

Deniz Aslan

Dreaming Green

for Chamber Orchestra

2024

DREAMING GREEN

ORCHESTRATION

Piccolo
Flute
Oboe
English Horn
Clarinet in Bb
Bass Clarinet
Bassoon
Contrabassoon

2 Horns in F
2 Trumpets in C

Percussion 1

Crotales (2 Octaves)
Glockenspiel
Bass Drum
Small Gong*

Mallets/Beaters Used: Hard Mallets, Soft Mallets, Double Bass Bow, Bass Drum Beater.

Percussion 2

Tam-Tam
Temple Blocks
Suspended Cymbal
Triangle

Mallets/Beaters Used: A Thin Wooden Stick (like a chopstick), Soft Mallets, Double Bass Bow, Triangle Beater, Bass Dum Beater.

Strings: 6 - 6 - 3 - 3 - 2

* Small Gong: Choose a gong that is relatively high-pitched and sounds distinctively different than tam-tam.

Duration: ca. 12’

PERFORMANCE NOTES

General

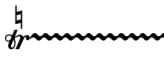
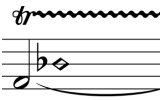
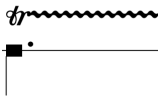
The score is transposed.

All trills and tremolos are to be played as fast as possible and non-measured.

Accidentals apply to the whole measure but occasionally some are indicated for convenience.

Always senza vibrato unless otherwise indicated.

-  Normal fermata, usually indicated with an approximate duration.
-  Short fermata, needs to be taken as a very brief momentary pause, not more than a couple of seconds.
-  Very long fermata, at least 7-8 seconds.

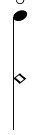
-  The trills are indicated as such. The accidental always applies to the note a tone above the main pitch.
-  In the case of harmonic trills, the artificial harmonic is always indicated. The trill is to be played between the fundamental and the harmonic.
-  In the case of air sounds, pick a key and make the trill only with that key (winds only).
-  Tenuto. Always to the full duration of the note and without any dynamic or articulation changes. A block of sound.

Accidentals

-  Quarter sharp.
-  Quarter flat.
-  Three-quarters sharp.
-  Three-quarters flat.

Winds

Note Heads

-  Toneless - air sound. It is always indicated on a single-line staff. Do not cover any holes or press any keys while playing air sounds. The desired timbre of the air sounds is low-pitched and round, like an “o” vowel.
-  Half tone - airy sound (flute and clarinet only).
-  Harmonics. The note on the bottom is the fundamental and the note on top is the sounding pitch. On the parts, additional information about the fingerings and the embouchure is provided for the clarinets.
-  Flap (only oboes and bassoons). Hit the reed with the tongue. Used only when the reed is detached.
-  Slap tongue (only clarinets). Pick a nice resonant pitch to do it with. Only used with air sounds and absolutely no resonance afterwards (no pitch).

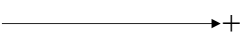
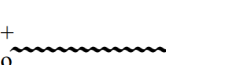
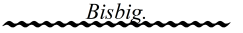
Indicators

-  Flutter tongue.
-  Muted (stopped)/open.
-  3/4 stopped (horn only).

PERFORMANCE NOTES (cont.)

Winds

Indicators (cont.)

	Gradually close your hand on the wah-wah mute (for trumpet I).
	Gradually mute with hand (for horns). When opening or closing gradually, do not close all the way in as that would change the pitch suddenly. Keep the intonation as stable as possible using your embouchure.
	Gradually open.
	Open and close the wah-wah mute as fast as possible (trumpet I only).
	Bisbigliando.

