally to 4/4. The dynamics for the strings range from *ppp* to *f*, with glissando markings indicating specific performance techniques.

accel.

The musical score is divided into two systems. The first system includes Percussion 1, Percussion 2, Percussion 4, and Piano solo. Percussion 1 has a measure number 11 and a **Timpani** label. Percussion 2 has a **Bass Drum** label. Percussion 4 has a **Tam-tam** label. The Piano solo part features a dynamic progression from *p* to *mf* to *fff*, with a *sm* (sustained motion) marking in the final measure. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. All string parts are marked with *gliss.* (glissando) and dynamic markings of *p* and *mf*. The score is written in 4/4, 3/4, and 2/4 time signatures.

**A Inquieto** (♩ = 130)

16

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

Fl. 1-2 *f*

Ob. 1-2 *f* a2

E. H. *f*

Cl. 1-2 *f* a2

Bn. 1-2 *f* 1 2 3

C. Bn. *f*

Tr. 1-2 *ff* senza sord.

Tr. 3 *ff* senza sord.

Tn. 1-2 *p* *ff* senza sord.

Perc. 1 (Timp.) *f* *p*

Perc. 2 (B.D.) *f* *p* *f* *p*

Perc. 3 *f* Glockenspiel change to S. Cym.

Perc. 4 (Tam-t.) *f*

Cel.

Pno. solo *f* *p* senza pedale

Vln. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{4}{4}$  *f* *mf* arco

Vln. 2 *f* *mf* arco

Vie *f* *f* arco

Vc. *f* (non div.) arco *f*

Cb. *f*

21

Picc. *f* *mf* *f*

Fl. 1-2 *f* *mf* *f* a2

Ob. 1-2

Cl. 1-2 *mf* *f* a 2

Bn. 1-2 *mf* *f* a 2

Tba. senza sord. *f*

Perc. 1 (Timp.) *f*

Perc. 2 (B. D.) *f*

Perc. 3 Suspended Cymbal *p* *f* *f*

Pno. solo *f*

Vln. 1 *f* div. *f* unis. (non div.) *f* div.

Vln. 2 *f* (non div.)

Vle *f* (non div.)

Vc. *mf*

Cb. arco *mf*

25

Picc. *p*

Fl. 1-2 *p*

Cl. 1-2 *p*

Cl. b. *f*

Bn. 1-2 *p*

C. Bn. *f*

Hn. 1-2 *fp* con sord. *f* frull.

Hn. 3-4 *fp* con sord. *f* frull.

Tr. 1-2 *fp* con sord. *f* frull.

Tr. 3 *fp* con sord. *f* frull.

Tba. *fp* *f* frull.

