



# Miguel Bareilles

Arranger, Composer, Director, Interpreter, Teacher

Germany, Berlin

## About the artist

Winner of the first and third prize at the II. International Rachmaninov-Competition for Composition (2015-2016), organized by the Internationale e.V Rachmaninov-Gesellschaft, Germany.

In March this year Bareilles performed at the Manhattan School of Music, New York, his works Urbanisation, Toccata Camila, Balada para Demian by the renowned Argentine guitarist Federico Diaz. In early 2016 the ensemble "The Fourth Wall" premiered his work "Milonguella" at the Boston Conservatory, as part of its series of contemporary artists, and Le Poisson Rouge (New York), as part of the Chamber Music America's pre-conference concert, sponsored by the University of South Carolina and the Peabody Institute of Johns Hopkins University (Baltimore).

In March 2015 the Orchestra of the Youth Cultural Center Skopje of Macedonia premièred his piece Eurythmia.

The multi-faceted and wide repertoire of the pianist and composer Mig... (more online)

**Associate:** GEMA - IPI code of the artist : 00626401277

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-producciones.htm>

## About the piece

<b>Title:</b>	Argentum
<b>Composer:</b>	Bareilles, Miguel
<b>Arranger:</b>	Bareilles, Miguel
<b>Copyright:</b>	Copyright © Miguel Bareilles
<b>Publisher:</b>	Bareilles, Miguel
<b>Instrumentation:</b>	Orchestra
<b>Style:</b>	Contemporary

Miguel Bareilles on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

## ARGENTUM

Para orquesta  
"Miguel Baillelles"

INSTRUMENTACIÓN      Duración: 12 minutos

**Maderas:**

3 flautas (incluido el piccolo)  
3 oboes (incluido el C.A.)  
3 clarinetes (incluido el clarinete bajo)  
3 fagotes (incluido el contrafagot)

**Percusión:**

1: sus. cymbal – cymbals (pair) – bongo.  
2: bass drum – tam tam.  
3: quinto – conga – tumba.  
4: snare drum – bell tree – triángulo.

**Metales:**

4 cornos  
3 trompetas  
3 trombones (2 tenor.- 1 bajo)  
1 tuba

**Timbalista** (1) – (75-80 cm. Y 65-70 cm.)

Arpa (1)  
**Glockenspiel** y **marimba** (1)

**Cuerdas:**

12 – 10 – 8 – 6 – 4

**Notas:**

La partitura está escrita en Do.

El *contrabajo*, el *contrafagot* y el *clarinete bajo* están escritos una octava por encima del sonido real.

El *piccolo* (*flauta*) está escrito una octava por debajo del sonido real.

El *glockenspiel* esta escrito dos octavas por debajo del sonido real.

Todos los demás instrumentos están escritos en Do (no trasponen).

**Importante:**

"Argentum" es una obra inspirada en la historia de la independencia argentina, e incluye breves citas de música de Astor Piazzolla.

Ejemplo: viola en el compás 32.

**Símbolos especiales:**

Flauta y piccolo:



*sonidos con aire*. Difundiendo una corriente de aire por encima del agujero de la embocadura.



*jet whistle*. Cerrando la boquilla con toda la boca y soplando con mucha fuerza directamente.



*double tongue*



*tonelles attack*. Articulando fuertemente con la lengua y manteniendo los labios entreabiertos y relajados. El tono componente debe ser audible. Como un efecto secundario de armónicos al azar.

**Clarinete:**

aeolian



*sonidos con aire*.



*improvisar libremente* intercalando las notas propuestas, lo más rápido posible, utilizando figuras irregulares y crescendo poco a poco.



*similar*, pero no idéntico (también percusión).

**Cuerdas:**

*improvisar* sobre todas las notas especificadas (aleatoriamente) lo más rápido posible



*tremolo*.

## ARGENTUM

For orchestra  
"Miguel Baillelles"

INSTRUMENTATION      Duration: 12 minutes

**Woodwind:**

3 flutes (including the piccolo)  
3 oboes (including the C.A.)  
3 clarinets (including the bass clarinet)  
3 bassons (including the double basson)

**Percussion:**

1: sus. cymbal – cymbals (pair) – bongo.  
2: bass drum – tam tam.  
3: quinto – conga – tumba.  
4: snare drum – bell tree – triangle.

**Brass:**

4 horns  
3 trumpets  
3 trombones (2 tenor.- 1 bass)  
1 tuba

**Timpanist** (1) – (75-80 cm. Y 65-70 cm.)

Harp (1)  
**Glockenspiel** and **marimba** (1)

**Strings:**

12 – 10 – 8 – 6 – 4

**Notes:**

The score is notated in C.

The *double bass*, the *double bassoon* and the *bass clarinet* are written an octave above the actual pitch.

The *piccolo* (*flute*) is notated an octave below the actual pitch.

The *glockenspiel* is notated two octaves below the actual pitch.

All other instruments are notated in C (non-transposing).

**Important:**

"Argentum" is a work inspired by the story of Argentina's independence, and includes short quotes of music by Astor Piazzolla.

Example: viola in bar 32.

**Special symbols:**

Flute and piccolo:



*air sounds*. Produced by aiming a diffuse air stream above the embouchure hole.



*jet whistle*. Closing the whole mouthpiece with the mouth and blowing with great force directly.



*double tongue*.



*tonelles attack*. Articulate sharply with the tongue while keeping lips relaxed and slightly parted. Pitch component should be audible. As a side effect random harmonics will sound.

**Clarinet:**

aeolian



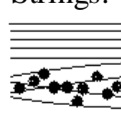
*air sounds*.



*improvise freely* interspersed notes proposals as quickly as possible, using irregular shapes and slowly crescendo.



*similar*, but not identical (percussion too).

**Strings:**

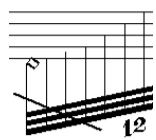
*improvise* on all notes unspecified (random) as quickly as possible



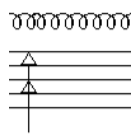
*tremolo*.



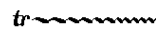
paulatinamente *accel.*



con presión de *armónicos*.



*armónicos naturales* lo más agudos posible en las cuerdas indicadas, desplazando el dedo irregularmente entre tres o cuatro armónicos.



