

Martin Georgiev  
(1983-)

**Percussion Concerto No.3**  
*Genesis*

For Marimba and Symphony Orchestra

Мартин Георгиев  
(1983-)

**Пекруссионен Концерт No.3**  
*Сътворението*

За Маримба и Симфоничен Оркестър

(2011)

[www.martingeorgiev.net](http://www.martingeorgiev.net)

*This work was commissioned by the Municipality of the City of Varna  
for Tatiana Koleva*

*The premiere was given on 26.10.2011  
by Tatiana Koleva - Marimba  
and the Symphony Orchestra of the Varna State Opera  
conducted by the composer.*

*Произведението е поръчано от Община Варна  
за Татяна Колева*

*Премиерата бе осъществена на 26.10.2011  
от Татяна Колева - Маримба  
и Симфоничния Оркестър на Варненската Държавна Опера  
под диригентството на Автора.*

*I dedicate this work to my father, Georgi  
on the occasion of his 55th birthday*

*Посвещавам на баща ми, Георги  
по повод 55-годишния му рожден ден*

**Instrumentation:****Solo Marimba - 5 Octaves****2 Flutes (2 = Piccolo)****2 Oboes****2 Clarinets in A****2 Bassoons****4 Horns in F****2 Trumpets in Bb****2 Trombones****Bass Trombone****Tuba****Percussion - 2 Performers:****Percussion 1: Timpani, Suspended Cymbal (for 2 bars only) NB\***  
*the Timpani part could be performed on 2 Timpani***Percussion 2: Bass Drum, Tam-Tam****Strings:****Violins I (10 or 12)****Violins II (8 or 10)****Violas (6 or 8)****Violoncellos (4 or 6)****Double Basses (2 or 4) (5th string or extension not required)**

**\*NB:** The author kindly asks the principal percussionist to perform the two bars at the beginning of the 2nd Movement on a Suspended Cymbal with Timpani sticks, as it would be very unpractical to hire a third percussionist for two bars only, and much more difficult for the second percussionist to cope with the quick change of instruments at that moment if the two bars of Cymbal were to be conferred to him/her. The Suspended Cymbal could be comfortably situated beside the Timpani for that purpose. The author is a percussionist and conductor himself and therefore understands the convention according to which no further instruments are added to the Principal Timpani part, but hopes this very minor exception could be made for artistic and practical reasons in this case. However, in case the orchestra employ a third percussionist for the rest of the concert programme, then the two bars could be conferred to him/her if that seems preferable for some reason.

**Duration: app. 19 min.****Note to the conductor:** The accidentals in the score are spelled in such a way that it is not uncommon

for the same pitch to appear simultaneously in different parts with different accidentals - for example G natural and G sharp being present simultaneously in different parts. This should not be considered as an error. The score has been checked many times and such mistakes are highly unlikely, therefore if, for example, 'f(natural)' is encountered in a certain part, and at the same time 'f sharp' appears in another part, the former should be performed as 'f natural', as written, even if there is no explicit 'natural' provided. It is also quite common for a certain pitch to appear with various different alterations within the same bar. Cautionary accidentals in brackets are provided in many instances, but in case of doubt it should be considered that an accidental is valid up until the end of the bar where it appears, unless another accidental appears for the same pitch later in that bar.

**I. ...тъмнина се разстилаше над бездната,  
и Дух Божий се носеше над водата.  
I. ... and darkness was upon the face of the deep.  
And the Spirit of God moved upon the face of the waters. .... 2**

*Битие 1:2  
Genesis 1:2*

**II. И рече Бог: да бъде светлина.  
II. And God said, Let there be light. .... 28**

*Битие 1:3  
Genesis 1:3*

**III. И светлината в мрака свети, и мракът я не обзе.  
III. And the light shineth in darkness; and the darkness comprehended it not ..... 53**

*Йоан 1:5  
John 1:5*

Percussion Concerto No.3  
Genesis

To my father, Georgi

This work was commissioned by the Municipality of the City of Varna  
for Tatiana Koleva

Перкусионен Концерт No.3  
Сътворението

Посвещавам на Баща ми, Георги

Произведението е композирано по поръчка на Община Варна  
за Татяна Колева

I. ...тъмнина се разстилаше над бездната, и Дух Божий се посеше над водата.  
I. ... and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

Martin Georgiev  
(1983-)

Mistico e agitato con motto (ma non troppo presto) (♩ = ca. 100)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in A 1

Clarinet in A 2

Bassoon 1

Bassoon 2

Horn in F 1,3

Horn in F 2,4

Trumpets in Bb 1,2

Trombones 1,2

Bass Trombone

Tuba

F, B (flat)

Timpani

Bass Drum

Percussion

Solo Marimba

Violin I

Violin II

Viola

Violoncello

Contrabass

very heavy and deep sounding mallets, well articulated

*ppp*

*p*

*tr*

*pp*

*pp*

*mf*

*mp*

*p*

*mf*

*pp*

*pp*

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*ppp*

*tr*

con sord.

V

*mf*



15 **A**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

T.-t.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*f*

senza sord.

a 2

tr

div.





24

**B**

FL.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.  
Timp.  
T.-t.  
S. Mar.

**B**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.















Fl. I

Picc.

