

Fora

Alastair Greig

66 *agitated, nervous, with an edge...*

Harp
sf *ppp*

Marimba
sfp *pp* *ppp*

Violin (ord)
poco f

Violin I
pp *pp* *pp* *pp* *pp* *pp*

Violin II
pp *pp* *pp* *pp* *pp* *pp*

Viola
pp *pp* *pp* *pp* *pp* *pp*

B. Cl.
sfp *sfp* *sf* *p* *sf*

Hp
poco f *poco f* *l.v.*

Mar.
sf *p*

Vln
sfp *sf*

Vln I
pp *pp* *ord.* *p* *sf(inp)* *p* *sf(inp)* *p* *p* *p*

Vln II
pp *p* *sfpp* *pp* *ord.* *p* *p* *(s.p)*

Vla
pp *p* *p* *p* *p* *p* *p* *p*

Vc.
sfp *sf(inp)* *sfp* *sf(inp)* *p* *sf*

13

Fl.

B. Cl.

Hp

Mar.

Vln

Vln I

Vln II

Vla

Vc.

pp

3:2

sf p

sf

sf

sf

sf p

sf

p

ppp

poco f

3:2

3:2

5:4

mp

p

mp

mp

f

sfp

3:2

mp

p

p

mp

pp

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

(ord.)

p

p

pp

sfp

sf

sf

sf

p

pp

a little more relaxed, less move

A

Fl. $\text{♩} = 60$ *ppp* *ppp* *pp*

B. Cl. *p* *pp* *p* *ppp*

Tri. *pp*

Hp. *ppp* *f*

Mar. *ppp*

A

Vln. $\text{♩} = 60$ *mf* *espressivo* *p* *ppp* *tr*

Vln I *ppp*

Vln II *ppp* *pp*

Vla. *ppp*

Vc. *ppp* *pp* *ppp*

Db. *pp*

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into two systems. The first system includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Trumpet (Tri.), Harp (Hp.), and Maracas (Mar.). The Flute part starts with a tempo marking of quarter note = 60 and features several triplet and quintuplet passages, with dynamics ranging from ppp to pp. The Bass Clarinet part has a similar rhythmic structure with dynamics from p to ppp. The Trumpet part has a few notes at the end of the system, marked pp. The Harp part is mostly silent, with a few notes at the end marked ppp and f. The Maracas part has a few notes at the end marked ppp. The second system includes parts for Violin (Vln.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The Violin part starts with a tempo marking of quarter note = 60 and features a complex rhythmic pattern with dynamics from mf to ppp, including an expressive marking and a trill. The Violin I and II parts have long, sustained notes with dynamics from ppp to pp. The Viola part has long, sustained notes with a dynamic of ppp. The Cello part has long, sustained notes with dynamics from ppp to pp. The Double Bass part has long, sustained notes with a dynamic of pp.

26

Fl. *pp*

Tri. *lv.*

Hp. *p* *pp*

Mar. *ppp*

Vln. *poco fe con passione* *III* *fz*

Vln I *pp*

Vln II *pp*

Vla. *ord.* *pp*

Vc. *pp*

Db. *pp*

B $\text{♩} = 66-70$ **forceful, direct** $\text{♩} = 140-146$ **becoming agitated..**

32

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

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

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

Gong *ppp* *p* *ppp* *p* *ppp* *p*

Pno. *pp* *p* *pp* *p* *pp* *p*

B $\text{♩} = 66-70$ **forceful, direct** $\text{♩} = 140-146$ **becoming agitated..**

