

**Arne Gieshoff**

# **Ad Bestias**

**for Ensemble**

**Flute**

**Oboe**

**Clarinet in B♭**

**Trumpet in C**

**Percussion** Roto-Tom (small), Conga (medium low), Tom-tom (low), Kick Bass Drum,  
Jazz Splash Cymbal (small), China Splash Cymbal (small),  
Chinese Opera Gong (small - bending up), Tam-Tam, Metal Bar (= scaffolding)  
Timpani (low)

**Harp**

**Violin**

**Viola**

**Violoncello**

**Double Bass**

Duration: approx. 11 Minutes

*Arne Gieshoff was one of the winners of the 2012 Royal Philharmonic Society Composition Prize  
and was consequently commissioned to write this work for the Philharmonia Music of Today series.*

**First Performance**

27 June 2013

Philharmonia Orchestra: Music of Today

Rüdiger Bohn, conductor

Royal Festival Hall

**Programme Notes**

*Ad Bestias* takes its title from the ancient Roman form of capital punishment *damnatio ad bestias* (Engl.: condemnation to beasts). The condemned were crucified and devoured or thrown to the animals in the amphitheatre. The piece is not programmatic, however the idea of observing or being part of a violent, destructive and amoral process is predominant. The music unfolds through a dyadic, disjunct narrative. While the illusion of a goal directed movement is created in isolated sections, over the course of its 10 minutes the self-destructive tendency of the music becomes apparent. What might appear as movements of vitality are just the fatal 'affect spasms' of the organism.

# Ad Bestias

Score in C

frantico e molto agitato ♩ = 112

Flute

Oboe

Clarinet in Bb

Trumpet in C

Jazz Splash Cym.  
China Splash Cym.  
Roto-Tom  
Conga  
Tom-tom  
Kick Bass Drum  
Tam-Tam

Harp

Violin

Viola

Violoncello

Double Bass

harmon mute (stem in)  
(When muted dynamic indications apply to the actual sounding dynamic of the tone produced regardless of the mute.)

(Roto-Tom tuned to highest position /  
Timpani damped throughout /  
A tam-tam mallet should be suspended from the tam-tam frame minimizing the amount of mallet changes in busy passages.)

D# C# B# / E# F# G# A#

pizz. arco

5

Fl. *ff* *p* *f* *ff* *p* *f* *3* *p* *fp* *mf* **A**

Ob. *ff* *p* *f* *ff* *p* *f* *p* *f*

Cl. *ff* *p* *f* *ff* *p* *f* *p* *f* *pp*

Tpt. *f* *p* *3* *f* *p* *f* *p*

Perc. *pp* *f*

Harp. *f* *3* *F#* *D# G#*

Vln. *ff* *pp* *f*

Vla. *ff* *pp* *f*

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

Db. *cresc.*

**B**

Fl. *f* > *pp* *f* > *fp* < *f* < *ff* *f* < *mf*

Ob. *f* > *pp* *f* > *fp* < *f* < *ff* *f* < *mf* *pp* < *p*

Cl. *f* > *pp* *f* *fp* < *f* < *ff* *f* < *mf* *mf* < *pp*

Tpt. *ff* *p* < *f* *pp* < *ff* *pp* < *p* *pp*

Perc. *ffp* < *ff* *ff*

Hp. *f* *ff* *p* *A<sub>4</sub>*

Vln. *ff* < *pp* *gliss.* *gliss.*

Vla. *ff* < *pp* *gliss.* *gliss.* *pizz.* *f*

Vc. *ff* < *pp* *gliss.* *pizz.* *p*

Db. *ff* < *p*

13

Fl. *fp* *f* *p* *mf* *p* 3

Ob. *pp* *fp* *pp* *mf* *p* *f* 3 5

Cl. *mf* *pp* *f* *p* *f* *p* *p* *f* *p* 3 5

Tpt. *f* *p* *pp* *p* 3

Perc. Percussion *f* *ff* 3

Hp. D<sub>2</sub> G<sub>2</sub>

Vln. *sul pont.* *mf* *ord.* *ff* *p* *f* *ff* *f* *p* 5 3

Vla. *arco sul pont.* *mf* *ord.* *ff* *ffp* *f* *ff* *f* *p* 5

Vc. *arco sul pont.* *mf* *ord.* *ff* *f* *ff* *f* *pizz.* *f* 5

Db. *cresc.*

C

Fl. *f* *pp* *p* *f* *pp* *f* *ff* *ff* *cresc.*

Ob. *f* *pp* *p* *f* *f* *ff* *ff* *cresc.*

Cl. *f* *pp* *p* *f* *pp* *f* *ff* *ff* *cresc.*

Tpt. *f* *ff* *f* *ff* *f*

Perc. *mf* *ff* *fp* *fp* *w/ butt end of timpani stick*

Hp. *f* *ff* *5* *A#* *3* *D#*

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

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

Db. *f*

Detailed description of the musical score: This page contains measures 17 through 24 of a symphonic work. The score is arranged in a standard orchestral format with ten staves. The woodwind section (Flute, Oboe, Clarinet) features complex rhythmic patterns with frequent sixteenth and thirty-second notes, often grouped in sixteenth-note beams. Dynamics range from pianissimo (pp) to fortissimo (ff), with crescendos in the latter half. The brass section (Trumpet) plays a more rhythmic, eighth-note pattern. The percussion part includes a snare drum pattern with triplets and a timpani part using the butt end of a stick. The harp part consists of chords and triplets. The string section (Violins, Violas, Violas, Violas, Cellos, Double Basses) provides harmonic support with sustained notes and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 2/4.

**D**

**morbosa** ♩ = 84

Fl. *fff*

Ob. *fff*

Cl. *fff*

Tpt. *ff* *f* *5* *ff* 'half valve whinny' *pp poss.*

Perc. *fff* *f* *6* *ff* *ffpp* **Timpani** (w/ butt end of timpani stick) *sim.*

Hp. *ff* *p* ('Pedal Buzz')\*  $8^{th}$  *p*

\*) The 'Pedal Buzz' should be achieved through maintaining the pedal position between two distinct pitches for the duration of the effect (NOT 'pedal tremolo').

**morbosa** ♩ = 84

Vln. *ffp* *ff* *fff* *fp* *f* *p* sul pont. *3* *3*

Vla. *ffp* *ff* *fff* *p* *ff* *mf* sul pont. *3* *6*

Vc. *fff* *p* *ff* *mf* sul pont. *3* *6*

Db. *ff* *fff p sub.* *f-p*



24

Fl.

Ob.

Cl.

Tpt.

Timp.

Hp.

Vln.

Vla.

Vc.

Db.

*pp*

*pp* *f* *pp*

*sfz* *sfz* *sfz* *sfz*

*p* *p*

*sf-p* *sf-p*

B $\flat$  C $\sharp$  F $\sharp$

8<sup>va</sup>

28 **E**

Fl. *pp*

Ob.

Cl. *pp*

Tpt. *f* *pp* *f* *pp* *f*

Timp. Percussion *f* *p* *pp* *mf* *pp*

Hp. *f* *8<sup>th</sup>*

Vln. *pp* *f* ord.

