

# Reminiscence

2018/2019

For Orchestra

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## Reminiscence

Komposition ist für mich das Entwerfen, Entwickeln, Formen und Gestalten in der Zeit. In Prinzip tut ein Komponist nichts anderes als Farben miteinander ins Gespräch zu bringen. Ich stelle mir vor, eine Komposition zu schaffen ist wie einen Schatz aus dem Wasser herauszuholen. Der Schatz war die ganze Zeit im tiefen Wasser, jedoch unsichtbar. Man braucht nur die entsprechende Kraft und das Mittel um ihn heraufzuheben und wahrnehmbar zu machen. Das ist dann der Anfang eines Erlebnisses. Sobald man das Objekt wieder ins Wasser zurückgibt kann man es nicht mehr wahrnehmen; hiermit ist das Erleben zu ende. Es ist die Aufgabe eines Komponisten den ‚Schatz‘ als Hörerfahrung ‚sichtbar‘ zu machen.

Das Versuchen etwas Eigenes zu machen aus dem was es schon gibt, sowie das Wollen und den Willen zu haben, etwas Neues zu lernen und sowohl die Welt als auch die Musik dadurch anders zu verstehen und zu erleben, ist genau Das was mich zum Komponieren hinzieht und mich daran interessiert.

In diesem Stück geht es um das Umwandeln und Zusammenführen von kleineren ‚melodischen‘ Fragmenten, die kleinere Klangräume bilden, die darüber hinaus zu substanzielleren Klangtexturen werden. An einigen Stellen, war mein Versuch sogar nicht nur eine Klangtextur zu kreieren, sondern die Klangtextur als ein musikalisches Element zu behandeln, oder sogar wie musikalische Materialien, und mit mehreren von ihnen eine Art polyphonische Klangtextur zu schaffen. Das Ergebnis ist eine große Klangmasse. In dieser Hinsicht könnte man sagen, dass dieses Werk nah an seinem ursprünglichen Konzept liegt.

Wenn wir die nahe am Anfang liegende erste Stelle betrachten, an der die Bass Flöte sich aus dem Klang des Gongs entfaltet, zuerst mit einem lang ausgehaltenen Ton, der zu einem melodischen Fragment aufblüht, ist es relativ eindeutig zu hören wie ein paar Sekunden später die Bass Klarinette mit klanglicher Unterstützung vom ersten Fagott mit einem zweiten melodischen Fragment einsetzt. Dieser Moment ist der Anfang des Umwandel-Prozesses, den ich gerade beschrieben habe. Der Anfang der Passage ab dieser Stelle bis zum Takt 50, also ungefähr die ersten vier Minuten, ist noch quasi polyphonisch oder sogar kontrapunktisch wahrzunehmen. Am Ende dieser Passage hat die Musik jedoch einen Punkt erreicht, an dem die Zuhörer die einzelnen musikalischen Linien nicht mehr verfolgen können, sondern sie hören alles eher als einen Gesamtklang, der zu einer Textur geworden ist.

Der nächste Schritt dieses Prozesses ist, eine zweite Textur dazu zu nehmen und sie mit der ersten Textur zu kombinieren um eine noch größere Klangmasse zu schaffen. Dieses geschieht auch an der entsprechenden Stelle. Die Holzbläser und Blechbläser zusammen mit den tiefen Streichern bilden zwei cluster-artige Klangwände, die dynamisch zwischen dem Vorder- und Hintergrund pendeln. Darunter schaffen die restlichen Streicher eine mikrotonal schwebende Klangtextur. Diese beiden Klangtexturen gleichzeitig ermöglichen einen großen musikalischen Raum, in dem sich der Zuhörer findet und aufhalten kann.

In meinem ersten Beispiel von dem Schatz im Wasser habe ich den Anfang und das Ende eines Prozesses angedeutet. Aus dem Unhörbaren entsteht die Musik und zu dem Unhörbaren kehrt sie wieder zurück, aber das musikalische Erlebnis bleibt. Zwischen dem Anfang und dem Ende ist eine Verbindung, die das Stück zusammenhält. Nach ungefähr der

ersten Minute spielen alle Instrumente eine aufsteigende crescendierende Geste. Diese Geste führt zu dem ersten Gongschlag und zu dem Einsatz der Bass Flöte. Eine sehr ähnliche Geste befindet sich nahe am Ende des Werks, wieder mit allen Instrumenten beteiligt, jedoch absteigend und decrescendierend. Obwohl diese beiden Stellen nicht direkt am Anfang oder am Ende liegen, repräsentieren sie für mich das ‚Aus-dem-unhörbaren-kommen‘ und das wieder ‚Zum-unhörbaren-gehen‘ der Musik; das Sichtbar-Machen des Objekts sowie das wieder Unsichtbar-Werden.

