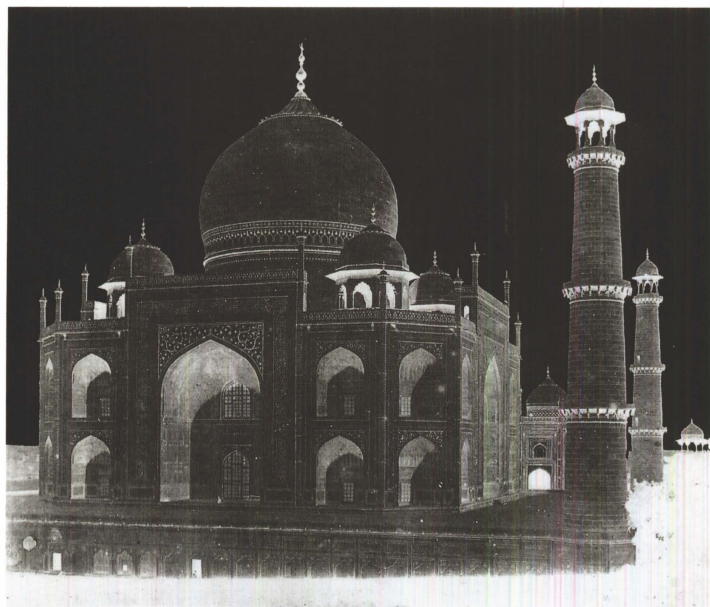


THOMAS ADÈS

Asyla



for large orchestra

FABER *ff* MUSIC



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Asyla
for large orchestra
Op.17
(1997)

FABER *ff* MUSIC



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Asyla was commissioned by the John Feeney Charitable Trust for the CBSO

The first performance was given by the City of Birmingham
Symphony Orchestra, conducted by Sir Simon Rattle,
in the Symphony Hall, Birmingham, on 1 October 1997

Duration: c.25 minutes

Asyla is recorded by the City of Birmingham Symphony Orchestra conducted by Sir Simon Rattle on EMI (CDC 5 56818 2)

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ORCHESTRA

3 flutes (2 & 3 = piccolos, 3 = bass flute)
3 oboes (2 = cor anglais, 3 = bass oboe & cor anglais *ad lib.*)
3 clarinets (1 & 2 = B $\flat$ & A, 2 = bass clarinet, 3 = contrabass clarinet)
3 bassoons (3 = contrabassoon)

4 horns in F
3 trumpets in B $\flat$ (3 = piccolo trumpet)
2 tenor trombones
1 bass trombone
tuba

percussion (6 players)*

keyboard requirements (2 players): one grand piano; celesta;
two upright pianos with practice pedals, one tuned $\frac{1}{4}$ tone flat
Player 1: grand piano = upright piano (with normal tuning)
(upright with practice pedal)
Player 2: upright piano (with practice pedal), tuned $\frac{1}{4}$ tone lower
than orchestral pitch* = celesta and player 1's grand piano (as second player)

harp*

strings (16.16.14.12.10 players)

* see below

The score is notated in C

Orchestral parts available on hire from the publishers
A larger-sized conductor's score is available for hire from the publishers on request



PERCUSSION REQUIREMENTS

Player 1

5 or 6 timpani – ranges circa: 

3 or 4* rototoms (tunable): 

*according to ease of tuning

1 very small tuned finger drum or bongo:  †

2 bell plates: 

Player 2

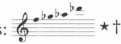
tuned cowbells:  †

4 tubular bells: 

chinese cymbal, hi-hat cymbal, 3 large tins (e.g. paint tins c.8"–18" in diameter),
geophone, tam-tam (shared with 3)

Player 3

water gong:  depth of water adequate to lower pitch
by one semitone; also played dry

4 very small tuned finger drums or bongos:  * †

*the A♭ & D♭ are also played by 2

large ratchet (fixed), washboard (fixed), 3 large tins (shared with 2),
tam-tam, bass drum

Player 4

2 tubular bells:  (shared with 2)

4 tuned gongs: 

4 suspended cymbals (small to large), very small choke cymbal, side drum, sandpaper
blocks, bag full of metal knives and forks (struck flat), washboard (shared with 3)

Player 5

glockenspiel (must extend to: )

side drum, clash cymbals, bass drum, small ratchet, sizzle cymbal (shared with 6)

Player 6

large gong (optional – see page 84):  †

6 other gongs: 
NB: not an octave lower

water gong:  depth of water adequate to lower pitch
by one semitone; also played dry

crotales: 

hi-hat cymbal, kit bass drum (flat), sizzle cymbal

† tuned finger drums: if these instruments are unavailable a MalletKat electronic controller keyboard may be substituted.

large gong: if a gong is not available at this pitch, omit the note or reproduce on a MalletKat electronic controller keyboard (on no account an octave higher).

cowbells: if sections are unmanageable on cowbells, a MalletKat electronic controller keyboard may be substituted.



KEYBOARD REQUIREMENTS

If space or other considerations absolutely preclude using a second upright piano detuned $\frac{1}{4}$ tone below concert pitch, electronic substitutes may be considered, provided that the distinct timbres required (i.e. with or without practice mutes) are respected.

Piano 1

Layout:



The notes  are required to be muted in the second movement (see note on page 31) ideally with a strip of cloth lightly but firmly weighted down onto the strings (e.g. a length of lightweight wood wrapped in felt). This mute is moved up a tone at the start of Movement IV, and removed shortly before the end (4 bars before letter I).

Piano 2

Layout:



Celesta must have a full five octaves: 

Upright pianos must both have a practice pedal

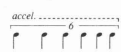
Molto con Ped. means *quasi Ped. sempre*, without blurring

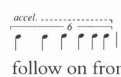
PERFORMANCE NOTES

 = *dim. al niente*

 = *cresc. from niente*

Hairpins without a new dynamic indicate slight fluctuations within the given dynamics

 = accelerating over the given time span with the specified number of notes

 = the same as above, reaching a speed continuous with the notes which follow on from this group (i.e. accelerate to whatever note values come immediately afterwards)

Accented rests: cut off without *crescendo* or *diminuendo*, as though switched off ('unmusical') sensation

Timpani

 means play either on shell of drum or dead centre of drum skin (no pitch) as indicated

Harp

Highest string tuned to $G\flat$, lowest string to $C\flat$. Lowest D string tuned initially to $D\flat$; tuned to $D\sharp$ after letter N (Movement I); back to $D\flat$ at letter U (Movement III); to $D\sharp$ at letter D (Movement IV).

Pedalling is entirely at the performer's discretion, although suggestions are made in some places.

Double basses

Divisi have been organized to take into account basses with extensions, which are considered as 'second' basses. Where 'first' basses are required to play below E:  *scordatura* has been indicated.

Ideally at least half the section should either have extensions or a fifth string.



THOMAS ADÈS

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A

Picc. 5

Fl.

CL. *mp < f > pp* *p < f > pp* *p < f > pp*

Ban.

Hn.

