

Kolekcje – Zamówienia kompozytorskie 2012-2013

Collections – Composers' Commissions 2012-2013

EWA TRĘBACZ

ANC'L'SUNR

kompozycja przestrzenna z orkiestrą na pierwszym planie

spatial soundscape with orchestra in the foreground

(2012-13)

partytura / score



Dofinansowano ze środków Ministra Kultury i Dziedzictwa Narodowego w ramach programu „Kolekcje” – priorytet „Zamówienia kompozytorskie” realizowanego przez Instytut Muzyki i Tańca.

Project co-financed by the Ministry of Culture and National Heritage of the Republic of Poland within the programme „Collections” – the priority „Composers’ Commissions” implemented by the Institute of Music and Dance.

data powstania utworu / date of origin of the work:

29.12.2012

data i miejsce prawykonania / first performance:

24.02.2013

Warszawa, Studio Koncertowe Polskiego Radia im. Witolda Lutosławskiego /
Warsaw, The Witold Lutosławski Concert Studio

wykonawcy / performers:

Polska Orkiestra Radiowa / Polish Radio Symphony Orchestra
Marek Moś, dyrygent / conductor

czas trwania / duration:

ca 12'

obsada / scoring:

ORKIESTRA

Dęte drewniane / Woodwinds

- flet piccolo / flute piccolo (1)
- flet / flute (1)
- oboje / oboes (2)
- klarnety / clarinets (2)
- fagoty / bassoons (2)

Dęte blaszane / Brass

- rogi / horns (2)
- trąbki / trumpets (3)
- puzon / trombone (1)

Perkusja (3 wykonawców) / Percussion (3 players)

- kotły / timpani (2)
- wielki bęben / bass drum (1)
- tom-tomy / tom-toms (3)
- tam-tam (1) – duży, o niskim dźwięku / large, low-pitched
- temple blocks (3)
- wood blocks (3)

Smyczki / Strings

- skrzypce I / violins I (10)
- skrzypce II / violins II (8)
- altówki / violas (7)
- wiolonczele / cellos (6)
- kontrabasy / double basses (4)

OBJAŚNIENIA W JĘZYKU POLSKIM

1. NOTACJA ĆWIERĆTONÓW (WSZYSTKIE INSTRUMENTY)

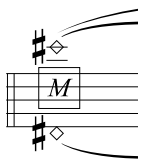
♯ 1/4 tonu ↑

♯ 3/4 tonu ↑

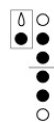
2. KLARNETY

Partia klarnetów zawiera 1 dźwięk multifoniczny:

notacja:



palcowanie:



3. ROGI

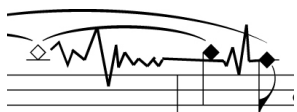
Notacja rozszerzonych technik dla rogów oparta jest na publikacji Douglasa Hilla *Extended Techniques for Horn*, Studio 224, 1983.



half-valved sounds oznacza częściowe zaangażowanie wentyla, stan pośredni, pół-otwarty.

Dźwięki te zostały oznaczone za pomocą nut w kształcie małych rombów.

Wysokości dźwięków są przybliżone (w tej technice precyzyjna intonacja jest mało prawdopodobna).

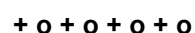


oscylacja o szerokim zakresie wysokości dźwięku – grafika przy nucie oznacza przybliżony kształt melodii, dla której dźwięk zanotowany na pięciolinii jest punktem wyjściowym. Ta oscylacja zazwyczaj stosowana jest w połączeniu z *half-valved sounds*.



oscylacja mikrotonowa o wąskim zakresie (1/ – 1/6 – max. 1/4 tonu w górę lub w dół), na bazie dźwięku zanotowanego na pięciolinii.

Nie mylić z trylem. Może zostać ona osiągnięta poprzez tzw. valve tremolo (szybkie zmiany palcowania na tej samej wysokości dźwięku, brzmiące jak zmieniająca się barwa).



na przemian dźwięki otwarte i zamknięte

4. PERKUSJA (3 WYKONAWCÓW)

- Perkusja 2 i 3 powinny zostać rozmieszczone po przeciwnych końcach sceny, daleko od siebie, perkusja 1 – ustawiona w centralnym punkcie sceny (w przybliżeniu).
- Kotły (Perkusja 2 i 3): Jeden z kotłów powinien zostać nastrojony o ok. 1/4 - 1/6 tonu wyżej niż drugi i w przybliżeniu utrzymać tę różnicę stroju przez cały utwór. W miarę możliwości należy te instrumenty umieścić po dwóch różnych stronach sceny.
- Tom-toms (Perkusja 3) – nuty w kształcie litery X oznaczają *rimshot* / uderzenie przy brzegu

