

Abstract

Vicissitudes is a composition for orchestra with a duration of approximately 13' 30". The main idea of the piece, the subdivision of the orchestra into small soloistic groups along with larger ensembles, was inspired by the principles of one of the Baroque forms, namely the Concerto Grosso.

Résumé

Vicissitudes est une composition pour orchestre ayant une durée approximative de 13' 30". L'idée centrale de la pièce, la division de l'orchestre en petits groupes ayant une fonction soliste de même qu'en ensembles plus larges, a été inspirée par les principes d'une des formes Baroques, le Concerto Grosso.

Acknowledgements

I would like to express my sincere appreciation to Professor Brian Cherrey for his valuable advice, time, dedication, and support.

Table of Contents

ABSTRACT.....	<i>ii</i>
ACKNOWLEDGEMENTS.....	<i>iii</i>
TABLE OF CONTENTS.....	<i>iv</i>
ANALYSIS:	
I. OVERVIEW.....	1
II. THE PRINCIPLES OF FORMAL ORGANISATION.....	3
III. PITCH ORGANISATION.....	23
IV. SOME ASPECTS OF THE RHYTHMIC STRUCTURE.....	32
V. CONCLUSION.....	37

Overview

One of the main ideas for the piece Vicissitudes came from the general structure of the Concerto Grosso -- the earliest form of instrumental concerto, from the Baroque period. In the Baroque Concerto Grosso, a small group of soloists (known as a *concertino*) was presented opposite a larger orchestra (*ripieno*). Therefore, the most important structural idea of Vicissitudes was to subdivide the orchestra in accordance with the general principles of the Concerto Grosso. However, there are a few important differences between the structural design of the typical Concerto Grosso on the one hand and Vicissitudes on the other. First and foremost, in this piece several smaller groups of instruments are featured, compared to the single smaller group of soloists that was typical in the Baroque form. The second essential difference is that the small instrumental ensembles of Vicissitudes each contain a different number of instruments. Further, these ensembles are not fixed: some instruments are removed freely from the ensembles already featured and attached to new ones that have not been presented yet. Moreover, within the course of the piece some smaller instrumental groups play a more prominent role, while others are "dissolved" into the orchestral background. In addition, some instruments also emerge from the orchestra and crystallise into the soloistic groups. This timbral mobility is supported by a constant shift in dynamics, tempi, texture, and rhythmic, harmonic, and

melodic combinations. The element of constant change on the one hand and a certain element of unexpectedness on the other can be loosely associated with an image of vicissitude in the broader sense of the word. All of the above have given the piece its title, Vicissitudes.

The principles of formal organisation

As has already been mentioned, the formal structure of the piece is generally a result of the opposition of the soloistic groups to the larger ensembles. This idea of an alternation between smaller and larger ensembles, using an approach which differs from that of the Baroque Concerto Grosso, suggested a form which, although continuous, is comprised of a number of short sections. As a result there are fifteen sections in the piece, with a total duration of thirteen minutes and thirty seconds. *These sections are of varying length and different scorings, and are presented as a continuous series of short musical events.* In this analysis the sections of the piece will be named either *ripieno* or *concertino*, thus reflecting their structural and orchestral status in the piece.

The overall design of the piece is presented in chart 1 (following page). As one may see, the *ripieno* sections are not necessarily followed by *concertino* sections, just as the soloistic sections are not always followed by *tutti* sections. The subdivision into *ripieno* and *concertino* according to their instrumentation may also seem at first glance to be very subjective. This is true for several reasons. First, the number of instruments used for the *concertino* and *ripieno* sections is often almost identical. However, the main justification for the classification in these cases is not based on the quantity of instruments, but rather on the combination of instruments and their

Chart 1:

Section N°	MM N°	Instrumentation	Duration
section 1 (ripieno I)	mm. 1-12	woodwinds and strings	1 min.
section 2 (concertino I)	mm. 13-25	2 fl., 1 ob., 1 cl., 2 horns, 2 trombones, 2 perc. <i>(with the melodic support of the strings)</i>	45 sec.
section 3 (ripieno II)	mm. 26-38	woodwinds, brass, strings	30 sec.
section 4 (ripieno III)	mm. 39-52	strings	45 sec.
section 5 (concertino II)	mm. 53-70	1 bsn., 2 horns, 2 trumpets, 2 trombones, tuba, 2 perc., p-no <i>(with the participation of the strings)</i>	1 min.
section 6 (concertino III)	mm. 71-87	2 fl., 2 perc. <i>(with the participation of the strings)</i>	20 sec.
section 7 (concertino IV)	mm. 88-97	2 fl., 2 ob., 2 cl., 1 bsn., 1 horn, 2 trumpets, perc. 1 <i>(with the participation of the strings)</i>	30 sec.
section 8 (ripieno IV)	mm. 98-124	woodwinds, brass, strings	2 min.
section 9 (ripieno V)	mm. 125-38	woodwinds, 2 horns	50 sec.

Section N°	MM N°	Instrumentation	Duration
section 10 (concertino V)	mm. 139-47	celesta, 2 perc.	30 sec.
section 11 (ripieno VI)	mm. 148-54	2 trumpets, 2 trombones, strings	20 sec.
section 12 (concertino VI)	mm. 155-65	4 groups of soloists: 1) 2 trumpets, 2 trombones 2) 2 bass., 2 horns 3) 2 fl., 2 ob., 2 cl. 4) 2 perc., cel.	30 sec.
section 13 (ripieno VII)	mm. 166-74	woodwinds, brass, strings	30 sec.
section 14 (concertino VII)	mm. 175-92	vln 1 and: 1) 2 perc. p-no, 2 cb. 2) vln. 2, vla. 1, cello 1, cb. 1 3) 2 perc., cel., 2 fl.	1 min.
section 15 (ripieno VIII)	mm. 193-241	woodwinds, brass, strings	3 min.

semantic function in the piece as a whole. Second, the contrast between sections, which seems very obvious when one uses the two opposing terms "*concertino*" and "*ripieno*", is often greatly disguised by transitional passages from one section to the next. Third, sometimes a section which starts as *concertino*, using only a small instrumental ensemble, soon incorporates a gradual addition of the whole orchestra, thus somewhat obscuring the functional role of this section in the piece. Finally, in the *concertino* sections the small soloistic group is often supported by other orchestral groups, which also may veil the functional role of that particular section. Nonetheless, despite these difficulties in classification, it was quite important to differentiate between the two distinct semantic functions which the different sections of the piece could have. For this reason the subdivision into *concertino* and *ripieno* has been made.

The formal subdivisions of this piece are often articulated by means of changes in at least three of the following main parameters: instrumentation, texture, dynamics, register, and tempo. Sometimes these changes may also involve some reorganisation of the pitch structure, certain changes to the rhythmic system, and as a consequence, a general slowing-down or speeding-up of harmonic rhythm.

Let us now look at some examples in detail. As an example of formal subdivision articulated by a change in texture, instrumentation, dynamics, register, and tempo, one can examine the transition between sections 3 and 4

(mm. 38-39, p. 12). The beginning of section 4, "ripieno III" (m. 39), presents a dramatic contrast to the previous musical material from several points of view:

- 1) After a dense texture in the orchestral *tutti* of mm. 36-38, only 2 groups of strings (cellos and double basses) are featured.
- 2) The register has been dramatically changed: starting in m.39, only the lowest register is presented, compared to the expanded range of the orchestral *tutti*.
- 3) The change in colour is also significant: the beginning of the "ripieno III" section is marked by the dry, clicking sound of the lower strings using the effect of *col legno tratto*.
- 4) Starting in m. 39, there is also a considerable change in dynamics: after a gradual crescendo towards *f* and *ff* (mm. 37-38), the dynamic level is suddenly shifted to *pianissimo* (m. 39).
- 5) After a gradual *accelerando* (mm. 35-38), there is a sudden return to the initial tempo of $J = 76$ at the beginning of "ripieno III".