1 (Timps.) *ord.* *f* *ppp* *on shells* *f*

2 (Cowbells) *mp > pp* *f* *pp* *ff* *pp* *f* *mp* *f*

Perc. 3 Water gong solo *immense* *f cantabile*

4 (Sus. cyms.) *reverse r.h. stick* *l.h. (dome, dampen)* *r.h. on edge, with handle* *mf < f* *come sopra* *p*

5 Bass drum con sord. *pppp* *ppp*

Pno. 1 *ff come sopra*

Pno. 2 *p* *mp* *ppp* *ppp* *ppp* *mp* *pp* *p* *mp* *ppp*

Hp. *solo* *f*

A

Vln. I

Vln. II

Vla. 2 soli *ord.* *mp* *ppp* *p* *pppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vc. *sul tasto* *ord.* *p* *ppp* *f* *pp* *mf <* *pp* *ppp* *pp* *ppp* *pp* *ord.* *pp*

Db. *f*

[illegible]

[illegible]

[illegible]

35

F

Picc. *f* < *con slancio* *pp* *f* < *pp*

Fl. *f* < *con slancio* *pp* *f* < *pp* *mp* *pp* *mp*

Ob. *cresc.* *f* < *con slancio* *pp* *f* < *pp* *to Piccolo 2*

Cl. *f* < *con slancio* *pp* *f* < *pp* *a2*

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

Bsn. *(a3)* *cresc.* *al* *2.3.* *mf* < *pp* *mf* < *pp* *pp* *pp* *mp*

Hr. *(1.3)* *cresc.* *al* *f* *via sord. sub.* *1-4 soli cantabile* *poco f* *a2* *mf* *pp* *mf*

Tpt. *(1.2)* *cresc.* *al* *ff* *remove stem* *f* < *pp*

Tbn. *(3)* *cresc.* *solo* *mf cresc. sempre* *2.3* *1-3 remove mutes; affix bucket mutes* *pp* *f* < *pp*

Tbn. *(sempre con sord.)* *mp* *1-3 remove mutes; affix bucket mutes*

Tbn. *(sempre con sord.)* *mp* *1-3 remove mutes; affix bucket mutes*

1 (Rototom) *cresc.* *al* *mf*

2 (Chinese cym.) *sim.* *cresc.* *al* *f*

4 (Knives) *mf* *4 Sus. cym.* *dune* *edge* *pp*

5 (B.D.) *pp*

6 (Hi-hat) *ppppp* *mf* *ppp* *pp*

Pno. I *(e poco a poco)* *SLIGHTLY LOOSE* *(e poco a poco)* *HARD* *pppp*

Vin. I div. *pppp* *f* *pp* *mf* *fff* *pp* *mf*

Vin. II div. *pppp* *mf* *pp* *ff* *mf* *fff* *pp* *mf*

Vla. *unis.* *sim.* *cresc.* *al* *ff* *mf* *fff* *pp* *mf*

Vc. *arco ord. III* *ff* < *pp* *mf* *fff* *pp* *mf*

Db. *sim.* *cresc.* *al* *ff* < *pp* *mf* *fff* *pp* *mf*

G

45

Picc. 1. *mf* *f* *pp* *ff* *f* *ff* *f* *f*

Picc. 2. *mf* *f* *pp* *ff* *f* *ff* *f* *f*

Fl. (1.) *mf* *f* *pp* *ff*

Ob. 1. 2. *mf* *f* *pp* *ff* 2. to Cor Anglais

Cl. (a2) *mf* *f* *pp* *ff* to Clarinet 1 in B $\flat$

Ch. Cl. *pp* *ff* to Clarinet 3 in B $\flat$ *

Bsn. 1. *p marc.* *cresc.* 2.3 *p marc.* *cresc.*

Hr. (a4) *piu f* slightly braced *poco ff* 1.3 *p* *p* 2.4 *p* *p*

Tpt. (a2) *pp* *f* *mf* *p* *mf* *ff* *pp* *p* *p*

Tba. (sord.) *pp* *ff*

1. (Rototom) *p*

2. (Chinese cym.) *come sopra* *pp*

3. Tam-tam (wooden handles) scrape, come sopra *ord.* *mp*

4. (Sus. cyms.) domes *mf* near dome *ppp* Knives *mp*

5. Clash cymbals stroke *lv.* *mf espr.*

6. (Hi-hat) *ppp* *mp*

G

Vln. I div. *p* *f* *mf dolce, appass.* *f*

Vln. II *p* *f* *mf dolce, appass.* *f* *pp* *div.* *pp*

Vla. *piu f* *f* *ff* *mf dolce, appass.* *ff* *pp* *div.* *pp*

Vcl. *mf dolce, appass.* *ff* *pp* *div. pizz.* *ff*

Db. *ppp* *ff* *ord.*

* Omit next entry on B $\flat$ clarinet if insufficient time to change back to contrabass clarinet.

H

♩ = 146-148

9

51

Picc. *f* *ff* *ff* *mf* *mf* *f* (non troppo) *mf* *mp*

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

Ob. *mf* *pp* *sim.* *p sub.* *p* *pp* *ppp* *ppp*

C. A. *p dolce, marcato.* *mf sub.* *mp* *dim.*

Bsn. (1.) *al* *mf* *ff* *pp* *pp*

Bsn. (2.3) *al* *mf* *ff* *p*

Hr. 1.3 *mp* *mf* *ppp* *lontano* *ppp* *con sord. a2* *lontanissimo* *ppp*

Tpt. 1. *mf* *f* *pp* *pp* *(mica or cup mute)* *pp* *pp*

2.3 *mf* *f* *remove mutes; affix bucket mutes*

1. (Rototom) *mp* *mf* *f* *Rototoms* *mp* *pp*

2. (Chinese cym.) *ppp* *pp* *Tam-tam vibraphone beater* *ppp* *lontano*

Perc. 3. B.D. senza sord. *ppp* *pp* *very small Suspended choke cymbal* *pp* *vertical scrape* *pp*

4. *ppp* *pp* *B.D. senza sord.* *ppp* *pp*

5. *ppp* *pp*

H

♩ = 146-148

Vln. I. div. *pp* *mf* *ppp* *ppp*

Vln. II. div. *pp* *mf* *ppp* *ppp* *pizz.* *f* *arco* *ppp*

Vla. div. *pp* *mf* *ppp* *ppp*

1 solo *arco, quasi senza vib., molto espr.* *pp leggeriss.* *cresc.* *mf* *al* *mf*

3 soli *pp* *pp* *pp* *pp* *unis. arco* *mf*

Db. div. *pizz.* *ppp* *p* *(pizz.)* *ppp* *p* *(pizz.)* *ppp* *p*

all basses (capable div.) *ppp* *p* *(pizz.)* *ppp* *p*

The image shows a page from a musical score, likely for a symphony or concert piece. It features multiple staves for different instruments and vocal parts. The top section includes staves for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet A (C. A.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc.).

The score contains various musical notations, including notes, rests, and dynamic markings such as *mp*, *mf*, *f*, *p*, *pp*, and *ff*. There are also articulation marks and performance instructions like "molto espr.", "espr., poco ansioso", "dolciss., espr.", "solo", "eco", "sempre", "a2", "a3", "a4", "a5", "a6", "a7", "a8", "a9", "a10", "a11", "a12", "a13", "a14", "a15", "a16", "a17", "a18", "a19", "a20", "a21", "a22", "a23", "a24", "a25", "a26", "a27", "a28", "a29", "a30", "a31", "a32", "a33", "a34", "a35", "a36", "a37", "a38", "a39", "a40", "a41", "a42", "a43", "a44", "a45", "a46", "a47", "a48", "a49", "a50", "a51", "a52", "a53", "a54", "a55", "a56", "a57", "a58", "a59", "a60", "a61", "a62", "a63", "a64", "a65", "a66", "a67", "a68", "a69", "a70", "a71", "a72", "a73", "a74", "a75", "a76", "a77", "a78", "a79", "a80", "a81", "a82", "a83", "a84", "a85", "a86", "a87", "a88", "a89", "a90", "a91", "a92", "a93", "a94", "a95", "a96", "a97", "a98", "a99", "a100".

The tempo is indicated at the bottom right as "♩ = 132". The score is written in Italian, with some English annotations like "Picc.", "Fl. 1", "Fl. 2", "Ob.", "C. A.", "Bsn.", "Hn.", "Tpt.", "Perc.", "Hp.", "Vln. I", "Vln. II", "Vla.", "Vc.". The page number "64" is visible in the top left corner.

J (♩ = 66) Tempo I ma poco più largamente

69 1,2 *legatiss.*

Fl. *mp dolciss., cantabile*

Ob. *pp*

C. A. *pp*

Cl. 1-3 *p cantabile, legatiss.*

Bsn. *a2 b♭* *ppp*

Cbn. *pp mf pesante*

Hn. (1,3) *pp poch.*

Tbn. (2,4) *pp poch.*

B. Tbn. *a2 bucket mutes* *dolciss., pesante*

Thb. *senza sord.* *b♭* *ppp dolciss.*

1 *Timps. 2 lowest timps. dead centre*

2 *Cowbells - softer beaters*

3 *(B.D.)*

5 *(B.D.)*

Pno. I *pp*

Cel. *f*

Hp. *mf*

J (♩ = 66) Tempo I ma poco più largamente

3 soli Vln. I *(ord.)* *mp*

altri *univ. ord. III* *ppp*

2 soli (desk I div.) Vln. II *(ord.)* *mf*

altri *univ. arco sul tasto* *ppp*

Vla. *p molto cantabile, legatiss.*

Vc. *univ. arco sul tasto* *ppp*

Db. *4 soli pizz.* *ppp*

mp

mp intimo, dolciss.