## Instrumentation:

Piccolo

2 Flutes: (1) Flute in C, (2) Flute in C and Bass Flute

2 Oboe

Clarinet in Bb

Bass Clarinet in Bb

2 Bassoon

4 Horns in F

3 Trumpets in C

2 Percussion players:

(1) Player:

*Conga Drums 2x*

*Marimba*

*Woodblocks 3x*

*Gong*

(2) Player:

*Vize Toms 4x*

*Temple Blocks 3x*

*Whip*

*Bass Drum*

*Gong*

10 Violins I

10 Violins II

4 Violas I

4 Violas II

6 Violoncellos

2 Double Bass'

The score is written as sounding. With the exception that the double bass sounds one octave lower and the piccolo, an octave higher.

## General Notational Remarks

- 1) All dynamics are to be played *poss.*
- 2) An accidental corresponds only to the tone directly following. 'Natural' signs have been added in certain circumstances in order to avoid possible confusion.
- 3) Quartertones are notated in the following manner:

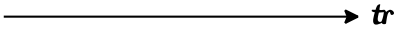
¼-tone sharp

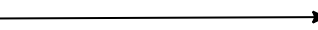



¼-tone flat




- 4) *m.v* means *molto vibrato*
- 5) Trills\*

a)  This sign represents a gradual trill. The musician should begin with no trill and gradually, over the course of the specified duration (*represented with the arrow*), increase the tone-repetition until a trill is achieved.

b)  This sign represents the opposite of (a) (see directly above). The musician begins with a trill and gradually reduces the tone-repetition until the trill has died and a stable tone remains.


c)  When a trill appears above the note without being extended by a wavy line, or an arrow (as in the two previous situations), the trill should be short and only take place on the note directly below.


d)  When a trill is extended with a wavy line, it should be continued until the wavy line ends.

\* If there is a small grace-note in brackets, the trill should be made with the specified note. When there is no such grace-note, all trills should be a minor second.


- 6) Glissandos\*




a)  This sign represents a slide; a small glissando without a specified target –note.

- b)  This sign represents a 'normal' *glissando*. The target-note is given and should also be achieved by the end of the *glissando*.

\*an addition to the two *glissando* examples, regarding one particular passage of the piece, there is a special *glissando* explanation for the strings. (see notational remarks for strings).



- 7)  This represents an *accelerando* for the four notes written. The opposite means *ritardando*.

- 8)  This also represents an *accelerando* which should however be achieved within the duration of the brackets.

- 9) All other descriptions are notated in the score.

## Specific Notational Remarks

Flutes:

- 1)  This represents a tongue pizzicato.
- 2) "very airy" means that the flute player should add additional air whilst playing, thus thinning the produced sound making it gentler and more delicate.
- 3) *air*  *tone* Over the duration of the arrow, the flute should begin with >only< air and make a smooth transition to 'normal' sound.

Clarinets:

- 1)  This represents a slap-tongue.

Horns and Trumpets:

- 1) The mutes which both instruments should apply for this piece are *straight mutes*.

## Strings:



- 1) From measure 56 until 61 this glissando type should be interpreted as “approximate”.



- 2) From the last specified note before the *glissando* until the first specified note after the *glissando*, the player should slide their finger in correspondence therewith and bow the rhythm.



- 3) The notes within the box should be played *pizz.* in the order in which they appear until the ‘traditional’ notation resumes or the next box appears, in which case the process should be repeated. Each player should play with various rhythms and occasional **sfz.**

## Percussion:

- 1) The percussion section is played by two musicians.
- a. Player I has the following instruments:

**Conga Drums** 2x (two different pitches).

**Marimba**

**Wood blocks** 3X (three different pitches: high, middle, and low).

**Gong in A\***

- b. Player II has the following instruments:

**Vize Toms** 4x (four different pitches: two somewhat higher, one ‘middle’, and one low).

**Temple Blocks** 3x (three various pitches, if possible, all pitches should be relatively low).

**Bass drum**

**Whip**

**Gong in A\***

\*the gong should be accessible for both musicians.

- 2) Both players require the following mallets:

■ ■ = hard marimba mallets

□ □ = soft marimba mallets

▮ ▮ = soft timpani mallets

□ □ = bass drum mallets





♩ = 56

**Woodwinds:** Piccolo, C Flute 1, C Flute 2, Oboe 1, Oboe 2, Clarinet in Bb, Bass Clarinet in Bb, Bassoon 1, Bassoon 2.

**Brass:** Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C 1, Trumpet in C 2, Trumpet in C 3.

**Percussion:** Percussion 1 (Conga Drums, Marimba), Percussion 2 (Temple Blocks, Vase Tom).

**Strings:** Violin I 1, Violin I 2, Violin I 3, Violin I 4, Violin II 1, Violin II 2, Violin II 3, Viola I 1, 2, Viola II, Violoncello, Contrabass.

**Dynamic Markings:** sfz, sub ppp, ppp, pp, p, mf, sfz sub pp.

**Performance Instructions:** sul pont., gradually to... trem.

With the exception of the beginning and end,  
the linier progression of this cresc. does not need to be vertically precise.

