

R'lyeh

*a Tone Poem
after H.P. Lovecraft*

for Large Orchestra

Edward Caine

R'lyeh

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after H.P Lovecraft

Duration: 12'

R'lyeh is a tone-poem based on the third section of H.P. Lovecraft's novelette *The Call of Cthulhu*. It follows the story of the ship *Alert* as it crosses the south pacific and discovers the re-emerged continent of *R'lyeh*.

Instrumentation:

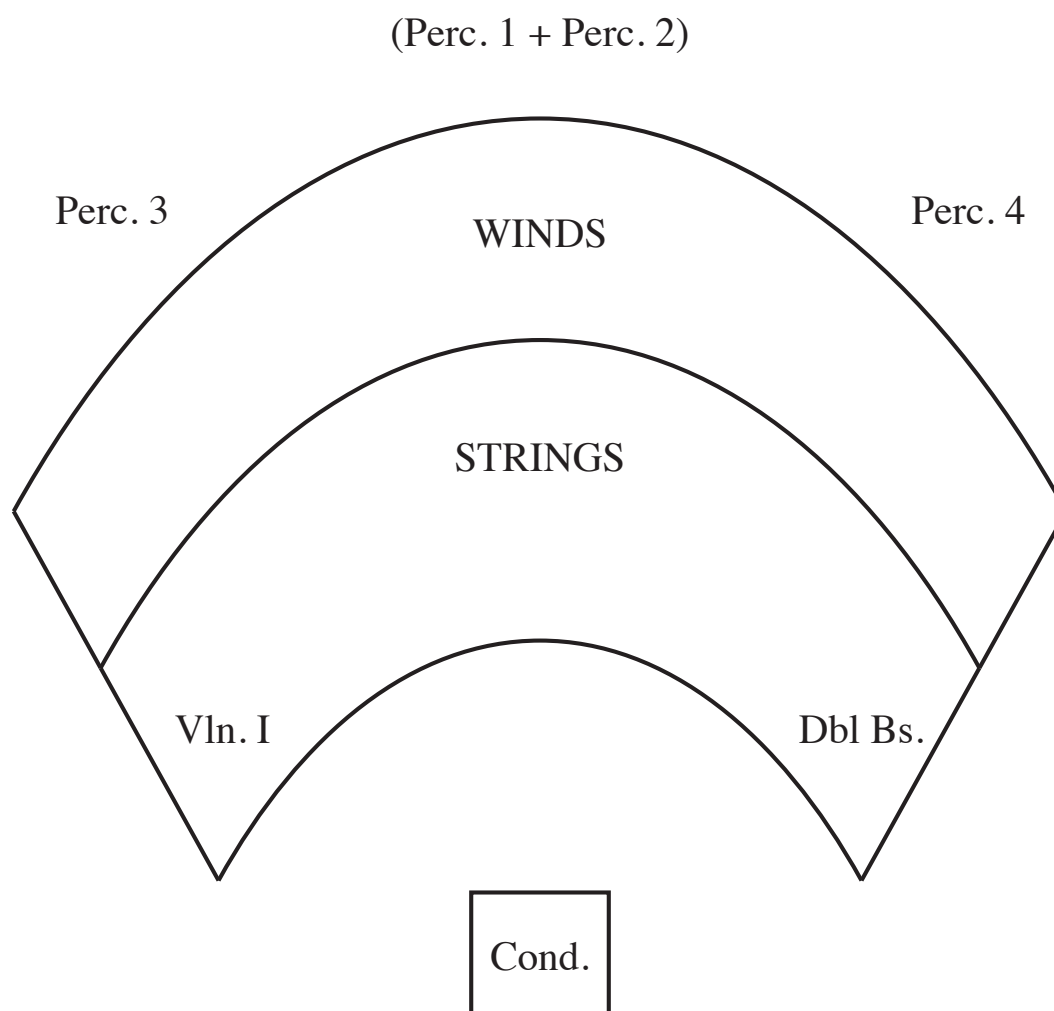
Piccolo
Flute/Alto Flute
Flute/Bass Flute
3 Oboes
3 Clarinets in Bb
2 Bassoons
1 Contrabassoon
4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba
4 Percussionists
12 (/18/24) Violin I
12 (/18/24) Violin II
8 (/12/16) Viola
8 (/12/16) Violoncello
4 (/6/8) Double Bass

Orchestral Layout

The piece is written assuming a standard orchestral layout of string desks.
String desks may have up to 4 players per desk, but should be a uniform number per desk.

The positions of the wind sections are flexible.

Percussion 3 should be stage right, and Percussion 4 should be stage left:



Percussion Instruments

Percussion 1

Large Bass Drum
Soft Beaters
Medium Sticks
Rubber Ball on Stick

Percussion 3

Rack of Small Cymbals of varying sizes
1x Tubular Bell (G below middle C, or G above middle C if unavailable)
Large Cymbal on stand
Pair of Large Handheld Crash Cymbals
Brushes
Tubular Bells Mallet
Double Bass Bow

Percussion 2

Large Metal Sheet or Tam-Tam
2x Medium Toms/Roto Toms
Side Tom
Temple Blocks
Soft Beaters
Medium Sticks
Hard Sticks

Percussion 4

Rack of Small Cymbals of varying sizes
1x Tubular Bell (G below middle C, or G above middle C if unavailable)
Large Cymbal on stand
Brushes
Double Bass Bow

Performance Notes

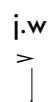
Flutes

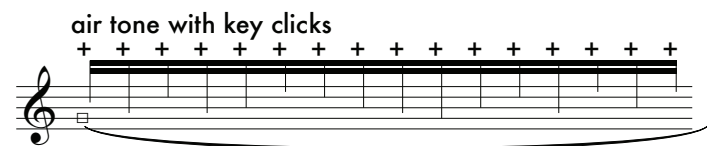
↓ ↓ = air tone

-----> = gradual change

"whistle tone" = Whistle tones. Blow gently into the flute fingering the given fundamental note to produce quiet, unstable harmonics.

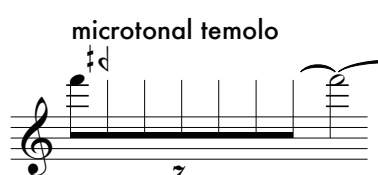

 = harmonic gliss (↓ = fundamental fingering)

j.w
 = Jet Whistle (blow sharply through the instrument fingering the marked note)

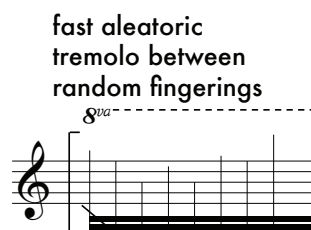
air tone with key clicks



Flurry of key clacks, blowing constantly through the instrument (unpitched).