Vla. ord. *pp* *ff* *pp* *f* *pp*

Vc. ord. *pp*

Db. *ff* 7 6 5 3 3

Detailed description: This page of a musical score, numbered 9, covers measures 28 to 30. It features a full orchestral ensemble. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with a *pp* (pianissimo) note in measure 30. The Trumpet (Tpt.) part has a complex rhythmic pattern in measure 28, marked with *f* (forte), *pp*, *f*, *pp*, and *f*. The Timpani (Timp.) part features a rhythmic pattern in measure 28, marked with *f*, *p*, *pp*, *mf*, and *pp*. The Horn (Hp.) part has a sustained note in measure 28, marked with *f*, and a *8<sup>th</sup>* (octave) marking. The Violin (Vln.) part has a melodic line in measure 30, marked with *pp* and *f*, and an *ord.* (ordine) marking. The Viola (Vla.) part has a melodic line in measure 28, marked with *pp* and *ff*, and an *ord.* marking. The Cello (Vc.) part has a melodic line in measure 30, marked with *pp* and an *ord.* marking. The Double Bass (Db.) part has a complex rhythmic pattern in measure 28, marked with *ff* (fortissimo), and an *ord.* marking. The score is in 4/4 time and includes various dynamic markings and performance instructions.

32

Fl.

Ob.

Cl.

Tpt.

Perc. **Timpani**

Hp.

Vln.

Vla.

Vc.

Db.

*f* *ff* *p* *f* *pp*

*mf* *p* *sfz* *f*

*pp* *f* *mf* *f* *pp*

*p* *pp* *ff* *pp* *f* *pp*

*ff*

*mp* *fpp*

D<sub>3</sub> C<sub>3</sub> B<sub>2</sub> / E<sub>3</sub> F<sub>3</sub> G<sub>3</sub> A<sub>3</sub>

*f*

*pp* *f* *pp*

*pp* *f* *pp*

*ff*

*mp* *fpp*

G

timido e nervoso ♩ = 74

36

Fl. *leggero* *p* *pp* *p*

Ob. *ppp* *poss. sempre*

Cl. *leggero* *p* *pp* *p*

Tpt. *ppp* *poss.*

Timp. Percussion w/ brushes *pp* *p* *p*

Hp. *p*

Vln. *pp* *leggero* *p* *pp* *p*

Vla. *f* *sub. leggero* *pp* *p*

Vc. *pp* *sul pont.*

Db.

39

Fl. *mf* *pp* *p*

Ob. 5 5

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

Tpt. *pp* *f*

Perc. *pp* *p* *mfpp* *fp* *f* *p*

Hp.

Vln. *p* *pp* *f*

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

Vc. *mf*

Db.

Detailed description: This page of a musical score, numbered 39, contains ten staves for various instruments. The Flute (Fl.) staff begins with a rest, followed by a melodic line with dynamics *mf*, *pp*, and *p*. The Oboe (Ob.) staff has rests, then a line with a five-fingered scale and dynamics *mf*, *pp*, and *p*. The Clarinet (Cl.) staff has rests, then a line with dynamics *pp*, *p*, *pp*, *p*, and *f*. The Trumpet (Tpt.) staff has rests, then a line with dynamics *pp* and *f*. The Percussion (Perc.) staff has rests, then a line with dynamics *pp*, *p*, *mfpp*, *fp*, *f*, and *p*. The Horn (Hp.) staff is empty. The Violin (Vln.) staff has rests, then a line with dynamics *p*, *pp*, and *f*. The Viola (Vla.) staff has rests, then a line with dynamics *mf*, *mfpp*, *mf*, and *f*. The Violoncello (Vc.) staff has rests, then a line with dynamic *mf*. The Double Bass (Db.) staff has rests, then a line with dynamic *mf*.

41

Fl. *f* *pp* *pp* *f* *pp sub.*

Ob. *f* *pp sub.*

Cl. *pp* *f sub.* *pp sub.*

Tpt.

Perc. *mf* *pp* *f* *ppp* *fp* *fp* *fp* *f*

Vln. *pp* *f* *pp*

Vla. *pp* *p* *pp* *f* *pp*

Vc. *mf* *pp*

Db.

Detailed description: This page of a musical score, numbered 41, features seven staves. The Flute (Fl.) staff begins with a forte (*f*) dynamic, followed by piano-pianissimo (*pp*) dynamics, and concludes with a forte (*f*) dynamic and a piano-pianissimo (*pp sub.*) dynamic. The Oboe (Ob.) staff starts with a forte (*f*) dynamic and ends with a piano-pianissimo (*pp sub.*) dynamic. The Clarinet (Cl.) staff begins with a piano-pianissimo (*pp*) dynamic, moves to a forte (*f sub.*) dynamic, and ends with a piano-pianissimo (*pp sub.*) dynamic. The Percussion (Perc.) staff shows a dynamic progression from mezzo-forte (*mf*) to piano-pianissimo (*pp*), then forte (*f*), followed by pianissimo (*ppp*), and three fortissimo (*fp*) accents, ending with a forte (*f*) dynamic. The Violin (Vln.) staff starts with a piano-pianissimo (*pp*) dynamic, reaches a forte (*f*) dynamic, and ends with a piano-pianissimo (*pp*) dynamic. The Viola (Vla.) staff begins with a piano-pianissimo (*pp*) dynamic, moves to piano (*p*), then piano-pianissimo (*pp*), followed by forte (*f*), and ends with a piano-pianissimo (*pp*) dynamic. The Cello (Vc.) staff starts with mezzo-forte (*mf*) and ends with piano-pianissimo (*pp*). The Trumpet (Tpt.) and Double Bass (Db.) staves are empty.

agitato e con urgenza ♩ = 112

H

43

Fl. *mf* *f fp* *mf* *pp* *p*

Ob. *mf sub.* *f* *mf* *pp* *f* *mf* *f*

Cl. *f* *p* *pp* *mf* *p*

Tpt. practice mute *mp* *mf* *p* *mf* *p* *f*

Perc. *f* w/ drum sticks *p*

Hp.

agitato e con urgenza ♩ = 112

Vln. *f* *f* *ff* *p* *p* *mf* *p sub.* *mf* *p*

Vla. *p* *f* *ff* *p* *p* *f* *p sub.* *fp* *p*

Vc. *mf* *ff* *p* *pp*

Db.

47

**I**

Fl. *f* *p* *ff*

Ob. *fp* *f* *fp* *ff* *p*

Cl. *f* *fp* *f* *fp* *f* *fp* *ff*

Tpt. harmon mute (stem in) *p* *f*

Perc. *f* *f*

Hp. *ff*

Vln. *f* *p* *ff* *ffpp* *ff*

Vla. *pp* *fp* *ff* *p* *ff*

Vc. *ff*

Db. *pp* *ff*

D<sub>2</sub> C<sub>2</sub> B<sub>2</sub> / E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>

8<sup>va</sup>

sul pont.

ord.



51

**J**

Fl. *pp* *ff* *p* *ff* *ff*

Ob. *ff* *pp* *ff* *ff*

Cl. *pp* *ff* *ff*

Tpt. *f* *p* *f*

Perc. *ff*

Hp. *ff*  
 (S)..... C# F# A# B# / F#

Vln. *ffp* *ff*

Vla. *ffp* *ff*

Vc. *ffp* *ff*

Db. *ffp* *ff* *pp*

**K**

ipnotico ♩ = 74

55

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p* *pp*

Tpt. *f*

Perc.

Hp. *ff* *mf* *distinto* *Ab*

ipnotico ♩ = 74

Vln. *ff* *p*

Vla. *ff* *p* *ppp* *f*

Vc. *ff* *pp* *ff pp sub.*

Db. *ff* *mf* *p* *mf* *p*

60

Fl. *fp* *pp* *fp* *pp*

Ob. *pp* *p*

Cl. *ppp*

Tpt.