A process which is almost the reverse of that described above may be observed in the passage containing the end of section 12 (m. 165, p. 50) and the beginning of section 13 (m. 166, p. 51). The beginning of section 13, "ripieno VII", is highly contrasted to the section immediately preceding it, due to dramatic changes in three parameters:

1) texture and instrumentation: After the transparent texture of the soloistic groups (for instance, woodwinds in mm. 163-64, and glockenspiel, vibraphone, and celesta in mm. 164-65), there is a return to the dense texture of the orchestral *tutti* in m. 166.

2) register: After dwelling in a middle register for quite a long period of time (mm. 125-65), the beginning of section 13 is marked by a sudden expansion of the range of the orchestral *tutti*.

3) tempo: After a gradual *rallentando* (mm. 155-164), there is a return to the initial tempo of section 12 ($\text{♩} = 72$) in the last measure of that section (m. 165).

However, the most dramatic change, employing almost all parameters, articulates the end of section 13, "ripieno VII" (m. 174, p. 53), and the beginning of section 14, "concertino VII" (m. 175, p. 54). The beginning of section 14 is marked by a sudden dropping-out of almost the whole orchestra, which had been playing *ff*. Only one single instrumental line is featured in m. 175: a violin solo playing *pp* (*non vibrato, senza espressione*). This contrast foreshadows the use of the same procedure that takes place at the very end of the piece (section 15, m. 232-33). A similar technique is also employed earlier in the piece, in the transition from section 5 to 6 (m. 70, p. 23). The beginning of the "concertino III" (m. 71) is marked by the dropping-out of the whole string section, which had been playing a

chromatic cluster consisting of 11 notes of the chromatic scale, and the subsequent presentation of a duo of flutes playing one single note in the highest register accompanied by drums.

All of the devices described above were intended to create obvious contrasts between sections. On the other hand, there are some compositional techniques in Vicissitudes that are used in order to achieve the opposite result: that is, to create continuity and coherence between the formal subdivisions. The first such device is the gradual emergence of a few instruments from the orchestral background, mainly by means of heightened dynamics and articulation, leading to their final crystallisation into a soloistic group. An example of the use of this technique is the transition from section 1, "ripieno I", to section 2, "concertino I" (mm. 13, p. 5). Starting in m. 7 (section 1), there are three instruments within the woodwind section (Fl. 1, Ob. 1, Cl. 1) and two instruments in the strings (Vla 1 and 4) that start to stand out against the orchestral background. Such a highlighting is achieved by means of subtle dynamic fluctuations within the melodic lines as well as, for the violas, different articulation compared to the rest of the strings. Starting in m. 13, the three woodwinds emerge as a soloistic group, while the two violas have been replaced by horns, trombones, and percussion (m. 15). In order to make the transition even subtler, the strings are not abandoned at once, but instead their sound is only gradually abandoned (mm. 13-17).

The second unifying technique employed is the use within a transition of a particular element that is common to both surrounding sections. Most often this is an element of orchestration, but it also could be a common pitch class with the support of a similar tempo, dynamic level, and certain other parameters. An example of a case in which the unifying device is orchestration is found in the transition from section 6, "concertino III", to section 7, "concertino IV" (m. 88, p. 29). In section 6 (starting in m. 74) the whole string section is presented gradually together with the soloistic group, mainly as an element of colour but also as pitch support for the two flutes. At the beginning of section 7 (m. 88) the previous soloistic group is replaced by a new one, but the string section remains intact with the same functions of added colour and melodic support. As an example of a case in which the unifying device between two sections is a common pitch class, one can consider the transition from section 14, "concertino VII" (mm. 191-92, p. 56), to section 15, "ripieno VIII" (m. 193, p. 57). At the end of section 14, starting at m. 190, two flutes present the pitch class a. At the beginning of section 15 (m. 193), the rest of the woodwind section enters on the a. Finally, in m. 195, the whole string section also presents the pitch class a over a range of five octaves, though with some microtonal inflections.

The third main unifying device used between two adjacent sections is the superimposition of two textural blocks, one belonging to the first section and the other to the second section. Consider one example, in the transition

from section 9, "ripieno V", to section 10, "concertino V" (m. 139, p. 43). In the last two measures of section 9 (mm. 137-38), the dense texture of woodwinds and horns is joined by a new, transparent textural block: the glockenspiel, vibraphone, and celesta. This superimposition is meant to be noticed as little as possible: the new soloistic group enters at a dynamic of *pp*, while the woodwinds and horns have a *continuous crescendo*. However, at the end of m. 138 the larger textural block returns to *pp*, the main dynamic level of "ripieno V", and then fades out, while the glockenspiel, vibraphone, and celesta remain, becoming the only group featured at that particular moment.

All of these compositional processes, both those creating contrast and those providing a smooth transition between sections, may be observed in chart II (following page).

There is one more compositional technique used throughout Vicissitudes which is meant to create continuity and coherence in the piece on a large scale. This technique is the use of clear correspondences between different sections in terms of rhythmic structure, type of texture, and pitch content. The principles of organisation of the musical material in Vicissitudes are actually quite economical, despite their variety at first glance. One of these main principles is the reintroduction of material that has already been presented in an earlier part of the piece. However, there are no literal repetitions of the musical material; each new "repetition" is a

Chart II:

Transition between sections #	Unifying devices	Contrasting parameters
1-2	emergence of a few instruments from the orchestral background (by means of different dynamic and articulation), and their crystallisation into a soloistic group	----
2-3	----	instrumentation; tempo
3-4	----	tempo; instrumentation; dynamics; texture; register; articulation
4-5	introduction of the soloistic instruments as part of an orchestral texture at first, followed later by their crystallisation into the soloistic group	----
5-6	----	texture; tempo; instrumentation; pitch content
6-7	common element: orchestration (similar string texture is shared by both sections)	----

Transition between sections #	Unifying devices	Contrasting parameters
7-8	----	texture; instrumentation; register; general slowing-down of the harmonic rhythm
8-9	----	tempo; dynamics; instrumentation; pitch content; contraction of register
9-10	superimposition of two textural blocks, one from the first section and one from the second	----
10-11	superimposition of two textural blocks, one from the first section and one from the second	----
11-12	the new section starts using exactly the same instrumentation as the end of the preceding section	----
12-13	----	texture; tempo; instrumentation; expansion of the register
13-14	----	texture; dynamics; instrumentation; register
14-15	common element: unifying pitch class and same dynamic level	----

variation of the original block of material, involving a change of pitch content, register, dynamics, orchestration, or a combination of these. In order to clarify the ways in which this compositional process is employed, a few examples will be given. Though there are several different blocks of texture that are particularly important in the piece as a whole, we will look at only three of them, since each represents a different approach to this process of variation. Let us call these blocks "moments" for this analysis, and for the sake of clarity name them "A", "B", and "C".

Moment A: section 2 ("concertino I"), mm. 21-24, pp. 7-8, entire string section

Moment B: section 8 ("ripieno IV"), mm. 98-122, pp. 32-40, orchestral *tutti*

Moment C: section 3 ("ripieno II"), mm. 26-38, pp. 9-12, entire woodwind section and two horns

As one can see, moment A is first introduced in section 2, mm. 21-24, in the strings. The pitch content of this "moment" consists of only two pitch classes with microtonal inflections: *eb* and *d*. These two pitch classes are presented at opposite extremes of register: *eb* is given to both violin sections in their highest register, while *d* is presented by the cellos and double basses in a very low register. (The violas slightly fill the gap between these two registers.)