Perc. 1 (Timp.) *fp* *f*

Perc. 2 (B. D.) *p*

Perc. 3 *p* **Piatto sospeso** hard stick

Perc. 4 *p* **Tam-tam**

Pno. solo *ff*

Vln. 1 div. a2 *ff* *p* *f*

Vln. 2 *ff* *p* *f* div. a2

Vie *ff*

Vc. *gliss.* *ff* *mf* *gliss.* *ff*

Ob. *ff*

**B**

This musical score page, labeled 'B' in a box at the top left, contains measures 29 through 32. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 29-31, then plays a single note in measure 32.
- E. H.**: English Horn, rests in measures 29-31, then has a *solo* passage in measure 32 starting with a *f* dynamic.
- Cl. 1-2**: Clarinets 1 and 2, rests in measures 29-31, then play a short phrase in measure 32.
- Hn. 1-2**: Horns 1 and 2, play a sustained note in measures 29-31, then have a dynamic shift from *ffp* to *f* in measure 30, and *f* to *p* in measure 31, ending with *ffp* in measure 32.
- Hn. 3-4**: Horns 3 and 4, play a sustained note in measures 29-31, then have a dynamic shift from *ffp* to *f* in measure 30, and *f* to *p* in measure 31, ending with *ffp* in measure 32.
- Tr. 1-2**: Trumpets 1 and 2, play a sustained note in measures 29-31, then have a dynamic shift from *ffp* to *f* in measure 30, and *f* to *p* in measure 31, ending with *ffp* in measure 32.
- Tr. 3**: Trumpet 3, plays a sustained note in measures 29-31, then has a dynamic shift from *ffp* to *f* in measure 30, and *f* to *p* in measure 31, ending with *ffp* in measure 32.
- Perc. 1**: (Timp.) Timpani, plays a rhythmic pattern in measure 29, then rests in measures 30-32.
- Perc. 2**: (B. D.) Bass Drum, plays a rhythmic pattern in measure 29, then rests in measures 30-32.
- Perc. 3**: (S. Cymb.) Snare Drum, plays a rhythmic pattern in measure 29, then rests in measures 30-32. A note in measure 30 is marked 'change to Glock.' (Glockenspiel).
- Perc. 4**: (Tam-t.) Tam-tam, plays a rhythmic pattern in measure 29, then rests in measures 30-32.
- Hp.**: Harp, plays a complex arpeggiated pattern in measure 29, then has a *f* dynamic in measure 30, and a large crescendo in measure 31 leading to a sustained note in measure 32.
- Cel.**: Cello, rests in measures 29-31, then plays a melodic line in measure 32 starting with a *mf* dynamic.
- Pno. solo**: Piano solo, plays a complex arpeggiated pattern in measure 29, then has a *f* dynamic in measure 30, and continues with a melodic line in measure 31 and a final phrase in measure 32.
- Vln. 1**: Violin 1, plays a sustained note in measure 29, then rests in measures 30-32.
- Vln. 2**: Violin 2, plays a melodic line in measures 29-32, starting with a *p* dynamic.
- Vle**: Viola, plays a sustained note in measures 29-31, then has a dynamic shift to *p* in measure 32.
- Vc.**: Violoncello, plays a melodic line in measures 29-32, starting with a *p* dynamic.
- Ob.**: Oboe, plays a melodic line in measures 29-32, starting with a *p* dynamic.

33

Picc. *p* *gliss.*

Fl. 1-2 *p* *gliss.* 1. 2.

Ob. 1-2 *p* *f*

Bn. 1-2 *p* a2

C. Bn. *p*

Hn. 1-2 *f* *frull.* *mf* *p* *fp*

Hn. 3-4 *f* *frull.* *mf* *p* *fp*

Tr. 1-2 *f* a2 *mf* *p* *fp*

Tr. 3 *f* *frull.* *mf* *p* *fp*

Tn. 1-2 *f* a2 *mf* *p* *fp*

Tba. *fp* *mf* *p* *fp*

Perc. 2 (B. D.) *ppp*

Perc. 3 [Glockenspiel] *f* change to S. Cym. [Piatto sospeso] *ppp*

Perc. 4 (Tam-t.) *ppp* *p* *ppp*

Pno. solo *ppp*

Vin. 1 *f* *div.*

Vin. 2 *f* *div.*

Vie. *f*

Vc. *ff* *f*

Cb. *f* *ff* *f* *ff* *gliss.* *gliss.*

4/4

This page of a musical score, numbered 63, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), English Horn (E. H.), Clarinets 1-2 (Cl. 1-2), Bassoons 1-2 (Bn. 1-2), Contrabassoon (C. Bn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpets 1-2 (Tr. 1-2), Trumpet 3 (Tr. 3), Trombones 1-2 (Tn. 1-2), and Tuba (Tba.).
- Percussion:** Percussion 1 (Perc. 1) with Timp. (Tympani), Percussion 2 (Perc. 2) with B. D. (Bass Drum), Percussion 3 (Perc. 3) with S. Cym. (Snare Drum), and Percussion 4 (Perc. 4) with Tam-t. (Tamtam).
- Piano:** Pno. solo.
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vie), Violoncello (Vc.), and Oboe (Cb.).

**Tempo and Meter:** The score is in 4/4 time, with a 5/8 time signature appearing in the later measures.

**Dynamic Markings:** *f* (forte), *p* (piano), *ff* (fortissimo), *mp* (mezzo-piano), and *ppp* (pianissimo).

**Performance Instructions:** *unis.* (unison), *div.* (divisi), and *a2* (second octave).

**Other Notations:** *8va* (8va) and *8va* (8va) markings are present in the piano part.

41 **4/4**

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

E. H. *f*

Cl. 1-2 *f*

Cl. b. *f*

Bn. 1-2 *f*

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tr. 1-2 *f*

Tr. 3 *f*

Tn. 1-2 *f*

B. Tn. *f*

Tba. *f*

Perc. 1 (Timp.)