Ob. 1  
*f molto legato*

Ob. 2  
*f molto legato*

Cl. 1

Cl. 2

Bsn. 1  
*f molto legato*

Bsn. 2

Hn. 1, 3  
*mf molto legato*

Hn. 2, 4  
*mf molto legato*

Tpt. 1, 2  
*mf molto legato*

Tbn. 1, 2  
*mf molto legato*

B. Tbn.

Tba.  
*mf molto legato*

Timp.  
3 (G-Ges)  
*f*

B. D.  
*f* Tam-tam *mf*

S. Mar.  
*f*

Vln. I  
unis. *pp* *f* *pp*

Vln. II  
div. *pp* *f* *pp*

Vla.  
unis. *pp* *f* *pp*

Vc.

Cb.

59

Fl.1 *f*

Picc. *f*

Ob.1 *f molto legato*

Ob.2 *f*

Cl.1 *f molto legato*

Cl.2 *f molto legato*

Bsn.1

Bsn.2

Hn.1,3 *mf molto legato* a 2

Hn.2,4

Tpt.1,2 *mf molto legato*

Tbn.1,2 *mf molto legato*

B. Tbn.

Tba. *mf molto legato*

Timp. *mf* *f* *mf*

T.-t. *p* *poco f* *mp*

S. Mar. *mf*

Vln. I *pp* *f*

Vln. II *pp* *f* div.

Vla. *pp* *f*

Vc.

Cb.





70

Fl.1 *f*

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4 *f*

Tpt.1,2

Tbn.1,2 *f molto legato*

B. Tbn. *f molto legato*

Tba. *f molto legato*

Timp. *mf* *mf* *f*

T.-t. Bass Drum *mf* *mf* *f*

S. Mar. *ff*

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb. *f*

G

74

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp.

B. D.

S. Mar.

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H** Un poco piu agitato (un poco!)

78

Fl.1 *ff* *mp*

Picc. *ff* *mp*

Ob.1

Ob.2

Cl.1 *f*

Cl.2

Bsn.1 *f*

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp. *f* *ff* (Ges - E)

B. D. *pp*

S. Mar.

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp* *f*

Vc. *ff* pizz. arco *f*

Cb. arco *f*

82

Fl.1 *f*

Picc.

Ob.1 *f*

Ob.2

Cl.1 *f*

Cl.2 *f*

Bsn.1 *f*

Bsn.2 *f*

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp. *p* *mf* *p* *p* *mf*

B. D. *mp* *pp* *p* *f* *p* To Tam-t.

S. Mar. *mp* *f*

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.



FL.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp. (B flat-c E - Es) > p

B. D.

S. Mar. mp f

Vln. I

Vln. II

Vla.

Vc.

Cb. ff sempre e profondo

91

FL.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
S. Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*

94

FL.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
S. Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description of the musical score: The score is for page 94 of a symphony, marked in 4/4 time. It features a full orchestral ensemble. The woodwind section includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Timpani and Bass Drum. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The Saxophone section includes Soprano Saxophone. The score shows a complex texture with many triplets and slurs. The woodwinds and strings play sustained notes, while the bassoons and saxophone play more active, rhythmic parts. The brass section is mostly silent, with some activity in the tuba and baritone trombone. The percussion is also mostly silent, with some activity in the bass drum. The overall mood is dramatic and intense.

J

98

Fl.1 *mf marcato agitato* 3

Picc. *mf marcato agitato* 3

Ob.1 *mf marcato agitato* 3

Ob.2 *mf marcato agitato* 3

Cl.1 *mf marcato agitato* 3

Cl.2 *mf marcato agitato* 3

Bsn.1

Bsn.2

Hn.1.3 *p* *f* *mf* a 2

Hn.2.4 *p* *f* *mf* a 2

Tpt.1.2 *mf molto legato* a 2

Tbn.1.2 *mf molto legato* a 2

B. Tbn. *f*

Tba. *f*

S. Mar.

J

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vc. *f* 3

Cb. *f*

Fl.1 *mf*

Picc. *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Bsn.2

Hn.1.3

Hn.2.4

Tpt.1.2 a 2

Tbn.1.2 a 2

B. Tbn.

Tba.

Timp. *p*

S. Mar. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca subito!

II. И рече Бог: да бъде светлина.  
II. And God said, Let there be light.

Adagio con motto e cantabile (♩ = c.a. 55) (adagio, e non allegretto!)

K

Woodwind and Percussion section including Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1, 3 & 2, 4, Trumpet 1, 2, Trombone 1, 2, and Bass Trombone. Percussion includes Timpani (Piatto Sospeso, Timpani sticks, Bass Drum) and Tam-tam. Dynamics range from *ff* to *p*. The section concludes with a *mf* dynamic.

String section (S. Mar.) playing a *very deep, intense, smooth and singing roll*. Dynamics include *fff*, *f cantabile*, and *mf cantabile*. The section concludes with a *mf* dynamic.

Adagio con motto e cantabile (♩ = c.a. 55) (adagio, e non allegretto!)

V K

String section (Vln. I, Vln. II, Vla., Vc., Cb.) playing a *very deep, intense, smooth and singing roll*. Dynamics range from *ff* to *mp*. The section concludes with a *mf* dynamic.

