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Kaspar Querfurth

Sammlung

*for basset clarinet and chamber orchestra
(2016-17)*

Instrumentation:

2 flutes (2nd doubling piccolo)
2 bassoons

2 horns in F (with mutes)

solo basset clarinet in A

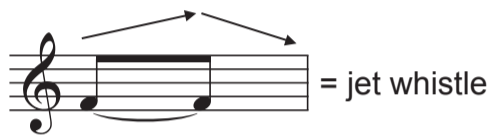
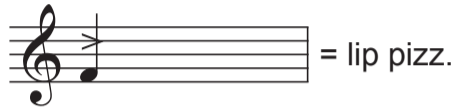
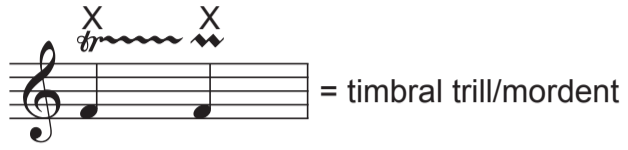
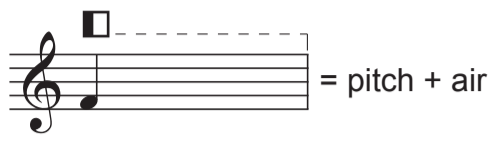
6 1st violins
6 2nd violins
4 violas
4 violoncelli
2 double basses

transposed score

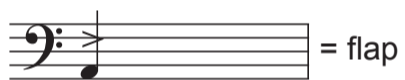
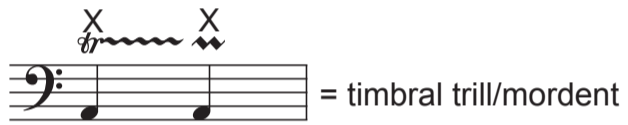
duration: ca. 15'

Playing instructions

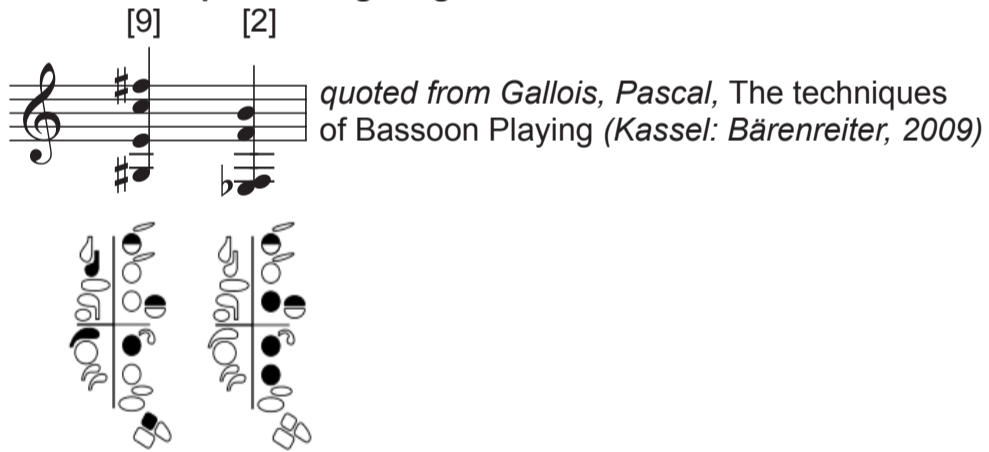
Flutes:



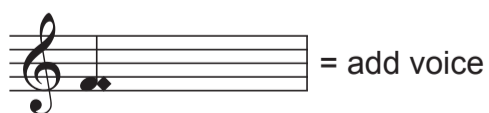
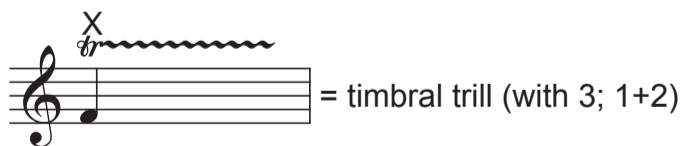
Bassoons:

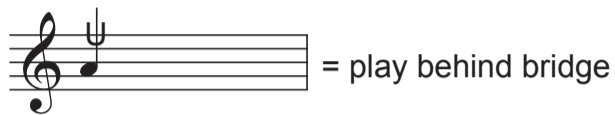
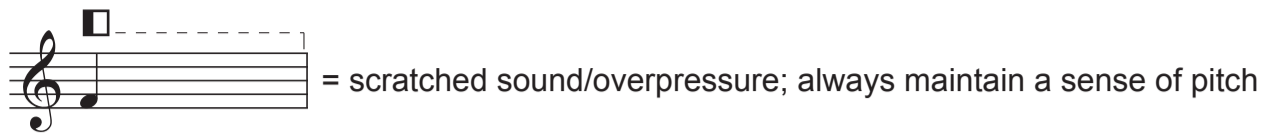


Multiphonic fingerings



Horns:



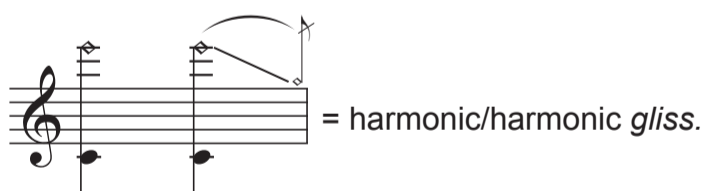
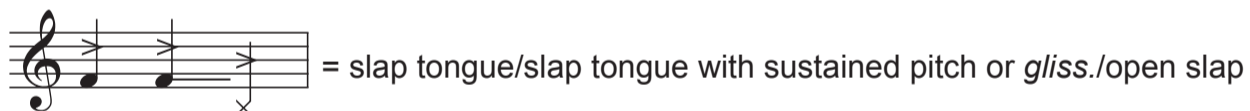
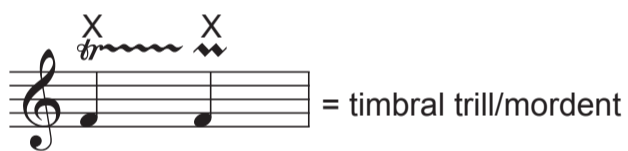
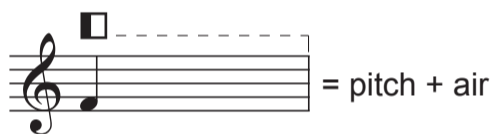
Strings:

playing positions:

- ord = pitch + air
- msp = very near the bridge; unstable and rich in harmonics
- st = sul tasto

bowing types:

- ord = ordinary way of playing
- flautando = very little bow pressure, high bow speed; noisy and wispy
- legno/crini tratto = bowed with hair and wood
- l. r. = legno ricochet

Solo Bass Clarinet:

A fingering chart of the multiphonics is given in the solo part. The multiphonics are quoted from Krassnitzer, Gerhard, *Multiphonics für Klarinette mit deutschem System und andere zeitgenössische Spieltechniken* (Aachen: edition ebenos, 2002) and indicated by their respective numbers. Since the book refers to the B-flat clarinet, they are here given as directions relating to the harmonic content of the multiphonic. Try to find solutions on the Bass Clarinet that include as many given pitches as possible. The multiphonics represent distortions of the orchestral material, and as such do not need to match the orchestral pitch material in total, but give a close approximation.

general:

-----] = apply given instruction to all the notes within the bracket

- m.v. = molto vibrato
- s.v. = senza vibrato

Accidentals only apply to the immediately following note

Tied notes with accent = diaphragm/bow accent

All glissandi over the whole duration; grace notes indicate the target pitch and are not to be articulated separately

transposed score

Sammlung

Kaspar Querfurth
2016-17

$\frac{3}{4}$ ♩ = 40 immobile

accel.