Perc. 2 (B. D.)

Perc. 3 Cym. a2

Perc. 4 (Tam-t.)

Pno. solo *fff*

Vln. 1 *f* *ppp* unis.

Vln. 2 *f* *ppp* unis.

Vle. *f* *ppp*

Vc. *f* *ppp*

Ob. *f*

**4/4**

44  $\frac{2}{4}$  change to Glock.

Perc. 3

Perc. 4 change to Trgl.

Pno. solo

*legato*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$

Vln. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *p*

Vln. 2 *p*

Vle *p*

Vc. *p*

Picc. *frull.* *ppp* *f*

Fl. 1-2 *a2 frull.* *ppp* *f*

Ob. 1-2 *a2 frull.* *ppp* *f*

E. H. *frull.* *ppp* *f*

Cl. 1-2 *a2 frull.* *ppp* *f*

Cl. b. *frull.* *ppp* *f*

Bn. 1-2 *a2 frull.* *ppp* *f*

C. Bn. *frull.* *ppp* *f*

Perc. 3 *f* Glockenspiel *f* change to S. Cym.

Hp. *f*

Cel. *f*

Pno. solo *f*

Vln. 1 *ppp* *f*

Vln. 2 *ppp* *f*

Vie *ppp* *f*

Vc. *ppp* *f*

51 **6/4** **3/4** **5/4**

Picc. *p*

Fl. 1-2 *p*

Ob. 1-2 *p*

E. H. *p*

Cl. 1-2 *p*

Cl. b. *p*

Bn. 1-2 *p*

C. Bn. *p*

Perc. 1 (Timp.) *fff*

Hp. *A:*

Pno. solo *swr* *fff*

Vln. 1 **6/4** **3/4** **5/4**

Vln. 2

Vie. *ppp* *f*

Vc. *ppp* *f*

Ob.

C

55

Hn. 1-2  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Hn. 3-4 *senza sord.* *f*

Tr. 1-2 *senza sord.* *f*

Tr. 3 *senza sord.* *f*

Perc. 1 (Timp.) *p*

Perc. 2 (B. D.)

Perc. 3 (Snare Drum) *p*

Pno. solo *f*

Vln. 1 div. a2  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$  *f* *ppp* *f* *ppp* *mf* *ppp* *f*

Vln. 2 (non div.) *f* *ppp* *f* *ppp* *mf* *ppp* *f*

Vie (non div.) *f* *ppp* *f* *ppp* *mf* *ppp* *f*

Vc. (non div.) *f* *ppp* *f* *ppp* *mf* *ppp* *f*

Ob. (non div.) *f* *ppp* *f* *ppp* *mf* *ppp* *f*

This page of a musical score, numbered 69, contains the following parts and markings:

- Fl. 1-2:** Flute parts with dynamic marking *f* and time signature changes to 5/8, 2/4, 5/8, 4/4, and 4/4.
- Bn. 1-2:** Bassoon parts with dynamic marking *f* and time signature changes to 5/8, 2/4, 5/8, 4/4, and 4/4.
- Hn. 1-2:** Horn 1-2 parts with marking *a2 senza sord.*
- Hn. 3-4:** Horn 3-4 parts with marking *a2 senza sord.*
- Tr. 1-2:** Trumpet 1-2 parts with marking *a2 senza sord.*
- Tr. 3:** Trumpet 3 part with marking *a2 senza sord.*
- Tn. 1-2 B.Tn.:** Trombone 1-2 parts with marking *a3 senza sord.*
- Tba.:** Tuba part.
- Perc. 1:** Percussion 1 (Timp.) with triplet markings.
- Perc. 2:** Percussion 2 (B. D.) with triplet markings.
- Perc. 3:** Percussion 3 (S. D.) with triplet markings.
- Pno. solo:** Piano solo part.
- Vln. 1 div. a2:** Violin 1 part with dynamic markings *ppp*, *f*, *ppp*, and *p*.
- Vln. 2:** Violin 2 part with dynamic markings *ppp*, *f*, *ppp*, and *p*.
- Vie:** Viola part with dynamic markings *ppp*, *f*, *ppp*, and *p*.
- Vc.:** Violoncello part with dynamic markings *ppp*, *f*, *ppp*, and *p*.
- Ob.:** Oboe part with dynamic markings *ppp*, *f*, *ppp*, and *p*.