Perc.

Hp. *mp* *E♭*

Vln. *sul tasto* *ppp* *ppp*

Vla. *sul tasto* *ppp*

Vc. *ff pp* *ff pp sub.*

Db. *mf* *p* *p*

Detailed description: This page of a musical score, numbered 18, contains measures 60 through 62. The score is written for a full orchestra. The Flute part (Fl.) has a melodic line with dynamics *fp*, *pp*, *fp*, and *pp*. The Oboe (Ob.) and Clarinet (Cl.) parts have dynamics *pp* and *p*, and *ppp* respectively. The Horn (Hp.) part has a dynamic of *mp* and a *E♭* marking. The Violin (Vln.) and Viola (Vla.) parts are marked *sul tasto* and *ppp*. The Cello (Vc.) part has dynamics *ff pp* and *ff pp sub.*. The Double Bass (Db.) part has dynamics *mf* and *p*. The Percussion (Perc.) part is silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

**L**

♩ = 100

64

Fl. *ppp* *pp* *p*

Ob. *ppp* *pp*

Cl. *ppp* *fff*

Tpt. practice mute *ppp*

Perc.

Hp. *mf* *mp* *mf*

Vln. *ppp* *p* *mf* *p* *ppp*

Vla. *ppp* *p* *mf* *p* *ppp*

Vc. *ff* *mf* *p* *ppp*

Db. *mf* *p* *mf* *pizz.* *mf*

arco  
sul pont.  
sul pont.  
arco sul tasto  
ord.

♩ = 100

68

Fl. *pp* *p* *pp* *p*

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

Cl. *pp* *ppp*

Tpt. *ppp* *pp* *ppp*

Perc.

Hp. *mp* Eb

Vln. *pp* *ppp*

Vla. *pp* *ppp*

Vc.

Db. *p* *pp* *p* arco *pp* *p* pizz. *ppp*

Detailed description: This page of a musical score covers measures 68, 69, and 70. The score is for a full orchestra. The Flute part (Fl.) features a melodic line with triplets and slurs, starting at measure 68 with a *pp* dynamic and moving to *p* by measure 69. The Oboe (Ob.) part has a more rhythmic, textured line with slurs and triplets, starting at *mp* in measure 68 and moving to *pp* in measure 69. The Clarinet (Cl.) part consists of rapid sixteenth-note passages with slurs and triplets, starting at *pp* in measure 68 and moving to *ppp* in measure 69. The Trumpet (Tpt.) part has a melodic line with slurs and triplets, starting at *ppp* in measure 68 and moving to *pp* in measure 69. The Percussion (Perc.) part is silent throughout. The Horn (Hp.) part has a few notes in measure 68, then a melodic phrase in measure 69 starting at *mp*. The Violin (Vln.) part has a melodic line with slurs and triplets, starting at *pp* in measure 68 and moving to *ppp* in measure 69. The Viola (Vla.) part has a melodic line with slurs and triplets, starting at *pp* in measure 68 and moving to *ppp* in measure 69. The Violoncello (Vc.) part has a melodic line with slurs and triplets. The Double Bass (Db.) part has a melodic line with slurs and triplets, starting at *p* in measure 68 and moving to *pp* in measure 69. The score includes various musical notations such as slurs, triplets, and dynamic markings.

M

poco agitato e con urgenza

♩ = 74

♩ = 112

71

Fl. *f* *pp*

Ob. *p* *mf* *f* *mf* *pp*

Cl. *f sub.* *pp*

Tpt. *f sub.*

Perc.

Hp. *ff* *pp*  
*B♭ / G♯ A♯* *près de la table* *E♯ F♯* *ord. bisbigliando*

Vln. *f sub.* *pp* *f > pp*

Vla. *f sub.* *pp* *f > pp*

Vc. *ff sub.* *p* *f > p* *pp*  
*sul pont.*

Db. *arco* *ff* *f* *pp*  
*sul pont.* *ord.*

poco agitato e con urgenza

♩ = 74

♩ = 112

75

Fl. *mf* *p* *fp* *p* *mf* *p* *f*

Ob. *p* *mf* *p* *fp* *mf* *f*

Cl. *mf* *pp* *fp* *mf* *p* *f*

Tpt. *pp* *mf* *p* *f*

Perc. *pp* *mf*

Hp.

Vln. *mp* *pp* *mfp* *f* *mp* *gliss.* *gliss.*

Vla. *p > pp* *mp* *pp* *mfp* *f* *mp* *gliss.* *gliss.*

Vc. *pp* *fp* *pp* *pp*

Db. *mp* *pp* *mfpp*

Detailed description: This page of a musical score covers measures 75 through 78. It features ten staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time and includes various dynamic markings such as *mf*, *p*, *fp*, *pp*, *f*, *mp*, and *mfpp*. It also contains performance instructions like *tr* (trills), *gliss.* (glissandos), and articulation marks. The Flute part starts at measure 75 with a *mf* dynamic and includes a triplet of eighth notes. The Oboe and Clarinet parts also feature triplets and dynamic changes. The Violin and Viola parts include glissandos and dynamic shifts. The Percussion part has a simple rhythmic pattern. The Harp part consists of sustained chords. The Violoncello and Double Bass parts have more complex rhythmic patterns with dynamic markings.

N

79

Fl.

Ob.

Cl.

Tpt. *senza sord.*  
*mp*

Perc. *ff*  
Roto-Tom  
w/ drum stick  
*ff*

Hp. *mf*

Vln. *ff* *mf*

Vla. *ff* *p* *ff* *mf*

Vc. *ffpp sub.* *ff sub.* *ffp*

Db. *ff* *p* *fff*  
*pizz.*

Detailed description: This page of a musical score covers measures 79 to 82. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 4/4. The music is divided into measures by vertical bar lines. The Flute, Oboe, and Clarinet parts are mostly silent. The Trumpet part has a melodic line starting in measure 80, marked 'senza sord.' and 'mp'. The Percussion part features a triplet of eighth notes in measure 80 and a Roto-Tom drum stick pattern in measure 82, both marked 'ff'. The Horn part has a melodic line in measure 79 marked 'mf'. The Violin and Viola parts have complex rhythmic patterns, with Violin marked 'ff' and 'mf', and Viola marked 'ff' and 'mf'. The Violoncello part has a melodic line marked 'ffpp sub.' and 'ff sub.' with a '3' above it, and 'ffp'. The Double Bass part has a rhythmic pattern marked 'ff' and 'p', and a 'pizz.' (pizzicato) instruction in measure 82 marked 'fff'.



83

Fl.

Ob.

Cl.

Tpt.

S. D.

Hp.

Vln.

Vla.

Vc.

Db.

Percussion

*mf*

*ff*

*ff*

*f*

*ff*

*ff*

*mf*

*ffp*

*f*

*ff*

*f*

arco

*f*

strillando ♩ = 100

O

87

Fl.

Ob.

Cl.

Tpt.

Perc.

Hp.

Vln.

Vla.

Vc.

Db.

*fff sempre*

*ff*

*pp*

*ff*

*fff sempre*

*fff sempre*

*fff sempre*

*pp*

*ff*

*fff sempre*

*fff sempre*

*fff sempre*

*pp*

'shake'

91

Fl. *pp poss.* *fff* *fff sempre*

Ob. *pp poss.* *fff* *fff sempre*

Cl. *pp poss.* *fff* *fff sempre*  
scream down the instrument (alternatively growl or Flz.)  
ord.

