

# John Adams

## HARMONIELEHRE

for orchestra

Full Score

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### **Instrumentation**

4 Flutes (3 double Piccolos)  
3 Oboes (3rd doubles English Horn)  
4 Clarinets in B $\flat$  (2 double Bass Clarinets)  
3 Bassoons  
Contrabassoon  
4 Horns in F  
4 Trumpets in C  
3 Trombones  
2 Tubas  
Timpani

Percussion (4 players):

2 Marimbas, Vibraphone, Xylophone, Tubular Bells,  
Crotales, Glockenspiel, 2 Suspended Cymbals,  
Sizzle Cymbal, Small Crash Cymbals, Bell Tree,  
2 Tamtams, 2 Triangles, Bass Drum

2 Harps  
Piano  
Celesta  
Strings

*duration: ca. 40 minutes*

*Premiered on March 21, 1985 by The San Francisco Symphony, Edo de Waart, conductor*

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**Orchestra material is available on rental from the publisher**

# HARMONIELEHRE

## Part I

John Adams

$\text{♩} = 116$

1  
2  
3  
Flute

1  
2  
Bass Clarinet in B $\flat$

1  
2  
3  
Bassoon

Contrabassoon

1  
2  
3  
4  
F Horn

1  
2  
3  
Trumpet in C

1  
2  
3  
Trombone

1  
2  
Tuba

Piano

Tabular Bells

Timpani

1  
2  
Violin

Viola

Cello

Bass

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6

1

Fl.

2

3

B. Cl.

1 2

(a2)

sim.

Bsn.

1 2 3

(a3)

sim.

fff

Cbn.

sim.

fff

Hr.

1 2

(2.)

1.

7.

sim.

a2

fff

fff

3 4

(3.)

4.

1.

1.

sim.

a2

fff

fff

Tpt.

1 2

sim.

fff

fff

3

sim.

fff

Tbn.

1

2 3

a2

sim.

a2

fff

Tuba

1 2

sim.

fff

fff

Piano

fff

sim.

fff

(2. sempre)

T. bells

fff

sempre fff

Lv.

Timp.

sempre fff

Vc.

Bass

15

1 Fl. 1 *dim.* *pp* *ff*

2 Fl. 2 *dim.* *pp* *ff*

3 Fl. 3 *dim.* *pp* *ff*

1 Ob. 1 *pp* *ff*

2 Ob. 2 *pp* *ff*

1 Cl. 1 *A Cl.* *p* *ff*

2 Cl. 2 *A Cl.* *p* *ff*

1 B. Cl. 1 *change to A Cl.* *(A Cl.)* *mf* *ff*

2 B. Cl. 2 *change to A Cl.* *(A Cl.)* *mf* *ff*

1 Bsn. 1 *dim.* *pp*

2 Bsn. 2 *dim.* *pp*

3 Bsn. 3 *dim.* *pp*

1 Cbn. *dim.* *pp*

1 Hn. 1 *pp*

2 Hn. 2 *pp*

3 Hn. 3 *pp*

4 Hn. 4 *pp*

1 Tpt. 1 *pp*

2 Tpt. 2 *pp*

3 Tpt. 3 *pp*

1 Tbn. 1 *pp*

2 Tbn. 2 *pp*

3 Tbn. 3 *pp*

1 Tuba 1 *pp*

2 Tuba 2 *pp*

Piano *pp*

Hp. 1, 2 *mf* *sim.* *sim.*

1 Mar. *mf*

2 Mar. *mf*

1 Vln. 1 *mf* *div., pizz.*

2 Vln. 2 *mf* *div., pizz.*

Vla. *mf* *div., pizz.*

Vc. *dim.* *pp*

Bass *pp* *sempre pp*

20 *al*

Fl. 1 2 3

Ob. 1 2 (*a2*) 8)

Cl. 1 2 3 4

Bsn. 1 2

Hn. 1 2

Hp. 1, 2 (*a2*)

Mar. 1 2

Vln. 1 2 (*pizz.*)

Vla. (*pizz.*)

Vc.

Bass

Detailed description: This page of a musical score contains measures 20 through 23. The key signature is one sharp (F#) and the time signature is 3/4. The score is arranged for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts are marked *al* and *a2* respectively. The Clarinet (Cl.) and Bassoon (Bsn.) parts have four staves each, with the first two staves of each instrument playing a rhythmic pattern of eighth notes. The Horn (Hn.) parts are silent. The Harp (Hp.) part is marked *a2*. The Maracas (Mar.) part has two staves, both playing a rhythmic pattern of eighth notes. The Violin (Vln.) and Viola (Vla.) parts are marked *pizz.* (pizzicato). The Violoncello (Vc.) and Bass parts are silent.

25

Fl. 1 2/3

Ob. 1 2 (8)

Cl. 1 2 3 4

Bsn. 1 2

Hr. 1 2 *mp*

Hp. 1, 2

Mar. 1 2

Vln. 1 2 (*pizz.*) *mf* (*crese. in Vln. I only*)

Vla.

Vc.

Bass *p* *FP*

31 (a3) 36

Fl. 1 2 3 *sempre ff*

Ob. 1 2 (a2) (8) *sempre ff*

Cl. 1 2 3 4 *mf* *p*

Bsn. 1 2 *p*

Hn. 1 2 *mf*

Hp. 1,2 (a2)

Mar. 1 2

Vln. 1 2 (div. a2, pizz.) *mf* (sempre div.)

Vla. (div. a2, pizz.) (sempre div.)

Vc.

Bass

37 41

Fl. 1 2 3

Ob. 1 2 (8)

Cl. 1 2 3 4

Bsn. 1 2

Hr. 1 2

Piano *poco f*  
*sempre*

Cel. (sounds 8va) *poco f*  
*sempre*

Hp. 1, 2

Mar. 1 2

Vln. 1 2 *mf* (div. a2)

Vla. (div. a2)

Vc.

Bass





61 (8)

Fl. 1 2 3 *sa sl.* (3+2) *sim.* (3+2)

Picc. 4

Ob. 1 2 3 *sim.*

Cl. 1 2 3 4 *staccatissimo* *sim.*

Bsn. 1 2 3

Hr. 1 2 3 4 *mf*

Tpt. 1 2 3 4 *p sostenuto*

Piano (8)

Hp. 1 2

Glock.

Vln. 1 2 (*div.*)

Vla. (*pizz.*) *poco f*

Ve. *poco f*

Bass





80

Fl. 1  $\frac{2}{4}$   $\frac{3}{4}$  *(sempre staccato)*

Ob. 1  $\frac{2}{4}$   $\frac{3}{4}$  *sempre staccato*

Cl. 1  $\frac{2}{4}$

Cl. 3  $\frac{4}{4}$

Bsn. 1  $\frac{2}{4}$   $\frac{3}{4}$  *(sempre staccato)*

Hr. 1  $\frac{2}{4}$  *pù forte*

Hr. 3  $\frac{3}{4}$  *pù forte*

Tpt. 1  $\frac{2}{4}$  *pù forte*

Tpt. 3  $\frac{4}{4}$  *pù forte*

Tbn. 1  $\frac{2}{4}$   $\frac{3}{4}$  *pù forte*

Hp. 1

Hp. 2

Trgl.

Vln. 1 *cons.*

Vln. 2

Vla.

Vc.

(♩ + ♩ + ♩)

84 85 8<sup>ma</sup> (2,3) Fl.3 change to Picc.

Fl. 1 2/3

Ob. 1 2/3

Cl. 1 2 3 4

Bsn. 1 2/3

Hrn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2/3

Hp. 1 2

Trgl.

Vln. 1 2

Vla. 1 2

Vc. (pizz.) (pizz.)

*f* *f* *f* *sim.*

*div.* *sim.* *div.* *sim.*





102

FL. 1 (2+3) (2+3) (2+3)

B. Cl. 1 2 (a2) *sempre fff* *f*

Cbn. *sempre fff* *f*

Hn. 1 2 4 *mf* *mf*

Tpt. 1 2 3 4

Tbn. 1 2 3

Tuba 1 2 *sempre fff* *8 ba* *sempre fff*

Piano

Hp. 1

Timp. (tr)

Vln. 1 2 (*unis.*) *sempre fff* *sempre fff*

Vla. *staccato* *div.* *f* (*off the string*) *energico*

Vc. *staccato* *div.* *f* (*off the string*) *energico*

Bass *staccato* *div.* *f* (*off the string*) *energico*

*fff*

(decrec. bottom 1/2 only)

109

Fl. 1

B. Cl. 1 2

Cbn.

Hn. 1 2 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tuba 1 2

Piano

Hp. 1

Timp.

Vln. 1 2

Vla.

Vc.

Bass

115

Fl. 1  
2

Picc.  
3  
4

Ob.  
1  
2  
3

B. Cl.  
1  
2

Cbn.

Hr.  
1  
2

Piano  
*f* brightly articulated

Hp.

Glock.

Vln.  
1  
2

Vla.  
1  
2

Vc.  
1  
2

Bass

*pp*

Detailed description: This page of a musical score covers measures 115 through 120. The score is for a full orchestra and piano. The woodwind section includes Flutes (1 and 2), Piccolo (3 and 4), Oboes (1, 2, and 3), Bass Clarinet (1 and 2), Contrabassoon, Horns (1 and 2), and Piano. The string section includes Violins (1 and 2), Violas (1 and 2), Violas, Cellos (1 and 2), and Basses. The piano part is marked *f* brightly articulated. The woodwinds and piano play sustained chords with some movement, while the strings play a rhythmic accompaniment. The basses play a steady eighth-note pattern. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

121

Fl. 1 *mf*

Fl. 2 *mf*

Picc. 3 *mf*

Picc. 4 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

B. Cl. 1 *(a2)*

B. Cl. 2 *(a2)*

Cbn.

Hn. 1

Hn. 2

Piano

Hp. 1 *f* *lv.*

Glock.

Vln. 1 *div.* *p*

Vln. 2 *div.* *p*

Vla. *sempre forte e sempre staccato*

Vc.

Bass *(in concert halls with weak bass resonance, all basses should play)*

*sim.*

*mf*

*f*

*lv.*

*div.*

*p*

*sempre forte e sempre staccato*

*f*

*n*

126

Fl. 1  
2

Picc.  
3  
4

Ob.  
1  
2  
3

B. Cl.  
2

Cbn.  
2

Piano

Harp  
1  
2

Glock.