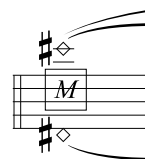
THE EXPLANATIONS IN ENGLISH

1. NOTATION OF QUARTER-TONES (ALL INSTRUMENTS)

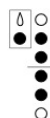
♯ 1/4 tone ↑ ♯ 3/4 tone ↑

2. CLARINETS (MULTIPHONIC SOUND):

notation:



fingering:



3. HORNS

Notation in the score is based on the book by Douglas Hill, *Extended Techniques for Horn*, Studio 224, 1983.



half-valved sounds partial engagement of a valve, half-open
Diamond-shaped noteheads indicate approximate pitch.

The technique of partially engaging one, some or all of the valves causes two important results: (1) the color of the sound becomes choked-off or constricted with a lesser degree of resonance, and (2) the stability of the harmonic "notch" becomes non-existent, thus allowing for a potentially smooth slide across various pitches. This latter effect is limited, and breaks in the suggested slide occur depending on the amount of key depression, the valves engaged, the design of the specific horn's valve structure and the skill of the performer [Douglas Hill, Extended Techniques for Horn]



The image on the left shows notation of half-valved sounds combined with with wide-range pitch oscillation. Change the pitch following the shape above the note, oscillating the fingers and subtly changing timbre. Treat each written note as an axis of pitch oscillation.



This symbol indicates a narrow-range pitch oscillation (1/4 – 1/6 – 1/8 tone up and down), not to be confused with a trill. Among others, it can be achieved by so-called valve-tremolo (fast changes of fingering at the same pitch, resulting in timbral changes)



Alternate between open and stopped sounds.

4. PERCUSSION

- Percussion 2 and 3 should be located at two opposite sides of the stage, while Percussion 1 should be located near the center.
- Timpani (Percussion 2 and 3): one of the instruments should be tuned approximately 1/4 – 1/6 tone higher than the other ("too sharp") and aim at maintaining that pitch difference throughout the entire piece. Both instruments should be set apart from each other as far as possible.
- Tom-toms (Percussion 3): x-shaped notehead indicates a rimshot.

E-LAYER Warstwa elektroniczna

Warstwa elektroniczna, zaznaczona w partyturze jako "E-layer", składa się z 3 komponentów: "taśma" w formacie full surround, warstwa synchronizacyjna (*click-track* dla dyrygenta) i opcjonalne przetwarzanie *live* (pogłos, amplifikacja). Wyłącznie warstwa synchronizacyjna jest zanotowana w partyturze.

A. Taśma (*full surround*)

- Taśma to 4-kanalowy plik dźwiękowy zapisany w tzw. B-format (*ambisonics, full surround*). W celu odtworzenia w czasie koncertu, dźwięk ten musi zostać zdekodowany do ilości kanałów reprezentującej ostateczną ilość i konfigurację głośników.
- Liczba i rozmieszczenie głośników będzie zależać ostatecznie od sali koncertowej. Rekomendowane jest użycie 12 głośników (plus subwoofery), ustawionych w dwóch warstwach, jedna warstwa bezpośrednio nad drugą. Każda z warstw będzie w tym wypadku składać się z 6 głośników, ustawionych w sześciokąt foremny. Dźwięk do słuchacza powinien docierać zarówno z *góry* jak i z *dołu*.
- Cała publiczność musi znajdować **wewnątrz** obszaru objętego zasięgiem głośników.

B. Synchronizacja z "taśmą"

W celach synchronizacji z taśmą, dyrygent otrzymuje *click-track* na słuchawkach (1 kanał, 1 słuchawka bezprzewodowa).

C. Opcjonalnie: amplifikacja instrumentów i pogłos

W zależności od rozmiaru sali koncertowej, odległości między muzykami i publicznością oraz naturalnego pogłosu w tej przestrzeni, amplifikacja wybranych instrumentów czy dodanie małej ilości pogłosu mogą okazać się pomocne lub wręcz konieczne. Ostateczna decyzja będzie zależać od akustyki sali i powinna zostać podjęta podczas prób.

