

Kaija Saariaho

AMERS

for solo cello and ensemble

CHESTER MUSIC

## Special Notation

$\text{♩} = 40$  indicates a fixed tempo for synchronisation with electronic tape

$\text{♩} = c.40$  indicates approximate tempo fixed by the conductor

$\sharp$  quarter tone sharp

$\flat$  quarter tone flat

$\text{♩} \sim$  let vibrate (sometimes indicated with l.v.)

$\text{cresc.}$  crescendo dal niente

$\text{dim.}$  diminuendo al niente

senza v. senza vibrato

molto v. always means a rapid and large vibrato, unless otherwise specified. When vibrato markings are not specified, players can use their usual vibrato

tr always semitone trills unless otherwise specified

$\longrightarrow$  change very gradually from one sound or way of playing (etc) to another

All glissandi should be started immediately at the beginning of the note value. Pitches shown in brackets during a glissando show the approximate speed of the glissando, and are not to be played with any accentuation or tenuto.

## Solo cello

S.P. Always estremamente sul ponticello

S.T. Sul tasto

N. Normale (used with S.P and S.T., otherwise ord.)

tremolando always as dense as possible

$\blacktriangle$  add bow pressure to produce a scratching sound, in which the audible pitch is totally replaced by noise.

$\blacktriangleleft$  as above, but move back from noise to tone again

$\text{p}$  always natural harmonic

$\text{♩} \text{ (•) } \text{♩} \text{ (◊) }$  a trill produced by rapidly alternating the finger pressure between normal (•) and light (harmonic ◊). The result should be a rapid alternation of a normal and a harmonic sound

## Notation of the electronics:

The changes in the degrees of the effect for the cello part are marked with crescendos or diminuendos from a previous numeric level to a new level. The numeric levels represent percentages and are only advisory. The levels should be reconsidered each time the work is performed.



Commissioned by IRCAM, Paris, and the Barbican Centre, London.  
First performance on 8th December 1992 at the Place Theatre, London, by Anssi Karttunen (cello) and  
Avanti! conducted by Jukka-Pekka Saraste

Commande de l'Institut de Recherche et de Coordination Acoustique Musique  
et Oeuvre réalisée dans les studios de l'IRCAM.

Assistant musical: Ramon Gozalez-Arroyo

## SCORING

Solo cello

Piccolo

Oboe

Clarinet in B flat

Bass Clarinet in B flat

2 horns in F

Percussion (2 players):

tamtam, vibraphone, marimba, glockenspiel,  
bass drum, xylophone, triangle, suspended cymbal,  
tubular bells, rototoms, timpani, cowbells, crotales


Harp

2 Keyboards (sampler keyboard, piano)

1 Electronic tape (cued by conductor)

The score is transposed


### Special Notations:


 quarter tone sharp


 quarter tone flat

 let vibrate (sometimes indicated with l.v.)

 dal niente

 al niente

 = 40 indicates a fixed tempo for synchronisation with electronic tape

 ≈ 40 indicates approximate tempo fixed by the conductor

### Notation of the electronics:

The changes in the degrees of the two effects for the cello part are marked with crescendos of diminuendos from a previous numeric level to a new level. The numeric levels represent percentages and are only advisory. The levels should be reconsidered each time the work is performed.

**Duration: c. 20 minutes**

**Conductor's score and orchestral parts available on hire**

# AMERS

Kaija Saariaho (1992)

**Dolce, misterioso Tempo I**  
**Libero**  $\text{♩} = \text{c.54}$

**Libero**

**Tempo I**  
 $\text{♩} = \text{c.54}$

senza v.  $\longrightarrow$  molto v.

The musical score for 'AMERS' by Kaija Saariaho (1992) is presented in a multi-staff format. The score is divided into three main sections: 'Dolce, misterioso Tempo I Libero' (♩ = c.54), 'Libero', and 'Tempo I' (♩ = c.54). The score includes various dynamics (mp, p, pp, p poss., con sord.), articulations (senza v., molto v., gliss.), and performance instructions (S.T., S.P., N., tr.). The percussion section includes Crotales, Tam-tam, Mba, and Timp. The keyboard section includes a Sampler Keyboard. The score is written for a large ensemble, with multiple staves for each instrument group.

**Tempo I** (♩ = c.54)  
**Sempre dolce**

**A**

**poco rit.**

**v. ord. molto v.** **v. ord.** **gliss.** **pp poss.**

**Picc.** **p sempre dolce** **3** **p** **pp**

**Ob.**

**Bb Cl.** **p**

**B. Cl.** **p**

**Hns.** **1** **p** **ppp** **2** **ppp** **pp** **p**

**Perc.** **Glockenspiel** **3** **p** **Vibraphone (motor off)** **5** **p**

**Hp.** **5** **p** **5** **p**

**Kb.1** **Piano** **mp** **5** **p**

**Kb.2**

**Vic.** **S.T.** **N.** **senza v.** **S.T.** **gliss.** **3** **gliss.** **5** **mf** **N. v. ord. (sul A, D)** **senza v.** **S.P. (sounding) (#2)** **N. v. ord.** **(sul D)** **p** **mp**

**Elect.**

**Trig.**

**Efx.**

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left side of the page include Violins I, Violins II, Flutes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, Piano, and Electric Bass. The score contains various musical notations, including notes, rests, dynamics (p, pp, mp, mf), and articulations (tr, 3, 5). A section marker 'B' is visible in the top right corner. The page number '3' is in the top right corner.

18

Picc. *pp* *poco sfz*

Ob. *poco sfz*

B♭ Cl. *pp* *poco sfz*

B. Cl. *p*

Hns. 1 *senza v.* *p poss.* *molto v.* *p*

Hns. 2 *senza v.* *p poss.* *molto v.* *p*

Perc. 1 *pp* *poco sfz* *l.v.*

Perc. 2 *mp*

Hp. *p* *mp* *poco sfz*

Kb.1 *p* *mp* *pp* *poco sfz*

Kb.2 *pp* *poco sfz* *l.v.*

Vlc. *N.* *delicato* *mp* *S.P.* *N.* *pp* *dolce*

Elect.

Trig.

Efx. *Efx* *so*

22

C

**C** Tempo I (♩ = c.54)  
Sempre espressivo

22

mp pp

mp pp

mp pp

mp

senza v.  
p poss.

senza v.  
p poss.

Vibraphone

7 7 7 7 7

6 3 6 6 3 5 5

p p p mp

Hp.

5 5 6 6

pp mf

Kb.1

5 5

(ped. ad lib.) pp

Kb.2

(B<sup>u</sup>) loco

p

Vic.

tr (b<sub>2</sub>)

pp

Elect.

22

mp

Trig.

Efx.

2/4 Efx 50 20

**D** Più energico  
ma sempre espressivo

25

Picc. *pp*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Hns. 1 *senza sord.* *senza v.* *molto v.*

Hns. 2 *senza sord.* *senza v.* *molto v.*

Perc. 1 *mp* *l.v.* *mp*

Perc. 2 *ppp* *poco sfz*

Hp. *ppp* *poco sfz*

Kb.1 *mp*

Kb.2 *4*

Vlc. *S.T.* *senza v.* *N.* *gliss.* *v. ord.* *senza v.* *gliss.* *N.* *S.T.* *molto v.*

*p* *espress.* *mp* *pp* *poco sfz* *mf*

Elect. *mp*

Trig.

Efx. *Efx.* *50*

[illegible]



Picc. *molto v.* *mp* *mf* *v. ord.* *mf*  
 Ob. *senza v.* *mp* *gliss.* *mf* *v. ord.* *mf*  
 Bt. Cl. *senza v.* *mp* *gliss.* *mf* *v. ord.* *mf*  
 B. Cl. *senza v.* *mp* *gliss.* *mf* *v. ord.* *mf*  
 1 *v. ord.* *mp* *p poss.*  
 2 *v. ord.* *mp* *p poss.*  
 Perc. *Crot.* *mf*  
 Hp. *mp* *poco sfz*  
 Kb. 1 *mp* *f* *(ped. ad lib.)*  
 Kb. 2  
 Vlc. *S.P.* *S.P. → S.T.* *S.P.* *S.P. → S.T.* *S.P.* *N.* *S.P.* *N.* *N.*  
*v. ord.* *poco f sfz* *mf* *p* *mp* *sfz* *f* *mp* *f* *f*  
 Elect.  
 Trig.  
 Efx.



**E** Tempo II $\text{♩} = \text{c.60}$  $\text{♩} = \text{♩} (\text{♩} = \text{c.88})$ Sempre energico,  
ma più leggero

41

Picc. *f* *mf*

Ob. *f* *mp*

B♭ Cl. *f*

B. Cl. *f*

Hns. 1 *f* *mf*  
2 *f* *mf*

Perc. 1 *mf* *f* *mf*  
2 *mf* *f* *mf*

Glock.

Vibraphone *mf*

Hp. *f* *mf*

Kb.1 *sfz* *poco sfz* *mf*  
(ped. ad lib.)

