

HELIACAL RISING



ANDREW JAMES CLARK

Duration: 5 min

Heliacal Rising

Composed as part of the Hamilton Philharmonic Orchestra's Composer Fellowship Program

Andrew James Clark

Moderato (♩ = 112)

Violin 1.1 *sfz con fuoco* *dim.*

Violin 1.2 *sfz con fuoco* *dim.*

Violin 1.3 *sfz con fuoco* *dim.*

Violin 1.4 *sfz con fuoco* *dim.*

Violin 1.5 *sfz con fuoco*

Violin 1.6 *sfz con fuoco*

Violin 2.1 *mf leggero*

Violin 2.2 *mf leggero*

Violin 2.3 *mf leggero*

Violin 2.4 *mf leggero*

Violin 2.5 *mf leggero*

Violin 2.6 *mf leggero*

Viola I

Viola II

Viola III

Viola IV

Cello I

Cello II

Cello III

Double Bass I

Double Bass II

5

This musical score page contains measures 5 through 8 of a piece. It features a variety of instruments including Violins (Vn.), Violas (Vla.), Cellos (Vc.), and Double Basses (D.B.). The score is divided into four measures, each with a different time signature: 3/4, 2/4, 4/4, and 4/4. The first six violin parts (Vn. 1.1-1.6) play a melodic line with a glissando effect, starting in 3/4 and 2/4 time and then moving to 4/4. The first six violin parts (Vn. 2.1-2.6) play a rhythmic pattern in 3/4 and 2/4 time, then move to 4/4. The four viola parts (Vla. I-IV) play a melodic line in 3/4, 2/4, and 4/4 time. The three cello parts (Vc. I-III) and two double bass parts (D.B. I-II) play a rhythmic pattern in 3/4, 2/4, and 4/4 time. The score includes dynamic markings such as *mf*, *f*, *gliss.*, *dim.*, *mp*, and *mf*.

Vn. 1.1 *mf* *f* *gliss.*

Vn. 1.2 *mf* *f* *gliss.*

Vn. 1.3 *mf* *f* *gliss.*

Vn. 1.4 *mf* *f* *gliss.*

Vn. 1.5 *dim.* *f* *gliss.*

Vn. 1.6 *dim.* *f* *gliss.*

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I *mp* *mf*

Vla. II *mp* *mf*

Vla. III *mp* *mf*

Vla. IV *mp* *mf*

Vc. I *mp* *f*

Vc. II *mp* *f*

Vc. III *mp* *f*

D.B. I *f*

D.B. II *f*

13

13

Vn. 1.1 *mf* *cresc.* *ff*

Vn. 1.2 *mf* *cresc.* *ff*

Vn. 1.3 *mf* *cresc.* *ff*

Vn. 1.4 *mf* *cresc.* *ff*

Vn. 1.5 *f* *cresc.* *ff*

Vn. 1.6 *f* *cresc.* *ff*

Vn. 2.1 *mf* *cresc.* *ff*

Vn. 2.2 *mf* *cresc.* *ff*

Vn. 2.3 *mf* *cresc.* *ff*

Vn. 2.4 *f* *cresc.* *ff*

Vn. 2.5 *f* *cresc.* *ff*

Vn. 2.6 *f* *cresc.* *ff*

Vla. I *f* *cresc.* *ff*

Vla. II *f* *cresc.* *ff*

Vla. III *mf* *cresc.* *ff*

Vla. IV *mf* *cresc.* *ff*

Vc. I *f* *mf* *cresc.* *ff*

Vc. II *f* *mf* *cresc.* *ff*

Vc. III *f* *mf* *cresc.* *ff*

D.B. I *f* *mf cresc.* *ff*

D.B. II *f* *mf cresc.* *ff*

Detailed description: This page contains the musical score for measures 13, 14, and 15 of a symphony. The score is for a string section (Violins 1-6, Violas 1-4, Cellos 1-3, and Double Basses 1-2) and a woodwind section (Flutes 1-2). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a crescendo from measure 13 to measure 15, starting at a mezzo-forte (mf) or forte (f) dynamic and reaching fortissimo (ff). The woodwinds enter in measure 13 with a melodic line, while the strings provide a rhythmic accompaniment. The score is written for a large ensemble, with multiple staves for each instrument type.