The musical score is arranged in a standard orchestral layout. The top section includes:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes), with a note for Fl. 2 to "change to Bass Flute" at a certain point.
- Ob. 1** and **Ob. 2** (Oboes)
- Cl.** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1** and **Bsn. 2** (Bassoons)

The middle section includes:

- Hn. 1**, **Hn. 2**, **Hn. 3**, and **Hn. 4** (Horns)
- Tpt. 1**, **Tpt. 2**, and **Tpt. 3** (Trumpets)

The bottom section includes:

- Perc. I** and **Perc. II** (Percussion), with a specific instruction for "Conga Drums" on Perc. I.
- Vln. I. 1** through **Vln. I. 4** (Violins I)
- Vln. II. 1** through **Vln. II. 3** (Violins II)
- Vla. I. 1, 2** (Violas)
- Vla. II** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score features a variety of dynamic markings including *pp*, *sfz*, *subpp*, and *f*. It also includes articulation marks such as *tr* (trill) and *ord.* (ordine). Performance instructions like "change to Bass Flute" are clearly marked. The notation includes complex rhythmic patterns, slurs, and phrasing marks throughout the piece.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Perc. I

Perc. II

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. II.1

Vln. II.2

Vln. II.3

Vla. I.1,2

Vla. II

Vc.

Cb.

26

Picc. *tr* *sf*

Fl. 1 *p* *pp* *tr* *sf* *pp* *tr* *sf*

Fl. 2 *mf* *f* *mp* *tr* *sf*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. *pp* *sub-tone* *sf* *sub-pp* *ord.* *sf* *pp* *tr*

B. Cl. *pp* *sub-tone* *sf* *sub-pp* *ord.* *mp* *sub-pp*

Bsn. 1 *pp* *mp* *sub-pp* *sf* *sub-pp*

Bsn. 2 *pp* *mp* *sub-pp* *sf* *sub-pp*

Hn. 1 *con sordino* *ppp* *pp* *sfpp*

Hn. 2 *con sordino* *ppp* *pp* *sfpp*

Hn. 3 *con sordino* *ppp* *pp* *sfpp*

Hn. 4 *con sordino* *ppp* *pp* *sfpp*

Tpt. 1 *con sordino* *ppp* *pp* *sfpp*

Tpt. 2 *con sordino* *ppp* *pp* *sfpp*

Tpt. 3 *con sordino* *ppp* *pp* *sfpp*

Perc. I *p* *Marimba*

Perc. II

Vln. I.1 *pp* *sf* *ppp* *p* *pp* *ricochet* *ord.* *tr*

Vln. I.2 *pp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vln. I.3 *ppp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vln. I.4 *ppp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vln. II.1 *pp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vln. II.2 *pp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vln. II.3 *ppp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vla. I.1,2 *pp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vla. II *pp* *p* *sub-ppp* *p* *pp* *half bow pressure*

Vc. *arco* *divisi* *pizz.* *tutti* *half bow pressure*

Cb. *arco* *ppp*

*J + J + J + J*

**B**

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp* change to C flute C Flute *ff sub pp* *p* *m.v.* *pp* 3

Ob. 1 *sfz* 3

Ob. 2 *sfz* 3

Cl. *mp*

B. Cl. *mp*

Bsn. 1 *mp* *ff sub pp* *p* *m.v.*

Bsn. 2 *mp*

Hn. 1 *pp* (con sord.)

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Perc. I *p* Woodblocks

Perc. II *fff* Whip *p* Vize Tomi *flam* T.B. Vize Tomi

**B**

Vln. I.1 *pp* *mp* *ord.* *sul pont.* *ppp*

Vln. I.2 *mp* *fff* *mp* *ord.* *sul pont.* *ppp*

Vln. I.3 *mp* *fff* *mp* *ord.* *sul pont.* *ppp*

Vln. I.4 *pp* *mp* *ord.* *sul pont.* *ppp*

Vln. II.1 *mp* *fff* *mp* *ord.* *sul pont.* *ppp*

Vln. II.2 *mp* *fff* *mp* *ord.* *sul pont.* *ppp*

Vln. II.3 *pp* *mp* *ord.* *sul pont.* *ppp*

Vla. I.1,2 *mp* *fff* *mp* *ord.* *divisi* *sul pont.* *ppp* *mf ord.* *pp* *sul pont.* *divisi*

Vla. II *pp* *mp* *ord.* *divisi* *sul pont.* *ppp*

Vc. *mp* *fff* *mp* *ord.* *sul pont.* *ppp*

Cb. *pp* *mp* *ord.* *sul pont.* *ppp*

Picc. *sf sub. pp<sup>7</sup>*

Fl. 1 *pp* *sf sub. pp* *sf* *pp* *sfp* *mf* *pp*

Fl. 2 *pp* *sfp* *pp* *pp* *poss. sfp* *pp* *mp* *pp*

Ob. 1 *pp* *sf sub. pp*

Ob. 2 *sf sub. pp*

Cl. *pp* *sf* *sf* *pp*

B. Cl. *slap-tongue* *sfp* *pp* *sfp* *pp* *sf sub. pp<sup>7</sup>*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Perc. I *p* *sub. pp* *ppp poss.*

Perc. II *sf* *p*

Vln. I.1 *mp* *pp*

Vln. I.2

Vln. I.3

Vln. I.4

Vln. II.1

Vln. II.2

Vln. II.3

Vla. I.1,2 *sfp* *pp* *mp* *pp* *tutti*

Vla. II *sfp* *pp* *mp* *pp*

Vc. *sfp* *pp* *mp* *pp*

Cb.