Vln *f* *sfz* *ff* *p espress.*

39 (tr) $\text{♩} = 156$ **C** $\text{♩} = 144$ declamatory

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

Ob. *pp* *p* *pp* *p* *sfz*

Cl. *p* *pp* *pp* *p* *sfz*

Bsn *pp* *pp* *p* *sfz*

Bongo *pp* *sfz*

Gong (dampen immediately) *pp* *ppp* *mf*

Pno. *pp* *p* *pp* *sfz*

Vln *fz* *ffz* *ffz* *f* *fz*

Vln I *pp* *f*

Vln II *pp* *f*

Vla *pp* *f*

Vc. *pp* *f*

Db. *pp* *f* *pizz* *fz*

48 $\text{♩} = 76-82$

Bongo *pp* *f*

Hp *fz* *l.v.*

Vln *f* *sfz* *f* *f* *punt d'arco* *ff*

Db. *fz* *f*

D
♩=72 **calmer than before** ♩=76-82 **agitated and nervous**

B. Cl. *pppp*

Bsn *pppp*

Tbn. *ppp (possible)*

Hp. *pppp* *bis.* *ord.* *pp*

Mar. *pp*

Vln. *p* *calmer than before *sf(in p)* *ord.* *jeté* *ord.* *f* **agitated and nervous***

Vc. *pp* *sul pont.* *ord.* *sul pont.* *sf* *p*

Db. *arco* *ppp* *ppp* *ppp* *pp*

63

Hp. *f* *ff*

Mar. *p* *mf* *f* *f* *ff*

Vln. *tr* *tr* *tr*

Vc. *pizz*

Db. *p*

Fl. *calming down..* $\text{♩} = 66$ *forceful, direct* $\text{♩} = 144-146$ **E** *with some agitation* $\text{♩} = 66-70$ *calm* $\text{♩} = 60$

Ob.

Cl.

Hp. *pp* 3:2 3:2 *1.v.*

Gong. *pp* 3:2 3:2 *1.v.*

Mar.

Pno. *pp* 3:2 3:2 *tr* *p*

Vln. *calming down..* $\text{♩} = 66$ *forceful, direct* $\text{♩} = 144-146$ **E** *with some agitation* $\text{♩} = 66-70$ *calm* $\text{♩} = 60$
f *sfz* *ff* *p* *espress.*

Vc.

Db. *pizz* *p*

T.-t. *somewhat distanced* $\text{♩} = 120$ 3:2+2 *1.v.* **F** *animated, bold and very rhythmic* $\text{♩} = 132$

Gong. *pp* 3:2+2 3:2+2 *pp* *pp* *pp*

Vln. *pp* 3:2 *pizz.* 3:2+2 *arco* **F** 3:2+2 *f* *sempre f*

Vc. *sf(in p)* *punt d'arco e sul ponticello* 3:2+2 *ppp* *pppp*

Db. *punt d'arco e sul ponticello* 3:2+2 *ppp* *pppp*

Vln 83

Fl. 89

Cl.

Bsn.

Tpt.

Tbn.

Tom-t.

T-t.

Pno.

G (assertive) $\text{♩} = 132$

Vln pizz. arco

Vln I

Vln II

Vla.

Vc.

Db.

G (assertive) $\text{♩} = 132$

95

Fl. *fp*

Ob. *sfz* *sfz* *fp*

Cl. *fp*

Bsn. *fp* *fp*

Hn. *sfz*

Tpt. *fz* *fp* *fp* *ff*

Tbn. *fp* *fp*

Tom-t.

Harp. *sfz*

Pno. *sfz*

Vln. *p*

Vln I. *sf* *sfz* *ff*

Vln II. *sfz* *ff*

Vla. *sfz* *ff*

Vc. *sfz*

Db. *sfz*

Detailed description: This page of a musical score covers measures 95 to 100. It features a full orchestral ensemble. The score is divided into systems for woodwinds, brass, percussion, strings, and keyboard instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Percussion includes Tom-tom (Tom-t.). Keyboard instruments include Harp (Harp.) and Piano (Pno.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/8 time and features various dynamics such as *sfz* (sforzando), *fp* (fortissimo piano), *fz* (forzando), *ff* (fortissimo), and *p* (piano). The music includes complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The score is marked with measure numbers 95, 96, 97, 98, 99, and 100. The key signature changes from one sharp (F#) to one flat (Bb) between measures 96 and 97. The score is written for a full orchestra, with each instrument part clearly delineated.

104

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vib.

Mar.

Pno.

Vln.

Vln I.

Vln II.

Vla.

Vc.

Db.

ffz

pp

arco

tr

3:2'

I ♩=66-70
...and expansive..