Oboes

microtonal tremolo
 = microtonal tremolo around the pitch of the given note. Use fingering variants to produce a legato tremolo.

 = barely play this note.

fast aleatoric tremolo between random fingerings
 = fast aleatoric tremolo between random fingerings. High air pressure should ensure higher notes. Sounds a bit like the beeping of a space ship.

any multiphonic with this pitch in it
 = multiphonic which includes the specified pitches. Should sound abrasive if possible.

Clarinets



= Remove the mouth piece from the body. Play the mouthpiece, with teeth on the reed. Apply pressure and move the teeth up the reed to create a high glissando, sounding like a "squeaky gate."

Brass

+ = closed mute

o = open mute

-----> = gradual change between mute states

■ □ = air tones. If instructed, take mouthpiece and blow through instrument (not mouthpiece) at a slight angle to maximise the dynamics of the air sound produced.

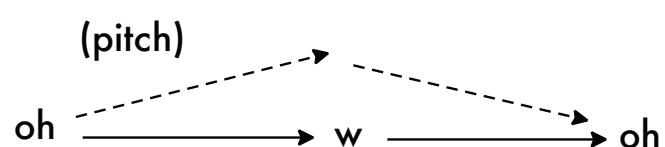
Horns

When instructed, remove one of the junctions from the B flat side of your instrument. Manipulate the thumb key as you blow through the instrument to switch between two types of air-tone (muted and open). Muted (B flat side) should be quiet and open (F side) should be louder and sound more open.

■ □ = regular air tone (B flat side)

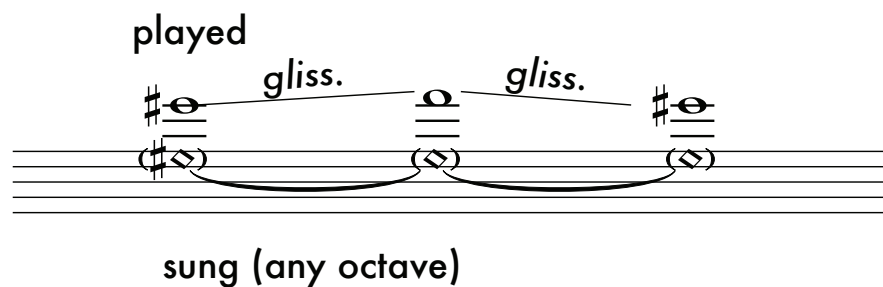
■ □ = open air tone (F side)

Trumpets



Represents the pitch of the resulting harmonics from the change of mouth shapes. Change shapes gradually.

Trombones



Sung note is at any octave comfortable. The effect achieved should be an increase and decrease in beating as you glissando from one note to an adjacent note while keeping the sung note constant.

Growl Tone = Growl tone. Mouthpiece in mouth, flutter tongue to produce a quiet purring sound at a low pitch.

 Try to get as loud as possible.

Strings

Strings desks should have a minimal of 2 players per desk and can have up to 4 (more is recommended) but desks should have a uniform number of players within the section.



  = play the wood of the bridge (anywhere convenient - best results can be achieved under the strings)


  = play the side of the instrument (anywhere convenient).

  = play the tailpiece. Some pitch may result, which is expected.

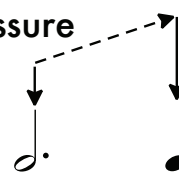
 = tap the side of the instrument with your fingers.


exhale

  = exhale vocally, as if blowing out a candle.

 = very high bow pressure

bow pressure

 = gradual change in bow pressure, from low to high. At its peak, the bow should be cracking the note and pulling the string slightly out of tune.

 = Place the hair of the bow on the body of the instrument underneath the strings, hold the bow in both hands and scrape the wood of the bow over the bow-hair. Should produce a worrying, sticky, staccato woody sound. Effect is rhythmically unpredictable.

Glissandi should be as continuous as possible. Re-take bow as needed and use artificial harmonics in the higher passages if needed.

Microtonal Pitch Chart

0 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1



0 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains 16 notes, each corresponding to a fraction of the octave. The notes are: B-flat (0), B-flat (1/8), B-flat (1/4), B-flat (3/8), B-flat (1/2), B-flat (5/8), B-flat (3/4), B-flat (7/8), B-flat (1), B-flat (1), B-flat (7/8), B-flat (3/4), B-flat (5/8), B-flat (1/2), B-flat (3/8), B-flat (1/4), B-flat (1/8), B-flat (0). The notes are arranged in a chromatic scale, starting from B-flat and moving up to B-flat (1), then down to B-flat (0). The fractions are written above and below the staff.

R'lyeh

A tone poem based on "The Call of Cthulhu" by H.P. Lovecraft

Edward Caine

Score at Concert Pitch

3/4 Moderato con moto ♩ = 65

2/4 **3/4** **2/4** **6/8**

Piccolo
"whistle tones" *pp*

Flute
"whistle tones" *pp*

Oboe
gliss. *mf < sffz* *f* gliss. *mf < sffz* *f* gliss. *sffz*

Horns in F
div. a2 Air sounds, remove Bb junction (see notes)
"w" mouth shape *mp*

Tuba
Air sounds
"w" mouth shape constant consistent air pressure *mf*

Percussion
Tubular Bells RH *f*
Tubular Bells LH *f*
bass drum soft beaters *ppp*
large metal sheet (or large tam-tam) soft beaters *ppp*

Violin I
div. a2 con sord. *pp* *mp* *pp*
con sord. *pp* *mp* *mf* *mp*
con sord. *pp* *mp* *sffz* *f* *mp*
con sord. *mp* *pp* *sffz* *f* *mp*
con sord. sempre molto vibrato *mp* *mf* *sffz* *f* *mp*

Violin II
div. a2 con sord. sempre molto vibrato *mf* *ff* pizz. *sffz* arco *ff* arco pizz. *sffz* arco *sffz* *ff* molto vibrato

Viola
con sord. *pp* *pp*
con sord. *pp* *mp* *pp* *mp*
con sord. sempre molto vibrato *mp* *mf* *mp* *mp* *mp*