The second appearance of this textural block takes place in section 12, "concertino VI" (mm. 155-56, p. 47). The variations of moment A upon its second appearance involve:

- 1) a slight change in the instrumentation: the two double basses are omitted;
- 2) a change in colour: all strings play *sul ponticello*;
- 3) a change in pitch content: the strings present four pitch classes -- c#, e, e#, and g# -- still with microtonal inflections;
- 4) a dramatic change in register: the extremities of register have been brought inward to the range of the perfect fifth e#-g# above middle c;
- 5) reduction of the block: two measures instead of the original four.

The last time that moment A is presented is in section 15, "ripieno VIII" (mm. 201-04, pp. 59-60). This time the variations involve:

- 1) a change in colour: all strings play *sul tasto* using mutes;
- 2) a change of pitch content: each melodic line presents the same chromatic trichord [0, 1, 2] -- g#, a, bb -- still with microtonal inflections;
- 3) the range has again been dramatically expanded, embracing the two extreme registers of the first appearance of moment A: the highest in violins I and II, and the lowest in the cellos and double basses.

Now consider the second example: the use of moment B. One thing which is very different about this particular moment compared with moment A is its length: moment B consists of the whole of section 8, "ripieno IV" (mm. 98-122, pp. 32-40), with the exception of the last two measures. This moment starts in mm. 98 with the presentation of only two groups from the orchestra: the cellos and double basses. However, the subsequent development involves the gradual addition of different groups of the orchestra leading to the orchestral *tutti* starting in m. 103. Moment B uses a largely static field as far as rhythmic structure and harmony are concerned. A detailed analysis of the rhythmic and pitch organisation of this section will be given in a later section of this paper. However, one aspect should be mentioned in connection with pitches: there are only six pitch classes used in this moment, namely a, c, c#, e, f, and g#.

The second appearance of the musical material from moment B is found in section 13, "ripieno VII" (mm. 166-74, pp. 51-53). Again this material encompasses the entire section. However, there is only one single measure in this section that is taken directly from the original moment B -- m. 166 (corresponds to m. 103 in section 8). Therefore, one single measure from moment B gave birth to an additional structural block (section 13), the whole of which is built upon a very gradual, subtle rhythmic transformation of this one measure. A second aspect of variation concerns dynamics: in section 13 there are small fluctuations in dynamics within the orchestral

groups, compared to the more abrupt changes in volume characteristic of the original moment B.

The third and last reintroduction of the musical material of moment B takes place in section 15, "ripieno VIII" (mm. 206-12, pp. 61-63). This time, however, it occupies only a small part of the section. All seven measures of this structural block are taken directly from the original moment B: mm. 206-11 correspond to mm. 103-08, while m. 212 is equivalent to m. 114. Nonetheless, there is one very important difference between these two textural blocks, despite the repeated measures: dynamics. In mm. 206-11, compared to mm. 103-08, completely different orchestral groups are brought into the foreground by means of dynamics.

The final example illustrating this variation-based compositional technique is taken from moment C, which first appears in section 3, "ripieno II" (mm. 26-38, pp. 9-12). As was the case with moment B, moment C comprises the whole section. The musical material is presented by the complete woodwind section together with two horns. The pitch material consists of the same six pitch classes as those used in moment B: a, c, c#, e, f, g#. However, the treatment of the musical material from moment C on its subsequent reappearances is quite different from the processes used to vary either moment A or moment B.

The first reintroduction of the material from moment C takes place in section 9, "ripieno V" (mm. 125-38, pp. 41-43). This time, as in the original

moment C, the material is presented in the woodwinds and horns, and encompasses the whole section. Nonetheless, we will call this new structural block "moment C₁" due to several important changes:

- 1) Moment C₁ presents a rhythmic retrograde of the original moment C.
- 2) Moment C₁ starts with only five members of the orchestral group; gradually new instruments are added, and only in m. 132 is the whole instrumental ensemble featured.
- 3) The registral range has been contracted.
- 4) The dynamic level is mostly *pp* - *p*, compared to the *ff* of the first five measures of moment C.
- 5) The number of pitch classes has been expanded to ten: *d*, *d#*, *f#* and *g* have been added.

The third repetition of the material from moment C occurs in section 11, "ripieno VI" (mm. 148-54, pp. 45-47). We will call this transformed material "moment C₂". This "moment" uses the same pitch collection and dynamic level as moment C₁; however, there are two main differences between moment C₂ and both moment C and C₁:

- 1) Moment C₂ is fully reorchestrated: it features two completely new sections, brass and strings, which replace the woodwinds and horns.
- 2) The texture of moment C₂ features a superimposition of the *original*

moment C and its rhythmic retrograde, moment C₁.

One can see that each of the three "moments" described above -- A, B, and C -- presents a different degree of variation of musical material upon its reappearance, from a slight change in dynamics and pitch content (moment A), to a dramatic change in register, orchestration, and contrapuntal technique (moment C). These demonstrate that one of the main principles of the formal organisation of *Vicissitudes* is the development and variation of musical material throughout the progress of the piece.

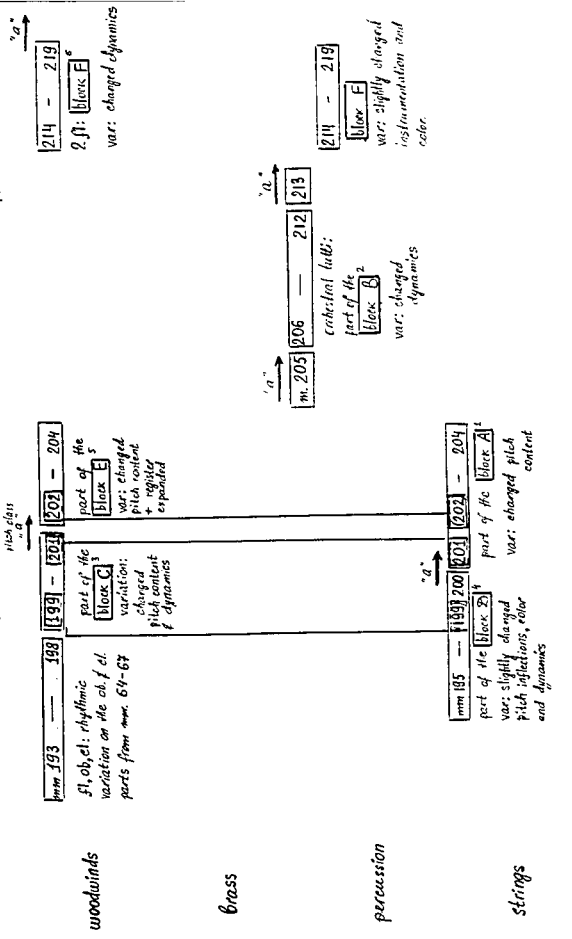
The quintessential example of this type of formal organisation, in which the technique can be observed in its pure form, is to be found in the formal structure of the last section of the piece, "ripieno VIII" (pp. 57-70). The structural organisation of section 15, the longest section in the piece, is entirely based on variation of the musical material featured in the preceding fourteen sections. The formal structure of this section features an unpredictable alternation of different textural blocks from the earlier parts of the piece, including superimpositions of these blocks. These structural units, however, are not presented in an abrupt fashion; nor do they simply follow one after another in succession. Rather, there are links between the blocks that are used in order to make transitions as smooth as possible, making a listener almost unaware of the changes in the musical material. From the very beginning of this section (m. 193) to m. 220, the link between the

structural blocks is the single pitch class a, which is constantly present as a seemingly endless sustained note. Starting in m. 220, the pitch class a is replaced in its function by the already-presented collection of 6 pitch classes with a added: hence, a, c, c#, e, f, and g#. And of course, as a logical conclusion, the piece ends with the same sustained pitch a (mm. 233-241). This formal organisation of section 15 is presented in chart III (following page).