Vln.  
1  
2

Vla.  
1  
2

Vc.  
1  
2

Bass

*sim.*

*sim.*

*p*

*div.*

(Bottom 172)

Detailed description: This page of a musical score covers measures 126 to 130. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwinds (Flute, Piccolo, Oboe, Bass Clarinet) and strings (Violins, Violas, Cellos, Bass) are active throughout. The Piano and Harp parts feature complex textures with many accidentals and dynamic markings. The Bass part is marked 'div.' and has a reference to '(Bottom 172)'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'sim.' and 'p'.





144

Fl. 1

Fl. 2

Picc. 3

Ob. 1/2/3

B. Cl. 1

B. Cl. 2

Bsn. 3

Tpt. 1/2/3/4

Tuba 1/2

Piano

Hp. 1/2

Glock.

Xylo.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

(8)

(8)

(8)

(div)

148

Fl. 1

Picc. 2/4

Ob. 1/2/3

B. Cl. 1/2 (1.) (2.)

Bsn. 1/2/3

Hn. 1/2/3

Tpt. 1/2/3/4

Tuba 2

Piano

Hp. 1/2

Glock.

Xylo.

Vln. 1/2

Vla.

Vc.

Bass

*f*

*a2*

*sf*

*sim*

(Bottom 1/2)

152

Fl. 1

Picc. 2/3, 4

Ob. 1/2, 3

B. Cl. 2

Bsn. 1/2, 3

Hr. 1/3

Lt. 1/2, 3/4

Tuba 2

Piano

Hp. 1/2

Glock.

Xylo.

Vln. 1/2

Vla.

Ve.

Bass (div.)

change to Fls.

*f*

*a2*

*sim.*

*ff*

1., 3., 2.

3.

Fl.  
Ob.  
B.  
Bs.  
H  
T  
T  
I



159

Fl. 1 2 3 4

Ob. 1 2 3

Cl. 1 2

B. Cl. 2

Bsn. 1 2 3

Tpt. 2 3 4

Tuba 1 2

Piano

Hp. 1 2

Glock.

Xylo.

Vln. 1 2

Vla.

Vc.

Bass

(8)

*mp*

*f*

*p*

*siml.*

*f*

*siml.*

*div.*

*(1 = p 1/2)*

*siml.*

162

Fl. 1 2

3 4 (8) change to Piccs.

Ob. 1 2 3 4

Cl. 1 2

Hr. 1 2 3 4

Tpt. 2 3 4

Tuba 1 2 (11) (8)

Piano

Hp. 1 2

Glock.

Xylo.

Vln. 1 2

Vla.

Vc.

Bass

165

Fl. 1 2

Picc. 3 4

Cl. 1 2

Hr. 1 2 3

Tpt. 1 2 3 4

Tuba 1 2

Piano

Hp. 1 2

Glock.

Xylo.

Vln. 1 2

Vla.

Vc.

Bass

*div.*

*Mutes on*

*(mutes)*

*off the string*

*Vla. II Top 1/2: Mutes on*

*(div.)*

168

Fl.

Picc.

Cl.

Ha.

Tpt.

Tuba

Piano

Hp.

Glock.

Crot.

Xylo.

Vln.

Vla.

Vc.

Bass

*dim.*

*p*

*f*

*sim.*

*mutes*

(sounds 15ma)

(dim.)

171

Fl. 1

Fl. 2

Picc. 3

Picc. 4

Cl. 1

Cl. 2

Hr. 1

Tpt. 1

Tuba 1

Tuba 2

Piano

Hp. 1

Hp. 2

Crot.

Xylo.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

*p*

*più forte*

*f*

*mf*

174 176

FL. 1 2

Picc. 3 4

CL. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tuba 1 2

Piano

Hp. 1 2

Crot.

Vln. 1 2

Vla. Bottom 1/2: Mutes on Top 1/2: Mutes on

Vc. Bottom 1/2: Mutes on

Bass

Strings: Gradual dim. to m. 213

*mp*

*mf*

177

Fl. 1  
Fl. 2  
Picc. 3  
Picc. 4  
Cl. 1  
Cl. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tuba 1  
Tuba 2  
Piano  
Hp. 1  
Hp. 2  
Crot.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Bass

8va  
mf  
8va  
mf  
8va  
mp  
mp  
div. a3  
unis.  
unis.

180

This musical score page contains measures 180 through 183. The instruments and parts are as follows:

- Flutes (Fl.):** Two staves, both playing melodic lines with *mf* dynamics.
- Piccobass (Picc.):** Three staves, playing melodic lines with *mf* dynamics.
- Clarinets (Cl.):** Two staves, playing melodic lines with *mf* dynamics.
- Bass Clarinet (B. Cl.):** Two staves, playing a rhythmic accompaniment with *mp* dynamics.
- Horn (Hn.):** Four staves, playing a rhythmic accompaniment with *mp* dynamics.
- Tuba:** Two staves, playing a rhythmic accompaniment with *mp* dynamics. Includes markings for *8va* and *8ba*.
- Trumpets (Tp.):** Two staves, playing melodic lines with *mf* dynamics. Includes markings for *8va* and *8ba*.
- Cymbal (Crot.):** One staff, playing a rhythmic accompaniment with *p* dynamics.
- Violins (Vln.):** Two staves, playing a rhythmic accompaniment with *mp* dynamics.
- Violas (Vla.):** Two staves, playing a rhythmic accompaniment with *mp* dynamics.
- Violoncello (Vc.):** Two staves, playing a rhythmic accompaniment with *mp* dynamics.
- Bass:** One staff, playing a rhythmic accompaniment with *pizz.* and *p* dynamics.





192

Fl. 1 2 3 4

Ob. 1 2

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2 3 (1,2)

Tpt. 1 2

Hp. 1 2

Glock.

Crot.

Timp.

Vln. 1 2

Vla. 1 2 3

Bass (Top 1/3) (Bottom 2/3)

*mf* *p* *a2*

196

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Hp.

Glock.

Crot.

Timp.

Vin.

Vla.

Bass

(Bottom 2/3)

(mutes)

*mp*

*pp*

*p*

200

Fl. 1 2 *a<sub>2</sub>* *p* *mf*

Fl. 3 4 *a<sub>2</sub>* *p* *mf*

Ob. 1 2

Cl. 1 2 *p* *mf*

B. Cl. 1 2 (*a<sub>2</sub>*) *p* *mf*

Bsn. 1 2 *p* *mf*

Tpt. 1 2 *ppp*

Hp. 1 *mf* *mf* *mf*

2

Glock.

Crot.

Timp.

Vln. 1

2

Vla.

Bass (*Bottom 2/3*) *ppp*

204

Fl. 1 3 4 *mf*

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2 3

Tpt. 1 2 3 *mp*

Hp. 1 *sempre mp*

2 *mf*

Timp. *ppp*

Vln. 1 2

Vla. 1 2

Figs. 3,4 change to Piccs.

change to Bb cl.

208

Tpt. 1 2 3 Mutes out

Hp. 1

2 *mf*

Timp. *pppp*

Vln. 1 2

Vla. 1 2

212

Hp. 1 *p*

Hp. 2 *mp*

Crot. 1 *mp*

Crot. 2 *mf*

Glock. (hard mallets) *mp*

Mar. (hard mallets) *p* *lv.*

Vln. 1 *p*

Vln. 2 *p*

Vln. A *(p)*

Vln. 3 *(p)*

Vln. C *ppp* *Mutes off*

Vln. D *ppp* *Mutes off*

216

Hp. 1

Hp. 2

Crot. *p*

Glock. *p*

Mar. 1

Mar. 2

Vln. 1

Vln. 2

Vln. A *Mutes off*

Vln. B *Mutes off*

222

Hp. 2

Mar. 1

2

Vln. 1

2

226

Hp. 2

Mar. 1

2

Vln. 1

2

230

Mar. 1

Mar. 2

Vin. 1

Vln. 2

235

Vln. 1

Vln. 2

240

Picc. 3/4

S.Cymb. (High)

Vln. 1

Vln. 2

Vla.

*p*

*pp*

(no mutes) *p*

(no mutes) *p*

245

Fl. 1

Fl. 2

Picc. 3/4

S.Cymb. (High)

Vln. 1

Vln. 2

Vla.

*pp* (lightly tonguing)

*pp*

*p*

*pp*

*pp*

*pp*

*pp*



257

Fl. 1, 2

Picc. 3, 4

Cl. 1, 2, 3, 4

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

Tuba 1, 2

Hp. 1, 2

Cel.

Vln. 1 B, 2 D

Vla.

Vc.

Bass

change to Fl.

change to Fl.

Mutes in

Mutes in

All Vln. 1: Mutes off

All Vln. 2: Mutes off

*Soli*  
*mf espressivo*

*(pizz.)*  
*mp*

*arco*  
*mp*

262

Fl.

Cl.

Hr.

Tpt.

Tbn.

Tuba

Hp.

Cel.

Vln.

Vla.

Vc.

Bass

(1.)

The musical score is arranged in a standard orchestral format. It begins with measure 262. The woodwind section (Flute, Clarinet, Horn) and brass section (Trumpet, Trombone, Tuba) are mostly silent in the first three measures. The strings (Violin, Viola, Violoncello, Bass) and Harp play a rhythmic accompaniment of eighth notes. In measure 264, the Clarinet and Horn parts enter with a melodic line. The Horn part is marked with a first ending bracket and a first ending mark (1.). The score concludes with measure 265.





280

Fl. 1 2

Cl. 1 2 3 4

Bsn. 1 2

Hn. 1

Hp. 1 2

Cel.

Vln. 1 2

Vla.

Vc.

Bass

*f* *f* *mf* *mf* *siml.* *siml.* *mf* *mf* *mp* *mp*

284

Fl. 1 2 3 4

Ob. 1 2 3

Cl. 1 2 3 4

Bsn. 1 2

Hp. 1 2

Cel.

Vln. 1 2

Vla.

Vc.