108

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

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

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

Bsn. *p* *pp* *pp* *pp*

Tpt.

Tbn.

T.-t. Lv.

Hp.

Mar. *pp* *pp* *pp*

Pno. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. I

Vln. II *sempre pp* *sempre pp*

Vla.

Vc. *f* *pp* *ord.* *gliss.* *gliss.*

Db. *p* *pp*

..becoming a little agitated..

..gaining momentum..

Fl. *pp*

Ob. *pp* *ppp*

Cl. *pp*

Bsn. *pp*

Hn. *ppp* *a niente* *mfz* 3:2¹

Tpt. *mp* *mp*

Tbn. *pp* *fz*

S. D. *ppp* *pp*

Hp. *ppp* bis.

Mar. *ppp*

Pno. *pp*

Vln. *ppp* *..becoming a little agitated..* *..gaining momentum..*

Vln I. *ppp* *a niente*

Vln II. *ppp* *a niente*

Vla. *ppp* *a niente*

Vc. *ppp* *a niente*

Db. *ppp* *a niente*

..bold and rhythmic, as before

J ♩=132

118

Hn

Tpt

Tbn

S. D.

Hp

Mar.

Pno.

..bold and rhythmic, as before

J ♩=132

Vln

Vln I

Vln II

Vla

Vc.

Db.

123

Fl.

Cl.

Cl.

S. D.

Hp.

Mar.

Pno.

Vln.

Vln I

Vln II

Vla.

Vc.

Db.

ff

gliss.

p

sfz

sfzp

ff

gliss.

gliss.

4:3

3:2

Detailed description: This page of a musical score covers measures 123 to 125. It features a variety of instruments including Flute (Fl.), Clarinet (Cl.), Saxophone (S. D.), Horn (Hp.), Maracas (Mar.), Piano (Pno.), Violin (Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *ff*, *sfz*, *sfzp*, and *p*, as well as performance instructions like *gliss.* and articulation marks like accents and slurs. Measure numbers 123, 124, and 125 are clearly marked at the beginning of their respective staves. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

127 **K** ..ease down..

Fl. *fz* 5:4

Ob. *fz*

Cl. *fz* 5:4

Tpt. *con sord.*

Tbn.

S. D. *mf* *fz*

T.-t. *mfz*

Hp.

Mar.

Pno. *fz* *p* *fz* 6:4 5:4 6:4 arco 5:4

Vln. **K** ..ease down..

Vln I *div.* *pizz.* *arco* *arco*

Vln II *arco* 5:4

Vla. 5:4 5:4 6:4

Vc. *p* *fz* *p* 5:4 5:4 6:4 *fz*

Db. *pizz.*

agitated, nervous, with an edge...

L ♩ = 50

133

Fl.

Ob.

Cl.

Tom-t.

Cym.

T.-t.

Hp.

Glock.

Pno.

agitated, nervous, with an edge...

L ♩ = 50

Vln

Vln I

Vln II

Vla

Vc.

less agitated, more direct

144

Fl.

Ob.

Cl.

Bsn.

Tbn.

Tom-t.

T.-t.

Hp.

Glock.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

ppp

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

ppp

sub. ppp

sub. ppp

sub. ppp

sub. ppp

ppp

arco, e con sord

ppp

♩ = 60

less agitated, more direct

150

Fl. *pp*

Cl.

Bsn. *3:2* *3:2*

Tbn.

Tom-t.

Harp *ppp*

Pno. *pp* *p* *pp* *pp* *p*

Vln. *ff*

Vln I *pp* *p* *pp* *pp* *p*

Vln II *gliss.* *pp* *p* *pp*

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

Vc.

Db.

M

delicate and restrained

153

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

Ob. *pppp*

Tom-t.

