

David Horne

Frayed Instruments

for alto saxophone and ensemble

Instrumentation

Solo Alto Saxophone

Bass Flute

Bass Clarinet

Marimba

Harp

Violin

Viola

Cello

Double Bass (C extension not required)

Duration - c. 13 minutes

Tremolos should be as fast as possible, and unmeasured. While at tempo the tremolos' notated demisemiquavers' tremolo speed is unrealistic, they must never be as slow as semiquavers

Traditional accidental notation is used throughout, despite occasional cautionary accidentals.

Score is in C, bass flute and double bass sound an octave lower than written. This also applies to double bass treble clef notation and harmonics.

7th partial harmonics in cello and double bass are intended to be 'naturally' flat.

for Harry Fausing Smith

Frayed Instruments

for alto saxophone and ensemble

Score in C

DAVID HORNE

=c.138 Strident, energetic

Bass Flute

Bass Clarinet in B_b

Marimba
hardest practical mallets
mf

Harp
mf

Alto Saxophone Solo
f *ff*

Violin
pizz III
mf

Viola
sul pont
pp non cresc

Violoncello
p

Double Bass
I (dotted)
p <*f*—*p*

III

III

III

arco
mf

mf

pizz *ffz* *ffz*

ffz *ffz*

A

BFl

5 *3* *pp* *mf* *p* *f* *3*

BCl

t-tr *<mf>* *p* *5* *mf*

pp non cresc

Mar

pp *mf*

Hp

f *5* *p* *f* *p* *3*

ASax

ff *mf* *f* *3*

Vln

=f *pizz* *ffz* *mf* *ff* *3*

Vla

=f *pizz* *ffz* *mf* *ff* *3*

Vc

(ord pizz) *sul G arco* *p* *f* *sul G* *pp non cresc* *3*

Db

f *ffz* *ffz* *3*

10

B

BFl: Measure 10. Dynamics: *p*, *pp*. Articulation: 3. Measure 11: *p dolce*.

BCl: Measure 10. Dynamics: *pp*. Articulation: 5.

Mar: Measure 10. Dynamics: *p*. Articulation: 3. Measure 11: *p sempre*.

Hp: Measure 10. Dynamics: *ffz*, *f*. Articulation: 3. Measure 11: *ff* pedal buzz.

ASax: Measure 10. Dynamics: *f*, <*ff*. Measure 11: *ffz*, *p dolce*.

Vln: Measure 10. Dynamics: *ffz*. Articulation: pizz. Measure 11: *ff*.

Vla: Measure 10. Dynamics: *ffz*. Articulation: pizz. Measure 11: *ff*, pizz III.

Vc: Measure 10. Dynamics: *ffz*. Articulation: arco, sul G. Measure 11: *ff*, pizz I.

Db: Measure 10. Dynamics: *pp*—*fz*. Measure 11: *ff*.

15

BFl: *p* → *mp* (3) → *p* *p* → *mf* *p* → *mf* (3) *p* → *mf*
pp → *p* *p* → *pp* *t-tr* → *pp* → *mp* → *p*

Mar: *ff* sempre

Hp: *ff* sempre (5)

ASax: *ff* sempre

Vln: *ff* sempre
I
IV
III
II

Vla: *ff* sempre
III
I
II

Vc: *ff* sempre (3)
III
I
II

Db: *ff* sempre
III
I
II

Measure 15: The score consists of five systems of music for different instruments. The first system (BFl) shows a melodic line with dynamic markings: *p*, *mp* (with a 3 overline), *p*, *p*, *mf*, *p*, *mf* (with a 3 overline), *p*, *mf*. The second system (BCl) shows a rhythmic pattern with *pp*, *p*, *p*, *pp*, followed by a measure with a 3 overline. The third system (Mar) shows a continuous rhythmic pattern with *ff* sempre. The fourth system (Hp) shows a melodic line with *ff* sempre (5). The fifth system (ASax) shows a melodic line with *ff* sempre. The sixth system (Vln) shows a melodic line with *ff* sempre, followed by measures labeled I, IV, III, and II. The seventh system (Vla) shows a melodic line with *ff* sempre, followed by measures labeled III, I, II. The eighth system (Vc) shows a melodic line with *ff* sempre (3), followed by measures labeled III, I, II. The ninth system (Db) shows a melodic line with *ff* sempre, followed by measures labeled III, I, II.

19

BFl *p* $\overbrace{3}^{3}$ *mf* $\overbrace{5}$ *p* *p* $\overbrace{5}$ *> pp* *f* $\overbrace{3}$ *p* *pp*

BCl *pp non cresc* *mf* $\overbrace{3}$ *p* *pp espr*

C

Mar *p*

Hp *p* $\overbrace{3}$ *mp* $\overbrace{3}$ *ff sempre*

ASax *non dim* *p dolce sempre*

Vln *5* *ff sempre*

Vla *IV arco* *p* $\overbrace{3}$ *f* *pizz* *ff sempre*

Vc *3 arco* $\overbrace{3}$ *p* $\overbrace{3}$ *f* *pizz* *ff sempre*

D_b *II arco* *pp* *= fz* *pizz* *ff sempre*

24

BFl BCl Mar Hp ASax Vln Vla Vc Db

(ff sempre)

(p dolce sempre)

(ff sempre)

(ff sempre)

(ff sempre)

28

BFl *p* *< mp expr*

BCI

Mar *p* *pp*

Hp *ff* *p* (o)

ASax *ff sub*

Vln *ff* arco sul D *pp*

Vla *ff*

Vc *ffz* arco III IV *p* (treble clef always sounds 8vb, including harmonics)
(still pizz! remove finger immediately that note sounds)

D_b *ffz* *mf* sul D sul G

D

BF1
BCL
Mar
Hp
ASax
Vln
Vla
Vc
Db

32

32

D

BF1
BCL
Mar
Hp
ASax
Vln
Vla
Vc
Db

p *ffz* *p* *mf* *ff*

f *ff* *ff*

sul tasto *arco* *sul tasto* *pp* *5* *pp* *mp* *pp*

pizz *ffz* *pizz* *ffz* *pizz* *ffz* *ffz*

ffz *ffz*

36

BFl: *mf* — *p* | *p* — *mp* | *p* | *mp* — *f*

BCl: *t-tr* — *pp* — *mp* —

Mar: *p* — *3* —

Hp: *ff* — *ff*

A Sax: — — — — — *f* — *ff*

Vln: — — — — — *ff* —

Vla: — — — — — *pp* — *arco sul tasto* — *3* — *pizz* — *ff* —

Vc: — — — — — *pp* — *arco sul tasto* — *3* — *pizz* — *ff* —

Db: *pp* — *p* *espr* — *mp* — *3* — *mf*

Flz. 1

mf — *ff poss* *mf* — *ff poss* *p* — *mf* > *mf*

pp non cresc

Mar.

ff pedal buzz *fz* 3

p

pp dolce non cresc

arco

ffz *pp* — *mp* sul C arco

ffz *p* — *f* *p*

arco

ffz *mf* — *p* *p* — *f* *p* — *f*

pizz

ffz arco 5 *p* — *pp* *p* — *mp* *p* — *mf*

44

E

BFl: $\begin{array}{c} \text{3} \\ \text{Bassoon} \end{array}$ $p-f$ p

BCl: $\begin{array}{c} 5 \\ pp \end{array}$ $pp \text{ sempre}$ $t-tr$ pp

Mar: $\begin{array}{c} 3 \\ 4 \end{array}$ $-$

Hp: f p f $pp-mf$ $p-f$

ASax: $pp \text{ poss}$ pp f ff

Vln: fp $p-f$ $pizz$ ffz

Vla: f $p-f$ pp $pp \text{ non cresc}$

Vc: sul G f sul D $pp \text{ non cresc}$

D_b: II° f II° f f $pp \text{ non cresc}$

49

BFl *f > p* *p* *mf*

BCl *p non cresc* *3*

Mar *f*

Hp *p* *f* *p* *f*

ASax *ff*

Vln *arco sul tasto* *f*

Vla *sul tasto* *f*

Vc *sul tasto* *f*

D_b *p non cresc*

Vln *pizz ffz*

Vla *pizz ffz*

Vc *pizz ffz* II

D_b *p*

53

BFl: *mf*

BCl: 3 3

Mar: *ff* f ff

(d) Hp: *p* f (d)