Violoncello
con sord. *pp* *mp* *pp* *mp*
con sord. sempre molto vibrato *mp* *mf* *mp* *mp* *mp*
con sord. sempre molto vibrato *mf* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Double Bass
pizz. *f* L.v.
pizz. *f* L.v. simile
pizz. *f* L.v. simile

The score is divided into five measures, each with a specific time signature: 6/8, 2/4, 6/8, 2/4, and 5/8. The Piccolo part starts with a dynamic of *mf* and includes instructions for 'air' and 'tone'. The Flute and Oboe parts feature 'gliss.' and 'microtonal tremolo' markings. The Horn and Trombone parts are marked with 'Air tones, mouthpiece in/out' and 'blow through instrument unvoiced, gradual change of mouth shape'. The Percussion part consists of 'Lv' (low tom) hits. The Violin and Viola parts include 'pizz.' (pizzicato) and 'arco' (arco) markings. The Double Bass part is marked with 'pizz.' and 'molto vibrato'. The score is densely notated with dynamics, articulations, and performance instructions.

Score Section: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn., B. Tbn., Tba.), Percussion (Perc.), Violins I (Vin. I), Violins II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key Musical Elements:

- Microtonal Tremolo:** Indicated in the Piccolo and Oboe parts.
- Air Tone:** Noted in the Piccolo and Flute parts, with dynamics like *mf* < *fz*.
- Savage Uncontrolled:** *ff* savage, uncontrolled in the Oboe part.
- Glissando:** *gliss.* markings are used in the Oboe part.
- Pushing Forward:** *sfz f pushing forward* in the Trombone parts.
- Vibrato:** *molto vibrato* and *moll vibrato* in the Violoncello part.
- Diminuendo:** *poco a poco dim.* markings are present in the Viola and Violoncello parts.
- Articulations:** *pizz.* (pizzicato) and *arco* (arco) in the Violin parts.
- Performance Instructions:** *bow-hair sound on wood (see notes)* and *mf* in the Violoncello and Double Bass parts.

(♩ = 65) A (♩ = 97.5)

2/4 5/8 5/4 5/8 7/8 5/8 2/4

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

Hn. *mp* *f* *mp* *f* *ff* *f*

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

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

Tbn. *mf* *mf* *f* *f* *f* *f*

B. Tbn. *mf* *mf* *f* *f* *f* *f*

Tba. *mf* *mf* *f* *f* *f* *f*

Perc. *mf* *pp* *mf* *mf* *mf* *mf*

Vln. I *mf* *f* *mp* *f* *mp* *mf* *sfz p* *f* *ff* *mf*

Vln. II *mf* *f* *mp* *f* *mp* *mf* *sfz p* *f* *ff* *mf*

Vla. *mf* *f* *mp* *f* *mp* *mf* *sfz p* *f* *ff* *mf*

Vcl. *mf* *f* *pp* *mf* *sfz* *mp* *mf* *sfz p* *f* *ff* *f*

Db. *mf* *f* *pp* *mf* *sfz* *mp* *mf* *sfz p* *f* *ff* *f*

Violoncello (Detailed):
 vibrato normale
 play the wood of the bridge (unpitched)
 sul A harmonic gliss.
 sul pont. (norm)
 bow the side of the body

Violino (Detailed):
 vibrato normale
 play the side of the body
 pizz. arco sul D harmonic gliss.
 pizz. sul pont. (norm)

Viola (Detailed):
 vibrato normale
 play the wood of the bridge (unpitched)
 pizz. arco top body harmonic gliss.

Violoncello (Detailed):
 vibrato normale
 bow the tailpiece
 pizz. arco IV LH pizz. sfz mp mf play the tailpiece pizz. (unpitched) barok snap) arco

37 **2/4** **3/4** **2/4** **8/5**

Fl.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Vin. I

Vin. II

Vla.

Vc.

Db.

tap the D on the neck loudly but play almost unpitched molto sul pont. *f*
 sul A harmonic *mp*
 harmonic sul A *mp*
 molto vib. *mf*
 sul D (harmonic) *mp*
 pizz. *sfz*
 arco *mf*
 sul G harmonic *mp*
 tap the D on the neck loudly but play almost unpitched molto sul pont. *f*
 ppp *mp* *f* *mf*
 molto vib. *mf*
 molto vib. *mf*
 pizz. *sfz*
 arco *mf*
 play the wood of the bridge *mp* *f* *mf*
 pizz. *sfz*
 arco *mf*
 pizz. *sfz*
 arco *mf*
mf *mf*

46

2/4 (air tone) 5/8 4/4 2/4 5/8 4/4 5/8

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

Fl. *mf* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

Cbsn. *mf* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tpt. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tbn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B. Tbn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tbn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Perc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vin. I. *f* *mf* *sfz* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vin. II. *f* *mf* *sfz* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *f* *mf* *sfz* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vc. *f* *mf* *sfz* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Db. *f* *mf* *sfz* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

unpitched pizz. arco div a2 unison play the wood of the bridge (unpitched) sul A harmonic gliss.

tap body of instrument pizz. arco div a2 unison play the side of the body (unpitched) pizz. arco sul D harmonic gliss.

tap body of instrument arco pizz. arco molto vibrato arco play the side of the body pizz. arco

muted pizz. arco pizz. arco molto vibrato molto vibrato play the wood of the bridge (unpitched) pizz. arco

low the tailpiece pizz. arco

57

Picc. *pp* *gliss.* *f* *lip trill* *sfz* *f* *ff* *flz.* *gliss.*

Fl. *mf* *f* *sfz* *f* *ff* *lip gliss.* *gliss.*

Ob.