Perc. w/ brushes  
*mp*

Vln. *pp dolce* *fff sub. sempre*

Vla. *pp poss.* *fff* *fff sempre*

Vc. *pp poss.* *fff* *fff sempre*

Db. (unstable) *pp*

**P**

95

Fl.

Ob.

Cl.

Tpt.

Perc.

Hp.

Vln.

Vla.

Vc.

Db.

practice mute

*quasi fff*

*pp*

Metal Bar

Roto-Tom w/ brushes

*fff*

*ff*

*f*

*fff*

'Thunder Effect'  
(overplay' gliss. creating  
a rattle of the strings)

*fffz*

*fff*

*fff*

*fff*

*fff*

*fff*

*f*

*pp*

*fff*

*f*

*pp*

99

Fl.  
Ob.  
Cl.  
Tpt.  
Perc.  
Hp.  
Vln.  
Vla.  
Vc.  
Db.

Percussion  
w/ brushes  
(on skin, do not slap!)

*ppp* *pp* *ff sub.* *pp*

*ff* *ff* *ff* *ff*

*pp sub.* *ffp* *fff*

*pp sub.* *ffp* *fff*

*pp sub.* *ffp* *fff*

*ff* *ff* *ff*

*ff*

senza sord.  
*f*

(slap!) *pp*

B7 / E7 G7 A# C7 / A7

*ff* *ff* *ff*

*frantico* ♩ = 112

*ppizz.* *ff*

timido e liricamente ♩ = 74

103

Fl.

Ob.

Cl.

Tpt.

Perc.

Hp.

*ppp*

*f*

scream down the instrument (alternatively growl or Flz.)

*ff* *fff*

*p*

tune Roto-Tom to highest position

w/ hard felt mallets

*pp*

*ff* sub.

*pp*

D $\flat$  G $\sharp$

timido e liricamente ♩ = 74

Vln.

Vla.

Vc.

Db.

arco sul tasto

*pp*

arco sul tasto

*pp*

arco sul tasto

*pp*

♩ = 100

107

Fl.

Ob.

Cl.

Tpt.

Perc.

Harp.

Vln.

Vla.

Vc.

Db.

pp

ppp

ord.

sul tasto

sul pont.

3

B $\flat$

♩ = 100

S

III

Fl. *pp* *p*

Ob.

Cl. *p* *pp* *mf* *pp* *p*

Tpt.

Perc. *pp* *p poco*

Hp. B $\flat$  G $\flat$  E $\flat$  G $\sharp$

Vln. *pp* *p espress.* *pp* *p*

Vla. ord. *pp* *pp*

Vc. *ppp* *pp* *pp* *pp*

Db. arco *pp*

II ord.

II ord.

arco

7

5

3

3

5

3

3

5



115

Fl. *pp* *pp* *p*

Ob. *pp*

Cl. *pp* *mp* *mf* *p* *mf* *p* *mf*

Perc. *p*

Hp. B $\flat$  A $\natural$  D $\natural$  G $\natural$

Vln. *pp* *p* *pp* *p*

Vla. *p* *pp* sul pont. 3 sul tasto

Vc. ord. sul tasto ord. *pp*

Db. *p* *pp*

Detailed description: This page of a musical score, numbered 115, contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Percussion (Perc.), Horn (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and features various dynamics and articulations. The Flute part starts with a *pp* dynamic and includes a triplet. The Oboe part has a *pp* dynamic and a triplet. The Clarinet part has a *pp* dynamic and includes triplets and quintuplets. The Percussion part has a *p* dynamic. The Horn part has a *p* dynamic and includes a triplet. The Violin part has a *pp* dynamic and includes a triplet. The Viola part has a *p* dynamic and includes a triplet. The Violoncello part has a *pp* dynamic and includes a triplet. The Double Bass part has a *p* dynamic and includes a triplet. The score includes various musical notations such as slurs, accents, and dynamic markings.

119

Fl. *pp* *mp espress.* *pp*

Ob. *p* *pp*

Cl. *pp* *ppp poss.*

Tpt. *p* harmon mute (stem in)

Perc. *pp* w/ Tam-tam mallet *pp* w/ hard felt mallets *p* w/ Tam-tam mallet *pp* w/ hard felt mallets

Hp. *p* *pp* C# B# Eb *p*

Vln. *mf* *p* *pp* *p* sul G 5

Vla. *mf* *p* *p* ord. sul G

Vc. *p*

Db. *p* *mp*

123

Fl. *mf* *mp* *mf > pp* *mp > p*

Ob. *pp* *p* *pp*

Cl. *ppp poss.*

Tpt. *pp*

Perc. *p* *mp* *mf* *pp*

Hp. *A<sup>b</sup>* *mf s<sup>tb</sup>* *F<sub>2</sub>* *p* *cresc.* *A<sup>b</sup>*

Vln. *mp* *p* *pp* *p* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *p*

Vc. *mp* *p*

Db. *p*

*sul pont.* *ord.*

**U** ipnotico ♩ = 74

127

Fl. *f* *pp*

Ob. *p* *pp*

Cl. *pp*

Tpt. *ppp* *pp*

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

Hp. *mf* *pp* G# E<sub>b</sub> B<sub>b</sub> C<sub>b</sub>

Vln. *p* *fpp* sul pont. sul D

Vla. *fpp* sul pont.

Vc. *mfp*

Db. *mfp* *dim.* *ppp* gliss.

**ipnotico ♩ = 74**

**poco accel.**

**V** ♩ = 84

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), and Horn (Hp.). The Flute part starts at measure 131 and features a melodic line with triplets and slurs, dynamics *p* and *pp*, and a *poco accel.* marking. The Oboe part also features a melodic line with triplets and slurs, dynamics *p*, and a *poco accel.* marking. The Clarinet part is marked *ppp* and is mostly silent. The Trumpet part is silent. The Percussion part is silent. The Horn part features a chordal accompaniment with notes C# and F#, dynamics *p*, and a *poco accel.* marking.

Musical score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin part features a melodic line with triplets and slurs, dynamics *p* and *pp*, and a *poco accel.* marking. The Viola part features a sustained chord with a tremolo effect, marked *sul tasto* and *pp*. The Violoncello part features a melodic line with a 7th fret, marked *sul pont.*, *mp*, and *pp*. The Double Bass part features a melodic line with a 5th fret, marked *pizz.*, *mf*, and *p*. A *poco accel.* marking is present above the Violin part, and a tempo marking of ♩ = 84 is shown.

135 *tr* **accel.** ♩ = 108

Fl. *pp* *pp*

Ob. *pp*

Cl. *pp*

Tpt. *pp*

Perc. *pp*

Hp. *pp* *mp*

Vln. *pp* *pp* *mp* **accel.** ♩ = 108

Vla. *pp*

Vc. *pp*

Db. arco *pp*

♩ = 74

**W** ♩ = 112 poco a poco più agitato

139

Fl. *pp* *p*

Ob. *H* *mp espress.* *mf* *p* *mp*

Cl. *p* *pp*

Tpt. *f* *pp* *pp* *p*

Perc. **Timpani** *f* *p* *p*

Hp. *C<sub>2</sub>* *f sub.*

Vln. *ord.* *f* *pp* *f* *pp*

Vla. *ord.* *f* *pp* *f*

Vc. *f* *pp* *f*

Db. *fpp*

♩ = 74

♩ = 112 poco a poco più agitato

143

Fl. *pp* *p* *mf* *p*

Ob. *mf* *p sub.* *mf* *f* *mf*

Cl. *p* *3* *mp > p* *p*

Tpt. *mf* *p*

Timp. Percussion w/ drum sticks *p*

Hp.