Bass

*f* *f* *p*

*mf* *mf* *mf*

*p* *p*

*poco f* *poco f*

Detailed description: This page of a musical score covers measures 284 through 287. The score is for a full orchestra. The Flute (Fl.) section has four staves, with measures 1 and 2 playing chords marked *f*, and measures 3 and 4 playing chords marked *p*. The Oboe (Ob.) section has three staves, with measure 2 playing a melodic line marked *p*. The Clarinet (Cl.) section has four staves, with measures 1 and 2 playing a melodic line marked *mf*, and measures 3 and 4 playing chords marked *mf*. The Bassoon (Bsn.) section has two staves, with measures 1 and 2 playing a melodic line marked *p*. The Harp (Hp.) section has two staves, with measures 1 and 2 playing a melodic line marked *p*. The Cello (Cel.) section has two staves, with measures 1 and 2 playing a melodic line marked *poco f*. The Violin (Vln.) section has two staves, with measures 1 and 2 playing chords marked *f*. The Viola (Vla.) section has one staff, with measures 1 and 2 playing chords marked *f*. The Violoncello (Vc.) section has one staff, with measures 1 and 2 playing chords marked *poco f*. The Bass section has one staff, with measures 1 and 2 playing chords marked *poco f*. The score is in 4/4 time and features various dynamics and articulations.

288

Fl.

1 2

3 4

change to Picc. 3, 4

Ob.

1 2

3

Cl.

1 2

3 4

Bsn.

1 2

3

Tpt.

1 2

3 4

4. (mute)

(mutes)

(3mutes) 3, 4

Tbn.

1 2

3

(mutes)

Piano

*p*

1/2 *una corda*

Vln.

1 2

Vla.

Vc.

Bass

293

Fl. 1 2

Picc. 3 4

Ob. 1 2 3

Cl. 1 2 3 4

Bsn. 1 2 3

Tpt. 1 2 3 4

Tbn. 1 2 3

Piano

Vln. 1 2

Vla.

Vc. *bca*

Bass *bca*

*sim.*

*poco f*

*poco f*

299

Fl. 1, 2

Picc. 3, 4

Ob. 1, 2, 3

Cl. 1, 2, 3, 4

Bsn. 1, 2, 3

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tuba 1, 2

Hp. 1, 2

Piano

Timp.

Vln. 1, 2

Vla.

Vc.

Bass

*sempre staccato*

*sempre staccato*

*sempre staccato*

*divisi*



307

Fl. 1 2 *mf*

Picc. 3 4 Picc. 4 to Fl.

Ob. 1 2 3 *p*

Cl. 1 2 3 4 *p*

Bsn. 1 2 3 *p* Mutes out

Tpt. 1 2 3 4 Ipt. 3 Mute out

Tbn. 1 2 3 Mutes out

Tuba 1 2 *mf* *p* *mp*

Hp. 1 2 *p*

Timp.

Vln. 1 2 *mf*

Vla. *mf*

Vc. *mf* *mp* *p*

Bass

Detailed description: This is a page of a musical score for a symphony orchestra, page 307. The score is arranged in a standard orchestral layout with staves for various instruments. The top section includes Flute (Fl.) with parts 1 and 2, Piccolo (Picc.) with parts 3 and 4, Oboe (Ob.) with parts 1, 2, and 3, Clarinet (Cl.) with parts 1, 2, 3, and 4, Bassoon (Bsn.) with parts 1, 2, and 3, Trumpet (Tpt.) with parts 1, 2, 3, and 4, Trombone (Tbn.) with parts 1, 2, and 3, and Tuba with parts 1 and 2. The middle section includes Horn (Hp.) with parts 1 and 2, and Timpani (Timp.). The bottom section includes Violin (Vln.) with parts 1 and 2, Viola (Vla.), Violoncello (Vc.), and Bass. The score features various musical notations including notes, rests, dynamics (e.g., *mf*, *p*, *mp*), and performance instructions such as "Mutes out" and "Picc. 4 to Fl.". The key signature is B-flat major, and the time signature is 4/4. The page number "307" is located at the top left of the score.

310 *gradually relax tempo*  $\text{♩} = 108$

Fl. 1 *mp*

Picc. 3 *change to Fl.*

Fl. 4 *mp*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *change to E.H.*

Cl. 1 *pp* Cls: *Lightly and as short as possible*

Cl. 2 *p* *sim.*

Cl. 3 *p* *sim.*

Cl. 4 *pp* *p* *sim.* *sim.*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Hn. 1 *Solo* *mf*

Tbn. 1 *(open)* *pp* *Mutes in*

Tuba 1 *pp*

Tuba 2 *pp*

Hp. 1 *pp*

Hp. 2 *pp*

Timp. *pp* *gradually relax tempo*  $\text{♩} = 108$

Vln. 1 *p* *Mutes on*

Vln. 2 *p* *Mutes on*

Vla. *p* *Mutes on*

Vc. *arco* *unis.* *p*

Bass *pp* *PPP* *Top 1/2* *p*

317

Fl. 1, 2, 3, 4

Cl. 1, 2, 3, 4

Hn. 1

Tbn. 1, 2, 3

Tuba 1, 2

Hp. 1, 2

Cel. 1, 2

Vln. 1, 2

Vla.

Vc.

Bass (Top 1/2)

*mp*

*mf*

*f*

*pp*

*mp secco*

Detailed description: This page of a musical score, numbered 317, features ten staves of instruments. The Flute section (Fl.) has four staves (1-4) with melodic lines and dynamic markings of *mp*. The Clarinet section (Cl.) has four staves (1-4) with rhythmic patterns and triplets. The Horn section (Hn.) has one staff (1) with a melodic line and dynamic markings of *mf* and *f*. The Trombone section (Tbn.) has three staves (1-3) which are mostly silent. The Tuba section has two staves (1-2) with a low, sustained line and a dynamic marking of *pp*. The Harp section (Hp.) has two staves (1-2) which are silent. The Cello section (Cel.) has two staves (1-2) with rhythmic patterns and a dynamic marking of *mp secco*. The Violin section (Vln.) has two staves (1-2) which are silent. The Viola section (Vla.) has one staff which is silent. The Violoncello section (Vc.) has one staff which is silent. The Bass section (Bass) has one staff (Top 1/2) with a low, sustained line. The score includes various musical notations such as notes, rests, and dynamic markings.





331  $\text{♩} = 96$

Fl. 1 *Solo* *p semplice*

Fl. 2 *Solo* *p semplice*

Fl. 3 change to Picc.

Cl. 4 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Bsn. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 (4.) *p*

Hn. 4 (3.) *p*

Tpt. 4 Mute out

Tbn. 1 Tbn. 3 : Mute out

Tbn. 2

Tbn. 3

Hp. 1

Hp. 2

Cel.

Vln. 1 (no mutes)  $\text{♩} = 96$  *p semplice*

Vln. 2

Vla.

Vc.

Bass

337 *a2*

Fl. 1 2  
Cl. 4  
Bsn. 1 2 3  
Hp. 1 2  
Vln. 1 2  
Vla.  
Vc. *div. mf*

This system of musical notation covers measures 337 to 341. It features a woodwind section with Flute (1 and 2), Clarinet (4), and Bassoon (1, 2, and 3). The keyboard section includes Harp (1 and 2), Violin (1 and 2), Viola, and Violoncello. The woodwinds and strings play sustained notes with long slurs, while the harp and violins play rhythmic patterns. The cello part is marked *div. mf*. The key signature has two flats and the time signature is 4/4.

342

Fl. 1 2  
Cl. 4  
Bsn. 1 2 3  
Hp. 1 2  
Vln. 1 2  
Vla.  
Vc.

This system of musical notation covers measures 342 to 346. The instrumentation remains the same as in the previous system. The woodwinds and strings continue with sustained notes, and the harp and violins play rhythmic patterns. The key signature and time signature are consistent with the previous system.



*poco rubato* *gradually relax tempo*

351

Fl. 1 2

Cl. 1 2 4

B. Cl. 1

Bsn. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2

Hp. 1 2

Vln. 1 2

Vla. 1 2

Vc. 1 2

Bass

*mp* *f* *mf* *pp* *p* *pp* *ppp* *pp* *ppp* *pp*

*mutes out* *Mutes off* *una. (-antes)*

358 (a2)  $\text{♩} = 88$

Fl. 1 2

Cl. 1 2 4

B. Cl. 1

Bsn. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Hp. 1 2

Vln. 1 2

Vla. 1 2

Vc. 1 2

Bass 1 2

pp p f stopped

$\text{♩} = 88$

364

Fl. 1 2 *mf* *f* *mf* *p* *slight ritard.*

Picc. 3 *mp* *mf* *p*

Cl. 1 2 4

B. Cl. 1 *mp* *p*

Bsn. 1 2 3

Hr. 1 4 *p* *open* *p*

Tbn. 1 2 3 *(open)* *p*

Tuba 1 *p*

Hp. 1 2

Vin. 1 2 *mf* *p* *slight ritard.*

Vla. *p*

Vc. *mp*

Bass *(pizz.)* *p*

Slow  
(new tempo) (♩ = 76)

371

Picc. 3 *pp*

E. Hn. *Solo*  
*mp* *mf*

Cl. 1 *Solo*  
*p* *mp*

Cl. 2 4 *Cl. 2 change to P. Clar.*

Hn. 1 2 *p* 1. *Solo*  
*mf*

3 4 *p*

Tuba 2 *p*

Cel.

Timp. *tr*

Vln. I *Slow pp*  
(*87*)  
*pp* *ffff*

A. *sul tasto, flautando*  
*p*

Vln. 2 B *p*

C. *sul tasto, flautando*  
*p*

Vla. *sul tasto, flautando*  
*p* *mp*

Vc. *div. p*

Bass *arco*  
*pp*  
*div.*  
*(pizz.)*  
*p*

378

1 2 Fl. *mp*

4 Ob. *mp*

1 E. Hn. *Solo* *mf*

1 Cl. *p*

1 2 Hn. *mp*

3 4 Tuba *Solo* *mf* 4. *mp*

Cel.

Timp.

A Vln.2

B Vln.

Vla. *f*

Vel. Mutes off

Bass *arco* *pp* *p*

Detailed description: This page of a musical score covers measures 378 to 381. The score is for a full orchestra. The woodwind section includes Flute (1 and 2), Oboe, English Horn, Clarinet, Horn (1 and 2), and Tuba (3 and 4). The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The percussion section includes Timpani. The score features various dynamics such as *mp*, *mf*, *p*, and *pp*. There are several *Solo* markings for the English Horn and Tuba. The woodwinds and strings play melodic lines with some triplets and slurs. The strings play a rhythmic accompaniment of eighth notes. The double bass part includes an *arco* marking and a *pp* dynamic. The score ends with a double bar line and repeat signs.