Cl. *mf* *gliss.* *f* *flz.* *sfz* *f* *ff* *gliss.*

Cbsn. *mf* *sfz* *mf* *f* *flz.* *sfz* *f* *ff*

Hn. *mf* *f* *mf* *f* *mf* *mf* *mf* *mf*

Tpt. *oh* *mf* *oh* *w* *[w]s* *w* *oh* *mf* *oh*

Tbn. *oh* *mf* *oh* *w* *[w]s* *w* *oh* *mf* *oh*

B. Tbn. *oh* *mf* *oh* *w* *[w]s* *w* *oh* *mf* *oh*

Tba. *oh* *mf* *oh* *w* *[w]s* *w* *oh* *mf* *oh*

Perc. *mf* *pp* *mf* *pp*

Vln. I. *mp* *pizz.* *sfz* *norm* *→* *sul pont.* *(norm)* *sfz p* *f* *ff* *mf* *gliss.*

Vln. II. *mp* *pizz.* *sfz* *norm* *→* *sul pont.* *(norm)* *sfz p* *f* *ff* *mf* *gliss.*

Vla. *arco* *mf* *pizz.* *sfz* *arco* *mp* *norm* *→* *sul pont.* *(norm)* *sfz p* *f* *ff* *mf* *gliss.*

Vc. *arco* *mf* *pizz.* *sfz* *arco* *mp* *IV* *III* *sfz* *mp* *mf* *play the tailpiece* *sfz p* *mf* *pizz. unpinched* *sfz* *arco* *ff* *f* *gliss.*

Db. *mf*

quicker, tense
♩ = 75

58 34 22

Picc. *sfz* *mf* *sfz* *sfz* *mf* *pp* *mf*

Fl. *sfz* *mf* *sfz* *sfz* *mf* *pp* *mf*

Cl. *mf* *sfz* *mf* *f* *sfz* *mf* *pp* *mf*

Cbsn. *mf* *sfz* *mf* *f* *sfz* *mf* *pp* *mf*

Hr. *mf* *ff* *mf* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. *ff* *w* *oh* *plunger mute* *pppp* *w* *oh* *plunger mute* *pppp* *w* *oh* *plunger mute* *pppp*

B. Tbn. *ff* *w* *oh* *To B. Tbn. oh*

Tba. *ff* *w* *oh* *To Tba. oh*

Perc. *molto mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vin. I. *mf* *sfz* *mf* *sfz* *pp* *unpitched pizz. arco* *pp* *top body of instrument pizz. arco* *mf* *sfz* *mf* *sfz* *pp* *ppp* *pp*

Vin. II. *mf* *sfz* *mf* *sfz* *pp* *pp* *mp* *mp* *molto vibrato* *sfz* *arco*

Vla. *mf* *sfz* *mf* *sfz* *pp* *muted pizz. arco* *pp* *pizz. arco* *mp* *mp* *mf* *mp* *mp* *poco a poco dim.* *pppp*

Vc. *mf* *sfz* *mf* *sfz* *pp* *molto pp vibrato* *pp* *molto vibrato* *mp* *f* *mf* *pp* *mp* *poco a poco dim.* *pppp*

Vc. *mf* *sfz* *mf* *sfz* *pp* *molto vibrato* *mp* *f* *mf* *pp* *mp* *poco a poco dim.* *pppp*

Vc. *mf* *sfz* *mf* *sfz* *pp* *molto vibrato* *mp* *f* *mf* *pp* *mp* *poco a poco dim.* *pppp*

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

C

This page contains a musical score for measures 87 through 91. The instruments and parts are arranged as follows:

- Flutes (Fl.):** Two staves. The upper staff has a tremolo pattern in measures 87-88. The lower staff has a sustained note in measure 91 with the instruction "breathily, keening, savage" and a dynamic marking of *pp*.
- Oboes (Ob.):** Two staves, both empty.
- Horns (Hn.):** Four staves. Measures 87-88 feature a *ff* dynamic marking. Measures 89-91 feature a *mf* dynamic marking.
- Trumpets (Tpt.):** Three staves. Measures 89-91 feature a *mf* dynamic marking. The vocal line includes lyrics: "oh (w)s w oh".
- Trombones (Tbn.):** Four staves. Measures 87-88 feature a *mf* dynamic marking. Measures 89-91 feature a *ppp* dynamic marking. The vocal line includes lyrics: "sung (any octave)".
- Baritone Trombone (B. Tbn.):** One staff. Measures 89-91 feature a *w* dynamic marking.
- Tuba (Tba.):** One staff. Measures 89-91 feature a *w* dynamic marking.
- Woodwinds (Perc.):** Two staves. Both feature a pattern of "Small cymbals, brushes" with a dynamic marking of *ppp* in measure 89 and *mf* in measure 90.
- Violins (Vla.):** Four staves, all empty.
- Violas (Vc.):** Three staves. Measures 87-88 feature a *mf* dynamic marking.
- Celli (Cb.):** Three staves. Measures 87-88 feature a *mf* dynamic marking.
- Double Basses (Db.):** Three staves. Measures 87-88 feature a *mf* dynamic marking.

To A. Fl.

Fl.

Musical score for Flute (Fl.) in G major, 4/4 time. The score consists of two staves. The upper staff contains a series of sixteenth-note tremolos. The lower staff contains a melodic line with glissando markings and dynamic markings of *mp*, *mf*, and *ff*.

Hn.

Musical score for Horns (Hn.) in G major, 4/4 time. The score consists of two staves. The upper staff contains a melodic line with dynamic markings of *mf*. The lower staff contains a melodic line with dynamic markings of *mf* and *>mf*.

Tbn.

Musical score for Trombones (Tbn.) in G major, 4/4 time. The score consists of two staves. The upper staff contains a melodic line with glissando markings and dynamic markings of *mf*, *ppp*, and *mf*. The lower staff contains a melodic line with glissando markings and dynamic markings of *ppp*, *mf*, and *ppp*. The instruction "sung (any octave)" is present.

B. Tbn.

Musical score for Baritone Trombone (B. Tbn.) in G major, 4/4 time. The score consists of one staff with a melodic line.

Tba.

Musical score for Bass Trombone (Tba.) in G major, 4/4 time. The score consists of one staff with a melodic line.

Perc.

Musical score for Percussion (Perc.) in G major, 4/4 time. The score consists of two staves. The upper staff contains a melodic line with dynamic markings of *mf* and *ppp*. The lower staff contains a rhythmic pattern with dynamic markings of *mf* and *ppp*. The instruction "To Perc." is present.

Vla.

Musical score for Viola (Vla.) in G major, 4/4 time. The score consists of two staves. The upper staff contains a melodic line with dynamic markings of *mf*, *pp*, *mf*, and *pp*. The lower staff contains a melodic line with dynamic markings of *mf* and *pp*. The instruction "al niente" is present.

Vcl.

Musical score for Violin (Vcl.) in G major, 4/4 time. The score consists of two staves. The upper staff contains a melodic line with dynamic markings of *mf*, *pp*, *mf*, and *pp*. The lower staff contains a melodic line with dynamic markings of *mf* and *pp*. The instruction "al niente" is present.