Vln. *p* *f* *fp* *fp* *f* *fp*

Vla. *p* *5* *f* *fp*

Vc. *pp* *p* *f* *fp* *f* *fp*

Db. *f* pizz. *arco*

Detailed description: This page of a musical score covers measures 143 to 145. It features ten staves for different instruments. The Flute (Fl.) part starts with a 4-measure phrase, followed by a *pp* dynamic, then a *p* dynamic with a triplet, and a *mf* dynamic. The Oboe (Ob.) part begins with a *mf* dynamic, then a *p sub.* dynamic, followed by *mf*, *f*, and *mf*. The Clarinet (Cl.) part has a *p* dynamic, a triplet, and *mp > p*. The Trumpet (Tpt.) part starts with a *mf* dynamic and a 5-measure phrase, then a *p* dynamic with a triplet. The Timpani (Timp.) part includes a box labeled 'Percussion' and 'w/ drum sticks' with a *p* dynamic. The Horn (Hp.) part is silent. The Violin (Vln.) part starts with a *p* dynamic, then *f*, *fp*, *fp*, *f*, and *fp*. The Viola (Vla.) part has a *p* dynamic, a 5-measure phrase, *f*, and *fp*. The Violoncello (Vc.) part starts with *pp*, then *p*, *f*, *fp*, *f*, and *fp*. The Double Bass (Db.) part has a *f* dynamic, a *pizz.* instruction, and an *arco* instruction.



X

147

Fl. *mf* *f* *ff* *p* *ff*

Ob. *f* *ff* *p* *ff*

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

Tpt. *mp* *p* *f*

Perc. *mf* *p* *f* *mf*

Hp. *ff* *f* *ff*

Vln. *ff* *f* *ff* *f* *cresc.*

Vla. *f* *ffp* *fp* *ff* *f* *cresc.*

Vc. *f* *p* *ffp* *ffmf*

Db. *ffp*

D<sub>7</sub> C<sub>7</sub> B<sub>7</sub> / E<sub>7</sub> F<sub>7</sub> G<sub>7</sub> A<sub>7</sub>

Y

frantico e molto agitato (♩ = 112)

151

Fl. *ff* *p* *f* *ff* *ff*

Ob. *ff* *p* *f* *ff* *ff*

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

Tpt. *p* *ff* *ffp*

Perc. *f* *f* *ff* *ff* *fp* *ff* *sfz* *sfz* *sfz*

Hp. *ff*

Vln. *ff* *ffp*

Vla. *ff* *ffp*

Vc. *ff* *ff*

Db. *ff* *ff*

155

Fl. *ffp* *fp* *f* *ffp* *f*

Ob. *ffp* *f*

Cl. *ff* *ffp* *f* *ffp*

Tpt. *ff* *ff* *ffp*

Perc. *sfz* *sfz* *sfz* *sfz* *ff* *ffp* *ff*

Hp. *fff*

Vln. *ff* *fff*

Vla. *ff* *fff*

Vc. *fff*

Db. *fff*

158

Fl. *ff* *fff* *ffp* *ff*

Ob. *ffp* *ff* *fff* *ffp* *ff*

Cl. *ff* *fff* *f* *ff*

Tpt. *ff* *f* *ff*

Perc. *f* *ff* *ffp* *f* *ff*

Hp. *f* *gliss.* *gliss.* *gliss.* *gliss.* *fff*

(D $\sharp$  C $\sharp$  B $\flat$  / E $\flat$  F $\sharp$  G $\sharp$  A $\sharp$ )

Vln. *3*

Vla. *3*

Vc. *3*

Db. *ff* *ff*

**Z**

**F**

rotto ma sempre frantico (♩ = 112)

161

Fl. *ff* *ff*

Ob. *ff* *f* *ffp* *ff* *ff con forza*

Cl. *ff* *ffp* *ff*

Tpt. *f* 3

Perc. 3 *ff*

Hp. *f* *ff* *8va*

Vln. *fffp* *ff* *5* *5* *sul pont.* *p*

Vla. *fffp* *ff* *5* *5* *sul pont.* *p*

Vc. *fffp* *ff* *5* *sul pont.* *p* 3

Db. *f* *8va* II

165

Fl. *ffp* *ff* *f* *ff* *f* *ff*

Ob. *ffp* *ff* *ffp* *ff*

Cl. *ffp* *ffp* *ff* *f* *ff*

Tpt. *ff* *p* *f* *fp* *f*

Perc. *fpp* *ff* *ff*

Hp. *ff*

Vln. *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f* *ff*

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

Db. *ff*

'half valve' (quasi arpeggio)

B $\natural$  / A $\sharp$

ord. *ff* *f* *ff* *f* *ff*

sul pont. *f* *ff* *f* *ff*

pizz.

168 **BB**

Fl. *f* *p* *ff* *f* *fff*

Ob. *f* *p* *ff* *fff*

Cl. *f* *p* *ff* *f* *fff*

Tpt.

Timpani (w/ drum sticks) *fp* *ff* Metal Bar *ff*

Hp.

Vln. ord. *f* *ff*

Vla. ord. *f* *ff*

Vc. ord. *ffp* *f* *ff*

Db.

Detailed description: This page of a musical score covers measures 168 to 171. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Timpani (Timp.), Horn (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute, Oboe, and Clarinet parts are highly active, with dynamic markings ranging from *f* to *fff*. The Timpani part includes a section marked 'Metal Bar' with a *ff* dynamic. The Violin, Viola, and Violoncello parts are marked 'ord.' and feature complex rhythmic patterns with dynamic markings from *ffp* to *ff*. The Horn and Double Bass parts are mostly silent during this passage. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

172

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Tpt. *ff ffp* *ff*

Perc.

Hp. *ff*  
D# C# Bb / G#

Vln. *ff* *ffp* *ff* *fp* *f* *ff* *vida*

Vla. *ff* *ffp* *ff* *fp* *f* *vida*

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

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



CC

176

Fl. *ff* *p* *fp* *ff* *f* *mf*

Ob. *ff* *fp* *ff* *f* *mf*

Cl. *ff* *fp* *ff* *f* *mf* *mf*

Tpt. *ppp* *ff* *pp* *mf*

Perc. Percussion *f*

Hp. *ff* *p* *D<sub>4</sub> / G<sub>4</sub>*

Vln. *f* *ff* *gliss.* *gliss.* *ff* *pp*

Vla. *f* *ff* *gliss.* *gliss.* *ff* *pp*

Vc. *f* *ff* *gliss.* *ff* *pp*

Db. *ppp* *f* *ff*

II 8va  
III b2.

180

Fl. *p* *pp* *pp*

Ob. *pp* *p > pp* *pp* *mf*

Cl. *pp* *mf* *pp* *p* *pp*

Tpt.

Perc.