(ord.) *mp*

sul tasto *ppp*

sul tasto *ppp*

sul tasto *molto cantab., legatiss.*

p

sul tasto *molto cantab., legatiss.*

p

sul tasto *molto cantab., legatiss.*

p

div. pizz. *pp*

pp mf pesante

tutti strike back of bass with heel of hand (soft thud) *pp pesante*

** play *pp* to obtain *pp* effect*

♩ = 126-132

[illegible]

84

Picc. *p lontano* *pp lontanissimo* *senza vib.* *ppp* *f sub.* **M**

Fl. *senza vib.* *pp* *pp lontanissimo* *ppp*

Ob. *fff* *fff* *fff* *fff* *fff*

Cl. *pp-fff* *pp-fff* *fff* *fff* *fff*

Ch. Cl. *pp-fff* *pp-fff* *fff* *fff* *fff*

Bsn. *a2* *fff* *multo pp* *fff* *fff*

Hn. *3. con sord.* *ppp* *via sord.* *1. pp* *ff* *2. pp* *ff*

Tpt. *(a3)* *4. con sord.* *ppp* *via sord.* *sim.* *fff* *fff*

1. Timp. *fff*

Perc. 3. *(B.D.)* *secco* *ppp*

5. *(B.D.)* *secco* *ppp*

Pno. I *r.h.: Grand [if poss.]* *l.h.: Upright* *ppp* *to Grand Piano* *p* *diminuendo*

Hp. *pp*

Vln. I div. *sul tasto* *pppp-ppp* *ord.* *p lontano* *ff* *battuto sul pont.* *pizz.* *ff*

Vln. II div. *ord.* *pp lontano* *ff* *sub.* *ff* *pizz.* *ff sub.*

Vla. *unis.* *ord.* *pp lontano* *ff* *sub.* *ff* *pizz.* *ff sub.*

I solo *ord.* *pp lontano* *ff* *sub.* *ff* *pizz.* *ff sub.*

Vc. *ord.* *pp lontano* *ff* *sub.* *ff* *pizz.* *ff sub.*

altri *div.* *ord.* *pp* *ff* *sub.* *ff* *pizz.* *ff sub.*

Db. *div.* *ord.* *pp* *ff* *sub.* *ff* *pizz.* *ff sub.*

M

put down bows *ff* *put down bows* *ff*

92

Picc. *ff poss.* *senza vib.* *f*

Fl. *1.2 flz.* *ff poss.* *senza vib.* *mf* *pp*

Ob. *1* *ff* *senza vib.* *mf*

Cl. *2.3* *ff* *mf* *pp*

Bsn. *a2* *f*

Hr. *1* *ff* *3. 7* *ff*

Tpt. *2.4* *ff* *solo* *ff* *piu ff* *ff*

Rototom. *f* *Timps.* *f* *mf*

Hi-hat *<f* *+ sempre* *<f*

(B.D.) *con sord.* *ppp* *p* *ppp* *mp* *p* *ppp* *mp* *ppp* *<mf*

Sus. cym. *hard vibraphone mallets* *mf en dome* *sim.* *ppp* *mf* *ppp* *mf*

(B.D.) *con sord.* *ppp* *p* *ppp* *mp* *mf* *p* *ppp* *mf*

Hi-hat *p* *f* *+ sempre* *p* *f* *p* *f*

Vln. I *(div.)* *unis. pizz. poco Bartók pizz.* *f secco sempre*

Vln. II *unis. (pizz.) poco Bartók pizz.* *f secco sempre*

Vla. *sul pont.* *ff* *div. pizz.* *f secco sempre* *unis. (pizz.) poco Bartók pizz.* *f*

Vc. *pizz. behind the bridge* *f* *ord.* *behind the bridge* *(pizz.) poco Bartók pizz.* *behind the bridge*

div. *pizz. behind the bridge* *f* *ord.* *behind the bridge* *(pizz.) poco Bartók pizz.* *behind the bridge*

Db. *(div.) pizz.* *f secco sempre* *(pizz.) poco Bartók pizz.* *f*

* alternate fingerings

[illegible]

104 (1.)

Picc. *mf* *ff* *p*

Fl.

Ob. *fff* *ff* *f*

Cl.

Cb. Cl. *fff* *mf*

Bsn. (a2) *fff* *p*

Cbsn. *fff* *p*

Hn. 1. *ff* 2. *ff*

Tpt. 1-3 *fff*

Tbn. a2 non gliss. *f*

B. Tbn. non gliss. *ff*

Tba. [ossa] *ff* *mp*

Hi-hat *mf* (*mf*)

Perc. 3 (B.D.) CRACK on shell *f secco*

6 (Hi-hat) *mf* *sub* *ppp* come sopra

The image displays a page from a musical score, likely for a symphony or concert band. The score is organized into two systems of staves. The first system includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, and Trombone. The second system includes parts for Horn, Trumpet, Trombone, Tuba, and Percussion. The score features various musical notations, including notes, rests, and dynamic markings such as 'ff', 'f', 'p', 'mp', and 'f cresc.'. The percussion part includes specific instructions for the Hi-hat, B.D. (Bass Drum), and S.D. (Snare Drum) sticks.

Q

119

Picc. *ff*

Fl. *ff*

Ob. *ff* bell down *mf* bell down *ff*

Cl. *ff* solo bell up *ff* bell down *f*

Ch. Cl. *f* *ff* *f* *ff* to Clarinet 3 in B $\flat$

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

Chbn. *f* *ff* *f* *ff* *ff*

Hn. (1.3) *mf* *ff* *f* *ff* *mf*

Tpt. (2.4) *mf* *ff* (a2) *f* *ff* (2.) *mf* (4.) *mf* *f*

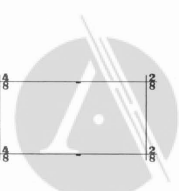
Tbn. (1.) *mp* *f* *mp* *mp* *f* *mf* *ff* *mp*

B. Tbn. *mp* *f* *mp* *mp* *f* *mf* *ff* *mp*

Tba. (1.) *mp* *f* *mp* *mp* *f* *mf* *ff* *mf*

Perc. (Hi-hat) *p* *<mp* *p* *mf* *p* *pp* *mf*

(S.D. sticks) *mf* *mfpp* *f*



R

128

Picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. *f* *ff*

Bsn. *ff*

Chsn. *f*

1. *f*

2. *f*

3. *poco f*

4. *poco f*

1. *ff*

2. *ff*

B. Tbn. *f*

Tbn. *f*

2. (Hi-hat) *mf*

6. (Hi-hat) hard closed *p*

hard closed *pp*

The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl., Ob., Cl., Bsn., Cbn., Hn., Tpt., Perc., B. Tbn., Tbn., 1., 2., 3., 4., 5., 6., Pno. I, Hp., Vin. I div., Vin. II div., Vla. div., Vc. div., and Db. The score is written in a standard musical notation with various dynamic markings (e.g., *fff*, *ff*, *f*, *mf*, *p*, *pp*) and tempo markings (e.g., *molto con moto*, *molto cantabile*). The page is numbered 48-50 at the top right. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and accidentals. The overall layout is typical of a professional musical score, with clear instrument staves and detailed musical notation.

...più con moto ($\text{♩} = 60$) ... **T** $\text{♩} = 72$ e poco accel. ... al ... $\text{♩} = \text{c. } 80$ (quasi Tempo I)

Musical score for the first system of "L'Enfer", measures 141 to 150. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Percussion, Timpani, Bass Drum, Snare Drum, Piano, Harp, Violin I, Violin II, Viola, Violoncello, Double Bass, and other instruments. The music is in 3/4 time and features complex orchestration with various dynamics and articulations.