Flutes
1 *p* ————— *f*

Piccolo (2)
p ————— *f*

Bassoons
1 *ppp* < *f*
2 *pp* *ppp* < *p* > *ppp* *pp*

Horns (F)
1 *fpp* *mf* *f*
2 *fpp* *f*

Basset Clarinet (A)
pp *mf*

6 1. Violins
mf *arco*

6 2. Violins
mp *pizz.* *arco*

4 Violas
mf *f*

4 Violoncelli
ppp *arco*

2 Double Bases
p *mp* *arco*

2 $\text{♩} = 50-60$ mechanical;
rhythmically very precise

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

1 Hr. (F)

2 Hr. (F)

Basset Clar. (A)

$\text{♩} = 50-60$ mechanical;
rhythmically very precise

1. VI.

2. VI.

Va.

Vc.

Db.

A

1 Fl. *ppp poss.* *p* *ppp poss.* *mp*

Picc. (2) *ppp* *mp*

1 Bn. *ppp < mp > ppp* *ppp*

2 Bn. *mp* *p poss.* *ppp*

1 Hr. (F) *mf* *pp* *p*

2 Hr. (F) *mf* *pp* *p*

Basset Clar. (A)

A

1. VI. *pp* *p* *pizz.* *pp* *p* *ppp*

2. VI. *pp* *p* *pp* *mp* *pp* *ppp*

Va. *p* *ppp*

Vc. *mf* *f* *„mp“* *f*

Db. *f* *mf* *„mp“* *mf* *pizz. III* *f*

div. arco msp *unis. ord.* *ppizz.* *div. arco* *unis. pizz.* *div. arco*

div. msp *unis. m.v.* *div.* *unis.* *div.*



10

1 Fl. *p < f ff* *ppp* *mp* *ppp* *mp*

Picc. (2) *ff* *ff* *sub. pp* *mf* *ppp* *mp* *ppp*

1 Bn. *f* *mp* *ppp < mf* *ff*

2 Bn. *ppp < ff* *mp* *ppp < p* *ppp* *ff*

1 Hr. (F) *mp > sub. f* *p* *p*

2 Hr. (F) *mp* *p* *p*

10 Basset Clar. (A)



1. VI. *msp* *f* *pizz.* *mp* *arco* *p* *mp*

2. VI. *f* *f* *unis.* *div.* *mp* *mp* *unis.* *p*

Va. *pizz.* *ff* *arco* *f* *ppp*

Vc. *pizz.* *ff* *arco* *ff* *mf* *pizz.* *f*

Db. *f* *ff* *I.r.* *III pizz.* *f* *mp* *mf*

3/4

3/4

3/4 B

13

1 Fl. *ppp* *mf* *mp* *pp* *p*

Picc. (2)

1 Bn. *p* *ppp* *p* *ppp*

2 Bn. *mp* *mp* *pp*

1 Hr. (F) *mp* *pp*

2 Hr. (F) *pp*

Basset Clar. (A)

3/4

3/4

3/4 B

13

1. VI. *p* *ppp* *p* *pp* *p* *pizz.*

2. VI. *p* *mp* *ppp* *mp* *mp* *mp* *unis.*

Va. *mp* *mp* *pp* *ppp* *flaut.*

Vc. *f* *mf* *mf* *pizz. IV* *arco*

Db. *mf* *mf* *ff* *f* *pp* *ppp*

16

1 Fl. *p* *ppp* *p* *ppp* *mp*

Picc. (2) *p* *pp*

1 Bn. *pp* *ppp < mp*

2 Bn. *mp*

1 Hr. (F) *p* *pp* *pp*

2 Hr. (F) *p* *pp*

Basset Clar. (A)

1. VI. *pp* *pp* *p* *f* *mp* *p*

2. VI. *pp* *pp* *p* *f* *mp*

Va. *pp* *mp* *ppp* *ppp*

Vc. *mp* *mp* *p* *fp* *f*

Db. *mp* *p* *mp* *f*

arco div. pizz. IV pizz. IV div. arco pizz. m.v. div. unis. msp div. pizz. div. unis. pizz. I.r. pizz. II I.r.

20

1 Fl. *p* *mf* *ffp*

Picc. (2) *mp* *pp*

1 Bn. *p* *ppp* *mf* *ppp*

2 Bn. *ppp* *mf* *ppp*

20

1 Hr. (F) *p* *mf* *mf*

2 Hr. (F) *p*

20

Basset Clar. (A)

20

1. VI. *p* *mf* *p* *fp* *mf*

2. VI. *p* *mp* *mf* *ppp*

Va. *ppp* *p* *fp* *mf*

Vc. *ppp* *f* *p* *ff*

Db. *mf* *mf* *fp* *f*

arco msp pizz. arco pizz. trem. arco pizz. II

2/4

3/4 C

1 Fl. *ff* *ppp* *fp* *pp poss.*

Picc. (2) *pp* *fp* *ppp*

1 Bn. *f* *ppp* *mf* *ppp* *mp*

2 Bn. *f* *f*

1 Hr. (F) *mp* *f* *p*

2 Hr. (F) *mp* *f* *p*

Basset Clar. (A)

24

1. VI. *f* *mf* *mp* *mp* *f*

2. VI. *mf* *mp* *f* *fp* *f*

Va. *f* *mf* *mp* *fp* *mp*

Vc. *ff* *mp* *mp*

Db. *ff* *ff*

Annotations: *div.*, *unis. pizz.*, *div. arco msp*, *arco div.*, *msp*, *unis. ord. m.v.*, *non div.*, *l.r.*, *pizz.*

28

1 *p* *p < f ppp* *ppp* *mp*

Fl.

Picc. (2) *ppp* *ppp* *pp*

1 *ppp*

Bn.

2 *mf* *ppp*

28

1 *ppp*

Hr. (F)

2 *ppp*

Basset Clar. (A)

28

1. VI. *fp* *p* *mp*

2. VI. *fp*

Va. *fp* *mp* *ppp*

Vc. *mf* *p* *pp* *unis.*

Db. *pizz.* *II* *mf* *II*

turn flute to flatten pitch

10

32

3/4

D

G. P.

1

Fl.

Picc. (2)

Bn.

1

2

Hr. (F)

1

2

Basset Clar. (A)

32

[123]

mf

mp fz

1. VI.

2. VI.

Va.

Vc.

Db.

3/4

D

G. P.

pizz.

nail pizz.

pizz.

mf

p

f

p

unis.

3

3:2

ff

f

mp

p

pizz.

div.

unis.

I.r.

ff

pizz.

3

ff

pizz.

3

p

mp

ff

ff

p

f

ff

ff

pizz.

batt.