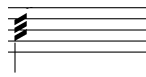
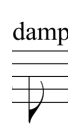
Strings

Note Heads and Indicators

s.p.	Sul ponticello.
m.s.p.	Molto sul ponticello (almost on the bridge – very noisy and messy with little pitch definition).
s.t.	Sul tastò.
m.s.t.	Molto sul tastò. Well into the fingerboard.
p.n.	Posizione normale. Always and exclusively used to cancel s.p. or s.t..
ord.	Ordinario.
flaut.	Flautando.
	Toneless - full noise. Bow directly on the bridge to achieve full noise. It is okay to get some resonance as long as no noticable pitch is heard consistently. Always notated on a single-line staff.
	Ricochet. 3-4 bounces when shown with three dots. 5-6 bounces when shown with four dots (as shown). Always as fast as possible.
	Bartok (Snap) Pizzicato.
	Jete. When indicated this way, as many bounces as possible. Their approximate duration is indicated but the bounces must be unmeasured in number and they can be slightly shorter or longer than what is indicated.
s.p. 	Gradually go from one position to another.

Percussion

Note Heads and Indicators

	Sweep a small surface of the instrument with a very quick, minimal movement.
	Temple blocks are indicated on the lines of the stage as shown (top line = highest).
	Damping (choking) is either indicated with a staccato sign, or as shown on the side when there is some space (rests or measures) between the note and the moment to damp. It does not specify any specific pitch; please damp all the resonating pitches/sounds.

Dreaming Green

for Chamber Orchestra

Woodwinds:

- Piccolo:** *pp* (3-4" rest)
- Flute:** *pp* (3-4" rest)
- Oboe:** (3-4" rest)
- English Horn:** *pp* (3-4" rest), *ppp* (3-4" rest), *pp* (3-4" rest), *n* (3-4" rest)
- Clarinet in B $\flat$:** *p* (3-4" rest), *n* (3-4" rest)
- Bass Clarinet:** *pp* (3-4" rest)
- Bassoon:** *pp* (3-4" rest), *n* (3-4" rest)
- Contrabassoon:** *pp* (3-4" rest)

Brass:

- Horn in F 1:** *pp* (3-4" rest), *n* (3-4" rest)
- Horn in F 2:** *pp* (3-4" rest), *n* (3-4" rest)
- Trumpet in C 1:** *pp* (3-4" rest), *n* (3-4" rest)
- Trumpet in C 2:** *pp* (3-4" rest), *n* (3-4" rest)

Percussion:

- Crotales:** (3-4" rest)
- Glockenspiel:** (3-4" rest)
- Tam-Tam:** (3-4" rest)
- Thin Wooden Stick:** *pp* (3-4" rest), *n* (3-4" rest)

Strings:

- Violin I:** *pp* (3-4" rest), *ppp* (3-4" rest)
- Violin II:** *pp* (3-4" rest), *ppp* (3-4" rest)
- Viola:** *ppp* (3-4" rest), *n* (3-4" rest)
- Cello:** *ppp* (3-4" rest), *n* (3-4" rest)
- Double Bass I:** *ppp* (3-4" rest), *n* (3-4" rest)
- Double Bass II:** *ppp* (3-4" rest), *n* (3-4" rest)

7

Picc. *ppp* *n* *ppp* *n* *3/4*

Fl. *pp* *p* *n* *ppp* *n* *3/4*

Ob. *pp* *3/4*

E. Hn. *3/4*

B♭ Cl. *n* *ppp* *n* *3/4*

B. Cl. *3/4*

Bsn. *3/4*

C. Bn. *3/4*

Hn. 1 *p* *3/4*

Hn. 2 *p* *3/4*

C Tpt. 1 *ppp* *p* *ppp* *3/4*

C Tpt. 2 *3/4*

Perc. I *Hard Mallets* *p* *arco* *p* *Hard Mallets* *#* *pp* *3/4*

Perc. II *7* *(♩.)* *n* *pp* *n* *3/4*

Vln. I *1* *(♩.)* *ppp* *n* *n* *ppp* *n* *3/4*

Vln. I *4-6* *1* *(♩.)* *pp* *n* *ppp* *n* *3/4*

Vln. II *1-3* *1* *(♩.)* *pp* *n* *ppp* *n* *3/4*

Vln. II *4-6* *II* *(♩.)* *n* *p* *n* *3/4*

Vla. *→ p.n.* *(♩.)* *n* *ppp* *n* *III* *c.l. tratto* *s.p.* *→ p.n.* *n* *pp* *n* *3/4*

Vc. *con crini* *n* *pp* *n* *3/4*

D.B. I *on the bridge* *n* *pp* *n* *3/4*

D.B. II *on the bridge* *n* *pp* *n* *3/4*

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments and their parts. The score is organized into two systems, each beginning with a rehearsal mark 'A'.