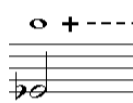
*trino* paulatinamente *accel.*



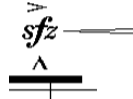
exagerada *presión* del arco.

Técnicas: *sul pont.* - *ord.* - *pizz.* - *gliss* - *molto vib.* - *normal vib.* - *non vib.* - *detaché* - *marcato* - *martelé* - *sautillé*.

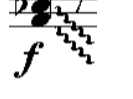
Metales:



abrir y cerrar la *campana* (cornos y trompetas)



ligero *glissando*.



*desde* el valor 0.  
*hacia* el valor 0.

Percusión:

Bongo (técnicas).

- M** - *Martillado (acento)*
- T** - *pulgar*
- F** - *todos los dedos*
- O** - *tono abierto*
- S** - *nota cerrada*

Quinto-conga-tumba (técnicas).

- B** - *nota baja*
- H** - *"talón" con el talón de la mano*
- M** - *tono apagado*
- S** - *nota cerrada*
- T** - *pulgar*
- O** - *tono abierto*

Baquetas:



madera dura (*glockenspiel*).



goma dura (*marimba*).



fieltro (*timbales*).



madera (*timbales*).



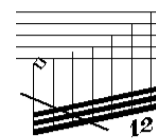
superball (*tam tam*).



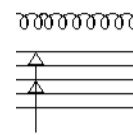
goma (*sus. cymbal*).



gradually *accel.*



*harmonics* pressure.



*natural harmonics* as sharp as possible in the specified string, moving the finger unevenly between three or four harmonics.



*trill* gradually *accel.*



exaggerated bow *pressure*.

Techniques: *sul pont.* - *ord.* - *pizz.* - *gliss* - *molto vib.* - *normal vib.* - *non vib.* - *detaché* - *marcato* - *martelé* - *sautillé*.

Brass:



opening and closing the *bell* (horns and trumpets)



short *glissando*.



*from* value 0.  
*To* value 0.

Percussion:

Bongo (techniques).

- M** - *martillo sound (accent mark)*
- T** - *thumb*
- F** - *all fingers*
- O** - *open tone*
- S** - *slap note*

Quinto-conga-tumba (techniques).

- B** - *bass note*
- H** - *"heel" with the heel of the hand*
- M** - *muff note.*
- S** - *slap note*
- T** - *thumb*
- O** - *open tone*

Mallets:



hardwood (*glockenspiel*).



rubber (*marimba*).



felt (*timpani*).



wood (*timpani*).



superball (*tam tam*).



rubber (*sus. cymbal*).

# ARGENTUM

para orquesta

Por Miguel Bareilles

**4/4**  $\text{♩} = 162$

Flute 1.2

Clarinet in B $\flat$  1.2

Timpani

1. pult  $\text{♩} = 162$   
*improvisar sobre todas las notas entre sol y si (aleatoriamente) lo más rápido posible*  
*non div.*  
*ppp* *mf*

Violin I

3.4. pult *non div.* *tutti sul pont.*  
*gliss.* *f* *f* *f* *f*

Violin II

1.2.3. pult *gliss.*  
*ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

4.5. pult *gliss.*  
*ppp* *mf* *fp* *f* *f* *f* *mf p* *gliss.*

Viola 1. 2. pult *pizz.*  
*mf* *mf*

Violoncello *tutti non div.*  
*mp* *mf* *mf* *mf* *mf* *1. pult*

Double Bass *tutti*  
*mp* *mf* *mf* *mf* *mf*

2. fl. *vib.*  
*f* *mf*

1. cl. *aeolian*  
*p* *mp*

felt  $\square$   
*pp*

1. pult *sul pont.*  
*ppp*



21 aeolian *fp*

Picc.

Fl. aeolian *fp*

1. fl. *mf*

Ob.

Cl. 1. cl. *mf*

Bsn. *f fp f fp mf fp*

Cbsn. *f fp f fp f fp mf fp*

Hns.

Timp. *mf mf mf mf*

1.2. pult *mf mf fp f non div. vib. f non div. vib. fp*

Vln. I 3. pult 4. pult *senza 3.4. pult*

5.6. pult *mf fp f non div. vib. f non div. vib. fp*

Vln. II 1.2.3. pult *mf*

4.5. pult *mf*

Vla. 3. 4. pult *arco sul pont. ord. mf fp f senza 3.4. pult fp*

Vc. *tutti f 1. pult mf tutti (b) f 1. pult mf tutti f 1. pult mf tutti f 1. pult mf*

Db. *tutti f 1. pult mf tutti (b) f 1. pult mf tutti f 1. pult mf tutti f 1. pult mf*

29 1. 2. fl. *mf* *mf* *f*

Cl. 1. 2. cl. *mf*

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

Cbsn. *mf* *mf* *mf* *mf*

Hns. *f* *f* *ff*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Timp. *mf* *mf* *f* *mf* *mf*

Mar. rubber *mp* *mf*

1. 2. pult *mf* senza 1. 2. pult

Vln. I 3. pult 4. pult *p* *f* *p* div. gliss. div.

5. 6. pult *mf* senza 5. 6. pult

Vln. II 1. 2. 3. pult *mf* 1. 2. 3. pult pizz. *mf* *mf*

Vla. 1. 2. pult *p* 1. 2. pult

Vc. tutti *mf* non div. *mf* 1. pult tutti *mf* 1. pult tutti *mf*

Db. tutti *mf* 1. pult tutti *mf* 1. pult tutti *mf*

Time signatures: 8/8, 2/4, 4/4

Fl.  $\frac{8}{8}$  |  $\frac{2}{4}$   $\frac{4}{4}$  | 1. 2. fl. double tongue *f*  
t k t k t k t k t k t

Bsn. *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf*

Timp. *mf* *mf* *f* *mf*

Mar.