Picc. *sf* 3 5 3 *sf* *sf* *pp* *sf* *f* *mp*

Fl. 1 *sf* 3 5 3 *sf* *sf* *pp* *sf* *f* *mp* *p*

Fl. 2 *sf* 5 3 5 6 *sf* *sf* *pp* *sf* *f* *mf* *mp* *p* *pp*

Ob. 1 *sf* 6 *sf* *sf* *pp* *sf* *f* *mf* *mp* *pp*

Ob. 2 *sf* 6 *sf* *sf* *pp* *sf* *f* *mf* *mp* *pp*

Cl. *sf* 5 5 *sf* *sf* *pp* *sf* *f* *mf* *mp* *p* *pp*

B. Cl. *sf* 5 3 *sf* *sf* *sub.ppp* *sf* *sub.ppp*

Bsn. 1 *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Bsn. 2 *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Hn. 1 (con sord.) *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Hn. 2 (con sord.) *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Hn. 3 (con sord.) *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Hn. 4 (con sord.) *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Tpt. 1 (con sord.) *pp* *sf* *sf* *f* *mf* *mp* *pp*

Tpt. 2 (con sord.) *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Tpt. 3 (con sord.) *pp* *sf* *sub.ppp* *sf* *sub.ppp*

Perc. I *f*

Perc. II 6 3 5 *f*

Vln. I. 1 *a punta d'arco, détaché* *pp* *sf* *pp* *sf* *pp*

Vln. I. 2 *a punta d'arco, détaché* *pp* *sf* *pp* *sf* *pp*

Vln. I. 3 *a punta d'arco, détaché* *pp* *sf* *pp* *sf* *pp*

Vln. I. 4 *a punta d'arco, détaché* *pp* *sf* *pp* *sf* *pp*

Vln. II. 1 *a punta d'arco, détaché* *pp* *sf*

Vln. II. 2 *a punta d'arco, détaché* *pp* *sf*

Vln. II. 3 *a punta d'arco, détaché* *pp* *sf*

Vla. I. 1, 2 *pp* *sf* *sf* *sub.ppp* *sf* *sub.ppp*

Vla. II *tutti* *pp* *ord.* *sf* *sub.ppp* *sf* *sub.ppp*

Vc. *ord.* *sf* *sub.ppp* *sf* *sub.ppp*

Cb. *divisi* *pp* *ord.* *sf* *sub.ppp* *sf* *sub.ppp*





57

Picc. *mf* *ff* *f* *mp*

Fl. 1 *p* *mp* *mf* *ff* *f* *mp*

Fl. 2 *p* *ff* *f* *mp*

Ob. 1 *p* *ff* *f* *mp*

Ob. 2 *p* *ff* *f* *mp*

Cl. *p* *ff* *f* *mp*

B. Cl. *ff* *pp* *ff sub pp*

Bsn. 1 *ff* *pp* *ff sub pp*

Bsn. 2 *ff* *pp* *ff sub pp*

Hn. 1 *ff* *pp* *ff sub pp*

Hn. 2 *ff* *pp* *ff sub pp*

Hn. 3 *ff* *pp* *ff sub pp*

Hn. 4 *ff* *pp* *ff sub pp*

Tpt. 1 *ff* *pp* *ff sub pp*

Tpt. 2 *ff* *pp* *ff sub pp*

Tpt. 3 *ff* *pp* *ff sub pp*

Vln. I.1 *gliss.* *ff* *pizz.* *f*

Vln. I.2 *gliss.* *ff* *pizz.* *f*

Vln. I.3 *p* *ff* *pp*

Vln. I.4 *p* *ff*

Vln. II.1 *mp* *ff*

Vln. II.2 *mp* *ff*

Vln. II.3 *mf* *ff*

Vla. I.1,2 *ff* *pp* *ff*

Vla. II *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Cb. *ff* *pp* *ff*

D

Picc. *pp*  
 Fl. 1 *p*  
 Fl. 2 *p*  
 Ob. 1 *p*  
 Ob. 2 *p*  
 Cl. *p*  
 B. Cl. *mp*  
 Bsn. 1 *mp*  
 Bsn. 2 *mp*

Hn. 1 *mp*  
 Hn. 2 *mp*  
 Hn. 3 *mp*  
 Hn. 4 *mp*  
 Tpt. 1 *mp*  
 Tpt. 2 *mp*  
 Tpt. 3 *mp*

D

Vln. I.1 *p*  
 Vln. I.2 *p*  
 Vln. I.3 *pizz. f*  
 Vln. I.4 *gliss. pp*  
 Vln. II.1 *pp*  
 Vln. II.2 *pp*  
 Vln. II.3 *pp*  
 Vla. I.1,2 *mp*  
 Vla. II *mp*  
 Vc. *mp*  
 Cb. *mp*

65

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II 2+3

Vln. II 4+5

Vla. I.1,2

Vla. II

Cb.