This page of a musical score, numbered 120, features a variety of instruments. The top section includes Flute 1 (Fl.1), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), and Bassoon 2 (Bsn.2). The middle section contains Horn 1,3 (Hn.1,3), Horn 2,4 (Hn.2,4), Trumpet 1,2 (Tpt.1,2), Trombone 1,2 (Tbn.1,2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The lower section includes Timpani (Timp.), Bass Drum (B. D.), Saxophone (S. Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and contains several musical notations such as triplets, dynamics (mp, mf, p), and first endings. The Saxophone part is particularly complex, featuring dense chordal textures with triplets. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide a harmonic foundation with sustained notes and some melodic lines.



129

L

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1.3

Hn.2.4

Tpt.1.2

Tbn.1.2

B. Tbn.

Tba.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

138 quasi legato

Fl.1 *mp* 5 3 quasi legato *mp* 5 3

Picc. *mp* 5 3 *mp* 5

Ob.1

Ob.2

Cl.1 quasi legato *mp* 5 3

Cl.2 quasi legato *mp* 5 3

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Plastic medium-hard (or hard) and light mallets  
(for twinkly sound :)

S. Mar. *mf molto cantabile!* 5 5 5 5 5 6 6 6

M

quasi legato div.

flautando

*mp* 5 3

quasi legato

*mp* 5 3

*mp* 5

Vln. I flautando *mp* 5 3 quasi legato *mp* 5

Vln. II flautando *mp* 5 3 quasi legato *mp* 5

Vla. flautando div. *mp* 5 3 *mp* 5

Vc.

Cb.

141

This page of a musical score contains measures 141 through 144. The score is for a full orchestra and strings. The instruments listed on the left are Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tba., S. Mar., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 4/4 time and features a key signature of one sharp (F#). The dynamic marking is *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks. Specific performance instructions include fingerings (e.g., 5, 3, 5, 3, 5, 3, 4, 5, 6, 5, 6, 6) and breath marks (e.g.,  $\textcircled{h}$ ). The woodwinds (Flutes, Piccolo, Oboes, Clarinets) and strings (Violins I and II, Viola) have active parts, while the brass instruments (Trumpets, Trombones, Tuba) and Percussion (S. Mar.) are mostly silent in these measures.

144

This page contains a musical score for measures 144 and 145. The score is written for a full orchestra and strings. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, 4/4 time. Measure 144: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 145: Rest.
- Picc.:** Treble clef, 4/4 time. Measure 144: Rest. Measure 145: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5.
- Ob. 1 & 2:** Treble clef, 4/4 time. Both parts are silent in both measures.
- Cl. 1 & 2:** Treble clef, 4/4 time. Measure 144: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 145: Rest.
- Bsn. 1 & 2:** Bass clef, 4/4 time. Both parts are silent in both measures.
- Hn. 1, 2, 3 & 4:** Treble clef, 4/4 time. All parts are silent in both measures.
- Tpt. 1, 2:** Treble clef, 4/4 time. Both parts are silent in both measures.
- Tbn. 1, 2 & 3:** Bass clef, 4/4 time. All parts are silent in both measures.
- S. Mar.:** Treble clef, 4/4 time. Measure 144: *mp*, eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 145: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vln. I & II:** Treble clef, 4/4 time. Measure 144: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 145: Rest.
- Vla.:** Alto clef, 4/4 time. Measure 144: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 145: *mp*, quarter notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vc. & Cb.:** Bass clef, 4/4 time. Both parts are silent in both measures.

146

Fl.1 *p* 5 3

Picc. *mp* 5 3

Ob.1

Ob.2

Cl.1 *p* 5 3

Cl.2 *p* 5 3

Bsn.1

Bsn.2

Hn.1.3

Hn.2.4 *p* 2.

Tpt.1.2

Tbn.1.2

B. Tbn.

Tba.

S. Mar. 3 3 (b)

Vln. I *mp* 5 3

Vln. II *mp* 5 3

Vla. *mp* 5 3

Vc. flautando *mp* quasi legato 5 3

Cb.

148

N

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

S. Mar.

N

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, numbered 154 of 36, is written in 4/4 time. It features a variety of instruments with complex musical notation. Key elements include:

- Woodwinds:** Flute 1 (FL.1), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1.3 (Hn.1.3), Horn 2.4 (Hn.2.4), Trumpet 1.2 (Tpt.1.2), Trombone 1.2 (Tbn.1.2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Snare Drum (S. Mar.).
- Notation:** The score includes numerous triplets, slurs, and dynamic markings such as *f* (forte). Some parts have articulation marks like *a 2* and *1.*
- Time Signature:** The piece is in 4/4 time, with some measures containing rests or specific rhythmic patterns.

Musical score for orchestra, page 37, starting at measure 160. The score includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, 4, Trumpet 1, 2, Trombone 1, 2, Baritone, Tuba, Snare Maracas, Violin I and II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns with many triplets and dynamic markings such as *ff*, *f*, and *fff*.



166

O

Fl.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2

Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.

S. Mar.

NB. See end for Ossias for this passage Soft and not very articulated mallets

*p molto cantabile e mistico* without large crescendos

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

O

Fl.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2

Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.