[illegible]

[illegible]

II

$\text{♩} = 58-62$

3 Flutes *ff*

2 Oboes *ff*

Bass Oboe

3 Clarinets in B $\flat$

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in B $\flat$ *ff*

Piccolo Trumpet in C (straight mute) *ff* to Trumpet in B $\flat$

2 Tenor Trombones

Bass Trombone

Tuba

Timp. hand stick *ff*

Percussion 2 Cowbells *f* $\rightarrow$ *p* $\rightarrow$ *pp* $\rightarrow$ *ppp* $\rightarrow$ *mf* $\rightarrow$ *ppp* $\rightarrow$ *p* $\rightarrow$ *ppp* $\rightarrow$ *p*

Piano I Upright *f* $\rightarrow$ *pp* $\rightarrow$ *p* $\rightarrow$ *mp* $\rightarrow$ *pp*

Practice Pedal on $\text{D}\flat$ at ♩

r.h. Upright *f* $\rightarrow$ *mf* $\rightarrow$ *mp* $\rightarrow$ *p* $\rightarrow$ *mp* $\rightarrow$ *mf* $\rightarrow$ *pp* $\rightarrow$ *mf* $\rightarrow$ *pp* $\rightarrow$ *p* $\rightarrow$ *mp*

Piano 2 *f* $\rightarrow$ *mf* $\rightarrow$ *mp* $\rightarrow$ *p* $\rightarrow$ *mp* $\rightarrow$ *mf* $\rightarrow$ *pp* $\rightarrow$ *mf* $\rightarrow$ *pp* $\rightarrow$ *p* $\rightarrow$ *mp*

l.h. Celesta *f* $\rightarrow$ *mf* $\rightarrow$ *mp* $\rightarrow$ *p* $\rightarrow$ *mp* $\rightarrow$ *mf* $\rightarrow$ *pp* $\rightarrow$ *mf* $\rightarrow$ *pp* $\rightarrow$ *p* $\rightarrow$ *mp*

con $\text{D}\flat$ (left foot)

Harp

E $\flat$ F $\flat$ G $\flat$ A $\flat$ B $\flat$ C $\flat$ D $\flat$ *p* $\rightarrow$ *pp* D $\flat$ A $\flat$ G $\flat$ *mf* E $\flat$ G $\flat$ D $\flat$ *pp* D $\flat$ G $\flat$ *mp* *pp* E $\flat$ B $\flat$ *pp* *p*

$\text{♩} = 58-62$

Violin I *div. (pizz.)* *ff*

Violin II *div. (pizz.)* *ff*

Viola *div. (pizz.)* *ff*

Violoncello *pizz. ord.* *ff*

Double bass *unis. pizz.* *ff*

A

11

Fl.

B. Ob.

Cl.

Bsn.

Chsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Pno. 1

Upright

Pno. 2

Celesta

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Db.

B

pppp poss. spettrale

pppp poss. spettrale

pppp poss. spettrale

mf molto cantabile, *espr.*

ppp spettrale ma cantab.

1-3, soli

1-3 practice mutes, quite hard-blown (sound) *ppp* molto *espr.*

mp

pppp (inside flutes)

ppp al *

r.h.: Celesta

r.h.: Upright

(... *ppp* off)

pppp sempre (inside clarinets)

Cel.: con molto *ppp*

f *sub* *p*

ppp poss., *legatissimo* poss.

ppp poss., *legatissimo* poss.

ppp accompagnando

ppp accompagnando

ppp poss., *legatissimo* poss.

unis. arco

senza vib.

unis. arco sul tasto

senza vib.

sul tasto

(pizz.) alla chitarra

(pizz.) alla chitarra

II

IV

I.V.

I.V.

21

C

Fl.

B. Ob.

Cl.

Bsn.

Chsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno. I

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. solo, con sord. forced tone, *cantab.* via sord. 3. (senza sord.)

mp quasi f. molto piangendo

2. solo, con sord. forced tone, *cantab.* via sord.

mp quasi f. molto piangendo

4. (senza sord.)

pp piangendo

3. to Piccolo Trumpet

a2 practice mutes (sound) *ppp sempre*

via sord.

solo molto *cantab.*

ppp *mp* *mp*

1. solo pizz. desk 1 div. pizz. *ppp*

portamento (*leggerius*)

release Practice Pedal on Upright

* these two breaths if absolutely necessary (b. 27 & 31)

[illegible]

[illegible]

58

Fl.

Bsn.

Tpt.

Pno. I

Cel.

Hp.

1. div.

Vln. I div.

I solo

2. altri

Vln. II

Vla.

Vc. div.

Db.

1. whisper mute
(sound) *ppp*

2. whisper mute *legatissimo*
(sound) *ppp* poco forzato

(8) - (cresc.) - - - - - al *mf*

loco *f*

l.v.

(8) (poco) - - - - - molto - - - - - *ff*

loco poco sul pont. *ppp*

poco sul pont. *ppp*

poco sul pont. *ppp*

poco sul pont. *ppp*

sul tasto sub. *mf* *ppp* sub. *exp.*

tutti sul tasto sub. *mf* *ppp* sub. molto *exp.*

molto sul pont. *(mf)* *ppp* sub. *legatiss.*

molto sul pont. *(mf)* *ppp* sub. *legatiss.*

sempre quasi poco a poco cresc.

sempre quasi poco a poco cresc.

[illegible]

[illegible]

75 $\text{♩} = \text{c.88}$

Fl. $pp \rightarrow f$

Cl. $poco f$

to Bass Clarinet

mf < f > pp

Ch. Cl. (2.)

Bst. $mf < f > pp$

Chas. $p \rightarrow pp$

Hr. (1.)

(cresc.) al mf molto cantabile

via word.

Tpt. ppp sub.

3 B.D. $pppp$

Perc. 5 B.D. $pppp$

Pno. (Grand)

mf cantab. p poch. p ppp to Upright Piano (Lh.) pp

Cel. mf cantab. con da

Hp. mf cantab. loco BR Cl.

Vln. I div. ff loco mf pp sul tasto flautando 2 desks ppp spettrale

Vln. II div. ff loco pp sul tasto flautando 2 desks ppp spettrale

Vla. div. ff mf pp ppp sul tasto ord. ppp dim. al niente

Vcl. div. ff mf pp ppp sul tasto ord. ppp dim. al niente

Db. div. ff mf pp ppp sul tasto ord. ppp dim. al niente

ppp $\rightarrow$ pp $\rightarrow$ niente

[illegible]

J sub. Tempo I (♩ = 62)

Ob. *fff* 1. to Oboe 2

C. A. *fff* 1. to Oboe 3

B. Ob. *fff*

B. Cl. *mf*

Ch. Cl. *mf*

Bsn. *mf* *ppp* to Bassoon 3

Chsn. *fff*

Hr. 1.2. *p* *ff* solo *mf cantab.* 2. solo *mf cantab.* 5. *mf cantab.*

3. *p* *ff* *cantabile* *mf* 4. solo *mf cantab.*

Tpt. *fff* 3. to Piccolo Trumpet

Tbn. (a2) *fff* via sord.

B. Tbn. *fff*

Tba. *fff* senza sord.

1. (Timp.) *fff* dead centre *mp*

2. Cowbells *mp*

Perc. 3. B.D. *fff* *f*

5. (B.D.) *fff* *f*

Pno. I *mf* Practice Pedal on *pp* *mf > ppp* *f > mp* *pp* *f sub.* *pp* *f sub.*

Cel. *pp* to Upright Piano *Upright* *f* *mp* *mp* *pp* *p*

Hp. *ff non troppo* *ff* *mf* *Ab* *pp ff sub.*

J sub. Tempo I (♩ = 62)

Vln. I tutti unis. ord. *fff*

Vln. II tutti unis. ord. *fff*

Vla. tutti unis. ord. *fff*

Vcl. unis. ord. *fff*

I. div. *pp* arco sul tasto flautando *sub.* *ord. (soli)* *mp* *poss.* *fff*

Db. div. *pp* *mp* *poss.* *fff*

2. *pp* *mp* *poss.* *fff*

[illegible]

$\text{♩} = 63$ ————— $\text{♩} = 80$ ————— $\text{♩} = 88$

Fl. 1. *ppp* f *ppp* mf *ppp*

Cl. *ppp* f *ppp* mf *ppp*

B. Cl. *ppp* f *ppp* mf *ppp*

Ch. Cl. *f* *ff sempre* *sempre più ff*

Bsn. *ppp* f *ppp* f *ppp*

to Contrabassoon
 Contrabassoon *ppp* f *ppp*

Hn. 2. con sord. *ppp*

Tpt. practice mutes *ppp* f *ppp* *pp* *poco f*

Picc. Tpt. practice mutes *ppp* f *ppp* *pp* *poco f*

Tba. *mp*

1. (Timps.) *sim*

3. (B.D.)