ASax: 5 5 pp non cresc

Vln: *ffz* *ffz* 3

Vla: *ffz* *ffz* 3

Vc: II° *ffz*

D_b: sul D

F

BF1 *p* *mf* *3* *p non cresc*

BCl *p*

Mar *p non cresc* *p*

Hp *ff* *3* *ff*

ASax *pp non cresc*

Vln *ff sempre* *5* *3* *ff*

Vla *ff sempre* *5* *3* *ff*

Vc *ff sempre* *5* *3* *ff*

D_b *pizz* *ff* *5* *arco I* *ppp*

BF1

BCI

Mar

Hp

ASax

Vln

Vla

Vc

Db

G

ff sub

molto cresc

mf

p f

p mf

pp

ff

f sub

p f

mf < f

ff pedal buzz

ff

pedal buzz

ff sub

ff sempre

ffz

ff sempre

ffz

ff sempre

pizz

ff sempre

ffz

arco

pp

II arco

pp

66

BFl -

BCl -

Mar -

(d)

Hp -

ASax -

Vln - arco 5 - ff - ff

Vla - arco 5 - f - ff - ffz (molto vib
don't re-pizz)

Vc - ff sub - pizz - f

D^b - ff sub - III - p

70

BFl Flz - *p* *f* *ff* *p* < *ff* > *p*

BCI - *ff* *p* < *ff* > *p*

Mar - *p* < *f* > *f* *ppp*

Hp pdlt gliss 3 pdlt 3 - *ff* *ff* *ppp*

A Sax 5 5 5 - *ff* *ff* *ff*

Vln 5 5 - *ff* *ffz* *ffz* pizz

Vla arco 0 0 - *ff* 5 *ffz* pizz (molto vib
don't re-pizz)

Vc arco, sul C - *p* *ff* *ff* pizz

D_b - *ff* *ffz* *ffz*

74 **H**

BFl: *p* $\xrightarrow{3}$ $\xrightarrow{3}$ *f* *pp* $\xleftarrow{3}$ $\xleftarrow{3}$ *mp* *pp* $\frac{3}{4}$ $\frac{4}{4}$

BCl: *p* \xrightarrow{f} *p* *mf* *ff* *pp* \xleftarrow{p} *p* *pp* $\frac{3}{4}$ $\frac{4}{4}$

Mar: *mf* \xrightarrow{f} *ff*

Hp: *p* *ff* *p non cresc* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

ASax: *f* \xrightarrow{ff}

Vln: *ffz* *ff* $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla: *ffz* *ff* $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc: *ffz* *arco* *pp non cresc* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Db: *ffz* *II arco* *pp non cresc* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

78

BFl: *t-tr* (wavy line) *pp* *mp*

BCl: *pp* *mp* *pp non cresc*

Mar:

Hp: *p non cresc* (3 groups of 3 eighth notes) *p* (3 groups of 3 eighth notes)

ASax: *pp* *ppp* *pp* *ppp*

Vln: *ff* *5* *arco* *0* *pp* III *pizz* *ff*

Vla: *ff* *5* *arco* IV *pp* *ff*

Vc: *ff* *3* *pizz* *arco* *pp* *ff*

D_b: *pizz* *ff* *arco* II *pp* *pizz* III *ff*

I

82

BFl: *p* ³₃ *mp* *p non cresc* *pp* *mp*

BCl: *pp*

Flz: -----

Mar: *pp sempre*

Hp: *p* *ff*

ASax: *pp poss sempre* 5 7

Vln: *ff* *ff sempre*

Vla: *ff* *ff sempre*

Vc: *ff arco II* I

Db: *ff*

85

BFl: *pp* — *mp* — *pp*

BCl: *p sempre*

Mar:

Hp:

ASax: *tr.* — *5*

Vln:

Vla:

Vc:

D_b:

pp poss sempre

89 J

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

Db

This musical score page contains nine staves, each representing a different instrument or section. The instruments are: Bassoon 1 (BF1), Bassoon 2 (BCl), Marimba (Mar), Horn (Hp), Alto Saxophone (ASax), Violin (Vln), Viola (Vla), Cello (Vc), and Double Bass (Db). The score is numbered 89 at the top left, with a large letter 'J' enclosed in a box. Measure numbers 1, 2, 3, 4, and 5 are positioned above the staves. The ASax staff features a melodic line with various note heads and slurs, while the other staves are mostly blank. The time signature changes from 4/4 to 3/4 in measures 3 and 4.

K

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

D_b

94

tr

pp non cresc

pp non cresc

ppp poss non cresc

ff

ppp non cresc

arco

pp

pizz

ffz

III

ppp

<p> pp

pp

II

pp

100

BF1 - *pp sempre*

BCl - *pp sempre*

Mar - *f* *mp*

Hp - *pp non cresc*

ASax - *pp poss* *ff sub* *5 ppp non cresc*

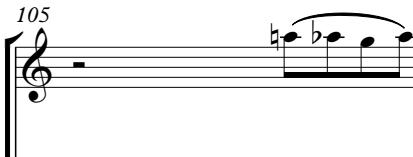
Vln - *ff sempre* *pizz*

Vla - *ff sempre*

Vc - *pizz 0* *mp* *ff sempre*

D_b - *ppp* *mp* *pp* *mp > p*

105

BFl - 

L

BCl - 

p

pp

Mar - 

ffz

Hp - 

ASax - 

ppp non cresc

Vln - 

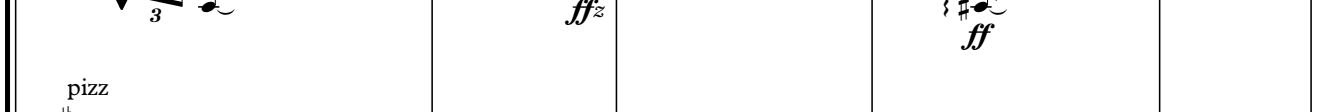
ff

Vla - 

ff

Vc - 

ffz

Vc II - 

ff

Db - 

pizz

ff

110

M

BF1

BCl

Mar

take mallets capable
of softest attack possible

pp

ppp

Hp

ASax

Vln

Vla

Vc

Db

ff

ff

3

II

3 ff

II arco

ppp

115

BFl: Measures 1-4. Dynamics: p , pp , ppp . Measure 5: p , pp . Measure 6: p , pp .

BCi: Measures 1-4. Dynamics: ppp . Measure 5: p , pp .

Mar: Dynamics: ppp . Text: "back to hardest mallets".

Hp: Measures 1-4. Dynamics: p . Measure 5: p .

ASax: Measures 1-4. Measure 5: $\frac{3}{4}$. Measure 6: $\frac{4}{4}$.

Vln: Measures 1-4. Dynamics: ffz . Measure 5: ffz . Measure 6: ppp . Text: "arco sul G, no vib".

Vla: Measures 1-4. Dynamics: ffz . Measure 5: ffz .

Vc: Measures 1-4. Dynamics: ffz . Measure 5: ffz . Measure 6: ppp . Text: "arco, sul C".

Db: Measures 1-4. Measure 5: ppp .

121

BFl: *pp*³ → *ppp*

BCl: *pp* → *ppp*

Mar:

Hp: *p* → *ffz*

ASax: *ff*

Vln: *arco*, *no vib*

Vla: *ppp*

Vc:

Db: *III*, *ppp sempre*

126 **O**

BF1: Measures 1-2. Measure 1: Rest. Measure 2: 3/4 time, 4/4 key signature. Dynamics: *pp*, *mp*. Measure 3: 4/4 time, 5/4 key signature. Dynamics: *pp*, *mp*.

BC1: Measures 1-2. Measure 1: Rest. Measure 2: 3/4 time, 4/4 key signature. Dynamics: *pp*, *mp*. Measure 3: 4/4 time, 5/4 key signature. Dynamics: *pp*.

Mar: Measures 1-2. Measure 1: 3/4 time, 4/4 key signature. Dynamics: *p*, *mf*. Measure 2: Rest.

Hp: Measures 1-2. Measure 1: Rest. Measure 2: 4/4 time, 5/4 key signature. Dynamics: *ff*. Measure 3: 4/4 time, 5/4 key signature. Dynamics: *gliss, pdlt*.

ASax: Measures 1-2. Measure 1: 3/4 time, 4/4 key signature. Dynamics: *ff*. Measure 2: 4/4 time, 5/4 key signature. Dynamics: *ff*. Measure 3: 4/4 time, 5/4 key signature. Dynamics: *molto*.

Vln: Measures 1-2. Measure 1: Rest. Measure 2: 4/4 time, 5/4 key signature. Dynamics: *ff sempre*. Measure 3: Rest.

Vla: Measures 1-2. Measure 1: 3/4 time, 4/4 key signature. Dynamics: *ff sempre*. Measure 2: 4/4 time, 5/4 key signature. Measure 3: Rest.