По "Благообразний Йосиф"  
On "Blagoobrazny Yosif"

S. Mar.  
*legatissimo,  
no accent*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

*pp* 3 5

*p*

*pp* 3

Solo

*mp molto cantabile*

*p* 3

S. Mar.

*legatissimo, no accents*

4

3

3

3

3

3

3

3

3

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

*pp* *mp* *pp*<sup>3</sup>

*pp* *mp*

*pp* 3

Fl. I *pp* 5 5 *p* 5 3 *mp* 3

Picc. *p* 3 5 3 3

Ob. 1 *non Solo* 3 3 *p* 3 5

Ob. 2 3 *pp* 3 3 5

Cl. 1 *pp* 3 5

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.3

Hn. 2.4

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

S. Mar. 2 very soft and heavy mallets *mp* molto cantabile 3 3 3 3

Vln. I *p* 5 *mp* 5

Vln. II 3 3 3

Vla. *ppp* 3

Vc.

Cb.





S

203

Fl.1 *mp*

Picc. *mf* *p* *tr*

Ob.1 *mf*

Ob.2

Cl.1 *p* *mf* *5*

Cl.2 *p* *mf* *6*

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

S. Mar. *f* *ff* *8<sup>va</sup>* *7* *11* *8<sup>va</sup>*

S

(8)

Vln. I *mf* *3* *6*

Vln. II *mf* *3* *3*

Vla.

Vc.

Cb.







Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

S. Mar.

(8)

1234

4 2 134

4 2 234

5

5

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

3

div.



To Fl. Travers.

*ppp*

Fl.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2

Hn.1.3  
Hn.2.4  
Tpt.1.2  
Tbn.1.2  
B. Tbn.  
Tba.

solo

*pp*

S. Mar.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

238

This page contains the musical score for measures 238 through 241 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1, 2
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- B. D.
- S. Mar.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Measures 238-241:** The score is divided into two systems. The first system covers measures 238-240, and the second system covers measures 240-241.
- Tempo and Meter:** The tempo is marked *mp* (mezzo-piano) and the meter is 4/4.
- Instrumental Entries:** The Tuba (Tba.) and Bass Drum (B. D.) have entries in measure 238. The Tuba part includes a trill (*tr*) and a dynamic marking of *mp*. The Bass Drum part also includes a trill and *mp*.
- String Entries:** The Violins (Vln. I and II) and Viola (Vla.) have entries in measure 240. Their parts are marked *pp* (pianissimo) and include a *V* (breath mark) above the notes.
- Woodwind and Brass:** The other woodwind and brass instruments (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) are mostly silent in these measures, indicated by rests.
- Special Features:** The Snare Drum (S. Mar.) part in measure 240 features a triplet of eighth notes, indicated by a bracket and the number '3'.

253

V

W

FL.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.  
Timp.  
B. D.

Softest possible marimba mallets  
or very soft Timpani stiks

S. Mar

*ppp sempre without large crescendos*

V

W

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

punta d'arco  
*pppp*  
punta d'arco  
*pppp*

attacca subito!

265

Fl.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2

Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.

Timp.  
B. D.

*tr*  
*ppp*  
*tr*  
*ppp*

Keep same mallets  
Do not change here!

S. Mar

*pp*

attacca subito!

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*

*pp*

III. И светлината в мрака свети, и мракът я не обзе.  
III. And the light shineth in darkness; and the darkness comprehended it not.

L'istesso tempo, Lugubre

poco a poco piu mosso. (imperceptible acceleration) to...

275

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp.

B. D.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tba, B, Trb.

*ppp* *ppp* *ppp* *ppp* *ppp* *p* *mf* *ppp*

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

*ppp* *ppp* *ppp* *ppp* *p* *mf* *ppp*

*p* *p* *p* *p* *p* *p*

Could change here, or keep same mallets if possible

L'istesso tempo, Lugubre

poco a poco piu mosso. (imperceptible acceleration) to...





FL.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
S. Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(E - c)

*tr*  
*gliss.*  
*ppp*  $\rightarrow$  *p*

(E - c)

*tr*  
*gliss.*  
*p*

*p*  $\rightarrow$  *f*

*p*  $\rightarrow$  *f*

*ppp*  $\rightarrow$  *f*

2 13

4 2 1 4 13

11

Boxed 'X' mark at the bottom of the page.

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp.

B. D.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord. a 2

1.

(E - c) *tr.* *gliss.* (E - c) *gliss.*

*f* *p* *f* *p* *f*

*f* *f* *ppp* *ff*

13 13 11

non div.

div.

div.

div.

Change sticks here - very heavy and articulate mallets - hard but with deep and heavy sound

FL.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1,2

Tbn.1,2

B. Tbn.

Tba.

Timp.

B. D.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.1  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
S. Mar.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

The musical score for page 57 is arranged in a standard orchestral format. It includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Bass Drum, Snare Drum, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and features a variety of dynamic markings (f, mf, p, ff) and articulation. Key features include quintuplets in the woodwinds and strings, triplets in the woodwinds and brass, and a complex snare drum pattern in the lower right. The page number 57 is in the top left, and the rehearsal mark 297 is at the top.