Kb.2 *f* *mf* (ped. ad lib.)

Vlc. S.P. *f* *sempre f* *gliss.* *f* *p*  
N. N. S.P. N. S.T.

Elect. *mf* *p*

Trig.

Efx. 20 60 12 18

45

*molto v.*  
*p*  
*mp*  
*molto v.*  
*p*  
*v. ord.*  
*p*  
*molto v.*  
*p*

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

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

*p*  
*p*  
*p*  
*p*

*p*  
*mf*  
*6*

S.T. *tr.* *gliss.* *gliss.* S.P. *molto v.*  
*mp* *f* *sfz* *f* *p*

20

49

Picc. *molto v.*  
*p* *mf*

Ob. *molto v.*  
*p* *mf*

B♭ Cl. *molto v.*  
*p*

B. Cl. *molto v.*  
*pp* *mf*

Hns. 1 *mp* *mf*  
2 *mp* *mf*

Perc. 1 *pp* *f* *mf*  
2

Hp. *pp* *mf* *f*

Kb. 1 *pp* *f* *mf*

b. 2 *mf*

S.T. v. ord. *mp* *p* *f* *poco furioso* *gliss.* (sul G, D) *gliss.*

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

53

$\text{♩} = \text{c.60}$

*molto v.*

*molto v.*

*senza v.*

*gliss.*

*mp*

*mp*

*f*

*mp*

*mp*

*f*

*f*

*mp*

*mp*

*mp*

*f*

*f*

*mp*

Glock.

*f*

*f*

*f*

*mp*

*p*

*f*

(ped. ad lib.)

*p*

*f*

S.P. → N.

N. → S.P.

*gliss.*

*γ*

*mp*

*f*

20

Elx

60

30

## Dolce, dolente

58

Picc. *p* *senza v. sempre gliss.* *mp* *gliss.* *gliss.* *gliss.* *gliss.*

Ob. *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

B♭ Cl. *molto v.* *mp* *senza v. sempre* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

B. Cl. *mp*

Hns. 1 *mp*

2 *mp*

Perc. 1 *Vibra.* *mp* *(ped. ad lib.)* *6* *6* *6* *6* *6*

2

Hp.

Kb.1 *mp* *3* *mp* *mp*

Kb.2 *2*

Vlc. *N.* *(sounding)* *tr* *intenso* *dolce* *mp* *6* *3*

Elect.

Trig.

Efx. *30*

**G** Energico, poco furioso

61

gliss. senza v.

mp f

gliss. senza v.

mp f

gliss. senza v.

mp f

v. ord.

v. ord.

f

senza v. gliss. senza v.

mp f

p poss.

senza v. gliss. senza v.

mp f

p poss.

poco  
Crot. 6 6 3

to Glockenspiel

p

f poss.

Piano

f

f

N.  
intenso  
(sul C)

p f

Elect.

Trig.

Efx.

6/8 (varied hall)

30



64 **Calando**

Picc. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

B. Cl. *mf* *mp*

1 *mf* *mp*

Hns. *mf* *mp*

2 *mf* *mp*

1 *mf* *mp*

Perc. *mf* *mp* Glock. *poco sfz*

2 *mf* *mp*

Hp. *mf* *mp*

Kb.1 *mf* *mp*

Kb.2 *mf* *mp*

Vic.

Elect.

Trig.

Efx.

68

mp *p poss.*

Crotales

sampler kb

(Ped. ad lib.)

S.P. *sempre molto espressivo* *tr* *gliss* *tr* *poco sfz* *mp*

N. (sul G) 7 N. (sul A) 6 7

68

30 70 20

70

[illegible]

81

Picc. *mp* *pp* *mp* *pp* *mp* *mp* *gliss.* *senza v.* *gliss.* *senza v.* *gliss.* *senza v.* *gliss.*

Ob. *pp* *molto v.* *mp* *gliss.* *senza v.* *gliss.*

B♭ Cl. *pp* *mp* *pp* *molto v.* *mp* *gliss.* *senza v.* *gliss.*

B. Cl. *molto v.* *pp* *mp* *pp* *molto v.* *mp* *gliss.* *senza v.* *gliss.*

Hns. 1 *mp* *senza v.* *molto v.*

Hns. 2 *p poss.* *mp* *senza v.* *molto v.*

Perc. 1 *mp*

Perc. 2 *p*

Hp. *mp* *p*

Kb.1 *p*

Kb.2 *mp* *p*

Vlc. *S.T.* *S.P.* *N.* *mp*

Elect.

Trig.

Efx. 8/8 20 60

**molto rit.** **[J] Poco meno mosso, ma intenso (♩ = c.54)**

86

*senza v.* *molto v.* *senza v.*

*mp* *ppp* *pp* *mf* *pp* *mf*

*senza v.* *molto v.* *senza v.*

*mp* *ppp* *pp* *mf* *pp* *mf*

*senza v.* *molto v.* *senza v.* *molto v.*

*mp* *ppp* *pp* *mf* *pp* *mf*

*senza v.* *molto v.* *senza v.*

*mp* *ppp* *pp* *mf*

*molto v.* *senza v.* *senza v.* *molto v.* *senza v.*

*pp* *mf* *pp* *mf*

*molto v.* *senza v.* *senza v.* *molto v.* *senza v.*

*pp* *mf*

*to Timpani*

*Hp.*

*mf* *mf*

*to Sampler keyboard*

*Kb.1*

*1*

*mf*

*Kb.2*

*mf*

*(Ped. ad lib.)*

*gliss.* *mp* *S.T.* *S.P.* *tr.* *(sul D)* *gliss.* *mf* *f*

*pp* *mf* *gliss.* *mf*

*N.* *S.P.*

*tr.* *5* *7*

*86*

*Elect.*

*pp* *f*

*Thig.*

*Efx.*

*60* *20*

93

Picc. *senza v.* *molto v.* *senza v.* *f* *mp*

Ob. *senza v.* *mp* *f* *senza v.* *molto v.* *senza v.* *mp*

Bb Cl. *senza v.* *mp* *gliss.* *f* *senza v.* *molto v.* *senza v.* *mp*

B. Cl. *senza v.* *f* *senza v.* *molto v.* *senza v.* *mp*

Hns. 1 *via sord.*

Hns. 2 *via sord.* *brassed* *f* *mp*

Vibraphone

Perc. 1 *(Ped. ad lib.)* *mf* *f* *f* *f*

Perc. 2 *Timp.* *mf* *f* *f*

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

Kb.1 *mf* *f* *f* *f* *tr*

Kb.2 *mf* *f* *f* *f* *tr*

Vlc. (S.P.) *f* *ff* *f* *f sempre*

Elect. 93

Trig.

Efx. 20 70 70 20

-23-



107

Picc. *mf* *f* *fff*

Ob. *molto v.* *mf* *f* *fff*

B♭ Cl. *mp* *molto v.* *mf* *f* *fff*

B. Cl. *molto v.* *mf* *f* *fff*

Hns. 1 *molto v.* *mf* *f* *fff*

Hns. 2 *molto v.* *mf* *f* *fff*

Perc. 1 Vibraphone *mp* *mf* *f* *fff* to Crotales

Perc. 2 *mp* *mf* *f* *fff*

Hp. *mp* *mf* *ff* *fff*

Kb.1 *mp* *mf* *f* *fff*

Kb.2 *mf* *f* *fff* *f*

Vlc. *mf* *gliss.* *gliss.* *gliss.* *fff*

Elect. 107

Trig.

Efx. *Rfx* 50 70

N. → S.P. con violenza

**L** Intenso, poco pesante

115

Picc. *mf* *molto v.*

Ob. *mf* *molto v.*

Bb Cl. *mf*

B. Cl. *mf*

1. Has. *mf*

2. *mf*

Perc. 1. *mf* Timp. *mf* Crot. *mf*

2. *mf*

Hp. *mf* *mf*

Kb.1 *mf* *mf*

Kb.2 *f* *poco sfz* *mf* *mf* (Ped. ad lib.)

S.P. → N. → S.P.

Vlc. *gliss.* *gliss.* *mf* *f* *mf*

115

Elect. *pp* → noise *sf*

Trig.

Efx. *sfz* 70 20 60

121

*molto v.*

Picc. *mf* *molto v.* *f* *molto v.* *ff* *molto v.*

Ob. *mf* *molto v.* *f* *molto v.* *ff* *molto v.*

B♭ Cl. *molto v.* *f* *molto v.* *f* *molto v.*

B. Cl. *molto v.* *f* *molto v.* *f* *molto v.*

Hns. 1 *molto v.* *f* *molto v.* *f* *molto v.* *ff* *molto v.*

Hns. 2 *f* *molto v.* *f* *molto v.* *f* *molto v.*

Perc. 1 *f* *f* *f*

Perc. 2 *f* *f* *f*

Hp. *f* *f* *ff*

Kb.1 *f* *f* *ff*

Kb.2 *f* *f* *ff*

Vic. *S.P.* *N.* *S.P.* *S.P.* *N.* *gliss.* *ff* *gliss.*

Elect. *121*

Trig.