Vc: Measures 1-2. Measure 1: 3/4 time, 4/4 key signature. Dynamics: *ff sempre*. Measure 2: 4/4 time, 5/4 key signature. Measure 3: Rest.

Db: Measures 1-2. Measure 1: 3/4 time, 4/4 key signature. Dynamics: *ff sempre*. Measure 2: Rest. Measure 3: Dynamics: *pp*, *p*.

129

BFl - *p*

BCl *mf* *p*

Mar *mf* *p*

Hp *ffz* *p*³ *ff* pedal buzz

ASax *p* *pp*³ *ppp poss* *<pp>* *poco* *ppp* >

Vln IV arco *ppp*

Vla arco *ppp*

Vc arco *pp* *ppp*

D_b *pp non cresc* *fff* *pizz* *ffz*

135

BFl: *pp* < *ppp* > *pp*

BCl:

Mar:

Hp: *p* *pp* < *mp* > *pp* *pp non cresc* *ff*

ASax: *ppp non cresc* *ff sub* *mp sub* < *mf* > *p* *ff sub* *p*

Vln: (♩) (♩) (♩) < *fp* > *ppp* (♩) (♩) (♩) *p* *f* > *p*

Vla: (♩) (♩) (♩) < *fp* > *pp* *p*

Vc: *sul G* *p* (♩) *sul D* *f* > *p*

Db: *arco, sul G* (don't correct pitch) *p* *mf*

P

BF1 - - - - **ff** - - - -

BCl - - - - **mf** - - - - **p**

Mar - - - - **ffz** - - - - **ff**

Hp - - - - **p** - - - - **3** - - - -

ASax - - - - **f** - - - - **ff** - - - - **ff**

Vln - - - - **ffz** - - - -

Vla - - - - **f** - - - - **fz** - - - - **ffz** - - - -

Vc - - - - **p** - - - - **f** - - - - **mf** - - - - **p** - - - - **pizz II**

Db - - - - **p** - - - - **f** - - - - **ffz**

144

Flz.

BF1

mf — *p*

Flz.

BCl

mf — *p*

ff

ffz

Mar

mf — *ff*

ffz

Hp

ffz secco

ASax

ffz

ff

ppp non cresc

< pp =

Vln

ffz

ffz

ffz

pizz

arco

ppp non cresc

Vla

ffz

pizz

ffz

ff

arco

5

5

Vc

ffz

ffz

ffz

mf — *p*

ffz

arco

I

Db

mf — *p*

ffz

ffz

149 **Q**

BFl -

BCl *ff* -

Mar *f* -

Hp *mp* *ff*^z pedal buzz

(discreet breath in this bar ad lib)

ASax *ppp* *ppp sempre*

Vln (d)

Vla (non trem) *ppp* *mp* *ppp ff* *ff*

Vc (non trem) *pp* *mp > pp* *ff*

Db *ff* *ff*

154

R

BF1

BCL

Mar

Hp

ASax

Vln

Vla

Vc

Db

Dynamic markings and performance instructions:

- BF1: $ppp \rightarrow p$
- BCL: -
- Mar: -
- Hp: $pp \rightarrow mp$, $ppp \rightarrow p > ppp$
- ASax: $ppp \rightarrow mp > ppp$, ppp , ppp *sempre, distant*
- Vln: 0 II, ppp poss
- Vla: I II, ppp poss
- Vc: II, ppp
- Db: -

162

BFl: *ppp*

BCl:

(silent bar)

Mar:

Hp:

ASax: *ppp semper*

Vln:

Vla:

Vc:

Db: *ppp non cresc*

171 (silent bar) **S**

BFl - - - - $\frac{3}{4}$ - $\frac{4}{4}$ - - - $\frac{3}{4}$ - $\frac{4}{4}$

BCl - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$
pp sempre

Mar - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$
ff

Hp - - - - $\frac{3}{4}$ - $\frac{4}{4}$ - - - $\frac{3}{4}$ - $\frac{4}{4}$

ASax - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{5}{4}$ - $\frac{5}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{5}{4}$ - $\frac{4}{4}$
ppp ppp ff

Vln - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$
ppp

Vla - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$
sul G ff pp

Vc - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$
ff

D_b - - - - $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$ $\text{b} \cdot \text{b} \cdot$ $\text{b} \cdot \text{b} \cdot$ $\frac{3}{4}$ - $\frac{4}{4}$
ppp

178

BFl: *pp* — *mp* Flz. *mf* — *pp* *pp*

BCl: *b>* — *b>* *pp*

Mar: *ff* 5 *mf* — *f*

Hp: *p* — *fz* D_b *pp non cresc*

ASax: *ff* 5 5 *pp non cresc* 3

Vln: *pizz* *ff*

Vla: *pizz* *ff* arco 0 II

Vc: 0 0 sul C *p non cresc*

D_b: *p* III

182

BFl (don't overblow) *mf* *ff poss* *mf* *p*

BCI *p* *f* *p* *mf* *p*

Mar *ff* *5*

(*d.*) Hp *pp* *p* *ff* *3*

A Sax *pp* *3* *f* *ffz* *pp sub*

Vln *arco sul tasto* *pp* *pizz* II I *f*

Vla *pizz* IV *p* *ffz* *p*

Vc *sul G* *pp* IV *mp* *ffz*

D_b *ff* *5* II *p* *ffz*

187

T

BF1: *mf* *ff* *tr*

BCl: *ffz* *p* *f*

Mar: *mf* *ff* *mf* *ff* *ff* *5*

Hp: *p* *ff* (o)

ASax: *ff sub* *5* *3* *p espri* *mf* *ff sub* *5*

Vln: *ff* *f* *3*

Vla: *ffz* *p* *f*

Vc: *pizz ff* *ffz*

D_b: *ff* *III p*

190

BFl *mf* — *p* *pp* < *mf* — *pp* *p* — *mf*

BCl — *mf* > *p* *p* — *f* —

Mar — *pp poss* *ff sub* *f* — *f*

Hp *p non cresc* — *p* — *mf* — *p*

ASax *pp sub* < *p* — *mf* — *p* — *mf espr*

Vln arco *ff* *ff* —

Vla pizz arco

Vc arco 0 III

Db *f* — *p* — *f*

194

BF1

BCL

Mar

Hp

ASax

Vln

Vla

Vc

Db

This musical score page contains nine staves, each representing a different instrument or section. The instruments are: Bassoon 1 (BF1), Bassoon 2 (BCL), Marimba (Mar), Harp (Hp), Alto Saxophone (ASax), Violin (Vln), Viola (Vla), Cello (Vc), and Double Bass (Db). The score is divided into measures by vertical bar lines. Measure 1 starts with BF1 and BCL playing eighth-note patterns. Marimba joins in at the beginning of measure 2. Measure 3 begins with a dynamic of *p*, followed by *mf*. Measures 4 and 5 begin with *p*, followed by *mf*. Measure 6 starts with a dynamic of *f*, followed by *ff*. Measure 7 starts with *ff* and is labeled "furious". Measure 8 starts with *ff*. Measure 9 starts with *mf*, followed by *ff*. Measure 10 starts with *ff*. Measure 11 starts with *mf*, followed by *fz*. Measure 12 starts with *ff*. Measure 13 starts with *mp*, followed by *f*. Measure 14 starts with *ff*. Measure 15 starts with *mf*, followed by *fz*. Measure 16 starts with *ff*. Measure 17 starts with *mp*, followed by *f*.

197

U

BF1: Treble clef, 3/4 time. Measures 1-3: Rests. Measure 4: 4/4 time, dynamic *f*, 3 groups of 3 eighth-note pairs with grace notes.

BC1: Bass clef, 3/4 time. Measures 1-3: Rests. Measure 4: 4/4 time, dynamic *p*, eighth-note pairs; dynamic *mf* leads to *f*. Measure 5: Dynamic *f*.

Mar: Bass clef, 3/4 time. Measures 1-5: Sixteenth-note patterns. Dynamics: *mf* > *p*, *mf* > *p*, *mf* leads to *f*.

Hp: Treble and bass clefs, 3/4 and 4/4 time. Measures 1-5: Rests. Measure 6: Bass note dynamic *ffz secco*.

ASax: Treble clef, 3/4 time. Measures 1-5: Rests. Measure 6: Dynamic *f* leads to *mf*; dynamic *ffz* leads to *f*. Measure 7: Dynamic *ff*.

Vln: Treble clef, 3/4 time. Measures 1-5: Rests. Measures 6-7: Dynamic *mf* leads to *ff*, then *mf* leads to *ff*.