Hp. *pp* D#

Vln. *mf* *pp* *pp* *p* *pp*  
sul pont. *tr* sul tasto IV III sul pont. 3

Vla. *pp* sul tasto 3

Vc. *pp* sul tasto

Db. *p* *pp* sul tasto

Detailed description: This page of a musical score covers measures 180, 181, and 182. The score is for a symphony orchestra. The Flute (Fl.) part starts with a *p* dynamic, followed by *pp* and then *pp*. The Oboe (Ob.) part has *pp*, *p > pp*, *pp*, and *mf*. The Clarinet (Cl.) part has *pp*, *mf*, *pp*, *p*, and *pp*. The Horn (Hp.) part has *pp* and a D# note. The Violin (Vln.) part has *mf*, *pp*, *pp*, *p*, and *pp*, with performance instructions: *sul pont.*, *tr*, *sul tasto*, IV, III, *sul pont.*, and 3. The Viola (Vla.) part has *pp* and *sul tasto* with a 3. The Violoncello (Vc.) part has *pp* and *sul tasto*. The Double Bass (Db.) part has *p*, *pp*, and *sul tasto*. The Trompete (Tpt.) and Percussion (Perc.) parts are silent.

DD

ipnotico ♩ = 74

184

Fl. *p* *pp* *p* 3

Ob.

Cl. *p* *pp*

Tpt.

Perc.

Hp. *B<sub>2</sub>* *pp* 3 *p*

Vln. *sul tasto* *pp* II 3 *p* *pp* 5

Vla. 3 3 6 *p* *pp*

Vc. 5 II 5

Db. *fr*

Detailed description: This page of a musical score, numbered 50, contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Horn (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and features a tempo marking of 'ipnotico' with a quarter note equal to 74 beats per minute. A rehearsal mark 'DD' is placed above the first measure. The Flute part begins with a dynamic of *p* and *pp*, followed by a triplet of eighth notes marked *p*. The Clarinet part has a melodic line with dynamics *p* and *pp*. The Horn part (B<sub>2</sub>) features a triplet of eighth notes marked *pp* and a half note marked *p*. The Violin part starts with 'sul tasto' and a triplet of eighth notes marked *pp*, followed by a half note marked *p* and a half note marked *pp*. The Viola part has a triplet of eighth notes and a sixteenth-note triplet, with dynamics *p* and *pp*. The Violoncello part has a triplet of eighth notes and a half note, with dynamics *p* and *pp*. The Double Bass part has a melodic line with a fermata and a trill-like flourish marked *fr*.

188

Fl. *pp*

Ob.

Cl. *pp*

Tpt.

Perc.

Hp. *G<sub>7</sub>* *C# / A#* *p* *pp*

Vln. *ord.* *mp* *3* *p* *sul tasto* *pp*

Vla.

Vc. *pp*

Db. *ord.* *III* *pp*

Detailed description: This page of a musical score covers measures 188 to 191. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). Measure 188 begins with a Flute part marked *pp* and a Clarinet part also marked *pp*. The Flute part features a five-measure phrase with a fingering of 5. The Clarinet part has a triplet of eighth notes. The Harp part starts with a *G<sub>7</sub>* chord and a *C# / A#* chord, with dynamics *p* and *pp*. The Violin part has a triplet of eighth notes marked *mp*, followed by a triplet of eighth notes marked *p*, and then a phrase marked *pp* with the instruction *sul tasto*. The Viola part has a triplet of eighth notes marked *pp*. The Cello part has a triplet of eighth notes marked *pp*. The Double Bass part has a triplet of eighth notes marked *pp* and a fingering of III. The score is in 3/8 time and features various dynamics and articulations.

agitato con urgenza nervosa ♩ = 50

G.P.

192

Fl. *pp*

Ob.

Cl. *pp* *fff* *ppp*

Tpt. practice mute *ppp* *pp*

Perc. Timpani w/ brushes *ppp* *mf sub.* *f* *pp*

Hp. *f*  
D# C# B# / E# F# G# A#

Vln. *p* *ppp*

Vla. *p* *ppp*

Vc. ord. *pp* *f sub.* *pp*

Db. *ff sub.*

196

Fl. *pp*

Ob.

Cl. *pp*

Tpt.

Perc. Percussion (w/ brushes) *pp* *mf*

Hp. *p* /Pedal-Buzz'

Vln. *pp*

Vla. *pp*

Vc. *f* *pp*

Db.

200 **FF** ♩ = 74

Fl. *pp*

Ob.

Cl. *pp*

Tpt. *pp* — *f*

Timpani *p* — *f* — *pp* — *ff sub.* — *f*

Percussion *pp* — *f* — *p*

Hp. *f* — *f*

Vln. *pp*

Vla. *pp*

Vc. *f sub.* — *ffp* — *f* — *ff*

Db. *ff* — *ff ffp* — *ff* — *f* — *ff*

♩ = 74

Detailed description: This page of a musical score covers measures 200 to 203. It begins with a dynamic marking of **FF** and a tempo of ♩ = 74. The score is for a full orchestra. The Flute and Clarinet parts feature melodic lines with slurs and accents, ending in *pp* dynamics. The Trumpet part has a dynamic shift from *pp* to *f*. The Timpani and Percussion parts are highly rhythmic, with the Timpani playing triplets and the Percussion playing a complex pattern. The Harp part consists of chords and triplets, starting with *f*. The Violin and Viola parts have long, sustained notes with slurs, ending in *pp*. The Violoncello part features a rhythmic accompaniment with triplets and dynamic shifts between *f sub.*, *ffp*, *f*, and *ff*. The Double Bass part has a complex rhythmic pattern with slurs and dynamic markings including *ff*, *ff ffp*, *ff*, *f*, and *ff*.

GG

♩ = 100 (♩ = 50)

204

This musical score page includes parts for Percussion, Horns (Hp.), and Double Bass (Db.).

- Percussion:** Features a complex rhythmic pattern with dynamic markings *f*, *ppp*, *f sub.*, *pp*, *f*, and *pp sub.*. It includes sections labeled "Timpani" and "Percussion".
- Horn (Hp.):** Contains melodic lines with triplets, glissandos, and a dynamic marking of *ff*.
- Double Bass (Db.):** Features a bass line with a quintuplet and a dynamic marking of *ff*.

Additional parts shown on the page include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Violin (Vln.), and Viola (Vla.), all of which are currently silent.

♩ = 100 (♩ = 50)

*ff*

*fff con tutta forza*



208 Percussion Timpani

*fpp* *fp* *pp* *ff* *p* *f*

*p* *ff* *f*

ord. *p* *f*

*ffp* *ff* *fff*

*f* *ff* *fff*

212 Percussion HH

*fpp* *ff* *mf* *p* *ff*

*p* *ff* *f*

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

*f* *fff* *ff* *fff* *ff*

*f* *fff* *con tutta forza* *ff* *fff*

sul pont. ord. sul pont.

216 pazzamente e rotto ♩ = 74

Musical score for measures 216-218. The score includes parts for Oboe (Ob.), Percussion (Perc.), Violoncello (Vc.), and Double Bass (Db.). The tempo is marked as ♩ = 74. The Percussion part features a complex rhythmic pattern with dynamics *f*, *pp*, *f*, and *p f sub.*. The Violoncello part has dynamics *pp* and *pp*. The Double Bass part has dynamics *pp*. The Violin part (Vla.) is also present with dynamics *p*, *ff*, *ffp*, and *f*, and includes markings for *ord.*, *3*, and *sul tasto*.

pazzamente e rotto ♩ = 74



219

II

Musical score for measures 219-221. The score includes parts for Oboe (Ob.), Percussion (Perc.), Violoncello (Vc.), and Double Bass (Db.). The Percussion part includes a section labeled "Timpani" and features dynamics *f*, *p*, *f sub.*, and *pp*. The Violoncello part has dynamics *ff*, *p*, and *ffp*. The Double Bass part has dynamics *f*, *ff*, *p*, and *pp*. The Violin part (Vla.) has dynamics *ff*, *p*, and *ffp*, and includes markings for *sul pont.*, *ord.*, *3*, *5*, and *sul tasto*.