Cym. *pppp* soft headed beater

Hp *pppp*

Pno. *pp* *p* *pp*

M

delicate and restrained

Vln *pp*

Vln I *pp* *p* *pp* *p* *pp* *p*

Vln II *p* *pp* *p* *pp*

Vla *p* *pizz.* *arco* *pppp* *pppp*

Vc. *pp* *p* *pp* *p* *pp*

Db. *p*

gradually becoming a little more animated

161

Fl.

pp

5:4 3:2 3:2 3:2

Cym.

with bow

pppp

Hp

pp

3:2 3:2 3:2

Glock.

pp

3:2

gradually becoming a little more animated

Vln

5:4 3:2

Vln I

pp

5:4 3:2 3:2 3:2

Vln II

pppp

ppp

5:4 3:2

Vla

pppp

5:4

Vc.

pppp

3:2

gliss.

167 **lively, rigorous...** **...becoming much more restrained..** **...and lyrical.** **N**

Fl. *pppp*

Cl. *pppp*

Hp *ppp* *pp*

Glock. *5*

Vib. *ppp*

Mar. *ppp*

Pno. *ppp*

Vln **lively, rigorous...** **...becoming much more restrained..** **...and lyrical.** **N** *pp espress.*

Vln I *pppp*

Vln II *ppp* *pppp*

Vla *fz* *pp* *gliss.* *pppp* *gliss.*

Vc. *fz* *pp* *pppp*

Db. *pppp*

174

Fl. *ppp*

Ob. *pppp* *ppp* *3:2* *3:2*

Cl. *ppp* *ppp*

Hn. *ppp* *3:2*

Tbn. *ppp* *3:2*

Hp. *pp* *3:2* *3:2* *5:4* *3:2*

Gong. *ppp* *3:2* *3:2*

Vln. *3:2* *5:4* *5:4* *5:4* *6:4* pizz

Vln I. *ppp*

Vln II. *ppp* *ppp*

Vla.

Vc. *gliss.*

Db.

♩=126

agitated

180

Fl.

Ob.

Cl. *p espress.* *pp*

Hn.

Hp. *ppp*

Vib. *ppp*

Mar. *ppp*

Pno. *ppp*

Vln. *agitated* ♩=126

Vln II

Vla. *pizz* *arco*

Vc.

Detailed description: This page of a musical score contains staves for various instruments. The Flute, Oboe, and Horn parts are mostly silent. The Clarinet part features a melodic line with triplets and slurs, marked *p espress.* and *pp*. The Harp, Vibraphone, Maracas, and Piano parts provide accompaniment with sustained chords and arpeggios, all marked *ppp*. The Violin I part has a few notes at the beginning of the section, marked *agitated* and ♩=126. The Violin II part is silent. The Viola part has some pizzicato notes. The Violoncello part has a few notes at the beginning. The score is divided into measures with time signature changes from 3/4 to 4/4 and then to 2:3/8 and 3:2/8.

calm and lyrical

This page of a musical score, numbered 188, is for an orchestral piece and is marked "calm and lyrical". It features a variety of instruments:

- Oboe (Ob.):** Starts at measure 188, playing a melodic line with a *ppp* dynamic and a triplet ornament.
- Clarinet (Cl.):** Plays a melodic line, also marked *ppp*.
- Bassoon (Bsn.):** Enters with a melodic line, marked *ppp*.
- Horn (Hn.):** Provides harmonic support with a melodic line, marked *ppp*.
- Trombone (Tbn.):** Provides harmonic support with a melodic line, marked *ppp*.
- Harp (Hp.):** Provides accompaniment with chords.
- Violin I (Vln I):** Enters with a melodic line, marked *ppp*.
- Violin II (Vln II):** Provides harmonic support with a melodic line, marked *ppp*.
- Viola (Vla.):** Provides harmonic support with a melodic line, marked *ppp*.
- Violoncello (Vc.):** Provides harmonic support with a melodic line, marked *ppp*.
- Double Bass (Db.):** Provides harmonic support with a melodic line.
- Other instruments (Vib., Mar., Pno., Bsn.):** Provide accompaniment with chords and rhythmic patterns.

The score includes performance instructions such as *ppp* (pianissimo), *p* (*espress.*), and *arco*. It also features various musical notations including slurs, ornaments (triplets and grace notes), and dynamic markings. The tempo/mood is "calm and lyrical".

194

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vib.

Mar.

Pno.

Vln.

Vln I.

Vln II.

Vla.

Vla.

Vc.

Db.