Vln. I *molto vib.* *p* *f* *mf*

3. pult *gliss.* *f*

4. pult

Vln. II 1.2.3. pult *mf* *mf* *div. sul pont. to ord. ord.* *fp* *mf*

4.5. pult *div. sul pont. to ord. ord.* *fp* *mf*

Vla. 1. 2. pult *mf* *tutti* *mf* *mf*

Vc. 1. pult *tutti* *mf* *mf* *1. pult* *tutti* *mf* *1. pult*

Db. 1. pult *tutti* *mf* *mf* *1. pult* *tutti* *mf* *1. pult*



45

Fl. *f* *f* *f* 1. fl. double tongue t k t k t 2. fl. double tongue t k t k t *f*

Bsn. *mf* *mf* *f* *fp* *f* *fp*

Cbsn. *mf* *mf* *f* *fp* *f* *fp*

Hns. *f* *fp* *f* *fp*

Timp. *mf* *mf* *mf* *f* *mp* *mf*

Mar.

Vln. I *poco a poco cresc.* *poco a poco cresc.* *f* *mf*

1.2. pult *sul pont.* *ord.* *div.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*  
3. pult *fp* *mf* *fp* *fp* *fp* *fp* *mf* *fp*

Vln. II *sul pont.* *ord.* *div.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*  
4. pult *fp* *mf* *fp* *fp* *fp* *fp* *mf* *fp*  
5. pult

Vla. *mf* *f*

Vc. *tutti* *1. pult* *tutti* *1. pult* *tutti*  
*mf* *mf* *f* *mf* *f*

Db. *tutti* *1. pult* *tutti* *1. pult* *tutti*  
*mf* *mf* *f* *mf* *f*

53

Fl. 1. fl. *f* *mf* aeolian 2. fl. *f*

Bsn. *f* *fp* *f* *fp* *mf* *fp* *mf*

Cbsn. *f* *fp* *f* *fp* *mf* *fp* *mf*

Hns. *f* *fp* *f* *fp*

Timp. *mf* *mf* *mf* *mf*

Mar. *f* *mf* *f* *cresc.* *sempre cresc.*

Vln. I *f* *mf* *f* *cresc.* *sempre cresc.*

1.2. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

3. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

Vln. II 4. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

5. pult *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *sul pont* *fp* *ord.* *mf* *fp*

Vla. *mf*

Vc. 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f*

Db. 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f* 1. pult *mf* *tutti* *f*

2/4 5/8 2/4 5/8 2/4

Picc.

Fl. 1. 2. fl. *f* *f* toneless attack

Cl. 1. cl. *mf* *f* 1. 2. cl.

Bsn. *f* *f*

Cbsn. *f* *f*

Hns.

Tpt. *f*

Tbn. *f* *f*

B. Tbn. *f* *f*

B. Tba. *fp* *f* *fp* *f*

Timp. *f* *f* *f*

Mar.

Vln. I *sempre cresc.* *sempre cresc.*

1. 2. pult *poco a poco cresc.* *sempre cresc.* *sempre cresc.*

3. pult *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. II *poco a poco cresc.* *sempre cresc.* *sempre cresc.*

4. pult *fp* *fp* *fp* *fp* *fp* *fp* *fp*

5. pult

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

A

5/4 ♩=(120:126)

68

Picc. *ff*

Fl. *ff*

Ob.

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hns. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *fp* *ff*

Timp. *ff secco*

B. D. *mf* *ff secco* *muta a tam tam*

Mar. *muta a glockenspiel*

Vln. I *ff*

1. 2. pult *fp* *ff*

3. pult

Vln. II

4. pult *fp* *ff*

5. pult

Vla. *ff* *senza 1. 2. pult*

Vc. *ff*

Db. *ff*

normal vib.

tutti normal vib.

pizz.

3. pult *p*

4. pult

76

Ob.

C. A.

Cl. *non vib.*  
*mp* *mf*

Hns.

Timp. *felt*  
*ppp* *ppp* *pp* *p*

Vln. I

armónicos naturales lo más agudos posible en las cuerdas indicadas, desplazando el dedo irregularmente entre tres o cuatro armónicos  
1. pult *pp* *mp* *mf*

normal vib.  
4.5.6. pult *mp* *mf*

Vln. II

(arco)  
1.2.pult *p*  
3.4.pult *p*

Vla.

1.2. pult (arco)  
*p*

3. pult *p*  
4. pult *p*

Vc. *mf* 5

Db. arco div. *mf*

83

Fl. *mp*

Ob. *mf* 5

Cl. *mp* *mf*

Bsn. *mp*

Cbsn. *mp*

Hns. *mp* *mf*

Tpt. 1.2. *mf* *sfz* *senza sord.*  
3. *con sord. (harmon-stem in)*

Tbn. 1.2. *mf* 3

B. Tbn. *mf* 3

Timp. *p* *p* *p* *mp* *mf*

Glock. *mp* *f* *gliss.* *hardwood*

Vln. I 1.2.3. pult *mp* *mf*

4.5.6. pult *f* *mp* *mf* *mp* *mf*

Vln. II 1.2. pult *p* *cresc.* *mp*  
3.4. pult

Vla. 1. 2. pult *p* *cresc.* *mp*  
3. 4. pult *p* *p* *senza 3. 4. pult*

Vc. *mf* *mf* *poco cresc.* *f*

Db. *f* *marcato* *mf*

88

Picc. *f* *f* 5

Fl. *f* *fp* *f* 5

Ob. *p* *mp* *mf* *f* 5

Cl. *mp* // // //

Bsn. *cresc.* *cresc.* *f*

Cbsn. *cresc.* *cresc.* *f*

Hns. *f* *fp*

Tpt. *mf* *sfz*

Tbn. *∞*

B. Tbn. *∞*

Timp. *mf* *mf* *mf* *f* *f*

Cym. triangle *f*

Glock. *gliss.* *mp* *f*

Vln. I 1.2.3. pult *mp* *mf* *mp* *mf* *mp* *mf* 1. pult sul pont. *mf* *poco poco cresc.*

Vln. I 4.5.6. pult *mp* *mf* *mp* *mf* *mp* *mf* senza 5.6. pult 4. pult sul pont. *mf* *poco poco cresc.*

Vln. II 1.2. pult 3.4. pult *cresc.*

Vla. 1. 2. pult *cresc.*

Vla. 3. pult 4. pult *pizz.* *mf*

Vc. *f* 5

Db. *cresc.* *f*

solo 1. improvisar libremente intercalando las notas propuestas, lo más rápido posible, utilizando figuras irregulares y crescendo poco a poco al *f*

**B** ♩=125

93

Picc. *fp* *mf*

Fl. *fp* *mf*

Ob. *fp*

Cl. *f*

Bsn. *sfz* *ff*

Cbsn. *sfz* *ff*

Hns. *f* *fp* *f*

Tbn. 1. 2. *f cresc.* *sfz* *ff*

B. Tbn. *f cresc.* *sfz* *ff*

B. Tba. *f cresc.* *sfz* *ff*

Timp. wood *f* *cresc.* *ff* *f* *ff secco* felt

T.-t.