385

Fl. 1 2 *a2* *poco accel.*  
*sempre mp*

Fl. 4 *sempre mp*

E. Hn. 1 2 3 4

Cl. 1 2 3 4

Hn. 1 *Solo* *mf* *f* *espressivo*  
2 *Solo* *mf* *f* *mp*  
3 4 *mp*

Tbn. 1 2 3 4 *mp*

Tuba 1 2 *mp*

Hp. 1

Cel. *p*

Vln. 1 *poco accel.*  
*mp*

Vln. 2 A B

Vla. *div.*  
*mp*

Vc. *unis.* *Soli* *mf* *f* *espressivo*

Bass *(arco)* *p* *mp*  
*pizz.* *p* *(pizz.)* *p* *arco* *mp*

390 hold back a tempo tratt. a tempo

Fl. 1 2

Ob. 1 *Solo* *mf* *f* *mp*

Cl. 1

B. Cl. 1 2

Bsn. 1 2 3

Hn. 1 2 3 4 *Solo* *mp* *f* *mf* *f*

Tbn. 1 2 3

Tuba 1 2

Hp. 1

Cel.

Vln. 1 *mf* *f* *mf* *a2*

Vln. 2 *p* *mf* *mp* *div. a2*

Vln. 3 *p*

Vla. *(div.)* *p* *mf* *mp* *div. a3*

Vc. *div.* *p* *f* *mp* *p*

Bass *mf* *mp* *arco* *p*

395

2

1. *Suddenly very slow* (♩ = 58)

Fl.

4

*Solo*  
*mp* *ff* *p*

Ob.

1

*mf* *p* *f*

B. Cl.

1

2

*a2* *5:4*

Bsn.

1

2

3

*f* *p* *5:4*

Hr.

2

3

4

*mf* *5:4* *2.*

Tbn.

1

2

3

*mf* *5:4*

Tuba

1

2

*mp* *5:4*

Hp.

1

*f* *ff* *8<sup>va</sup>*

Cel.

*f* *mf* *8<sup>va</sup>*

Vln.

1

2

*(div.)* *5:4* *1. Solo* *f* *mf* *p* *Tutti, mutes on*

Vla.

1

2

*div.* *p* *Mutes on*

Vc.

*5:4* *unis. non div.* *mf* *pizz.* *div.* *p*

Bass

*5:4* *pizz.* *arco* *p*







*tempo gradually picks up*

Fl. 1 & 2: *P legatissimo*

Picc. 3 & 4: *P legatissimo*

Ob. 1 & 2: *P legatissimo*

E. Hn.: *P legatissimo*

Cl. 1: *pp*

Cl. 2: *P legatissimo*

B. Cl. 1 & 2: *P legatissimo*

Bsn. 1 & 2: *P legatissimo*, 1. *pp*, 2. *p*

Hr. 2, 3 & 4: (Empty staves)

Hp. 1 & 2: *mf*

Piano: (Empty staff)

Cel.: *tempo gradually picks up*

Vln. 1 & 2: *poco*, *P legatissimo*

Vla. *div.*: *P legatissimo*

Vc.: *P legatissimo*

Cb.: *pp legatissimo*

$\text{♩} = 110$  Steady tempo

Fl. 1 2

Picc. 3 4

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Hp. 1 2

Piano

Cel.

Vln. 1 2

Vla.

Vc.

Cb.

*p*

*mp*







444

This page of a musical score, page 81, contains measures 444 through 448. The score is for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), Piano, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. The music is in 2/2 time and features a variety of textures and dynamics. The woodwinds and strings play sustained chords and rhythmic patterns, while the harp and piano provide harmonic support. The score includes dynamic markings such as *sim.*, *mf*, and *poco cresc.*, and includes repeat signs (slashes with 'x') indicating repeated notes or chords. The page number 81 is in the top right corner, and the measure number 444 is at the top left.

450 (S)

Fl. 1 2 *sim.*

Ob. 1 2 *sim.*

Cl. 1 2 *f* *sim.*

Bsn. 1 2 *sim.*

3

Hn. 1 2 *f* *sim.*

3 4 *f* *sim.*

Tpt. 1 2 *mf* *f* *sim.*

3 *mf* *f* *sim.*

Tbn. 1 2

Hp. 1 2

Piano *sim.*

Vln. 1 *p*

2

Vla.

Vc. *(div.)* *f*

Fl. 1 2 3 4

Ob. 1 2 3

Cl. 1 2 3 4

Bsn. 1 2 3

Hr. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Hp. 1 2

Piano (8)

Vin. 1 2

Vla. 1 2

Vc. 1 2

*p* *più forte* *f* *div.* *non div.*





468 (8)

Fl. 1, 2, 4

Picc. 3

Ob. 1, 2, 3, 4

Cl. 1, 2, 3, 4

Bsn. 1, 2

Bsn. 3, Cbn. (a2)

Hr. 1, 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tuba 1, 2

Hp. 1, 2

Piano (1, 3)

Crot. & Glock. (a2)

Xylo. (a2)

Timp.

Vln. 1, 2

Via.

Vc.

Bass

*ff*, *mf*, *mp*

(2,3), (1,3), (a2)

472 (8)

1  
2  
4  
Picc. 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3, 4  
Bsn. 1, 2  
Bsn. 3, Cbn.  
Hr. 1, 2, 3, 4  
Tpt. 1, 2, 3, 4  
Tbn. 1, 2, 3  
Tuba 1, 2  
Hp.  
Piano (15)  
Crot. & Glock.  
Xylo.  
Tngl.  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Bass



480 (5)

Fl. 1 (5) change to Picc. (Picc.) *ff*

Picc. 4 (5) *ff*

Ob. 1 (8) *ff*

Cl. 1, 2, 3, 4 *ff*

Bsn. 1, 2 *ff*

Bsn. 3, Cbn. (a2) *ff*

Hr. 1, 2, 3, 4 *ff*

Tpt. 1, 2, 3, 4 *ff*

Tbn. 1, 2, 3 *ff*

Tuba 1, 2 *ff*

Hp. 1, 2

Piano (15) *sfz*

S. Cymb. (Low) (Crotals alone) *ff*

Crot. & Glock. *ff*

Xylo. *ff*

Trgl. *ff*

Timp. *ff*

Vln. 1 *sfz* *ff*

Vln. 2 *sfz* *ff*

Vla. *sfz* *ff*

Ve. *sfz* *ff*

Bass *ff*

tempo gradually picks up

484 (8)

Fl. 1 (8)

Fl. 2 (8)

Picc. 4 (8)

Picc. 3 (8)

Ob. 1

Ob. 2

Ob. 3

Cl. 1 (8)

Cl. 2 (8)

Cl. 3 (8)

Cl. 4 (8)

Bsn. 1 (a2)

Bsn. 2 (a2)

Bsn. 3, Cbn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Thn. 1

Thn. 2

Thn. 3

Tuba 1

Tuba 2

Piano (15)

S.Cymb. (Low)

Crot.

Xylo.

Trgl.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

*ff*, *p*, *staccato!*, *sim. cresc.*, *f sempre cresc.*, *staccato! mf*, *cresc.*, *loco*, *non div.*

(♩ = 120) (tempo continues to accelerate)

Fl. 1 (8) 2 (8)

Picc. 4 (8) 3 (8)

Ob. 1 2 3

Cl. 1 2 3 4

Bsn. 1 2 3

Cbn. 1 2 3

Hn. 1 2 (2.) 3 4 *ff*

Tpt. 1 2 (2.) 3 4 *ff staccato* *sim.*

Tbn. 1 2 3 *ff*

Tuba 1 2 *ff*

Piano

Xylo.

Trgl.

Timp. *wood sticks* *fff*

(♩ = 120) (tempo continues to accelerate)

Vln. 1 *sempre ff*

Vln. 2 (8) (8) *sempre ff*

Vla. *sempre ff*

Ve. *ff*

Bass *ff*





Bsn. 3  
 Cbn.  
 Hn. 1 2 3 4  
 Tbn. 1 2 3  
 Tuba 1 2  
 T.T.  
 S. Cymb. (Low)  
 Timp.  
 B. Dr.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Bass

Musical score for measures 498-499. The score is for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Bassoon (Bsn.), Clarinet in B-flat (Cbn.), Horns (Hn.), Trumpets (Tbn.), and Tuba.
- Brass:** Trombones (Tbn.), Tubas, and Tuba Euphonium (T.T.).
- Percussion:** Snare Drum (S. Cymb. (Low)), Tom-toms (Timp.), and Bass Drum (B. Dr.).
- Strings:** Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Bass).

The score is marked *Agitato* with a tempo of  $\text{♩} = 126$ . Key performance instructions include:

- Dynamic markings:** *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *sim.* (sforzando), and *dim.* (diminuendo).
- Performance directions:** *div.* (divisi), *tr.* (trill), *l.v.* (left hand), *soft sticks*, and *sempre ff marcato*.

504

This page of a musical score contains measures 504 through 508. The instrumentation includes Bsn., Hn., Tbn., Tuba, Timp., B. Dr., Vln., Vla., Vc., and Bass. The score is written in 2/2 time and features a variety of dynamics and articulations. The woodwinds and brasses play sustained notes, while the strings play a rhythmic pattern of eighth notes. The timpani part is marked *sempre p*. The bass part includes a *pizz.* (pizzicato) instruction. The score concludes with a first ending bracket in measure 508.

**Instrumentation and Dynamics:**

- Bsn.:** Measures 504-507 are rests; measure 508 has a note.
- Hn.:** Measures 504-507 have notes marked *pp*; measure 508 has a note.
- Tbn.:** Measures 504-507 have notes marked *f* and *p*; measure 508 has a note marked *fp*.
- Tuba:** Measures 504-507 have notes marked *f* and *p*; measure 508 has a note marked *f*.
- Timp.:** Measures 504-507 have a rhythmic pattern marked *sempre p*; measure 508 has notes marked *f* and *p*.
- B. Dr.:** Measures 504-507 have notes marked *mf*; measure 508 has notes marked *mf*.
- Vln.:** Measures 504-507 have a rhythmic pattern; measure 508 has notes marked *sim.*
- Vla.:** Measures 504-507 have notes marked *f* and *ff*; measure 508 has notes marked *sim.*
- Vc.:** Measures 504-507 have notes marked *f* and *ff*; measure 508 has notes marked *sim.*
- Bass:** Measures 504-507 have notes marked *f*; measure 508 has notes marked *f* and *pizz.*

510

B. Cl. 1 2 (3-2) a2

Bsn. 3

Hn. 1 2 3 4 *fp*

Tbn. 1 3 *f* *fp* *fp* *f* *fp* *fp*

Tuba 1 2 *p* *f* *p* *fp* *f* *p* *fp*

Timp. *p* *f*

B. Dr. *p*

Vln. 1 *unis.* *f* *ff* *f* *ff* *sim.*

Vln. 2

Vla.