E-LAYER The electronic layer

The electronic layer, marked "E-layer" in the score, consists of the 3 following components: "tape" in full surround, synchronization layer (*click-track* for conductor) and optional live processing. Only *click-track* for synchronization is notated in the score.

A. "Tape" (*full surround*)

- The tape part is mixed in ambisonics (full surround). It is a 4-channel B-format sound file. To play it back, it needs to be further decoded to the final number of channels representing the final number and configuration of available speakers.
- It is recommended that in a concert performance 12 speakers (plus subwoofers) should be used for sound reproduction. In this case the 12 speakers should be arranged in two layers, one layer directly above another. Each layer would consist of six speakers, arranged in a hexagon. The listener should perceive sound arriving both from *below* and *above*.
- It is absolutely crucial that the entire audience is enclosed **inside** the surround speaker array.

B. Synchronization with the tape

In order to properly synchronize with the tape part, a 1-channel *click-track* is provided for the conductor. A wireless headphone is recommended for the playback.

C. Optional: amplification of instruments and reverberation

Decision whether or not to add any amount of live processing will depend on *specific acoustic conditions* in the concert hall.

Given the size of the hall, distances, amount of natural reverberation etc. it might be necessary to amplify selected instruments or perhaps to even add a small amount of reverberation. This needs to be decided during the rehearsals in the actual space where performance will take place.

E-layer

Fl.Picc. *mf* *p* *pp* (*slow wide vibr.*)

Fl. *p* *mp* *p* *frull.*

Ob.1 *p* *p*

Ob.2 *p* *p*

Cl.1 in B \flat *mp* *p*

Cl.2 in B \flat *p* *p*

Hrn.1 in F *f* *mf* *fp* *f* *p* (*narrow range oscillation*)

Hrn.2 in F *f* *mf* *mp* (*half-valved*)

Tr.1 in C *f* *mp* *mf*

Tr.2 in C *6*

Vn.I-1 *p* *pp* *mp*

Vn.I-2 *p* *pp* *mp*

Vn.II-1 *p* *pp*

Vn.II-2 *p* *pp*

VI. *mp*

Fl. Picc. *mf* *mp* *f* *p*

Fl. *f* *fp* *mf* *frull.*

Ob.1 (slow wide vibr.) *mf* *p*

Ob.2 *mp* *mf* *pp*

Cl.1 in B \flat *fp* *p*

Cl.2 in B \flat *mp* *p* *pp*

Hrn.1 in F "dirty", half-valved *p* *p*

Hrn.2 in F (half-valved) *mp* *p* *mp*

Tr.1 in C *mp* *fp* *mf*

Vn. I-1 *mp* *mf* *p* *pp*

Vn. I-2 *mf* *p* *pp*

Vn. II-1 *mp* *mf* *mp* *pp*

Vn. II-2 *mp* *mf* *mp* *pp*

Vi. *mp* *pp*

Vc. *p* *pp*

Db. *p* *pp*

E-layer

Fl.Picc.

Fl.

Ob.1

Ob.2

Cl.1 in B \flat

Cl.2 in B \flat

Bsn.1

Bsn.2

Hrn.1 in F

Hrn.2 in F

Tr.1 in C

Tr.2 in C

Tr.3 in C

Tbn.

Perc.1 (Bass Drum)

Perc.2

Perc.3

Vn.I-1

Vn.I-2

Vn.II-1

Vn.II-2

Vi.

Vc.

Db.

32

1:33

E-layer

Fl.Picc.

Fl.

Ob.1

Ob.2

Cl.1 in B \flat

Cl.2 in B \flat

Bsn.1

Bsn.2

32

+ o + o + o +

Hrn.1 in F

Hrn.2 in F

Tr.1 in C

Tr.2 in C

Tr.3 in C

Tbn.

Perc.1

Perc.2

Perc.3

(Bass Drum)

34

Vn.I-1

Vn.I-2

Vn.II-1

Vn.II-2

Vi.

Vc.

Db.

39
1:54

E-layer

Fl.Picc. *f* *mf* *p* *mp*
(slow wide vibr.)

Fl. *f* *mf* *p*
(slow wide vibr.)