Glock. *ff*

1. pult *pocoa poco cresc.* *sfz* *ff*

Vln. I 4. pult *pocoa poco cresc.* *sfz* *ff*

Vln. II 1. 2. pult 3. 4. pult *mf*

Vla. 1. 2. pult *mf*

3. 4. pult *arco*

Vc.

Db. *cresc.* *ff*

aeolian sounds (soffiata) *ppp* *ppp*

superball *pppppp* *ppppp*

sul pont. *ppp* *ppp*

sul pont. *ppp* *ppp*

sul pont. *ppp* *ppp*

sul pont. non div. *ppp* *ppp*

sul pont. *ppp* *ppp*



Musical score for measures 103-118. The score includes parts for Flute (Fl.), Trombone (T.t.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vla.), and Double Bass (Db.). The Flute part features a melodic line with dynamic markings: *pp*, *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*. The Trombone part has dynamics: *pppp*, *ppp*, *pp*, *p*, *mp*. The Violin and Viola parts have dynamics: *pp*, *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*. The Viola part includes a section marked "to ord." starting at measure 108. The Double Bass part has dynamics: *pp*, *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*.



Musical score for measures 119-124. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trombone (T.t.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vla.), and Double Bass (Db.). The Flute part has dynamics: *mp*, *mp*, *p*, *p*. The Clarinet part has dynamics: *ppp*, *ppp*, *p*. The Trombone part has dynamics: *p*, *pp*, *ppp*. The Violin and Viola parts have dynamics: *mp*, *mp*, *p*, *p*. The Viola part includes a section marked "to sul pont." starting at measure 121. The Double Bass part has dynamics: *mp*, *mp*, *p*, *p*.

127

Fl. *pp* *pp* *ppp*

Cl. *pp* *ppp* 1. cl. *ppp*

T. I. *pppp* *ppppp*

Vln. I *pp* *pp* *ppp* sul pont.

Vln. II *pp* *pp* *ppp* sul pont.

1. 2. pult *pp* *pp* *ppp* sul pont.

Vla. *pp* *pp* *ppp* sul pont.

3. 4. pult *pp* *pp* *ppp* sul pont.

Vc. *pp* *pp* *ppp* sul pont.

Db. *pp* *pp* *ppp* sul pont.

134

Fl. *ppp* *pp* *p* *p* *sfz* *ff*

Cl. 2. cl. *ppp* *pp* *p* *mp* *mf* *sfz* *ff* poco a poco cresc.

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

Cbsn. *ppp* *pp* *p* *mp* *mf* *sfz* *ff*

Hns. *pp* *p* *mp* *mf* *sfz* *ff*

Tpt. con sord. (harmon-stem in) 1. tpt. *p* *mp* *p* *mp* *sfz* *ff*

Tbn. *ppp* *pp* *pp* *p* *p* *mp* *mf* *sfz* *ff*

B. Tbn. *ppp* *pp* *pp* *p* *p* *mp* *mf* *sfz* *ff*

Timp. felt *ppp* *pp* *p* *mp* *mf* *p* *ff secco*

B. D. *ppp* *pp* *p* *mp* *mf* *p* *ff secco*

Cym. *ppp* *pp* *p* *mp* *mf* *p* *ff* sus. cymbal

T. I. *pppppp* muta a bass drum

Harp. *ppp* l.h. *pp* l.h. *p* l.h. *mp* l.h. *ff* r.h. *ff*

Vln. I *ppp* *pp* *p* *mp* *sfz* *ff* div. 1. 2. 3. 4. 5. 6. *f*

Vln. II *ppp* *pp* *p* *mp* *sfz* *ff*

1. 2. pult *ppp* *pp* *p* *mp* *sfz* *ff*

Vla. *ppp* *pp* *p* *mp* *sfz* *ff* senza 3. 4. pult

3. 4. pult *ppp* *pp* *p* *mp* *sfz* *ff*

Vc. *ppp* *pp* *p* *mp* *sfz* *ff*

Db. *ppp* *pp* *p* *mp* *sfz* *ff*

C

12/8 ♩ = 160

*casi un ecco*

144

Bass Cl. *p* *mp*

Bsn. *p*

Cbsn. *p*

Glock. *p* *mp*

Vln. II *ord.* *mp* *mf* *tutti* *mp* *mf*

Vla. 1. 2. pult *ord.* *molto vib.* *p* *mp*

Vc. *mp* *mf* *mp* *mp* *mf* *mp*

Fl. *mp* *mf*

154

Bass Cl. *mp* *mf*

Bsn. *p* *p*

Cbsn. *p* *p* *mp* *mf*

Hns. *p* *mf* *mf* *f*

Tbn. *mf*

Timp. *felt* *tr* *pp* *mf*

Glock. *p* *mp*

Vln. I *tutti* *espress.* *poco apoco cresc.* *div.* *mp* *mf* *mp*

Vln. II *tutti* *poco apoco cresc.* *p* *mp* *mf* *f*

Vla. 1. 2. pult *tutti* *detaché* *mp* *mf*

Vc. *mp* *mf* *mp*

Picc. *f* 4

Fl. *mf* *mp*

Bsn. *mp* *mf* *mp* *mf*

Cbsn. *mf* *f*

Hns. *mf* *mf* *fp* *fp*

Tbn. 1. *mf* 2. *f*

Timp. *mp* *mf* wood *mp* *f* *mf* *mp*

Cym. sus. cymbal *mp* *mf*

Glock. *mf* *mp*

Vln. I *p* *pp* 1. 2. 3. pult *mf* 4. 5. 6. pult *cresc.* *detaché div.*

Vla. *poco a poco cresc.* *f* *poco a poco cresc.*

Vc. *detaché* *f* *poco a poco cresc.*

Db. *f* *poco a poco cresc.*

169

Picc. *f*

Fl. *f*

Cl. *f*

Bass Cl. *f*

Bsn. *mp* *mf* *mp* *mf* *f*

Cbsn. *mf* *f* *mf* *f*

Hns. *f* *f* *f* *f*

Tpt. *con sord. (harmon-stem in)* *ff* *ff*

Tbn. *f* *mf* *ff* *ff*

B. Tbn. *ff* *ff*

B. Tba. *f*

Timp. *f* *f* *mf* *mp* *f* *f* *ff* *ff*

Cym. *mp* *mf* *f*

Glock. *mf* *f*

Vln. 1, 2, 3, pult. *f* *mf* *cresc.* *fp*

Vln. 4, 5, 6, pult.