*f* *sfz* *ffz* *arco* *pp* *p* *mp* *tutti*

69

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. II.1

Vln. II.2

Vln. II.3

Vla. I.1,2

Vla. II

*pp* *sub.ppp* *m.v* *sfz*

**E** ♩ = 52

Picc. *air* → *tone*  
*pp* → *sf*

Fl. 1 *air* → *tone*  
*pp* → *sf*  
*m.v., bisbigliando*  
*p* *ord.* *tr* *tr* *tr*  
*mp* *ppp*

Bass Flute *air* → *tone*  
*pp* → *sf*  
*m.v., bisbigliando*  
*p* *ord.* *tr* *tr* *tr*  
*mp* *ppp*

Ob. 1 *pp* → *sf*  
*m.v.*  
*pp*

Ob. 2 *pp* → *sf*

Cl. *pp* → *sf*  
*m.v.*  
*pp*

B. Cl.

Bsn. 1 *pp* → *sf*

Bsn. 2 *pp* → *sf*

Hn. 1 *(con sord.)*  
*pp* → *sf*  
*pp* *p*

Hn. 2 *(con sord.)*  
*pp* → *sf*  
*pp* *p*

Hn. 3 *(con sord.)*  
*pp* → *sf*  
*pp* *p*

Hn. 4 *(con sord.)*  
*pp* → *sf*

Tpt. 1 *(con sord.)*  
*pp* → *sf*

Tpt. 2 *(con sord.)*  
*pp* → *sf*

Tpt. 3 *(con sord.)*  
*pp* → *sf*

Perc. I *(Due to the bass drum mallets particular restrictions, an extra indication to dynamic poss.)*  
*(mp) > pp* *(sf) sub pp* *(mf)* *pp*  
*Marimba* *one hand roll*  
*sub pp* *one hand roll*

Perc. II *Gong* *Vize Toms* *accol...* *a tempo* *(mf)* *sub pp* *f*  
*B.D.*

**E** ♩ = 52

Vln. I.1 *sul pont., half bow pressure*  
*pp* *m.v.* *sf*

Vln. I.2 *sul pont., half bow pressure*  
*pp* *m.v.* *sf*

Vln. I.3 *m.v.* *sf*

Vln. I.4 *m.v.*

Vln. II.1 *sul pont., half bow pressure*  
*pp* *m.v.* *sf*

Vln. II.2 *sul pont., half bow pressure*  
*pp* *m.v.* *sf*

Vln. II.3 *m.v.*

Vla. I.1,2 *m.v.*

Vla. II *m.v.*

Vc. *only Vc I piaz.* *pp* *m.v.*

Cb. *piaz.* *ppp like quiet murmuring* *arco*

80

Picc. *pp*

Fl. 1 *m.v.* *pp* *tr* *pp* *m.v.* *pp*

Fl. 2 *m.v.* *pp* *tr* *pp* *m.v.* *pp*

Ob. 1 *pp* *f*

Ob. 2 *pp* *f*

Cl. *pp* *f*

B. Cl. *pp* *sf* *pp* *f*

Bsn. 1 *pp* *sf* *pp* *f*

Bsn. 2 *pp* *sf* *pp* *f*

Hn. 1 *senza sord.* *pp* *sf* *pp* *f* *pp*

Hn. 2 *senza sord.* *pp* *sf* *pp* *f*

Hn. 3 *senza sord.* *pp* *sf* *pp* *f* *pp*

Hn. 4 *senza sord.* *pp* *sf* *pp* *f* *f*

Tpt. 1 *senza sord.* *pp* *sf* *pp* *f*

Tpt. 2 *senza sord.* *pp* *sf* *pp* *f*

Tpt. 3 *senza sord.* *pp* *sf* *pp* *f*

Perc. I *one hand roll* *(mf)* *sub pp* *(mf)* *sub pp* *(f)* *sub pp* *(f)* *f* *f*

Perc. II *(p)* *poss. PPP (no dynamic changes)* *(p)* *pp* *ppp* *p* *ppp* *p* *pp* *ppp*

Vln. I.1 *pizz.* *pp* *ord.* *p* *mp* *sub p*

Vln. I.2 *pizz.* *pp* *ord.* *pp* *p*

Vln. I.3 *pizz.* *pp* *ord.* *p* *mp* *sub p*

Vln. I.4 *sf* *pp* *p*

Vln. II.1 *pizz.* *pp* *ord.* *p* *mp* *sub p*

Vln. II.2 *pizz.* *pp* *ord.* *pp* *p*

Vln. II.3 *sf* *pp* *p*

Vla. I, 2 *sf* *divisi* *sul pont.* *pp* *ord.* *sf* *tutti* *p* *mp* *sub p*

Vla. II *sf* *divisi* *sul pont.* *pp* *ord.* *sf* *tutti* *p* *mp* *sub p*

Vc. *sf* *divisi* *sul pont.* *pp* *ord.* *sf* *tutti* *p* *mp* *sub p*

Cb. *divisi* *m.v., half bow pressure* *pp* *p* *pp* *p* *pp* *pp* *pp* *ord.* *sf* *tutti*

87

Picc. *mp* *p* *mp* *sub pp* (gradual to tr.)