Perc. (Sus. cym.) *ppp*

5. (B.D.) *ppp*

Pno. I *pp* *p* *p marc.* *sempre senza cresc.*

Cel. *pp* *pp*

$\text{♩} = 63$ ————— $\text{♩} = 80$ ————— $\text{♩} = 88$

I solo *loco*

Vin. I arco sul tasto (pizz.) *ppp* mf *ppp* f

altri div. arco sul tasto (pizz.) *ppp* mf *ppp* f

Vin. II *ppp*

Vla. (div.) *pppp*

Vc. div.

Db.

lunghe
pausa

3 Flutes
 3 Oboes
 2 Clarinets in Bb
 Contrabass C1. in Bb
 2 Bassoons
 Contrabassoon
 4 Horns in F
 2 Trumpets in Bb
 Piccolo Trumpet in C
 2 Tenor Trombones
 Bass Trombone
 Tuba
 Percussion 5
 Glockenspiel (on no account an 8ve lower)
 Piano 1 (Grand)
 Celesta
 Harp
 Violin I div.
 Violin II div.
 Viola div.
 Violoncello div.
 Double bass

12 (a3)

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hr. *pp*

Picc. Tpt. *ff*

Tbn. *pp*

Tba. *pp*

2 Hi-hat, hand closed, near dome *ppp*

3 Tuned bongos *mf* *f non troppo*

4 Side drum sticks snuck together *p*

5 (Glock.) *mf*

6 Crotales *mf*

Pno. I *f* *con poco*

Cel. *ff*

Hr. *ff*

Vln. I div. *mf*

Vln. II div. *mf*

Vla. div. *mf*

Vc. div. *mf*

Db. *mf*

B

24 (1.2) **C**

Fl. *a2* *ff* *to Piccolo 1*

Ob. *a3* *f* *ff*

Cl. *mf* *ff*

Ch. Cl. *mf* *ff*

Bsn. *f* *ff* *mp*

Tpt. *(cup mute sempre)* *f* *via sord.*

Picc. Tpt. *f*

Tbn. *straight mutes 1.2.* *3.* *poco f* *con sord.*

Tba. *poco f*

Perc. 1 *(Rototoms)* *f*

Perc. 2 *Small ratchet* *f (non troppo)* *Timps. (player nearest timps.)* *con sord., any timp. dual center* *ppp sempre*

Pno. I *loco* *to Upright Piano (Practice Pedal off)* *(2ab)*

Cel. *to Grand Piano (as player 2)* *(2ab)*

Hp. *f solo* *Lv*

Vin. I *unis. (molto) sul pont.* *pizz.* *arco sim. sempre* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vin. II div. *pp*

Vla. *unis. (molto) sul pont.* *f* *pizz.* *arco sim. sempre* *f* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vcl. div. *(molto) sul pont.* *f* *f*

Db. div. *put down bows*

D

32

Fl. (a2)

Ob. (a3)

Cl. bells up a2 down up down up down

Ch. Cl. solo *ff*

Ban. a2

Cbsn. *mf staccatiss. possibile*

Hr.

Tpt. (1.)

Picc. Tpt.

B. Tbn.

1. (Rototoms)

Perc. 2. (Timp.)

5. (Ratchet)

Pno. I (Upright) *ff* *p* l.v. *mp*

D

Vln. I arco *ff* pizz. arco *ff* pizz. arco *ff* pizz. arco *ff*

desk 1

1

altri Vln. II div. 2

Vla. arco pizz. arco (non div.) pizz. arco

Vc. unis. *f*

Db. div. *ff* pizz.



39 (a2) **E**

Fl. (a2) up down

Ob. (a3)

Cl. (a2)

Ch. Cl.

Bsn. (a2)

Chas.

Hr. 2.4

Tpt. (L.) via sord.

Picc. Tpt. via sord.

B. Tbn. senza sord. *f poco ruvido*

1. (Rototoms)

2. Hi-hat hard closed (cont.) *p*

3. 3 Large tins *pp*

4. Side drum very tight *mf*

5. (Ratchet) (hold low down) *(poco meno f)*

Pno. I to Grand Piano (player 1)

E

Vln. I pizz. *ff* arco *f*

desk I arco *mf*

1. *pp come sopra*

altri Vln. II div.

2.

Vla. pizz. *ff* arco *f*

Vc. *mf*

Db. div. molto sul pont. *mf* pick up bows *f*

This page of the musical score is divided into two systems. The top system includes staves for Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Horn (1 and 2), Trumpet (1 and 2), Trombone (1 and 2), Tuba, Percussion (Toms and Ratchet), and Grand Piano. The bottom system includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations, including dynamics (ff, f, mf, mp), articulation (staccatissimo, arco molto sul ponti), and rehearsal marks (F). The music is in 4/4 time and the key signature has one flat (B-flat major or D minor).

This page of the musical score is divided into two systems. The top system includes staves for Piccolo, Flute (1 and 2), Oboe, Clarinet, Bassoon, Horn, Piccolo Trumpet, Trombone, Tuba, and Percussion (Toms, Ratchet). The bottom system includes staves for Grand Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and features various dynamic markings such as *ff*, *f*, *mf*, and *mp*. Articulation markings include *staccatissimo* and *arco molto sul ponti*. A rehearsal mark 'F' is located at the top center of the page. The score is for a symphony, and the instruments are arranged in a standard orchestral layout.

[illegible]

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves for various instruments, including woodwinds (Perc., Fl., Ob., Cl., Cb. Cl.), brass (Bsn., Cbsa., Hn., Tpt., Pcc. Tpt., Tbn., Tba.), strings (Vln. I div., Vln. II div., Vla., Vc. div.), and percussion (Hr., Grand Pno., Hr.). The score includes dynamic markings (mp, f, ff, p, mf, ppp, fff, cresc., decresc.), articulation (acc., stacc., marc., staccatissimo), and performance instructions (come sopra, non f, sul pont., non f, sul pont.). A large watermark 'MusicalScoreCloud.com' is visible across the page.

J

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *a2 ff crudo*

Bsn. *f*

Hrn. *1.3 ff*

Tpt. *1.2 soli ff crudo*

Tbn. *f*

Tba. *f*

(Timp.)
hands on shell of timp.
mf p

Perc. 2 *ff*

Sandpaper blocks
ff

player 1
y due mani
f sempre, staccatiss.

Grand Pro.
4 hands
player 2
mf sempre, staccatiss.

Hp.

J

Vin. I *→ sul pont.*

Vin. II *→ sul pont.*

Vla. *→ sul pont.*

Vc. *univ. pizz. behind the bridge p*

Db.



K

94

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *ff*

Ch. Cl. *ff*

Hr. *f*

Tpt. *ff*

(Timp.) (bell) *f* *mp* *pp* *f*

(Cowbells) *f* (sempre marc.)