Vla. *poco a poco cresc.* *ff*

Vc. *poco a poco cresc.* *ff*

Db. *poco a poco cresc.* *ff*

175

Picc. *f*

Fl. *f*

Cl. *f*

Bass Cl. *f*

Bsn. *f* *mf*

Cbsn. *f*

Hns. *ff* *f*

Tpt. *ff* senza sord.

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *f* *ff* *f* *mp* *pp*

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

Cym. cymbals (pair) *f*

Glock. *ff* retorna marimba

Vln. I 2. 3. pult *mf* *ff* *f* tutti *f*

4. 5. 6. pult *mf* *ff* *f* tutti *f*

Vln. II *ff* *f* tutti *f*

Vla. *ff* tutti *f*

Vc. *f* *ff* *f*

Db. *ff*

Picc. *mf* *poco a poco cresc.*

Fl. 181 *mf* *poco a poco cresc.*

Ob. *mf* *poco a poco cresc.*

Bass Cl. *mf* *poco a poco cresc.*

Bsn. *mf* *poco a poco cresc.*

Cbsn. *mf* *poco a poco cresc.*

Hns. *mf* *f*

Timp. *p* *mp*

Hp. *mp* *poco a poco cresc.* *mf*

Vln. II *f* *tutti*

Vla. *mf* *f* *mf* *f* *f*

Vc. *f* *f* *mf* *f*

**D**

188

Picc. *f*

Fl. *f*

Ob. *f*

Bass Cl. *f*

Bsn. *ff* *mf*

Cbsn. *f* *ff*

Hns. *mp*

3. hn. *mp*

1. Tpt. *mf*

2. Tpt. *mf*

Tbn. *f*

B. Tbn. *f*

Timp. *f* *mf* *f* *mf* *mf*

Cym. Bell Tree scrape *mf* *f*

S. D. *p* *mf*

Hp. *f* *mf* *cresc.* *f*

Vln. I *f* *mf* *senza 3.4.5.pult*

Vln. II *f* *mf* *senza 4.5.pult*

Vla. *mf* *cresc.* *cresc.* *ff*

Vc. *mf* *cresc.* *cresc.* *ff*

Db. *f* *cresc.* *cresc.* *ff*

1. fl. *mf*

1.2. hns. *mp*

3. hn. *mp*

1.2. pult *no vib.* *mf*

1.2.3. pult *pizz.* *mf*



Musical score for measures 194-200. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 194: Flute and Violin I/II parts begin with *poco a oco cresc.* and *f* dynamics. Clarinet and Bassoon parts also feature *f* dynamics. Horns play *mf*. Trumpets play *f*. Trombones and Bass Trombones play *mp*. Viola and Double Bass parts are marked *tutti* and *f*. Cello part includes *pizz.* and *cresc.* markings.

Measures 195-200: Flute and Violin I/II parts continue with *f* dynamics. Clarinet and Bassoon parts end with *poco a poco decresc.* dynamics. Horns play *mf*. Trumpets play *f*. Trombones and Bass Trombones play *mf*. Viola and Double Bass parts continue with *f* dynamics. Cello part includes *decresc.* marking.

Musical score for measures 201-207. The score includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 201: Flute and Violin I/II parts begin with *mf* dynamics. Clarinet and Bassoon parts also feature *mf* dynamics. Horns play *mp*. Trumpets play *mf*. Trombones and Bass Trombones play *mf*. Viola and Double Bass parts are marked *mf*. Cello part includes *pizz.* and *cresc.* markings.

Measures 202-207: Flute and Violin I/II parts continue with *mf* dynamics. Clarinet and Bassoon parts end with *poco a poco decresc.* dynamics. Horns play *mf*. Trumpets play *f*. Trombones and Bass Trombones play *mf*. Viola and Double Bass parts continue with *mf* dynamics. Cello part includes *cresc.* and *f* markings.



215

Picc.

Fl.

Cl.

2. cl. *f*

1. cl. *mf*

*tr* *mp*

Bsn. *mf* *mp*

Hns.

4. hn. *mf*

Tpt. *mf* *mp*

Tbn. *mf*

B. Tbn. *mf*

Vln. I 1.2.3.4 pult *senza 1.2.3. pult*

Vln. II 1.2.3. pult *pizz.* *mf*

Vla. *decresc.* *mf* *f* *mf*

Vc. *f* *f* *mf*

Db. *mf*

222

Fl.

Cl.

2. cl. *tr* *mf*

Bsn.

Vln. II 1.2.3. pult *mp* *p*

Vla.

Vc.

Db.

**E**

**4/4** ♩=(80:85)

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *mf* *non vib.*

Cbsn. *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *mp* *pp* *mp*

Vln. I 4.5.6. pult *normal vib.* *mp* *p* *mp* *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II 1.2.3. pult *arco* *pp* *p* *pp* *pp* *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. 1. pult *div.* *p* *pp* *p* *pp* *p* *mp* *p* *p* *mp* *p* *p*

Vc. *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *mp* *pp* *mp*

Db. *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *mp* *pp* *mp*

243

Picc. *p*

Fl. *p*

Ob. 1. ob. *non vib.* *p*

Cl. 1. cl. *poco a poco accell* *mf* *non vib.*

Bsn. 1. bsn 2. bsn

Cbsn. *p* *mp*

Timp. wood *ppp* *p* *mp* *pp*

Hp. *mp* *cresc.* *mf* *cresc.* *f* *mf* *mf* *mp* *mp*

Vln. I 1. pult *f* *molto vib.*

Vln. I 4.5.6. pult *molto vib.* *mp* *mp* *mf* *f* *mf* *f* *mp*

Vln. II 1.2.3. pult 4.5. pult *p* *mp* *mf*

Vla. 1. pult 2. pult 3.4. pult *p* *mp* *martelé*

Vc. *p* *mp* *mp*

Db. *p* *mp* *mp*

F

248

Picc.