This page of a musical score, numbered 299 and -58, features a variety of instruments and complex musical notation. The woodwind section includes Flute I, Piccolo, Oboe I and II, Clarinet I and II, Bassoon I and II, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1, 2, and 3, and Tubas. The percussion section consists of Timpani, Bass Drum, and Snare Drum. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *ff*, *f*, *mf*, and *p*, and includes articulation like accents and slurs. Fingerings and breathings are indicated with numbers and 'V' marks. The music is written in 3/4 time and features a mix of eighth, sixteenth, and triplet rhythms.

302

Fl. 1 *p* *ff* *p* *ff*

Fl. 2 *p* *ff* *p* *ff*

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

Ob. 2 *p* *ff* *p* *ff*

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

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

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 3 *f*

Hn. 2, 4 *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *mf* *f* *mf*

B. D. *f* *f* *p* *f* *p*

S. Mar. *ff*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf* *div.*

Cb. *ff*

305

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1, 3  
Hn. 2, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
S. Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

(F - Fis) (Fis - F)



309

Fl. 1. *ff* *p*

Fl. 2. *ff* *p*

Ob. 1. *ff* *ff*

Ob. 2. *ff* *ff*

Cl. 1. *ff* *p*

Cl. 2. *ff* *p*

Bsn. 1. *ff*

Bsn. 2. *ff*

Hn. 1, 3. *f* *cantabile*

Hn. 2, 4. *f* *cantabile*

Tpt. 1, 2. *f* *cantabile*

Tbn. 1, 2. *f* *cantabile*

B. Tbn. *f*

Tba. *f*

Timp. (c - B(flat) F - E)

B. D.

S. Mar.



Vln. I. *f* *mf* *f*

Vln. II. *f* *mf* *f*

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

Vc. *f* *mf* *f* *unis.*

Cb. *ff*



315

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tba., B. D., S. Mar., Vln. I, Vln. II, Vla., Vc., Cb.

*ff*, *p*, *f cantabile*, *tr*, *div.*

6 heavy marimba mallets - hard but with deep resonance  
or 2 cluster mallets (hard but again for deep and resonant sound!)

Fl. 1. *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p*  
 Fl. 2. *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p*  
 Ob. 1. *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p*  
 Ob. 2. *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p* *ff*  $\overset{5}{\text{—}}$  *p*  
 Cl. 1. *ff*  $\overset{3}{\text{—}}$  *p* *ff*  $\overset{3}{\text{—}}$  *p* *ff*  $\overset{3}{\text{—}}$  *p*  
 Cl. 2. *ff*  $\overset{3}{\text{—}}$  *p* *ff*  $\overset{3}{\text{—}}$  *p* *ff*  $\overset{3}{\text{—}}$  *p*  
 Bsn. 1. *ff* *ff* *ff*  
 Bsn. 2. *ff* *ff* *ff*  
 Hn. 1, 3. *p*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   
 Hn. 2, 4. *p*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   
 Tpt. 1, 2. *p*  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$   
 Tbn. 1, 2. *ff* *ff* *ff*  
 B. Tbn. *ff* *ff* *ff*  
 Tba. *ff* *ff* *ff*  
 Timp. *f* *f* *f*  
 B. D. *f* *f* *f*  
 S. Mar. *f* *f* *f*  
 Vln. I. *mf* *div.* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$   
 Vln. II. *mf* *div.* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$   
 Vla. *mf* *div.* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$   
 Vc. *mf* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$  *mf* *sff*  $\overset{3}{\text{—}}$   
 Cb. *ff* *ff* *ff*

This musical score page, numbered 324 and 64, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1.3 & 2.4, Trumpets 1 & 2, Trombones (B. Tbn. and Tbn.), Tuba, Timpani, and Snare Drum. The string section consists of Violins I & II, Viola, Violoncello, and Contrabass. A Saxophone part is also present. The score is divided into three systems of measures. The first system (measures 324-327) shows woodwinds and strings with dynamics *ff* and *p*. The second system (measures 328-331) continues with similar dynamics and includes a *mf* dynamic for the strings. The third system (measures 332-335) features a *ff* dynamic for the strings and includes a *mf* dynamic for the woodwinds. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 3

Hn. 2, 4 *ff*

Tpt. 1, 2 *ff*

Tbn. 1, 2

B. Tbn. *ff*

Tba. *ff*

Timp. *f*

B. D. *f*

S. Mar. *f*

Vln. I *mf* *fff* *mf*

Vln. II *mf* *fff* *mf*

Vla. *mf* *fff* *mf*

Vc. *mf* *fff* *mf*

Cb. *ff* *ff* *ff*

Fl.1 *ff* 5  
 Fl.2 *ff* 5  
 Ob.1 *ff* 5  
 Ob.2 *ff* 5  
 Cl.1 *ff*  
 Cl.2 *ff*  
 Bsn.1  
 Bsn.2  
 Hn.1,3 *p*  
 Hn.2,4 *p*  
 Tpt.1,2 *p*  
 Tbn.1,2  
 B. Tbn. *ff*  
 Tba. *ff*  
 Timp. *f*  
 B. D. *f*  
 S. Mar.  
 Vln. I *mf*  
 Vln. II *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Cb. *ff*

Subito Meno Mosso (♩ = c.a.60) Maestoso e legato

Fl.1 *ff* 5

Fl.2 *ff* 5

Ob.1 *ff* 5 *ff* molto legato e cantabile

Ob.2 *ff* 5 *ff* molto legato e cantabile

Cl.1 *ff* *ff* molto legato e cantabile

Cl.2 *ff* *ff* molto legato e cantabile

Bsn.1 *ff* molto legato e cantabile

Bsn.2 *f* molto legato e cantabile

Hn.1,3 *f* molto legato e cantabile a 2

Hn.2,4 *f* molto legato e cantabile a 2

Tpt.1,2 *f* molto legato e cantabile a 2

Tbn.1,2 *f* molto legato e cantabile a 2

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff* (B(flat) - e E - F)

B. D. *ff*

S. Mar. *ff*

Subito Meno Mosso (♩ = c.a.60) Maestoso e legato

Vln. I *ff* molto legato e cantabile unis.