(Sandpaper) *ff*

B.D. con wood. *pp*

any 2 timp. end, dead centre (con wood.) *ppp*

player 1

Grand Pho. 4 hands

player 2

K

Vln. I

Vln. II

Vla. *pizz.* *mf marc.*

Vc. *pizz.* *mf marc.*

Db. *pizz.* *mf marc.* *f secco*

[illegible]

(Follow conductor) 111(a) 111(b) 111(c) 111(d) 111(e) 111(f) 111(g) 111(h) 111(i) 111(j) 111(k) 111(l) 111(m) 111(n)

Perc. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hr. *fff* *cui-ré* *sim.* *cui-ré* *sim.* *fff* *heavy* *fff* *1.3* *2.4* *a3* *a2*

Tpt. *fff*

Tbn. *fff*

Perc. 2 *fff* (Cowbells) *sempre*

Pno. 1 (1 Player) *fff*

Conductor beats

Cue line

111 (Follow Bass drum) 111(i) 111(ii) 111(iii) 111(iv) 111(v) 111(vi) 111(vii)

Ch. Cl. *mf*

Bsn. *mf*

Chbn. *mf*

B. Tbn. *mf*

Tbn. *mf*

(Tmpts.) *mf*

1 *mf*

3 *mf* *Large ratchet* *f*

Perc. 4 *mf* *Croak cym.* *Knives* *pp* *fff*

5 *(B.D.) solo staccatiss. sempre* *ten forte* *Kit bass drum con ond.* *molto* *fff*

6 *fff*

Vln. I *molto sul pont.* *ord.* *molto sul pont.* *ord.*

Vln. II *molto sul pont.* *div.* *molto sul pont.* *ord.* *molto sul pont.* *ord.*

Vla. *molto sul pont.* *ord.* *molto sul pont.* *ord.*

Vc. *arco ord.* *fff*

Div. *arco ord.* *fff*

Db. *pizz. (poco Bartók)* *p* *fff* *sempre*

[M]

112(a) 112(b) 112(c) 112(d) 112(e) 112(f) 112(g) 112(h) 112(i) 112(j) 112(k)

Picc. *sim. (staccatiss.)*

Fl. *sim. (staccatiss.)*

Ob. *sim. (staccatiss.)*

Cl. *sim. (staccatiss.)*

Hr. *fff*

Tpt. *fff*

Tbn. *fff* Follow Conductor

Perc. 2 (Cowbells)

Pno. I *fff sim.*

Ctr. line

Ch. Cl. *ff*

Bsn. *ff*

Chon. *ff*

B. Tbn. Tba. *f* solo *dim.*

(Timp.)

1 *f*

3 (Ratchet) *ff*

Perc. 4 Croke cym. *f*

5 (B.D.) *sim.* *ff*

6 (Kit B.D.) *ff*

[M]

Vln. I *molto sul pont. (non div.)* *ord.* *molto sul pont.*

Vln. II *molto sul pont. (non div.)* *ord.* *molto sul pont.*

Vla. div. *molto sul pont. (non div.)* *ord.* *molto sul pont.*

Vcl. div. *molto sul pont. (non div.)* *ord.* *molto sul pont.*

Db. div. *pizz. (poco Bartók)* *arco (non div.)* *f* *poco a poco più Bartók pizz.*

[illegible]

[illegible]

136

Picc. *marcatissimo (hard-tongued)*

Fl. *marcatissimo (hard-tongued)*

Ob. *marcatissimo (hard-tongued)*

Cl. *marcatissimo (hard-tongued)*

Cl. *marcatissimo (hard-tongued)*

Bsn. *marcatissimo (hard-tongued)*

Cbsn. *marcatissimo (hard-tongued)*

Hr. *marcatissimo (hard-tongued)*

Tpt. *marcatissimo (hard-tongued)*

Tbn. *marcatissimo (hard-tongued)*

Tba. *marcatissimo (hard-tongued)*

1. Timps., cong. sops.

2. Cowbells

3. B.D.

4. S.D. stacc. off

5. S.D. stacc. off

6. (Kit B.D.)

Perc. 1. to Upright Piano quickly if poss.

Perc. 2. *molto con 2da*

Hp. *molto con 2da*

Vln. I. *tutti unis. 111*

Vln. II. *tutti unis. 111*

Vla. *tutti unis. 111*

Vcl. *tutti unis. 111*

Db. *tutti unis. 111*

1. *molto con 2da*

2. *molto con 2da*

3. *molto con 2da*

4. *molto con 2da*

5. *molto con 2da*

6. *molto con 2da*

7. *molto con 2da*

8. *molto con 2da*

9. *molto con 2da*

10. *molto con 2da*

11. *molto con 2da*

12. *molto con 2da*

13. *molto con 2da*

14. *molto con 2da*

15. *molto con 2da*

16. *molto con 2da*

17. *molto con 2da*

18. *molto con 2da*

19. *molto con 2da*

20. *molto con 2da*

21. *molto con 2da*

22. *molto con 2da*

23. *molto con 2da*

24. *molto con 2da*

25. *molto con 2da*

26. *molto con 2da*

27. *molto con 2da*

28. *molto con 2da*

29. *molto con 2da*

30. *molto con 2da*

31. *molto con 2da*

32. *molto con 2da*

33. *molto con 2da*

34. *molto con 2da*

35. *molto con 2da*

36. *molto con 2da*

37. *molto con 2da*

38. *molto con 2da*

39. *molto con 2da*

40. *molto con 2da*

41. *molto con 2da*

42. *molto con 2da*

43. *molto con 2da*

44. *molto con 2da*

45. *molto con 2da*

46. *molto con 2da*

47. *molto con 2da*

48. *molto con 2da*

49. *molto con 2da*

50. *molto con 2da*

51. *molto con 2da*

52. *molto con 2da*

53. *molto con 2da*

54. *molto con 2da*

55. *molto con 2da*

56. *molto con 2da*

57. *molto con 2da*

58. *molto con 2da*

59. *molto con 2da*

60. *molto con 2da*

61. *molto con 2da*

62. *molto con 2da*

63. *molto con 2da*

64. *molto con 2da*

65. *molto con 2da*

66. *molto con 2da*

67. *molto con 2da*

68. *molto con 2da*

69. *molto con 2da*

70. *molto con 2da*

71. *molto con 2da*

72. *molto con 2da*

73. *molto con 2da*

74. *molto con 2da*

75. *molto con 2da*

76. *molto con 2da*

77. *molto con 2da*

78. *molto con 2da*

79. *molto con 2da*

80. *molto con 2da*

81. *molto con 2da*

82. *molto con 2da*

83. *molto con 2da*

84. *molto con 2da*

85. *molto con 2da*

86. *molto con 2da*

87. *molto con 2da*

88. *molto con 2da*

89. *molto con 2da*

90. *molto con 2da*

91. *molto con 2da*

92. *molto con 2da*

93. *molto con 2da*

94. *molto con 2da*

95. *molto con 2da*

96. *molto con 2da*

97. *molto con 2da*

98. *molto con 2da*

99. *molto con 2da*

100. *molto con 2da*

101. *molto con 2da*

102. *molto con 2da*

103. *molto con 2da*

104. *molto con 2da*

105. *molto con 2da*

106. *molto con 2da*

107. *molto con 2da*

108. *molto con 2da*

109. *molto con 2da*

110. *molto con 2da*

111. *molto con 2da*

112. *molto con 2da*

113. *molto con 2da*

114. *molto con 2da*

115. *molto con 2da*

116. *molto con 2da*

117. *molto con 2da*

118. *molto con 2da*

119. *molto con 2da*

120. *molto con 2da*

121. *molto con 2da*

122. *molto con 2da*

123. *molto con 2da*

124. *molto con 2da*

125. *molto con 2da*

126. *molto con 2da*

127. *molto con 2da*

128. *molto con 2da*

129. *molto con 2da*

130. *molto con 2da*

131. *molto con 2da*

132. *molto con 2da*

133. *molto con 2da*

134. *molto con 2da*

135. *molto con 2da*

136. *molto con 2da*

137. *molto con 2da*

138. *molto con 2da*

139. *molto con 2da*

140. *molto con 2da*

141. *molto con 2da*

142. *molto con 2da*

143. *molto con 2da*

144. *molto con 2da*

145. *molto con 2da*

146. *molto con 2da*

147. *molto con 2da*

148. *molto con 2da*

149. *molto con 2da*

150. *molto con 2da*

151. *molto con 2da*

152. *molto con 2da*

153. *molto con 2da*

154. *molto con 2da*

155. *molto con 2da*

156. *molto con 2da*

157. *molto con 2da*

158. *molto con 2da*

159. *molto con 2da*

160. *molto con 2da*

161. *molto con 2da*

162. *molto con 2da*

163. *molto con 2da*

164. *molto con 2da*

165. *molto con 2da*

166. *molto con 2da*

167. *molto con 2da*

168. *molto con 2da*

169. *molto con 2da*

170. *molto con 2da*

171. *molto con 2da*

172. *molto con 2da*

173. *molto con 2da*

174. *molto con 2da*

175. *molto con 2da*

176. *molto con 2da*

177. *molto con 2da*

178. *molto con 2da*

179. *molto con 2da*

180. *molto con 2da*

181. *molto con 2da*

182. *molto con 2da*

183. *molto con 2da*

184. *molto con 2da*

185. *molto con 2da*

186. *molto con 2da*

187. *molto con 2da*

[illegible]