Fl.

Cl.

Bsn.

Cbsn.

Hns.

Tbn.

Timp.

Perc.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. fl. *mp* 12

2. cl. *mp* *mf*

2. cl. *mf* *f*

1. bsn *mf*

Cbsn. *mf*

1.2. *mf* *f*

3.4. *mf* *f*

1. 2. *mf* *f*

Timp. *mf* *mf*

quinto conga tumba *mp* *mf* B H M B S O B H M B S O  
R R L L R L R R L L R L

coperto *mf* *mf*

Hp. *mp*

Vln. I 4.5.6. pult senza 4.5.6. pult 1.2.3. pult *mf* *fp* 13

Vln. II div. 1.2. pult 3. pult 4.5. pult

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

Picc.

Fl. 252 1. fl. *mf* 12 *mp* 12

Cl. 1. 2. cl. *mf* *f*

Bsn.

Cbsn.

Hns. *mf* *f* *mf* *f* *mf* *f*

Tpt. 1. 2. *mf* *f*

Tbn. *mf* *f* *mf* *f* *mf* *f*

Timp. *mf*

Perc. B H M B S O H T H H T H H T H H O O B H M B S O B H M B S O *mf* *simil con variaciones (feels)*

B. D. *mf*

Hp. *mf* *mf*

Vln. I 1. 2. 3. pult *mf* 14 *fp* 1. 2. 3. pult *mf* 12 *fp*

Vln. II 1. 2. pult 3. pult 4. 5. pult

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

255

Picc.

Fl. 1. 2. fl. *mf* *f* *mf*

Ob. 1. 2. ob. *f* *mf*

Cl. 1. 2. cl. *mf* *f*

Bsn. *tutti*

Cbsn.

Hns. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f* 1. 2. 3.

B. Tbn. *f*

Timp. *mf* *f*

Perc. *poco a poco cresc.*

B. D. *mf* *mf*

Hp. *mf* *cresc.* *cresc.*

Vln. I *tutti (excepto concertino)* *mf* *cresc.* *f* *tutti detaché*

Vln. II 1. 2. pult 3. pult 4. 5. pult *tutti detaché*

Vla. 1. 2. pult 3. 4. pult

Vc.

Db.

258

Picc. *mf* 12

Fl. *f*

Ob. *f* *mf* *f*

Cl. 1. 2. cl. *mf* 14

Bsn. *f*

Cbsn. *f*

Hns. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *mf* *f* *mf*

Perc. *sempre cresc.*

B. D. *mf*

Hp.

Vln. I *f* *f* *f*

Vln. II

Vla. 1. 2. pult 3. 4. pult *f*

Vc. *f*

Db. *f*



Musical score for orchestra, page 30, measures 261-263. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hns.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion (Perc.), Bass Drum (B. D.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 261: Picc. (mf), Fl. (f), Ob. (f, mf), Cl. (1. 2. cl., mf), Bsn. (f), Cbsn. (f), Hns. (f), Tbn. (f), B. Tbn. (f), Timp. (f, mf), Perc. (//), B. D. (mf), Hp. (p), Vln. I (f), Vln. II (f), Vla. (1. 2. pult, 3. 4. pult), Vc. (f), Db. (f).

Measure 262: Picc. (mf), Fl. (f), Ob. (f), Cl. (1. 2. cl., mf), Bsn. (f), Cbsn. (f), Hns. (f), Tbn. (f), B. Tbn. (f), Timp. (mf), Perc. (//), B. D. (mf), Hp. (p), Vln. I (f), Vln. II (f), Vla. (1. 2. pult, 3. 4. pult), Vc. (f), Db. (f).

Measure 263: Picc. (mf), Fl. (f), Ob. (f, mf), Cl. (1. 2. cl., mf), Bsn. (f), Cbsn. (f), Hns. (f), Tbn. (f), B. Tbn. (f), Timp. (mf), Perc. (//), B. D. (mf), Hp. (p), Vln. I (f), Vln. II (f), Vla. (1. 2. pult, 3. 4. pult), Vc. (f), Db. (f).

264

Picc. *f*

Fl. *f* *gliss.*

Ob. *f*

Cl. 1. 2. cl. *mf* *cresc.* 6 6 6 6 3. cl. *f* 12 2. cl. *f* 12 1. cl. *f* 12 1. 2. cl. *ff* *tutti* *ff*

Bsn. *sfz* *sfz* *sfz* *sfz* *ff* *ff*

Cbsn. *sfz* *sfz* *sfz* *sfz* *ff* *ff*

Hns. *f* *f* *sfz* *sfz* *ff* *ff*

Tpt. 1. 2. tpt. *mf* *f* *ff* *ff*

Tbn. *f* *f* *f* *f* *ff* *ff*

B. Tbn. *f* *f* *f* *f* *ff* *ff*

B. Tba. *f* *f* *f* *f* *ff* *ff*

Timp. *f* *f* *f* *f* *ff* *mf* *ff*

Perc. *f* *f* *f* *f* *mf* *ff* *ff*

B. D. *f* *f* *f* *f* *ff* *ff* *ff secco* *muta a tam tam*

Cym. cymbals (pair) *f* *ff* *ff* *ff*

S. D. *ppp* *f* *ff* *ff* *ff* *ff*

Hp. *mf* *cresc.* *cresc.*

Vln. I *f* *f* *f* *f* *ff* *ff* *div.*

Vln. II *f* *f* *f* *f* *ff* *ff* *concertino* *ff* *molto vib.*

Vla. 1. 2. pult. *f* *f* *f* *f* *ff* *ff* *tutti*

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

Db. *f* *f* *f* *f* *ff* *ff*

Vln. I

**G**  $\text{♩} = (60:70)$

Vln. I

278 *sautillé con presión de armónicos* *ff* *molto vib. sul pont. -----> ord.* *nostálgico* *mf* *f*

Vln. II

1.2.3. pult *pizz.* *p* *mp* *p* *p*

Vla.