Vln. II *ff* molto legato e cantabile unis.

Vla. *ff* molto legato e cantabile unis.

Vc. *ff* molto legato e cantabile

Cb. *ff* molto legato e cantabile

Fl. 1 *ff* molto ritmico e marcato

Fl. 2 *ff* molto ritmico e marcato

Ob. 1 *ff* molto ritmico e marcato

Ob. 2 *ff* molto ritmico e marcato

Cl. 1 *ff* molto ritmico e marcato

Cl. 2 *ff* molto ritmico e marcato

Bsn. 1 *molto*

Bsn. 2 *molto*

Hn. 1.3 *ff* molto ritmico e marcato

Hn. 2.4 *ff* molto ritmico e marcato  
a 2

Tpt. 1.2 *ff* molto ritmico e marcato

Tbn. 1.2 *molto*

B. Tbn. *molto*

Tba. *molto*

Timp. *ff*  
Very Hard, (wooden head) Timpani sticks

B. D.

S. Mar. 4 very deep and loud Marimba mallets

Vln. I *ff* molto ritmico e marcato

Vln. II *ff* molto ritmico e marcato

Vla. *ff* molto ritmico e marcato

Vc. *molto*

Cb. *molto*

This page of a musical score, page 69 of 346, is written in 3/4 time. It features a variety of instruments including woodwinds, brass, percussion, and strings. The music is characterized by frequent triplets and dynamic markings such as *ff* and *fff*. The score is divided into three measures across the page.

**Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3 & 4, and Trumpets 1 & 2. Many of these parts feature triplet patterns.

**Brass:** Trombones 1, 2, and 3, and Tubas. The Trombone 1 and 2 parts include dynamic markings of *ff*.

**Percussion:** Timpani (Timp.) and Bass Drum (B. D.). The Timpani part includes a triplet and a dynamic marking of *ff*.

**Strings:** Violins I & II, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violoncello and Contrabass parts include dynamic markings of *ff*.

**Other:** A Bassoon (Bsn. 1) part includes a dynamic marking of *ff* and a triplet. A Bassoon (Bsn. 2) part includes a dynamic marking of *ff* and a triplet. A Trombone (B. Tbn.) part includes a dynamic marking of *ff* and a triplet. A Trombone (Tbn.) part includes a dynamic marking of *ff* and a triplet. A Trombone (B. Tbn.) part includes a dynamic marking of *ff* and a triplet. A Trombone (Tbn.) part includes a dynamic marking of *ff* and a triplet. A Trombone (B. Tbn.) part includes a dynamic marking of *ff* and a triplet. A Trombone (Tbn.) part includes a dynamic marking of *ff* and a triplet.



349

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tba., Timp., B. D., S. Mar., Vln. I, Vln. II, Vla., Vc., Cb.

mf 5

(F - E)

Very soft and heavy Timpani sticks

fff

fff

ff

**DD** ♩ = ♩ Subito, Grandioso (♩ = c.a. 60)

353

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Tba.

Timp.

B. D.

S. Mar.

**DD** ♩ = ♩ Subito, Grandioso (♩ = c.a. 60)

Vln. I

Vln. II

Vla.

Vc.

Cb.

355

This page of a musical score, marked with rehearsal number 355, features a variety of instruments. The woodwind section includes two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), two clarinets (Cl. 1, 2), and two bassoons (Bsn. 1, 2). The brass section consists of three horns (Hn. 1, 3, 2, 4), two trumpets (Tpt. 1, 2), two trombones (Tbn. 1, 2), and two tubas (Tba.). The percussion section includes a snare drum (S. Mar.). The string section is represented by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two measures. The first measure shows the woodwinds and brasses mostly at rest, with some activity in the bassoons and tubas. The snare drum (S. Mar.) has a complex rhythmic pattern with sixteenth-note runs and rests, marked with accents and slurs. The strings (Vln. I, II, Vla., Vc., Cb.) are also mostly at rest, with some activity in the cello and contrabass.

The second measure continues the patterns from the first, with the woodwinds and brasses remaining mostly silent. The snare drum continues its rhythmic pattern, and the strings show some activity in the cello and contrabass.

EE

357

FL.1  
FL.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
Tba.  
Tba.