A

Vn. 1.1 *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 1.2 *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 1.3 *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 1.4 *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 1.5 *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 1.6 *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 2.1 *f* sul pont. *n* *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 2.2 *f* *n* *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 2.3 *f* *n* *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 2.4 *f* *n* *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 2.5 *f* *n* *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vn. 2.6 *f* sul pont. *n* *mp* (harmonic gliss.) (sounds one octave higher than written)
 Vla. I *f*
 Vla. II *f*
 Vla. III *f*
 Vla. IV *f*
 Vc. I *f*
 Vc. II *f*
 Vc. III *f*
 D.B. I *pizz.*
 D.B. II *mf*

21

Vn. 1.1 *mf* *n* *mf* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.2 *ff* *n* *f* *mf* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.3 *mf* *n* *mf* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.4 *ff* *n* *f* *mf* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.5 *mf* *n* *mf* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.6 *ff* *n* *f* *mf* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.1 *mf* *n* *f*

Vn. 2.2 *ff* *n* *f*

Vn. 2.3 *mf* *n* *f*

Vn. 2.4 *ff* *n* *f*

Vn. 2.5 *mf* *n* *f*

Vn. 2.6 *mf* *n* *f*

Vla. I *mf* (harmonic gliss.) (sounds one octave higher than written)

Vla. II *mf* (harmonic gliss.) (sounds one octave higher than written)

Vla. III *mf* (harmonic gliss.) (sounds one octave higher than written)

Vla. IV *mf* (harmonic gliss.) (sounds one octave higher than written)

Vc. I *mf* *pizz.*

Vc. II *mf* *pizz.*

Vc. III *mf* *pizz.*

D.B. I *mf*

D.B. II *mf*

25

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

28

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

B

Vn. 1.1 *sul pont.*
fp ————— *ppp*
fp ————— *ppp*
ord.
n

Vn. 1.2 *sul pont.*
fp ————— *ppp*
fp ————— *ppp*
ord.
n

Vn. 1.3 *pizz.*
f
arco
n

Vn. 1.4 *pizz.*
f
arco
n

Vn. 1.5 *pizz.*
f
arco
n

Vn. 1.6 *pizz.*
f
arco
n

Vn. 2.1 *cantabile*
dim.

Vn. 2.2 *cantabile*
dim.

Vn. 2.3 *cantabile*
dim.

Vn. 2.4 *cantabile*
dim.

Vn. 2.5 *cantabile*
dim.

Vn. 2.6 *cantabile*
dim.

Vla. I *mp*

Vla. II *mp*

Vla. III *sul pont.*
fp ————— *ppp*
fp ————— *ppp*
ord.
mp

Vla. IV *sul pont.*
fp ————— *ppp*
fp ————— *ppp*
ord.
mp

Vc. I *arco*
mp

Vc. II *arco*
mp

Vc. III *arco*
mp

D.B. I *arco*
mp

D.B. II *arco*
mp

34

This musical score page contains measures 34, 35, and 36. It features a string ensemble (Violins 1-6, Violas I-IV, Cellos I-III, and Double Basses I-II) and woodwinds (Flutes I-IV). The strings play a rhythmic pattern of eighth and sixteenth notes, while the woodwinds play a melodic line with grace notes. Dynamics include *f* (forte), *poco dim.* (a little decrescendo), and *mf* (mezzo-forte). The score is written in a key with one flat and a 4/4 time signature.

Violins 1-6 (Vn. 1.1 to Vn. 2.6): *f*, *poco dim.*, *f*

Violas I-IV (Vla. I to Vla. IV): *f*, *poco dim.*, *f*

Cellos I-III (Vc. I to Vc. III): *f*, *poco dim.*, *f*

Double Basses I-II (D.B. I to D.B. II): *f*, *poco dim.*, *f*

Flutes I-IV (Vla. I to Vla. IV): *f*, *poco dim.*, *f*

37

Vn. 1.1 *dim.* *f*

Vn. 1.2 *dim.* *f*

Vn. 1.3 *dim.* *f*

Vn. 1.4 *dim.* *f*

Vn. 1.5 *dim.* *f*

Vn. 1.6 *dim.* *f*

Vn. 2.1 *dim.* *f*

Vn. 2.2 *dim.* *f*

Vn. 2.3 *dim.* *f*

Vn. 2.4 *dim.* *f*

Vn. 2.5 *dim.* *f*

Vn. 2.6 *dim.* *f*

Vla. I *f* *sfz* *gliss.*

Vla. II *f* *sfz* *gliss.*

Vla. III *f* *sfz* *gliss.*

Vla. IV *f* *sfz* *gliss.*

Vc. I *f* *sfz* *gliss.*

Vc. II *f* *sfz* *gliss.*

Vc. III *f* *sfz* *gliss.*

D.B. I *sfz* *gliss.*

D.B. II *sfz* *gliss.*

The musical score is written for a large ensemble. Measures 37-40 show a dynamic shift from *dim.* to *f*, followed by *sfz* and *gliss.* markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

41

Vn. 1.1 *ff con brio* *f*

Vn. 1.2 *ff con brio* *f*

Vn. 1.3 *ff* *f con brio*

Vn. 1.4 *ff* *f con brio*

Vn. 1.5 *ff* *f con brio*

Vn. 1.6 *ff* *f con brio*

Vn. 2.1 *ff*

Vn. 2.2 *ff*

Vn. 2.3 *ff*

Vn. 2.4 *ff*

Vn. 2.5 *ff*

Vn. 2.6 *ff*

Vla. I *ff* *mp*

Vla. II *ff* *mp*

Vla. III *ff* *mp*

Vla. IV *ff* *mp*

Vc. I *ff* *mp* pizz.