Fl. 1 *mp* *p* *mp* *sub pp* (gradual to tr.)

Fl. 2 *mp* *p* change to C Flute C flute *mp* *sub pp* (gradual to tr.)

Ob. 1 *pp* *sfz sub pp* (gradual to tr.) *mf* *p*

Ob. 2 *pp* *sfz sub pp* (gradual to tr.) *mf* *p*

Cl. *pp* *sfz sub pp* *p*

B. Cl. *ppp* *sub-tone* *ord.*

Bsn. 1 *pp* *mf* *f* *mf* *mp* *p* *mf* *pp* *mf* *p* (gradual to tr.) *tr*

Bsn. 2 *ppp* *pp* *tr*

Hn. 1 *p* *pp* *sfz sub pp*

Hn. 2 *pp* *sfz sub pp*

Hn. 3 *p* *pp* *sfz sub pp*

Hn. 4 *pp* *sfz sub pp*

Tpt. 1 *pp* *sfz sub pp*

Tpt. 2 *pp* *sfz sub pp*

Tpt. 3 *pp* *sfz sub pp*

Perc. I *p* *pp* *p* *sf*

Perc. II *pp* *(p)* *pp* *sf* *accel.* [B.D.]

Vln. I.1 *pizz.* *p* *ord.*

Vln. I.2 *pizz.* *p* *ord.*

Vln. I.3 *pizz.* *p* *ord.*

Vln. I.4 *pizz.* *p* *ord.* *ppp*

Vln. II.1 *pizz.* *p* *ord.*

Vln. II.2 *pizz.* *p* *ord.*

Vln. II.3 *senza vib.* *pp* *detaché* *ppp*

Vla. I.1,2 *senza vib.* *pp* *detaché* *ppp*

Vla. II *senza vib. divisi* *pp* *tutti* *ppp*

Vc. *tutti* *half bow pressure* *ppp* *quasi gliss.* *pp* *senza vib.* *pp* *tutti* *ppp*

Cb. *senza vib.* *pp* *ppp*

94 *tr* (gradual to ord.) *ord.* (gradual to *tr.*) *tr* *tr*

Picc. *mf* *p* *mp* *pp* *p* *pp* *f*

Fl. 1 *tr* (gradual to ord.) *ord.* (gradual to *tr.*) *tr* *tr*

Fl. 2 *tr* (gradual to ord.) *ord.* (gradual to *tr.*) *tr* *tr*

Ob. 1 (gradual to *tr.*) *tr* *tr*

Ob. 2 (gradual to *tr.*) *tr* *tr*

Cl. (gradual to *tr.*) *tr* *tr*

B. Cl. (gradual to *tr.*) *tr* *tr*

Bsn. 1 (gradual to *tr.*) *tr* *tr*

Bsn. 2 (gradual to *tr.*) *tr* *tr*

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

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

Hn. 3 *pp* *mp* *pp* *f*

Hn. 4 *pp* *mp* *pp* *f*

Tpt. 1 *pp* *mp* *pp* *f*

Tpt. 2 *pp* *mp* *pp* *f*

Tpt. 3 *pp* *mp* *pp* *f*

Perc. I *pp* (gradual to roll) *sfz* *sfz*

Perc. II *pp* *sfz* *(pp)* *sfz* *(pp)* *sfz* *(pp)* *sfz* *(pp)* *sfz* *(pp)*

Vln. I.1 *pp* *mf sub pp* *mf sub pp*

Vln. I.2 *pp* *mf sub pp* *mf sub pp*

Vln. I.3 *pizz.* *pizz. with these notes, freely adding an occasional sfz.*

Vln. I.4 *mp* *pp* *mf* *pizz.* *pizz. with these notes, freely adding an occasional sfz.*

Vln. II.1 *pp* *mf sub pp* *mf sub pp*

Vln. II.2 *pp* *mf sub pp* *mf sub pp*

Vln. II.3 *mp* *pp* *mf* *pizz.* *pizz. with these notes, freely adding an occasional sfz.*

Vla. I.1,2 *mp* *pp* *mf* *pizz.* *pizz. with these notes, freely adding an occasional sfz.*

Vla. II *detaché* *ord.* *pp* *mp* *pp* *mf*

Vc. *detaché* *ord.* *pp* *pp* *f* *mf* *p* *mf*

Cb. *detaché* *ord.* *pp* *pp* *f* *mf* *p* *mf*

98

Picc.