S. Mar.

EE

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score, page 74, contains measures 359 and 360. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 and Fl. 2: Flutes, both staves are silent.
- Ob. 1 and Ob. 2: Oboes, both staves are silent.
- Cl. 1 and Cl. 2: Clarinets, both playing a melodic line with a triplet of eighth notes in measure 359.
- Bsn. 1 and Bsn. 2: Bassoons, both playing a melodic line with a triplet of eighth notes in measure 359.
- Hn. 1, 3 and Hn. 2, 4: Horns, both playing a melodic line with a triplet of eighth notes in measure 359. The notes in measure 360 are marked with a circled 'h'.
- Tpt. 1, 2: Trumpets, both staves are silent.
- Tbn. 1, 2 and Tba.: Trombones and Tubas, both playing a melodic line with a triplet of eighth notes in measure 359.
- S. Mar.: Saxophone, playing a complex rhythmic pattern of sixteenth notes with sixteenth rests, marked with a '6'.
- Vln. I and Vln. II: Violins, both staves are silent.
- Vla.: Viola, playing a melodic line with a triplet of eighth notes in measure 359.
- Vc. and Cb.: Violoncello and Double Bass, both playing a melodic line with a triplet of eighth notes in measure 359.

The score features various musical notations including triplets, sixteenth notes, and rests. The key signature has one sharp (F#).

Musical score for a symphony, page 75, measures 361-362. The score includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 3, 2, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), Snare Drum (S. Mar.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flutes (Fl. 1, 2):** Both parts are silent throughout the measures.
- Oboes (Ob. 1, 2):** Both parts are silent throughout the measures.
- Clarinets (Cl. 1, 2):** Both parts play a melodic line starting in measure 361, featuring a triplet of eighth notes in measure 362.
- Bassoons (Bsn. 1, 2):** Bsn. 1 plays a melodic line with triplets. Bsn. 2 plays a sustained note with a long slur.
- Horns (Hn. 1, 3, 2, 4):** Hn. 1, 3 and Hn. 2, 4 play similar melodic lines with triplets.
- Trumpets (Tpt. 1, 2):** Both parts are silent throughout the measures.
- Trombones (Tbn. 1, 2, 3):** Tbn. 1, 2 play melodic lines with triplets. Tbn. 3 plays a sustained note.
- Snare Drum (S. Mar.):** Features a complex rhythmic pattern with sixteenth notes and triplets, including a sequence of notes labeled 1, 2, 3, 4.
- Violins (Vln. I, II):** Both parts are silent throughout the measures.
- Viola (Vla.):** Plays a melodic line with a triplet in measure 362.
- Violoncello (Vc.):** Plays a melodic line with a triplet in measure 362.
- Contrabass (Cb.):** Plays a melodic line with a triplet in measure 362 and a *non div.* marking in measure 362.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Tba.

S. Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**FF**

365

FL.1  
FL.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
Tpt.1,2  
Tbn.1,2  
Tba.  
Tba.  
S. Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*poco f*

breathe where necessary, but not together between Horn 3 and 4

unis.

**FF**



367

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

*poco f*

Tbn. 1, 2

Tba.

Tba.

S. Mar.

Vln. I

Vln. II

Cue -

Vla.

Vc.

Cb.

369

This page of a musical score, numbered 79, contains measures 369 through 371. The score is for a full orchestra and includes the following instruments:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a dynamic marking of *f* in measure 369. Fl. 2 has a dynamic marking of *f* in measure 371.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1 and Cl. 2.
- Bassoons:** Bsn. 1 and Bsn. 2.
- Horns:** Hn. 1, 3 and Hn. 2, 4. Hn. 1, 3 has a dynamic marking of *piu f* in measure 371.
- Trumpets:** Tpt. 1, 2. Tpt. 1, 2 has a dynamic marking of *piu f* in measure 371.
- Trombones:** Tbn. 1, 2 and Tba. (two parts). Tbn. 1, 2 has a dynamic marking of *piu f* in measure 371.
- Timpani:** Timp.
- Snare Drum:** B. D.
- Maracas:** S. Mar.
- Violins:** Vln. I and Vln. II.
- Viola:** Vla.
- Violoncello:** Vc.
- Contrabass:** Cb.

The score features various musical notations including triplets (marked with '3'), sixteenth-note runs (marked with '1234' and '6'), and dynamic markings such as *f* (forte) and *piu f* (pianissimo forte). A rehearsal mark 'GG' is present at the top right of the page and again above the Violin I staff in measure 371. The music is written in a key signature of one sharp (F#) and a common time signature (C).

This page of a musical score, measures 372-375, features a complex orchestral texture. The woodwinds and strings play melodic lines with frequent triplets and sixteenth-note patterns. The percussion section, including the snare drum and bass drum, provides a rhythmic foundation with dynamic markings of *ff* and *mf*. The brass instruments, including trumpets, trombones, and tubas, contribute to the overall harmonic and melodic structure. The score is written in a key with one sharp (F#) and a common time signature.