Vc. II *ff* *mp* pizz.

Vc. III *ff* *mp* pizz.

D.B. I *ff* *mp* pizz.

D.B. II *ff* *mp* pizz.

[illegible]

49

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

ord.

mp

ord.

mp

ord.

mp

ord.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

ff marcato

ff marcato

ff marcato

ff marcato

ff marcato

ff marcato

52

Vn. I.1

Vn. I.2

Vn. I.3

Vn. I.4

Vn. I.5

Vn. I.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

molto sul pont.

articulated gliss. (maintain bow strokes)

pp

molto sul pont.

articulated gliss. (maintain bow strokes)

pp

molto sul pont.

articulated gliss. (maintain bow strokes)

pp

molto sul pont.

articulated gliss. (maintain bow strokes)

pp

molto sul pont. arco

articulated gliss. (maintain bow strokes)

pp

molto sul pont. arco

articulated gliss. (maintain bow strokes)

pp

molto sul pont. arco

articulated gliss. (maintain bow strokes)

pp

arco sul tasto.

pp

arco sul tasto.

pp

[illegible]

58

Vn. 1.1 *f* pizz. sul pont. *n* *f* *pizz.* *sul pont.* *n* *f* *pizz.* *sul pont.* *n*

Vn. 1.2 *n* *f* *f* *p < f* *n* *f*

Vn. 1.3 *f* pizz. sul pont. *n* *f* *pizz.* *sul pont.* *n* *f* *pizz.* *sul pont.* *n*

Vn. 1.4 *n* *f* *f* *p < f* *n* *f*

Vn. 1.5 *f* pizz. sul pont. *n* *f* *pizz.* *sul pont.* *n* *f* *pizz.* *sul pont.* *n*

Vn. 1.6 *n* *f* *f* *p < f* *n* *f*

Vn. 2.1 *f* pizz. sul pont. *n* *f* *pizz.* *sul pont.* *n* *f* *pizz.* *sul pont.* *n*

Vn. 2.2 *n* *f* *f* *p < f* *n* *f*

Vn. 2.3 *f* pizz. sul pont. *n* *f* *pizz.* *sul pont.* *n* *f* *pizz.* *sul pont.* *n*

Vn. 2.4 *n* *f* *f* *p < f* *n* *f*

Vn. 2.5 *f* pizz. sul pont. *n* *f* *pizz.* *sul pont.* *n* *f* *pizz.* *sul pont.* *n*

Vn. 2.6 *n* *f* *f* *p < f* *n* *f*

Vla. I *f* scherzando

Vla. II *f* scherzando

Vla. III

Vla. IV

Vc. I solo *f* scherzando *ff* (unis.)

Vc. II

Vc. III

D.B. I

D.B. II

62

Vn. 1.1 *f* pizz. sul pont. *n* *f* pizz. sul pont. *n* *p* sul pont. (gliss.)

Vn. 1.2 *f* *p* *f* *n* *f* *p* sul pont. (gliss.)

Vn. 1.3 *f* pizz. sul pont. *n* *f* pizz. sul pont. *n* *p* sul pont. (gliss.)

Vn. 1.4 *f* *p* *f* *n* *f* *p* sul pont. (gliss.)

Vn. 1.5 *f* pizz. sul pont. *n* *f* pizz. sul pont. *n* *p* sul pont. (gliss.)

Vn. 1.6 *f* *p* *f* *n* *f* *p* sul pont. (gliss.)

Vn. 2.1 *f* *n* *f* *n* *mp* scherzando ord.

Vn. 2.2 *f* *p* *f* *n* *f* *mp* scherzando

Vn. 2.3 *f* *n* *f* *n* *mp* scherzando ord.

Vn. 2.4 *f* *p* *f* *n* *f* *mp* scherzando

Vn. 2.5 *f* *n* *f* *n* *mp* scherzando ord.

Vn. 2.6 *f* *p* *f* *n* *f* *mp* scherzando

Vla. I *ff* *f* *mp*

Vla. II *ff* *f* *mp*

Vla. III *mp*

Vla. IV *mp*

Vc. I *f* *pizz.* *mp*

Vc. II *mp*

Vc. III *mp*

D.B. I *mp*

D.B. II *mp*

66

Violins 1-6 (Vn. 1.1 to Vn. 2.6):

- Measures 66-68: Sustained chords with some movement in the upper voices.
- Measure 69: Sustained chords.

Violas I-IV (Vla. I to Vla. IV):

- Measures 66-68: Sustained chords.
- Measure 69: Sustained chords.

Cellos I-III (Vc. I to Vc. III):

- Measures 66-68: Sustained chords.
- Measure 69: Sustained chords, marked *arco*.