This page of a musical score, numbered 70, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), and English Horn (E. H.). The brass section consists of Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpets 1-2 (Tr. 1-2), Trumpet 3 (Tr. 3), Trombones 1-2 (Tn. 1-2), Baritone Trombone (B. Tn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Gong/Cymbal (G.c.). The piano part is labeled "Pno. solo". The string section includes Violins 1 (Vln. 1 div. a2), Violins 2 (Vln. 2), Viola (Vie), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures with time signatures of 4/4, 3/4, 4/4, and 4/4. Dynamics such as *f*, *mp*, *f*, *p*, and *fff* are indicated throughout. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. The piano part features dense chordal textures. The strings play a steady accompaniment with some melodic lines.

**D** *leggiero*

73 (Timp.)

Perc. 1 *f* *mp* *gliss.* *f*

Perc. 2 (B. D.) *f*

Perc. 4 Triangle solo *ppp*

Pno. solo *ppp*

77 (Timp.)

Perc. 1 *mp* *gliss.* *mf*

Perc. 2 (B. D.) *p*

Perc. 3 Suspended Cymbal *ppp* *mf* *ppp* change to S. D.

Perc. 4 (Trgl.) *p*

Pno. solo *p* *pp*

Vln. 1 div. a2 *pizz.* *p*

Vln. 2 div. a2 *pizz.* *p*

Vc. *unis. pizz.* *p*

Cb. *unis. pizz.* *p*

81

Tr. 1-2

con sord.  
*mp*

Tba.

solo  
*p*

Perc. 1

(Timp.)  
*p*

gliss.

*mf*

Perc. 2

(B. D.)

Perc. 3

Snare Drum  
*p*

Perc. 4

(Trgl.)

Pno. solo

Vln. 1 div. a2

arco

pizz.

arco

*f*

Vln. 2 div. a2

arco

*f*

Vie

arco

*p*

pizz.

*f*

Vc.

arco

pizz.

arco

*ppp*

gliss.

Cb.

div. arco

unis.

*ppp*

gliss.



This page of a musical score, numbered 74, contains parts for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1-2 (Fl. 1-2), Oboe 1-2 (Ob. 1-2), English Horn (E. H.), Clarinet 1-2 (Cl. 1-2), Clarinet Bass (Cl. b.), Bassoon 1-2 (Bn. 1-2), and Contrabassoon (C. Bn.). The brass section consists of Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpets 1-2 (Tr. 1-2), Trumpet 3 (Tr. 3), Trombones 1-2 (Tn. 1-2), Bass Trombone (B. Tn.), and Tuba (Tba.). The percussion section includes four parts: Perc. 1 (Timp.), Perc. 2 (B. D.), Perc. 3 (S. D.), and Perc. 4 (Trgl.). The piano part is labeled "Pno. solo". The string section includes Violin 1 (Vln. 1 div. a2), Violin 2 (Vln. 2), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The first measure shows the woodwinds and strings playing, with dynamics ranging from *p* to *f*. The second measure continues the woodwind and string parts. The third measure features the brass instruments playing a rhythmic pattern with dynamics from *ppp* to *mp*. The fourth measure shows the brass instruments continuing their pattern, with dynamics from *ppp* to *mp*. The piano part has dynamics from *p* to *fff*. The string parts have dynamics from *f* to *pp*.



100

Picc. *f* *ff* *fff*

Fl. 1 *f* *ff* *fff*

Fl. 2 *f* *ff* *fff*

Ob. 1-2 *f* *ff* *fff*

Cl. b.

Bn. 1-2

C. Bn.

Hn. 1-2 *mf* *p* *mf* *f*

Hn. 3-4 *mf* *p* *mf* *f*

Tr. 1-2 *mf* *p* *mf* *f*

Tr. 3 *mf* *p* *mf* *f*

Tn. 1-2 *mf* *p* *mf* *f*

B. Tn. *mf* *p* *mf* *f*

Tba. *mf* *p* *mf* *f*

Perc. 1 (Timp.)

Perc. 2 (S. D.) *muta in Vibr.*

Perc. 4 (Trgl.) *change to W. B.*

Pno. solo

Vln. 1 div. a2 *fff*

Vln. 2 *f* *ff* *fff*

Vle. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Ob. *f* *ff* *fff*

E

104

Picc.