Efx. *60* *100*

ff sempre gliss. gliss. gliss. gliss. gliss. gliss. ff p

ff sempre gliss. gliss. gliss. gliss. gliss. gliss. ff p

molto v. ff ff sempre ff p

molto v. ff ff sempre ff p

molto v. ff sempre ff p

ff ff sempre ff p

ff ff f f

ff ff f f

to Vibra. to Glock.

ff 3 ff f

ff 3 ff f

ff 3 ff f

ff 3 ff f

ff 3 ff f

ff 3 ff f

N. N. S.P. gliss. gliss. gliss. gliss. gliss. gliss. ff

molto v. very slow bow con violenza

ff mp

ff

[illegible]

Più espressivo

140

Picc.  
Ob.  
B♭ Cl.  
B. Cl.

1.  
Hr.  
2.

1.  
Perc.  
2.

to Marimba

Marimba

to Xylophone

*poco sfz*  
*mf*  
*mf*  
*mf*

Hp.

Kb.1

*poco sfz*  
*mf*  
*mf*  
*mf*  
*mf*

(ped. sempre ad lib.)

Kb.2

*poco sfz*  
*mf*  
*mf*

(ped. sempre ad lib.)

Vib.

*poco calando* → N. → S.P. → S.T.

*gliss.*  
*mf*  
*sfz* → *mp*  
*agitato*  
*f*  
*gliss.*  
*tr.*  
*mp*

140

Elect.  
Tig.  
Efx.

## Espressivo, ma poco agitato

**ma poco agitato**

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.  
1  
2

Perc.  
1  
2

Xylophone

Hp.

Kb.1

Kb.2

Vlc.

N. —————> S.T.    S.T. —————> S.P. —————> S.T.    S.P. —————> S.T.

Elect.

Trig.

Efx.





**P** Meno mosso, delicato  
(♩ = c.60)

156

Picc. *p dolce* *senza v.* *gliss.* *p*

Ob. *p dolce* *senza v.* *gliss.* *p*

B♭ Cl. *p dolce* *senza v.* *gliss.* *p*

B. Cl. *p dolce* *senza v.* *gliss.* *p*

Hns. 1 *p* *mp* *p poss.* *p* *p poss.* *p*

Hns. 2 *p* *mp* *p poss.* *p* *p poss.* *p*

Perc. 1 *mp* *l.v.* *Crotales* *p* *p*

Perc. 2 *p* *p* *to Tam tam*

Hp. *mp* *mp* *mp* *p*

Kb.1

Kb.2 *mp*

Vic. *S.P. (12)* *tr* *mf* *mp* *S.T.* *N.* *S.T.* *S.P. (12)* *tr* *mf* *mp* *(sul A)* *(sul D)*

Elect. *mp*

Trig.

Efx.

161

Pic.

Ob.

B♭ Cl.

B. Cl.

Hns. 1

Hns. 2

Perc. 1

Perc. 2

Hp.

Kb.1

Kb.2

Vic.

Elect.

Trig.

Efx.

10

20

166 *calmato* *senza v.* *gliss.* *gliss.* *molto v.*

Picc. *p* 6

Ob. *p*

B♭ Cl. *p*

B. Cl. *p*

Hns. 1 *p*

2 *p*

Perc. 1 *p* *Tam tam* *l.v.*

2 *p* *pp*

Hp. *p* 5

Kb.1 *p* *l.v.* 6 8<sup>va</sup> *p*

Kb.2 *p*

Vic. *mp* *gliss.* *mp* *S.P.* *molto v.*

Elect. *mp* 8<sup>va</sup>

Trig.

Efx.

50

poco rit.

♩ = 54

169 *senza v.* *gliss.* 1<sup>a</sup> *v. ord.* *molto v.* *senza v.* *gliss.*  $\frac{6}{4} = \text{♩}$

Picc. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

B. Cl. *p* *mf*

1. Hns. *p* *mp* *gliss.*

2. *p poss.* *p* *mp*

1. Perc. *p* *mf* *l.v.*

2. *l.v.*

Hp.

Kb.1 *p* *mf* *l.v.* *loco*

Kb.2 *l.v.*

Vlc. *N.* *trem. into rhythm* *v. ord.* *gliss.* *N.*

169 Elect.

Trig.

Efx. 50 10

**Q** **Leggiero**  
♩ = c.80

172

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.  
1  
2

Perc.  
1  
2

Hp.

Kb.1

Kb.2

Vlc.  
S.T. → S.P. → N. → S.P.

Elect.

Trig.

Efx.

10

*p*

*p poss.*

*l.v. to Timpani*

*p*

*p*

*mp*

*mp sempre*

*poco sfz*

*mp sempre*

*mp*

Sounding pitches of harmonics

sul G

sul D

sul A

sul C sul G

sul C

sul C

1. *senza v.*  
*mp*

2. *senza v.*  
*mp*

3. *senza v.*  
*mp*

4. *mp*

5. *mp*

6. *p* *mp* *pp < mp*

7. *mp* *p*

8. *mp* *p*

9. *mp*

10. *mp*

11. *mp*

12. *mp*

13. *mp* *sfz* *mp sempre* *mp* *sfz*

14. *S.P.* *N.* *S.P.*

15. *mp*

16. *mp*

181

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.

2

1  
Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

181

Elect.

Trig.

Efx.

10

*pp* *mf* *poco sfz* *p* *l.v.* *p* *mf* *S.P.* *N.* *S.P.* *N.* *N.* *S.P.* *mf* *mp* *sfz* *mf* *mp*

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc. *poco sfz*

2

*p* *mf* *mp*

Hp.

Kb.1

*p* *mf* *mp* *mf*

Kb.2

3

*sfz* *f* *mp* *mp* *mp* *sfz*

S.P. —————> N. N. —————> S.P. N. *poco furioso*

Vlc.

186

Elect.

Trig.

Efx.

10



10

R

196

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.

2

1  
Perc.

2

Vibraphone  
(ped. ad lib.)  
Crotales

Hp.

Kb.1

Kb.2

Vic.

(S.P.) sempre

pp sfz f mp

196

Elect.

Trig.

Efx.

10

*p*

*l.v.*

*\* 2da*

202 **Poco agitato**

202 **Poco agitato**

Picc. *p* *f* *pp*

Ob. *p* *f* *pp*

B♭ Cl. *p* *f* *pp*

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

1 *p* *f* *pp* + + brassed

Hns. 2

Perc. 1

Perc. 2

Hp. *p*

Kb.1

Kb.2

Vlc. *p* *sfz* *f* *p* *sfz* *f* *p*

202

Elect.

Trig.

Efx. 10

206

Picc. *p*

Ob. *p* senza v. gliss. v. ord. gliss. *p*

B♭ Cl. *p* senza v. gliss. v. ord. *p*

B. Cl. *p* senza v. gliss. v. ord. *p*

1 Hns. *p* senza v. gliss. *p*

2 Hns. *p* senza v. gliss. *p*

1 Perc. (Vibraphone) *p*

2 Perc. (Crotales) (ped. ad lib.) *p*

Hp. *p*

Kb.1 (ped. ad lib.)

Kb.2 *p* loco *ped*

S.P. (sul G) → S.T.

Vlc. *p*

206

Elect.

Trig.

Efx.

10

**213** **Rubato poco rit.** **a tempo**

Picc. *p* *mp*

Ob. *senza v.* *v. ord.* *p*

B♭ Cl. *senza v.* *gliss.* *p*

B. Cl. *senza v.* *gliss.* *p*

Hns. 1 *v. ord.* *p* *p poss.*

Hns. 2 *v. ord.* *p*

Perc. 1 *(ped. ad lib.)* *p*

Perc. 2 *p* *p* *p* *mp*

Hp. *p* *p* *mp*

Kb.1

Kb.2

Vic. *(sounding)* *S.P.* *(sul D) arco* *S.P.* *N.* *pizz.* *mf* *(sul A) mp*

Elect. **213**

Trig.

Efx. 10 40 20

Pi  
C  
B♭  
B.  
H  
Pe  
H  
Kt  
Kt  
Vl  
Ele  
Tri  
Ebf

220 poco rit. **T** a tempo

Picc. *gliss.* *mp*

Ob.

B $\flat$  Cl.

B. Cl.

1  
Hns. *mp*

2 *p poss.* *mp*

Perc. 1 Glockenspiel *mp*  
2 *mp* to Timpani Timp. *mp*

Hp. *mp*

Kb.1 2 *mp* *mf* to Sampler kb *l.v.* *s*

Kb.2 *mp* *mf* *mp*

Vlc. N. *mf* *pizz.* *arco* *senza v.* (very evenly) N. S.P. *mp*

Elect.

Trig.

Efx. 20 50

226 **U**  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns. 2

1

Perc. 2

Hp.

Kb.1

Kb.2

Vlc.

226

Elect.

Trig.

Efx.

50

$\text{♩} = 60$

$\text{♩} = 80$

235

Picc.

Ob.