Double Basses I-II (D.B. I to D.B. II):

- Measures 66-68: Sustained chords.
- Measure 69: Sustained chords, marked *arco*.

Dynamics: *mp* (mezzo-piano) and *mf* (mezzo-forte).

E ord.

70

Vn. I.1 *f* *p*

Vn. I.2 *f* *p*

Vn. I.3 *f* *p*

Vn. I.4 *f* *f agitato*

Vn. I.5 *f* *f agitato*

Vn. I.6 *f* *f agitato*

Vn. II.1 *f* *p*

Vn. II.2 *f* *p*

Vn. II.3 *f* *p*

Vn. II.4 *f* *p*

Vn. II.5 *f* *p*

Vn. II.6 *f* *p*

Vla. I *f* *p*

Vla. II *f* *p*

Vla. III *f* *p*

Vla. IV *f* *p*

Vc. I *f* *p*

Vc. II *f* *p*

Vc. III *f* *p*

D.B. I *ff* *p*

D.B. II *ff* *p*

74

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

p

f agitato

f agitato

f agitato

Detailed description of the musical score: The score is for page 21, starting at measure 74. It features a large ensemble of strings. Violins 1.1-1.6 and Violins 2.1-2.6 are in the upper staves, mostly in treble clef. Violins 2.1-2.3 have a dynamic marking of *f agitato* in measure 75. Violins 2.4-2.6 are in the lower staves. Violas I-IV are in the middle staves, mostly in bass clef. Violas I-III have a dynamic marking of *f agitato* in measure 75. Cellos I-III and Double Basses I-II are in the lower staves, mostly in bass clef. The score includes various musical notations such as notes, rests, beams, and dynamic markings (*p* and *f agitato*). There are also some articulation marks like accents and slurs.

77

Vn. 1.1 *f* *agitato* *cresc.*

Vn. 1.2 *f* *f* *agitato* *cresc.*

Vn. 1.3 *f* *f* *agitato* *cresc.*

Vn. 1.4 *f* *p*

Vn. 1.5 *f* *p*

Vn. 1.6 *f* *p*

Vn. 2.1 *p*

Vn. 2.2 *p*

Vn. 2.3 *p*

Vn. 2.4 *f* *p*

Vn. 2.5 *f* *p*

Vn. 2.6 *f* *p*

Vla. I *f* *p*

Vla. II *f* *p*

Vla. III *f* *p*

Vla. IV *f* *p*

Vc. I *f* *p* *f* *lamenting*

Vc. II *f* *p* *f* *lamenting*

Vc. III *f* *p* *f* *lamenting*

D.B. I *f* *p* *f* *lamenting*

D.B. II *f* *p* *f* *lamenting*

80

Vn. 1.1 *ff cantabile*

Vn. 1.2 *mf cantabile*

Vn. 1.3 *mf cantabile*

Vn. 1.4 *mf cantabile*

Vn. 1.5 *mf cantabile*

Vn. 1.6 *mf cantabile*

Vn. 2.1 *mf cantabile*

Vn. 2.2 *mf cantabile*

Vn. 2.3 *mf cantabile*

Vn. 2.4 *mf cantabile*

Vn. 2.5 *mf cantabile*

Vn. 2.6 *mf cantabile*

Vla. I *mp sotto voce*

Vla. II *mp sotto voce*

Vla. III *mp sotto voce*

Vla. IV *mp sotto voce*

Vc. I *p*

Vc. II *p*

Vc. III *p*

D.B. I *p*

D.B. II *p*

83 *(G^{tr})*

Vn. 1.1 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 1.2 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 1.3 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 1.4 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 1.5 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 1.6 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 2.1 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 2.2 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 2.3 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 2.4 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 2.5 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vn. 2.6 *mp* *pizz.* *f* *sul pont.* *mp* *n* *mp* *n*

Vla. I *solo* *ff con brio* *pizz.* *sf*

Vla. II *pizz.* *sf*

Vla. III *pizz.* *sf*

Vla. IV *pizz.* *sf*

Vc. I *pizz.* *sf*

Vc. II *pizz.* *sf*

Vc. III *pizz.* *sf*

D.B. I *f*

D.B. II *f*

This musical score page contains measures 26 through 90. It features a large string section with six violins (Vn. 1.1 to Vn. 1.6), six violas (Vla. I to Vla. IV), three cellos (Vc. I to Vc. III), and two double basses (D.B. I and D.B. II). The woodwind section includes four flutes (Fl. I to Fl. IV). The score is written in a key with one sharp (F#) and a 4/4 time signature. The string parts are characterized by long, flowing melodic lines with many slurs and ties, often marked with a forte (f) dynamic. The woodwind parts provide harmonic support with sustained notes and occasional melodic fragments. The page is divided into three systems, each containing six staves. The first system (measures 26-32) shows the initial entry of the string section. The second system (measures 33-39) continues the melodic development. The third system (measures 40-46) shows the woodwinds joining the texture. The final system (measures 47-53) concludes the page with sustained harmonic textures.