Fl. 1-2

Ob. 1-2

E. H.

Cl. 1-2

Tr. 1-2

Tn. 1-2

Tba.

Perc. 1  
Tom-toms

Perc. 2  
(B. D.)

Perc. 3  
Cowbells

Perc. 4  
Wood Blocks

Hp.

Pno. solo

Vln. 1

Vln. 2

Vle

Vc.

Cb.

*p*

*pp*

*mp*

*mf*

*f*

1. con sord.

change to S. D.

change to Cow.

pizz.<sub>3</sub>

unis.

111

Picc. *f*

Fl. 1-2

Ob. 1-2

E. H.

Cl. 1-2

Hn. 1-2 *p*

Hn. 3-4 *p*

Tr. 1-2 *mp*

Tr. 3 *mp*

Tba. *p*

Perc. 1 (Toms.) *mp*

Perc. 2 change to Xyl. *f* *p* change to Vibr.

Perc. 3 Cowbell *p* change to S. D.

Perc. 4 (W. B.) *p* change to Tam-t.

Pno. solo *mp*

Vln. 1 arco *p* *mf* *p*

Vln. 2 *p* arco *mf*

Vle. arco *p* pizz.

Vc. pizz. *p* arco *mf*

Ob. pizz. *p* arco

2/4 4/4

115

Picc. *f* <sup>3</sup> <sub>3</sub>

Fl. 1-2 *f*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Perc. 1 (Toms.) *f*

Perc. 2 [Vibraphone] hard stick *f*

Perc. 3 [Glockenspiel] *f* change to S. D. Snare Drum

Perc. 4 Tam-tam *ppp*

Hp. *f*

Cel. *p*

Pno. solo *cresc.*

Vln. 1 arco *f* pizz. *p* arco *ff*

Vln. 2 arco *f* pizz. *p* arco *ff*

Vle. arco *f* pizz. *p* arco *ff*

Vc. *ppp* gliss. *f* pizz. *p* arco *ff*

Cb. *ppp* gliss. *f* pizz. *p* arco *ff*

2/4 4/4



poco a poco accel.

132

Bn. 1-2

C. Bn.

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Tn. 1-2

B. Tn.

Tba.

Perc. 1

Perc. 3

Perc. 4

Pno. solo

5/8

2/4

3/4

4/4

*ff*

*f*

*mf*

*f*

*pp*

*f*

*mp*

*p*

*f*

*pp*

*f*

*mp*

*f*

*p*

*f*

*p*

*mf*

*crescendo*

1.

1.

(Toms.)

Tambourine

(Tam-t.)

change to Trgl.

Triangle

138  $\frac{4}{4}$

C. Bn. *f* *f* *f* *f* *f* *f*

Perc. 1 (Toms.)

Perc. 2 Xylophone *p*

Perc. 3 (Tamb.) *p*

Perc. 4 (Trgl.) *ppp* *p* *ppp*

Hp. *f*

Cel. *mf*

Pno. solo *p* *mf*

$\frac{4}{4}$

Vin. 1 div. a3 *f* *gliss.* *gliss.*

Vin. 2 div. a3 *f* *gliss.* *gliss.* div. a3

Vie div. a3 *f*

Vc. div. a3 *f*

141 (Timp.)

Perc. 1 *f*

Perc. 2 (Xyl.) *f*

Perc. 3 (Tamb.)

Perc. 4 (Trgl.)

Pno. solo

Vin. 1 div. a3

Vin. 2 div. a3

Vle div. a3

Vc. div. a3

Cb. div. a2

3/4 4/4

*gliss.*

*ff*

143  $\frac{4}{4}$  (Timp.) change W. Ch. II Wind Chimes II Perc. 1 *f* Perc. 2 (Xyl.) change to B. D. Perc. 3 (Tamb.) *f* Perc. 4 (Trgl.) *f* Pno. solo *ppp* I Vno solo *p* 1 Vno solo arco Vln. 1 *fff* Vln. 2 *fff* Vle *fff* Vc. *fff* Cb. *fff*





154

Picc. *p* *gliss.*

Fl. 1-2 *p* *a2* *gliss.*

Ob. 1-2 *p* *a2* *f*

Bn. 1-2 *p*

C. Bn. *p*

Hn. 1-2 *mf* *fp* *p* *gliss.*

Hn. 3-4 *mf* *fp* *p* *gliss.*

Tr. 1-2 *mf* *fp* *f*

Tr. 3 *mf* *fp* *f*

Tn. 1-2 *fp* *p* *f*

B. Tn. *p* *f*

Tba. *fp*

Perc. 3 *f* Glockenspiel change to S. Cym.