Bb Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

*p*

(ped. sempre)

*p*

50

0



**V** Subito agitato,  
poco disperato

242

Picc. *senza v.* *gliss.* *mp* *f* *senza v.* *gliss.* *f* *senza v.* *gliss.* *f*

Ob. *senza v.* *gliss.* *f* *senza v.* *gliss.* *f*

B♭ Cl. *senza v.* *gliss.* *f* *senza v.* *gliss.* *f*

B. Cl. *f* *f* *f*

Hns. 1 *f* *brassed* *p poss.*

Hns. 2 *f* *brassed*

Perc. 1 *mp* *3* *3* *to Roto-toms* *l.v.* *f* *R. toms*

Perc. 2 *pp* *mp* *f*

Hp. *sfz*

Kb.1 *Sampler kb.* *p* *mp* *gliss.* *gliss.* *gliss.* *mp* *tr.* *mp*

Kb.2 *sfz* *sfz*

Vlc.

242

Elect.

Trig.

Efx.

246

Picc. *senza v. gliss.* *v. ord.* *senza v. gliss.* *v. ord.* *senza v. gliss.* *senza v. gliss.* *senza v. gliss.*

Ob. *v. ord.* *senza v. gliss.* *v. ord.* *senza v. gliss.* *senza v. gliss.* *tr.*

B♭ Cl. *mp* *f* *(f)* *tr.*

B. Cl. *mp* *f* *mp* *f* *senza v. gliss.*

1 *ord.* *6* *f* *p poss.* *ord.* *6* *p poss.*

2 *p poss.* *f* *p poss.*

Perc. *f* *5* *f* *5* *6*

Hp.

Kb.1 *f* *tr.* *(ped. sempre)* *f* *tr.* *tr.* *tr.*

Kb.2 *(G♯).....* *(G♯).....*

Vlc.

246

Elect.

Trig.

Eff.

The image shows a page of a musical score, likely for a film soundtrack, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left are: Picc., Ob., B♭ Cl., B. Cl., Hns. (Horns), Perc. (Percussion), Hp. (Harp), Kb.1 (Keyboard 1), Kb.2 (Keyboard 2), Vlc. (Violoncello), Elect. (Electric), Trig. (Trigon), and Efx. (Effects). The score includes dynamic markings such as *mf*, *mp*, *p*, and *pp*. Performance instructions like *senza v.*, *gliss.*, and *tr.* are present. The page number 250 is visible at the top left. The score is written in a single system, with measures grouped by bar lines. The bottom of the page features a time signature and a tempo marking of 100.

$\text{♩} = 80$ **Sempre molto energico,  
ma espressivo**

1

Picc.

Ob.

Bb Cl.

B. Cl.

1

Hns.

2

1

Tam tam

Perc.

2

Timpani

Hp.

Kb.1

2

Kb.2

Vic.

S.T. → S.P.

disperato

calando

(sul A)

gliss.

*ff*

gliss.

*f*

gliss.

gliss.

gliss.

gliss.

Elect.

Trig.

Efx.

Effects

30

50

The musical score is for page 51 of a larger work. It features a variety of instruments: Piccolo, Oboe, Bb Clarinet, B. Clarinet, Horns (1 and 2), Percussion (Tam tam and Timpani), Harp, Keyboard 1 and 2, Violoncello, Electric guitar, and Trigon. The vocal line (Vic.) is marked with 'S.T.' and 'S.P.' with an arrow indicating a transition, and includes expressive markings like 'disperato' (with a crescendo hairpin), 'calando' (with a decrescendo hairpin), and 'gliss.' (glissando). The percussion section includes 'Tam tam' and 'Timpani'. The electric guitar part (Elect.) has a 'f' (forte) dynamic marking. The effects section (Efx.) has a '30' marking. The page number '51' is in the top right corner. The tempo is marked as '♩ = 80'. The overall mood is 'Sempre molto energico, ma espressivo'.

AA

$J = c.80$

Energico, ma poco dolce

Poco a poco più agitato

3

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Tam tam l.v. Gongs

Perc.

2

Timpani

mp

mf

5

6

7

gliss.

f sempre

Hp.

Kb.1

Sampler kb.(Gongs)

mp

mf

f

Kb.2

mp

ff

ped. sempre

Vlc.

N.

tr.

mp

(sul A)

3

Elect.

Trig.

Efx.

50

20

6

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

## Furioso

6

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

The musical score is for a piece titled "Furioso" on page 53. It is a full orchestral score with the following parts: Piccolo (Picc.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), Horns (Hns. 1 and 2), Percussion (Perc. 1 and 2), Harp (Hp.), Keyboard 1 (Kb.1), Keyboard 2 (Kb.2), Violoncello (Vlc.), Electric (Elect.), Triangle (Trig.), and Effects (Efx.). The percussion part (Perc. 1 and 2) is the most active, featuring complex rhythmic patterns with dynamic markings like *f*, *sf*, and *ff*. The piano part (Kb.1 and Kb.2) also has complex rhythmic patterns and dynamic markings. The keyboard part (Kb.1) includes a section marked *sf* and *ff*. The percussion part (Perc. 1 and 2) includes a section marked *sf* and *ff*. The piano part (Kb.1 and Kb.2) includes a section marked *sf* and *ff*. The keyboard part (Kb.1) includes a section marked *sf* and *ff*.

poco rit.  
Calando

BB

a tempo  
♩ = c.80

9

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.

2

1  
Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

*ff* *f* *sfz* *f* *mp* *poco sfz*

*gliss.*

*mf* *mp*

*f* *mp* *poco sfz*

*f* *mp*

*f* *mp*

*f* *gliss.* *ff*

*10* *10*

*N. agitato*

*tr*

*50*

**rit. molto**

**molto v. senza v. gliss. v. ord.**

**ff** **ff** **mf** **mp**

**ff** **ff** **mf** **mp** **gliss.**

**ff** **ff** **mf** **mp** **gliss.**

**ff** **(f)** **ord.** **p poss.**

**ff** **(f)** **ord.** **p poss.**

**Triangle l.v.** **Tam tam l.v.**

**sfz** **mp**

**to Piano**

**N. molto v. S.P. S.P. S.T.**

**ff** **ff**

**mf** **l.v.**

**20**





♩ = c.60

Espressivo

15

Picc. *mp* *mf* *p* *mf*

Ob. *mp* *mf* *mf*

B♭ Cl. *mp* *mf* *p* *mf* *mf*

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

Hns. 1 *molto v.* *mp* *mf* *p poss.* *molto v.*

Hns. 2 *mp* *mf* *mf* *p poss.*

Perc. 1 *mp* *l.v.* to Vibraphone

Perc. 2 Triangle *mp* *l.v.*

Hp. *mf*

Kb.1 Piano *mf* *mf*

Kb.2 *mf*

Vlc.

Elect.

Trig.

Efx.

20

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

Poco largamente

17

Picc. *mf* *mf* *mf*

Ob. *mf*

B♭ Cl. *molto v.* *p mf*

B. Cl. *mf*

1 *v. ord.* *mf* *p poss.*

2 *v. ord.* *mf* *p poss.*

1 *Vibr.* *mf sempre*

2 *mf* *mp*

Hp. *mf sempre*

Kb.1 *mf sempre*

Kb.2 *mf sempre* *loco*

Vlc.

Elect.

Trig.

Efx.

20

## Dolce

20

Picc. *p* *mp* *tr*

Ob. *mp* *tr*

B♭ Cl. *mp* *tr*

B. Cl.

Hns. 1 *mp* *molto v.* *p poss.*

Hns. 2 *mp* *molto v.* *p poss.*

Perc. 1 *mp* *tr* *to Tam tam*

Perc. 2 *mp* *l.v.* *to Susp. cymbal*

Hp. *mp*

Kb. 1 *mp* *tr*

Kb. 2 *mp* *l.v.*

Vic. *S.T.* *(S.T.)* *S.P.* *p*

Elect.

Trig.

Efx.

20

DD

♩ = 60

59

22

Picc.

Ob.

B♭ Cl.

B. Cl.

1 *molto v.*  
Hns. *p*  
2 *molto v.*  
*p* *p poss.*

1 Tam tam *l.v.*  
Perc. *mp*  
2 Susp. cymbal *p* to Tubular bells *p* *l.v.*

Hp.

tr. *l.v.* to Sampler Kb.  
Kb.1

Kb.2

Vic.   
*mp* (continue trill ad. lib.)

22 *changing into sixteenths*  
Elect.   
*mp* (continue trill ad. lib.)  
*(pitches oscillate within this chord)*  
*changing into triplets*  
Tug.

20 50 10

## Dolce

29

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.  
2

v. ord. 3 senza v. gliss. mp p poss.

Vibraphone

Tubular bells

Timpani

1  
Perc.  
2

mp p p sempre

Hp.

Kb.1

Kb.2

Vlc.

S.T. → S.P. arco ord. col legno tratto

Elect.

Trig.

Efx.

10 30

35

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.  
2

Perc.