Chart III

Formal structure of the section 15 (pp. 67-70)

- superposition of the structural blocks
 → line between the blocks



- 1 block A: section 2 (concertino I), mm. 21-24; strings
- 2 block B: section 2 (ripiano IV), mm. 98-122; orchestral tutti
- 3 block C: section 3 (ripiano II), mm. 26-38; woodwinds and horns
- 4 block D: section 6 (concertino III), mm. 74-87; strings
- 5 block E: section 4 - beginning of 5. mm. 39-54; strings + woodwinds (m. 51)
- 6 block F: section 5 (concertino III), mm. 71-76; fl. & perc.

Formal structure of the section 15 (cont.)

woodwinds
 220 - 222
 part of the block G
 variations: changed
 pitch content; dynamics;
 expansion of the register

selections
 of 6 units

226 - 232
 rhythmic variation on the block B

brass
 220-224
 part of the block G
 var: re-orchestration

226 - 232
 rhythmic variation on the block B

percussion
 220 - 228
 rhythmic and coloristic variations on the
 percussion part from mm. 15-18 and 20-21

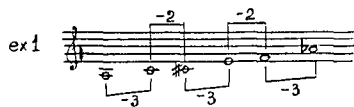
233 - 241
 solo violin:
 variation on the solo violin
 part from mm. 175-189

strings

? block G: section I (ripieno I), mm. 1-12; woodwinds, horns, strings

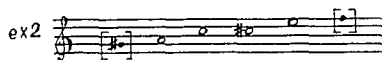
Pitch organisation

As was mentioned earlier in this paper, one of the main compositional techniques used in the piece Vicissitudes is the creation of continuity and coherence on the largest scale by means of several clear correspondences between different sections. One of the most important of these correspondences is on the level of pitch organisation. There are six main pitch classes used in Vicissitudes, and the entire pitch system of the piece is based on different combinations and interplays of these pitch classes, namely a, c, c#, e f, and g#:



As one can see, this pitch collection has a symmetrical structure: three minor thirds separated by two minor seconds. This allows several different combinations of its six pitch classes. In some cases these pitches are used linearly, creating a melodic motion, and in others are used to construct the overall harmony; sometimes they are used in a combination of these two possibilities. But in order to see how this pitch system works, we must look at examples from several sections of the piece.

In section 1, "ripieno I" (mm. 1-12, pp. 1-4), a dense multivoiced conglomerate structure is presented which consists of four main pitch classes: a, c, c#, and e. The melodic motion of each of the instrumental lines consists of a perpetual meandering through these pitch classes, thereby creating a generally static harmonic field. Starting at m. 4 the melodic boundaries, the perfect fifth a-e, gradually start to be expanded through the addition of 2 new pitch classes, f and g#*:



However, these two pitch classes do not play an important role in this particular passage, serving only the function of "non-harmonic" tones in tonal music: in other words, acting as an ornamentation of the two main pitches, a and e.

In section 3, "ripieno II" (mm. 26-38, pp. 9-12), all of the six pitch classes play an equally important role throughout. Here they are subdivided in such a way that they form three minor sevenths:



* The g# was already briefly introduced in m.1 in some of the melodic lines.

All instrumental lines in this section feature numerous rhythmic variations of the same melodic cell: the chromatic dyad [0,1]. The overall harmony in this section, if one superimposes the minor sevenths, is the following six-pitched aggregate:



At first glance, this structure seems to be symmetrical, since the upper three notes look like a mirror image of the lower three. However, on comparison of the upper and lower sub-structures, one notices that their intervallic content is slightly different: the lower one constitutes a minor third on top of a minor sixth, while the upper one consists of a major sixth on top of a major third:

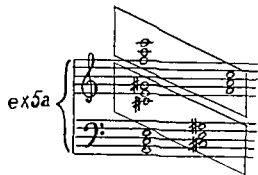


The next important combination of the six main pitch classes used in this piece can be observed in section 8, ripieno IV (mm. 98-123, pp. 32-40). In this section these pitch classes are distributed in such a way that they

constitute three triads, namely the a minor, c# minor, and F major triads*:



In addition, as is obvious from the above example, the boundaries of the registral range are expanded in order to make the triadic grouping more noticeable. However, this distribution is somewhat veiled by the doubling of the two upper triads an octave lower:

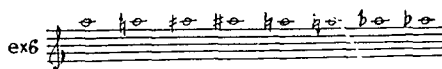


Thus, the overall harmony in this section is built upon the superimposition of all triads, as shown above.

A completely different approach from those described above can be

* There are a few other possible choices of major and minor modes for the three triads in the combination. For example, one of the other possible combinations is A major, C# major, and f minor.

seen in section 6, "concertino VI" (mm. 71-87, pp. 23-28). Here only one pitch class of the initial collection has been chosen, the most prominent throughout the whole piece: the pitch class a. The whole of section six is based on featuring one single pitch class, presented in different registers with different rhythms, dynamics, and articulation. On the other hand, the section is also an example of one of the basic ways of expanding the six-pitch collection without changing its functional status as the main pitch collection of the piece. This method of expansion involves a system of microtonal structures. The concept of microtonality is extremely important in this piece, since microtones are used not only as an element of colour, but also as an essential addition to the purposely limited number of pitches used. Microtonal inflections in this piece involve not only quarter-tones but also slight deviations of intonation which are smaller than quarter-tones but do not have a precisely determined size. As an example of a typical microtonal structure in this piece, examine the violin 1 and 2 parts from the first violin section, mm. 74-83 (pp. 24-27). If one takes only the succession of pitches in those measure, the result is the following line:



The first four pitches present a gradual, slight rise in intonation which

reaches a semitone distance from the initial a_4 , while the next four pitches result from the opposite procedure. Through this principle, each of the instrumental lines of section 6 features the whole spectrum of the pitch class a , consisting of different microtonal inflections to a maximum of one semitone from a_4 , and immediately returning to a_4 after reaching that boundary.

A second method of expansion of the six-pitch collection, seen only partially in section 6, is the use of the neighbour tones of the main six pitches. These neighbour tones are used both linearly, within the melodic motion, and within the overall harmony. An example of the former is found in section 9, "ripieno V" (mm. 125-38, pp. 41-43). In this section only four of the main pitch classes are used: $c\#$, e , f , and $g\#$. Each instrumental line uses only one pitch of this collection. However, each of these four pitches is surrounded by a net of auxiliary pitches. These pitches are chosen in such a way that, along with the main pitch, they constitute a chromatic pentachord $[0, 1, 2, 3, 4]^*$. An example of this procedure is found in the first flute part, mm. 125-27. In m. 125 the first flute, whose main pitch is $g\#$, introduces 2 tones adjacent to the main one, a and g . Next, in m. 127, this chromatic trichord is expanded to the chromatic pentachord:

* This is the only section in the piece that features chromatic pentachords as far as auxiliary tones are concerned. In some other sections chromatic trichords $([0, 1, 2])$ or chromatic tetrachords $([0, 1, 2, 3])$ are used.



An example of the overall harmony created by a simultaneous presentation of the six main pitches along with their auxiliary tones can be found in mm. 226-232 (section 14, "ripieno VIII", pp. 67-69). Each main pitch of the collection has only one neighbouring tone, either the upper or the lower neighbour. The excerpt below illustrates this technique in a more visual manner; all main pitches are circled, while all auxiliary tones are marked with arrows. The resulting harmony is an aggregate that features eleven pitches of the chromatic scale, with the omission of f# (see example 8 on following page).

As has been demonstrated in these examples, the pitch system in Vicissitudes is entirely based upon various combinations of six main pitch classes: a, c, c#, e, f, and g#. However, this largely consistent system has an important exception: there is one section in this piece that does not present the main pitch classes. On the contrary, it is built upon two new pitch classes that, for a short period of time, play a major role. Consider section 2, "concertino I" (mm. 13-25, pp. 5-9). In m. 14 the first new pitch class, eb, is introduced and immediately, in the next measure, followed by the second, d. Starting in m. 15 and up until the end of this section (m. 25), the dense

Ex. 8

texture is based on highlighting these two pitch classes in different registers with different rhythms, dynamics, and articulation.