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

93

93

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

sul pont.

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Vn. 2.4

sul pont.

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Vn. 2.5

sul pont.

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Vn. 2.6

sul pont.

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Vla. I

pizz.

Vla. II

pizz.

Vla. III

pizz.

Vla. IV

pizz.

Vc. I

pizz.

Vc. II

pizz.

Vc. III

pizz.

D.B. I

pizz.

D.B. II

pizz.

This musical score is for a symphony orchestra, specifically for the strings and percussion. It is divided into two systems. The first system includes Violins I (Vn. 1.1 to 1.6), Violins II (Vn. 2.1 to 2.6), Violas I (Vla. I), Violas II (Vla. II), Violas III (Vla. III), Violas IV (Vla. IV), Cellos I (Vc. I), Cellos II (Vc. II), Cellos III (Vc. III), Double Basses I (D.B. I), Double Basses II (D.B. II), and Percussion (Perc.). The second system includes Violins I (Vn. 1.1 to 1.6), Violins II (Vn. 2.1 to 2.6), Violas I (Vla. I), Violas II (Vla. II), Violas III (Vla. III), Violas IV (Vla. IV), Cellos I (Vc. I), Cellos II (Vc. II), Cellos III (Vc. III), Double Basses I (D.B. I), Double Basses II (D.B. II), and Percussion (Perc.). The score is written in 4/4 time and features a variety of musical notations, including dynamics (p, sfz), articulation (accents), and phrasing (slurs). The Percussion part is marked with a 'Perc.' symbol and includes a 'Perc.' instruction.

G

99

Vn. I.1 *f* *mp*

Vn. I.2 *f* *mp*

Vn. I.3 *sfz* *mp*

Vn. I.4 *sfz* *mp*

Vn. I.5 *sfz* *mp*

Vn. I.6 *sfz* *mp*

Vn. II.1 *sfz* *mp*

Vn. II.2 *sfz* *mp*

Vn. II.3 *sfz* *mp*

Vn. II.4 *pizz.* *sf* *arco* *mp*

Vn. II.5 *pizz.* *sf* *arco* *mp*

Vn. II.6 *pizz.* *sf* *arco* *mp*

Vla. I *pizz.* *sf* *arco* *mp*

Vla. II *pizz.* *sf* *arco* *mp*

Vla. III *pizz.* *sf* *arco* *mp*

Vla. IV *pizz.* *sf* *arco* *mp*

Vc. I *f* *wailing*

Vc. II *mp*

Vc. III *mp*

D.B. I *mp*

D.B. II *mp*

103

(to mute)

Vn. 1.1

(to mute)

Vn. 1.2

(to mute)

Vn. 1.3

(to mute)

Vn. 1.4

(to mute)

Vn. 1.5

(to mute)

Vn. 1.6

(to mute)

Vn. 2.1

(to mute)

Vn. 2.2

(to mute)

Vn. 2.3

ppp (to mute)

Vn. 2.4

ppp (to mute)

Vn. 2.5

ppp (to mute)

Vn. 2.6

ppp (to mute)

Vla. I

ppp (to mute)

Vla. II

ppp (to mute)

Vla. III

ppp (to mute)

Vla. IV

ppp (to mute)

Vc. I

pp ghostly, molto vibrato (to mute)

Vc. II

(to mute)

Vc. III

(to mute)

D.B. I

solo (duet)
ff

D.B. II

solo (duet)
ff

Violins I and II, Violas I and II, Cellos I and II, and Double Basses I and II.

The score is in 4/4 time. The key signature is one sharp (F#). The tempo is marked "Allegro".

The Violins I and II parts are in treble clef. The Violas I and II parts are in alto clef. The Cellos I and II parts are in bass clef. The Double Basses I and II parts are in bass clef.

The score features a complex melodic line for the strings, with various dynamics and articulations. The Violins I and II parts are marked "pp senza vibrato". The Violas I and II parts are marked "pp senza vibrato". The Cellos I and II parts are marked "pp senza vibrato". The Double Basses I and II parts are marked "pp senza vibrato".

The score includes a variety of musical notations, including slurs, ties, and dynamic markings. The overall texture is dense and complex, with many overlapping melodic lines.

Vn. I. 1 *mute*
pp senza vibrato

Vn. I. 2 *mute*
pp senza vibrato

Vn. I. 3 *mute*
pp senza vibrato

Vn. I. 4 *mute*
pp senza vibrato

Vn. I. 5 *mute*
pp senza vibrato

Vn. I. 6 *mute*
pp senza vibrato

Vn. 2.1
 Vn. 2.2
 Vn. 2.3
 Vn. 2.4
 Vn. 2.5
 Vn. 2.6

Vla. I *mute*
pp senza vibrato

Vla. II *mute*
pp senza vibrato

Vla. III *mute*
pp senza vibrato

Vla. IV *mute*
pp senza vibrato

Vc. I *mute*
pp senza vibrato *mp*

Vc. II *mp*

Vc. III *mp*

D.B. I
 D.B. II

musical score for strings and woodwinds, page 34.