II

3

mp

mf

2/4

36 **2/4** **3/4** **3/4** **E**

1 Fl. *p* *mp*

Picc. (2) *ff* *ff* *f > pp*

1 Bn. *ppp* *ppp < f > ppp < mf > ppp < mf > ppp* *ppp < p >*

2 Bn. *f* *p* *mp*

1 Hr. (F) *f* *pp* *p*

2 Hr. (F) *f* *f* *p*

Basset Clar. (A) *ff* *f* *f*

1. VI. *mf* *pizz.* *mp* *f* *mp* *mp*

2. VI. *mp* *pizz.* *mp* *mp* *nail pizz.* *mp* *mp*

Va. *f* *ff* *mp* *f* *pp*

Vc. *mf* *ff* *f* *mp* *f*

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

l.r. *l.r.* *l.r.* *batt.* *III*

unis. pizz. *div. pizz.* *unis.* *pizz. trem.*

pizz. II *pizz.*

4/4

3/8

3/4

40

1 Fl. *p* *f*

2 Fl. *f* *p < ff* *p < ff*

1 Bn. *ppp < p > ppp* *ppp < f > ppp* *ppp <*

2 Bn. *f* *mp* *ppp <*

1 Hr. (F) *pp* *mp*

2 Hr. (F) *mp* *f*

Basset Clar. (A) *f* *ffz*

1. VI. *mf* *p* *mp* *mp* *f* *f*

2. VI. *pizz.* *p* *pizz. trem.* *pp* *div. pizz.* *f* *f >* *f*

Va. *f* *f*

Vc. *batt.* *mp* *pizz.* *mp* *f* *ff* *f*

Db. *pizz. III* *mf* *mp* *f* *ff* *f* *batt.*

3/4 **F**

1 Fl. *f* > *mp* *f* > *mp* *pp* *X* *tr*

2 Fl. *mf* *3* *mf* *muta in Picc.*

1 Bn. *mp* > *ppp* *ppp* < *mp* > *ppp* *ppp* < *p* > *ppp*

2 Bn. *mp* > *ppp* *mp*

1 Hr. (F) < *mf* *mf* *p* *mp*

2 Hr. (F) *mp* *pp*

Basset Clar. (A) *f* *f*

3/4 **F**

1. VI. *p* *mp* *unis.* *i.r.*

2. VI. *p* *l.r.* *mp*

Va. *mf* *ppp* *pizz. trem.* *p* *div.* *mp* *3* *unis.*

Vc. *p* *f* *mf* *f* *pizz.* *f* *3* *mp*

Db. *f* *mp* *II* *f* *batt.*

47 *f* *ff* *ff* *ff* *pp* *ppp* *mp* *ppp* *f* *ppp* *ff* *ppp* *p* *ppp*

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

2 Fl. *pp*

1 Bn. *ppp* *p* *ppp*

2 Bn. *mp* *ppp* *f* *ppp* *ff* *ppp* *p* *ppp*

2/4 3/4 G

47 *pp* *mf* *f* *f*

1 Hr. (F) *pp* *mf*

2 Hr. (F) *f* *f*

sub.

[503]

47 *ff*

Basset Clar. (A)

47 *mp* *mp* *f* *ff* *f* *p* *f* *f* *p* *p* *ff* *ff* *mf* *f* *ff* *pizz.* *batt.* *pizz.*

1. VI. *mp* *mp* *f* *ff* *f* *p*

2. VI. *f* *ff* *f* *p* *p*

Va. *ff* *p*

Vc. *f* *ff*

Db. *mf* *f* *ff* *pizz.* *batt.* *pizz.*

2/4 3/4 G

1
Fl.

Picc. (2)

1
Bn.

2

1
Hr. (F)

2

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

55

1 Fl. *mf* > *ppp* *p*

Picc. (2)

1 Bn. *ppp* < *p* > *ppp* *p* *ppp* < *p* > *ppp* *ppp* < *p* > *ppp*

55

1 Hr. (F) *p*

2 Hr. (F) *p*

55

Basset Clar. (A)

55

1. VI. *p* *p* *ppp* div. arco msp

2. VI. *p* *p* *ppp* div. arco msp

Va. *mp* *p* pizz.

Vc. *f* *p* pizz.

Db. *f* *mp* *f* pizz.

59

1

Fl.

Picc. (2)

1

Bn.

2

ppp < p > ppp

p

59

1

Hr. (F)

2

p

59

Basset Clar. (A)

fp

p dolce

[308]

59

1. VI.

p

unis. pizz.

59

2. VI.

p

unis. pizz.

59

Va.

ppp thin, shadowlike

59

Vc.

p

mp

f

59

Db.

mp

f

mp

batt.

4/4

3/4 H

63

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

ppp < p

ff

pp

ff

mp

ppp < f

mp

ppp

63

1 Hr. (F)

2 Hr. (F)

p

p

ppp poss.

con sord.

63

Basset Clar. (A)

mp

ff

p dolce

63

1. VI.

2. VI.

Va.

Vc.

Db.

p

pp

f

ff

mp

p

pp

ff

mp

f

ppp

mp

f

mp

l.r.

arco m.v.

div. pizz.

pizz.

pizz. III

flaut. III

pizz.

pizz.

pizz.

67

1

Fl.

Picc. (2)

1

Bn.

2

pp > *ppp*

ppp < *p* > *ppp*

mp

Detailed description: This system contains the staves for Flute (Fl.) and Bassoon (Bn.). The Flute part (1) is mostly silent with rests. The Piccolo (Picc. (2)) part has rests until measure 71, where it plays a quarter note with an accent and *mp* dynamic. The Bassoon part (1) starts with a *pp* dynamic, moves to *ppp* in measure 68, and then has a dynamic contour of *ppp* < *p* > *ppp* in measures 70-71. The Bassoon part (2) is silent.

67

1

Hr. (F)

2

p > *o*

pp

Detailed description: This system contains the staves for Horn (F) parts. The Horn part (1) plays a melodic line with a slur and a fermata over measures 68-70. The Horn part (2) has rests until measure 70, where it plays a triplet of eighth notes with an accent and *pp* dynamic.

67

Basset Clar. (A)

p

mp

Detailed description: This system contains the staff for Bass Clarinet (A). It has rests until measure 68, where it plays a quarter note with an accent and *p* dynamic. In measure 70, it plays a quarter note with an accent and *mp* dynamic.

67

1. VI.

2. VI.

Va.

Vc.

Db.

unis.

p

f

p

batt.

p

pizz.

p

mp

Detailed description: This system contains the staves for Violin (1. VI., 2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin part (1) has rests until measure 71, where it plays a quarter note with an accent and *p* dynamic. The Violin part (2) plays a quarter note with an accent and *p* dynamic in measure 68. The Viola part has rests. The Violoncello part starts with a *f* dynamic, moves to *p* in measure 70, and then has a *mp* dynamic in measure 71. The Double Bass part has rests until measure 70, where it plays a quarter note with an accent and *p* dynamic, and then has a *p* dynamic in measure 71. There are also markings for *batt.* and *pizz.* in the lower strings.

72

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

mf

ppp < mp

p

p

72

1 Hr. (F)

2 Hr. (F)

ppp

pp

mp

72

Basset Clar. (A)

mf

p

72

1. VI.

2. VI.

Va.

Vc.

Db.

pp

p

f

pp

mp

pp

mp

p

div. arco msp

i.r.

pizz.

sub.

batt.