Fl. 1 (gradual to tr.) (etc.) (gradual to tr.) (etc.)

Fl. 2 (gradual to tr.) (etc.) (gradual to tr.) (etc.)

Ob. 1 (gradual to tr.) (etc.)

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 con sord. sub pp

Hn. 2 con sord. sub pp

Hn. 3 con sord. sub pp

Hn. 4 con sord. sub pp

Tpt. 1 con sord. sub pp

Tpt. 2 con sord. sub pp

Tpt. 3 con sord. sub pp

Perc. I [Gong]

Perc. II sfz (pp) mf pp sfz (pp) sfz (pp) mf pp

Vln. I.1 pp

Vln. I.2 pp

Vln. I.3 pizz. arco sf p

Vln. I.4 pizz. arco sf p

Vln. II.1 pp

Vln. II.2 pp

Vln. II.3 pizz. arco sf p

Vla. I.1,2 pizz. arco sf

Vla. II p sub pp ppp mp detache

Vc. mp p f sub p ppp mp

Cb. mp p f sub p ppp mp



102

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl.  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Perc. II  
 Vln. I.1  
 Vln. I.2  
 Vln. I.3  
 Vln. I.4  
 Vln. II.1  
 Vln. II.2  
 Vln. II.3  
 Vla. I.1,2  
 Vla. II  
 Vc.  
 Cb.

Musical notation includes: *pp*, *p*, *sf*, *subpp*, *mp*, *ff*, *tr*, *sfz*, *senza sord.*, *con sord.*, *ord.*, *detaché*, *arco*, *pizz.*, *accel...*, *ppp*, *mf*, *pp*.

105

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 con sord.

Hn. 2 con sord.

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2 con sord.

Tpt. 3 con sord.

Perc. II

Vln. I. 1

Vln. I. 2

Vln. I. 3

Vln. I. 4

Vln. II. 1

Vln. II. 2

Vln. II. 3

Vla. I. 1, 2

Vla. II

Vc.

Cb.

105

106

107



111 *f* *sub. pp* *tr* *ont.* **F**  $\text{♩} = 58$

Picc. *f* *sub. pp* *tr* *ont.* *fff*

Fl. 1 *f* *sub. pp* *tr* *ont.* *fff*

Fl. 2 *f* *sub. pp* *tr* *ont.* *fff*

Ob. 1 *f* *sub. pp* *tr* *ont.* *fff*

Ob. 2 *f* *sub. pp* *tr* *ont.* *fff*

Cl. *f* *sub. pp* *tr* *ont.* *fff*

B. Cl. *pp* *fff*

Bsn. 1 *sf* *pp* *fff*

Bsn. 2 *sf* *pp* *fff*

Hn. 1 *sf* *pp* *fff*

Hn. 2 *sf* *pp* *fff*

Hn. 3 *sf* *pp* *fff*

Hn. 4 *sf* *pp* *fff*

Tpt. 1 *pp* *fff*

Tpt. 2 *pp* *fff*

Tpt. 3 *pp* *fff*

Perc. I *pp* *fff* **Marimba**

Perc. II *pp* *sf* *pp* *fff* **F**  $\text{♩} = 58$

Vln. I.1 *mf* *fff*

Vln. I.2 *mf* *fff*

Vln. I.3 *mf* *fff*

Vln. I.4 *sf* *pp* *fff*

Vln. II.1 *mf* *fff*

Vln. II.2 *mf* *fff*

Vln. II.3 *sf* *pp* *fff*

Vla. I.1,2 *sf* *pp* *fff*

Vla. II *pp* *fff*

Vc. *sf* *pp* *fff*

Cb. *sf* *pp* *fff*

Continue to conduct the pulse without regard for the rhythmical precision of each individual. Resume with exact coordination after the firmata.

♩ = 52

This page of a musical score contains staves for various instruments and percussion. The score is written in 3/4 time and features a complex rhythmic pattern. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I.1), Violin I.2, Violin I.3, Violin I.4, Violin II.1, Violin II.2, Violin II.3, Viola I.1,2 (Vla. I.1,2), Viola II (Vla. II), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include *ppp* (pianissimo) for many woodwind and string parts, and *sf* (sforzando) for the percussion. Specific performance directions for the woodwinds include "tonque vib., very airy" for Flutes and Oboes, and "sub-tone (poss.)" for the Bass Clarinet. The percussion part includes instructions for Congra Drums and Vine Tom. The score is marked with a tempo of ♩ = 52 and includes a firmata (indicated by a triangle symbol) at the beginning of the second measure of each staff.