A second exception from the six-pitches-based system is, in fact, not really an exception but rather an element of contrast. This contrasting element, founded on a completely different pitch organisation, is a chromatic cluster comprised of eleven tones of the chromatic scale. This cluster appears twice in the strings in section 5, "concertino II": in mm. 58-61 and

mm. 67-70. The first time (mm. 58-61), it is introduced in antiphonal opposition to the brass section which, along with the first bassoon, features the six main pitches of the piece. On its return (mm. 67-69) this cluster receives the support of the two percussion and piano⁸. However, the introduction of this eleven note cluster is too brief and episodic in relation to the piece as a whole to be considered an important addition to the overall pitch organisation.




⁸ Chromatic clusters in the piano appear a few times in the piece, mostly along with the metal percussion (tam-tams and gongs). However, this expansion of the harmonic spectrum should be viewed only as an element of colour and not as a departure from the main pitch system.

Some aspects of the rhythmic structure

The rhythmic structure of Vicissitudes is looser and not as rigorously organised as the pitch structure. However, there are a few aspects of the rhythmic organisation which should be discussed briefly. In particular, there are two main techniques of rhythmic treatment employed in this piece. The first technique is based on numerous permutations of rhythmic cells which, in turn, are part of larger rhythmic blocks, while the second reflects a relatively static environment of sustained notes.

The former of these two techniques can be seen in its pure form in section 1, "ripieno 1" (mm. 1-12, pp. 1-4). The texture of this section creates a structure based upon interwoven rhythmic patterns which, either in their initial form or in transformations, will be used throughout the whole piece.

There are three main rhythmic cells:

- 1) 
- 2) 
- 3) 

These rhythmic cells constitute a web consisting of numerous layers of diverse rhythmic groups with contrasting beat subdivisions. The cells are at the same time the subject of constant rhythmic permutation.

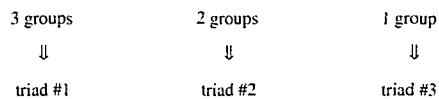
The second main method of rhythmic treatment is directly opposite to that described above since, instead of constant rhythmic activity, it features a

static field of sustained notes. Nonetheless, there are two different ways in which those sustained notes are treated. The first is simply as an unchanging continuum of held notes, as in the brass parts* in mm. 52-55 and in the strings in mm. 57-61 (pp. 17-20). The second employs some rhythmic diversity within a particular textural block; however, in general it does not change the block's semantic function as a static continuum. An example of this technique may be found in the strings in section 6, mm. 74-83 (pp. 24-26). In these measures each group of strings presents its own rhythmic pattern, organised in such a way that all rhythmic lines *within one group* share a common number in the series of beats. These series of beats, however, do not coincide. Furthermore, the rhythm of the line for the first violins consists of multiple repetitions of one simple rhythmic cell, in the form of a pattern consisting of five beats. The rhythmic cell is presented *simultaneously* in the second violins, but in a version consisting of four beats, while the version of the cell played by the violas has three beats and, finally, that in the cellos is a two-beat rhythmic pattern. Needless to say, the repetitions of the single rhythmic cell do not coincide across the different groups of instruments. Nonetheless, each group presents the same general rhythmic pattern, each in a version which differs from those of the other groups only in the aspect of time, with the shortest rhythmic pattern (two beats) *belonging to the cellos and the longest (five beats) given to the first*

* The simultaneous playing of two instruments of the same family with the same pitch material is intended to create the illusion of an unbroken rhythmic line for the listener.

violins. This rhythmic treatment of the strings throughout mm. 74-87 can be loosely associated with the principles of the panisorhythmic motets of the fourteenth century.

Apart from the two main principles of rhythmic treatment described above, a constant process of permutation of rhythmic cells on the one hand and a relatively static environment of sustained notes on the other, there is one more technique that should be mentioned. This technique involves gradual rhythmic transformations within certain structural blocks. Such constant transformation within a block logically results in the appearance of a new rhythmic idea which, at first glance, seems totally unrelated to the initial idea. As a characteristic example of such a process, consider section 13, mm. 166-74 (pp. 51-53). To make the process of rhythmic transformation clearer, a short discussion of the orchestral subdivisions and pitch distributions is necessary. In mm. 166-74 the orchestra is subdivided into six groups: two flutes and two clarinets; violins I and II; two oboes and the violas; two trumpets and two trombones; two bassoons and two horns; and the cellos and double basses. The pitch material of this section forms three triads: a minor, c# minor, and F major. Each of the six orchestral groups presents one of the three triads; however, despite the immediate assumption that each triad is shared by two orchestral groups, the actual distribution is different:



Now let us look at the first of these subdivisions, in which a single triad is shared by three orchestral groups. The triad is c# (or db) minor, while the groups involved are:

- 1) violins I and II
- 2) two trumpets and two trombones
- 3) two bassoons and two horns

In order to make the process of gradual rhythmic transformation both less predictable and less mechanical, the transformation is divided into three rhythmic phases: phase 1 in mm. 166-69, phase 2 in mm. 170-72, and phase 3 in mm. 173-74. Phase 1 starts in m. 166 with different rhythmic lines in all three orchestral groups. In m. 167 the rhythms of the first trumpet and first trombone become identical; in m. 168 the second trumpet joins them, and finally in m. 169, the whole brass group is featured in rhythmic unison. The second phase is distinguished from the first by a change in the rhythmic pattern shared by the brass. However, the process of gradual loss of rhythmic uniqueness continues within the lines of the two remaining orchestral groups, culminating in m. 173 with all three groups presented in rhythmic unison, playing a c# minor triad over a range of three octaves.

Having used the first subdivision as the example, it becomes clear that simultaneously with this process, an identical transformation is applied to the lines of the other two subdivisions of the orchestra.

The last detail which remains to be discussed in connection with rhythmic organisation is the use of contrapuntal techniques such as canon. An example of rhythmic canon that involves the whole string section is found in section 4, "ripieno III" (mm. 39-51, pp. 12-16). As well, a second form of contrapuntal technique, the use of rhythmic retrograde, is used for the repetitions of certain musical material in section 3, "ripieno 2"*.

* This latter technique was discussed in detail in connection with "moment C" in the section entitled "The principles of formal organisation" (p. 17-18 of this analysis).

Conclusion

In this analysis, three parameters were discussed in detail: formal structure, pitch organisation, and rhythmic organisation. However, each of these should only be regarded as integral parts of the whole piece, components which must remain in close connection with the other important parameters of the piece, such as orchestration, dynamics, and tempo. Only the combination of all these aspects can make Vicissitudes interesting to listeners and prove the piece to be more than simply a set of analytical commentaries.

Vicissitudes

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McGill University, Montreal
July, 1997

A thesis submitted in partial fulfillment of the
requirements of the degree of Master of Music.

Instrumentation:

2 flutes
2 oboes
2 clarinets in Bb
2 bassoons

2 horns
2 trumpets in C
2 trombones
1 tuba

2 percussion
1 piano/celesta

8 first violins
6 second violins
5 violas
4 violoncellos
2 double-basses

Percussion I

3 tam-tams: low, medium, high
glockenspiel
antique cymbals (A, C, E, F, G#)
3 triangles: large, medium, small
3 bass drums: large, medium, small size

Percussion II

5 gongs of different size
(graduated in range from small to as
large as possible)
vibraphone
bell tree
1 tenor drum
2 snare drums

Duration: 13 minutes and thirty seconds

The score is written in C. *

(* with the usual transpositions of the double-basses, glockenspiel and celesta)

Instructions for performance

Notation of microtonal inflections

♯ = quarter-tone sharp
= three quarter-tones sharp
♭ = quarter-tone flat
♭♭ = three quarter-tones flat

♯♯♯ slightly higher intonation }
♭♭♭ slightly lower intonation } what is meant by this notation
are not quarter-tones. These
deviations are smaller than a
quarter-tone but are of a not
precisely determined size.