Vla: Bass clef, 3/4 time. Measures 1-5: Rests. Measures 6-7: Dynamic *ffz* leads to *mf*, then *ff* leads to *mf*, then *ff*.

Vc: Bass clef, 3/4 time. Measures 1-5: Rests. Measures 6-7: Dynamic *p* leads to *ff*.

Db: Bass clef, 3/4 time. Measures 1-5: Rests. Measures 6-7: Dynamic *ffz* leads to *ff*, then *ff* leads to *ff*.

201

BFl: *p non cresc* 3 3 3 3 3 3 3 3 -

BCl: *pp non cresc* 7 3 7 3 3 3 3 *ppp poss* 4 *non cresc*

Mar: *ff*

Hp:

ASax: *pp dolce* *mp* 3 3 5 *ff*

Vln: *sul A* 5 5 5 5 -

Vla: *pp flautando* 3 3 3 3 3 3 -

Vc: *p non cresc* 5 5 3 3 3 3 -

D_b: *p III arco* *mf* 3 *mf* 4 -

This musical score page contains six staves of music. The top staff is for Bassoon 1 (BFl), which plays eighth-note patterns with dynamics *p non cresc* and *ppp poss*. The second staff is for Bassoon 2 (BCl), featuring eighth-note patterns with dynamics *pp non cresc*, *ff*, and *non cresc*. The third staff is for Marimba (Mar). The fourth staff is for Horn (Horn). The fifth staff is for Alto Saxophone (ASax), with a dynamic *pp dolce* followed by *mp* and *ff*. The bottom four staves are grouped together: Violin (Vln), Viola (Vla), Cello (Vc), and Double Bass (D_b). The Vln and Vla staves both have a dynamic *pp flautando*. The Vc staff has a dynamic *p non cresc*. The D_b staff has a dynamic *p III arco*.

205 **V**

This musical score page contains nine staves of music for various instruments. The instruments and their parts are:

- BFl:** Bassoon 1 (top staff) and Bassoon 2 (second staff). Both parts have dynamic markings *f*, *ff*, *mf*, and *ff*.
- BCi:** Bassoon 1 (top staff) and Bassoon 2 (second staff). Both parts have dynamic markings *mf*, *ff*, *p*, and *f*.
- Mar:** Marimba (two staves). Dynamics: *p*, *mf*, *ff*, *ff*, *ff*, *mf*, and *ff*. Measure 5 is indicated above the second staff.
- Hp:** Double Bass (two staves). Dynamics: *ff*, *f*, and *ff*.
- ASax:** Alto Saxophone (two staves). Dynamics: *f* *espr*, *ff*, *mf* *espr*, and *ff*.
- Vln:** Violin (two staves). Dynamics: *f*, *ff*, *ff*, and *ff* (with *z*). Measure 5 is indicated above the second staff.
- Vla:** Cello (two staves). Dynamics: *mf*, *ff*, *mf*, and *ff*.
- Vc:** Double Bass (two staves). Dynamics: *ff* (with *z*) and *ff*.
- Db:** Double Bass (bottom staff). Dynamics: *mf*, *ff*, *mf*, and *ff*.

The score includes measure numbers 205 and 206, and dynamic markings such as *p*, *mf*, *f*, *ff*, and *ffz*. Measures 5 and 10 are also marked. The bassoon parts feature slurs and grace notes. The strings play pizzicato in measures 5 and 10. The woodwind parts show complex rhythmic patterns and dynamics.

208

BFl *mf* — *ff* *mf* — *ff* *mf* — *ff*

BCl *ff* *mf* — *ff*

Mar *mf* — *ff* *mf* — *ff* *mf* — *ff*

Hp *ff* *mf* — *ff*

ASax *mf* *espr* — *f* *ff*

Vln *ffz* *p legato* *ff*

Vla *p legato* — *f* — *p*

Vc *arco* *p* — *f* — *p* — *f*

D_b *ff sempre* *mf* — *ff*

arco, sul G

II.

211

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

Db

ff

mf

p

f

pdlt gliss

ff

mf

ff

mf

ff

mf

ff

ff

p

ff

ff

ff

ff

ff

ff

214 (silent bar) **W**

BFl: *mf* → **ff** | *pp* → *mf* | *pp* < *mp* > | *p* → *mf*

BCI: *ff* | *pp non cresc*

Mar: *ffz*

Hp: *pdlt gliss* | **ff** | *pp* | (o) | (o)

ASax: *ff* | *ff* | *pp dolce* =

Vln: *mf* → **ff** | *mf* → **ff** | **sul G** | *pppp*

Vla: *ff* | *pp legato, non cresc* | II | *pp*

Vc: sul D | *pp legato, non cresc*

Db: *pp* → *mf* > | *pp* → *mf* → *pp*

219

BF1 BCl Mar Hp ASax Vln Vla Vc Db

pp < *mp* < *f* < *ff* *mf* << *fz* > *f* *pp non cresc*

ff *secco* *mp*

p *pp* *f* < *ff* *ffz*

pizz

ff

pizz

mf

pizz

mp

IV

pp

224 **X**

BF1: - | : | *mf* - *ff*

BCl: *pp*

Mar: *f* - | : | *mf*

Hp: pdlt
gliss | *f* - *ffz secco*

ASax: 5 5 5 | 3 | - | 3 - | 4

Vln: arco | 5 | *mf* - *ffz* | *mf* - *ff*

Vla: arco | 5 | *mf* - *ffz* | *mf* - *ff*

Vc: 0 | arco | *pp* | *p non cresc*

Db: - | - | - | - | *mf* - *ff*

229

BFl: - | - | *pp* | *mp* | *pp* | *p* | *3* | *3* | *3* | *mp*

BCl: *mp* | *pp* | *p* | *pp* | *pp*

Mar: - | - | *ffz*

Hp: - | - | - | - | - | - | - | - | -

ASax: *pp* | *p* | *pp* | *mp*

Vln: *pp* | *pp sempre*

Vla: *pp* | *pp sempre*

Vc: - | *p* | *mf* | *pp sempre*

D_b: *p* | *pp*

Y

233

BF1 *pp non cresc*

BCl *pp* *mp* *pp* *mf*

Mar *ff*

(ord)

Hp *ff buzz*

ASax *pp* *mp* *pp*

Vln *pp non cresc* *mf*

Vla *pp non cresc* *ff*

Vc *pp non cresc* *mf*

Db *mf* *pizz* *ffz*

236

BFl - *f* *ff*

BCl *mf* *ff*

Flz *p* *f*

Mar *mf* *f* *mf* *p* *mp*

Hp buzz *ffz* buzz *p* *mf*

ASax - *ff* *ffz* *arco*

Vln *mf* *ff* *pizz* *p* *mf*

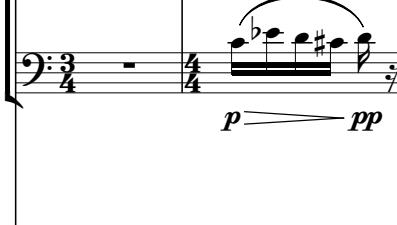
Vla *3* *ffz* *pizz* *arco*

Vc *ff* *5* *pizz* *arco*

Db *pp* *molto* *ffz* *pp* *molto*

241

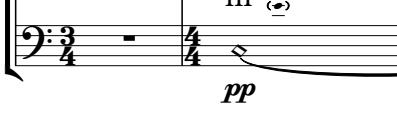
Z

BF1 - 
BCl - 

Mar - 

Hp - 

ASax - 

Vln - 
Vla - 
Vc - 
D_b - 

249

BFl: *ppp non cresc* *p* *pp* *pp* *mp*

BCl: *ppp non cresc* *p* *pp*

Mar:

Hp: *ppp non cresc*

(use alternate fingerings)

ASax: *ff* *ff* *pp dolce*

Vln: *non cresc* *ppp* *ppp*

Vla: *non cresc* *sul tasto* *ppp* *ppp*

Vc: *non cresc* *ppp* *mp* *pp*

D_b: *non cresc* *III* *ppp* *mp* *pp* *f*

AA

254

BFl - Flz. - *pp < mp*

BCl - *pp*

Mar -

(o)

Hp - *f*

ASax - *ffz sub* *mf* *fz* *ff*

Vln - *sul tasto* *ff*

Vla - *sul tasto* *ff*

Vc - *f* *p* *f* *pp poss* *III 0 III sim* *mf* *fz*

Db - *pp* *f* *p*

258

BF1

BCL

Mar

Hp

ASax

Vln

Vla

Vc

Db

5

mf — *ff*

mf — *ff*

mf — *ffz*

mf — *ff*

f

mf — *f*

ff — *pdlt gliss*

ffz

f — *ff*

ffz

f sempre

f sempre

III II 0 sim

mf — *ffz*

0 III sim

fz — *mf* — *ff*

pizz

ffz

ffz

261

BFl: *mf* (3) (3) *ff*

BCl: *mf* *ff* *f*

Mar: *mf*

(ord)