Hrn.1 in F *p* *mf* *pp*
(half-valved)

Hrn.2 in F *p* *mf* *pp*
"dirty", half-valved

Perc.2 (Wood bl.) *fp* *mf* *f* *p*

Perc.3 Tom-toms *mf* (x = rim shot) *f* *p*

Vn.I-1 *f* *mf* *p* *pp*

Vn.I-2 *f* *mf* *p* *pp*

Vn.II-1 *f* *mf* *p* *s.pont.*

Vn.II-2 *f* *mf* *p*

VI. *f* *p* *s.pont.*

41

51 52

E-layer

2:30

Ob.1 *pp*

Ob.2 *p*

Cl.1 in B \flat *mp*

Cl.2 in B \flat *mp*

54

Hrn.1 in F *mp* "dirty", half-valved

Hrn.2 in F *p* (all stopped) + o + o + o "dirty", half-valved *mp*

Tr.1 in C *fp* (senza sord.) *p*

Tr.2 in C *fp* (senza sord.) *mf* *p*

Tr.3 in C *mp* (senza sord.) *p*

(Tam-tam)

Perc.1 *mp* *pp*

52 56

Vn.I-1 *p* ASINCRONO saltando *mp* *p*

Vn.I-2 *pp* *mf* *pp* ASINCRONO saltando *mp* *p*

Vn.II-1 *pp* *mf* *pp* ASINCRONO saltando *mp* *p*

Vn.II-2 *pp* *mf* *pp* ASINCRONO saltando *mp* *p*

VI. *p* *f* 'Bartok' pizz. *pizz.*

Vc. *p* *pp* *mf* *pp* sul. pont.

Db. *mp* *p* *mf*

59

2:54

E-layer

Hrn.1 in F *mf* (half-valved) **64** (half-valved) *fp* *mf*
 Hrn.2 in F *mf* (half-valved) *mp* *f*
 Tr.1 in C *mp* *mf*
 Tr.2 in C *mp* *mf*
 Tr.3 in C *mp* *mf*
 Tbn. *mf*

63

Tam-tam

Perc.1 *pp* *mf* *p*

Vn.I-1 *ff* **61** *mf* *mp* **64** **66**
 Vn.I-2 *ff* *mf* *mp*
 Vn.II-1 *ff* *mf* *mp* *fp*
 Vn.II-2 *ff* *mf* *mp* *p* *fp*
 Vl. *ff* *mf* *mp* *fffz* *arco* *fp* *p* *fp*
 Vc. *ff* *p* *f* *ppp* *ord.* *molto vibr.* *f* *pp*
 Db. *f* *pp* *p* *f* *pp*

ASINCRONO pizz.
 ASINCRONO saltando
 'Bartok' pizz.
 s.tasto
 molto vibr.
 sul pont.
 ord.

Fl.Picc. *mf* *(slow wide vibr.)* *fp*

Fl. *mf* *mp*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 in B \flat *mf* *p*