[illegible]

This is a page from a musical score, likely for a symphony. The page is divided into several systems, each containing staves for different instruments. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and Strings (Vln. I, Vln. II, Vla., Vcl., Db.). The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include 'ff' (fortissimo), 'f' (forte), 'p' (piano), 'mf' (mezzo-forte), 'mp' (mezzo-piano), 'poco f' (poco forte), 'sim' (sforzando), and 'T Rinforzato' (Tutti Rinforzato). The page also features a large, stylized watermark of a musical instrument, possibly a violin or flute, in the background.

This page of the musical score contains the following parts and markings:

- Flutes (Fl.):** Measures 166-170. Includes dynamic markings *ff* and *f*, and articulation marks like "bell up".
- Oboes (Ob.):** Measures 166-170. Includes dynamic markings *ff* and *f*, and articulation marks like "bell up".
- Clarinets (Cl.):** Measures 166-170. Includes dynamic markings *ff* and *f*.
- Bassoons (Bsn.):** Measures 166-170. Includes dynamic markings *ff* and *f*.
- Horns (Hn.):** Measures 166-170. Includes dynamic markings *ff* and *f*.
- Trumpets (Tpt.):** Measures 166-170. Includes dynamic markings *ff* and *f*.
- Trombones (Tbn.):** Measures 166-170. Includes dynamic markings *ff* and *f*.
- Percussion (Perc.):** Measures 166-170. Includes dynamic markings *ff* and *f*.
- Strings:** Violins I and II, Viola, Violoncello, and Double Bass. Measures 166-170. Includes dynamic markings *ff* and *f*.

171 *poeh. cantab.* **U**

Fl. *p sub.*

Ob. *bell down*

Cl. *poeh. cantab.* *pp sub.*

Ch. Cl. *pp sub.*

Bsn. *fff* *(a2)*

Chn. *fff*

Hr. *(1.3)*

Tpt. *(2.4)*

Tbn. *a2*

B. Tbn. *fff*

Tba. *fff*

1. (Tmps.) *sub. fff*

2. (Tms.) *fff*

Perc. 3. (B.D.) *sub. ff*

5. (Glock.) *damp all notes*

6. (Crotales) *damp all notes*

Pno. I *(8)* *solo staccatiss.* *r.h. fortississimo sempre* *l.h. p quasi f*

Cel. *(8)*

Hrp. *tune lowest D string to D+*

Vln. I *div. a4* *ppp molto esp.*

Vln. II *div. a4* *ppp molto esp.*

Vla. *ppp molto esp.*

Vc. *ppp molto esp.*

Db. *write back of instrument with heel of hand* *ppp (thud)*

[illegible]

[illegible]

198 (a2)

Fl. *mp* *f* *fff* *bell up* *bell down*

Ob. *ff* *fff* *bell up* *bell down*

Cl. *a2* *ff* *fff* *bell up* *bell down*

Ch. Cl. *ff* *fff* *bell up* *bell down*

Bsn. *mp* *mf* *f* *fff* *bell up* *bell down*

Chn. *mp* *mf* *f* *fff* *bell up* *bell down*

Hr. *ff* *fff* *bell up* *bell down*

Tpt. *ff* *fff* *bell up* *bell down*

Tbn. *ff* *fff* *bell up* *bell down*

B. Tbn. *straight mute* *via sord.*

Tba. *via sord.*

1. *(Timp.)* *poco f* *f* *mp*

2. *(B.D.)* *mp* *f* *mp*

3. *(Sus. cym.)* *mp* *f* *mp*

4. *(B.D.)* *mp* *f* *mp*

5. *(Sizzle cym.)* *poco f* *p* *f* *mp*

6. *cresc.* *(mf)* *f* *mp*

Pro. 1. *ff* *mp* *f* *mp*

Pro. 2. *ff* *mp* *f* *mp*

Vin. I div. a4 *mp* *mp cresc.* *f* *ff* *div. a2*

Vin. II div. a4 *mp* *mp cresc.* *f* *ff* *div. a2*

Vla. div. *ff* *mp* *f* *ff*

Vc. div. *ff* *mp* *f* *ff*

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

X

attacca

IV

Quasi leggiero $\text{♩} = 52$

2 Flutes *mf* *pp* *mf* *pp* *mp* *pp*

Bass Flute *f* *f* *mf*

2 Oboes

Cor Anglais

Clarinet in A *mf* *mp* *ppp* *mf* *mp* *rubato*

Bass Clarinet in Bb *mf* *mp* *p*

Contrabass Cl. in Bb *pp*

3 Bassoons *mfpp* *mfpp* *mp, pp*

4 Horns in F

3 Trumpets in Bb

3 Trombones

Tuba *p dolce, legatissimo*

Cowbells *dolcissimo* *pp* *ppp* *(ma solo, cantab.)*

Piano 1 (Grand) *to Upright Piano*
move strip of cloth to cover this range:

Piano 2

Harp

Violin I *mf* *ppp* *mf* *ppp* *mp* *ppp*

Violin II *mf* *ppp* *mf* *ppp* *mp* *ppp*

Viola *mf* *ppp* *mf* *ppp* *mp* *ppp*

Violoncello div. *mf* *pp* *ppp* *mf* *pp* *ppp* *on the beat* *mf* *pp* *ppp* *on the beat* *mf* *pp* *ppp*

Double bass div. *p dolce espr., legatiss.* *p dolce espr., legatiss.*

4 (a2)

Fl. *p*

B. Fl. *mp*

Cl. *pp*

B. Cl. *pp* *rubato*

Ch. Cl. *pp*

Bsn. *p* *pp dolce, canab.*

Hn. *pp* 3. con sord.

Tbn. *pp* 2.4. con sord.

B. Tbn. *pp* straight mute (cardboard) *ppp sempre*

Tha. *pp* *ppp sempre*

1. Timps. dead centre *ppp*

2. (Cowbells) *ppp*

3. Perc. *ppp*

4. B.D. *ppp*

5. B.D. *ppp*

Pno. I (Upright) *ppp* on the beat *ppp* to Grand Piano

Vin. I *p* *ppp* on the beat *ppp* *sim.*

Vin. II *p* *ppp* on the beat *ppp* *sim.*

Vla. *p* *ppp* *pp* *ppp*

Vc. div. *p* *ppp*

Db. div. *ppp* *dolcis., molto espr.*

dolcis., molto espr.