Hp: *ff* *ff*

(alternate fingerings)

ASax: *mf* *ffz* *f* *ffz*

Vln: 5 *ff sempre*

Vla: *ff sempre*

Vc: *mf* *ff* *ff sempre*

D_b: *I* *I* *I*

ff

264 **BB**

BFl: *mf* 3 Flz. *p* — *ff*

BCl: *ff*

Mar: *p non cresc*

Hp: *f* 3 3 *ff* 3

ASax: *f sempre*

Vln: *p* — *f* *p*

Vla: *p* — *f* *p*

Vc: *p* — *f* *p*

D_b: *ff* arco

This musical score page contains six staves of music. The top staff features Bassoon 1 (BFl) and Bassoon 2 (BCl). The second staff shows Marimba (Mar). The third staff includes Horn (Hp). The fourth staff is for Alto Saxophone (ASax). The bottom three staves are grouped together and include Violin (Vln), Viola (Vla), and Cello (Vc). The Double Bass (D_b) has its own separate staff at the bottom. The page is numbered 264 and includes dynamic markings like *mf*, *p*, *ff*, and *f sempre*. Measure numbers 3 and 4 are indicated above some measures. The bassoon parts have slurs and grace notes. The marimba part has eighth-note patterns. The horn part has sixteenth-note patterns. The alto saxophone part has eighth-note patterns. The string parts have sixteenth-note patterns. The double bass part has sixteenth-note patterns.

267

BFl: - | - | - | *pp* — *fp*

BCl: - | - | - | *pp* — *fp*

Mar: *p* — *mf*

Hp: pdlt gliss 6 (ord) *mp*

ASax: 5 *ffz* *ff*

Vln: *ff* (d) *p* — *fp*

Vla: *ff* (p) — *fp*

Vc: *ff* sul D (d.) *p* — *fp*

Db: *pp* — *mf*

271 CC

BFl: - | $\frac{3}{4}$ - | $\frac{4}{4}$ | p - | mf - | pp - |

BCl: - | $\frac{3}{4}$ | $\frac{4}{4}$ | $b\ddot{o}$ - | $b\ddot{o} \cdot \ddot{e}$ - | - |

Mar: mf - | ff - | $pp < ff^z > pp$ - | $pp < mp >$ - | ff - |

Hp: - | $\frac{3}{4}$ - | $\frac{4}{4}$ - | - | - | - |

ASax: $b\ddot{o}$ - | $b\ddot{o} \cdot \ddot{e} b\ddot{o} \cdot \ddot{e} b\ddot{o} \cdot \ddot{e}$ | $\frac{3}{4} b\ddot{o} \cdot \ddot{e} b\ddot{o} \cdot \ddot{e} b\ddot{o} \cdot \ddot{e}$ | $\frac{4}{4} b\ddot{o}$ - | - | $f =$ - |

mf - | ff - |

Vln: - | p | fp - | - | - | - |

Vla: - | p | fp - | - | - | - |

Vc: - | p | fp - | p | (\cdot) | (\cdot) |

Db: - | p | p | p | (\cdot) | (\cdot) |

277

DD

BFl: *mp* — *pp* *mp* >

BCl: — *t-tr* — *pp* <*mp*>

Mar: — *mf* <*ff*> — *ff*

Hp: — — — *pdlt gliss* — *f* — *ffz*

ASax: — *ff* — *brutal* — *p* — *f* <*ff*>

Vln: — *f* — — — *pizz* — *ffz*

Vla: — *f* — — — *pizz* — *ffz*

Vc: — — — *non vib* — *ppp* —

Db: — — — — — *ff*

282

BF1

BC1

Mar

Hp

pdlt gliss 5
f → ffz buzz

ASax

5

Vln

arco
ffz

Vla

arco
ffz

Vc

pizz
ffz

Db

II
p → ffz

III non vib

III non vib
non vib
ppp

non vib
ppp

arco
pp → mf

III
p → ffz

non vib
ppp

II
p → ffz

III
p → ffz

EE

BF1

BCl *p > pp*

Mar *ffz*

Hp (ord) *p non cresc*

ASax *ff* *ffz*

Vln *ord vib*

Vla *ord vib*

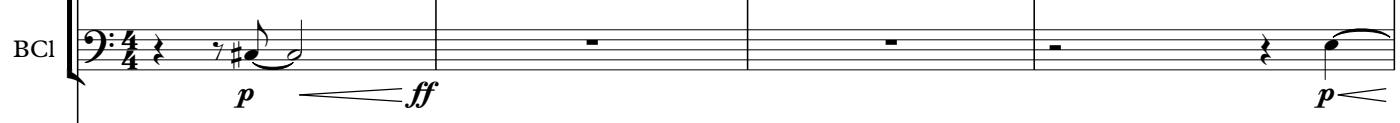
Vc

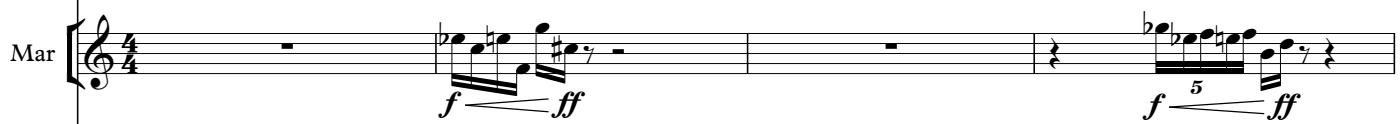
Db IV *pp* III II (d)

This musical score page contains six staves of music. The top staff is for BF1 (Bassoon), which has a single note at measure 287 followed by rests. The second staff is for BCl (Bassoon), featuring a sixteenth-note pattern with dynamics *p > pp*. The third staff is for Mar (Maracas), with two *ffz* markings. The fourth staff is for Hp (Horn), with a dynamic *p non cresc* and grace notes. The fifth staff is for ASax (Alto Saxophone), with dynamics *ff* and *ffz*. The bottom four staves are grouped together: Vln (Violin), Vla (Viola), Vc (Cello), and Db (Double Bass). The Vln and Vla staves show sustained notes with slurs. The Vc staff shows a sustained note with a bowing line. The Db staff shows bass clef notes with measure numbers IV, III, and II (with a grace note) indicated below the staff.

292

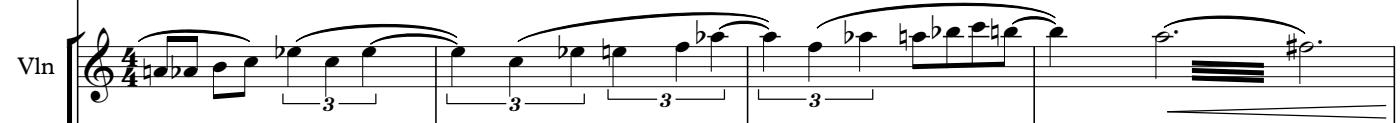
BFl: 

BCl: 

Mar: 

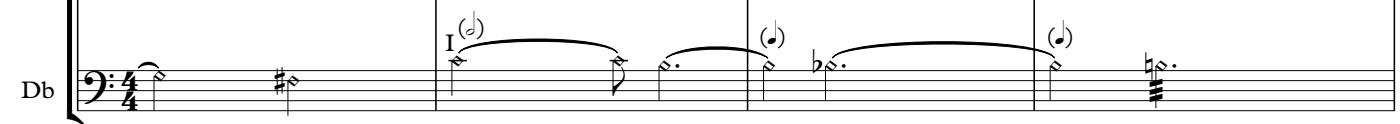
Hp: 

ASax: 

Vln: 

Vla: 

Vc: 

Db: 

molto cresc

tr.....

molto cresc

molto cresc

molto cresc

296

FF

BF1 *f* — *f poss*

BCl *f* — *ffz*

Mar

Hp

ASax

Vln *ff³*

Vla *ff³*

Vc *ff³* 0 II sim
 p non cresc

Db *ff*

5

mf

p — *mf*

mf

mf — *f*

mf — *ff*

mf

mf

f

mf — *ff*

mf

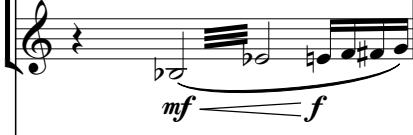
f

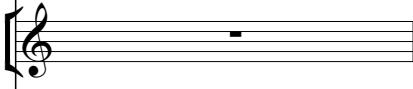
mf — *f*

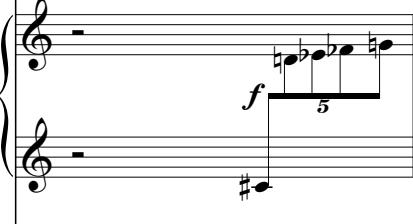
GG

299

BFl: 