I

floating.
poco meno mosso

76 **5/8** (1+2+2) **3/4** **G. P.**

1 Fl. *mf* *p*

Picc. (2) *p* *mp* *pp*

1 Bn. *ppp* *mp* *ppp* *ppp* *p* *ppp*

2 Bn. *ppp* *p* *ppp* *p*

76 Hr. (F)

1 *p*

2 *p* *pp* *p*

76 Basset Clar. (A)

p *f* *mp* *mf* *mp* *p* [186]

76 **5/8** (1+2+2) **3/4** **G. P.**

1. VI. *mp* *f* *f* *mf*

2. VI. *mp* *mp* *p*

Va. *mp* *p*

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

Db. *f* *mf* *p*

legno/crini tratto msp ord.

legno/crini tratto

pizz. III

pizz. II

pizz.

pizz.

pizz.

div. pizz.

I floating.
poco meno mosso
batt.

80

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

80

1 Hr. (F)

2 Hr. (F)

80

Basset Clar. (A)

[60]

80

1. VI.

2. VI.

Va.

Vc.

Db.

84

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

84

1 Hr. (F)

2 Hr. (F)

84

Basset Clar. (A)

84

1. VI.

2. VI.

Va.

Vc.

Db.

4/4

G. P.

2/4

J

3/8

3/4

88

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

p

ppp

pp

ppp

ppp < *p* > *ppp*

ppp < *p* > *ppp*

88

1 Hr. (F)

2 Hr. (F)

pp

p

pp

88

Basset Clar. (A)

p

p

mf

p

[56]

88

1. VI.

2. VI.

Va.

Vc.

Db.

legno/crini tratto

G. P.

p

p

mf marcato

batt.

pizz.

p

p

mp

p

p

p

p

ord. st.

arco st.

arco st.

arco st.

arco st.

arco st.

ppp

ppp

ppp

ppp

ppp

ppp

Str: all bow changes as imperceptibly as possible

93

1
Fl.
mf
pp

Picc. (2)
pp
pp

1
Bn.
p *ppp* *mf* *ppp*

2

93
1
Hr. (F)
pp poss.

2

93
Basset Clar. (A)
p *mp* *p* *p* [15]

93
1-3
1. VI.

4-6

1-3
2. VI.
ord. st
p *ppp*
ord. st
p *ppp*

4-6

Va.
ord. m.v.
pp
st
ppp

1
2
Vc.

3
4

Db.
mf *ppp*
pizz. arco st
pizz. arco st

1 97

Fl.

Picc. (2)

1

Bn.

2

2/4 3/8 2/4 3/8 3/4

pp *mp* *f* *pp*

mp *p* *f* *ff* *pp*

ppp *mf* *ppp* *f* *ppp*

ppp *mf*

1 97

Hr. (F)

2

mf *pp*

mf *fz*

97

Basset Clar. (A)

fp *mp* *ff* *p* *f*

[274; 285]

1. VI.

2. VI.

3-4

4-6

Va.

Vc.

Db.

97 (unis.) l.r. IV arco st

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

(unis.) *mf* *pp* *ff* *ppp*

mf *p* *f*

(unis.) *mf* *p* *f*

mf *f* *f*

mf *f* *f*

batt. *p* *f*

batt. *p* *f*

pizz. *f* pizz. *f* pizz. *f*

2/4 3/8 2/4 3/8 3/4

K

3/4

102

1 Fl. *ppp* *sub. p* *sub. ppp* *pp*

Picc. (2) *p* *f*

1 Bn. *pp poss.*

2 Bn.

102

1 Hr. (F)

2 Hr. (F)

102

Basset Clar. (A) *p* *mf* *pp poss.* [301] *m.v.*

3/4

102

1. VI. *p* *div. pizz.* *unis. l.r.*

2. VI. *ppp* *p*

Va. *sole* *ppp* *ppp*

Vc. *p* *div.* *arco flaut. IV*

1 Db. *mp* *ppp*

2 Db. *mp* *p*

4/4

2/4

106

1 Fl. *ff*

2 Picc. (2) *p* *f*

1 Bn. *ppp* *mf*

2 Bn. *mp*

106

1 Hr. (F) *p* *mf* *p*

2 Hr. (F) *mf*

106

Basset Clar. (A) *pp* *poss.* *p* *ff*

4/4

2/4

106

1. VI. *p* *p* *mf* *legno/crini tratto* *div.* *f*

2. VI. *p* *legno/crini tratto ord.* *f*

1 Va. *f* *pizz. III* *legno/crini tratto* *f*

2-4 Va. *2. - 4. pizz.* *p* *arco IV* *p* *f* *f* *legno/crini tratto*

Vc. *p* *mp* *ppp* *solo* *arco flaut. III* *tutti* *div.* *f* *legno/crini tratto*

1 Db. *p*

2 Db. *mf* *f*

109 **2/4** **3/8** **4/4** **L** **tempo I** **3/4**

G. P.

1 Fl. *pp* *poss.* *fp < ff* *f* *ff* *f*

Picc. (2) *sub. pp* *f* *ff* *f* *p*

1 Bn. *ppp < mf > ppp* *ff*

2 Bn. *ppp < mf > ppp*

1 Hr. (F) *fz* *ff*

2 Hr. (F) *f*

Basset Clar. (A) *p dolce* *f* *m.v.* *f* [258] [302]

1. VI. *fpp* *ff* *f* *f* *ppp*

2. VI. *pizz.* *legno/crini tratto* *fpp* *ff* *f* *f* *ppp*

Va. (unis.) *fpp* *f* *ff* *ppp*

Vc. *pizz.* *fpp* *f* *pp < ff* *f* *ppp*

Db. *legno/crini tratto* *fpp* *ff* *f*

div. *l.r.* *st* *pizz.* *arco st*

ord. st *pizz.* *arco st*

div. ord. st *univ. ord.* *div. st*

arco *div. ord. st* *pizz.* *div. arco st*

ord. III *pizz. div.*

30

$\frac{3}{4}$ sub. tempo II

113

1
Fl.

Picc. (2)

1
Bn.
2

1
Hr. (F)

2

Basset Clar. (A)

113 $\frac{3}{4}$ sub. tempo II

113

1-3
1. VI.

4-6

1-3
2. VI.

2-4

Va.

unis.

slow grace notes;
freely within the beat,
guitarlike

1
Vc.

2-4

Db.

ord.
legno/crini tratto

ord.
legno/crini tratto

ord.
legno/crini tratto

ord.
legno/crini tratto

ord.

arco
legno/crini tratto

ord.
legno/crini tratto

arco
legno/crini tratto

mf

mp

p

mp

p

pp

mp

ppp

ppp

ppp

ppp

ppp

ppp

pp

p

p

ff

mf

p

117

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

Detailed description: This block contains the musical notation for the Flute (Fl.), Piccolo (Picc.), and Bassoon (Bn.) parts. The Flute and Piccolo parts are in treble clef and feature a melodic line with dynamics *mp*, *p*, and *f*. The Bassoon parts are in bass clef, with the first part (Bn. 1) playing a supporting role and the second part (Bn. 2) remaining silent. A dynamic marking of *ppp* is present for the first Bassoon part.