222

Musical score for measures 222-224. The score includes parts for Oboe (Ob.), Timpani (Timp.), Violoncello (Vc.), and Double Bass (Db.). The Oboe part has dynamics *p*, *f*, *pp*, *f*, *p*, *f*, and *pp*. The Timpani part has dynamics *f* and *pp*. The Violoncello part has dynamics *f* and *pp*. The Double Bass part has dynamics *f* and *pp*.

225 **G.P. JJ**

Ob. *p espress.* *pp* *p* *pp* *p*

harmon mute (stem in)

Tpt. *ff* *p* *pp* *p* *pp*

Percussion (w/ drum sticks) *f*

Vln. **G.P.** *ff* *f* *ff* *mf* *f*

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

228

Ob. *mf* *p* *pp*

Tpt. *mp* *pp* *mf* *p*

Vln. *ff* *p sub.* *f* *mf*

Vla. *mf* *ff* *ord.*

sul pont.

**KK**

231

Ob. *f* *mf* *p*

Tpt. *f* *p* *mf* *f* *mf*

sul pont. *ord.* *sul pont.*

Vln. *ff* *p* *ff sub.*

Vla. *ff* *p* *pp* *ff*

234

Ob. *f* *pp* *f* *mf* *f* *ff*

Cl. *fp*

Tpt. *f* *mf* *mf* *f*

Perc. *f sempre*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f*

Db. *f*



237

Ob. *f* *ff*

Cl. *ff sempre*

Perc. Conga w/ hands

Vc. *ff* *ffp* *fp* *ff* *f* *ff* *f* *ff* *gliss.*

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

239

Ob. *mf* *f* *ff* *f* *ff sempre*

Cl.

Perc.

Vc. (harmonic glissando) *p* *gliss.* *pp*

Db. *ff sempre*



**MM**

241

Ob.

Cl. *ff* *fff* *f* *fff*

scream down the instrument (alternatively growl or Flz.)

ord.

Perc. *ff*

Vln. *pp* *ff* *fff*

Vla. *pp* *ff*

Vc. *pp* *ff* *pp* (harmonic gliss.)

Db. *fff*

244

Fl.

Ob.

Cl.

Tpt.

Perc. w/ hard felt mallets

Timpani

'dead stroke'

Hp.

Vln.

Vla.

Vc.

Db.

*mf*

*5 p* *5 ff* *5 fff*

*ff* *3* *5* *6* *fp* *ff*

*f* *3* *gliss.* *ff* *3* *fff*

*fff* *3* *p* *ff*

*p* *ff*

*3* *pp*

247 **NN**

Fl. *p* *mf* *p*

Ob. *pp*

Cl. *pp* *ff*

Tpt.

Perc.

Hp. *mp*

D: C# B# / E# F# G# A#

Vln. *p* *pp* *fp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *mf* *p*

00

249

Fl.

Ob.

Cl.

Tpt.

(Percussion)

Perc.

(Timpani)

Hp.

Vln.

Vla.

Vc.

Db.

*f* *ff* *p* *fff* *f* *fff*

*fp* *f* *fff*

*f* *fp* *f* *ff* *fp* *ff*

*fp* *f* *ff* *fp*

*fp* *ff* *fff*

*p*

harmon mute (stem out - completely removed!)



251

Fl. *f* *p* *mf* *mp* *f* *p* *f*

Ob. *f*

Cl. *p* *f*

Tpt. *f*

Perc.

Hp. *f* *mf* *p* *G#* *A#* *D# C# B# / E# F# G# A#*

♩ = 112

Vln. *f* *pp* *sul pont.*

Vla. *f* *pp* *sul pont.*

Vc. *f* *pp* *sul pont.*

(repeat unit while performing a downward glissando and ritardando)

Db. *f* *pp*

254

Fl. *ff* *f* *p*

Ob. *ff* *f* *ff* *p*

Cl. *ff* *f* *p* *f* *pp*

Tpt. *f* *ff* *mp* *ff*

Perc. *f*

Harp. 'Thunder-Effect' *fff*

Vln. arco (ord.) *ff* *p sub.* *f* *ff* sul pont.

Vla. arco (ord.) *ffp* *ff* gliss.

Vc. arco (ord.) *f* *ffp* gliss.

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

Detailed description: This page of a musical score covers measures 254 to 257. The score is for a full orchestra. The Flute part begins with a trill and a dynamic range from *ff* to *p*. The Oboe part features a trill and a dynamic range from *ff* to *p*. The Clarinet part starts with a trill and a dynamic range from *ff* to *f*, then *p* to *f*, and ends with a *pp* sustained note. The Trumpet part has a dynamic range from *f* to *ff*, then *mp* to *ff*. The Percussion part has a dynamic of *f*. The Harp part has a 'Thunder-Effect' marked *fff*. The Violin part is marked 'arco (ord.)' and has a dynamic range from *ff* to *p sub.* to *f* to *ff*, with a 'sul pont.' instruction. The Viola part is marked 'arco (ord.)' and has a dynamic range from *ffp* to *ff*, with a 'gliss.' instruction. The Violoncello part is marked 'arco (ord.)' and has a dynamic range from *f* to *ffp*, with a 'gliss.' instruction. The Double Bass part has a dynamic range from *ff* to *f* to *p* to *ff*.

257

Fl. *ff* 5 5 5 5

Ob. *ff*

Cl. *fff*

Tpt. *p* *ff*

Perc. *f* Timpani *sfz*

Hp. *fff* 8<sup>va</sup>

Vln. *ffp* *ff* *p* *ff* *pp* *ord.* *gliss.*

Vla. *pp* *ff* *pp* *ord.*

Vc. *ff* *ffp* *pp* *f* *p*

Db. *fff con tutta forza* 5 5 3 3

RR

261

Fl.

Ob.

Cl.

Tpt.

Perc.

Hp.

Vln.

Vla.

Vc.

Db.

*ffp* *f* *pp*

*ffp* *f* *pp* *ff*

*ffp* *f* *pp* *ff*

*p sub.* *ff*

*f* *ff* *sfz*

*ffp* *f* *pp*

*ffp* *f* *pp* *ff*

*ffp* *f* *pp* *ff*

*p sub.* *ff*

danzante fatalisticamente ♩ = 84

266

Fl. *ff* *p* *f* *fp* *ff* *f* *mp*

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

Cl. *ff* *mf* *f* *ff* *f* *mp*

Tpt. harmon mute (stem in!) *p < f* *f* *p < f* *f*

Perc. Percussion *sfz*

Hp.

Detailed description: This page contains the musical score for measures 266-268. The Flute part features a melodic line with dynamics ranging from *ff* to *mp*. The Oboe part has a similar melodic line with dynamics from *p* to *ff*. The Clarinet part plays a rhythmic accompaniment with dynamics from *ff* to *mp*. The Trumpet part uses a harmon mute and has dynamics from *p < f* to *f*. The Percussion part has a single measure with a *sfz* dynamic. The Harp part is silent.

danzante fatalisticamente ♩ = 84

Vln. *p* *mf* *p* *mf* *p*

Vla. *p* *fp sub.* *mf* *p*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

Detailed description: This page contains the musical score for measures 266-268 for the string section. The Violin part has dynamics from *p* to *mf* and includes markings for *sul tasto* and *sul pont.*. The Viola part has dynamics from *p* to *fp sub.* and includes markings for *sul tasto* and *sul pont.*. The Violoncello part has dynamics from *p* to *mf* and includes markings for *sul tasto* and *sul pont.*. The Double Bass part has dynamics from *p* to *mf*.