BCl: 

Mar: 

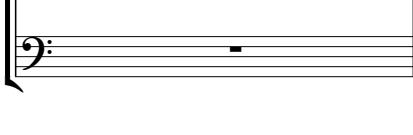
Hp: 

ASax: 

Vln: 

Vla: 

Vc: 

Db: 

303

HH

BF1 *p* *mf* *p* *mf* *p*

BCI *p* *f* *p* *ff* *p*

Mar

Hp pdlt gliss *ord* *6*

ASax

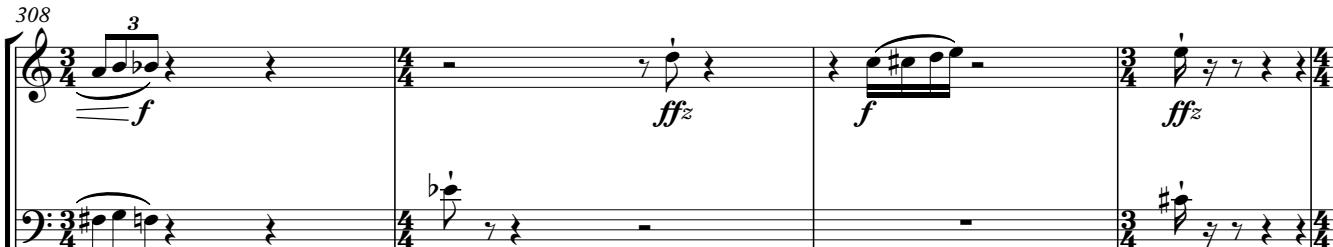
Vln *pizz* *ffz* *p* arco

Vla

Vc *p* *ffz* *f*

Db *p* *f*

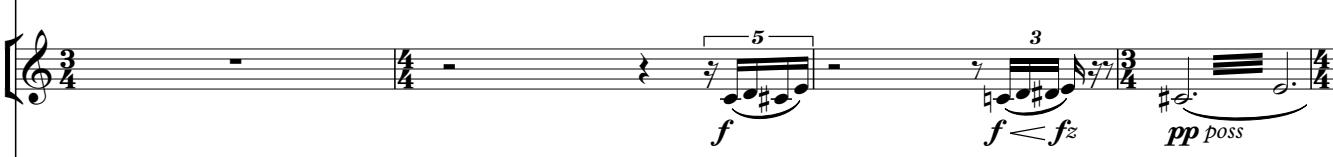
308

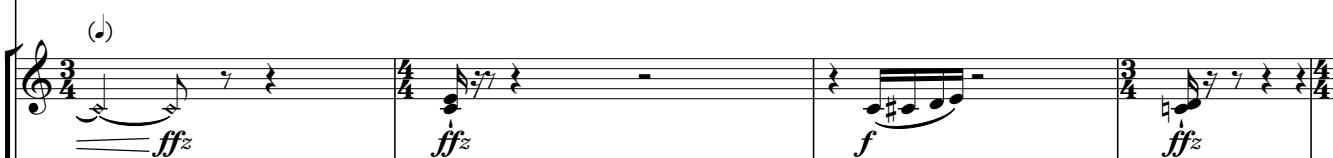
BFl 

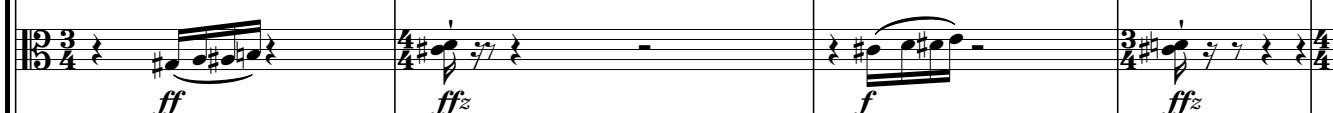
BCl 

Mar 

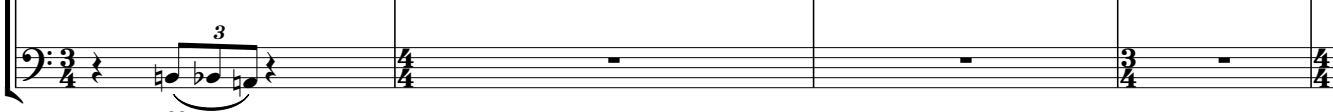
Hp 

ASax 

Vln 

Vla 

Vc 

Db 

312

BFl: *p*

BCl: *pp*

II

Mar: *mf* *f* *ff* *mf < ff* *mf < ff*

Hp: *ff* *p*

ASax: *ff sub*

Vln: *no vib* *ppp* *ppp*

Vla: *ppp* *IV* *ppp* *ppp*

Vc: *III* *ppp* *ppp* *non vib (not a harmonic)*

Db: *III* *ppp* *ppp* *non vib*

317

BFl - *ppp* *ppp sempre* *mp > pp*

BCl *poco* *p* *ppp sempre* *= mp > pp*

Mar *mf* *ff* *ffz*

Hp *pp* *mp >*

ASax

Vln *non vib* *ppp* *non vib* *ff* *pizz*

Vla *ppp sempre* *pizz* *ff*

Vc *non vib* *ppp* *sul C* *ppp* *II* *pp*

D_b *ppp sempre*

JJ

BF1 BCl Mar Hp Asax Vln Vla Vc Db

323

p *pp* *p* *pp* *pp < mp espr* *pp > pp* *pp < mp espr* *pp > pp*

ff *ff*

mf

arco sul tasto *ppp* *arco sul tasto* *ppp* *ppp sempre*

ppp *sul C*

329

BFl: - | *mp* | - | - | *f* | *p*

BCl: *pp* | - | *pp non cresc* | - | -

Mar: - | - | - | - | -

Hp: - | - | - | - | -

ASax: *ff* | *pp non cresc* | *f* | *ffz* | *pp* | *ffz sub* | *pp*

Vln: *sul tasto* | - | - | - | -

Vla: *sul tasto* | - | - | - | -

Vc: - | - | - | - | -

Db: - | - | - | - | -

KK

BF1 *pp non cresc* *f* *p* *pp non cresc* *pp non cresc sempre* *pp* *pp non cresc*

BCl *pp non cresc* *pp non cresc sempre* *pp*

Mar

Hp

ASax *non cresc* *ffz sub pp* *non cresc* *f sub* *ffz* *pp poss* *>* *pp* *pp poss*

Vln

Vla

Vc

Db

339

LL

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

Db

pp

pp poss

ff sempre

pp non cresc

pp non cresc

MM

BF1

BCl *pp* *non cresc*

Mar

Hp *p* *ffz*

ASax 5 *pp sub* <*ffz* *f*> *ff* *pp non cresc*

Vln *pp non cresc*

Vla *pp non cresc* *mp*

Vc *mp*

D_b *mp*

348

NN

BF1 BCl Mar Hp ASax Vln Vla Vc Db

pizz *ffz* *fff* *f* *ffz buzz* *ffz* *ppp < p > pp* *ppp < p = ff sub*

arco III *pp* *III* *pp* *II* *pp non cresc* *5* *ff roughly* *pp non cresc*

ff roughly

355

BFl - - - - *p expr < mf* $\overbrace{3}^3$ - $\overbrace{4}^4$

BCl *ff* *ff* *pp non cresc*

Mar *ff* *ff* *ff*

Hp - - - - $\overbrace{3}^3$ - $\overbrace{4}^4$

A Sax *pp ffz sub* *pp < mp* *pp poss*

Vln - - - - $\overbrace{3}^3$ - $\overbrace{4}^4$

Vla - - - - *pp non cresc* $\overbrace{3}^3$ - $\overbrace{4}^4$

Vc - - - - $\overbrace{3}^3$ - $\overbrace{4}^4$

D_b - - - - $\overbrace{3}^3$ *ff* $\overbrace{4}^4$

OO

361

BFl: *pp* < *mp* (3) *mp* *p* < *mf* (3) *pp* < *mf* (3) *p* < *mf* > *p*

BCl: *pp* < *p* *pp*

Mar: -

Hp: -

ASax: -

Vln: -

Vla: -

Vc: -

Db: -

sul G

pp non cresc

IV

pp non cresc

pp non cresc

II

pp non cresc

non vib sempre

369

BFl: *pp < mf* *mf* *mf sempre*

BCl: *3 ppp < p non cresc* *p non cresc* *p sempre*

Mar:

Hp: *mf* *3*

ASax:

Vln: *< fpp*

Vla: *< fpp*

Vc: *< fpp*

Db: IV *< fpp*

375

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

Db

PP

p *mf*

p *pp* *p*

p

sul tasto *con sord*

p *mp*

p

p

This musical score page contains six staves of music for a chamber ensemble. The instruments are Bassoon 1 (BF1), Bassoon 2 (BCl), Maracas (Mar), Horn (Hp), Alto Saxophone (ASax), Violin (Vln), Viola (Vla), Cello (Vc), and Double Bass (Db). The music begins with measures 375, starting with a dynamic of **PP**. The Bassoon parts play eighth-note patterns with grace notes, while the Maracas provide rhythmic support. The Horn and Alto Saxophone remain silent throughout this section. Measures 376-377 show the Bassoons transitioning to a dynamic of *mf*, with the Bassoon 2 part featuring a sustained note. Measures 378-381 continue with eighth-note patterns, with dynamics *p*, *pp*, and *p*. Measures 382-385 show the Bassoons continuing their eighth-note patterns. Measures 386-389 introduce the *sul tasto* (on the fingerboard) technique for the Violin, Viola, and Cello, with dynamics *p* and *mp*. The Double Bass remains silent throughout. Measures 390-393 conclude the section with eighth-note patterns.

381

BFl: *mf sempre*

BCl: *p*

Mar:

Hp: *mf*

ASax:

Vln: (con sord)

Vla: con sord
<*mp*

Vc: (con sord)

Db: II III
pp — *mf* *p* — *mf*

ppp non cresc

ppp non cresc

p — *mf*

386

QQ

BF1: *p* → *mf* (Measure 1) | *3* | *pp* (Measure 2) | *5* | *ff* (Measure 3)

BCl: *ff* (Measure 3)

Mar: *ff* (Measure 3) | *sim* (Measure 4)

Hp: *ff* (Measure 4) | *3* | *ff* (Measure 5) | *3*

ASax: *ff rough* (Measure 5) | *3* | *p* (Measure 6)

Vln: *sim* (Measure 5)

Vla: *sim* (Measure 5)

Vc: *pp non cresc* (Measure 5)

Db:

390

BF1 *ppp* *<mp*³ *pp* — *mp*

BCl

Mar

Hp

ASax *ff* 5

Vln *ppp non cresc*

Vla *ppp non cresc*

Vc *ppp non cresc*

Db

393

BF1

BCl

Mar

ff *sempre*

Hp

ff pdlt gliss

sim

ASax

ff

tr 3

tr 3

Vln

Vla

non vib

pp

IV

Vc

pp < mp

pp

Db

pp < mp > pp

397 **RR**

BFl: - | - | *f poss*

BCl: - | *ff sempre* | -

Mar: *ff sempre* 5 | 5 | *ff sempre* 5

Hp: - | - | (ord) *ff* | 3

ASax: *ff sempre* | 3 | - | *ff sempre*

Vln: - | *pp non cresc* | - | *pp*

Vla: - | *pp* | *mp* | *pp* | *pp*

Vc: - | *pp* | - | *pizz*

D_b: - | - | *p* | -

400

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

D_b

mf

ff sempre

ff buzz

ppp

ppp

remove mute

arco

404

SS

BF1 *p* *mf*

BCl *ff sempre*

Mar *sim* *3* *p*

Hp *ff* *3* *3* *ff pdlt gliss*

ASax *ff* *fff poss* *ff*

Vln *non cresc*

Vla *non cresc* remove mute *f* *ff < ffz*

Vc

D_b *f* *ff < ffz*

408

TT

BFl: - | - | *p* < *mf* *espr* | *mf*

BCl: *ffz* | *pp non cresc*

Mar: *f* > | *ff* | *p* — *fz*

Hp: (ord) | *ff* | *f*

ASax: | *ff* | *ff*

Vln: pizz | *ffz* | *ff* | *ff*

Vla: II | *ff poss* | *ff* | pizz

Vc: *ffz* | *p* — *f* — *ffz* | 0 III | *mf* — *ff*

Db: - | *pp non cresc* | *mf* — *ffz* | *ff*

413

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

D_b

This musical score page contains nine staves, each representing a different instrument or section. The instruments are: Bassoon 1 (BF1), Bassoon 2 (BCl), Marimba (Mar), Harp (Hp), Alto Saxophone (ASax), Violin (Vln), Cello (Vla), Double Bass (Vc), and Double Bassoon (D_b). The score is divided into measures by vertical bar lines. Measure 1 starts with BF1 and BCl playing sustained notes at dynamic *p*. Measure 2 begins with Mar playing a sixteenth-note pattern at *ff*, followed by BCl at *ff*. Measure 3 starts with Mar again at *ff*, followed by BCl at *ff*. Measure 4 begins with Mar at *p*. Measures 5 and 6 show Mar playing sixteenth-note patterns at *ff sempre* and *ff* respectively. Measure 7 starts with Mar at *ff*, followed by Hp at *ffz*. Measures 8 and 9 show Mar playing sixteenth-note patterns. Measures 10 and 11 show Mar playing sixteenth-note patterns. Measures 12 and 13 show Mar playing sixteenth-note patterns. Measures 14 and 15 show Mar playing sixteenth-note patterns. Measures 16 and 17 show Mar playing sixteenth-note patterns. Measures 18 and 19 show Mar playing sixteenth-note patterns. Measures 20 and 21 show Mar playing sixteenth-note patterns. Measures 22 and 23 show Mar playing sixteenth-note patterns. Measures 24 and 25 show Mar playing sixteenth-note patterns. Measures 26 and 27 show Mar playing sixteenth-note patterns. Measures 28 and 29 show Mar playing sixteenth-note patterns. Measures 30 and 31 show Mar playing sixteenth-note patterns. Measures 32 and 33 show Mar playing sixteenth-note patterns. Measures 34 and 35 show Mar playing sixteenth-note patterns. Measures 36 and 37 show Mar playing sixteenth-note patterns. Measures 38 and 39 show Mar playing sixteenth-note patterns. Measures 40 and 41 show Mar playing sixteenth-note patterns. Measures 42 and 43 show Mar playing sixteenth-note patterns. Measures 44 and 45 show Mar playing sixteenth-note patterns. Measures 46 and 47 show Mar playing sixteenth-note patterns. Measures 48 and 49 show Mar playing sixteenth-note patterns. Measures 50 and 51 show Mar playing sixteenth-note patterns. Measures 52 and 53 show Mar playing sixteenth-note patterns. Measures 54 and 55 show Mar playing sixteenth-note patterns. Measures 56 and 57 show Mar playing sixteenth-note patterns. Measures 58 and 59 show Mar playing sixteenth-note patterns. Measures 60 and 61 show Mar playing sixteenth-note patterns. Measures 62 and 63 show Mar playing sixteenth-note patterns. Measures 64 and 65 show Mar playing sixteenth-note patterns. Measures 66 and 67 show Mar playing sixteenth-note patterns. Measures 68 and 69 show Mar playing sixteenth-note patterns. Measures 70 and 71 show Mar playing sixteenth-note patterns. Measures 72 and 73 show Mar playing sixteenth-note patterns. Measures 74 and 75 show Mar playing sixteenth-note patterns. Measures 76 and 77 show Mar playing sixteenth-note patterns. Measures 78 and 79 show Mar playing sixteenth-note patterns. Measures 80 and 81 show Mar playing sixteenth-note patterns. Measures 82 and 83 show Mar playing sixteenth-note patterns. Measures 84 and 85 show Mar playing sixteenth-note patterns. Measures 86 and 87 show Mar playing sixteenth-note patterns. Measures 88 and 89 show Mar playing sixteenth-note patterns. Measures 90 and 91 show Mar playing sixteenth-note patterns. Measures 92 and 93 show Mar playing sixteenth-note patterns. Measures 94 and 95 show Mar playing sixteenth-note patterns. Measures 96 and 97 show Mar playing sixteenth-note patterns. Measures 98 and 99 show Mar playing sixteenth-note patterns. Measures 100 and 101 show Mar playing sixteenth-note patterns. Measures 102 and 103 show Mar playing sixteenth-note patterns. Measures 104 and 105 show Mar playing sixteenth-note patterns. Measures 106 and 107 show Mar playing sixteenth-note patterns. Measures 108 and 109 show Mar playing sixteenth-note patterns. Measures 110 and 111 show Mar playing sixteenth-note patterns. Measures 112 and 113 show Mar playing sixteenth-note patterns. Measures 114 and 115 show Mar playing sixteenth-note patterns. Measures 116 and 117 show Mar playing sixteenth-note patterns. Measures 118 and 119 show Mar playing sixteenth-note patterns. Measures 120 and 121 show Mar playing sixteenth-note patterns. Measures 122 and 123 show Mar playing sixteenth-note patterns. Measures 124 and 125 show Mar playing sixteenth-note patterns. Measures 126 and 127 show Mar playing sixteenth-note patterns. Measures 128 and 129 show Mar playing sixteenth-note patterns. Measures 130 and 131 show Mar playing sixteenth-note patterns. Measures 132 and 133 show Mar playing sixteenth-note patterns. Measures 134 and 135 show Mar playing sixteenth-note patterns. Measures 136 and 137 show Mar playing sixteenth-note patterns. Measures 138 and 139 show Mar playing sixteenth-note patterns. Measures 140 and 141 show Mar playing sixteenth-note patterns. Measures 142 and 143 show Mar playing sixteenth-note patterns. Measures 144 and 145 show Mar playing sixteenth-note patterns. Measures 146 and 147 show Mar playing sixteenth-note patterns. Measures 148 and 149 show Mar playing sixteenth-note patterns. Measures 150 and 151 show Mar playing sixteenth-note patterns. Measures 152 and 153 show Mar playing sixteenth-note patterns. Measures 154 and 155 show Mar playing sixteenth-note patterns. Measures 156 and 157 show Mar playing sixteenth-note patterns. Measures 158 and 159 show Mar playing sixteenth-note patterns. Measures 160 and 161 show Mar playing sixteenth-note patterns. Measures 162 and 163 show Mar playing sixteenth-note patterns. Measures 164 and 165 show Mar playing sixteenth-note patterns. Measures 166 and 167 show Mar playing sixteenth-note patterns. Measures 168 and 169 show Mar playing sixteenth-note patterns. Measures 170 and 171 show Mar playing sixteenth-note patterns. Measures 172 and 173 show Mar playing sixteenth-note patterns. Measures 174 and 175 show Mar playing sixteenth-note patterns. Measures 176 and 177 show Mar playing sixteenth-note patterns. Measures 178 and 179 show Mar playing sixteenth-note patterns. Measures 180 and 181 show Mar playing sixteenth-note patterns. Measures 182 and 183 show Mar playing sixteenth-note patterns. Measures 184 and 185 show Mar playing sixteenth-note patterns. Measures 186 and 187 show Mar playing sixteenth-note patterns. Measures 188 and 189 show Mar playing sixteenth-note patterns. Measures 190 and 191 show Mar playing sixteenth-note patterns. Measures 192 and 193 show Mar playing sixteenth-note patterns. Measures 194 and 195 show Mar playing sixteenth-note patterns. Measures 196 and 197 show Mar playing sixteenth-note patterns. Measures 198 and 199 show Mar playing sixteenth-note patterns. Measures 200 and 201 show Mar playing sixteenth-note patterns.