117

1 Hr. (F)

2 Hr. (F)

Detailed description: This block contains the musical notation for the Horn (F) parts. Both parts are in treble clef. The first part (Hr. 1) has a melodic line with dynamics *pp* and *mf*. The second part (Hr. 2) is silent.

117

Basset Clar. (A)

Detailed description: This block contains the musical notation for the Bass Clarinet (A) part. The part is in treble clef and features a complex melodic line with dynamics *f*, *mf*, *p*, *mp*, and *f*. It includes a *sub.* (sub-octave) marking and a *5* (quint) fingering.

117

1. VI.

2. VI.

Va.

1 Vc.

2-4 Vc.

Db.

Detailed description: This block contains the musical notation for the Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.) parts. The Violin and Viola parts are silent. The Viola part has a melodic line with dynamics *f*, *mf*, and *p*. The Violoncello part (Vc. 1) has a melodic line with dynamics *mp*, *p < f*, and *p < mf*. The Double Bass part (Db.) has a supporting line with dynamics *fp* and *mp*. Performance markings include *pizz.*, *fast*, *unis. arco*, and *slow*.

2/4

3/4

3/4

M

120

1 Fl.

Picc. (2)

Bn. 1

Bn. 2

120

1 Hr. (F)

2

120

Basset Clar. (A)

tenuto, ma cantabile

f >

f

ffz

sub. p

2/4

3/4

3/4

M

120

1. VI.

2. VI.

Va.

1 Vc.

2-4 Vc.

Db.

hammer-on/pull-off

ff

arco

ppp

l.r.

mp

mp <

ff

pp

f

p

124

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

Picc. (2) *p* *p* *ff*

1 Bn. *ppp* *mf* *ppp* *ppp* *ff* *ppp*

2 Bn. *ppp* *f* *ppp* *ppp* *ff* *ppp*

1 Hr. (F) *pp* *pp* *mf* *f*

2 Hr. (F) *mp* *f*

[165] Basset Clar. (A) *p* *mp* *p* *ff*

1. VI. *ppp* *ff*

2. VI. *mp* *ff*

Va. *mp* *mp* *p* *fp* *ff*

1 Vc. *mp* *mp* *p* *f*

2-4 Vc. *mp* *ppp* *III* *fp* *ff*

Db. *mfp* *f* *ff* *ff*

poco accel. $\frac{2}{4} \rightarrow \frac{3}{4}$

legno/crini tratto

div. pizz.

div. arco

un. arco

un. l.r.

tutti

III

IV



N
a tempo, misterioso



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

Picc. (2) *p* *p*

1 Bn. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

2 Bn. *p* *mf*

1 Hr. (F) *p* *mp* *pp* *mp*

2 Hr. (F) *p* *mp*

Basset Clar. (A) [59] *pp* *mp* *pp* [58] *pp*



N
a tempo, misterioso



1. VI. *ppp* *f* *tutti pizz.*

2. VI. *f* *tutti pizz.*

Va. *ppp* *f* *tutti pizz.*

Vc. *unis. pizz.* *p* *arco* *mp* *fp* *mf* *pizz.* *mf*

Db. *batt.* *p* *arco* *mp* *mf* *pizz.* *mf* *batt.* *f*

3/4

132

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

1 Hr. (F)

2 Hr. (F)

Basset Clar. (A)

Detailed description: This section contains the musical notation for five woodwind instruments. The Flute (Fl.) part starts with a dynamic of *pp*. The Piccolo (Picc.) part features *ppp* and *pp* dynamics. The Bassoon (Bn.) parts include *ppp*, *mf*, and *pp* dynamics, with trills marked with 'X' and triplet markings. The Horn (Hr.) parts use *p*, *mf*, *f*, and *mp* dynamics, with *m.v.* (more vivace) markings. The Basset Clarinet (Basset Clar. (A)) part includes *mf*, *p*, *mf*, *pp*, and *fp* dynamics, with a *sub.* (suboctave) marking.

3/4

132

1. VI.

2. VI.

Va.

Vc.

Db.

Detailed description: This section contains the musical notation for four string instruments. The Violin (VI.) parts use *fp*, *p*, and *mf* dynamics, with *arco* and *pizz.* (pizzicato) markings. The Viola (Va.) part includes *f*, *mp*, and *ppp* dynamics. The Violoncello (Vc.) part features *mp*, *fp*, *f*, and *mp* dynamics. The Double Bass (Db.) part includes *mp*, *f*, *mf*, *mp*, *mf*, and *ff* dynamics, with *pizz.* and *batt.* (battuto) markings. The score includes various articulations like accents and slurs, as well as performance instructions like *arco* and *pizz.*

rit.

$\text{♩} = 40$ immobile

136

1 Fl.

8 muta in Fl. 2

1 Picc. (2)

1 Bn.

2 Bn.

136

1 Hr. (F)

2 Hr. (F)

136

Basset Clar. (A)

rit.

$\text{♩} = 40$ immobile

136

1. VI.

2. VI.

Va.

Vc.

Db.

accel. $\text{♩} = 50-60$ **O** mechanical, wild quasi tempo I $\text{♩} = 100-120$

140

1 Fl. *p* \rightarrow *ff* (jet whistle) *pp* < *ff* *fff* < *pp* < *ff* *pp* < *ff* < *fff*

2 Flute 2 *p* \rightarrow *ff* (jet whistle) *pp* < *ff* *fff* < *pp* < *ff* *pp* < *ff* < *fff*

1 Bn. *ppp* \rightarrow *f* [9] *p* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*

2 Bn. *p* \rightarrow *ppp* *p* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*

1 Hr. (F) *mf* \rightarrow *f* *ff* *ff* *ff* *ff*

2 Hr. (F) *p* \rightarrow *f* *ff* *ff* *ff* *ff*

140 Basset Clar. (A) *mf* \rightarrow *f* *fff* mechanical, wild quasi tempo I $\text{♩} = 100-120$ *fff* *fff* *fff* *fff* *fff* *fff*

140 1. VI. *mf* \rightarrow *ff* *p* < *ff* *p* < *ff* *ff* *p* < *ff* *p* < *ff*

2. VI. *mf* \rightarrow *ff* *p* < *ff* *p* < *ff* *ff* *p* < *ff* *p* < *ff*

Va. *p* < *mf* \rightarrow *ff* *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff*

Vc. *pp* \rightarrow *mf* *ff* *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff*

Db. *ff* *p* < *ff* *ff* *p* < *ff*

Str.: until letter R
all arco sounds with overpressure (pitch + noise)

146

1 Fl. *p < ff* *< fff >* *p < ff* *< fff >*

2 Fl. *p < ff* *< fff >* *p < ff* *< fff >*

1 Bn. *pp < ff* *pp < ff* *ff* *p < ff* *p < ff*

2 Bn. *pp < ff* *pp < ff* *pp < ff* *ff* *p < ff* *p < ff*

1 Hr. (F) *ff* *< ff* *< ff* *ff*

2 Hr. (F) *ff* *< ff* *< ff* *ff*

Basset Clar. (A)