Cl.2 in B \flat *mf* *p*

Perc.1 *(Bass Drum)* *p* *fp* *fp*

Perc.2 *Wood bl.* *p* *p* *mp* *p* *mp*

Perc.3 *(Tom-toms)* *mp* *p* *fp* *mp*

Vn.I-1 *mp* *p* *fp*

Vn.I-2 *mp* *p* *pp* *mp* *pp*

Vn.II-1 *mf* *mp* *fp* *mf* *pp*

Vn.II-2 *fp* *mf* *p* *mf* *pp* *pp*

VI. *mp* *p*

Fl.Picc. *mp* *f* *mf* *fp* *mf*

Fl. *mp* *f* *fp* *mf*

Ob.1 *mp* *f* *p*

Ob.2 *mp* *f* *p*

Cl.1 in B \flat *mp* *mf* *f* *mp*

Cl.2 in B \flat *mp* *f* *mp*

Hrn.1 in F (narrow range oscillation) *pp* *mf* *pp* *mp* *p*

Hrn.2 in F *mf* *pp* *mp* *p*

Tbn. *mf* *pp*

Perc.2 (Wood bl.) *mf* *p* *fp* *mf* *p*

Perc.3 *mf* *p* *pp*

Vn.I-1 *mp* *f* *p*

Vn.I-2 *mp* *f* *p* *pp*

Vn.II-1 *mp* *f* *p* *pp*

Vn.II-2 *mp* *f* *p* *pp*

VI. *fp* *fp* *fp* *mf* *p* *mf* *pp* (sul G) molto vibr.

Vc. *pp*

Db. *pp*

E-layer

3:48

3:57

Ob.1 *mf*

Ob.2 *mf*

Cl.1 in B \flat *mf*

Cl.2 in B \flat *mf*

Bsn.1 *f* *mf*

Bsn.2 *f* *mf* *mf*

Hrn.1 in F *mf* *mf*

Hrn.2 in F *mf* *p* *fp* *f* *mf*

Tbn. *mf* *f*

(Wood bl.) *mf*

(Tom-toms) *mf*

Vn.I-1 *ppp* *mp* *pp* *mp* *fp* *mf*

Vn.I-2 *fp* *mp* *pp* *fp* *f* *mp*

Vn.II-1 *ppp* *mp* *pp* *mp* *fp* *fp*

Vn.II-2 *ppp* *mp* *pp* *fp* *fp* *fp* *mf* *p* *molto vibr.*

VI. *ppp* *mp* *pp* *fp* *f* *p* *fp* *molto vibr.*

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

Db. *fp* *mp* *mf* *f* *p* *mf* *p* *molto vibr.*

Ob.1 *p* *p* *mf* *p*

Ob.2 *p* *p* *mf* *p*

Cl.1 in B \flat *p* *p* *mf* *mp* *p*

Cl.2 in B \flat *p* *p* *mf* *p*

Bsn.1 *mp* *f* *mp* *mf*

Bsn.2 *f* *mp* *f* *mf*

Hrn.1 in F *f* *mp* *mf*

Hrn.2 in F *mp* *f* *mp* *fp* *mf* *p*

Tbn. *ff* *f* *mf* *p* *mp*

Vn.I-1 *f* *p* *p* *fp* *f* *p*

Vn.I-2 *f* *p*

Vn.II-1 *fp* *f* *mp* *p* *fp* *fp* *f* *p*

Vn.II-2 *f* *p* *p* *f* *p*

VI. *fp* *fp* *f* *p* *mp* *mf* *fp*

Vc. *ff* *f* *p* *mp* *fp* *mf* *fp* *fp*

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

E-layer

4:21

4:27

Fl. Picc. *p* *mf*

Fl. *p* *mf*

Ob. 2

Cl. 1 in B \flat *mf* *p*

Cl. 2 in B \flat *mf* *p*

Hm. 1 in F *f*

Hm. 2 in F *f* *mp* *f*

Tbn. *mf* *fp* *mf* *mp* *p*

89 Temple bl.

Perc. 1 *fp* *f* *mf* *p* *f*

Perc. 2 Wood bl. *p* *f* *mf* *mf* *p* *f*

Perc. 3 Tom-toms (x = rim shot) *p* *f* *p* *mf* *p* *mf*

Vn. I-1 *fp* *mf* *pp*

Vn. I-2 *mp* *fp* *mf* *pp*

Vn. II-1 *mp* *fp* *mf* *pp* *fp* *fp* *fp* *pp* *fp*

Vn. II-2 *fp* *fp* *pp* *fp* *fp* *fp* *fp* *pp* *fp* *fp*

Vi. *f*

Vc. *fp* *mp*

E-layer 4:33

Fl.Picc. *mp* *p* *mf* *ff* *f*

Fl. *mp* *p* *mf* *ff* *f*

Ob.1 *mf* *ff* *f*

Ob.2 *mf* *ff* *f*

Cl.1 in Bb *mf* *ff* *f*

Cl.2 in Bb *mf* *ff* *f*

Bsn.1 *ff* *f*

Bsn.2 *ff* *f*

Hrn.1 in F *mf* *fp* *mf*

Hrn.2 in F *fp*

Tr.1 in C *mf* *f*

Tr.2 in C *mf* *f*

Tr.3 in C *mf* *f*

Tbn. *mf* *fp* *f*

Perc.1 (Temple bl.) *f* *f* *fp* *ff*

Perc.2 (Wood bl.) *mp* *p* *f* *mf* *f* *ff*