First System (Measures 14-18):

- Woodwinds:** Piccolo (pp, ppp), Flute (pp, mp), Oboe (ppp), English Horn (p), B♭ Clarinet (p), B♭ Bass Clarinet (ppp), Bassoon (p), Contrabassoon (p).
- Brass:** Horn 1 (p, mf), Horn 2 (p), Trumpet 1 (ppp, p, ppp), Trumpet 2 (p, mp).
- Percussion:** Percussion I (damp, arco, p), Percussion II (Hard Mallets, mp).

Second System (Measures 19-23):

- Strings:** Violin I (pp, ppp, n), Violin II (pp, ppp, n), Viola (pp, n), Violoncello (pp, n), Double Bass I (pp), Double Bass II (pp).
- Brass:** Horn 1 (p, mf), Horn 2 (p), Trumpet 1 (ppp, p, ppp), Trumpet 2 (p, mp).
- Percussion:** Percussion I (damp, arco, p), Percussion II (Hard Mallets, mp).

The score includes various musical notations such as dynamics (pp, ppp, mp, p, mf, n), articulation (accents, slurs), and performance instructions (damp, arco, con crini on the bridge). The time signature changes from 3/4 to 4/4 and back to 3/4.

19

Picc. *f* *p* *n* *ppp* *p*

Fl. *fp* *n* *ppp* *p*

Ob. *fp* *n* *ppp*

E. Hn. *n* *ppp* *pp* Attach Reed

B♭ Cl. *fp* *ppp* *n* *pp*

B. Cl. *ppp* *n* *pp*

Bsn. *n* *pp* *n* *pp*

C. Bn. *n* *pp* *n* *pp*

Hn. 1 *pp* *p* *pp* *pp*

Hn. 2 *pp*

C Tpt. 1 *ppp* *f* *pp*

C Tpt. 2 *mp*

Perc. I *p* damp

Perc. II *pp* *n* *pp* *n* *mf*

1-3 *ppp* *pp* *n* *ppp* *n* *p* *mf*

Vln. I *ppp* *pp* *n* *ppp* *n* *p* *pp*

4-6 *ppp* *pp* *n* *ppp* *n* *pp* *p*

Vln. II *pp* *n* *pp* *n* *pp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

D.B. I *n* *ppp* *n* *ppp*

D.B. II *n* *ppp* *n* *pp*

Temple Blocks
Soft Mallets

Tam-Tam
Thin Wooden Stick

Suspended Cymbal
arco

26

Picc. *mf* *f* *pp* *p* *p* *f* *mf*

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

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

E. Hn. *pp* *p* *f*

B♭ Cl. *fp* *pp* *p*

B. Cl. *p*

Bsn.

C. Bn.

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p* *pp* *p* *ppp* *f*

C Tpt. 2 *p* *pp* *pp* *f*

Perc. I *sfz* *mp* *mf*

Perc. II *pp*

1-3 *pp* *ppp* *n* *pp* *mf* *fp* *ppp*

Vln. I *p* *ppp* *pp* *p* *f*

4-6 *pp* *ppp* *pp* *p* *f*

1-3 *pp* *pp* *pp* *p* *f*

Vln. II *pp* *pp* *p* *f*

Vla. *pp* *p*

Vc. *ppp* *mp* *n* *p* *n*

D.B. I *pp* *n*

D.B. II *pp* *n*

Bisbig

Reed On

Tempo Blocks
Soft Mallets

s.p.
s.t.
m.s.p.
IV m.s.p.
c.l. battuto
c.l. tratto
s.t.