Violins (Vn. 1.1 to 1.6): Mute off. Dynamics: *mp*, *n*, *pp*, *f*. Includes *ord.* markings.

Violas (Vla. I to IV): Mute off. Vla. I includes *f animato* and *ord.* markings.

Violoncellos (Vc. I to III): Vc. I includes *mf legato* and *3* markings. Vc. II and III include *p misterioso*, *ricochet*, and *ord.* markings.

Double Basses (D.B. I to II): Includes *p misterioso*, *ricochet*, and *ord.* markings.

Other markings: *solo*, *f legato*, *p*, *f*, *ord.*

[illegible]

musical score for strings, starting at measure 36. The score is divided into two systems, each containing six staves. The instruments are Violins (Vn.), Violas (Vla.), Cellos (Vc.), and Double Basses (D.B.). The tempo is marked *ff furioso* (fortissimo, furioso). The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

System 1 (Measures 36-39):

- Vn. 1.1:** Solo, *ord.*, *ff furioso*. Starts with a solo line in measure 36, then joins the ensemble in measure 37.
- Vn. 1.2, 1.3, 1.4, 1.5, 1.6:** *ord.*, *ff furioso*. Enter in measure 37 with a rhythmic pattern.
- Vn. 2.1:** *ord.*, *ff furioso*. Enter in measure 37 with a rhythmic pattern.
- Vn. 2.2, 2.3, 2.4, 2.5, 2.6:** *ord.*, *ff furioso*. Enter in measure 37 with a rhythmic pattern.
- Vla. I, II, III, IV:** *ord.*, *ff furioso*. Enter in measure 37 with a rhythmic pattern.
- Vc. I, II, III:** *ord.*, *ff furioso*. Enter in measure 37 with a rhythmic pattern.
- D.B. I, II:** *ord.*, *ff furioso*. Enter in measure 37 with a rhythmic pattern.

System 2 (Measures 40-43):

- Vn. 1.1:** *ord.*, *ff furioso*. Continues the solo line in measure 40, then joins the ensemble in measure 41.
- Vn. 1.2, 1.3, 1.4, 1.5, 1.6:** *ord.*, *ff furioso*. Continues the ensemble part.
- Vn. 2.1:** *ord.*, *ff furioso*. Continues the ensemble part.
- Vn. 2.2, 2.3, 2.4, 2.5, 2.6:** *ord.*, *ff furioso*. Continues the ensemble part.
- Vla. I, II, III, IV:** *ord.*, *ff furioso*. Continues the ensemble part.
- Vc. I, II, III:** *ord.*, *ff furioso*. Continues the ensemble part.
- D.B. I, II:** *ord.*, *ff furioso*. Continues the ensemble part.

Measure 40: A *mute off* instruction is present above the Cello I staff.

129

129

Vn. 1.1 *sfz*

Vn. 1.2 *sfz*

Vn. 1.3 *sfz*

Vn. 1.4 *sfz*

Vn. 1.5 *sfz*

Vn. 1.6 *sfz*

Vn. 2.1 *sfz*

Vn. 2.2 *sfz*

Vn. 2.3 *sfz*

Vn. 2.4 *sfz*

Vn. 2.5 *sfz*

Vn. 2.6 *sfz*

Vla. I *sfz*

Vla. II *sfz*

Vla. III *sfz*

Vla. IV *sfz*

Vc. I *sfz*

Vc. II *sfz*

Vc. III *sfz*

D.B. I *sfz*

D.B. II *sfz*

pp

pp

pp

pp

The musical score is for measures 129 through 133. It features a large string section with six first violins (Vn. 1.1-1.6), six second violins (Vn. 2.1-2.6), four violas (Vla. I-IV), and three cellos (Vc. I-III). There are also two double basses (D.B. I-II). The score is written in 2/4 time, with a key signature of one flat (B-flat). Measures 129-132 are in 2/4 time, and measure 133 is in 3/4 time. The first four measures (129-132) feature a strong, accented (sfz) melody in the first violins, which is then taken up by the other string parts in a staggered fashion. The fifth measure (133) features a piano (pp) melody in the first violins, which is then taken up by the other string parts in a staggered fashion. The woodwind parts (Vla. and Vc.) also play a role in the texture, with some parts having a piano (pp) dynamic in measure 133.