5.3

5.4

3.2

5.4

5.4

sfz

p

pp

8/8

3:2+2

2:3

2:2+3

198

Fl. *ppp* *pp*

Ob.

Cl.

Bsn. *ppp*

Hn.

Hp. *ppp* *pp*

Vib. *ppp*

Mar. *ppp*

Pno. *ppp*

Vln. *f* *p* *pp*

Vln I. *ppp*

Vln II. *ppp*

Vla. *ppp*

Vc. *ppp*

Db.

O distant, mournful

205

Fl. *ppp*

Ob. *ppp* *pp* 5:4

Cl. *ppp*

Bsn. *ppp* *ppp*

Hn. *ppp*

Tpt. con sord. (bucket mute) *ppp*

Tbn. *ppp*

Hp. *pp*

Vib. *ppp*

Mar. *pp* *ppp*

Pno.

O distant, mournful

Vln. *p* 5:4 3:2 3:2 5:4 3:2 5:4

Vln I *ppp*

Vln II *ppp*

Vla. *ppp*

Vla.

Vc. *ppp*

Db. *ppp*

2/3

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vib.

Mar.

Pno.

Vln

Vln I

Vln II

Vla.

Vc.

Db.

(senza sord.)

slower than before and reflective

5:4

3:2

5:4

6:4

tr

aggressive, agitated

P

$\text{♩} = 66-72$

219

Bsn

Hn

Tpt

Tbn

Hp

Vib.

Pno.

aggressive, agitated

P

$\text{♩} = 66-72$

Vln

Vc.

Db.

226

Ob. tr p tr p

Cl. tr p tr p

Bsn v

Hn sfzp $+$

Tpt sfzp

Tbn sfzp

Hp p

Vib. p fz

Mar. p 5-4

Pno.

Vln 3-2 13-2 3-2 3-2

Vln I pp

Vln II pp

Vla. 3-2 sfz

Vc. arco pizz arco sfz pizz arco 3-2

Db. arco p pizz

$\text{♩} = 66$

This page of a musical score, numbered 32, contains ten staves. The top two staves are for woodwinds: Oboe (Ob.) and Clarinet (Cl.). The third staff is for Tom-toms (Tom-t.). The fourth staff is for Maracas (Mar.). The fifth staff is for Violin (Vln), with specific markings for *col legno* and *ord.*. The sixth and seventh staves are for Violin I (Vln I) and Violin II (Vln II). The eighth staff is for Viola (Vla). The ninth staff is for Violoncello (Vc.). The bottom staff is for Double Bass (Db.), with markings for *arco* and *pizz*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *pp* and *sfp*. The piece is divided into measures by bar lines, with some measures containing repeat signs.

Musical score for measures 237-241. Instruments include Oboe, Clarinet, Tom-tom, Maracas, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with various time signatures (2/4, 3/8, 3/2, 2/3) and dynamic markings such as *fp*, *mf*, *pp*, and *f*. Performance instructions like *pizz*, *arco*, and *gliss.* are present. A 'Q' symbol is used to indicate a section change.

Musical score for measures 242-246. Instruments include Maracas, Piano, Violin I, Violin II, and Double Bass. The score continues with complex rhythmic patterns and dynamic markings including *mf* and *f*. Performance instructions like *arco* and *pizz* are used. The time signature changes to 3/8 and 2/3.

R ♩=66-72

248

Fl. *fltz.* *ord.* *fltz.* *fltz.* *fp* *f*

Hp *sfzp*

Vib. *mfz* *3:2*

Pno.