146 *fff* *[35]* *fff*

1. VI. *ff* *pp < ff* *pp < ff* *ff* *pp < ff* *pp < ff* *ff*

2. VI. *ff* *pp < ff* *pp < ff* *ff* *pp < ff* *pp < ff* *ff*

Va. *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff*

Vc. *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff*

Db. *ff* *pp* *ff* *ff* *pp < ff*

152

1 Fl. *p < ff* *fff* *p < ff* *fff*

2 Fl. *p < ff* *fff* *p < ff* *fff*

1 Bn. *pp < ff* *pp < ff* *pp < ff* *pp < ff*

2 Bn. *pp < ff* *pp < ff* *pp < ff* *pp < ff*

152

1 Hr. (F) *ff* *ff* *ff* *ff*

2 Hr. (F) *ff* *ff* *ff* *ff*

overtone glissando

Basset Clar. (A)

152

fff *ff dolce poss.*

152

1. VI. *p < ff* *p < ff* *ff pizz.* *pp < ff* *p < ff* *ff pizz.*

2. VI. *p < ff* *p < ff* *ff* *pp < ff* *p < ff* *ff*

Va. *p < ff* *p < ff* *p < ff* *pp < ff* *p < ff* *p < ff*

Vc. *p < ff* *p < ff* *p < ff* *pp < ff* *p < ff* *p < ff*

Db. *ff* *pp < ff* *ff* *pp < ff* *ff* *ff*

arco pizz. arco pizz. arco pizz.

158

1
Fl.

2

1
Bn.

2

1
Hr. (F)

2

Basset Clar. (A)

158

1. VI.

2. VI.

Va.

Vc.

Db.

Flute and Bassoon parts (1 and 2). Dynamics include *p*, *ff*, *fff*, and *pp*. Features include triplets, accents, and trills.

Horn parts (1 and 2). Dynamics include *ff*. Features include accents and triplets.

Basset Clarinet (A) part. Dynamics include *fff* and *ff*. Features include triplets and accents.

String parts (1. VI., 2. VI., Va., Vc., Db.). Dynamics include *p*, *ff*, *fff*, and *pp*. Features include *arco*, *pizz.*, triplets, and accents.

164

1. Fl. *ff* *p < ff* *fff* *fff* *p < fff* *fff*

2. Fl. *ff* *p < ff* *fff* *fff* *p < fff* *fff*

Bn. 1 *p < ff* *fff* *p < ff* *p < ff* *p < ff* *p < ff*

Bn. 2 *p < ff* *fff* *fff* *p < ff* *fff* *p < ff*

Hr. (F) 1 *fff* *fff* *fff* *fff* *fff* *fff*

Hr. (F) 2 *fff* *fff* *fff* *fff* *fff* *fff*

Basset Clar. (A) *mf poss.*

1. VI. *p < ff* *ff* *p < ff* *ff* *p < ff* *ff*

2. VI. *p < ff* *ff* *p < ff* *ff* *p < ff* *ff*

Va. *ff* *p < ff* *ff* *p < ff* *p < ff* *p < ff*

Vc. *ff* *p < ff* *ff* *p < ff* *p < ff* *p < ff*

Db. *ff* *p < ff* *ff* *ff* *p < ff* *ff*

3/4

2/4 P

170

1
Fl.

2

1
Bn.

2

1
Hr. (F)

2

Basset Clar. (A)

170

[181]

1. VI.

170

3/4

2/4 P

2. VI.

Va.

Vc.

Db.

Musical score for various instruments including Flute (Fl.), Bassoon (Bn.), Horn (Hr. (F)), Basset Clarinet (Basset Clar. (A)), Violin (1. VI., 2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two systems, each starting at measure 170. The first system is in 3/4 time, and the second system is in 2/4 time. Dynamics include *ff*, *fff*, *mf*, *f*, *p*, and *pp*. Performance instructions include *arco*, *pizz.*, *div. arco*, and *unis.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A box labeled 'P' is present in the 2/4 time signature section.

176

1 Fl. *f* *ff* *fff* *f* *ff*

2 Fl. *f* *ff* *fff* *f* *ff*

1 Bn. *p* *ff* *p* *f* *p* *ff*

2 Bn. *p* *ff* *p* *f* *p* *ff*

1 Hr. (F) *ff* *ff* *f*

2 Hr. (F) *ff* *ff* *f*

Basset Clar. (A) *ff*

1. VI. *p* *f* *p* *ff* *ff* *pizz.* *p* *ff* *p* *mf*

2. VI. *p* *f* *p* *ff* *ff* *pizz.* *p* *ff* *p* *mf*

Va. *p* *f* *p* *ff* *p* *f* *p* *ff* *p* *mf*

Vc. *p* *f* *p* *ff* *p* *f* *p* *ff* *p* *mf*

Db. *ffp* *ff* *ff* *pizz. arco* *ff* *p* *ff* *p*

182

1
Fl.

2

1
Bn.

2

182

1
Hr. (F)

2

182

Basset Clar. (A)

182

1. VI.

2. VI.

Va.

Vc.

Db.

p *f* *ff* *fff* *ff* *ff* *p*

p *f* *ff* *fff* *ff* *ff* *p*

p *ff* *p* *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff* *p* *ff*

f *ff* *ff* *ff* *ff*

mf *fff*

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

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

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

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

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

pizz. *arco* *unis. pizz.* *arco*

188

Q

1. Fl.

2. Fl.

1. Bn.

2. Bn.

1. Hr. (F)

2. Hr. (F)

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

ff, *fff*, *p*, *ff*, *mf*, *fff*, *pizz.*, *arco*, *m.v.*, *+ Voice*

This page of a musical score, numbered 46, contains measures 194 through 197. The instrumentation includes Flutes (Fl.), Basset Clarinet (Basset Clar. (A)), Horns in F (Hr. (F)), Violins (1. VI., 2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Flutes (Fl.): Measures 194-197. Both parts (1 and 2) play a melodic line starting with a *ff* dynamic. In measure 195, there is a *p* dynamic marking. In measure 196, there is a *ff* dynamic marking. In measure 197, there is a *ff* dynamic marking. The parts are marked with accents and slurs.

Basset Clarinet (Basset Clar. (A)): Measures 194-197. The part features a complex melodic line with slurs and accents. Dynamics include *f* in measure 194 and *f* in measure 195. Fingerings are indicated with numbers 3, 7, 3, 6, 5, and 5.

Horns (Hr. (F)): Measures 194-197. Both parts (1 and 2) play a melodic line. Dynamics include *f* in measure 194, *f* in measure 195, and *ff* in measure 196. The parts are marked with accents and slurs.

Violins (1. VI., 2. VI.): Measures 194-197. Both parts play a melodic line. Dynamics include *ff* in measure 194, *pp* in measure 195, and *ff* in measure 196. The parts are marked with *pizz.* (pizzicato) in measure 194 and *arco* (arco) in measure 195. There are accents and slurs throughout.

Viola (Va.): Measures 194-197. The part plays a melodic line. Dynamics include *p* in measure 194, *ff* in measure 195, *pp* in measure 196, and *ff* in measure 197. The part is marked with accents and slurs.

Violoncello (Vc.): Measures 194-197. The part plays a melodic line. Dynamics include *p* in measure 194, *ff* in measure 195, *pp* in measure 196, and *ff* in measure 197. The part is marked with accents and slurs.