Vc. *sempre ff e martellato*

Bass *fp* *f* *pizz.* *f* *arco* *pizz.* *arco* *f* *p*

516 poco accel.

Cl. 1 *mp* *sim.*

B. Cl. *mp* *sim.*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

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

Tbn. 3 *f* *f* *f* *f* *f* *f*

Tuba 1 *mf* *f* *mf* *f* *mf* *f*

Tuba 2 *mf* *f* *mf* *f* *mf* *f*

Timp. *mp*

B. Dr. *p*

Vln. 1 poco accel.

Vln. 2

Vla.

Vc.

Bass *pizz.* *f* *(pizz.)* *f*



530 (3+2) a2

FL. 1 2 3 4 *ff* *f* change to Pieces 3,4

Ob. 1 2 3 4 *f staccatissimo*

Cl. 1 2 *ff* *f staccatissimo* a2

B. Cl. 1 2

Bsn. 1 2 3 4 *ff* *f staccatissimo* a2

Cbn.

Hr. 1 2 3 4

Tpt. 1 2 3 4 *f* *f* *ff* Mutes in

Tbn. 1 2 3 4 (mutes) *f staccatissimo* (mutes) *f staccatissimo*

Tuba 1 2

Piano *ff* *ff* \*

Timp. *ff*

B. Dr.

Vln. 1 *ff sempre* 2 *unis.* *ff sempre*

Vla. *ff* *f*

Vc. *ff* *f*

Bass *ff* *arco* *ff*



543 (8)

Fl. 1 2

Picc. 3 4

Ob. 1 2 3

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2 3

Cbn. 1 2

Hn. 1 2 3 4

Tpt. 2 4

Tbn. 1 2 3

Tuba 1 2

Piano (S)

S.Cymb. (High) tr pp L.v.

Timp. (tr) poco cresc. fff

B. Dr. tr poco cresc. fff

Vln. 1 2

Vla. sim.

Vc. sim.

Bass sim.

Dynamic markings: *f*, *ff*, *pp*, *fff*, *poco cresc.*, *tr*, *sim.*

549

Fl. 1, 2 *ff* *sim.*

Picc. 3, 4 *ff* *sim.*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff* *B.Cls. 1, 2 change to B♭ Cls.*

Hrn. 1, 2, 3, 4 *ff* *1, 3 a2* *2, 4 a2*

Tpt. 1, 2, 3, 4 *ff* (all Tpts. mutes)

Tbn. 1, 2, 3 *ff* *sim.*

Hp. 1, 2 *ff* *13*

Piano *ff* *7* *6* *8*

T. Bells *ff*

Glock. *ff* *sim.* *4*

Crot. *ff*

Vln. 1, 2 *ff* *8<sup>va</sup>*

Vla. *ff*

Vc. *ff*

Bass *ff* *unis.*

554 *sim.*  
*sempre ff*

Fl. 1 2  
Picc. 3 4  
Ob. 1 2 3  
Cl. 1 2  
Hn. 1 2 3 4  
Tpt. 1 2 3 4  
Tbn. 1 2 3  
Hp. 1 2  
Piano  
T. Bells  
Glock. *ff*  
Crot. *L.v.*  
Vln. 1 2  
Via.  
Vc.  
Bass

559

Fl. 1 2 *p subito* *poco cresc.* *mp* *cresc.* *sim.*

Picc. 3 4 change to Fls. (Fls.) *mp* *sim.* *cresc.*

Ob. 1 2 3 4

Cl. 1 2 *p subito* *poco cresc.* *sim.* *mp* *cresc.*

3 4 *p* *poco cresc.* *sim.* *mp* *cresc.*

Bsn. 3 4 *mp* *sim.*

Hr. 1 2 (stopped) + (stopped) + (mutes) *f* (mutes) *f*

Tpt. 1 2 3 4

Hp. 1 *p subito* *poco cresc.* (*mp*) *cresc.*

2 *p subito* *poco cresc.* (*mp*) *cresc.*

Piano *p subito* *poco cresc.* *mp* *cresc.* *sim.*

Trgl. 1 *mf* Triangle 2 should be pitched somewhat lower than triangle 1. *poco cresc.* *mp* *cresc.* *Lv.*

2 *mp* *mp*

Glock.

Siz. Cymb.

Vln. 1 *div.* *p subito* *poco cresc.* *mp* *div. a 2* *cresc.*

2 (non div.) *p subito* *poco cresc.* *mp* *cresc.*

Vla. *p subito* *poco cresc.* *mp* *cresc.*

*p subito* *poco cresc.* *mp* *cresc.*





574 (8)

1 *ff f subito*

Fl. 2 *fff* change to Picc. *ff* 8<sup>va</sup>

3 *fff* change to Picc. *ff* 8<sup>va</sup>

Picc. 4 *f subito* *ff* 8<sup>va</sup>

Ob. 1 *fff* *p* *ff* *ff*

2 *fff* *p* *ff* *ff*

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

Cl. 1 *f subito* *cresc.* *ff*

2 *f subito* *cresc.* *ff*

3 *f subito* *cresc.* *ff*

4 *f subito* *cresc.* *ff*

Bsn. 1 *fff*

2 *fff*

3 *fff*

Hn. 1 *fff* open

2 *fff* open

3 *fff* open

4 *fff* open

Tpt. 1 *fff* Mutes out

2 *fff* Mutes out

3 *fff* Mutes out

4 *fff* Mutes out

Hp. 1 *fff*

Piano *fffz* *f* *ff*

Trgl. 1 *fffz* damp

2 *fffz* damp

Glock. *fffz* damp

Xylo. *f* *ff*

Vln. 1 *fffz f subito* *ff*

2 *fffz f subito* *ff*

Vla. *non div.* *f subito* *ff*

Vc. *non div.* *f subito* *ff*

*div.a2* *f subito* *ff*

*f subito* *ff*



588

FL. 1  
Picc. 2  
Ob. 1  
Cl. 1  
Bsn. 1  
Cbn. 1  
Hn. 1  
Tpt. 1  
Tbn. 1  
Tuba 1  
Piano  
Timp.  
B. Dr.  
T.T.  
Xylo.  
S. Cymb. (Low)  
Vln. 1  
Vla.  
Vc.  
Bass

8ba

*ff*  
*f* — *fff* — *ff*

Damp immediately

*arco* *fff*

# Part II. The Anfortas Wound

Very slow (♩ = 50-54), but always very flexible

Timp. *pp* (soft sticks)

Vc. Mutes on (mutes) *p espressivo*

Bass div. a4 *ff* *mf* *p* *pp*

Cl. 1 (B♭ Cl.)

Cl. 2 (B♭ Cl.) *p*

B. Cl. 1/2 *p*

Timp. (tr)

Vc. *mf* *mp*

Bass *sempre pp*

13

Fl. 2

Cl. 1

Cl. 2

B. Cl. 1  
2  
B.Cl.1 change to Bb Cl.

Bsn. 1

Hn. 1  
2  
Mutes in (mutes)

Timp.

Vla. Mutes on *div.* Mutes off

Vc. *(div.)*

Bass

*p* *Solo* *p* *mp*

19

Fl. 1

Cl. 1

Bsn. 1

Hn. 1  
2  
3  
4  
Mutes in (mutes) Mutes out

Tuba

Vln. 1

Vln. 2

Vla. *unis.* (no mutes)

Vc.

Bass

*ritard.* *ten.* *p* *mp* *dim.* *pp* *no mutes* *ten.* *p* *mp* *pp* *dim.* *pp*







rit.

Slightly faster ♩ = 80-84 but still very flexible and fluid

50

Fl. 1 *mp* *mf* *pp*

Picc. (Picc.) *mf* *pp* change to Fl. change to Fls.

Cl. 1 *mp* *p* *ppp* *p*

B. Cl. 1 *p* *a2* *p*

Bsn. 1 *mf* *ppp* *pp*

Hn. 1 *mf* Mutes in muted *pp*

Hn. 3 *mf* Mutes in muted *pp*

Tpt. 1 *Solo \** *mp*

Tpt. 2 Mutes in

Tbn. 1

Hp. 1 *mf* *mp* *p*

Cel. *p* *mf* *mp* *p*

Bowed Croc. *p* *mp*

Glock. *pp*

rit.

Slightly faster ♩ = 80-84 but still very flexible and fluid

Vln. 1 (mutes) *pp* *ppp* *ppp*

Vln. 2 (mutes) *pp* *ppp* *ppp* *unis.*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

\* Note to the conductor: throughout this section (until bar 85) the solo trumpet should be the principal voice. All other instruments should be much softer and heard as background.

58

Fl. *pp* *a2* *p* *a2* *p*

Ob. *pp* 1. *pp* *pp*

Cl. *pp*

B. Cl. *pp* *pp*

Bsn. 1. *pp* *pp*

Hn. (muted) 2. *pp* Mutes out stopped *pp*

Hn. (muted) *pp* Mutes out stopped 3. *pp*

Tpt. (mutes) *p*

Tbn. (mutes) *pp*

Hp. *mp* *p*

Cel. *mp*

T. Bells *p* *lv.*

Vln. 1 *pp* *pp*

Vln. 2 *pp*

Vla. *ppp* *p* *pp*

Vc. *pp* 1. Solo *p*

Bass

68

Fl. 1 2 *p* *mp* *p* *mp* *f*

3 4 *p* *mp* *p* *mp* *f*

Ob. 1 2 3 Oboe 3 change to E. Hn. *pp* *pp*

Cl. 1 2 *p* *p*

B. Cl. 1 *p* *mp* *p*

Bsn. 1 2 3 *p* *pp*

Hn. 1 2 3 open *pp* *mp* *pp*

Tpt. 1 2 3 4 *p* Mutes out

Tbn. 1 2 3 4 *pp* *p* *mp* Mutes out

Hp. 1 2 *p*

Cel. *mp*

Bowed Crota. *pp* *f* *pp*

Glock. (hard mallet) *p*

Vibr. Motor on (slow vibrato) *p* *p* *p*

T. Bells *p*

Vln. 1 (S) *pp* *f* Mutes off

2 *pp* *p* Mutes off

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

Vc. *Tutti, (div. a3)* *p* *p* *mp* *p* *mp* *p*

Bass *p*

78

Fl. 1 2 (a2) mp p

Fl. 3 4 (a2) mp p

Ob. 1 Solo p mf

Cl. 1 2 p mp

B. Cl. 1 p mp

Bsn. 1 2 3 p mp

Hn. 1 2 stopped + mp

Hn. 3 4 (3) stopped + mp

Tpt. 1 mf (open) Mutes in (mutes) Mute in

Tpt. 2 3 4 pp

Tbn. 1 2 (open) Mutes in mp mf

Hp. 1 2 mf

Cel. 1 2 mf

Bowed Crotchet p

Glock. p

Vibr. mf

T. Bells p

Vln. 1 (no mutes) mp mf

Vln. 2 (no mutes) p mp mf

Vla. div.a2 p div.a3 p mp

Vc. unis. mp p

Bass

88

Fl. 1 2 *mp* *mp* *mf* *mf* *mf* *pp* *mf*

Fl. 3 4 *mp* *mp* *mf* *mf* *mf* *pp* *mf*

Ob. 1 *mf* *f* *f* *f* *f* *f* *f* *f*

E. Hn. *mp* *mf* *f* *f* *f* *f* *f* *f*

Cl. 1 2 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

B. Cl. 1 2 (1.) *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Bsn. 1 2 3 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Hn. 1 2 open *mp* 2. stopped *mp* + 1. (open) *mp* *mf*