Other instructions

The marking → means a gradual transition from one manner of playing to another (e.g. sul tasto → ord.)

Instructions for other instruments

The piano must be prepared in such a way that it produces a dry, metallic sound. In order to prepare the piano one should place a metal rod over the strings.

The second snare drum is always used with the snares off.

In order to muffle the glockenspiel one should place a light cloth over part of the bars.

The term *coperto* means that the drum is muffled by covering the batter head with a cloth.

Vicissitudes (1997)

Victoria Maidanik

4/4 $\text{♩} = 52$

* applies to all string instruments

This page contains a handwritten musical score for an orchestra and string ensemble. The score is organized into several systems of staves:

- Flutes (Fls):** Two staves at the top, labeled 1 and 2.
- Oboes (Obs):** Two staves below the flutes, labeled 1 and 2.
- Clarinets in B-flat (cls in Bb):** Two staves below the oboes, labeled 1 and 2.
- Bassoons (Bsns):** Two staves below the clarinets, labeled 1 and 2.
- Violins (vlns):** A section of 12 staves, divided into two groups of six. The first group is labeled "vlns I" and the second "vlns II".
- Violas (vls):** A section of 5 staves below the violins.
- Violoncello (VC):** Two staves at the bottom of the string section.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include:

- ord.* (ordinario) above the first flute staff.
- ppp* (pianissimo) and *pp* (piano) dynamic markings throughout.
- f* (forte) markings.
- ppp* *poco a poco pp* markings in the string sections.
- Rehearsal marks with numbers 1 through 5.
- Accents and slurs over notes.
- Tempo markings like *ppp* and *pp*.

1
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 Fls
 1
 2
 Obs
 1
 2
 Cls
 1
 2
 Bsns
 1
 2
 vlns. and sul tasto
 1
 2
 3
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 1
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 Vls
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 VC
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 4

Musical score page showing staves for Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Violins I (Vlns I), Violins II (Vlns II), and Violas (Vls). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *mf*, *f*, *ff*, and *crescendo*. The page is numbered -3- at the bottom.

slow vibrato

Fls 1 2

Obs 1 2

Cls in Eb 1 2

Bsns 1 2

vibr. poco a poco VIBR. MOLTO

vlns I 1-8

vlns II 1-6

vlis 1-5

VC 1-4

Handwritten musical notation for various instruments including Flutes, Oboes, Clarinets in Eb, Bassoons, Violins I, Violins II, Violas, and Violoncellos. The score includes dynamic markings such as *f*, *pp*, *mf*, *ppp*, and *dim.*, as well as performance instructions like *slow vibrato* and *vibr. poco a poco VIBR. MOLTO*. The page number 10 is in a box at the top left.

accel.

15 1=66

• the brass section in this piece use only straight mutes.

This page of a handwritten musical score, numbered -9-, contains staves for various instruments. The notation is dense and includes dynamic markings such as *sf* (sforzando) and *f* (forte). The score is organized into systems, with some staves grouped by instrument type. On the right side, the following instrument parts are labeled: **Vln I** (Violin I), **Vln II** (Violin II), **Vcln I** (Violoncello I), **Vcln II** (Violoncello II), **Krn I** (Kornett I), **Krn II** (Kornett II), **Horns** (Horns), **Cl.** (Clarinete), **Ob.** (Oboe), and **Fg.** (Fagot). The notation includes notes, rests, and articulation marks, with some passages marked with *sf* and *f*. The score is written in a clear, professional hand.

This page of a musical score, numbered 20, contains the following parts and markings:

- Fls:** Flute 1 and 2 staves.
- Ob:** Oboe staff.
- Cl:** Clarinet staff.
- Hrns:** Horns 1 and 2 staves.
- Trns:** Trumpets 1 and 2 staves.
- Perc I:** Percussion I staff, with the instruction *s. d. stacc.*
- Perc II:** Percussion II staff, with the instruction *snare: sf*.
- I-2:** Violins I and II staves, with the instruction *senza sord. ord.*
- Vlins I:** Violins I staves (3-4 and 5-6).
- Vlins II:** Violins II staves (1-2 and 3-4).
- Vls:** Violas staves (1, 2, 3, 4, 5).
- VC:** Violoncello staves (1, 2, 3, 4).
- Cb:** Contrabass staves (1, 2), with the instruction *col. diretto*.

The score includes various dynamic markings such as *pp*, *sub pp*, *cresc.*, *sf*, and *ff*, along with performance instructions like *col. diretto* and *senza sord. ord.*

Fls
 1
 2
 Eb
 1
 2
 cl. 1
 1
 2
 Horns
 1
 2
 Trns
 1
 2
 * poco a poco *ff*
 vlins I
 1-2
 3-4
 5-6
 7-8
 vlins II
 1-2
 3-4
 5-6
 vls
 1
 2
 3
 4
 5
 vc
 1
 2
 3
 4
 cb
 1
 2

* applies to all string instruments

25

♩=76

Fls
Obs
Cls
Bsns
Hms
Perc I
Perc II
P-no
Vlns I
Vlns II
Vls
VC
Ob

seazo sord.
seazo sord.
metal baskets

*) the range of the chromatic cluster
is approximately 2 octaves

Fls 1
2
Obs 1
2
Cls 1
2
Bans 1
2
Horns 1
2

Fls 1
2
Obs 1
2
Cls 1
2
Bans 1
2
Horns 1
2
Trps 1
2
Tms 1
2

35

accel.

sub 1 = 76

Handwritten musical score for orchestra. The score is arranged in systems for various instruments. The instruments listed on the left are: Flg (Flute), Cbs (Clarinet Bass), Cbs (Clarinet Bass), Cbs (Clarinet Bass), Trpns (Trumpet), Trpns (Trumpet), Trpns (Trumpet), Trpns (Trumpet), vlns I (Violin I), vlns II (Violin II), vlns (Viola), VC (Violoncello), and cb (Contrabasso). The score includes dynamic markings such as *pp*, *f*, *mf*, *sf*, *ff*, and *cresc.*. There are also performance instructions like *poco a poco cresc.* and *c.l. batt.*. The notation includes notes, rests, and slurs. A dashed line is drawn across the top of the score.

* half hair, half wood

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vlns I
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Violins I (vlns I) and Violins II (vlns II) staves are marked with *poco a poco cresc.* and *mf*. The Violoncello (vc) and Contrabasso (cb) staves are marked with *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

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Musical score for page 50, featuring parts for Cbs, Cls, Trps, vlins I, vlins II, vls, vc, and cb. The score is written in a multi-measure rest format for the first two measures, followed by a melodic passage in the third measure. The woodwinds and strings play a rhythmic accompaniment. The score includes dynamic markings such as *pp*, *ppp*, *f*, and *ppp*. The strings have performance instructions like *poco a poco dim.* and *11:8*. The brass parts include *pp* and *ppp* markings. The woodwinds have *pp* markings. The strings have *pp* markings. The cb has *pp* markings.

Handwritten musical score for woodwinds, brass, and strings. The score is arranged in systems for each instrument type. The woodwind section includes Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), and Truets (Trps). The brass section includes Trumpets (Trps) and Trombones (Trns). The string section (VC) includes Violins (1st and 2nd), Violas, Cellos (Cb), and Double Basses. The score features various musical notations such as notes, rests, and dynamics. Key markings include *poco a poco cresc.*, *mf*, *pp*, and *(con sord.)*. The page number -17- is centered at the bottom.