Perc.3 (Tom-toms) *p* *mf* *ff*

Bass Drum *f* *fp* *ff*

Vn.I-1 *ppp* *mf* *pp* *mf* *ff* *mf* *f*

Vn.I-2 *ppp* *mf* *fp* *mf* *ff* *mf*

Vn.II-1 *ppp* *fp* *fp* *fp* *f* *ff* *mf*

Vn.II-2 *p* *fp* *f* *ff* *mf*

VI. *fp* *ff* *mf*

Ve. *f* *mf*

Db. *mf* *f* *mf*

E-layer

4:45

4:54

Fl. Picc. *mf* *p*

Fl. *mf* *p*

Ob.1 *mf* *p*

Ob.2 *mf* *p*

Cl.1 in B \flat *mf* *mp*

Cl.2 in B \flat *mf* *p*

Bsn.1 *mf* *p*

Bsn.2 *mf* *p*

Hrn.1 in F *ff*

Hrn.2 in F *mf* *ff*

Tr.1 in C *ff*

Tr.2 in C *f*

Tr.3 in C *ff*

Tbn. *fp* *ff*

Perc.1 (Wood bl.) *mf* *mp* *p*

Perc.2 *f* *mp* *p*

Perc.3 *mf* *mp* *p*

Vn. I-1 *mf* *p* *pp*³

Vn. I-2 *fp* *mf* *p* *pp*

Vn. II-1 *fp* *mf* *p* *pp*

Vn. II-2 *fp* *mf* *mp* *pp*

VI. *fp* *mf* *mp* *pp*

Vc. *p* *pp*

Db. *mp* *p* *fp*

This page contains a musical score for the E-layer at 5:18. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. Picc., Fl., Ob. 1, Ob. 2, Cl. 1 in B \flat , Cl. 2 in B \flat , Bsn. 1, Bsn. 2, Hrn. 1 in F, Hrn. 2 in F, Tr. 1 in C, Tr. 2 in C, Tr. 3 in C, Tbn., Vn. I-1, Vn. I-2, Vn. II-1, Vn. II-2, Vl., Vc., and Db. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *p*, *pp*, *mp*, *mf*, *f*, *fp*, and *molto vibr.*. There are also performance instructions like *ord.* and *>*. The score is divided into four measures, with the first measure starting at 5:18. The key signature has one sharp (F#) and the time signature is 4/4.

120

Fl.Picc. *mp*

Fl. *p*

Ob.1 *p*

Ob.2 *pp*

Cl.1 in B \flat *mp*

Cl.2 in B \flat *p*

Bsn.1 *mp*

Bsn.2 *mp*

Hrn.1 in F (half-valved) *mf*

Hrn.2 in F *mp*

Tr.1 in C *mp*

Tr.2 in C *p*

Tr.3 in C *p*

Tbn. *< f*

Perc.1 (Temple bl.) *p* *fp* *mf* *mp* *p*

Perc.2 (Wood bl.) *mp*

Perc.3 Tom-toms *p* *mp*

Vn.I-1 *ff*

Vn.I-2 *ff*

Vn.II-1 *ff*

Vn.II-2 *ff*

VI. *ff*

Ve. *ff*

134 6:28 136

E-layer

Fl. *mf* (slow wide vibr.)

C1.1 in B \flat *mp* *f* *mp* *pp* *mf*

C1.2 in B \flat *mp* *mf* *mp*

Hrn.1 in F *p* *mp*

Hrn.2 in F *fp* *mp* (all stopped)

Perc.1 (Tam-tam) *mf* *pp*

Vn.I-1 *mf* *p*

Vn.I-2 *mf* *p*

Vn.II-1 *mf* *p*

Vn.II-2 *mf* *p*

VI. *mf* *p*

139

E-layer

Fl. (slow wide vibr.) *pp*

C1.1 in B \flat *p* *pp*

C1.2 in B \flat *pp*

Hrn.1 in F half-valved *pp* *p* *mp*

Hrn.2 in F half-valved *pp* *p* *mp*

Vn.I-1 *pp* *ppp*

Vn.I-2 *pp* *ppp*

146 153

E-layer

Perc.1 Tam-tam *pp* *p* *mp* *ppp* *mp* *ppp* *p*

155

160

7:16

E-layer

Fl.Picc.

Fl.

Ob.1

Ob.2

Bsn.1

Bsn.2

163

Hrn.1 in F

Hrn.2 in F

Tr.1 in C

Tr.2 in C

Tr.3 in C

Tbn.

157

161

Vn.I-1

Vn.I-2

Vn.II-1

Vn.II-2

VI.

Vc.

Db.

E-layer

7:22

2/4

Fl.Picc.

Fl.

Ob.1

Ob.2

Bsn.1

Bsn.2

Hrn.1 in F

Hrn.2 in F

Tr.1 in C

Tr.2 in C

Tr.3 in C

Tbn.

Vn.I-1

Vn.I-2

Vn.II-1

Vn.II-2

VI

Vc.

Db.

E-layer 7:34

Fl.Picc. *mf*

Fl. *mf* (slow wide vibr.)