Hn. 3 4 open *mp* 4. stopped *mp* + 3. (open) *mp* *mf*

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

Tbn. 1 2 3 4 (mutes) *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Harp 1 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cel. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bowed Crochet *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Glock. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vibr. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

T. Bells *p* *p* *p* *p* *p* *p* *p* *p*

Vln. 1 *mf* *f* *f* *f* *f* *f* *f* *f*

Vln. 2 *mf* *f* *f* *f* *f* *f* *f* *f*

Vla. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vc. *pp* *p* *pp* *pp* *mp* *mf* *p* *mf*

Bass *pp* *p* *pp* *pp* *mp* *mf* *p* *mf*

Mutes off (no mutes) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(no mutes) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(no mutes) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

97

Fl. 1 2 *f* *mf* *f* *poco f* *a2* (3+2)

Fl. 3 4 *poco f* *a2* *f*

Ob. 1 2 *poco f* *mf* *f*

E. Hrn. *poco f* *mf* *f* *f*

Cl. 1 2 *mf*

B. Cl. 1 2 1. *mf* *f* change to Bb Cls.

Bsn. 1 2 3 *poco f* *f* *f* 3. 1.

Hrn. 1 2 stopped *f* open *f*

Hrn. 3 4 stopped *f* open *f*

Tpt. 1 2 (mutes) *mf* Mutes out (open) 2. *f*

Tpt. 3 4 (mutes) *mf* Mutes out (open) *f*

Tbn. 1 2 3 (Mutes) *poco f* 2,3 *poco f* Mutes out (open) *f*

Hrp. 1 2 *f* *f*

Cel. \*

Vibr. *mf* *f*

T. Bells *mf* *mf*

Vln. 1 *f* *ff* *ff*

Vln. 2 *f* *ff* *ff*

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

Vc. *mf* *ff* *ff*

Bass *ff* *ff*



111 (3:2) continuing to float downward, don't drag (♩ = 88, approximately)

FL. 1 *p* *mp*

Picc. 3 *p* *mp* Change to FL.

Ob. 1 2 *p* 1.

E. Hn. *p*

Cl. 1 2 *mp* *mp* 1. 2. change to B. Cls. (B. Cls.) *mp* *mp* *mp*

Bsn. 1 2 3 *mf* *mp*

Hn. 1 2 stopped *mf* *a2 +* open

3 4 4. (open) 3. 4. *mp*

Tpt. 1 2 3 (mutes) *mp* 3. *mp*

Tbn. 1 2 3 (mutes) *mp* *mp*

Hp. 1 *mf*

2 *mf* *mp*

Cel. \*

continuing to float downward, don't drag (♩ = 88, approximately)

Vln. 1 *pp* *mp* *mp*

2 *pp* *mp* *mp* *unis.*

Vla. (mutes) *div. a 2* *mp* *mp* *mp* *mp* *unis.*

Vc. (mutes) *mp* *mp* *mp* *mp*

Bass

118 (2+3) (2+3)

Fl. 1 2

CL. 1 2

B. Cl. 1 2

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tuba 1 2

Hp. 1 2

Piano

Cel. 1 2

Vibr. 1 2

Mar. 1 2

M. Gong

Vln. 2

Vla. 1 2

Vc. 1 2

Bass

*pp*

*Solo mp*

*f*

*mp*

*mf*

*p*

*tr*

*div.*

*arco*

*Mutes off*

*no mutes trem.*

*div.*

*div. a 3*

*div. a 2*



131

moving ahead gradually

FL. 1 2 *mp* *poco cresc.* *mf*  
 3 4 change to Piccs.

Ob. 1 2 *mf* *pp*

E. Hn. *mf* *pp*

CL. 1 2 (*a2*) *mf* *pp* *mp* *mf*  
 B.Cl. 1 2 B.Cl.1 change to Bb Cl. B.Cl.2 Cl.3 B.Cl.2 change to Bb Cl.

Bsn. 1 2 3 *mf*

Hn. 1 2 (stopped) *mf* *pp*  
 3 4 (stopped) *mf* *pp*

Tpt. 1 2 3 (mutes) *mf*

Tbn. 1 2 3 Mutes in *mf*

Tuba 1 2

Hp. 1 *mp* *poco cresc.* *mf*  
 2 *mf*

Piano *mp* *poco cresc.* *mf*

Cel. *mf*

Timp. *pp* *poco cresc.*

Vibr. (*2da*) *poco cresc.* *mf*

Bowed Croc. *f*

Mar. 1 *mp*

S.Cymb. (High) (soft mallets) *pp*

Vln. 1 2 Mutes off (no mutes) *unis.* *div.*

Vla. *stim.* *poco cresc.* *div.* *unis.*

Vc. *mp*

Bass



142

Fl. 1 2

Picc. 3 4

Ob. 1 2

E. Hn.

Cl. 1 2 3 4

Bsn. 1 2 3 (1.) 2, 3 a 2 (open) a2

Hn. 1 2 3 4 (open) a2

Tpt. 1 2 3 4 (open) 1.

Tbn. 1 2 3 (open) f

Tuba 1 2 f a2

Hp. 1 2

Piano

Cel. ff \*

Timp.

(High)

S. Cymb. (8)

(Low)

Vln. 1 2 ff

Vla.

Vc. Mutes off

Bass f

**Largamente**  
in 6 (♩ = 132)

**in 3, Slow!** ♩ = 60

**Slower:** ♩ = 52

147

*ff* *a2* *fff* *fff* *fff* *fff*

Fl. 1 2

Picc. 3 4

Ob. 1 2

E. Hn. 1 2

Cl. 1 2 3 4

Bsn. 1 2 3 4

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tuba 1 2

Piano

Timp. *tr* *fff* *fff* *fff* *fff*

Vibr. *fff* *fff* *fff* *fff*

T. Bells

S. Cymb. (Low) *(tr)* *fff* *fff* *fff*

Xylo. *fff* *fff* *fff* *fff*

**Largamente**  
in 6 (♩ = 132)

*ff* *fff* *fff* *fff* *fff* *fff*

*unis.* *div.* *fff* *fff* *fff* *fff*

**in 3, Slow!** ♩ = 60

**Slower:** ♩ = 52

Vln. 1 2

Vla. *unis.* *fff* *fff* *fff* *fff*

Ve. *unis.* *fff* *fff* *fff* *fff*

Bass *div.* *fff* *fff* *fff* *fff*

Faster: ♩ = 112

ritard  
(2+3)

Very slow ♩ = 46

155

Fl. *fff* *a2* *fff* *a2* *fff* *a2* *fff*

Picc. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

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

E. Hn. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Cl. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
change to B.Cls.

Bsn. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
a 3 flutter tongue (no flutter)

Cbn. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
sempre *fff*

Hn. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
a2 flutter tongue  
a2 flutter tongue  
f *fff*

Tpt. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
(a2) *fff*  
(a2) *fff*

Tbn. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
1. *fff*  
2. *fff*  
3. *fff*  
1. *fff*  
2. *fff*  
3. *fff*  
a2 *fff*  
mp *fff*

Tuba *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Piano *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Hp. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Timp. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
tr

Vibr. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Bowed Crot. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
Lv.

T. Bells *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Xylo. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

B. Dr. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
tr

Vln. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
Faster: ♩ = 112  
unis. pizz. *fff*  
arco *fff*  
ritard. (2+3) *fff*  
sempre *fff*  
Very slow ♩ = 46  
unis. pizz. *fff*

Vla. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
pizz. *fff*  
arco *fff*  
div. arco *fff*  
sempre *fff*  
unis. pizz. *fff*

Vc. *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
pizz. *fff*  
arco *fff*  
div. arco *fff*  
sempre *fff*

Bass *fff* *fff* *fff* *fff* *fff* *fff* *fff*  
pizz. *fff*  
arco *fff*  
div. a3 *fff*  
arco *fff*



170 A little slower (♩ = 84)

Fl. 1 2

Picc. 3 4

E. Hn. 1 2

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2 3

Hn. 1 2

Tpt. 1 2 3

Tbn. 1 2 3

Tuba 1

Hp. 1 2

Cel. 1 2

Vibr. 1 2

Bowed Crot. 1 2

Glock. 1 2

Vln. 1 2

Vla. 1 2

Vc. 1 2

Bass 1 2

Annotations: *pp*, *p*, *mp*, *mf*, *f*, *ppp*, *arco*, *div. a.3*, *div. a.2*, *div. a.3*, *1.*, *(mutes)*, *Mutes out*, *(open)*, *Solo (open)*, *(mute)*, *Cl. 1,2 change to A Cls.*, *arco*

179 Suddenly slower (♩ = 66-69)

Fl. 1 2 *pp* *mp*

Picc. 3 4

Cl. 1 2 1. (A Cls.) *p* *a2* *p*

B. Cl. 1 2 1. *p* *p*

Bsn. 1 2 3 *p* *p*

Hr. 1 2 3 4 *p* open *Hr. 2,4: Mutes in*

Tbn. 1 2 3 (mutes)

Tuba 1 2 *pp*

Hp. 1 2 *mp* *p*

Cel. *mp* *p*

Vibr. *mp* *mp* Motor off

Bowed Cro. *p* *mf*

T. Bells *p*

Vln. 1 2 2 Solo Vlns. div. *mp* *Tutti, unis.* Suddenly slower (♩ = 66-69)  
*p* sul tasto *mp*  
sul tasto

Vla. 1 Solo Vla. *mp* *Tutti, unis.* sul tasto *div.*  
The others *p* *p* *mp*

Vc. 2 Solo Vc. div. *p* *Tutti div. a2* *p* *mp*

Bass *pp* *pizz.* *p* *(arco)* *pp*





200

1. 2. poco rit.