Pno. solo

Vln. 1 *p* *f* *gliss.*

Vln. 2 div. a2

Vle *p* *gliss.*

Vc. *f* *p* *div. a2*

Ob. *p*



**G**

162

Picc. *p* *f*

Fl. 1-2 *p* *f* *a2*

Cl. 1-2 *p* *f*

Cl. b. *f*

Bn. 1-2 *p* *f*

C. Bn. *f*

Hn. 1-2 *fp* *f* *fp* *f* *frull.*

Hn. 3-4 *fp* *f* *fp* *f* *frull.*

Tr. 1-2 *fp* *f* *fp* *f* *frull.*

Tr. 3 *fp* *f* *fp* *f* *frull.*

Tba. *f*

Perc. 1 (Timp.) *fp* *f*

Perc. 2 (B. D.) *p*

Perc. 3 Suspended Cymbals *p* change to S. D.

Perc. 4 (Tam-t.) *p*

Pno. solo *fff*

Vln. 1 div. a2 *ff* *p* *f*

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

Vie. *ff*

Vc. *gliss.* *ff* *mf* *ff*

Ob. *ff*

166

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Perc. 1 (Timp.) *p*

Perc. 4 (Tam-t.) *p*

Pno. solo *p*

2/4 4/4



**Con tutta la forza (♩ = 180)**

170

Hn. 1-2 senza sord. *f* *fp*

Hn. 3-4 senza sord. *f* *fp*

Tr. 1-2 senza sord. *f* *fp*

Tr. 3 senza sord. *f* *fp*

Tn. 1-2 senza sord. *f* *fp*

B. Tn. senza sord. *f* *fp*

Tba. senza sord. *f* *fp*

Perc. 1 (Timp.) *f*

Perc. 2 (B. D.) *f*

S. D. Snare Drum *f*

Perc. 4 (Tam-t.) *f* *sim.*

Pno. solo *fff*

3/4

176

Hn. 1-2 *f* *ppp* *fp* *f*

Hn. 3-4 *f* *ppp* *fp* *f*

Tr. 1-2 *f* *ppp* *fp* *f*

Tr. 3 *f* *ppp* *fp* *f*

Tn. 1-2 *f* *ppp* *fp* *f*

B. Tn. *f* *ppp* *fp* *f*

Tba. *f* *ppp* *fp* *f*

Perc. 1 (Timp.)

Perc. 2 (B. D.)

S. D. (S. D.)

Perc. 4 (Tam-t.) change to Trgl. Triangle *f* change to Tam-t.

Pno. solo

Vln. 1 unis. marcato *3*

Vln. 2 unis. marcato *3*

Vle unis. marcato *3*

Vc. unis. pizz. *3*

Ob. unis. pizz. *3*

3/4

183

Perc. 1 (Timp.)

Perc. 2 (B. D.)

Perc. 3 one player (S. D.)

Perc. 3 one player (Suspended Cymbals hard sticks)

Perc. 4 (Tam-tam)

Pno. solo

*f*

*f*

2/4

Detailed description of the musical score: The score is for measures 183 to 190. It features five staves. Percussion 1 (Timp.) plays a rhythmic pattern of eighth notes with triplets. Percussion 2 (B. D.) plays a pattern of eighth notes with triplets. Percussion 3 (S. D.) plays a pattern of eighth notes with triplets. Percussion 3 (Suspended Cymbals) plays a pattern of eighth notes with triplets. Percussion 4 (Tam-tam) plays a pattern of eighth notes with triplets. The piano solo part consists of two staves (treble and bass clef) with complex rhythmic patterns, including many triplets and sixteenth notes. A dynamic marking of *f* is present for the piano solo. A time signature change from 3/4 to 2/4 is indicated by a large '2' over a '4' at the beginning of measure 187.