B

Picc. *p* *n* *pp* *n* *ppp* *ppp* *mp* *n* *Bisbig*

Fl. *p* *n* *p* *pp* *n* *ppp* *pp* *p* *pp* *ppp*

Ob. *pp* *mf* *3*

E. Hn. *pp* *pp* *n* *ppp* *pp* *n* *ppp*

B $\flat$ Cl. *p* *n* *n* *ppp* *n* *ppp*

B. Cl. *p* *n* *n* *ppp* *n* *ppp*

Bsn. *n* *pp* *n* *n* *pp* *n*

C. Bn. *n* *pp* *n* *n* *pp* *n*

Hn. 1 *n* *pp* *n* *n* *pp* *n*

Hn. 2 *n* *pp* *n* *n* *pp* *n* *ppp*

C Tpt. 1 *ppp* *p* *p* *ppp* *p* *ppp* *pp*

C Tpt. 2 *p* *ppp* *molto vib.*

Perc. I *p* *mf* *p*

T. Bl. *p* *Suspended Cymbal* *arco*

1-3 *ppp* *II p.n.* *pp* *n* *ppp* *n* *pp* *n*

Vln. I *pp* *s.p.* *n* *p.n.* *II* *s.p.* *n*

4-6 *pp* *n* *n* *ppp* *n* *pp* *n*

1-3 *ppp* *II* *s.p.* *n* *ppp* *n* *pp* *n*

Vln. II *ppp* *II* *s.p.* *n* *ppp* *n* *pp* *n*

4-6 *ppp* *II* *s.p.* *n* *ppp* *n* *pp* *n*

Vla. *pp* *s.p.* *n* *III* *p* *n*

Vc. *n* *ppp* *n* *III* *s.p.* *n* *mf*

D.B. I *ppp* *con crini* *m.s.p.* *p.n.* *c.l. tratto* *s.t.* *n* *ppp* *n* *pp* *n*

D.B. II *n* *pp* *n*

41

Picc. *p* *f* *mf* *pp* *n* 4-5"

Fl. *f* *p*

Ob. *p* 7 Detach Reed

E. Hn. *p* 6 Detach Reed

B♭ Cl. *n* *p* *n*

B. Cl. *n* *p* *n*

Bsn. *n* *p* *n*

C. Bn.

Hn. 1 *f*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 non vib. *ppp* *ff*

Perc. I *mf* *p*

Perc. II 41 Tam-Tam Soft Mallets *n* *ppp* *n*

1-3 41 *p* *n* *fp* *ppp* *n* 4-5"

Vln. I *p* *n* *fp* *ppp* *n*

4-6 *p*

Vln. II 1-3 *pp* *n* *p* *n* *pp* *n*

4-6 *pp* *n* *p* *n* *pp* *n*

Vla. c.l. tratto s.t. *ppp* *mf* *n* s.p.

Vc. *n* *n* *pp* *n*

D.B. I

D.B. II

[illegible]