1  
2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

35  $\text{♩} = c.120$  subito furioso

Picc.  $mf$

Ob.  $mf$

B♭ Cl.  $mf$

B. Cl.

1 Hns.

2

1 Perc.  $mp$   $mf$  to Triangle

2  $p$   $mf$

Hp.  $p$   $f$

Kb.1  $mf$   $mf$

Kb.2

Vcl.  $arco ord.$   $S.P.$   $gliss.$   $gliss.$   $gliss.$   $S.P.$   $gliss.$

35

Flaut.

Trig.

Eff.

10

40

Picc.  $f$  *molto v.*  $f$  *senza v.*  $f$  *senza v.*

Ob.  $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

B♭ Cl.  $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

B. Cl.  $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Hns. 1  $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Hns. 2  $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Perc. 1 Triangle *l.v.*  $mp$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Perc. 2  $mp$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Hp.  $p$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Kb.1  $p$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Kb.2 6  $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Vlc.  $mp$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Elect.  $mp$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Trig.  $mp$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

Efx. 10  $mp$   $f$  *gliss.*  $f$  *gliss.*  $f$  *gliss.*

10

$\text{♩} = c.40$   
Dolce

$\text{♩} = c.80$

**FF**

$\text{♩} = c.160$

v. ord. poco disperato calando

45

Picc. *p*

Ob. *p*

Bu. Cl. *p*

B. Cl. *p*

1. *p*

2. *p*

Glockenspiel *sfz* *sfz* *sfz* *mf*

Xylophone *sfz* *sfz* *sfz* *mf*

5 *mf* *f* *mf* *l.v.*

S.T. *tr.* *mp* *S.T. molto v.* *N. energico* *N. → S.T.* *gliss.*

slow trem. into rhythm

20 50 10



**Measure 49:** Picc., Ob., B♭ Cl., B. Cl., Hns. 1 & 2 are silent. Perc. 1 plays a half note G4 (*l.v.*, *mp*). Perc. 2 is silent. Hp. plays a triplet of eighth notes (F#4, G4, A4) (*mf*). Kb.1 and Kb.2 are silent. Vic. plays a sixteenth-note figure starting on F#4 (*mf*). Elect., Trig., and Efx. are silent.

**Measure 50:** Picc., Ob., B♭ Cl., B. Cl., Hns. 1 & 2 are silent. Perc. 1 is silent. Perc. 2 is silent. Hp. plays a quarter note G4 (*mf*). Kb.1 and Kb.2 are silent. Vic. continues the sixteenth-note figure. Elect., Trig., and Efx. are silent.

**Measure 51:** Picc., Ob., B♭ Cl., B. Cl., Hns. 1 & 2 are silent. Perc. 1 is silent. Perc. 2 is silent. Hp. plays a quarter note G4 (*mf*). Kb.1 and Kb.2 are silent. Vic. continues the sixteenth-note figure. Elect., Trig., and Efx. are silent.

**Measure 52:** Picc. is silent. Ob. plays a half note G4 (*mp*). B♭ Cl. and B. Cl. are silent. Hns. 1 and 2 are silent. Perc. 1 is silent. Perc. 2 plays a triangle sound (*Triangle l.v.*). Hp. plays a five-note glissando from F#4 to C5 (*mp*). Kb.1 plays a half note G4 (*mp*, *l.v.*). Kb.2 plays a half note G4 (*mp*). Vic. plays a sixteenth-note figure ending on G4 (*p*). Elect., Trig., and Efx. are silent.

53

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.

2

1  
Perc.

2

Hp.

Kb.1

Kb.2

Vic.

53

Elect.

Trig.

Ext.

Dolce

GG

J = c.48  
Calmato

53

senza v. gliss. *mp* *molto v.*

*molto v.* *mp* *gliss.* *gliss.* *senza v.* *molto v.*

*mp* *senza v.* *senza v.* *molto v.* *senza v.*

*mp* *gliss.* *mp* *gliss.*

*molto v.* *mp* *molto v.* *p poss.* *senza v.* *p poss.*

Tam tam *l.v.* *mp*

*l.v.* to Vibraphone *mp*

*mp* *p*

*l.v.*

*mp* *8* *mp*

N. N. → S.P. N. → S.T. S.P. S.P. →

(sul A) *pp* *mp* *gliss.*

53

*mp*

10 40

63 *senza v.* → *molto v.*  $J = c.60$  **HH**  $J = c.60$

Picc. *mp*

Ob.

B♭ Cl. *mp*

B. Cl. *senza v.* → *molto v.* *mp*

1 *v. ord.* *mp* *pp* *mp* *p poss.*

2 *senza v.* *gliss.* *p* *mp* *pp* *mp* *pp* *mp* *p poss.*

1 Susp. cymbal *l.v.* *mf*

2 Vibraphone

Hp.

Kb.1 *loco* *mp* *l.v.* *l.v.*

Kb.2 *l.v.*

Vlc. *S.T. very slow bow legatissimo* → *S.P.* *mf* *S.P.* → *S.T.*

63 Elect.

Trig.

Efx. 40 60 60 20

68 Picc.

Ob.

B♭ Cl.

B. Cl.

1 Hns.

2 Hns.

1 Perc.

2 Perc.

Hp.

Kb.1

Kb.2

Vlc.

68 Elect.

Trig.

Efx.

68

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Triangle

*mp*

Hp.

to Sampler kb.

Kb.1

Kb.2

Vlc.

68

14 7 12 14 13 12 13 11 9 13 13 5 10 7 13 9 10

Elect.

Trig.

Efx.

20

70

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns. 1

Hns. 2

Perc. 1

Perc. 2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

Glockenspiel

*pp* *mp*

*l.v.*

*pp* *mp*

*very even* *mp sempre*

Sampler kb.

*pp* *mp*

*3*

N. *(sul A) very even* *p* *mp* S.P. S.P.

70

*mp* *mp*

20 50



76

Picc.

Ob.

B♭ Cl.

B. Cl.

1 Hns.

2 Hns.

1 Perc.

2 Perc.

Hp.

Kb.1

Kb.2

Vic.

Elect.

Trig.

Efx.

*mp*

*f*

*ppp*

*l.v.*

*ord.*

*près de la table*

*f*

*mp*

*f*

*mp*

*f*

*gliss.*

*mp*

*ppp*

*Efx*

50

50

20

75

Picc.

Ob.

B♭ Cl.

B. Cl.

1 Hns.

2 Hns.

1 Perc.

2 Perc.

Hp.

Kb.1

Kb.2

Vic.

Elect.

Trig.

Efx.

**II**  $J = c.120$   
**Furioso, espressivo**

79

Picc. — — — — —

Ob. — — — — —

B♭ Cl. — — — — —

B. Cl. — — — — —

1. Hns. — — — — — *senza v.*  
*p*

2. Hns. — — — — — *senza v.*  
*p*

1. Perc. *mp* 6 6 *f* 3 3 3 3 3 3 *mp*

2. Perc. *Susp. cymbal* *sfz*

Hp. *(près de la table)* *mp* *f* *ord.* *mp*

Kb.1 *Piano* *sempre ff* *tr* 6 *tr* *tr*

Kb.2 *6 mp* *ff sempre* 3 5 5 3

Vic. *mp* 5

79

Elect. — — — — —

Trig. — — — — —

Efx. — — — — —

20



[illegible]

90 *senza v.* *v. ord.* *molto v.*

Picc. *f* *mp* *f* *mp* *f* *mp*

Ob. *f* *mp* *f*

B♭ Cl. *f* *mp* *f* *mp*

B. Cl. *senza v.* *v. ord.* *f* *mp* *f*

Hns. 1 *f* *p*

2 *f* *p*

Perc. 1 Cowbells 6 *f* to Xylophone

2 Tubular bells *f*

Hp. *sfz* *sfz* *sfz* *f*

Kb.1 *sfz* *sfz* *f* *3*

Kb.2 *sfz* *f sempre* *f sempre* *f sempre*

Vlc. S.P. *f* *molto v. legatissimo* *gliss.* *molto v. sempre* N. *tr.*

Elect. *mf*

Trig.

Efx. *Efx*

70 20

The musical score is for the song "The Rose Tree" and is arranged for a large ensemble. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Bassoon (B♭ Cl.), Clarinet (B. Cl.), Horns (Hns. 1 and 2), Percussion (Perc. 1 and 2), Harp (Hp.), Keyboard 1 (Kb. 1), Keyboard 2 (Kb. 2), Viola (Vla.), Electric (Elect.), Triangle (Trig.), and Double Bass (Bfx.). The score is written in 2/4 time and features a key signature of one flat (B♭). The melody is primarily carried by the Piccolo and Oboe, with the Harp providing a rhythmic accompaniment. The percussion section includes a variety of instruments, and the keyboard players provide harmonic support. The string section, including the double bass, provides a steady bass line. The score is divided into measures, with some measures containing multiple notes or rests. The overall tempo is marked as "Moderato".