This page of a musical score, page 81, begins at measure 376. It is a full orchestral score with the following parts and markings:

- Flutes 1 & 2 (Fl. 1, Fl. 2):** Flute 1 has a triplet of eighth notes in measure 377. Flute 2 has a triplet of eighth notes in measure 378.
- Oboes 1 & 2 (Ob. 1, Ob. 2):** Oboe 1 has a triplet of eighth notes in measure 377. Oboe 2 has a triplet of eighth notes in measure 378.
- Clarinets 1 & 2 (Cl. 1, Cl. 2):** Clarinet 1 has a triplet of eighth notes in measure 376 and another in measure 378. Clarinet 2 has a triplet of eighth notes in measure 378.
- Bassoons 1 & 2 (Bsn. 1, Bsn. 2):** Bassoon 1 has a triplet of eighth notes in measure 377. Bassoon 2 has a triplet of eighth notes in measure 378.
- Horns 1, 2, 3 & 4 (Hn. 1,3, Hn. 2,4):** Horn 1, 2, 3, and 4 have triplets of eighth notes in measures 376 and 378.
- Trumpets 1 & 2 (Tpt. 1,2):** Trumpet 1 and 2 have triplets of eighth notes in measures 377 and 378.
- Trombones 1 & 2 (Tbn. 1,2):** Trombone 1 and 2 have triplets of eighth notes in measures 377 and 378.
- Tubas (Tba.):** Two tuba parts are shown, both with triplets of eighth notes in measures 377 and 378.
- Timpani (Timp.):** Features triplets of eighth notes in measures 377 and 378, marked *ff*.
- Bass Drum (B. D.):** Features triplets of eighth notes in measures 377 and 378, marked *ff*.
- Snare Maracas (S. Mar.):** Features sixteenth-note patterns with sextuplets (marked '6') in measures 376, 377, and 378, marked *fff*.
- Violins I & II (Vln. I, Vln. II):** Violin I has a triplet of eighth notes in measure 377. Violin II has a triplet of eighth notes in measure 378.
- Viola (Vla.):** Has a triplet of eighth notes in measure 378.
- Violoncello (Vc.):** Has a triplet of eighth notes in measure 377.
- Contrabass (Cb.):** Has a triplet of eighth notes in measure 378.

380

This page of a musical score (page 82) contains the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a 380 measure marking.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 2 has a *ff* marking.
- Bassoons:** Bsn. 1 and Bsn. 2.
- Horns:** Hn. 1, 2, 3, and 4. Hn. 1, 2, 3, and 4 have *ff* markings.
- Trumpets:** Tpt. 1 and 2.
- Trombones:** Tbn. 1, 2, and 3. Tbn. 1 has a *ff* marking and a *a 2* marking.
- Tuba:** Tba.
- Timpani:** Timp. with *ff* markings.
- Bass Drum:** B. D. with *ff* markings.
- Snare Maracas:** S. Mar. with *fff* markings and sixteenth-note patterns.
- Violins:** Vln. I and Vln. II.
- Viola:** Vla. with *ff* markings.
- Violoncello:** Vc. with *ff* markings.
- Contrabass:** Cb.

This page of a musical score, numbered 83 and rehearsal mark 384, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3 & 4, Trumpets 1 & 2, and Trombones 1, 2 & 3. The percussion section consists of Timpani and Bass Drum. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The Snare Maracas part is marked *fff* and features sixteenth-note patterns with sixteenth rests. The woodwinds and strings are marked *ff* and feature various rhythmic patterns, including triplets and sixteenth-note runs. The score is written in a major key and 4/4 time.

This page of a musical score, numbered 388 (with a page number 84 in the top right), contains the following parts and markings:

- Flutes (Fl. 1, 2):** Both parts start with a rest, then play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Oboes (Ob. 1, 2):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Clarinets (Cl. 1, 2):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Bassoons (Bsn. 1, 2):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Horns (Hn. 1, 2, 3, 4):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Trumpets (Tpt. 1, 2):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Trombones (Tbn. 1, 2):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Tuba (Tba.):** Two parts, both playing a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Timpani (Timp.):** Play a rhythmic pattern starting at measure 388. Dynamic marking: *ff*. Includes triplets.
- Bass Drum (B. D.):** Play a rhythmic pattern starting at measure 388. Dynamic marking: *ff*. Includes triplets.
- Maracas (S. Mar.):** Play a rhythmic pattern starting at measure 388. Dynamic marking: *fff*. Includes sixteenth notes and slurs.
- Violins (Vln. I, II):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Viola (Vla.):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Violoncello (Vc.):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.
- Double Bass (Cb.):** Play a melodic line starting at measure 388. Dynamic marking: *ff*. Includes triplets and slurs.

Fl. 1. *ten.*

Fl. 2. *molto ten.*

Ob. 1. *molto ten.*

Ob. 2. *molto ten.*

Cl. 1. *molto ten.*

Cl. 2. *molto ten.*

Bsn. 1. *molto ten.*

Bsn. 2. *molto*

Hn. 1.3 *ten.*

Hn. 2.4 *molto ten.*

Tpt. 1.2 *molto ten.*

Tbn. 1.2 *molto ten.*

Tba. *molto ten.*

Tba. *molto ten.*

Timp. *molto*

B. D. *fff* *To Piatto.Sosp.* *Piatto Sospeso* *pp* *fff*

S. Mar. *fff*

Vln. I. *ten.*

Vln. II. *molto ten.*

Vla. *molto ten.*

Vc. *molto ten.*

Cb. *molto ten.*





## Ossia 1

170

S. Mar.

*p molto cantabile e mistico*

177

S. Mar.

*legatissimo, no accent*

181

S. Mar.

*legatissimo, no accents*

Vn I



## Ossia 2

170 **O**

S. Mar. *p molto cantabile e mistico*

177

S. Mar. *legatissimo, no accent*

181

S. Mar. *legatissimo, no accents*