SS ♩ = 112

269

Fl. *mf* *f* *p* *f* *ff* *ff* *f* *f*

Ob. *mf* *f* *p* *f* *ff* *ff* *f* *f*

Cl. *mf* *f* *p* *f* *ff* *ff* *f* *f*

Tpt. *mf* *f* *fp* *f* *p* *f* *f*

Perc. *f* *sfz* *f* *fp* *mf* *p* *sfz*

Roto-Tom  
w/ hard-felt mallet

Hp.

♩ = 112

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

Vla. *f* *ff* *p* *f*

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

Db. *fp* *pp* *ff*

sul pont. *dr*

ord.

273

Fl. *p* *f* *ff* *p* *f* *ff* *p* *f*

Ob. *p* *f* *ff* *p* *f* *ff* *p* *f*

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

Tpt. *p* *f* *p sub.* *f* *p* *f*

Perc. *f* *p* *pp* *f* *sfz* *sfz*

Hp. *ff*

D# C# B / E# F# G# A#

Vln. *p* *pp* *ord.* *5*

Vla. *p* *pp* *ord.* *5*

Vc. *p* *pp* *ord.* *5*

Db. *p* *mf* *pp* *pp*

sul pont. → sul tasto

♩ = 84

276

Fl. *p* *f* *ff* *ffp* *ff* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *f* *ff*

Tpt. *ff*

Perc. *fp* *f* *sfz* *fp* *pp*

Hp. *ff* *ffz*

Gtr Ab C# / F# F#

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

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

Db. *ff* *pizz.* *ff*

(do NOT tune Roto-Tom back up; leave on lowest position)

Detailed description: This page of a musical score, numbered 70, covers measures 276 to 280. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Horn (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time and includes dynamic markings such as *p*, *f*, *ff*, *ffp*, *fp*, *pp*, and *sfz*. It also contains performance instructions like *pizz.* and a specific instruction for the Roto-Tom: "(do NOT tune Roto-Tom back up; leave on lowest position)". The Flute, Oboe, and Clarinet parts feature complex rhythmic patterns with triplets and quintuplets. The Percussion part includes a Roto-Tom line with a triplet and a *sfz* marking. The Horn part has a *ff* marking and a triplet. The Violin, Viola, and Violoncello parts have *ff* and *f* markings and include quintuplets. The Double Bass part has a *ff* marking and includes a *pizz.* marking. The guitar part (Gtr) has chord changes from Ab to C# / F# to F#.



279 G.P. UU

Fl. *ff* <sup>3</sup> *p sub.* *ff* *f* *ff*

Ob. *ff* <sup>3</sup> *p sub.* *ff* *f* *ff*

Cl. *ff* <sup>3</sup> *p sub.* *ff* *f* *ff*

Tpt. *f* *p* *f*

Perc. **Metal Bar** w/ Xylophone mallets *pp*  
**Timpani** *p* *f*

Hp. *f* *ff* *f*  
 F<sub>4</sub> G<sub>4</sub> D<sub>5</sub> B<sub>4</sub> / A<sub>4</sub>

G.P.

Vln. *ff*

Vla. *ff*

Vc. *ff* *fff*

Db. *ff* *fff*

♩ = 50

frantico e agitato ♩ = 112

VV

283

Fl. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Tpt. *p* *f* *p* *f*

Perc. Percussion *ff*

Hp. *ff*

♩ = 50

frantico e agitato ♩ = 112

Vln. *f*

Vla. *f*

Vc. arco *ff*

Db. *ff*

288

Fl. *ff* *p* *f* *ff*

Ob. *ff* *p* *f* *ff*

Cl. *p* *f* *ff*

Tpt.

Perc. 'dead stroke' *sfz* *p* *f*

Hp.

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *f* *ff*

Db. *ff* *p* *ff*

arco

Detailed description: This page of a musical score, numbered 288, features ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are written in treble clef with a key signature of two sharps (F# and C#). The Trumpet (Tpt.) part is in treble clef with a key signature of one sharp (F#). The Percussion (Perc.) part is in bass clef with a key signature of one sharp (F#). The Harp (Hp.) part is in treble clef with a key signature of one sharp (F#). The Double Bass (Db.) part is in bass clef with a key signature of one sharp (F#). The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), *f* (forte), *ff* (fortissimo), *sfz* (sforzando), and *arco*. It also features articulation marks like accents and slurs, and fingerings indicated by numbers 3, 5, and 6. The Percussion part includes a 'dead stroke' and specific rhythmic patterns with fingerings 3, 5, and 6.

WW

291

Musical score for measures 291-294. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 291: Flute, Oboe, and Clarinet are silent. Trumpet plays a *ff* chord. Percussion plays a triplet of eighth notes (*ff*) and a quintuplet of eighth notes (*ff*). Harp is silent. Violin, Viola, and Violoncello play a *f* chord that transitions to *ff*. Double Bass is silent.

Measure 292: Flute, Oboe, and Clarinet are silent. Trumpet plays a *p* chord. Percussion plays a triplet of eighth notes (*sfz*) and a quintuplet of eighth notes (*f*). Harp is silent. Violin, Viola, and Violoncello are silent. Double Bass is silent.

Measure 293: Flute, Oboe, and Clarinet are silent. Trumpet is silent. Percussion plays a triplet of eighth notes (*ff*) and a quintuplet of eighth notes (*ff*). Harp is silent. Violin, Viola, and Violoncello are silent. Double Bass is silent.

Measure 294: Flute, Oboe, and Clarinet are silent. Trumpet plays a *ff* chord. Percussion plays a triplet of eighth notes (*ff*) and a quintuplet of eighth notes (*ff*). Harp plays a *mf* chord with a 'Pedal-Buzz' effect. Violin, Viola, and Violoncello are silent. Double Bass plays a *ff* chord.

**morboso ma con l'ultima forza** ♩ = 50

whistle tones - fluctuate quickly between different pitches

295

Fl. *p* *ff* *pp sub.*

Ob. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Harp. *gliss.*

Db. *gliss.* *3* *5*

**morboso ma con l'ultima forza** ♩ = 50



♩ = 112

Fl. *ff* *p*

Cl. *pp*

Perc. *ff* *f* *ff* *sfz*

Vc. *fp* *fp* *fp*

Db. *3*

XX

uncontrolled overblowing → complete pitch distortion

'teeth on reed' - unstable; allow for slight fluctuations in pitch

breathes in/out through mouthpiece with 'jet-stream embouchure'; only air; allow for shifts in timbre when changing dynamic

w/ drum sticks

achieve glissando by detuning E-string (IV); the lower voice indicates the approximate pitch of the string; the top voice indicates bow attacks

301

Fl. *fp* *ff* *p* *f* *p* *< f* *p* *< f* *p* *fff* *molto vib.* *p*

Ob.

Perc. Chinese Opera Gong (bending up) w/ gong mallet *fff* Percussion *p*

Hp. *fff con tutta forza*

Vc. *p* *fp* *fff con forza* scratch tone

Db. *p* *ff* *fff* *gliss.*

D: C# B# / Eb



YY

305 *ord.* ♩ = 50

Fl. *pp*

Cl. *ord.* *pp*

Tpt. *pp* senza sord. 'Pedal-Tone'

Perc. w/ shoe brush *fp* *f*

Hp. *p* près de la table

Db. ♩ = 50 *p* *ff*