137

This musical score page contains measures 137 through 140. It features a large string section with six violins (Vn. 1.1 to Vn. 1.6) and six violas (Vla. I to Vla. IV). The woodwind section includes three cellos (Vc. I, Vc. II, Vc. III) and two double basses (D.B. I, D.B. II). The string section begins in measure 137 with a *n* (normal) dynamic and remains on a whole note chord. In measure 138, the dynamic changes to *p* (piano). Measures 139 and 140 continue with the *p* dynamic. The woodwind section enters in measure 138 with a melodic line in the right hand and a bass line in the left hand, continuing through measure 140. The score is written in a key with one flat and a 4/4 time signature.

Vn. 1.1
n *p* *n* *p*

Vn. 1.2
n *p* *n* *p*

Vn. 1.3
n *p* *n* *p*

Vn. 1.4
n *p* *n* *p*

Vn. 1.5
n *p* *n* *p*

Vn. 1.6
n *p* *n* *p*

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

This musical score page contains measures 141 through 144. It features six violin staves (Vn. 1.1 to Vn. 1.6), four viola staves (Vla. I to Vla. IV), three cello staves (Vc. I to Vc. III), and two double bass staves (D.B. I and D.B. II). Measures 141 and 142 show the violins playing sustained chords in the right hand and moving lines in the left hand, marked with *n* and *p*. Measures 143 and 144 continue this texture, with the violins playing more active eighth-note patterns in the left hand. The violas are silent throughout. The cellos and double basses play a rhythmic eighth-note pattern in the left hand and sustained notes in the right hand.

Vn. 1.1
Vn. 1.2
Vn. 1.3
Vn. 1.4
Vn. 1.5
Vn. 1.6
Vn. 2.1
Vn. 2.2
Vn. 2.3
Vn. 2.4
Vn. 2.5
Vn. 2.6
Vla. I
Vla. II
Vla. III
Vla. IV
Vc. I
Vc. II
Vc. III
D.B. I
D.B. II

145

Violins 1-6 (Vn. 1.1 to Vn. 2.6) are in treble clef. Violas I-IV (Vla. I to Vla. IV) are in alto clef. Cellos I-III (Vc. I to Vc. III) and Double Basses I-II (D.B. I to D.B. II) are in bass clef. The score is divided into four measures. The first measure is in 4/4 time, and the second measure is in 4/4 time. The third and fourth measures are in 4/4 time. The key signature is one flat (B-flat).

The Violins 1-6 parts are marked with a *mp* (mezzo-piano) dynamic. The Viola I-IV parts are marked with a *mp* (mezzo-piano) dynamic. The Cello I-III parts are marked with a *mp* (mezzo-piano) dynamic. The Double Bass I-II parts are marked with a *mp* (mezzo-piano) dynamic.

This musical score page, numbered 42, features a key signature of one flat (B-flat) and a common time signature. It is divided into two systems of staves. The first system includes six Violin staves (Vn. 1.1 to Vn. 1.6) and six Viola staves (Vla. I to Vla. IV). The second system includes three Violoncello staves (Vc. I to Vc. III) and two Double Bass staves (D.B. I and D.B. II). The Violin staves (Vn. 1.1-1.6) begin with a forte (*ff*) dynamic and a melodic line marked 'ord.'. At the 16-measure mark, they transition to a 'sul pont.' section with a mezzo-piano (*mp*) dynamic. The Viola staves (Vla. I-IV) also begin with a forte (*ff*) dynamic and a melodic line marked 'ord.'. At the 16-measure mark, they transition to a 'sul pont.' section with a mezzo-piano (*mp*) dynamic. The Violoncello staves (Vc. I-III) begin with a forte (*ff*) dynamic and a melodic line marked 'ord.'. At the 16-measure mark, they transition to a 'sul pont.' section with a mezzo-piano (*mp*) dynamic. The Double Bass staves (D.B. I and D.B. II) begin with a forte (*ff*) dynamic and a melodic line marked 'ord.'. At the 16-measure mark, they transition to a 'sul pont.' section with a mezzo-piano (*mp*) dynamic. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly indicated.

Vn. 1.1 *ff* ord. *mp* sul pont. ord.

Vn. 1.2 *ff* ord. *mp* sul pont. ord.

Vn. 1.3 *ff* ord. *mp* sul pont. ord.

Vn. 1.4 *ff* ord. *mp* sul pont. ord.

Vn. 1.5 *ff* ord. *mp* sul pont. ord.

Vn. 1.6 *ff* ord. *mp* sul pont. ord.

Vn. 2.1 *mp* sul pont. ord. *mf* agitato

Vn. 2.2 *mp* sul pont. ord. *mf* agitato

Vn. 2.3 *mp* sul pont. ord. *mf* agitato

Vn. 2.4 *mp* sul pont. ord. *mf* agitato

Vn. 2.5 *mp* sul pont. ord. *mf* agitato

Vn. 2.6 *mp* sul pont. ord. *mf* agitato

Vla. I *ff* ord. *mf* agitato

Vla. II *ff* ord. *mf* agitato

Vla. III *ff* ord. *mf* agitato

Vla. IV *ff* ord. *mf* agitato

Vc. I *ff* ord. *mf* agitato

Vc. II *ff* ord. *mf* agitato

Vc. III *ff* ord. *mf* agitato

D.B. I *mp*

D.B. II *mp*

153

Vn. 1.1 *ff* *mp* sul pont. *sfz* ord.