53

Picc. *n* < *pp* > *n* *ppp* > *n* *ppp* *pp* *mf*

Fl. *n* < *pp* > *n* *ppp* > *n* *pp* *Bisbig.*

Ob. Attach Reed *n* < *pp* > *n* *pp* *Bisbig.*

E. Hn. Attach Reed *n* < *pp* > *n* *ppp*

B♭ Cl. *n* < *pp* > *n* *n* < *pp* > *n* *n* < *pp* > *n*

B. Cl. *n* < *pp* > *n*

Bsn. *n* < *pp* > *n*

C. Bn.

Hn. 1 *n* < *pp* > *n* *pp*

Hn. 2 *n* < *pp* > *n* *pp*

C Tpt. 1

C Tpt. 2 *n* < *pp* > *n* *pp* > *n* *pp*

Perc. I Soft Mallets *p* *mf* *sfz*

Perc. II

Vln. I 1-3 *n* *n* < *ppp* > *n* *ppp* *s.p.* *n*

Vln. I 4-6 *n* < *ppp* > *n*

Vln. II 1-3 *n* < *ppp* > *n* *ppp* *I*

Vln. II 4-6 *n* < *ppp* > *n* *ppp* *I*

Vla. *con crini* *p.n.* *p* *mf*

Vc. *p.n.* *ppp* *s.p.* *p* *n* *IV* *n* < *ppp* > *n*

D.B. I *p* *ppp* *s.p.* *p.n.* *p* *s.t.* *n* < *pp* > *n*

D.B. II *n* *p* *n* < *pp* > *n*

60

Picc. *mf* *ppp* *p* *mf*

Fl. *f* *ppp* *mf*

Ob. *p* *p* *Bisbig.*

E. Hn. *pp*

B♭ Cl. (slap tongue) *f* *mf* *mf*

B. Cl. (slap tongue) *f* *n* *pp* *mf*

Bsn. (flap) *f* *mf* *f*

C. Bn. *p*

Hn. 1 *p* *pp* *mf*

Hn. 2 *p* *pp* *mf* *pp*

C Tpt. 1 *molto vib.* *pp* *f* *non vib.* *pp* *pp*

C Tpt. 2 *p* *pp* *mf*

Perc. I Bass Drum Bass Drum Beater *ppp*

Perc. II 60

1-3 Vln. I *n* *pp* *n* *pp* *mf* *p.n.*

4-6 Vln. I *n* *pp* *n* *pp* *mf* *p.n.*

1-3 Vln. II *II* *n* *pp* *n* *mf*

4-6 Vln. II *II* *n* *pp* *n* *mf*

Vla. *III* *pp* *mf* *pp* *mf*

Vc. *IV* *s.p.* *n* *pp* *n*

D.B. I *sfz* *con crini* *s.l.* *n* *pp* *n* *sfz*

D.B. II *con crini* *s.l.* *n* *pp* *n* *sfz*

D *accel.*

65

Picc. *p* *mf* *pp* *mf* *p* *mf*

Fl. *p* *mf* *pp* *mp* *pp* *mf*

Ob. *pp* *Bisbig.*

E. Hn. *pp* 5

B♭ Cl. *p* *mf* *p* *mf* *mf*

B. Cl. *p* *mf* *f*

Bsn. *mf* Attach Reed

C. Bn. *mf* *ff*

Hn. 1 *pp* *f* *p* *ff* *ppp*

Hn. 2 *mf* *p*

C Tpt. 1 *ppp* *ff*

C Tpt. 2 *mf* *ff* *p* *ppp*

Perc. I *Crotales* *Hard Mallets* *damp*

Perc. II *(Bass Drum)* *ppp*

65

D *accel.*

65

Vln. I *n* *pp* *n* *pp* *p* *n* *p* *pp*

4-6 *n* *pp* *n* *pp* *p* *n* *p* *pp*

Vln. II *II* *n* *pp* *n* *mf* *ppp*

4-6 *II* *n* *pp* *n* *mf* *ppp*

Vla. *III* *pp* *n* *f* *ppp*

Vc. *(♯)* *n* *ppp* *n* *sfz* *ppp*

D.B. I *n* *pp* *n* *sfz* *ppp*

D.B. II *n* *pp* *n* *sfz* *ppp*

70 $\text{♩} = 75$

Picc. *p*

Fl. *mf* $\rightarrow$ *p*

Ob. *p*

E. Hn. *p*

B $\flat$ Cl. *mp* $\rightarrow$ *pp* *sfz* *pp* $\rightarrow$ *f* $\rightarrow$ *p* *sfz*

B. Cl. *p* *f* *sfz*

Bsn. *pp* *Reed On*

C. Bn. *pp* $\rightarrow$ *f*

Hn. 1 *ff* *p* *f*

Hn. 2 *mf* *p* *ppp* *f*

C Tpt. 1 *mf* *p* $\rightarrow$ *mf* *pp* $\rightarrow$ *f*

C Tpt. 2 *f* *p* *f*

Perc. I *mf* *Small Gong*
Soft Mallets

Perc. II *f* *(Tam-Tam)*
Triangle Beater
(.)