1. pult *div.* *pizz.* *non div.* *p* *mp* *p* *p* 2. pult *div. arco* *p*

Vc.

3.4. pult *pizz.* *p* *mp* *p* *p* *pizz.* *p*

Db.

*p* *p* *p* *p* *mp*

4. pult *div.* *arco* *p*

5. pult *p*

6. pult *p*

4.5. pult *pizz.* *p*

combinar sonidos aeolian y jet whistle

Fl. 1. fl. *f* *f* *gliss.* *bx*

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

Cl. *mp* *mp*

Bass Cl. *mp* *mp*

Bsn. 1.2. bsn. *pp* *p* *p* *mp*

Cbsn. *pp* *p* *p* *mp*

Tbn. *p* *mf* *p*

S. D. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

2.3. pult 286 *mp* *mf* *p* *p* *mp* *mp* *mp*

Vln. I Ceno. *cresc.* *6* *cresc.* *6* *f* *5* *5* *mf* *6* *f* *6*

4. pult *mp* *p* *mf* *mp* *mf* *4.5.6.* *p* *p* *mp* *mp*

5. pult *mp* *p* *mf* *mp* *mf* *4.5.* *p* *p* *mp* *mp*

6. pult *mp* *p* *mf* *mp* *mf* *1.2.3.* *p* *p* *mp* *mp* *mp*

Vln. II 1.2.3. pult *mp* *mf* *p* *p* *mp* *mp* *mp*

4.5. pult *mp* *mf* *p* *p* *mp* *mp*

Vla. 1. pult *mp* *p* *mf* *mp* *mf* *1.2.* *p* *p* *mp* *mp*

2. pult *mp* *p* *mf* *mp* *mf* *3.4.* *p* *p* *mp* *mp*

3.4. pult *mp* *mf* *mp* *mf* *arco* *p* *p* *mp* *mp*

Vc. *mp* *mf* *arco* *mf* *p* *p* *mp* *mp*

Db. *mp* *mf* *mf* *p* *p* *mp* *mp*

291

Fl. *f* *f* *f* *mf* *ff* *gliss.*

Ob. *mp* *mf* *mp* *mf*

Cl. *mf* *mf* *mf*

Bass Cl. *mf* *mf* *mf*

Bsn. *mf* *mf* *f* *mf*

Cbsn. *mp* *mf* *mp* *mf* *f*

Tbn. *mf* *mf* *lo mas glissado posible*

B. Tbn. *mf* *mf* *lo mas glissado posible*

S. D. *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *f*

2.3. pult *mp* *mf* *mf* *fp* *f*

Vln. I Ccno. *cresc.* *f* *mf*

4.5.6. pult *mp* *mp* *mf* *mf* *fp* *f*

1.2.3. pult *mp* *mf* *mf* *fp* *mf* *mf*

Vln. II 4.5. pult *mp* *mp* *mf* *mf* *fp* *mf* *mf*

1.2. pult *mp* *mp* *mp* *mf* *mf*

Vla. 3.4. pult *mp* *mp* *mp* *mf* *mf*

Vc. *mp* *mp* *mp* *mf* *mf*

Db. *mp* *mp* *mp* *mf* *mf*

294

Fl. *non vib.*  
*p* *mp*

Ob. *non vib.*  
*p* *mp*

Cl. *mf* *mf* *mf* *mf*

Bass Cl. *mf* *mf* *mf* *mf*

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

Cbsn. *f* *mf* *mf* *mf*

Tbn. *mf* *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf* *mf*

Timp. *ppp* *mf*

S. D. *p* *mf* *mf* *p* *mf* *mf*

T.-t. *mp* *f*  
*raspar con una vara metálica*  
*muta a bass drum*

2.3. pult *mf* *mf* *mf* *mf* *mp* *mp* 1. pult

Vln. I Ccno. *decresc.*

4.5.6. pult *mf* *mf* *mf* *mf* *mp* *mp*

1.2.3. pult *mf* *mf* *mf* *mf* *mp* *mp*

Vln. II 4.5. pult *mf* *mf* *mf* *mf* *mp* *mp*

1.2. pult *mf* *mf* *mf* *mf* *mp* *mp*

Vla. 3.4. pult *mf* *mf* *mf* *mf* *mp* *mp* *senza 3. 4. pult*

Vc. *mf* *mf* *mf* *mf* *mp* *mp*

Db. *mf* *mf* *mf* *mf* *mp* *mp*

**H** ♩=162

The musical score for page 36 includes the following parts and markings:

- Fl. (Flute):** 1. fl. *f* *vib.* *mf*; 2. fl.
- Cl. (Clarinet):** 1. cl. *p* *mp* (aeolian)
- Timp. (Timpani):** *pp* (felt)
- Vln. I (Violin I):** 1. pult *ppp* *mf* (300, *non div.*); 1. pult *ppp* (sul pont.)
- Vln. II (Violin II):** 1.2.3. pult *ppp* *mf* *fp* *f* *f* *f* *mf p* (gliss.); 3.4. pult *f* *f* *f* *f* (*non div.*, *tutti sul pont.*); 4.5. pult *ppp* *mf* *fp* *f* *f* *f* *mf p* (gliss.)
- Vla. (Viola):** 1. 2. pult *mf* (*pizz.*)
- Vc. (Violoncello):** *tutti* *non div.* *mp* *mf* *mf* *mf* *mf* (1. pult)
- Db. (Double Bass):** *tutti* *mp* *mf* *mf* *mf* *mf*

**Picc.**  
 aeolian  
 accel. de a poco  
 tr

**Fl.**  
 311

**Ob.**

**Cl.**  
 2. cl.  
 aeolian  
*p* *mp*

**Bsn.**

**Cbsn.**

**Timp.**  
*mf* *mp* *mp*

**Cym.**  
 Bell Tree  
 scrape  
*mf* *f*

**1. pult.**  
*mf* *f*

**Vln. I**  
 3.4. pult  
 sul pont.  
 gliss.  
*mf* *f* *f* *f*  
 div. ord.  
*fp* *non vib.*

**5.6. pult.**  
 ord.  
*fp* *non vib.*

**Vln. II**  
 1.2.3. pult  
*mf p* *fp* *f* *f* *f* *f*  
 gliss.

4.5. pult  
*mf p* *fp* *f* *f* *f* *f*  
 gliss.