**sempre agitato**

97

Picc. *f* *mp* *molto v.* *mp* *molto v.*

Ob. *mp* *molto v.* *f* *molto v.*

B♭ Cl. *mp* *f* *mp*

B. Cl.

1 *molto v.* *f* *mp* *molto v.*

Hns. 2 *molto v.* *f* *mp* *molto v.*

1 *f* *mp* *molto v.*

Perc. 2 *f* *mp* *molto v.*

Timpani *poco sfz sempre*

Hp. *f*

Kb.1 *f* *f* *f*

Kb.2 *f sempre* *f* *f*

Vlc. *f* *gliss.* *ff* *f* *gliss.* *f* *gliss.* *f* *gliss.*

S.P. *gliss.* *f* *ff*

S.T. *sempre intenso* *sempre molto v.* *gliss.* *f* *gliss.* *f* *gliss.*

N. *gliss.* *f* *gliss.* *f* *gliss.*

97

Elect.

Trig.

Efx. *Efx* 10 50 20

rit. poco a poco  
poco calando

Rit. molto

101

Picc. *molto v.* *f* *p*

Ob. *molto v.* *f* *mp*

B♭ Cl. *molto v.* *f* *mp*

B. Cl. *molto v.* *f* *mp*

Hns. 1 *mp* *molto v.* *f* *mp*

2 *mp*

Perc. 1 *f* *mf* *mf*

2 *poco sfz* *poco sfz* *mf*

Hp. *f* *poco sfz* *poco sfz*

Kb.1 *f* *dim.* *mf*

Kb.2 *f* *dim.* *mf dim.*

Vic. *mf* *f* *ff* *gliss.* *3* *con violenza* *gliss.* *3* *molto v.* *gliss.* *3* *con violenza* *v. ord.* *mp* *f* *p* *mf*

Elect. *101*

Trig.

Efx. *Efx*

20 50 50

KK

♩ = c.60  
Calmo, poco rubato

104

Picc.

Ob.

B♭ Cl.

B♭ Cl.

1

Hrns.

2

Bass drum

1

Perc.

2

mf

mp

p

mp

mp

dim.

p

(S.P.)

S.T.

S.T. → S.P.

3

3

S.T.

N.

N. → S.P.

5

tr

gliss.

gliss.

mp

104

Elec.

Tuba

Fix.

LL  $\text{♩} = 80$ 

109

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.

2

Perc.

1  
2

Hp.

Kb.1

Kb.2

Vlc.

109

Elect.

Trig.

Efx.

*p*

*very even*

*mp*

*8<sup>va</sup>*

*5*

*8<sup>va</sup>*

*p*

S.P.

arco ord.

S.P.

col legno tratto

S.T.

*tr*

*3*

*mf*

10

113

$J = \text{♩}, \rightarrow J = 60$

più mosso

a tempo

più mosso

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Xylophone

*poco sfz*

*poco sfz*

*poco sfz*

Hp.

*mp*

*8<sup>va</sup>*

Kb.1

Kb.2

*8<sup>va</sup> mp*

*Red. sempre*

*mp sempre*

Vlc.

S.P.  $\rightarrow$  S.T.

senza v. sempre

arco ord. 3 gliss. 3

*sfz*

*poco sfz*

113

Elect.

Trig.

Efx.



Picc.  
Ob.  
B♭ Cl.  
B. Cl.  
Hns.  
Perc.  
Hp.  
Kb. 1.  
Kb. 2.  
Vlc.  
Elec.  
Trig.  
Efl.

più mosso a tempo

più mosso a tempo

81

121  $\text{♩} = 90$

$\text{♩} \sim \text{♩}$

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

121  $\text{♩} = 90$

$\text{♩} \sim \text{♩}$

Picc.

Ob.

B♭ Cl.

B. Cl.

1

2

Hns.

1

2

Perc.

loco

$\text{sfz}$

Hp.

Kb.1

Kb.2

$p$   $mf$   $p$   $mf$

$\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$

S.P.  $\rightarrow$  N.

$\text{sfz}$   $mp$

S.P. *sempre molto energico*

S.P.

S.P.

$\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$

Vlc.

121

Elect.

Trig.

Efx.

10

126

più mosso a tempo più mosso a tempo più mosso  $\text{♩} = 90$

MM Pesante Poco Rit.

Picc. *f* *molto v.* *tr.* *mp*

Ob. *f* *molto v.* *tr.* *mp*

B♭ Cl. *f* *molto v.* *tr.* *mp*

B. Cl. *f* *molto v.* *tr.* *mp*

1 *f* *molto v.* *tr.* *mp*

2 *f* *molto v.* *tr.* *mp*

Hns. *f* *molto v.* *tr.* *mp*

1 *f* *molto v.* *tr.* *mp*

2 *f* *molto v.* *tr.* *mp*

Perc. *f* *molto v.* *tr.* *mp*

1 *f* *molto v.* *tr.* *mp*

2 *f* *molto v.* *tr.* *mp*

Hp. *f* *molto v.* *tr.* *mp*

Kb.1 *f* *molto v.* *tr.* *mp*

Kb.2 *f* *molto v.* *tr.* *mp*

Vlc. *f* *molto v.* *tr.* *mp*

Elect. *f* *molto v.* *tr.* *mp*

Trig. *f* *molto v.* *tr.* *mp*

Efx. *f* *molto v.* *tr.* *mp*

♩ = 80

NN

♩ = 160  
sempre intenso

133 *gliss.*  
*mp* *p*

Pic.

Ob.  
*mp* *p*

B.Cl.  
*mp* *p*

B.Cl.  
*mp* *p*

1 *molto v.*  
*mp* *p poss.*

2 *molto v.*  
*mp* *p poss.*

Xylophone  
*p* *mf* *mp* *p*

Perc.  
Tubular bells  
*poco sfz* *mf* *mp* *p*

to Crotales

Hr.  
*mp* *p*

(Sampler kb)  
*mf* *mp*

Kb.1  
2 *mf* *mp*

Kb.2  
9 *poco sfz* *mf* *mp*

N. *tr* *mf* *S.T.*

Vie.  
*mf*

133 *mf* *mf*

137

Picc. *rit.* *molto v.* *mf* *sfz*

Ob. *gliss.* *senza v.* *molto v.* *senza v.* *gliss.* *senza v.* *molto v.* *mp* *mf* *sfz*

B♭ Cl. *molto v.* *mp* *mf* *sfz*

B. Cl. *molto v.* *mp* *mf* *sfz*

Hns. 1 2

Perc. 1 *mp* *mp* *f* *f* *mf* *mp* *Crotales* *p* *mf*

2

Hp. *p* *p* *mf* *mf* *l.v.*

Kb.1 *p* 6

Kb.2 6 *mp* *mf* *f*

Vlc. *col legno tratto* *cresc.* *arco ord.* *N.* *gliss.* *intenso, poco pesante* *gliss.* *f*

Elect. 137

Trig.

Efx. 20

140

*mp* *mf* *p*

*tr.* *gliss.*

*mp* *mf* *p*

*molto v.* *senza v.*

*mp* *mf* *p*

*Hr.* *sfz* *mf* *p poss.*

*molto v.* *senza v.*

*sfz* *mf* *p poss.*

*to Marimba*

*Perc.* *sfz* *mf*

*Db.* *mf*

*Kb.* *sfz*

*Vic.* *molto v.*

*Elect.* *mf*

*Trig.*

*Efx.*

20 50

143 *molto v.* *molto v.* *senza v.*

Picc. *mp*

Ob.

B♭ Cl. *molto v.* *mp* *senza v.*

B. Cl. *molto v.* *molto v.* *senza v.* *mp*

Hns. 1 2

Perc. 1 Marimba *pp* *f* 2 Xylophone *f*

Hp. *sfz*

Kb.1 *mf* *tr*

Kb.2 *sfz* *l.v.*

Vic.

Elect. 143 10 10 10 10 10

Trig.

Efx. *Efx*

143

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns. 1 2

Perc. 1 2

Hp.

Kb.1

Kb.2

Vic.

Elect. 145

Trig.

Efx.

Rit. poco

♩ = 120

87

$3\flat = 2\flat$

*molto v.* → *senza v.* *gliss.*

145

Picc.

Ob.

Fl. Cl.

B. Cl.

1

2

Pan.

Hr.

Kb. 1

Kb. 2

Vcl.

145

10

Glockenspiel

*p*

*mp*

*mp*

*mp*

*f*

*f*

*f*

*f*

*f*



Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

157  $\text{♩} = 75$   $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 90$

Picc.

Ob.

Fl. Cl.

B. Cl.

1

2

1

2

Hr.

*mp* *pp*

Kb. 1

Kb. 2

Vic.   
*N. energico, poco furioso* *gliss.* *sfz* *molto v.* *S.P. molto v.* *S.T.* *N.*  
*mf* *gliss.* *sfz* *sfz* *p* *sfz* *mp* *f*

157

157

157

**PP**

(J = 90)

164

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

(\* cello bars 164 - 175)

*f, ff* = sempre con violenza  
*p* = sempre espressivo, dolce

N. → S.P. → S.T.

N. → S.P. → S.T.

N. → S.P.

Vlc.