Vn. 1.2 *ff* *mp* sul pont. *sfz* ord.

Vn. 1.3 *ff* *mp* sul pont. *sfz* ord.

Vn. 1.4 *ff* *mp* sul pont. *sfz* ord.

Vn. 1.5 *ff* *mp* sul pont.

Vn. 1.6 *ff* *mp*

Vn. 2.1 *ff* *mp* sul pont. *mf agitato* ord.

Vn. 2.2 *ff* *mp* sul pont. *mf agitato* ord.

Vn. 2.3 *ff* *mp* sul pont. *mf agitato* ord.

Vn. 2.4 *ff* *mp* sul pont. *mf agitato* ord.

Vn. 2.5 *ff* *mp* sul pont. *mf agitato* ord.

Vn. 2.6 *ff* *mp* sul pont. *mf agitato* ord.

Vla. I *ff* *mp*

Vla. II *ff* *mp*

Vla. III *ff* *mp*

Vla. IV *ff* *mp*

Vc. I *ff* *mp*

Vc. II *ff* *mp*

Vc. III *ff* *mp*

D.B. I *ff* *mp*

D.B. II *ff* *mp*

This musical score page contains measures 157 through 160 for a string and woodwind ensemble. The score is organized into systems, with measures 157 and 158 on the first system, 159 and 160 on the second, and 161 and 162 on the third. The instruments are listed on the left: Vn. 1.1, Vn. 1.2, Vn. 1.3, Vn. 1.4, Vn. 1.5, Vn. 1.6, Vn. 2.1, Vn. 2.2, Vn. 2.3, Vn. 2.4, Vn. 2.5, Vn. 2.6, Vla. I, Vla. II, Vla. III, Vla. IV, Vc. I, Vc. II, Vc. III, D.B. I, and D.B. II. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Some parts are marked 'ord.' (ordinario). The woodwind section (Vc. and D.B.) enters in measure 159 with a forte (*f*) dynamic. The string section (Vn. and Vla.) has various dynamics throughout, including *mf* and *p*.

Vn. 1.1

Vn. 1.2

Vn. 1.3

Vn. 1.4

Vn. 1.5

Vn. 1.6

Vn. 2.1

Vn. 2.2

Vn. 2.3

Vn. 2.4

Vn. 2.5

Vn. 2.6

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Vc. III

D.B. I

D.B. II

ord.

f

mf

p

f

mf

f

f

f

f

L

160

Vn. 1.1 *sfz* *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.2 *sfz* *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.3 *sfz* *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.4 *sfz* *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.5 *sfz* *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 1.6 *sfz* *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.1 *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.2 *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.3 *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.4 *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.5 *f* (harmonic gliss.) (sounds one octave higher than written)

Vn. 2.6 *f* (harmonic gliss.) (sounds one octave higher than written)

Vla. I *ff*

Vla. II *ff*

Vla. III *ff*

Vla. IV *ff*

Vc. I *f* *ff*

Vc. II *f* *ff*

Vc. III *f*

D.B. I *f* *ff*

D.B. II *f*

170

(*sf^{mo}*)

Vn. 1.1 *sfz* *sfz* *sfz* *fff*

Vn. 1.2 *sfz* *sfz* *sfz* *fff*

Vn. 1.3 *sfz* *sfz* *sfz* *fff*

Vn. 1.4 *sfz* *sfz* *sfz* *fff*

Vn. 1.5 *sfz* *sfz* *sfz* *fff*

Vn. 1.6 *sfz* *sfz* *sfz* *fff*

Vn. 2.1 *sfz* *sfz* *sfz* *ord.* *fff*

Vn. 2.2 *sfz* *sfz* *sfz* *ord.* *fff*

Vn. 2.3 *sfz* *sfz* *sfz* *ord.* *fff*

Vn. 2.4 *sfz* *sfz* *sfz* *ord.* *fff*

Vn. 2.5 *sfz* *sfz* *sfz* *ord.* *fff*

Vn. 2.6 *sfz* *sfz* *sfz* *ord.* *fff*

Vla. I *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *ord.* *fff*

Vla. II *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *ord.* *fff*

Vla. III *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *ord.* *fff*

Vla. IV *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *pizz.* *arco sul pont.* *ord.* *fff*

Vc. I *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *ord.* *fff*

Vc. II *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *ord.* *fff*

Vc. III *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *ord.* *fff*

D.B. I *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *ord.* *fff*

D.B. II *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *ord.* *fff*

sfz *sfz* *sfz* *fff*