55

Handwritten musical score for a symphony orchestra, page 55. The score includes parts for Ebn 1, 2 Horns, Trps 1-2, Trns 1-2, Tuba, Perc I, Perc II, Vlns I (1-6), Vlns II (1-6), Vls (1-5), VC (1-2), and Eb (1-2). The music is in 3/4 time and features dynamic markings such as pp, p, ff, and sf. The string parts are marked 'arco' and 'sul ponticello'.

This page of a musical score, numbered 60, contains the following instruments and parts:

- Woodwinds:** Bassoon I (Bsn I), 2 Horns (2 Hms), Trumpets I and II (Trps 1, 2), Trumpets III and IV (Trps 3, 4), Trombones I and II (Trns 1, 2), and Tuba.
- Percussion:** Percussion I (Perc I) and Percussion II (Perc II). Percussion I includes a snare drum and a tom-tom.
- Strings:** Violins I (Vlns I) and Violins II (Vlns II), Violas (Vls), Violoncello (VC), and Contrabass (Cb).

The score is written in a standard musical notation with various dynamics such as *ff* (fortissimo), *p* (piano), and *sfz* (sforzando). A specific instruction for Percussion I reads "soft mallets l.v." (soft mallets left hand).

Handwritten musical score for Percussion and Strings. The score is organized into several systems of staves:

- Ces:** Cymbals, 2 staves.
- Vlps:** Violins, 2 staves.
- Perc I:** Percussion I, 2 staves.
- Perc II:** Percussion II, 2 staves.
- P-no:** Piano, 2 staves.
- Vlms I:** Violins I, 4 staves (1-2, 3-4).
- Vlms II:** Violins II, 4 staves (1-2, 3-4).
- Vls:** Violas, 2 staves (1-2, 3-4).
- Vc:** Violoncello, 2 staves (1-2, 3-4).
- Cb:** Contrabasso, 2 staves (1-2).

The score includes various musical notations such as dynamics (pp, p, sf), articulation (accents), and performance instructions (e.g., *espressivo*). The Percussion parts feature complex rhythmic patterns with many accidentals. The string parts are primarily sustained notes with some rhythmic markings.

This page of a musical score, numbered 65, contains the following parts and markings:

- Clc:** Clarinet in C, parts 1 and 2.
- Clb:** Clarinet in Bb, parts 1 and 2.
- Tirps:** Timpani, parts 1 and 2.
- rc I:** Horns in C, parts 1 and 2. Includes markings for *ord.* and *mf*.
- rc II:** Horns in C, parts 1 and 2. Includes the marking *(crates off)*.
- P-no:** Piano.
- Vlns I:** Violins, parts 1, 2, 3, and 4.
- Vlns II:** Violins, parts 1, 2, 3, and 4.
- vls:** Violas, parts 1 and 2.
- vc:** Violas, parts 3 and 4.
- Cb:** Double Bass, parts 1 and 2.

Key markings and performance instructions include *mf* (mezzo-forte), *ord.* (order), and *(crates off)*. The score is written in a standard musical notation with various dynamics and articulation marks.

This is a handwritten musical score for an orchestra and strings. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the left side of the page are:

- Fls (Flutes)
- Obs (Oboes)
- cls (Clarinets)
- Picc (Piccolo)
- Perc II (Percussion II)
- P-no (Piano)
- ns (Nasals - likely Trombones)
- VINS (Violins)
- VC (Viola)
- VB (Violoncello)

The score is divided into three measures. The first measure shows the initial entries for several instruments, with dynamic markings such as *p* (piano) and *f* (forte). The second measure features a complex texture with many instruments playing, including dynamic markings like *mf* (mezzo-forte) and *ff* (fortissimo). The third measure continues this texture, with some instruments marked *ff*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

70

$\downarrow = 69$

Musical score for measures 70-72. The score includes parts for Flutes (Fls I and II), Percussion (Perc I and Perc II), Violins (Vlns I and II), Viola (Vla), and Cello (Cb). The Flute parts feature melodic lines with slurs and accents, starting with a *p* dynamic. The Percussion parts include a snare drum line with a *mf* dynamic and a cymbal line with a *pp* dynamic. The string parts (Violins, Viola, and Cello) are marked with *p* dynamics and include bowing directions. The Percussion II part has a *mf* dynamic and includes the instruction "(s.d. riters) *coperto*".

poco a poco accelerando

Fls

Perc I

Perc II

vlns I

vlns II

vls

vc

cb

The score consists of multiple staves for each instrument. The Flutes (Fls) part is at the top, followed by Percussion I and II. The string section includes Violins I (vlns I), Violins II (vlns II), Violas (vls), Violoncello (vc), and Contrabass (cb). The music is written in a common time signature. Dynamic markings include *pp*, *p*, *f*, and *ff*. Performance instructions include *poco a poco accelerando* and *poco a poco cresc.*. There are also some circled notes in the lower staves.

* all circled notes should be played at the rim.

Violins I (vlns I) and Violins II (vlns II) parts, each consisting of two staves. The Violins I part includes dynamic markings such as *pp*, *mp*, *f*, and *ff*, along with performance instructions like *poco a poco cresc.* and *dim.*. The Violins II part includes dynamic markings like *pp*, *mp*, *f*, and *ff*, and performance instructions like *poco a poco cresc.* and *dim.*. The Viola (vc) part is a single staff with dynamic markings like *pp*, *mp*, *f*, and *ff*. The Cello (cb) part is a single staff with dynamic markings like *pp*, *mp*, *f*, and *ff*. The page contains musical notation for three measures, with various notes, rests, and articulation marks.

J=80

90

This page contains the musical score for measures 89 and 90. The score is written for a full orchestra and strings. The instruments listed on the left are Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns (Horn), Trumpets (Trps), Percussion I (Perc I), Violins I (vlns I), Violins II (vlns II), Violas (vlns), and Violoncello/Double Bass (VC). The score includes various musical notations such as notes, rests, dynamics (pp, f, sub pp), and articulation marks. A dashed line above the score indicates a section boundary. The tempo marking 'J=80' is at the top left, and the measure number '90' is in a box at the top center. The bottom of the page features the page number '-29-'.

Handwritten musical score for orchestra and strings. The score is arranged in systems with the following parts and staves:

- Fls** (Flutes): 1 and 2 staves
- Obs** (Oboes): 1 and 2 staves
- Cls** (Clarinets): 1 and 2 staves
- Bsn** (Bassoon): 1 and 2 staves
- Horn** (Horn): 1 staff
- Trpps** (Trumpets): 1 and 2 staves
- Perc Gln** (Percussion/Glockenspiel): 1 staff
- vlns I** (Violins I): 1-4 and 5-8 staves
- vlns II** (Violins II): 1-3 and 4-6 staves
- vls** (Violas): 1-5 staff
- VC** (Violoncello/Double Bass): 1-2 and 3-4 staves

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *f*), and articulation marks. A dashed line is present above the Flutes and Oboes staves.

Musical score for page 95, featuring woodwinds, strings, and percussion. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (Fls), Oboes (Obs), Clarinets (Cls), and Bassoons (Obsn). The string section includes Violins I and II, Violas (Vls), Violas (Vls), Cellos (Vc), and Double Basses (Cb). The percussion section includes Percussion I (Perc I) and Glockenspiel (Glock). The score contains various musical notations such as notes, rests, dynamics (p, ff, sf, sfz), and articulation marks. A dashed line is present above the woodwind staves, and the number '95' is in a box at the top left. The bottom of the page has the number '95' written below the double bass staves.

100

Musical score for orchestra, measures 100-102. The score includes parts for Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns (Hrns), Trumpets (Trps), Trombones (Trns), Tubas (Tuba), Piano (P-no), Percussion I (Perc I), Percussion II (Perc II), Violins I (vlns I), Violins II (vlns II), Violas (vls), Violoncello (vc), and Double Bass (cb). The score shows musical notation for these instruments, including dynamics like *pp* and *con sord.* (con sordina).