416

BFl: *p* *mf* (3) *mf* (3) *f* (3)

BCI: *ffz* *pp* *mp* (3) *mp* (3)

Mar: *p* (3) *mf*

Hp: *ff pdlt gliss* *ø*

ASax: *p sub* *molto cresc* *ffz*

Vln: *ff* *arco* (5) *sul tasto* (3)

Vla: *ff* *arco* (5) *sul tasto* (3)

Vc: *ff* *ppp* *sul tasto* IV

D_b: *ff* *ppp* II (d) *p* *mf* IV

421

BF1

BCl *ff sempre*

Mar *ff* *p* *ff* 3

Hp *ff* (ord) *ff sempre* pdlt gliss pdlt gliss (ord) (d)

ASax *ff sempre* 5

Vln pizz *ff sempre*

Vla pizz *ff sempre* 3

Vc pizz *ff sempre* don't re-pizz

Db pizz *ff sempre*

424

BFl -

BCl $\text{tr} \circlearrowleft$ **UU**

f — *ff*

tr —

mf — *ff*

Mar 5

p — *mf*

(d)

Hp f — *ff*

ASax 3 ff

Vln 5 ff

Vla 3 ff

Vc 3 II ff

D_b 3

427

BFl: *f* *ff* *p* *ff* *pp*

BCl: *f* *ff* *p* *ff* *pp*

Mar: *mf* *ff* *mf* *f* *mf* *f*

Hp: *ff* *ff*

ASax: *ff*

Vln: arco *pp* *mp* *ff* *ff*

Vla: arco *pp* *mp* *ff* *ff*

Vc: arco *pp* *mp* *ff* *pp non cresc*

Db: arco *ff* *pp* *mp* *ff* *pp non cresc*

VV

BF1 432 *mf* *espr* *p < mf < f*

BCI *pp non cresc* *f* *ff* *f ff*

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

Hp

ASax *ff* *ff sempre*

Vln *sul tasto* *tr* *pp sempre* *ff furiously* *5*

Vla *pp sempre* *ff furiously* *5*

Vc *pp sempre* *III* *pizz* *p*

Db *ff*

436

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

D_b

This musical score page contains nine staves, each representing a different instrument or section. The instruments are: Bassoon 1 (BF1), Bassoon 2 (BCl), Maracas (Mar), Horn (Hp), Alto Saxophone (ASax), Violin (Vln), Viola (Vla), Cello (Vc), and Double Bass (D_b). The score is divided into measures by vertical bar lines. Measure 1 starts with rests for all instruments. Measures 2-3 show dynamic changes: BF1 goes from rest to *f*, then to *ff*; BCl goes from rest to *tr*, then to *f*; Mar starts with a dynamic *f*. Measures 4-5 show more dynamics: Mar goes to *mf*, then to *ff*; Hp has a dynamic *ff*; ASax has a dynamic *ff*. Measures 6-7 show sustained notes with dynamics: Vln goes from *p* to *ff*, then to *p*; Vla goes from *p* to *ff*, then to *p*; Vc has a dynamic *ffz*; D_b has a dynamic *ff*. Measures 8-9 show final dynamics: Vln goes to *p*; Vla goes to *p*; Vc goes to *ff*; D_b goes to *ff*.

440

Flz. *p* — *ff*

ff poss

BFl

BCl *ff* — *ffz*

Mar *f* — *ff*

Hp *mf*

ASax *ff* — *ffz* *f* — *ff* *ff*

Vln *p* — *ffz*

Vla *p* — *ffz*

Vc *pizz* *arco* 0 III 0 III

Db *ffz* *p* — *ffz* *ff* — *ffz* *f* — *ff*

445

WW

BFl: - | ff | *pp* *mp*

BCl: *f* *ff* | *f* *ff* | *ffz*

Mar: *mf* *f* | *mf* *f* | *ff* 5

Hp: *ff*

ASax: *mf* poss | *f* *ffz* | *f* *ff* | *ffz*

Vln: *ff* | *ff* | 5

Vla: *p* *ff* | *ff* 5

Vc: 0 III sul G | *mf* *ff*

D_b: III | I | pizz | *ffz*

449

BF1 *p non cresc* *pp*

BCL *pp non cresc* *pp non cresc*

Mar *mf* *p poss*

Hp *mf* *ff*

ASax *pp non cresc*

Vln *sul tasto* *pizz* *ffz* *ffz*

Vla *p non cresc* *sul tasto* *pizz* *ffz* *ffz*

Vc *p non cresc* *p non cresc* II *pp*

D_b IV arco *pp* *mp* *p*

XX

BFl *mf* *espr*

BCl *pp* *sempre* *ff* *sempre*

Mar

Hp

A Sax *ppp* *non cresc* *pp poss sempre,*
 non cresc al fine

Vln *ffz* arco *ff furiously*

Vla *ffz* IV arco *ff furiously*

Vc *p* *f* *ff furiously*

D_b II *p* *f*

461

BF1

BCl

Mar

Hp

ASax

Vln

Vla

Vc

Db

pizz

ff sempre

464

BFl: *mf* *fff*

BCl: *ffz* *p* *ff*

Mar: *ff* (measures 5)

Hp: *ff* buzz buzz

ASax: (pp) (measures 5)

Vln: pizz *ff sempre*

Vla: pizz *ff sempre*

Vc: pizz *ff sempre*

D_b: (measures 5)

467

BFl - *f* 3

BCl -

Mar -

Hp - *mf* — *ff*

ASax - *ppp poss*

Vln - *ff*

Vla - *ff*

Vc - \diamond

D_b - \diamond