Double Bass (Db.): Measures 194-197. The part plays a melodic line. Dynamics include *f* in measure 194, *p* in measure 195, *ff* in measure 196, and *p* in measure 197. The part is marked with *pizz.* in measure 194 and *arco* in measure 195. There are accents and slurs throughout.

200

1
Fl.

2

1
Bn.

2

200

1
Hr. (F)

2

Basset Clar. (A)

200

m.v. ---

[35]

5

3

fff

200

1. VI.

2. VI.

Va.

Vc.

Db.

pizz.

arco

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

This musical score page, numbered 48, covers measures 205 through 208. It is arranged in a multi-staff format for various instruments:

- Flutes (Fl.):** Two staves (1 and 2). Measures 205 and 206 feature a *fff* dynamic. Measures 207 and 208 feature a dynamic range from *p* to *ff* and *fff*.
- Basset Clarinets (Bn.):** Two staves (1 and 2). Measures 205 and 206 feature a dynamic range from *p* to *ff*. Measures 207 and 208 feature a dynamic range from *p* to *ff*.
- Horns (Hr. (F)):** Two staves (1 and 2). Measures 205 and 206 feature a *ff* dynamic. Measures 207 and 208 feature a dynamic range from *ff* to *fff*, with the instruction "+ Voice" indicated above the staves.
- Basset Clarinet (A):** One staff. Measures 205 and 206 feature a *fff* dynamic. Measures 207 and 208 feature dynamics of *mp* and *ff*.
- Violins (VI.):** Two staves (1 and 2). Measures 205 and 206 feature a *ff* dynamic with *pizz.* (pizzicato) markings. Measures 207 and 208 feature a dynamic range from *p* to *ff* with *arco* (arco) markings. Measure 208 includes a *ff* dynamic with *pizz.* markings.
- Viola (Va.):** One staff. Measures 205 and 206 feature a dynamic range from *p* to *ff* with *pizz.* markings. Measures 207 and 208 feature a dynamic range from *p* to *ff* with *arco* markings. Measure 208 includes a *ffp* dynamic with *ff* markings.
- Cello (Vc.):** One staff. Measures 205 and 206 feature a dynamic range from *p* to *ff* with *pizz.* markings. Measures 207 and 208 feature a dynamic range from *p* to *ff* with *arco* markings. Measure 208 includes a *ffp* dynamic with *ff* markings.
- Double Bass (Db.):** One staff. Measures 205 and 206 feature a *ff* dynamic with *pizz.* markings. Measures 207 and 208 feature a dynamic range from *p* to *ff* with *arco* markings. Measure 208 includes a *ff* dynamic with *pizz.* markings.

The score includes time signatures of $\frac{3}{4}$ and $\frac{2}{4}$. Dynamic markings include *p*, *ff*, *fff*, *mp*, *sub. ff*, and *ffp*. Articulation markings include *pizz.* and *arco*. There are also markings for *tr* (trills) and *d^{tr}* (trills with a dotted line).

210

1. Fl. *pp* < *ff* *fff*

2. Fl. *pp* < *ff* *fff*

1. Bn. *p* < *fff* *fff*

2. Bn. *p* < *fff* *fff*

210

1. Hr. (F) *fff* *ff* *fff*

2. Hr. (F) *fff* *ff* *fff*

210

Basset Clar. (A) *fff*

210

1. VI. *p* < *ff* *ff* *ff* arco pizz.

2. VI. *p* < *ff* *ff* *ff* arco pizz.

Va. *p* < *ff* *ff* *fff*

Vc. *p* < *ff* *ff* *fff*

Db. *ff* arco pizz.

4/4 G. P. 3/4

3/4 **R**
 ♩ = 45-50

5/8 (2+2+1)

3/4

s.v.

1 Fl.
 2 Fl.
 1 Bn.
 2 Bn.
 1 Hr. (F)
 2 Hr. (F)

Basset Clar. (A)

3/4 **R**
 ♩ = 45-50

5/8 (2+2+1)

3/4

1. VI.
 2. VI.
 Va.
 Vc.
 Db.

2/4

3/8

3/4

217

1 Fl. *pp* *pp*

2 Fl. *m.v.* *mf* *mf*

1 Bn. *mp*

2 Bn.

217

1 Hr. (F) *p* *p*

2 Hr. (F) *pp* *pp*

Basset Clar. (A)

217

Basset Clar. (A) *ff* *p dolce* *mf* [240] [249] [102] *pp* *poss., murmuring*

217

1. VI. *mp* *mf* *mf* *p*

2. VI. *mp* *mf*

Va. *mp* *f* *mf* *f*

Vc. *mp* *ff* *mf* *f*

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

pizz. *batt.*

1 Fl. *m.v.* *p*

2 Fl. *f* *m.v.*

1 Bn.

2 Bn. *mf*

1 Hr. (F) *p*

2 Hr. (F) *pp*

Basset Clar. (A) *mf* *sub. ff* *pp* *mp* *mfpp*

1. VI. *p* *mf*

2. VI. *mf* *mf*

Va. *p* *mf*

Vc. *f* *pizz.* *p*

Db. *mf* *f* *pizz.* *p*

223

1 Fl. *p*

2 Fl. *mp* m.v.

1 Bn. *f* *p*

2 Bn. *mf* *f* *p*

1 Hr. (F) *f* *p*

2 Hr. (F) *p* *sub. f* *p*

Basset Clar. (A) [168] *mp pp* *mf* *pp mp pp ff* *pp poss.* *sub.*

1. VI. *p* *f* *p*

2. VI. *p* *f* *p*

Va. *p* *f* *p mf*

Vc. *batt. mf* *pizz. p* *f* *„mf“* *pizz. p* *f*

Db. *III mf* *p* *batt. f* *pizz. II f* *pizz. p* *batt. mp*

226

1. Fl. *f* *mf* *p*

2. Fl. *f* *m.v.*

1. Bn. *mf* *f* *f*

2. Bn. *mf* *f* *f*

1. Hr. (F) *mf* *mp* *p*

2. Hr. (F) *mf* *mp* *p*

Basset Clar. (A) *ff* *dolce poss.* *mf* *f* *fp* *pp poss.*

1. VI. *f* *f*

2. VI. *f* *f*

Va. *f* *f*

Vc. *f* *f*

Db. *mf* *f* *f*

pizz. *batt.*

Detailed description: This page of a musical score covers measures 226, 227, and 228. It features eight staves: Flute (1 and 2), Bassoon (1 and 2), Horn (F) (1 and 2), Bass Clarinet (A), Violin (1 and 2), Viola, Violoncello, and Double Bass. The Flute 1 part starts with a forte (*f*) dynamic, followed by mezzo-forte (*mf*) and piano (*p*). Flute 2 and Bassoon parts also feature *f* and *mf* dynamics. The Bass Clarinet part is highly expressive, starting with fortissimo (*ff*) and *dolce poss.* markings, and ending with *pp poss.*. The string section (Violin, Viola, Violoncello, and Double Bass) provides a rhythmic and harmonic foundation, with dynamics ranging from *mf* to *f*. Performance instructions like *pizz.* (pizzicato) and *batt.* (battuto) are present in the string parts.