B. Cl. 1 2

Bsn. 1 2

Cbn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tuba 1 2

Timp. (tr)

Bowed Croc.

T. Bells

Vln. 1 2

Vla.

Vc.

Bass

*ff* *p* *ppp* *pp*

*(last beat)* *ff* *p* *pp*

Part III. Meister Eckhardt and Quackie

Slowly rocking (♩ = 48)

Flute 1  
*p senza vibrato*  
*sim*  
*p*

Piccolo 2  
*mp*  
*sim*  
*sim*

Piccolo 3  
*mp*  
*sim*

Piccolo 4  
*mp*  
*sim*  
*sim*

Harp 1  
*mp*  
*L.v.*  
*mp*  
*mp*

Harp 2  
*mp*  
*L.v.*

Piano  
*mp*  
*L.v.*  
*mp*  
*mp*  
*mp*

Celesta  
*mp*  
*sempre*

Glock  
*soft rubber*  
*L.v.*  
*pp*  
*p*  
*sim*

Crotales  
*hard plastic*  
*L.v.*  
*pp*  
*sim*  
*pp*

Bowed Vibes\*  
*p*  
*L.v.*

Vibes\*  
*p*

Violin 1  
*pp*  
*n. pp*  
*n. pp*

Violin 2  
*pp*  
*n. pp*  
*n. pp*

Viola  
*div.*  
*pp*  
*n. pp*  
*mp*

Basses

Note to the conductor: Throughout this opening section (mm. 1-86) the percussion should never intrude upon the fabric of the winds, keyboards or strings. Percussion should remain distinctly in the background.



13 (sempre senza vib.)

FL. 1 *p*

2 *sim.*

Picc. 3 *sim.*

4

Cl. 1 *pp*

3 *pp*

Harp. 1 *mf* *poco f*

2 *mf* *poco f*

Piano *mf* *poco f*

Cel. *poco f*

Glock. *pp*

Crot. *pp* *mf* *pp* *mf* *pp*

Bowed Vib. *p*

Vib. *mp*

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

Vln. 1 *p*

2 *p*

Vla. *mp* *mp* *mp*

Vc. *mp* *p*

Bass *mp* *p*

18

Fl. 1 *p* *mf*

Fl. 2 *mf*

Picc. 3 *mf*

Picc. 4 *mf*

Cl. 1 *pp* *p* *mf*

Cl. 2 *pp* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hn. 1 *mf* stopped *mp*

Harp (8) *mf* *poco f*

Piano (8) *mf* *poco f*

Cel. *poco f* (*Re sempre*)

Glock. *f* (*Re sempre*) *f* *pp*

Crot. *pp* *pp* *pp*

Bowed Vib. 2 Trgl. *mp* *mp* *2 Triangles\** *p*

Vib. *mp* *mf* *mf*

Solo Vln. *mp* *mp* *mf* *mf*

Vln. 1 *p* *mp* *mp* *mp cant.* (mutes)

Vln. 2 *p* *mp* *mp* *mp cant.* (mutes)

Vla. *mp* *mp* *mp* *mp cant.* (mutes) (very slight accents)

Vc. *mp* *mp* *mp* *mp cant.* (mutes)

Bass *mp* *p* *mp* *mp cant.*

\*2 Triangles should be very high and clear, but should have a distinct difference in pitch

(Fl.1 & Picc.2)  
a2

Fl.1, Picc. 2

3

Picc.

4

1  
2

Cl.

3  
4

1  
2  
3

Bsn.

1  
2  
3

Hn.

1  
2  
3

Hp.

1

2

Piano

Cel.

Glock.

Crot.

2 Trgl.

Vib.

1  
2

Vln.

Vla.

Vc.

This page of a musical score, numbered 140, contains staves for various instruments. At the top, it is marked for Flute 1 and Piccolo 2, with a first ending bracket labeled 'a2'. The woodwind section includes Piccolo (staves 3 and 4), Clarinet (staves 1 and 2), Bassoon (staves 1, 2, and 3), and Horn (staves 1, 2, and 3). The string section consists of Violin 1 and 2 (staves 1 and 2), Viola (staff 3), and Violoncello (staff 4). The percussion section includes Harp (staves 1 and 2), Piano (staves 1 and 2), Cymbals (staff 1), Glockenspiel (staff 1), Crotales (staff 1), Triangle (staff 1), and Vibraphone (staff 1). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and dynamic markings such as *sim.*, *mf*, *mp*, *f*, and *pp*. There are also performance instructions like *mf* and *pp* in the lower woodwinds and strings.

31

Fl1, Picc. 2

Picc. 3

Picc. 4

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp. 1

Hp. 2

Piano

Cel.

Glock.

Crot.

2 Trgl.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

37 (a2)

Fl.1, Picc.2

Picc.

Cl.

Bsn.

Hn.

Hp.

Piano

Cel.

Glock.

Crot.

2 Trgl.

Vib.

Vln.

Vla.

Vc.









67

Fl.1, Picc.2

Picc.

Ob.

Cl.

Bsn.

Cbn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Piano

Cel.

Glock.

Crot.

2 Trgl.

Vib.

Vln.

Vla.

Vc.

Bass

*p*, *f*, *loco*, *FFF*, *sim.*, *mf*, *mp*, *mf sempre*, *pp*, *div.*, *mf*, *ff*



77 (a2) *mp* *sim.*

Fl.1, Picc. 2

Picc. 3

4

Cl. 1 *sim.*

2 *sim.*

Chn.

Hr. 1 *mf*

2 *f* *mp*

Tpt. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbn. 1 (1,2) *mp*

2

Tuba 1

2

Hp. 1

2

Piano (1,5) *mp*

Cel. *f* *mp* *mf*

Glock. *pp*

Crot. *mp*

2 Trgl.

Vib. *pp*

Vln. 1 *mf* *f* *mp*

2

Vla. A *mf* *f* *mp*

B

Vc. *mf* *f* *mp*

Bass *mp*

Detailed description: This page of a musical score, numbered 149, covers measures 77 through 80. The score is for a full orchestra and includes parts for woodwinds, brass, strings, and percussion. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 9/4. The score begins with a rehearsal mark '(a2)' and dynamic markings such as *mp*, *sim.*, *mf*, *f*, and *pp*. The woodwind section includes Flute 1 and Piccolo (2 and 3), Clarinet (1 and 2), and Bassoon (1 and 2). The brass section includes Horns (1 and 2), Trumpets (1, 2, 3, and 4), Trombones (1 and 2), and Tuba (1 and 2). The string section includes Violins (1 and 2), Violas (A and B), Violoncello, and Double Bass. The percussion section includes Harp, Piano, Cymbals, Glockenspiel, Crotales, Triangle, and Vibraphone. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations and dynamics throughout the measures.

82 (Flute alone) (Fl.)

FL1, Picc. 2

Picc. 3

Picc. 4

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Cbn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tuba 1

Tuba 2

Hp. 1

Hp. 2

Piano

Cel.

Glock.

Crot.

2 Trgl.

Vin. 1

Vin. 2

Via. A

Via. B

Vc.

Bass

change to Fl.

(Fl.)

*p*

*mp*

*mf*

*pp*

*pizz.*

*arco*

(Bottom 1/2)

87

Fl. 1

Picc. 2

Fl. 3

Picc. 4

Ob. 1  
2  
3

Cl. 1  
2  
3  
4

Bsn. 1  
2  
3

Hn. 1

Tpt. 1  
2  
3  
4

Tuba 1  
2  
3

Piano

Cel.

Vln. 1  
2

Vla. A  
B

Ve. Cello

Bass

(Bottom 1/2) *dim.*

*pp*

*mf*

*f*

*ff*

*arco*

*div.*

93

Fl. 1

Picc. 2

Fl. 3

Picc. 4

Ob. 1  
2  
3

Cl. 1  
2  
3  
4

Bsn. 1  
2  
3

Tpt. 1  
2

Tbn. 1  
2  
3

Piano

Cel. 1  
2

Vln. 1  
2

Vla. A  
B

Vc.

*f* *mf* *p* *pp* *legatissimo* *div.* *sim.* *un.* *div. a3*

(S) *loco*

(S) *1*

98

Fl. 1 *mp* *sempre mp*

Picc. 2 *mp* *sempre mp*

Fl. 3 *mp* *sempre mp*

Picc. 4 *mp* *sempre mp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Cl. 3 *p* *pp*

Cl. 4 *p* *pp*

Bsn. 1, 2 *p*

Hn. 1

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tuba 1, 2 *p*

Vln. 1, 2

Vla. A *unis.*

Vla. B *unis.*

Vc.

Bass *Tutti arco (div.)* *p*

Detailed description: This page of a musical score, numbered 98, contains staves for various instruments. The woodwind section includes four Flutes (Fl. 1-4) and four Piccolos (Picc. 2, 4), all marked *mp* and *sempre mp*. The Clarinet section (Cl. 1-4) is marked *p* and *pp*. The Brass section includes two Bassoons (Bsn. 1, 2) marked *p*, Horns (Hn. 1), four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), and two Tubas (Tuba 1, 2) marked *p*. The String section consists of Violins (Vln. 1, 2), Violas (Vla. A, B) marked *unis.*, Violoncello (Vc.), and Bass. The Bass part includes the instruction *Tutti arco (div.)* and *p*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

103

Fl. 1

Picc. 2

Fl. 3

Picc. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tuba 1

Tuba 2

Vln. 1

Vln. 2

Vla.

Vc.

Bass

*Soli*

*mp*

*pp*

top 2/3 horns *p*

unis.

(bottom 3rd.)





120

Cl. 1, 2, 3, 4

Hn. 1, 2, 3, 4

Glock.

Bowed Crot.