119

Fl. 1 *tonque vib., very airy* *5* *3* *m. v., very airy* *ppp poss.*

Fl. 2 *tonque vib., very airy* *5* *3* *3* *5* *9* *7* *m. v., very airy* *ppp poss.*

Ob. 1 *gliss.*

Ob. 2

Cl. *5* *5* *3* *3* *5* *9*

B. Cl. *5* *3* *pp*

Bsn. 1 *pp* *p*

Bsn. 2 *3* *5* *9*

Hn. 1 *ppp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Vln. I.1 *7* *7* *pp* *m. v., half bow pressure* *ppp*

Vln. I.2 *7* *7* *pp* *m. v., half bow pressure* *ppp*

Vln. I.3 *3* *gliss.* *m. v., half bow pressure*

Vln. I.4 *3* *7* *7* *7* *6* *m. v., half bow pressure* *ppp*

Vln. II.1 *6* *7* *m. v., half bow pressure* *ppp*

Vln. II.2 *6* *7* *m. v., half bow pressure* *ppp*

Vln. II.3 *m. v., half bow pressure* *ppp*

Vla. I.1,2 *m. v., half bow pressure* *ppp*

Vla. II *5* *m. v., half bow pressure* *ppp*

Vc. *divisi* *5* *5* *m. v., half bow pressure* *m. v., half bow pressure* *pp*

Cb. *3* *7* *m. v., half bow pressure*

123

Picc. *sf*

Fl. 1 *gliss.* *sf* *sub pp*

Fl. 2 *gliss.* *gliss.* *sf* *sf* *sub pp*

Ob. 1 *ppp* *ppp*

Ob. 2 *p* *ppp*

Cl. *ppp*

B. Cl. *ppp*

Bsn. 1 *ppp* *morendo...* *p*

123

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *p* *pp* *gliss.*

Hn. 4 *pp*

Tpt. 1 *p* *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

123

Perc. I *mf* *ff*

Perc. II *ff*

Marimba

Conga Drums

123

Vln. I.1 *ord.*

Vln. I.2 *ord.* *pp*

Vln. I.3 *ord.* *pp*

Vln. I.4 *ord.* *pp*

Vln. II.1 *ord.* *pp*

Vln. II.2 *ord.* *pp*

Vln. II.3 *ord.* *pp*

Vla. I.1,2 *ord.*

Vla. II *ord.*

Vc. *ord. tutti morendo...* *pp* *morendo...*

Cb. *ord.* *pp*

127

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Perc. I

Perc. II

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. II.1

Vln. II.2

Vln. II.3

Vla. I.1,2

Vla. II

Vc.

Cb.

change to Bass Flute

morendo...

pp

sf

sub. ppp

ppp

ff

Tempo: ♩ + ♩ + ♩

Marimba

Conga Drums

Temple Blocks

ord. morendo...

pizz. arco.



G ♩ = 50

132

Picc. *pp* *sf*

Fl. 1 *pp* *sf*

Fl. 2 Bass Flute *pp* *sf*

Ob. 1 *pp* *sf*

Ob. 2 *pp* *sf*

Cl. *pp* *sf*

B. Cl. *pp* *sf*

Bsn. 1 *pp* *sf*

Bsn. 2 *pp* *sf*

132

Hn. 1 *pp* *sf* con sord.

Hn. 2 *pp* *sf*

Hn. 3 *pp* *sf*

Hn. 4 *pp* *sf*

Tpt. 1 *pp* *sf*

Tpt. 2 *pp* *sf* con sord.

Tpt. 3 *pp* *sf*

132

Perc. I Marimba *sf* Conga Drums *sf*

Perc. II

G ♩ = 50

132

Vln. I.1 *pp* *sf* m. vs. half bow pressure

Vln. I.2 *pp* *sf* m. vs. half bow pressure

Vln. I.3 *pp* *sf* m. vs. half bow pressure

Vln. I.4 *pp* *sf*

Vln. II.1 *pp* *sf*

Vln. II.2 *pp* *sf*

Vln. II.3 *pp* *sf*

Vla. I.1,2 *pp* *sf*

Vla. II *pp* *sf*

Vc. *pp* *sf*

Cb. *pp* *sf*

138 rit. . . . .

Fl. 1 *ppp*

Fl. 2 *sfz* *pp* *tongue pizz.* *ord.* *ppp* *pp*

Cl. *sub-tone* *ppp*

Tpt. 2 *pp*

Vln. I.1 *pp* *gliss.* *pp*

Vln. I.2 *pp* *gliss.* *pp*

Vln. I.3

Vln. II.1 *pp*

Vln. II.2 *pp*

Vln. II.3

Vla. I.1,2 *divisi* *pp*

Vla. II *divisi* *pp*

Vc. *pizz.* *pp*

Detailed description: This page of a musical score covers measures 138 to 141. It features a woodwind section with Flute 1, Flute 2, and Clarinet, a Trumpet 2 part, and a string section with Violins I (three parts), Violins II (three parts), Violas (two parts), and a Violoncello. The score includes various performance instructions such as *ppp*, *pp*, *sfz*, *tongue pizz.*, *ord.*, *sub-tone*, *divisi*, *pizz.*, and *gliss.*. A *rit.* (ritardando) marking is present at the beginning of measure 138. The music is written in 4/4 time and includes complex rhythmic patterns, slurs, and dynamic markings.