The musical score for page 13 is arranged in a standard orchestral layout. It includes the following parts and their specific instructions:

- Picc.** (Piccolo): Starts at measure 112. Performance instructions include *f*, *ff*, and dynamic markings for *air* and *tone* transitions.
- Fl.** (Flute): Includes *alto flute* and *bass flute or alto flute* parts. Key instruction: *air tone with key clicks*.
- Ob.** (Oboe): Performance instruction: *breathy, keening, savage*. Includes *gliss.* markings.
- Hn.** (Horn): Dynamic marking *sfz*.
- Tpt.** (Trumpet): Dynamic marking *sfz p*.
- Tbn.** (Trombone): Includes *trumpet* and *trombone* parts. Instruction: *sung (any octave)*. Dynamic markings range from *ppp* to *mf*.
- B. Tbn.** (Baritone Trombone): Dynamic markings *ppp* and *mf*.
- Vln. II** (Violin II): Performance instructions include *molto vib.*, *non vib.*, and *gliss.*
- Vla.** (Viola): Performance instructions include *molto vib.*, *non vib.*, and *gliss.*
- Vc.** (Violoncello): Performance instructions include *arco*, *molto vib.*, and *non vib.*

The musical score is organized into systems for various instruments. The Piccolo part (top) features a melodic line with dynamic markings *mf*, *sfz*, and *f*, and includes the instruction "air tone with key clicks". The Flute and Oboe parts also feature melodic lines with dynamics ranging from *mp* to *ppp*, and include glissando markings and the instruction "uncontrolled, savage". The Horn, Trumpet, and Trombone parts provide harmonic support with dynamics like *sfz* and *ppp*. The Bass Trombone part includes the instruction "sung (any octave)". The Violin and Viola parts are characterized by long, sustained notes with detailed vibrato markings such as "molto vib.", "non vib.", and "gliss.". The Violoncello part includes the instruction "arco".

This musical score page, numbered 15, features a variety of instruments and complex musical notations. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola, and Violoncello (Vc.).

The score includes several key performance instructions and dynamic markings:

- Picc.:** Starts with a *mf* dynamic, marked with *mf* and *f*. It features a *gliss.* (glissando) and a section labeled "air tone with key clicks" with a *ff* dynamic.
- Fl.:** Also includes "air tone with key clicks" with a *ff* dynamic.
- Ob.:** Features a *microtonal tremolo* section with dynamics ranging from *f* to *ff*.
- Vln. I & II:** Extensive use of *gliss.* and dynamic markings such as *pp*, *mf*, *ppp*, *sfz*, *sfz p*, *molto vib.*, and *non vib.*.
- Vc.:** Includes *pp* and *ppp* dynamics, along with *gliss.* and *molto vib.* markings.

The notation is dense, with many slurs, ties, and dynamic hairpins throughout the score.

E

This page contains a musical score for a woodwind and string ensemble. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into systems. The top system includes Piccolo, Flute, Oboe, and Clarinet. The middle system includes Horn and Trumpet. The bottom system includes Violin I, Violin II, Viola, and Violoncello.

Key performance instructions include:

- Picc.:** *mf* *f* *ff* *mf* *f* *mf*. Includes "air tone with key clicks" and "microtonal tremolo".
- Fl.:** "air tone with key clicks". Includes "fast aleatoric tremolo between random fingerings".
- Ob.:** *f* *ff*. Includes "microtonal tremolo".
- Cl.:** "mouthpiece only, high as possible glissando with teeth on reed". Includes *ff* and *f*.
- Hn.:** *sfz*.
- Tpt.:** *sfz p*.
- Vin. I & II:** *pp*, *mp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*. Includes "molto vib.", "non vib.", and "gliss.". Violin I includes "decresc.". Violin II includes "cresc.".
- Vla. & Vc.:** *mf* *decresc.*, *pp*, *mp*, *mf*, *pp*, *mf*, *pp*. Includes "non vib." and "cresc.".

F

This page of a musical score, labeled 'F', contains the following parts and instructions:

- Picc. (Piccolo):** Measures 144-148. Dynamics range from *mf* to *ff*. Includes the instruction "air tone with key clicks".
- Fl. (Flute):** Measures 144-148. Dynamics range from *mf* to *ff*. Includes the instruction "air tone with key clicks".
- Ob. (Oboe):** Measures 144-148. Dynamics range from *f* to *ff*. Includes the instruction "microtonal tremolo".
- Cl. (Clarinet):** Measures 144-148. Dynamics range from *ff* to *ff*. Includes the instruction "mouthpiece only, high as possible glissando with teeth on reed".
- Bsn. (Bassoon):** Measures 144-148. Dynamics range from *sfz p* to *p*.
- Cbsn. (Contrabassoon):** Measures 144-148. Dynamics range from *sfz* to *sfz*.
- B. Tbn. (Baritone Trombone):** Measures 144-148. Dynamics range from *sfz* to *sfz*.
- Tbn. (Trombone):** Measures 144-148. Dynamics range from *sfz* to *sfz*.
- Vln. I (Violin I):** Measures 144-148. Dynamics range from *pp* to *mf*. Includes instructions for "non vib.", "molto vib.", and "decresc.".
- Vln. II (Violin II):** Measures 144-148. Dynamics range from *pp* to *mf*. Includes instructions for "non vib.", "molto vib.", and "decresc.".
- Vla. (Viola):** Measures 144-148. Dynamics range from *pp* to *mf*. Includes instructions for "non vib.", "molto vib.", and "decresc.".
- Vc. (Violoncello):** Measures 144-148. Dynamics range from *pp* to *mf*. Includes instructions for "non vib.", "molto vib.", and "decresc.".

Additional performance instructions include "fast aleatoric tremolo between random fingerings" and "replace headpiece".

accel.

rit.

This page contains the musical score for measures 152 to 178. The score is arranged in a standard orchestral layout with staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (Cbssn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn), Bass Trombone (B. Tbn.), Tuba (Tba.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as dynamics (e.g., *sfz*, *mf*, *f*, *pp*, *mp*), articulation (e.g., *gliss.*, *microtonal tremolo*), and performance instructions (e.g., "air tone with key clicks", "fast aleatoric tremolo between random fingerings", "thin, keening"). The tempo markings *accel.* and *rit.* are placed at the top of the page. The Piccolo and Flute parts have specific instructions: "air tone with key clicks" and "fast aleatoric tremolo between random fingerings". The Oboe part has "fast aleatoric tremolo between random fingerings". The Clarinet part has "microtonal tremolo" and "fast aleatoric tremolo between random fingerings". The Bassoon and Contrabassoon parts have "thin, keening". The Trombone parts have "wah-wah" markings. The Violin and Viola parts have "non vib." and "molto vib." markings. The Violoncello part has "non vib." markings. The score is densely written with complex rhythmic patterns and dynamic markings.

accel.

molto rit.

accel.