R ♩=66-72

Vln *fz* *pizz* *arco, sul pont* *f* *pizz*

Vln I

Vln II

Db. *pizz* *arco* *pizz*

255

Fl. *tr* *5:4* *5:4* *fltz.* *3:2* *hold back...*

Hp

Vib. *fz*

Vln *arco, ord.* *pizz* *fz* *arco, ord.* *3:2* *ff* *hold back...* *tr* *tr*

Vln I *gliss.*

Vln II *gliss.*

Db. *arco* *pizz*

S ...assertive, forceful.
♩ = 72

The musical score for measures 262-265 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 262-265, marked *f*. Includes a section with a 5:4 time signature.
- Oboe (Ob.):** Measures 262-265, marked *f*. Includes trills and a section with a 3:2 time signature.
- Clarinet (Cl.):** Measures 262-265, marked *f*. Includes trills and a section with a 3:2 time signature.
- Bassoon (Bsn.):** Measures 262-265, marked *f*.
- Horn (Hn.):** Measures 262-265, marked *f*.
- Trumpet (Tpt.):** Measures 262-265, marked *f*.
- Trombone (Tbn.):** Measures 262-265, marked *f*.
- Harp (Hp.):** Measures 262-265, marked *ff*. Includes a section with a 5:4 time signature.
- Vibraphone (Vib.):** Measures 262-265, marked *fp*.
- Maracas (Mar.):** Measures 262-265, marked *f*.
- Piano (Pno.):** Measures 262-265, marked *ff*.
- Violin I (Vln I):** Measures 262-265, marked *fp*. Includes a section with a 3:2 time signature.
- Violin II (Vln II):** Measures 262-265, marked *fp*.
- Viola (Vla):** Measures 262-265, marked *fp*. Includes a section with a 3:2 time signature.
- Violoncello (Vc.):** Measures 262-265, marked *fp*.
- Double Bass (Db.):** Measures 262-265, marked *ff*. Includes sections marked *arco* and *pizz*.

This page of a musical score, numbered 36, begins at measure 267. It is a full orchestral score with piano accompaniment. The instruments and parts include:

- Flute (Fl.):** Melodic line with various ornaments and slurs.
- Oboe (Ob.):** Part with trills and slurs, marked with '(tr)' and '(c)'. Dynamics range from *fz* to *f*.
- Clarinet (Cl.):** Similar to the Oboe part, with trills and slurs. A 3:2 triplet is indicated.
- Bassoon (Bsn.):** Part with dynamics *fz*, *p*, and *f*.
- Horn (Hn.):** Part with dynamics *fz*, *p*, and *f*.
- Trumpet (Tpt.):** Part with dynamics *fz*, *p*, and *f*.
- Trombone (Tbn.):** Part with dynamics *fz*, *p*, and *f*.
- Harp (Hp):** Two staves, mostly resting.
- Vibraphone (Vib.):** Single staff with chords and rests.
- Maracas (Mar.):** Part with dynamics *f* and complex rhythmic patterns.
- Piano (Pno.):** Full piano accompaniment in grand staff with complex chordal and melodic textures.
- Violin I (Vln I):** Part with slurs and dynamics.
- Violin II (Vln II):** Part with slurs and dynamics.
- Viola (Vla):** Part with slurs and dynamics. A 3:2 triplet is indicated.
- Violoncello (Vc.):** Part with dynamics and a 'pizz' (pizzicato) marking.
- Double Bass (Db.):** Part with dynamics and an 'arco' (arco) marking.

The score features various musical notations such as slurs, accents, and dynamics. The overall texture is dense, characteristic of a 20th-century orchestral work.

suddenly calm, almost frozen

♩ = 66-72

273

Fl. fltz. ord.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.-t.

Hp. bis pp bis pp

Vib.

Mar. 3:2 5:4 pp

Pno. ff

Vln. pizz. arco suddenly calm, almost frozen ♩ = 66-72

Vln I gliss. sul pont pp

Vln II gliss. sul pont pp

Vla sul pont pp

Vc. sul pont pp

Db.

279

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *fz*

Hn. *fz*

Tpt. *fz*

Tbn. *fz*

Harp. *pp*

Gong. *pp* 5:4 l.v.

Vib. *f* *pp*

Mar. *pp*

Pno. *ff*

Vln. *f* *fp* *f* *pizz* forceful and demonstrative 3:2 5:4 3:2 5:4

Vln I

Vln II

Vla

Vc.

286

Ob.

Cl.

Hp. niente

Gong 5:4 ppp 5:4 pp 5:4

Mar.

Vln arco 3:2 pizz arco niente

Vln I sub fz. ord. ppp

Vln II sub fz. ord. ppp

Vla sub fz.