70 $\text{♩} = 75$

1-3 *mf* $\rightarrow$ *p* *m.s.t.* *p* *p.n.* *mf* *pp* $\rightarrow$ *ff*

4-6 *mf* $\rightarrow$ *p* *m.s.t.* *p* *p.n.* *mf* *pp* $\rightarrow$ *ff*

Vln. I *p* *m.s.t.* *p* *f*

Vln. II *p* *m.s.t.* *p* *f*

Vla. *ff* *m.s.p.* *m.s.t.* *pp* *mp* $\rightarrow$ *pp*

Vc. *f* *pp* *s.p.* *n* *pp* $\rightarrow$ *f*

D.B. I *f* *c.l. tratto*
s.t.
very wide vib.
n $\rightarrow$ *f*

D.B. II *f* *c.l. tratto*
s.t.
very wide vib.
n $\rightarrow$ *f*

77

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

(Small Gong)

Hard Mallets

(Tam-Tam)

Perc. II

Crotales

(Hard Mallets)

Glockenspiel

Triangle

Triangle Beater

1-3

Vln. I

4-6

1-3

Vln. II

4-6

Vla.

Vc.

D.B. I

D.B. II

mf

ff

pp

p

sfz

ppp

n

c.l. tratto very wide vib.

s.p.

m.s.p.

4-5''

F

a tempo ♩ = 60

Picc. *mf* *pp*

Fl. *mf*

Ob. *p*

E. Hn. *pp* *p* *pp*

B♭ Cl. *mf* *pp* *pp* *mp* *pp*

B. Cl. *mf* *pp* *Bisbig.* *pp* *mp* *pp*

Bsn.

C. Bn.

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. 1 *p* *ppp*

C Tpt. 2

Perc. I *sfz* (let ring) *pp* arco

Perc. II *sfz* (let ring) *p*

F

a tempo ♩ = 60

1-3 *p* *pp* *ppp* *n*

Vln. I *ppp* *n* *m.s.p.* *ppp*

4-6 *ppp* *n*

Vln. II *p* *pp* *ppp*

4-6 *p*

Vla. *mf* *pp*

Vc. *sfz*

D.B. I *sfz*

D.B. II *sfz*

[illegible]

96

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. II

1-3

Vln. I

4-6

1-3

Vln. II

4-6

Vla.

Vc.

D.B. I

D.B. II

p *pp*

n *pp* *n*

pp

poco vib. *n* *pp* *molto vib.*

p *ppp*

p *mp* *p*

n *pp* *n*

Bisbig.

pp *mp* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

mp

poco vib. *+* *pp*

pp *p* *pp*

n

s.p. *n* *pp*

(d.) *pp*

(s.p.) *n* *pp*

I *(d.)* *n* *pp*

(s.p.) *n*

ppp

115 *accel.*

Picc. *pp* *mf* *f* *ppp* *pp* *f*

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

Ob. *fp* *mf* *f*

E. Hn. *mf*

B♭ Cl. *pp* *mf* *mf* *pp* *f*

B. Cl. *pp* *mf*

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

C. Bn. *pp* *p*

Hn. 1 *pp* *mf*

Hn. 2 *p* *mf* *p*

C Tpt. 1 *molto vib.* *pp* *mf* *non vib.* *ff* *mf* *f* *p*

C Tpt. 2 *p*

Perc. I *f* *mf* *p*

Perc. II *f* *mf*

115 *accel.*

1-3 *s.p.* *p* *very wide vib.* *ff* *(s.p.) non vib.* *ppp* *p* *molto vib.* *mf*