S

229

1 Fl. *p* *p* *p* *p* *mp* *p*

2 Fl. *p*

1 Bn. *p*

2 Bn. *p*

229

1 Hr. (F)

2 Hr. (F) *p* *p* *p* *p* *p* *pp*

229

Basset Clar. (A) *f* *p* *f* *p* *f* *sub. f* *p* *f* *pp*

S

229

1. VI. *p* *f*

2. VI. *f* *p* *f*

Va. *p* *f* *f*

Vc. *p* *f*

Db. *pizz.* *p* *f* *f*

232

1 Fl. 2 Fl. 1 Bn. 2 Bn.

p *p*
mp

232

1 Hr. (F) 2 Hr. (F)

p *p*

232

Basset Clar. (A)

f *p* *pp* *mp* *pp poss.* *mp* *pp* *mf* *p*

232

1. VI. 2. VI. Va. Vc. Db.

mp *f* *f* IV

2/4

3/8 (2+2+1)

3/4

235

1. Fl. *mp* *f* *m.v.*

2. Fl. *f* *m.v.*

1. Bn. *mp*

2. Bn. *mp*

235

1. Hr. (F) *p* *mf*

2. Hr. (F) *p* *mf*

235

Basset Clar. (A) *mf* *p* *sub.* *ff* *mp* *f* *pp*

235

1. VI. *p* *mp* *p*

2. VI. *p* *mp* *ff* *p*

Va. *p* *mf* *p* *mf*

Vc. *pizz.* *p* *f* *p*

Db. *pizz.* *p* *f* *f* *p* *batt.* *f*

3/4 T

1 Fl. *mp* *mp*

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

1 Bn. *p* *p* *p*

2 Bn. *p*

1 Hr. (F)

2 Hr. (F) *p*

Basset Clar. (A) *mf* *pp* *mf* *pp* *mf* *pp poss.* *mf* *pp* *mf*

m.v. [60] m.v.

3/4 T

1. VI. *mp* *p*

2. VI. *f* *p*

Va. *p*

Vc. *pizz.* *mf* *p*

Db. *pizz. IV* *mf* *p* *mf* *pizz.* *p*

242

1

Fl.

2

1

Bn.

2

mf

p

p

p

p

p

f

242

1

Hr. (F)

2

242

Basset Clar. (A)

pp

f > pp

f > p

pp

mf

pp

f

p

ff

p

242

1. VI.

2. VI.

Va.

Vc.

batt.

f

mf

f

5 (2+2+1)

4

3

G. P.

245

1 Fl.
2 Fl.
1 Bn.
2 Bn.

245

1 Hr. (F)
2 Hr. (F)

245

Basset Clar. (A)

5 (2+2+1)

4

3

G. P.

245

1. VI.
2. VI.
Va.
Vc.
Db.

3/4 U

1 Fl. *p*

2 Fl.

1 Bn. *p*

2 Bn.

1 Hr. (F)

2 Hr. (F)

Basset Clar. (A)

3/4 U

1. VI.

2. VI.

Va.

Vc.

Db.

4/4

G. P.

2/4

V

3/4

251

1 Fl. *mf* *3*

2 Fl. *mf* muta in Picc. *3*

1 Bn. *mp* *3*

2 Bn. *mp* *3*

251

1 Hr. (F) con sord. *p* *3* m.v. -----

2 Hr. (F) *p* *3* *p*

251

Basset Clar. (A) *mf* *pp* *f* *p* *mf* *pp* *p* *mp* *p*

4/4

G. P.

2/4

V

3/4

251

1. VI. solo arco *ppp* *mp* *p* m.v. -----

2-6 VI. *ppp* *mp*

251

1. VI. solo arco *ppp* *mp* m.v. -----

2-6 VI. *ppp* *mp*

251

1 Va. arco *p* m.v. -----

2-4 Va. *p*

251

Vc. *f* *f*

Db. *f* *f*

255

1
Fl.

2

1
Bn.

2

255

1
Hr. (F)

2

Basset Clar. (A)

255

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

255

1
1. VI.

2-6

255

1
2. VI.

2-6

pizz. *mp* *mf*

m.v. arco *p* *mp*

255

1
Va.

2-4

pizz. *mp* *p* *mp*

m.v. arco

255

Vc.

pizz. *mp*

255

Db.

pizz. *mp*

258

1 Fl.

2 Fl.

1 Bn.

2 Bn.

258

1 Hr. (F)

2 Hr. (F)

258

Basset Clar. (A)

258

1. VI.

2-6 VI.

258

1 Va.

2-4 Va.

Vc.

Db.

3
4 W

1
Fl.
Picc. (2)

mf

1
Bn.
2

1
Hr. (F)
2

Basset Clar. (A)

mp > p

mf pp p pp mf p mp

[8]

m.v.

3
4 W

1
1. VI.
2-6

pp

ppp

m.v.

1
2. VI.
2-6

1
Va.
2-4

Vc.

Db.

265

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

265

1 Hr. (F)

2 Hr. (F)

265

Basset Clar. (A)

265

1. VI.

tutti

pizz.

p

2. VI.

tutti

pizz.

p

1 Va.

2-4 Va.

pizz.

pizz.

p

1 Vc.

2-4 Vc.

pizz.

pizz.

p

m.v. st

pp

Db.

pizz.

p

269

1 Fl.
Picc. (2)
1 Bn.
2 Bn.

269

1 Hr. (F)
2 Hr. (F)

269

Basset Clar. (A)

[172]

269

1. VI.

269

2. VI.

arco
st

1

Va.

2-4

Va.

1

Vc.

2-4

Vc.

1

Db.

Cadenza
lento, molto rubato

allow enough time to navigate registral changes,
still try to convey the notated rhythms as clearly as possible

Basset Clar. (A)

272 $\frac{3}{4}$ *pp* *mp* *pp* *mp* *pp* *mp* *pp* [111]

Basset Clar. (A)

275 *mp* *pp* *mf* *pp* *mf* *pp* *p* *mp* *p* *ffp* [211]

Basset Clar. (A)

278 $\frac{4}{4}$ *ppp* *f* *ppp* *mf* *pp* *pp* *ff* [254]

Basset Clar. (A)

281 *mf* *pp* *mf* *p* *mf* *p* *f* *p* *mp* *p* *mf* *pp* *p* [350]

Basset Clar. (A)

284 *pp* *f* *pp* *mp* *f* *pp* *f* *p* *pp* *pp* *f* *pp* [198] [55]

Basset Clar. (A)

287 $\frac{4}{4}$ $\frac{5}{4}$ *f* *pp* *f* *pp* *pp* *mf* *pp* *f* *p* *f* [297] [188]

Basset Clar. (A)

290 $\frac{3}{4}$ *pp* *ff* *ppp* *mp/ppp* [171]

293

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

sub.
♩ = 50-60

f

fp — *ppp*

293

1 Hr. (F)

2 Hr. (F)

senza sord.

ppp — *mp*

ppp — *mp*

293

Basset Clar. (A)

mp ppp

ppp — *mp/ppp*

ff p

a tempo, rubato

293

1. VI.

2. VI.

Va.

Vc.

Db.

sub.
♩ = 50-60

arco

mp

arco

mp

arco

mp

arco div.

mp

pizz. III

f

297

Basset Clar. (A)

[63; 94]

[202]

pp

p

pp

mp cantabile

pp

mp

pp

300

Basset Clar. (A)

[53]

[60]

[198]

mf

pp

f

ppp

G. P.