Vc. sub fz.

Db. ppp

Cadenza-poco rubato (ma non troppo)

295 U

Vln f sfp sfp sfp ff pizz arco tr sfp

Vln I 2:3 3:8 4:8 3:2 3:8

Vln II 2:3 3:8 4:8 3:2 3:8

Db. 2:3 3:8 4:8 3:2 3:8

Vln



Vln



Vln



Vln



Vln



Vln



Vln

♩=60
incisive, almost majestic

344 **V**

Fl. *ff* *sempre ff*

Ob. *ff* *sempre ff*

Cl. *ff* *sempre ff*

Bsn. *ff* *sempre ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

T.-t. *ff* (to vib.)

Hp. *fff*

Vib. *fff*

Mar. *fff*

Pno. *fff*

Vln. *ff*

Vln I *fff*

Vln II *fff*

Vla. *fff*

Vc. *fff* *pizz.*

Db. *fff*

Fl. ^{3/4} $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Ob. ^(b) $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Cl. ^(b) $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Bsn. ^(b) $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Hn. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Tpt. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Tbn. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Hp. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Gong. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$ (to vib.) l.v. ppp

Vib. ^(to gong) $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Mar. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Pno. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Vln. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$ ppp

Vln I. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Vln II. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Vla. $\frac{4+2+3}{16}$ $\frac{3+3+3}{16}$ $\frac{2}{4}$ $\frac{3+3+3}{16}$

Very slowly, very still

♩=126

X abrupt and brusque

358

Hn *ppp* *sfz*

Tbn *sub. fz*

Crot. *ppp*

Hp

Mar. *ppp* *sfz*

Pno. *sub. f* m.g. m.d.

Vln *ppp* *sfz* abrupt and brusque X ♩=126

Vln I arco *sfz*

Vln II *p* *sfz*

Vla arco, ord *sub. f*

Vc. pizz. arco *ppp*

Db. pizz. *sfz*

365

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Tbn. *sfz*

Hp. *ppp*

Mar. *ppp*

Pno. *sub. f*, *m. d.*, *m. g.*

Vln. *f*, *5-4*, *5-4*, *6-4*, *senza vib.*, *fz*, *p*, *fz*

Vln I *sfp*, *f*, *3-2*

Vln II *sfp*, *f*, *3-2*

Vla. *p*, *sul pont.*, *punt d'arco, ord.*, *f*

Vc. *f*, *punt d'arco*, *f*

Db. *ff*

♩=110

distant

381

Ob. *p espress* 3:2^b 5:4^b

Hn *ppp*

Tpt *con sord.* *pp espress* 5:4^b 3:2^b *pp*

Vib. *p* *pp* Lv.

Vln *p espress* 3:2^b 5:4^b 3:2^b distant

Vln II *ppp*

Vla *ppp*

Vc. *ppp* (ord.) col legno *mfz*

Db. *pizz.* *p*

390 **Z** lyrical, veiled

Fl. *ppp*

Ob. *ppp* *pp* *ppp*

Cl. *pp*

Bsn *pp* *pp* *pp*

Hp *pp* *ppp*

Mar. *ppp* *ppp*

Pno. *pp*

Z lyrical, veiled

Vln *sub. f* *senza vib*

Vln I *sul pont., punt d'arco* *ppp* *senza vib* *ppp* *pppp*

Vln II *sul pont., punt d'arco* *ppp* *senza vib* *ppp* *pppp*

Vla *sul pont., punt d'arco* *ppp* *senza vib* *ppp* *pppp*

Vc. *sul pont., punt d'arco* *ppp* *senza vib* *ppp*

Db. *arco* *pp* *ppp* *ppp* *ppp*

AA *forceful, direct* *ppp* *(listen...)* *ppp* *plaintive, mournful and dying away*

390 *fz* *fz* *p espress*

Vln *fz* *fz* *p espress*

Vln I *pppp*

Vln II *pppp*

Vla *pppp*

Vc. *pppp*

Db. *pppp*

407 *senza vib.* *pp* *pp* *pizz* *pp*

Vln *pp* *pp* *pizz* *pp*