Vln. I *I* *pp* *I* *pp* *II* *s.p.* *pp* *mp*

4-6 *pp* *pp* *mp*

Vln. II *I* *pp* *I* *pp* *II* *n* *p* *n*

1-3 *pp* *pp* *pp* *pp* *II* *n* *p* *n*

4-6 *n* *ppp* *n* *n* *ppp* *n* *pp* *f*

Vla. *n* *pp* *f*

Vc. *p* *III* *pp* *mf*

D.B. I *p*

D.B. II *p*

Picc. *120* *pp* *f* *pp* *mf* *ff*

Fl. *Bisbig.* *fp* *fp*

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

E. Hn. *Bisbig.* *pp* *pp* *mf*

B♭ Cl. *pp* *mf* *pp* *mf* *pp* *mf*

B. Cl. *mf* *ff* *pp* *p*

Bsn. *mf* *ff* *pp* *mf* *pp* *pp*

C. Bn.

Hn. 1 *120* *mf* *ff* *p* *pp* *p* *pp*

Hn. 2 *ff* *pp* *f* *pp* *f*

C Tpt. 1 *ff* *pp* *mf* *pp* *mf*

C Tpt. 2 *mf* *ff* *mf* *p* *f*

Perc. I *120* *ff* *mf*

Perc. II *120* *mf*

I *♩ = 120* *non vib.*

1-3 *pp* *p* *pp*

Vln. I *mf* *pp* *p* *pp* *mp*

4-6 *mf* *pp* *p* *pp* *mp*

Vln. II *s.p.* *p* *pp* *n* *p* *pp* *p* *pp* *n*

1-3 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vla. *mf* *ff* *pp* *pp* *pp* *pp*

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

D.B. I

D.B. II

126

Picc. *pp* (no cresc.) *ff* *f* *Bisbig.*

Fl. *Bisbig.* *fp* *ff* *Bisbig.*

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

E. Hn. *pp* *pp* *mf* *Bisbig.*

B♭ Cl. *mp* *pp* *mf* *pp* *f* *f* *Bisbig.*

B. Cl. *pp* *mf* *mp*

Bsn. *f* *pp* *pp* *f*

C. Bn.

Hn. 1 *mf* *pp*

Hn. 2 *pp* *f*

C Tpt. 1 *p* *ff*

C Tpt. 2 *p* *f* *p*

Perc. I *p*

Perc. II *p*

1-3 *mp* *p* *mf*

Vln. I *p* *mf*

4-6 *p* *mf*

Vln. II *mf* *pp* *f* *p* *p* *ff* *very wide vib.*

1-3 *pp* *mf* *mf* *f* *mf* *ff* *pp* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

D.B. I

D.B. II

130 $\text{♩} = 60$ **x4**

Picc. *mf*

Fl. *f* 3

Ob. *mf*

E. Hn. *f*

B♭ Cl. *pp* *f*

B. Cl. *f*

Bsn. *mf* *f*

C. Bn.

x2 $\text{♩} = 90$

Picc. *mp*

Fl. *pp* *f*

Ob. *p*

E. Hn. *f*

B♭ Cl. *pp* *f*

B. Cl. *f*

Bsn.

C. Bn.

130

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

C Tpt. 1 *f* 3

C Tpt. 2 *mf* *ff*

mf *ff*

130

Perc. I *sfz*

Perc. II *sfz*

sfz *sfz*

sfz *sfz*

J $\text{♩} = 60$ **x4**

1-3 *f* very wide vib.

Vln. I *f* very wide vib.

4-6 *f*

1-3 *pp* *f* non vib.

Vln. II *pp* *f*

4-6 *pp* *f*

Vla. *pp* *f* IV (.)

Vc. *pp* *f* IV (.)

D.B. I

D.B. II

x2 $\text{♩} = 90$

1-3 *ff* non vib. m.s.p.

Vln. I *ff* non vib. m.s.p.

4-6 *ff*

1-3 *mf* *ff*

Vln. II *mf* *ff*

4-6 *mf* *ff*

Vla. *pp* *f* (.)

Vc. *pp* *f* (.)