This page of a musical score, numbered 162, is for a symphony orchestra. It features the following instruments and parts:

- Oboe (Ob.):** Includes glissandos and dynamic markings such as *sfz*, *f*, *ff*, and *ppp*.
- Clarinet (Cl.):** Features glissandos.
- Bassoon (Bsn.):** Includes dynamic markings like *sfz p*.
- Contrabass (Cbsn.):** Includes dynamic markings like *sfz*.
- Horn (Hn.):** Includes dynamic markings like *sfz*.
- Trumpet (Tpt.):** Includes dynamic markings like *sfz p*.
- Trombone (Tbn.):** Includes dynamic markings like *mf* and *pp*, and performance instructions like "wah-wah".
- Violin I (Vln. I):** Includes dynamic markings like *p*, *f*, and *mf*, and performance instructions like "non vib.", "molto vib.", and "senza sord.". It also features extensive glissandos.
- Violin II (Vln. II):** Includes dynamic markings like *p*, *mf*, and *fff*, and performance instructions like "non vib.", "molto vib.", and "senza sord.". It also features extensive glissandos.
- Viola (Vla.):** Includes dynamic markings like *p*, *mf*, and *fff*, and performance instructions like "non vib.", "molto vib.", and "senza sord.". It also features extensive glissandos.
- Violoncello (Vcl.):** Includes dynamic markings like *p*, *f*, and *mf*, and performance instructions like "non vib.", "molto vib.", and "senza sord.". It also features extensive glissandos.
- Double Bass (Db.):** Includes dynamic markings like *f* and *ff*, and performance instructions like "high bow pressure".

The score is marked with tempo changes: *accel.* at the beginning and end, and *molto rit.* in the middle. It contains a wide variety of musical notations, including glissandos, slurs, and dynamic markings.

molto rit.

accel.

The musical score is arranged in systems for various instruments. The Clarinet (Cl.) part is mostly silent. The Bassoon (Bsn.) and Contrabassoon (Cbsn.) parts feature repeated rhythmic patterns with dynamic markings *sfz p*. The Trombone (Tbn.) and Baritone Trombone (B. Tbn.) parts include 'wah-wah' effects and glissando passages. The Tenor Trombone (Tba.) part has dynamic markings *mf* and *pp*. The Violin I (Vln. I) and Violin II (Vln. II) parts consist of complex glissando passages with dynamic markings *ff* and *f*. The Viola (Vla.) and Violoncello (Vc.) parts also feature glissando passages with dynamic markings *ff* and *f*. The Double Bass (Db.) part includes 'high bow pressure' markings and dynamic markings *f*. The score is marked *molto rit.* at the beginning and *accel.* at the end.

molto rit.

This page contains the musical score for measures 187 through 194. The score is written for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo marking is *molto rit.* (very slow).

The score is characterized by extensive use of glissandi (gliss.) and vibrato (vib.) markings. Dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). Specific performance instructions include *molto vib.*, *non vib.*, and *high bow pressure* for the Double Bass.

The notation includes various note values, rests, and slurs, with many notes marked with glissandi or vibrato lines. The score is divided into systems, with instrument labels (Vln. I, Vln. II, Vla., Vc., Db.) placed to the left of their respective staves.

202 3/4 = 84 Molto Agitato

4/4

3/4

Picc. *gliss.*
Fl. *gliss.*
Ob. *mp*, *mf*, *ff* (whatever works) (or similar multiphonic)
Cl. *gliss.*
Bsn. *mp*, *mf*, *ff* (any multiphonic with this pitch in it)
Cbsn. *mp*, *mf*, *ff* (any multiphonic with this pitch in it)
Hr. *mp*, *mf*, *molto*, *ff*
Tpt. *wah-wah mute*, *ff*
Tbn. *mp*, *mf*, *molto*, *ff* (put mouth fully over mouthpiece, mouthpiece between teeth and lips) Grawl Tone
B. Tbn. *mp*, *ff*
Tba. *p*, *mf*, *molto*, *ff*
H. *rubber ball*, *rub against surface*, *tempo blocks*, *medium hard sticks*, *mf*, *ff*
Perc. *large cymbal*, *arco*, *ff*
Vin. I. *pppp*, *possible*
Vin. II. *pppp*, *div a2*, *pppp*
Vla. *mp*, *molto vib.*, *mp*, *molto vib.*
Vc. *high bow pressure*, *high bow pressure*
Db. *high bow pressure*, *ppizz.*, *mf*, *ff*

206

4/4 **3/4** **2/4**

Picc. *ff* *gliss.*

Fl. *ff* *gliss.*

Ob. *ff* *gliss.*

Cl. *ff* *gliss.*

Bsn. *ff* *gliss.*

Cbsn. *ff* *gliss.*

Hn. *ff* *gliss.*

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

Tbn. *f* *ff* *gliss.*

B. Tbn. *f* *ff* *gliss.*

Tba. *ff* *gliss.*

Perc. *mf* *rubber ball on B.D.* *Temple Blocks Medium Hard Sticks* *arco* *Medium Sticks*

Vin. I *mf* *exhale, with "w" lip shape*

Db. *mf* *high bow pressure* *gliss.*

210
2/4

3/4

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.

Perc.
H.
H.
H.

Vin. I
Vin. II
Vla.
Vc.
Cb.



poco a poco accelerando

Musical score for a full orchestra, starting at rehearsal mark H (page 26). The score includes parts for Bsn., Cbsn., B. Tbn., Tbn., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The tempo instruction is **poco a poco accelerando**.

Percussion: Features **Deep Tom, medium sticks** playing a rhythmic pattern of eighth notes. Dynamics range from *sfz* to *f*.

Woodwinds: Bsn. and Cbsn. parts feature rapid sixteenth-note passages. Bsn. dynamics include *p*, *sfz p*, and *sfz*. Cbsn. dynamics range from *sfz p* to *sfz*. Tbn. parts are marked *sfz*.