**Vla.**  
 1. 2. pult  
*mf* *mf* *mf*  
 senza 1. 2. pult

**Vc.**  
 tutti  
 1. pult  
*mf* *mf* *f* *mf*

**Db.**  
*mf* *mf* *mf* *f* *mf*





328 **2/4** **4/4**

Fl. 1. 2. fl. *mf* *mf* *f*

Cl. 1. 2. cl. *mf*

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

Cbsn. *mf* *mf* *mf* *mf*

Hns. *f* *f* *ff*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Timp. *mf* *mf* *f* *mf* *mf*

Perc. **5/8** **2/4** **4/4** **4/4**  
 quinto conga tumba *mf* B H M S H M B O B H M S H M B O *simil con variaciones (feels)*  
 R L L R L L R L R L L R L L R L

Cym. cymbals (pair) *f* *secco* *muta a bongo*

S. D. *p* *f*

Mar. *mp* *mf* *rubber*

1. 2. pult *mf* *senza 1. 2. pult*

Vln. I 3. pult 4. pult *p* *div.* *gliss.* *f* *div.* *p*

5. 6. pult *mf* *senza 5. 6. pult*

Vln. II 1. 2. 3. pult *mf* *1. 2. 3. pult pizz.* *mf* *mf* *mf*

Vla. 1. 2. pult *1. 2. pult*

Vc. *tutti* *mf* *non div.* *mf* *1. pult* *tutti* *mf* *1. pult* *tutti* *mf*

Db. *tutti* *mf* *1. pult* *tutti* *mf* *1. pult* *tutti* *mf*

5/8

2/4

4/4

Fl. 1. 2. fl. double tongue *f* t k t k t k t k t k t

Bsn. *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf*

Timp. *mf* *mf* *f* *mf*

Perc. B H M S B H M S B H M S H M B O B H M S H M B O  
R L L R R L L R L R L L R L L R L

Mar.

Vln. I *molto vib.* *p* *f* *mf*

3. pult *gliss.* *f*

4. pult

Vln. II 1.2.3. pult *mf* *mf* *div. sul pont to ord. ord.* *fp* *mf*

4.5. pult *div. sul pont to ord. ord.* *fp* *mf*

Vla. 1. 2. pult *mf* *mf* *tutti*

Vc. 1. pult *mf* *tutti* *mf* *tutti* *mf* *tutti*

Db. 1. pult *mf* *tutti* *mf* *tutti* *mf* *tutti*

344

Fl. 1. fl. double tongue t k t k t 2. fl. double tongue t k t k t

Bsn. mf f fp f fp

Cbsn. mf f fp f fp

Hns. f fp f fp

Timp. mf f mp mf

Perc. B H M S B H M S B H M S H M B O B H M S H M B O f f M f M

S. D. f p f rim shot

Mar.

Vln. I poco a poco cresc. poco a poco cresc. f mf

1.2. pult 3. pult sul pont. -----> ord. div. sul pont. sul pont. -----> ord. sul pont. -----> ord. sul pont. -----> ord. fp mf fp fp fp fp mf fp

Vln. II 4. pult 5. pult sul pont. -----> ord. div. sul pont. sul pont. -----> ord. sul pont. -----> ord. sul pont. -----> ord. fp mf fp fp fp fp mf fp

Vla. mf f

Vc. tutti 1. pult tutti tutti 1. pult tutti mf mf f mf f

Db. tutti 1. pult tutti tutti 1. pult tutti mf mf f mf f

352

Fl. 1. fl. *f* aeolian 2. fl. *mf* 1. fl. *f*

Bsn. *f fp* *f fp* *mf fp* *mf*

Cbsn. *f fp* *f fp* *mf fp* *mf*

Hns. *f fp* *f fp* *f fp* *f fp*

Timp. *mf* *mf* *mf* *mf*

Perc. *f M S SFT f M f M f TFOfTFOfT f M f M f M S SFT f M f M f TFOfTFOfT S F O M*  
*LR R LRL LR LR RLL R LL RLL LR LR LR R LRL RLL R LL RLL R R L R L*

Perc. *B H M S*  
*R L L R*

S. D. *mf f p mf f mp mp*

Mar.

Vln. I *f mf f cresc. sempre cresc.* *detallé*

Vln. II 1.2. pult 3. pult *ord. sul pont ord. ord. ord. ord.*  
*mf fp mf fp mf fp mf fp*

Vln. II 4. pult 5. pult *ord. sul pont ord. ord. ord. ord.*  
*mf fp mf fp mf fp mf fp*

Vla. *mf*

Vc. 1. pult *mf f mf f mf f mf f* *tutti (h)*

Db. 1. pult *mf f mf f mf f mf f* *tutti (h)*

This page of a musical score, page 43, features a variety of instruments and dynamic markings. The score is organized into systems for different instrument groups. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hns.), Trumpets (Tpt.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), and Tubas (B. Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), and Maracas (Mar.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into four measures, each with a 2/4 time signature. The first measure is marked with a **mf** dynamic. The second measure is marked with a **f** dynamic. The third measure is marked with a **f** dynamic. The fourth measure is marked with a **f** dynamic. The score includes various dynamic markings such as **f**, **mf**, **fp**, **ff**, and **pp**. It also includes performance instructions such as *poco a poco cresc.*, *sempre cresc.*, and *toneless attack*. The score is written in a key signature of one sharp (F#).

2/4 4/4

366

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hns. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Timp. *f* SFO M *ff* *secco* *ppp* *mf* *ff* *fff* *secco*

Perc. *ff* *muta a cymbal*

Perc. *ff*

B. D. *mf* *ff* *secco*

Cym. *ff* *secco*

S. D. *ff*

Mar. *ff*

Vln. I *ff*

Vln. II *fp* *ff*

Vla. *ff*

1. cell. *ff*

Vc. *ff*

Db. *ff*

*tutti* *mf* *ff*

*mf* *ff*

*tutti* *mf* *ff*

*ff* *fff*

*ff* *fff*