Vib. (motor off) *p* *tra. sempre* *8<sup>va</sup>*

Vln. 1 (no mutes) *mp*

Vln. 2 *mp* (off the string) *sim.*

Vla. *mp* (off the string) *sim.*

Vc. *mp* (off the string) *sim.*

Bass *sim.*

hard plastic *p*

(bowed) *p* *f*

*loco*

\* Sounds 8va lower



132

Cl. 1

B.Cl. 1 2

Cel.

Piano

Glock.

Bowed Crot.

Vib.

Vln. I A

Vln. I B

Vln. 2

Vla.

Vc.

Bass

*p*

*mf*

*8va*

*sim.*

*p*





(Flute 1 only)

150

Fl. 1, Picc. 3 *light tongue*

Fl. 2, Picc. 4 *FPF*

Ob. *p* *mf* *a3* *p* *mf* *light accents*

Bsn. *p* *mf* *a3* *p* *mf*

Hr. *mf* *poco f*

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

Tuba *p* *mf* *p* *mf* *Bell-like*

Cel. *(8)*

Piano *(8)*

Hp. *mf* *poco cresc.*

Glock. *mf*

Crot. *mp*

Vib. *mf*

Xylo. *mp*

Timp. *mp*

Vln. 1 *(8)* *p* (off the string) *Mutes off*

Vln. 2 *f* *p* (off the string)

Vla. *f* *Mutes off*

Vcl. *f* *Mutes off*

Vc. *(pizz.)* *all Vc. Mutes off*

Bass *mf*



164

Fl. 1

Fl. 2

Picc. 3

Picc. 4

Ob. 1

Ob. 2

Bsn. 1 (a3)

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3 (3.)

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tuba 1

Tuba 2

Cel.

Piano (S)

Piano (S)

Hp. 1 (S)

Hp. 2 (S)

Glock.

Crot. (S)

Vib. (S)

Xylo.

A (S)

Vln. 1 (S)

B (S)

Vln. 2 (S)

Vla. 3

Vla. 4

Vc. 3

Vc. 4

*ppp*

*f*

*sim.*

*pp*

*ff*

*mf*



179

1  
Fl.

2  
Fl.

3  
Picc. change to Fl. *pp*

4  
Picc. change to Fl. *pp*

1  
2  
Ob.

1  
2  
B. Cl. 1. Bass Cl. 1 to B $\flat$  Cl. *p*

1  
2  
Bsn.

1  
2  
Hn.

1  
2  
Tbn.

1  
2  
Tuba

Cel.

Piano

1  
2  
Hp.

Glock.

Crot.

Vib.

A  
Vln. I *p*

B  
Vln. II *p*

Vla. *p*

Vc. *p*

Bass *p* *mp* *mp* *p* *ff*



197

Fl. 1 *f* *ff* *ppf* *f*

Fl. 2 (8) *ff*

Ob. 3 (8) *ff*

Ob. 4 (1,2,a2) (3) *f* *f* *f* *sim.* *f* *ppf* *f*

Cl. 1 (2,3) *f* *ff* *ppf*

Bsn. 1 *f* *ff*

Hn. 1 *f* *ff*

Piano (8) *f* *sim.* *ff*

Hp. 1

Vib. *f* *lv.* *f* *f* *f* *ppf*

Xylo. *f* *Hard mallets* *f* *f* *ppf*

Mar. 1 *Hard mallets* *p* *sim.* *ff*

Mar. 2 *f* *ff*

Vln. 1

Vln. 2 *unis. pizz.* *f* *sim.*

Vla. *unis. pizz.* *f* *sim.*

Vc.

Bass

205

Fl. 1  
Fl. 2 (S)  
Ob. 1  
Cl. 1  
Cl. 4  
Bsn. 1/2/3  
Hn. 2 (stopped, *sempre f*)  
Piano (S)  
Hp.  
Vib.  
Xylo. (S)  
Mar. 1  
Mar. 2  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Bass

*f*, *mf*, *sim.*, *change to Piccs.*, *stopped*, *sempre f*

213 (3+2)

FL. 1, 2

Picc. 3, 4

Ob. 1, 2, 3, 4

Cl. 1, 2, 3, 4

Bsn. 1, 2, 3, 4

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2

Piano

Hp. 1

Vib.

Xylo.

Mar. 1, 2

Vln. 1, 2

Vla.

Vc.

*f*, *ff*, *mf*, *sf*, *sfz*, *non div.*, *f secco!*, *smis.*, *étouffez*, *sim.*, *1<sup>st</sup> open*, *pizz.*, *pizz.*, *pizz.*

*extremely short*, *mutes*

(8), (1,2,a2), (1,3), (3), (2.), (1,2,3)

221

Fl. 1, 2

Picc. 3, 4

Ob. 1, 2, 3

Cl. 1, 2, 3, 4

Bsn. 1, 2, 3

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2

Piano (8)

Hp. (8)

Vib. (8)

Xylo. (8)

Mar. 1, 2

Vln. 1, 2

Vla.

Vc.

*ff*, *f*, *sim.*, *open*, *(non div.)*, *8va*, *mutes*, *(1.)*, *(2.)*









261

Fl. 1

Picc. 2, 3, 4

Ob. 2, 3

Cl. 1, 2, 3, 4

Hn. 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Piano

Vib.

Xylo.

Mar. 1, 2

Vln. 1

Vln. 2

Vla.

Vc.

change to Fl.

change to Bass Cls.

*p*, *pp*, *mf*, *sim.*, *sempre fortet*, *furioso*

269

Fl.  
1  
2

Picc.  
3  
4

Ob.  
1  
2  
3

Cl.  
1  
2

B. Cl.  
1  
2

Hn.  
2  
4

Tpt.  
1  
2  
3  
4

Tbn.  
1  
2

Piano

Vib.

Xylo.  
*mf*

Mar.  
1  
2

Vln.  
1  
2

Vla.

Vc.  
*non div.*

276 (2+3) (2+3+2)

1 Cl.  
2 Cl.  
1 B. Cl.  
2 B. Cl.  
1 Tbn.  
2 Tbn.  
3 Tbn.  
1 Tuba  
2 Tuba  
Xylo.  
1 Mar.  
2 Mar.  
1 Vln.  
2 Vln.  
Vla.  
Vc.

280

Cl.  
1  
2

B. Cl.  
1  
2

Tbn.  
1  
2  
3

Tuba  
1  
2

Xylo.

Mar.  
1  
2

Vln.  
1  
2

Vla.

Vc.

*mf*

*ff*

Detailed description of the musical score: The score is for page 179, measures 280-283. It features a variety of instruments. The woodwinds (Cl., B. Cl., Tbn., Tuba) and strings (Vln., Vla., Vc.) play sustained notes, with dynamics ranging from *mf* to *ff*. The percussion (Xylo., Mar.) plays a rhythmic pattern of eighth notes. The score is written in a key signature of two flats and a 4/4 time signature. The measures are numbered 280, 281, 282, and 283.

284

Cl.  
1  
2

B. Cl.  
1  
2

Tbn.  
1  
2  
3

Tuba  
1  
2

Xylo.

Mar.  
1  
2

Vln.  
1  
2

Vla.

Vc.

*ff* *f*

*sempre forte*

289

FL. 1 2

Picc. 3 4

Ob. 1 2 3

Cl. 1 2

B. Cl. 1 2 4

Bsn. 1 2

Hn. 2 4

Tpt. 1 3 4

Tbn. 1 2 3

Tuba 1 2

Vib. (very hard mallets)

Xylo. *ff sempre*

Mar. 1 2 (*ff sempre*)

Vln. 1 2

Vla. *sempre f*

Vc.

*p*, *f*, *molto cresc.*, *ff*, *p*, *a2*, *ff sempre*, *sempre f*

296 (a2)

Fl. 1 2

Picc. 3 4

Ob. 1 2 3

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tuba 1 2

Vib.

Xylo.

Mar. 1 2

Vln. 1 2

Vla.

Vc.

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

(1st time only)







3 2 2 (a2)

Fl.1, Picc.3

Fl.2, Picc.4

B.Cl. 1 2

Bn. 1 2 3

Cbn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tuba 1 2

Piano (1.5)

Hp. 1 2

Vib. (8)

Xylo.

Mar. 2

Timp. (6)

Vln. 1

Vln. 2

Vla.

Vc.

Bass

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2 (Piccolo 3 and 4), Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns (1-4), Trumpets (1-4), Trombones (1-3), and Tubas (1-2). The string section consists of Violins (1-2), Violas, Violoncellos, and Double Basses. The percussion section includes Piano, Harp, Vibraphone, Xylophone, Maracas, and Timpani. The score features various dynamics such as *ff*, *sim*, *meno f*, and *sempre ff*. There are also performance markings like *(a2)*, *(a3)*, *(1.5)*, *(8)*, and *(6)*. The music is written in a key signature of two flats and a 3/4 time signature.



334 (a2)

Fl. 1, Picc. 3

Fl. 2, Picc. 4

B. CL. 1  
2

Bn. 1  
2  
3

Cbn.

Hr. 1  
2  
3  
4

Tpt. 1  
2  
3  
4

Tuba 1  
2

Piano (1, 5)

Hp. 1  
2

Vib. (8)

Xylo.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Bass







358

Fl.1, Picc. 3 (a2)

Fl.2, Picc. 4 (a2)

Ob. 1

Cl. 1

Cl. 2

B. Cl. (a2)

Bn. (a3)

Cbn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *ff* Tpt.1 *meno f*

Tpt. 2 *ff* Tpt.3 *meno f*

Tpt. 3 *ff*

Tbn. 1 (a2)

Tbn. 2

Tbn. 3

Tuba 1

Tuba 2

Vib. (8) *sim.*

Xylo. *sim.*

Glock.

Crot.

Timp. *sim.*

Vln. 1

Vln. 2

Vla.

Vc.

Bass







38.2 (a2)

Fl.1, Picc. 3

Fl.2, Picc. 4

Ob.

Cl.

B. Cl.

Bn.

Cbn.

Hr.

Tpt.

Tbn.

Tuba

Vib.

Xylo.

B. Dr.

Timp.

Vln.

Vla.

Vc.

Bass

*ff*

*f*

*sim.*

*sfz*

*acc.*

*stacc.*

388

Fl. 1, Picc. 3

Fl. 2, Picc. 4

Ob. 1, 2, 3

Cl. 1, 2

B. Cl. 1

Bn. 1, 2, 3

Cbn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tuba 1, 2

Vib.

Xylo.

B. Dr.

Timp.

Vln. 1, 2

Vla.

Vc.

Bass

(S)

ff

fff

a2