*f* *f* *p* *f* *f* *f* *p* *f* *f* *p* *ff* *ff* *gliss.* *ff* *ff*

Vlc.

164

Elect.

Trig.

Efx.

Elect.

Trig.

Efx.

170

Picc. *f* *molto v.*

Ob. *fp* *molto v.*

B♭ Cl. *fp* *molto v.*

B. Cl. *fp* *molto v.*

1 *molto v.*

Hns. *fp* *molto v.*

2 *fp*

1 *poco sfz*

Perc. *Marimba* *poco sfz*

2 *poco sfz*

Hp. *poco sfz*

Kb.1 *poco sfz*

Kb.2 *poco sfz*

Vic *gliss.* *tr.* *always semitone trill* *gliss.*

Elect. *sfz*

Trig. *sfz*

Efx. *Efx*

10 10 50

**Ob.**

**Bb Cl.**

**B.Cl.**

Hns.

1

Perc.

2

Hp.

**Kb.1**

**Kb.2**

Vlc

Elect.

Trig.

**Efx.**

**RR**  $\text{♩} = c.80$   
**Molto energico**  
**ma sempre espressivo**  
- molto v.

93-

179 *sempre* 8<sup>va</sup>

Picc. *f* *p* *loco*

Ob.

B♭ Cl. *v. ord.* *f* *mp*

B.Cl. *v. ord.* *f* *mp* *molto v.*

1 Hns.

2 Hns.

1 Perc. *f* *mf*

2 Perc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hp. *f* *gliss.* *poco sfz* *l.v.*

Kb.1 *poco sfz* *mf* *mf* *f*

Kb.2

Vic. *N.* *S.P.* *S.T.* *sfz* *p*

179 Elect.

Trig.

Efx.

186

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vic

Elect.

Trig.

Efx.

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vic

Elect.

Trig.

Efx.

10

to Crotales

*senza v. gliss.*

*v. ord.*

*molto v.*

*f*

*mp*

*sfz*

*gliss.*

*l.v.*

*mf*

*S.P. —→ N.*

*f*

*mf*

192

Picc. *mf*

Ob.

B♭ Cl. *mf*

B. Cl. *mf* v. ord. 3 *p*

Hns. 1 *mp* dolce *tr*  
2 *mp* dolce

Perc. 1 *mf* Crotales  
2 *mf* *poco sfz*

Hp. *mf* gliss. to lowest strings possible *gliss.* *sfz* *poco* *mp* *poco sfz*

Kb.1 *sfz* *mf*

Kb.2 6 *mf* *mp*

Vic S.P. → N. N. → S.P. *f* *mp* *mf* *p* *mf* *gliss.* *gliss.* *gliss.*

Elect. 192 *mf*

Trig.

Elf. 10



198

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns. 1

Hns. 2

Perc. 1

Perc. 2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

Picc.

Ob.

B♭ Cl.

B. Cl.

Hns. 1

Hns. 2

Perc. 1

Perc. 2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

10

20

*espress.*

*tr.*

*mp*

*p*

*f*

*3*

*5*

*sempre dolce*

*v. ord.*

*gliss.*

*senza v.*

*poss.*

*to Sampler Kb.*

*5*

*mp*

*tr.*

*poco*

*f*

*3*

*5*

*tr.*

*S.P.*

*S.T.*

*N.*

*mf*

*pp*

204

Picc. *molto v.* *poco f* *senza v.* *gliss.* *molto v.* *senza v.* *gliss.* *mp*

Ob. *poco f* *senza v.* *v. ord.* *gliss.* *senza v.* *gliss.* *molto v.* *mp*

B♭ Cl. *poco f* *molto v.* *v. ord.* *6* *6* *6* *6* *molto v.* *f*

B. Cl. *poco f* *molto v.* *v. ord.* *6* *6* *6* *6* *molto v.* *f*

1. Hns. *molto v.* *sfz* *p poss.* *f* *molto v.* *mp* *mf* *p*

2. Hns. *molto v.* *sfz* *p poss.* *f* *molto v.* *p poss.*

Vibraphone *poco f* *sfz* *f* *mp*

Perc. *Glock.* *sfz* *f* *mp*

Hp. *sfz* *f* *mp*

Kb.1 *poco f* *tr* *f* *mf* *ped. ad lib.*

Kb.2 *poco f* *sfz* *f* *mf*

Vic. *S.P.* *gliss.* *gliss.* *gliss.* *gliss.* *S.T.*

Elect. *f* *oscillating between chord and Ae*

Trig. *sfz*

Bfx. *sfz*

20 70 30

209 *senza v. gliss.* *rit.* *poco* *molto v.* *Dolce*  $J = c.48$   $(\text{♩} = \sim 5\text{h})$   $(\text{♩} = \text{h})$

Picc. *mf* *f* *mp* *tr.* *gliss.*

Ob. *mf* *5* *senza v. gliss.* *mp* *v. ord.* *6* *tr.* *gliss.*

B♭ Cl. *v. ord.* *5* *senza v. gliss.* *mp* *v. ord.* *6* *molto v.* *p*

B. Cl. *v. ord.* *mf* *molto v.* *p*

Hns. *v. ord.* *mf* *p*

Perc. *ped. ad lib.* *mf* *mp* *3* *3* *3* *3*

Hp. *mf* *mf* *mp* *5*

Kb.1 *mf* *p* *mp* *ped. ad lib.*

Kb.2 *mf* *mp* *mp* *4* *mp* *tr.* *tr.*

Vic. *N.* *S.P.* *N.* *S.P.* *N.* *S.P.* *very slow bow, legatissimo* *3* *gliss.* *sfz*

Elect. *209*

Trig.

Efx. *Efx.* *30* *10*

214 **Energico**

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

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

B♭ Cl. *mp* *mf* *mp* *ff* *gliss.*

B. Cl. *mp* *mf* *mp* *ff*

1. *mp* *mf* *mp* *ff* *brassed*

2. *mp* *mf* *mp* *ff* *brassed*

Perc. 1 *mp* *mf* *mp* *ff* *ped. ad lib.*

Perc. 2 *mp* *mf* *mp* *ff*

Hp. *mp* *mf* *mp* *ff*

Kb. 1 *mp* *mf* *mp* *ff* *ped. ad lib.*

Kb. 2 *mp* *mf* *mp* *ff* *ped. ad lib.*

Vlc. *mf* *gliss.* *mp* *ff* *con ultima violenza*

214

Elect. *mf* *gliss.* *mp* *ff*

Trig. *mf* *gliss.* *mp* *ff*

Efx. *mf* *gliss.* *mp* *ff*

218

Picc. *ff* *tr* *mp*

Ob. *ff* *senza v. gliss.* *v. ord.* *mp*

B♭ Cl. *ff* *senza v. gliss.* *v. ord.* *mp*

B. Cl. *ff* *6* *5* *6* *6* *senza v. gliss.* *mp* *p*

Hns. 1 *ord.* *mp*

Hns. 2 *ord.* *mp*

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

Perc. 2 *ff* *3* *3* *3* *mp*

Hp. *mp* *loco*

Kb.1

Kb.2 *6*

Vlc. *N. calmato* *mp*

218

Elect.

Trig.

Efx. *Rfx* 70 10

Picc.

Ob.

B♭ C

B. C.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

UU

♩ = c.80

Subito feroce

222

222

Picc. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Qb. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

B. Cl. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

B. Cl. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

1. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

2. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Hr. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

1. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

2. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Perc. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

1. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

2. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Hp. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Kb. 1 *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Kb. 2 *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Vcl. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

222

Elec. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Tp. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

Rfx. *f* *gliss.* *tr.* *molto v.* *senza v.* *gliss.*

226

Picc.

Ob.

Bb Cl.

B. Cl.

Hns.

Perc.

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

Dolce

v. ord.

gliss.

tr.

senza v.

gliss.

v. ord.

mp

mf

p

f

sul D

N.

gliss.

tr.

poco sfz

N. legatiss.

S.P.

gliss.

10

231

Picc. *ff* *p subito*

Ob. *ff* *p* *gliss.*

B♭ Cl. *ff* *gliss.* *p* *tr.*

B. Cl. *p* *senza v. gliss.* *v. ord. 6*

Hns. 1 *p* *gliss.* 2 *p*

Perc. 1 *ff* *ped. ad lib.* *poco sfz* 2 *ff* *poco sfz*

Hp. *sfz* *p* *poco sfz*

Kb.1 *sfz* *sfz* *p*

Kb.2 *ff* *ped. ad lib.* *p* *tr.*

Vlc. *ff* *gliss.* *p* *N. S.P.* *N. 12 N. gliss. 12* *sim. gliss. poco disperato*

Elect. 231

Trig.