Strings: Violins and Violas play long, glissando-like passages. Dynamics are marked *ppp*, *mp*, and *mf*. The Viola part includes the instruction *high bow pressure*. Violas and Cellos play sustained notes with glissando markings.

Double Bass: Plays a rhythmic pattern similar to the percussion, with dynamics ranging from *f* to *sfz*.

232 Presto (♩ = 110)

This page of the musical score, numbered 232, is for a Presto movement with a tempo of 110 quarter notes per minute. The score is arranged for a full symphony orchestra. The instruments listed on the left include Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Bass Trombone, Percussion (Tom-Tom, Temple Blocks), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, dynamic markings (ff, sfz, p, f, sf), and glissando markings. A rehearsal mark 'I' is present at the top. Percussion parts include 'Deep Tom, medium sticks', '2 Medium Toms/Roto Toms', and 'To Temple Blocks'.

238

Cl.

Bsn.

Cbsn.

B. Tbn.

Tbn.

Perc.

Crotales

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz p

gliss.

f

mf

243

Cl.

Bsn.

Cbsn.

Tbn.

B. Tbn.

Tbn.

Perc.

Vln. I

Vln. II

Via.

Vc.

Db.

sfz p

gliss.

mp

sfz

f

This page of a musical score, numbered 30, begins at measure 248. It is a full orchestral score with the following instruments and parts:

- Picc.** (Piccolo): Flute part with glissandos and dynamics *ff*.
- Fl.** (Flute): Flute part with glissandos and dynamics *ff*.
- Ob.** (Oboe): Oboe part with glissandos and dynamics *ff*.
- Cl.** (Clarinet): Clarinet part with glissandos and dynamics *ff*.
- Bsn.** (Bassoon): Bassoon part with glissandos and dynamics *ff*.
- Cbsn.** (Contrabassoon): Contrabassoon part with glissandos and dynamics *ff*.
- Hn.** (Horn): Horn part with glissandos and dynamics *ff*.
- Tpt.** (Trumpet): Trumpet part with glissandos and dynamics *f-ff*.
- Tbn.** (Trombone): Trombone part with glissandos and dynamics *f*.
- B. Tbn.** (Baritone Trombone): Baritone Trombone part with glissandos and dynamics *f*.
- Tbn.** (Tuba): Tuba part with glissandos and dynamics *f*.
- Perc.** (Percussion): Includes Tom-Tom, with dynamics *ff*, *mf*, and *p*.
- Vin. I.** (Violin I): Violin I part with glissandos and dynamics *ff*, *mf*.
- Vin. II.** (Violin II): Violin II part with glissandos and dynamics *ff*, *mf*.
- Vla.** (Viola): Viola part with glissandos and dynamics *ff*, *mf*.
- Vc.** (Cello): Cello part with glissandos and dynamics *ff*, *f*, *mf*.
- Db.** (Double Bass): Double Bass part with glissandos and dynamics *f*, *mf*.

The score is characterized by extensive use of glissandos (marked "gliss.") and dynamic markings such as fortissimo (*ff*), mezzo-forte (*mf*), and piano (*p*). A section marker "J" is present at the top right of the page.

253

Cl

Bsn

Cbsn

Hn

Tpt

B. Tbn

Tbn

Perc

Vln. I

Vln. II

Vla

Vcl

Db

sfz

sfz p

pp

ff

gliss.

decrecendo

harmon mute

p

mf

259

Picc. *ff* *gliss.*

Fl. *ff* *gliss.*

Ob. *ff* *gliss.*

Cl. *sfz p* *gliss.*

Bsn. *sfz p* *gliss.*

Cbsn. *sfz* *gliss.*

Hr. *ff* *gliss.*

Tpt. *f* *gliss.* *sfz p*

Tbn. *f* *gliss.*

B. Tbn. *f* *gliss.*

Tbo. *f* *gliss.*

Perc. *pp* *arco* *mf* *molto* *gliss.* *pp*

Vin. I *pp* *gliss.* *sfz* *pp* *non vib.* *molto vib.*

Vin. II *pp* *gliss.* *sfz* *pp* *non vib.* *molto vib.*

Vla. *mp* *gliss.* *ff* *gliss.* *mp* *gliss.* *ff* *gliss.*

Vc. *pp* *gliss.* *sfz* *pp* *non vib.* *molto vib.*

K

265

This page of a musical score, numbered 265, contains the following parts and markings:

- Horn (Hn.):** Four staves with *sfz* markings.
- Trumpet (Tpt.):** Two staves with *sfz p* markings.
- Trombone (Tbn.):** Two staves with *wah-wah* effects, *pp*, *molto*, *ff*, and *pp* markings.
- Percussion (Perc.):** Four staves with *pp* markings.
- Violin I (Vin. I):** Six staves with *pp*, *gliss.*, *non vib.*, *molto*, *sfz*, *molto vib.*, and *pp* markings.
- Violin II (Vin. II):** Six staves with *pp*, *gliss.*, *non vib.*, *molto*, *sfz*, *molto vib.*, and *pp* markings.
- Viola (Via.):** Four staves with *mp*, *gliss.*, and *ff* markings.
- Violoncello (Vc.):** Four staves with *pp*, *gliss.*, *non vib.*, *molto*, *sfz*, *molto vib.*, and *pp* markings.
- Double Bass (Db.):** Two staves with *pp*, *gliss.*, *non vib.*, *molto*, *sfz*, *molto vib.*, and *pp* markings, plus *bow pressure* markings.

This page of the musical score is divided into several sections for different instruments:

- Oboe (Ob.):** Features a melodic line with dynamics *sfz p*.
- Horn (Hn.):** Includes parts for French Horns and Trumpets, with dynamics *sfz p*.
- Trumpets (Tpt.):** Similar to Horns, with dynamics *sfz p*.
- Trombones (Tbn.):** Features sustained notes with dynamics *pp*, *molto*, *ff*, and *pp*, and includes *rit.* markings.
- Percussion (Perc.):** Shows rhythmic patterns with dynamics *pp*, *mf*, and *pp*.
- Violins I and II (Vln. I, Vln. II):** Multiple staves for each section, featuring *gliss.* (glissando), *non vib.* (non vibrato), and *molto vib.* (molto vibrato) markings. Dynamics range from *pp* to *ff*.
- Viola (Via.):** Similar to Violins, with *gliss.* markings and dynamics *ff* and *mp*.
- Double Basses (Db.):** Features a line with *bow pressure* markings and dynamics *pp* and *ff <*.