This page of a musical score, numbered 93, covers measures 191 through 196. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked with a forte dynamic (*ff*) throughout. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1-2), Oboe 1 and 2 (Ob. 1-2), English Horn (E. H.), Clarinet 1 and 2 (Cl. 1-2), Bass Clarinet (Cl. b.), Bassoon 1 and 2 (Bn. 1-2), Contrabassoon (C. Bn.), Horn 1 and 2 (Hn. 1-2), Horn 3 and 4 (Hn. 3-4), Trumpet 1 and 2 (Tr. 1-2), Trumpet 3 (Tr. 3), Trombone 1 and 2 (Tn. 1-2), Bass Trombone (B. Tn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Piano solo (Pno. solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features extensive use of triplets and slurs. A section starting at measure 196 is marked with a 4/4 time signature. Performance instructions include *non legato* for the strings and *div.* (divisi) for the Viola. The score concludes with a repeat sign at the end of measure 196.

197

Picc.

Fl. 1-2

Ob. 1-2

E. H.

Cl. 1-2

Cl. b.

Bn. 1-2

C. Bn.

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Tn. 1-2

B. Tn.

Tba.

Perc. 1 (Timp.)

Perc. 2 (B. D.)

Perc. 3 (S. Cym.)

Perc. 4 (Tam-t.)

Pno. solo

Vln. 1 div. a2

Vln. 2 div. a2

Vle unis.

Vc.

Cb.

3

a2

frull.

gliss.

change to Cym. a2

change to Tub. B.

f

sw

**Con energia brutale (♩ = 150)**

201

Bn. 1-2

C. Bn.

Perc. 1 (Timp.) *f*

Perc. 2 (B. D.) *f*

Perc. 3 Cymbals a due *f*

Perc. 4 Tubular Bells *fff*

Pno. solo *fff*

Vln. 1 unis. *f* gliss. div.

Vln. 2 unis. *f* gliss. div.

Vle unis. *f* gliss. gliss.

Vc. *f* gliss. gliss.

Cb. *f* div.

205

Hn. 1-2 *fff* *a2* *f*

Hn. 3-4 *fff* *a2* *f*

Tr. 1-2 *fff* *a2* *f*

Tr. 3 *fff* *f*

Tn. 1-2 *fff* *a2* *f*

B. Tn. *fff* *f*

Tba. *fff* *f*

Perc. 1 (Timp.) *f*

Perc. 2 (D. B.) *f* change to Snap.

Perc. 3 (S. Cym.) *f*

Perc. 4 (T. B.)

Pno. solo

Vln. 1 div. a2 *fff*

Vln. 2 *fff*

Vle *fff*

Vc. *fff*

Ob. *fff*

Hn. 1-2

Hn. 3-4

Tr. 1-2

Tr. 3

Tn. 1-2

B. Tn.

Tba.

This section contains the staves for woodwinds and brass. Each staff shows a whole rest for the first three measures, followed by a dynamic marking of *fff* in the fourth measure. The instruments are: Hn. 1-2, Hn. 3-4, Tr. 1-2, Tr. 3, Tn. 1-2, B. Tn., and Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(Timp.)

(S. Cym.)

(Slapstick)

(T. B.)

This section contains the percussion staves. Perc. 1 has a *p* dynamic marking and a *fff* dynamic marking. Perc. 2 has a *fff* dynamic marking and a 'Slapstick' marking. Perc. 3 has a *p* dynamic marking and a *fff* dynamic marking. Perc. 4 has a *fff* dynamic marking and a '(T. B.)' marking. There are also markings for '(Timp.)' and '(S. Cym.)'.

Pno. solo

gliss. (black keys)

gliss. (white keys)

This section shows the piano solo part. It features a series of chords in the first three measures, followed by two glissando passages: 'gliss. (black keys)' and 'gliss. (white keys)'. The final measure has a *ffff* dynamic marking.

Vln. 1 div. a2

Vln. 2

Vle

Vc.

Cb.

sul E

sul A

sul G

sul G

sul G

sul A

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

*p*

*fff*

This section contains the string staves. Each staff starts with a *p* dynamic marking and a *fff* dynamic marking. The instruments are: Vln. 1 div. a2, Vln. 2, Vle, Vc., and Cb. The strings play sul ponticello (sul E, sul A, sul G) with glissando markings.