Practice Pedal on

A $\text{♩} = 56-60$ *legatissimo*

Fl. *pp* *5* *6*

B. Fl. *pp* *3* *5* *6* *mf* *rub.* *5* *6* *f* *bell up* *1.* *ff appass.* *ff* *bell up* *3.* *f appass.* *ff* *bell up* *f appass.* *ff* *mp* *5* *6* *p*

Ob. *ff appass.*

C. A. *f appass.* *ff*

Cl. *pp* *5* *6* *mf* *rub.* *5* *6* *mp* *5* *6* *pp*

B. Cl. *pp* *5* *6* *mf* *rub.* *5* *6* *p*

Ch. Cl. *mf* *5* *6* *mp*

Bsn. *pp* *3. to Contrabassoon*

Hn. *(3.)* *via sord.* *poch. rinf.* *(2.4.)* *ppp* *ppp*

Thn. *(cc)* *(cc)*

B. Thn. *(cc)*

Tba. *(cc)*

Pno. I (Grand) *mf lontano* *p marc.* *ppp* *molto con 2da*

Hp. *solo* *mf expr.* *5* *6* *A^b* *5* *6* *5* *6* *p*

Vln. I *(cantab.)* *p* *rinf.* *pp*

Vln. II *p* *rinf.* *pp*

Vla. *p rinf.* *sul tasto* *pp*

Vc. div. *ppp* *sul tasto* *ppp* *ppp* *pp*

Db. div. *2 desks, div.* *pp* *altre, div.* *pp* *pizz.* *ppp* *f*

10

B. Fl. *f* *pp* *f* *pp* *mf* lower bell

Ob. *piu ff* *f* *meno f* lower bell

C. A. *piu ff* *f* *meno f* lower bell

Cl. *mp* *pp* *mf* *ppp* *mp*

B. Cl. *p* *mf* *pp* solo

Ch. Cl. *mp* *pp* *pp*

Hr.

1 Perc. Timps. *ppp*

5 B.D. *ppp*

Pno. 1 to Upright Piano

Pno. 2

Hp. *mf* *f sub.* *mp* *poco f* *p* *mp* *p* *pp*

Vln. I

Vln. II

Vla.

Vc. div. *ppp*

2 desks (div.) *ppp*

Db. (div. pizz.) *ppp*

altri *quasi ff* *pp sonore*

C *Largamente subito*
♩ = 58 immenso

19

Cl. *pp* molto sostenuto *cresc.* (*f*)

B. Cl. *pp* molto sostenuto *cresc.* (*f*)

Ch. Cl. *pp* molto sostenuto *molto sost. cresc.* *f*

Bsn. *pp* molto sostenuto *cresc.* (*f*)

Cbn. *pp* molto sostenuto *cresc.* *pp cresc. molto sost.* *mf* *f*

1. *ppp* molto sostenuto *cresc.* *al* *pp e cresc.* (*mf*)

3. (senza sord.)

Hn. (2.) *pp* molto sostenuto *cresc.* *senza sord.* *pp* molto sostenuto *cresc.* *mf* *f*

4. senza sord. *ppp* molto sostenuto *cresc.* *al* *pp* *ppp* *cresc.* *mf* *f*

Tpt. 1, 2 whisper mutes *quasi fff*

Tbn. (con sord.) 3. whisper mutes *quasi fff*

Perc. 2 (Cowbells) *cresc. (meno dim.)* *ff* *mf* *ff* *mf* *ff*

Pho. 1 *cresc.* *poco f legatissimo*

Pho. 2 *cresc.* *sim.* *fff* *risuando, molto cantab.*

Hp. *f e cresc.* *Al* *Cl* *B* *F* *B* *A* *B* *E* *B* *F* *G* *C* *G* *fff* *expr., arpegg. rapidissimo*

C *Largamente subito*
♩ = 58 immenso

(8)

I solo *cresc.* *al* *molto f e cresc.* *loco* *ff appass., molto cantab.*

Vln. I *cresc.* *al* *molto f e cresc.* *ff appass., molto cantab.*

altri *cresc.* *al* *molto f e cresc.* *ff appass., molto cantab.*

I solo *cresc.* *al* *molto f e cresc.* *ff appass., molto cantab.*

Vln. II *cresc.* *al* *molto f e cresc.* *ff appass., molto cantab.*

altri *div.* *ppp* *cresc.* *p* *mf, ff appass., molto cantab.*

Vla. *cresc.* *al* *molto f e cresc.* *ff appass., molto cantab.*

altri *div. ord.* *mp* molto sostenuto *cantab.* *cresc.* *un.* *ff appass., molto cantab.*

Vc. *p* molto sostenuto *cantab.* *cresc.* *augmentando* *mf* *f*

Db. *tutti div. ord.* *p* molto sostenuto *cantab.* *cresc.* *augmentando* *mf* *f*

[illegible]

G

(♩ = 114) poco accel. - - - - - ♪ = 60-63 (♩ = 120-126)

Pic.

Fl.

Ob.

Cl.

B. Cl.

Ch. Cl.

Bsn.

Cbsn.

Hr.

Tpt.

Tbn.

Tbu.

(Cowbells)

2

Perc. 3

5

Pno. 1

Cel.

Hrp.

pp, *mf*, *f*, *mp*, *fp*, *ppp*, *ppp sempre*, *poco*, *a3* (whisper mutes), *ppp poss.*, *loco*, *l.v. poss.*, *to Grand Piano quickly*, *fp → pp*, *release (catch in Ped.)*, *to Upright Piano*.

[illegible]

H

46

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

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

Ob. *mp* *mp* *mf*

Cl. *mp* *mp* *mf*

B. Cl. *pp* *pp* *mf* *ff*

Ch. Cl. *mf* *ff* *pp* *mf* *ff*

Bsn. *pp* *pp* *mf* *ff*

Cbsn. *fp* *fp* *ff* *fp* *fp* *ff*

Hr. *1.3* *2.4* *rinfc.* *mf* *ff*

Tpt. *1* *2.3* *rinfc.* *mf* *ff*

Tbn. *1.2* *3* *ppp* *ppp*

Tba. *ppp* *ppp*

Perc. 2 (Tms) *ppp* *ppp* *ppp*

Perc. 3 (B.D.) *ppp* *ppp* *ppp*

Perc. 5 (B.D.) *ppp* *ppp* *ppp*

Pno. I (Grand) *mf* *mf*

Hp. *f* *mp* *f*

Vin. I *mp* *mf* *pp* *p*

Vin. II *mp* *mf* *pp* *pp* *p*

Vla. *pizz.* *pp* *arco* *ppp*

Vc. div. *pp* *pp* *pp* *pp*

Db. div. *mf* *mf* *mf* *mf* *ppp (sub.)* *mf* *mf* *f*

[If no low D, OMIT - not 8ve higher]

[If no low D, OMIT - not 8ve higher]

arco ord. *pizz.*

ppp (sub.) *mf*

This page of a musical score is for a symphony, featuring multiple staves for various instruments and voices. The instruments listed on the left include Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Chorus (Chor.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tbu.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc. div.), and Double Bass (Db. div.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *f*, *ff*, *pp*, *ppp*, *cresc.*, *dim.*). It also features performance instructions like "solo", "sub.", "cresc. ancora", "senza sord.", "gradually remove mute", "remove cloth entirely", "pick up bows", and "sub. rit. molto".

The page is numbered 53 in the top left corner. The score is written in a major key with a 4/4 time signature.

I molto
 $\text{♩} = 40 \text{ rit. poss.}$, $\text{♩} = 84 \text{ più rit.}$, $\text{♩} = 69$; $\text{♩} = 40 \text{ muovendosi al}$ - $\text{♩} = 48-50 \text{ sempre}$
 (quasi $\text{♩} = \text{♩}$)

59 (in 6)

Picc. fff 2. to Piccolo 2

Fl. fff 2. to Cor Anglais

Ob. fff

Cl. fff

B. Cl. fff

Ch. Cl. fff

Bsn. fff

Cbsn. fff

Hr. sol bells up lower molto ff

Tpt. fff

Tbn. fff

B. Tbn. fff

Tba. fff

1. Timps. on shells f ff mf p

3. (B.D.) poco ff

Perc. 4. 2 largest Sus. cym. ff mf ppp poss.

5. (B.D.) fff Large gong solo fff cantabile poss.

6. fff cantabile poss.

Pno. 1 damp string with hand if necessary ff pp to Upright Piano

Pno. 2 fff poss. to Celesta

Vin. I $\text{fff sempre, dolce appass., sostenuto}$ dim. molto

Vin. II $\text{fff sempre, dolce appass., sostenuto}$ dim. molto

Vla. $\text{fff sempre, dolce appass., sostenuto}$ dim. molto

Vc. div. fff ff p sul tasto sub. sul tasto sub. sul tasto sub. sul tasto

Db. div. fff ff p div. (non trem.) both parts: mf p sub.

* see introductory note

[illegible]