Efx. 10



235

Picc. *fp* *senza v. gliss.* *mp* *p* *mp* *tr. gliss.* *mp* *tr. senza v. gliss.*

Ob. *fp* *mp* 5 *mp* *senza v. gliss.* *pp* *fp* *molto v.* *mp* 6 *v. ord.* *tr.*

B♭ Cl. *fp* *mp* 3 *fp* *p* *mp* *molto v.* *p* *p poss.*

B. Cl. *fp* *fp*

Hns. 1 *fp* *p poss.* *fp* *p poss.* *fp* *p poss.*

2 *fp* *p poss.* *fp*

Perc. 1 *mf* *mf* *poco sfz p* *mp* *3* *3* *3*

2 *mf* *p* *mp* *poco sfz*

Hp. *mf* *poco sfz* *mp* *5* *5*

Kb.1 *mp* *mp* *p* *sfz*

Kb.2 *mp* *poco sfz* *sfz* *mp* *tr.* *tr.*

Vic. *S.T. calando* *tr.* *mf* *p* *S.P. → S.T.* *gliss.* *sfz* *p* *mp* *3* *gliss.*

Elect.

Trig.

Efx.

70 20

rit. ..... **WW**  $J = c.60$  *Sempre dolce* rit. .....  $J = c.54$  *Calmato, espressivo*

241 senza v. gliss. tr. senza v. tr. gliss. molto v. v. ord. tr. gliss.

Picc. *fp* *sfz p* *mp* *pp* *fp* *p*

Ob. *fp* *p* *mp* *p* *fp* *p*

B♭ Cl. *fp* *p* *mp* *p* *fp* *p*

B. Cl. *mp* *p* *fp* *fp* *fp* *fp*

1 *fp* *p poss.* *fp* *fp*

2 *fp* *p poss.* *fp* *p poss.* *fp* *fp*

1 *mp* *mp* *mp* *sfz* *ped. ad lib.* *sfz*

2 *mp* *mp* *mp* *sfz* *p*

Hp. *pp* *mp* *mp* *sfz* *mp* *sfz*

Piano *mp* *5* *mp* *sfz p* *tr.*

Kb.1 *mp* *5* *mp* *sfz p* *tr.*

Kb.2 *mp* *mp* *sfz* *sfz* *mp* *sfz*

Vlc. *sfz* *p* *mf* *mp* *mp* *p* *S.P.* *S.T.*

Elect. *241*

Trig.

Efx.

246

*molto v.* *senza v.* *sempre molto vibrato* *rit.*

Picc. *sfz* *p* *gliss.* *fp* *fp* *fp*

Ob. *sfz* *p* *gliss.* *fp* *fp* *fp*

Bt. Cl. *sfz* *p* *gliss.* *fp* *fp* *fp*

B. Cl. *sfz* *p* *gliss.* *fp* *fp* *fp*

Hns. 1 *p* *poss.* *fp* *p* *poss.* *fp* *p* *poss.* *fp* *p* *poss.*

Hns. 2 *p* *poss.* *fp* *p* *poss.* *fp* *p* *poss.* *fp* *p* *poss.*

Perc. 1 *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Perc. 2 *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Hp. *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

Kb.1 *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Kb.2 *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vic. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Elect. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Trig. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Efx. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

20

**XX**  $J = c.48$   
sempre espressivo, calmo  
poco tenuto

252

 $J = c.80$ 

Picc. *mf* *mf* *mf* *tr.* *v. ord.*

Ob. *mf* *mf* *mf* *mf* *6*

B♭ Cl. *fp* *mf* *mf* *mf*

B. Cl. *fp* *mf p* *mf p* *mf* *mf*

Hns. 1 *fp* *p poss.* *mf* *p poss.*

2 *fp* *p poss.* *mf p* *p poss.*

Perc. 1 *mf* *mf* *poco sfz*

2 *poco sfz* *poco sfz* *mf p* *mf*

Hp. *poco sfz* *mf* *mf* *poco sfz* *mp* *5*

Kb.1 *mp* *mf* *mf* *mp* *ped. ad lib.* *mf* *mp*

Kb.2 *mp* *mf* *mf* *mf* *poco sfz* *mp* *tr.*

Vlc. *S.T.* *S.P.* *12* *12* *intenso, legatissimo*

Elect. *252*

Trig.

Efx. *20* *20* *60*

258 *v. ord.*

Picc. *p* *molto v.* *senza v.*

Ob. *p* *molto v.* *senza v.*

B♭ Cl. *tr* *pp* *p* *molto v.* *p*

B. Cl. *p* *molto v.*

Hns. 1 *al sord.*

Hns. 2 *al sord.*

Perc. 1

Perc. 2 *mp* 3

Hp. *poco sfz* 8<sup>a</sup>

Kb.1 *poco sfz* 3 *mp* *tr* *mp* *tr*

Kb.2 8 *p* (p) *red. sempre*

Vlc. *mf* *sim.* *gliss.* *tr* *S.P.* *legatissimo* *very slow bow* *N.* *espressivo* *tr* *calmo* *gliss.*

Elect. 258

Trig.

Efx. 10 10 70

Poco libero

263

Picc. *senza v.*

Ob. *molto v.* *senza v.* *p*

B♭ Cl. *senza v.* *molto v.* *senza v.* *p* *molto v.* *senza v.*

B. Cl. *senza v.* *molto v.* *p* *molto v.* *senza v.*

1. Hns. *con sord.* *molto v.* *senza v.* *con sord.* *molto v.* *p*

2. Hns. *p* *p poss.* *p*

1. Perc. *dolce* *p* *sfz*

2. Perc. *p* *sfz*

Hp. *poco sfz* *8<sup>va</sup>*

Kb.1 *tr* *mp* *tr* *mp* *8<sup>va</sup>*

Kb.2 *(p)* *8<sup>va</sup>* *sempre*

Vlc. *N.* *N.* *S.P.* *S.P.* *S.T.* *p* *mp* *mp* *f* *sfz* *mf* *sim. gliss.*

263

Elect. *mf*

Trig.

Efx. *sfz*

70 70 30

a tempo (♩ = c.80)

270 leggiero, dolce

Picc. *molto v.* → *senza v.* *p* *pp* → *mp*

Ob. *molto v.* → *senza v.* *p* *pp* → *mp*

Bt. Cl. *molto v.* → *senza v.* *p* *pp* → *mp*

B. Cl. *molto v.* → *senza v.* *p* *pp* → *mp*

1 Hns. *senza v.* *p* *poss.* (con sord.) *dolce molto v.* *mp*

2 Hns. *senza v.* *p* *poss.* (con sord.) *dolce molto v.* *mp* *p poss.*

Perc. 1

Perc. 2

Hp. *poco sfz* 8<sup>va</sup>

Kb.1

Kb.2 *(p)* *l.v.*

Vic. *mp* *sfz* *mp* *S.P.*

270

Elect.

Trig.

Efx. 30 10

277

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns. *p poss.*

2

1  
Perc.

2

Hp.

Kb.1

Kb.2

Vlc. N. N. → S.P. arco → col legno batt. → arco ord. S.P. sempre  
*mp sempre*

277

Elect.

Trig.

Efx.

10



**ZZ** (♩ = c.44)  
**Lento, dolcissimo**  
**misterioso**

282

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

282

Elect.

Trig.

Efx.

*senza v.*  
*gliss.*  
*p*

*senza v.*  
*gliss.*  
*p*

*p*

*(con sord.)*  
*p poss.*  
*(con sord.)*  
*p poss.*

*Tam tam*  
*Susp. cymb.*  
*p*  
*l.v.*  
*l.v.*

*very slow bow, calmo*  
*mp*  
*f*  
*mp*

30 30 100 10

2

Picc.

Ob.

B♭ Cl.

B. Cl.

1

Hns.

2

1

Perc.

2

Hp.

Kb.1

Kb.2

Vlc.

28

Elect.

Trig.

Efx.

289 *sempre molto vibrato*

Picc. *mp* *sfz* *mf* *mf*

Ob. *senza v. sempre* *gliss.* *mp* *sfz* *mf* *mf*

B♭ Cl. *senza v. sempre* *gliss.* *mp* *gliss.* *sfz* *mf* *gliss.* *mf* *gliss.*

B. Cl. *mp* *mp* *sfz* *mf* *molto v.* *mf* *mf*

Hns. 1 *p poss.* *p* *brassed* *sfz* *ord. molto v.* *mf* *p poss.*

Hns. 2 *p poss.* *p* *brassed* *sfz* *ord. molto v.* *mf* *p poss.*

Perc. 1 *mf* *l.v.*

Perc. 2 *p* *mf* *l.v.*

Hp.

Kb.1

Kb.2

Vic. *p* *(S.P.)* *sfz* *f*

Elect. *oscillates between Eb/G* *f* *ppp*

Trig.

Efx. *sfz* *50*

303

Picc.

Ob.

B♭ Cl.

B. Cl.

1  
Hns.  
2

1  
Perc.  
2

Hp.

Kb.1

Kb.2

Vlc.

303

Elect.

Trig.

Efx.

303

Picc.

Ob.

B. Cl.

B. Cl.

1

Hns.

2

Perc.

1

2

Hp.

Kb.1

Kb.2

Vlc.

Elect.

Trig.

Efx.

100