281

Ob.

Cl.

Bsn.

Cbn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tbo.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz p

sfz

pp

molto

ff

mp

non vib.

molto vib.

gliss.

bow pressure

This page contains the musical score for measures 289 through 300. The instruments and their parts are as follows:

- Ob.** Oboe: Features melodic lines with dynamic markings of *sfz p*.
- Cl.** Clarinet: Features melodic lines with dynamic markings of *sfz p*.
- Bsn.** Bassoon: Features melodic lines with dynamic markings of *sfz p*.
- Cbsn.** Contrabassoon: Features melodic lines with dynamic markings of *sfz p*.
- Hn.** Horn: Features melodic lines with dynamic markings of *sfz*.
- Tpt.** Trumpet: Features melodic lines with dynamic markings of *sfz p*.
- Tbn.** Tenor Trombone: Features melodic lines with dynamic markings of *pp*, *mollo*, and *ff*. Includes a *wah-wah* effect.
- B. Tbn.** Baritone Trombone: Features melodic lines with dynamic markings of *sfz*.
- Tba.** Tuba: Features melodic lines with dynamic markings of *sfz*.
- Perc.** Percussion: Features a rhythmic pattern with dynamic markings of *pp*, *mf*, and *pp*.
- Vln. I.** Violin I: Features melodic lines with dynamic markings of *pp*, *non vib.*, and *molto vib.*.
- Vln. II.** Violin II: Features melodic lines with dynamic markings of *pp*, *non vib.*, *molto vib.*, and *gliss.*.
- Vla.** Viola: Features melodic lines with dynamic markings of *mp*, *gliss.*, and *ff*.
- Vc.** Violoncello: Features melodic lines with dynamic markings of *pp*, *non vib.*, *molto vib.*, and *gliss.*.
- Db.** Double Bass: Features melodic lines with dynamic markings of *pp*, *ff*, and *bow pressure*.

299 **L**

Picc. *sfz p* *gliss.* *tr.* *ff* *fff*

Fl. *gliss.* *tr.* *ff* *fff*

Ob. *gliss.* *tr.* *ff* *fff*

Cl. *sfz p* *gliss.* *tr.* *ff* *fff*

Bsn. *sfz p* *gliss.* *tr.* *ff* *fff*

Cbsn. *sfz* *gliss.* *tr.* *ff* *fff*

Hn. *sfz* *gliss.* *tr.* *ff* *fff*

Trpt. *sfz p* *gliss.* *tr.* *f* *ff*

Tbn. *ppp* *gliss.* *tr.* *mf* *ppp* *sung (any octave)*

B. Tbn. *sfz* *gliss.* *tr.* *f* *ff*

Tba. *sfz* *gliss.* *tr.* *ff* *fff*

Perc. *pp* *Small cymbals, brushes* *pp* *mp* *p* *mf* *f* *ff*

Vln. II *gliss.* *tr.* *mp* *ff possible*

Vla. *gliss.* *tr.* *mp* *ff possible*

Vc. *gliss.* *tr.* *mp* *ff possible* *"seagull" effect sul A*

Db. *gliss.* *tr.* *pp* *ff possible* *"seagull" effect sul A*

bow pressure

306

Picc. *ff*

Fl. *mf* *ff possible*

Ob. *ff* *gliss.*

Cl. *ff* *gliss.* *remove mouthpiece* *mouthpiece only, high as possible glissando with teeth on reed* *gliss.*

Tbn. *ppp* *mf* *ppp* *sung (any octave)* *mf* *ppp* *sung (any octave)*

Perc. *mf* *ff* *mp* *f* *mp* *f* *p*

Vln. II

Vla. *ff* *gliss.*

Vc. *ff possible* *"seagull" effect sul A* *ff possible* *gliss.*

Db. *pppp*

312 **rall.**

Picc. *mf* *mf* *ff* air tone air

Fl. *ff* *mf* *ff* *mf* gliss.

Ob. *ff* *mf* *ff* *mf* gliss.

Cl. *ff* gliss. *ff* gliss. *ff* gliss. replace mouthpiece

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tbn. *mf* *ppp* *mf* *ppp* *mf* sung (any octave) *ppp* *mf* sung (any octave)

B. Tbn. *mf*

Tba. *mf*

Perc. *mf* *p* *mf* *pp* *mp* *ppp* l.v.

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

Vc. *mf* *mf*

Db. *mf* *mf*



Moderato con moto ♩ = 95

318

Cbsn. *pp* *gliss.* *ff*

Hn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Trp. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tbn. *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Bs Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tba. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Via. *mp* *gliss.* *mp* *gliss.* *mp* *gliss.* *mp* *gliss.* *mp* *gliss.*

Vc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

flz.

oh → (w) s → w To Tpt. → oh To Tpt. → oh To Tpt. → oh To Tpt. → oh

sung (any octave)

w → oh

gliss.

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

bow-hair sound on wood (see notes)

bow-hair sound on wood (see notes)

bow-hair sound on wood (see notes)

bow-hair sound on wood (see notes)

375

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Small cymbals, brushes

Large crash cymbals

Vin. I

Vin. II

Vla.

Vc.

Db.

gliss.

ff

f

mf

mp

rim shot (with beater handle)

large crash cymbals

bow pressure*

bow pressure so high that note breaks*

normale*

unison

* simile bow pressure marks across all Vln and Vla parts

This page of a musical score, numbered 48, contains staves for Oboe (Ob.), Percussion (Perc.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), and Double Basses (Db.).

- Oboe (Ob.):** Features a dynamic marking of *sfz* and *ff* with a *gliss.* instruction. The time signature is $\frac{2}{4}$.
- Percussion (Perc.):** Includes *lv* (l.v.) markings and a dynamic of *sf*.
- Violins I (Vln. I):** Shows various dynamics including *ppp*, *pp*, *mp*, *mf*, and *f*. Includes performance instructions like *arco*, *pizz.*, and *molto vibrato*.
- Violins II (Vln. II):** Features dynamics such as *mp*, *mf*, and *f*.
- Violas (Vla.):** Includes dynamics like *mp*, *mf*, and *f*.
- Violas (Vla.):** Shows dynamics including *mp*, *mf*, and *f*.
- Double Basses (Db.):** Features dynamics like *f*, *pp*, and *p*. Includes *pizz.* and *arco* markings.

The score is written in a complex orchestral style with various dynamic markings and performance instructions throughout.