Ob.1 *mf*

Ob.2

Cl.1 in Bb *mf*

Cl.2 in Bb *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Hrn.1 in F *f*

Hrn.2 in F *fp* *mf* *fp* *f*

Tr.1 in C *f*

Tr.2 in C *mf* *f*

Tr.3 in C *mp* *f*

Tbn. *fp* *mf*

Vn.I-1 *mf*

Vn.I-2 *mf*

Vn.II-1 *mf*

Vn.II-2 *mf*

VI. *mf*

Vc. *f*

Db. *f* (pizz.)

172

175

177

E-layer

7:42

7:50

Fl.Picc.

Musical staff for Fl.Picc. in 4/4 time. Measures 172-174 show a melodic line with triplets and accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Fl.

Musical staff for Fl. in 4/4 time. Measures 172-174 show a melodic line with sixteenth notes and accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Ob.1

Musical staff for Ob.1 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *p* and *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Ob.2

Musical staff for Ob.2 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mp* and *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Cl.1 in B \flat

Musical staff for Cl.1 in B \flat in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *p* and *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Cl.2 in B \flat

Musical staff for Cl.2 in B \flat in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *p* and *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Bsn.1

Musical staff for Bsn.1 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Bsn.2

Musical staff for Bsn.2 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Hrn.1 in F

Musical staff for Hr.1 in F in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Hrn.2 in F

Musical staff for Hr.2 in F in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Tr.2 in C

Musical staff for Tr.2 in C in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Tr.3 in C

Musical staff for Tr.3 in C in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Tbn.

Musical staff for Tbn. in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mf*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Perc.1

Musical staff for Perc.1 in 4/4 time. Measures 172-174 are whole rests. Measure 175 is marked **175 Tam-tam** with dynamics *ppp*, *p*, and *pp*. Measures 176-177 are whole rests.

Vn.I-1

Musical staff for Vn.I-1 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *f*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Vn.I-2

Musical staff for Vn.I-2 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *f*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Vn.II-1

Musical staff for Vn.II-1 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *f*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Vn.II-2

Musical staff for Vn.II-2 in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *f*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

VI.

Musical staff for VI. in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *f*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Vc.

Musical staff for Vc. in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mp*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

Db.

Musical staff for Db. in 4/4 time. Measures 172-174 show a melodic line with accents. Dynamics include *mp*. Measure 175 is a whole rest. Measures 176-177 are also whole rests.

179

182

8:01

E-layer 7:56

Hrn.1 in F *fp* *mf* *mf* *fp* *f*

Hrn.2 in F *p* *fp* *mf* *fp* *mf* *fp*

Tr.1 in C *p* *fp* *mf* *f* *mf*

Tr.2 in C *p* *mp* *fp* *mf* *fp*

Tr.3 in C *p* *mp* *fp* *mf* *mf*

Tbn. *fp* *mf* *fp*

186

8:12

E-layer 8:12

Fl.Picc. *f*

Fl. *f*

Ob.1 *f*

Ob.2 *f*

Bsn.1 *f*

Bsn.2 *f*

Hrn.1 in F *f* *fp* *ff*

Hrn.2 in F *f*

Tr.1 in C *fp* *ff*

Tr.2 in C *fp* *f*

Tr.3 in C *mf*

Vn.I-1 *f* *sempre dim.*

Vn.I-2 *f* *sempre dim.*

Vn.II-1 *f* *sempre dim.*

Vn.II-2 *f* *sempre dim.*

187

188

E-layer

8:22

Fl. Picc. *mf* *mp*

Fl. *mf* *mp*

Ob.1 *mf* *mp*

Ob.2 *mf* *mp*

Cl.1 in B \flat *mf* *mp*

Cl.2 in B \flat *mf* *mp*

Bsn.1 *mf*

Bsn.2 *mf* *mp*

Vn. I-1 *mp*

Vn. I-2 *mp*

Vn. II-1 *mp*

Vn. II-2 *mp*

Vi. *mf*

Vc. *mf*

Db. *mf* *sempre dim.*

E-layer

8:38

Fl.Picc.

Fl.

Ob.1

Ob.2

Cl.1
in B \flat

Cl.2
in B \flat

Vn.I-1

Vn.I-2

Vn.II-1

Vn.II-2

Vi.

Vc.

Db.