D.B. I

D.B. II

[illegible]

This page of the musical score covers measures 140 to 149. The instrumentation includes Piccolo, Flute, Oboe, English Horn, Bassoon, Bassoon II, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Percussion I, Percussion II, Violin I, Violin II, Viola, Violoncello, Double Bass I, and Double Bass II. The score is written in a key signature of one flat (B-flat major or D minor). The music features a variety of dynamics, including *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *n* (normal), and *ppp* (pianississimo). Articulations such as accents, slurs, and staccato are used throughout. The percussion parts include a Bass Drum Beater. The string parts include various techniques like *s.p.* (sul ponticello), *m.s.p.* (messa di voce), and *con crini* (with hairpins). The score is marked with a large 'L' in a box at the top left, indicating a first ending or a specific section. The measures are numbered 140 through 149 at the beginning of each staff.

148

Picc. *n* *ppp* *n* *mf* *n* *ppp* *n*

Fl. *n* *p* *n* *n* *ppp* *n*

Ob. *mp*

E. Hn. *n* *p* *n*

B $\flat$ Cl. *n* *Bisbig.* *p* *n*

B. Cl. *f* *p* *3* *p*

Bsn. *f*

C. Bn. *f*

Hn. 1 *pp* *ppp* *ppp* *f*

Hn. 2 *p*

C Tpt. 1 *pp* *ppp* *ppp* *f*

C Tpt. 2 *ppp*

Perc. I

Perc. II *n* *p* *n*

1-3 *mf* *n* (s.p.) *ppp* *n*

Vln. I (s.p.) *ppp* *n*

4-6 *pp* *n* (s.p.) *ppp* *n*

1-3 *1* *m.s.t.* *p* *n*

Vln. II *m.s.t.* *p* *n*

4-6 *p* *n*

Vla. *p* *s.t.* *ppp* *n*

Vc. *m.s.t.* *f* *s.p.*

D.B. I *f* *m.s.t.* *s.p.* *mp*

D.B. II *f* *m.s.t.* *3* *s.p.*

155

Picc. *f* *n* *ppp* *n*

Fl. *n* *p* *n* *n*

Ob. *mf* Detach Reed

E. Hn. *n* *p* *n* Detach Reed

B♭ Cl. *mf* *n* *ppp*

B. Cl. *mp* *p*

Bsn. *p* *mp* *p*

C. Bn. *mf* *mf* *p*

Hn. 1 *ppp* *ppp* *f* *ppp*

Hn. 2 *ppp* *f* *ppp*

C Tpt. 1 *ppp* *ppp* *f* *ppp*

C Tpt. 2 *ppp* *f* *ppp*

Perc. I

Perc. II

1-3 Vln. I *n* *ppp* *n*

4-6 Vln. I *n* *ppp* *n*

1-3 Vln. II *p* *n* *s.p.* *n* *ppp* *n*

4-6 Vln. II *p* *n* *s.p.* *n* *ppp* *n*

Vla. *ppp* *n* *ppp*

Vc. *n* *p* *n* *s.p.* *n* *pp* *n*

D.B. I *f* *p.n.*

D.B. II *mp* *f* *p.n.* *3*

181

Picc. *ppp* *n* *ppp* *n* *p*

Fl. *ppp* *n* *ppp* *n* *p*

Ob. *p* *n*

E. Hn. *p* *n*

B♭ Cl. *ppp* *n* *ppp* *n* *p*

B. Cl. *ppp* *n* *ppp* *n* *p*

Bsn.

C. Bn.

Hn. 1 *p* *n*

Hn. 2 *p* *n*

C Tpt. 1

C Tpt. 2 *p* *n*

Perc. I *n* *ppp* *n*

Perc. II *pp*

1-3 *pp* *ppp* *ppp* *ppp* *p.n.*

Vln. I *pp* *ppp* *ppp* *ppp* *p.n.*

4-6 *pp* *ppp* *ppp* *ppp* *p.n.*

1-3 *ppp* *ppp* *ppp* *ppp* *p.n.*

Vln. II *pp* *ppp* *ppp* *ppp* *p.n.*

4-6 *pp* *ppp* *ppp* *ppp* *p.n.*

Vla. *n* *n* *ppp* *n* *p*

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

D.B. I *pp* *n* *pp* *pp*

D.B. II *pp* *pp*