The image shows a page of a musical score for an orchestra. It contains 13 staves of music, each for a different instrument. The instruments are: Flute Piccolo (Fl.Picc.), Flute (Fl.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 in B-flat (Cl.1 in B \flat), Clarinet 2 in B-flat (Cl.2 in B \flat), Violin I-1 (Vn.I-1), Violin I-2 (Vn.I-2), Violin II-1 (Vn.II-1), Violin II-2 (Vn.II-2), Viola (Vi.), Cello (Vc.), and Double Bass (Db.). The score is divided into three measures. The first measure starts at rehearsal mark 195, the second at 197, and the third at 202. The time signature is 4/4. The tempo is marked as 8:38. The dynamics range from *p* (piano) to *ppp* (pianissimo). The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.

204

207

213

E-layer

9:08

The musical score is arranged in a standard orchestral layout. At the top, there are three boxed measure numbers: 204, 207, and 213. A time signature of 9:08 is indicated. The instruments are listed on the left side of the page: E-layer, Fl. Picc., Fl., Ob. 1, Ob. 2, Cl. 1 in B \flat , Cl. 2 in B \flat , Tr. 2 in C, Tr. 3 in C, Perc. 1, Vn. I-1, Vn. I-2, Vn. II-1, Vn. II-2, Vl., Vc., and Db.

The score features various musical notations including dynamics (e.g., *mp*, *p*, *pp*, *f*, *mf*, *fp*), articulation (accents, slurs), and performance instructions like "Tam-tam" and "con sord.". The woodwind section (Flutes, Oboes, Clarinets) has long, sustained notes with dynamic markings. The string section (Violins, Violas, Violoncello, Double Bass) has more active passages with triplets and dynamic changes. The percussion part includes specific instructions for the Tam-tam instrument.

227

231

10:20

E-layer

Fl.Picc.

Fl.

Ob.1

Ob.2

Cl.1 in B \flat

Cl.2 in B \flat

Bsn.1

Bsn.2

233

Hrn.1 in F

Hrn.2 in F

Tbn.

Vn.I-1

Vn.I-2

Vn.II-1

Vn.II-2

VI.

236

E-layer

10:36

10:47

Fl.Picc.

ff *(slow wide vibr.)* p 240 *f*

Fl.

ff p 240 *f*

Ob.1

ff mp p

Ob.2

ff mp p

Cl.1 in Bb

ff p

Cl.2 in Bb

ff p

Bsn.1

mf p

Bsn.2

f mf p

238

Hrn.1 in F

mp p

Hrn.2 in F

mp p *(narrow range oscillation)*

Tbn.

mp fp

Bass Drum

Perc.1

p p

Perc.2

ppp f pp mf mp p

Perc.3

fp f mf p pp p mf p

240

Vn.I-1

p ff

Vn.I-2

p ff

Vn.II-1

p ff

Vn.II-2

p ff

E-layer

11:08

Fl. Picc. *p* *pp*

Fl. *p* *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 in B \flat *p* *pp*

Cl. 2 in B \flat *p* *pp*

Hrn. 1 in F *p* *mf*

Hrn. 2 in F *p* *mf*

Tbn. *mf* *p* *mf* *mp*

Perc. 1 *mf*

Perc. 2 *mf* *f* *mp* *p*

Perc. 3 *mf* *f* *mp* *p*

VI. *f* *mp* *f* *fp* *ff* *f* *mf*

Vc. *mf* *fp* *pp* *f* *fp* *ff* *f* *mf*

Db. *fp* *pp* *fp* *ff* *f* *mf*

E-layer

Fl. Picc.

Fl.

Ob.1

Ob.2

Cl.1
in B \flat

Cl.2
in B \flat

Hm.1
in F

Hm.2
in F

Tbn.

Perc.1

VI.

Vc.

Db.

Musical score for measures 256-258. The score includes parts for Fl. Picc., Fl., Ob.1, Ob.2, Cl.1 in B \flat , Cl.2 in B \flat , Hm.1 in F, Hm.2 in F, Tbn., Perc.1, VI., Vc., and Db. The score is marked with dynamics such as *p*, *pp*, and *mp*. It features various musical notations including triplets, slurs, and articulation marks. The Perc.1 part includes a *(Tum-tam)* instruction. The Fl. Picc. part has a measure number 258. The Fl. part has a measure number 258. The Cl.1 and Cl.2 parts have a measure number 258. The Hm.1 part has a measure number 258. The Hm.2 part has a measure number 258. The Tbn. part has a measure number 258. The Perc.1 part has a measure number 258. The VI. part has a measure number 258. The Vc. part has a measure number 258. The Db. part has a measure number 258.