This page of a musical score, numbered 105, contains the following parts and markings:

- Fls:** Flute 1 and 2 staves with dynamics *pp*, *sf*, and *sub. pp*.
- Obs:** Oboe 1 and 2 staves with dynamics *pp* and *sf*.
- Cls:** Clarinet 1 and 2 staves with dynamics *pp*, *sf*, and *sub. pp*.
- Bsns:** Bassoon 1 and 2 staves with dynamics *pp* and *sf*.
- Horns:** Horn 1 and 2 staves with dynamics *pp* and *sf*.
- Trmps:** Trumpet 1 and 2 staves with dynamics *pp*, *sf*, and *sub. pp*.
- Trns:** Trombone 1 and 2 staves with dynamics *pp*, *sf*, and *sub. pp*.
- Tuba:** Tuba staff with dynamics *pp* and *sf*.
- P-no:** Piano staff.
- Perc I:** Percussion I staff.
- Perc II:** Percussion II staff.
- vlns I:** Violin I staff with marking *senza cord. s.t.* and dynamics *pp*.
- vlns II:** Violin II staff with marking *senza cord. s.t.* and dynamics *pp*.
- vl:** Viola staff with marking *senza cord. s.t.* and dynamics *pp*.
- VC:** Violoncello staff with dynamics *pp* and *sub. pp*.
- cb:** Contrabasso staff with dynamics *pp* and *sub. pp*.

1
FLs (22)

2
Obs (22)

1
Cls (22)

2
Bsns (22) sub ff

1
Hrns (22) sub ff

2
Trpts (22) sub ff

1
Trms (22) sub ff

2
Tuba 4 (22) sub ff

P-no

3 TRAMP
Perc I 3 bass drums

Perc II

1-4
vlins (22) ord. ff

I 5-8
vlins (22) ord. ff

1-3
vlins (22) ord. ff

II 4-6
vls (22) ord. ff

1-3
vc (22) ord. ff

4-5
vc (22) ord. ff

1-2
vc (22) ord. ff

3
vc (22) ord. ff

4
vc (22) ord. ff

1
Cb (22) ord. ff

2
Cb (22) ord. ff

1
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 FLs
 1
 2
 Obs
 1
 2
 Cls
 1
 2
 Bsns
 1
 2
 Hrns
 1
 2
 Trps
 1
 2
 Trns
 1
 2
 Tuba
 P-no
 Perc I
 Perc II
 Vlins I
 Vlins II
 Vls
 VC
 Cb

Musical score for a symphony orchestra, page 37. The score is arranged in a standard orchestral layout with staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Piano, Percussion, Violins I and II, Violas, Violoncello, and Double Bass. The music is written in a single system with three measures. The notation includes various dynamics such as *ff*, *sub-pp*, and *ord*, and includes performance instructions like "con sord." and "ord."

This page of a musical score, numbered 115, contains the following parts and markings:

- Fls:** Flute 1 and 2 staves. Flute 1 starts with a *pp* dynamic. Both flutes have the instruction "solo a poco cresc." written above their staves.
- Obs:** Oboe 1 and 2 staves. Both oboes have the instruction "solo a poco cresc." written above their staves.
- Cls:** Clarinet 1 and 2 staves. Both clarinets have the instruction "solo a poco cresc." written above their staves.
- Bsns:** Bassoon 1 and 2 staves. Both bassoons have the instruction "solo a poco cresc." written above their staves.
- Horns:** Horn 1 and 2 staves. Both horns have the instruction "solo a poco cresc." written above their staves.
- Trpts:** Trumpet 1 and 2 staves. Both trumpets have the instruction "solo a poco cresc." written above their staves.
- Trnc:** Trombone 1 and 2 staves. Both trombones have the instruction "solo a poco cresc." written above their staves.
- Tuba:** Tuba staff.
- P-no:** Piano staff.
- Perc I & II:** Percussion I and II staves.
- vlns I:** Violin I staff. Starts with a *pp* dynamic.
- vlns II:** Violin II staff. Starts with a *pp* dynamic.
- vl:** Viola staff. Starts with a *pp* dynamic.
- VC:** Violoncello staff. Starts with a *pp* dynamic.
- cb:** Contrabasso staff. Starts with a *pp* dynamic.

Fls 1 (cresc)
Fls 2 (cresc)

Obs 1 (cresc)
Obs 2 (cresc)

Cls 1 (cresc)
Cls 2 (cresc)

Bsns 1 (cresc)
Bsns 2 (cresc)

Horns 1 (cresc)
Horns 2 (cresc)

Trps 1 (pp) poco a poco cresc.
Trps 2 (pp) poco a poco cresc.

Tms 1 (pp) poco a poco cresc.
Tms 2 (pp) poco a poco cresc.

Tuba 1 (pp) poco a poco cresc.

P-no

Perc I

Perc II

Vlns I 1-4 (pp) poco a poco cresc.
Vlns I 5-8 (pp) poco a poco cresc.

Vlns II 1-4 (pp) poco a poco cresc.
Vlns II 4-6 (pp) poco a poco cresc.

Vls 1-5 (pp) poco a poco cresc.
Vls 4-6 (pp) poco a poco cresc.

Vc 1-2 (pp) poco a poco cresc.
Vc 3 (pp) poco a poco cresc.

Cb 1 (pp) poco a poco cresc.
Cb 2 (pp) poco a poco cresc.

125

$\text{♩} = 72$

1
2
Fls

1
2
Obs

1
2
Cls

1
2
Bsns

1
2
Hrns

1
2
Tuba

P-no

Perc I (ff)

Perc II (ff)

1
2
Fls

1
2
Obs

1
2
Cls

1
2
Bsns

1
2
Hrns

130

Musical score for measures 130-134. The score is for a woodwind section with parts for Flute (Flc), Oboe (Obs), Clarinet (Clc), Bassoon (Bsns), and Horns (Horns). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *cresc.*, *mf*, *dim.*, and *pp*. The bottom staff for Horns includes the instruction *(senza sord) ord*.

135

Musical score for measures 135-139. The score is for a woodwind section with parts for Flute (Flc), Oboe (Obs), Clarinet (Clc), Bassoon (Bsns), and Horns (Horns). The music continues with complex rhythmic patterns. Dynamic markings include *pp*, *f*, *cresc.*, *mf*, and *pp*.

1 Fls 2 Fls

1 Obs 2 Obs

1 Cls 2 Cls

1 Bsns 2 Bsns

1 Hrns 2 Hrns

Perc
 mel
 rimes

I
 comb
 dist.

Clock
 2 wood mallets * muffled

bell
 tree

Perc
 vibr

II

cel.

135

140

Perc
 mel
 rimes

I
 comb
 dist.

Clock
 (pp)

bell
 tree

Perc
 vibr

II
 (pp)

cel.
 (pp)

Δ

metal chimes

synth. ant.

Clarin.

brass

vibe

Cel.

This system of musical notation covers measures 143, 144, and 145. It includes staves for metal chimes, synth. ant., Clarin., brass, vibe, and Cel. The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *sf* (sforzando) and *p* (piano). A line connects the *sf* marking in the metal chimes staff to a specific note in the Clarin. staff.

145

Δ

metal chimes

synth. ant.

Glock.

brass

vibe

Cel.

This system of musical notation covers measures 146, 147, and 148. It includes staves for metal chimes, synth. ant., Glock., brass, vibe, and Cel. The music continues with complex rhythmic patterns. Dynamic markings include *sf* and *p*. There are some markings in parentheses, such as *(p)* and *(f)*.

♩=72

150

(con sord)

Trpps 1
Trpps 2

Trns 1
Trns 2

Perc.
vial
chimes

I
Cymb
Bant.

Glock

Perc
sull
brec

II
Vibr

Ocl.

(P)

(senza sord) sul tasto sempre legato

Vlms 1-2
3-4
5-6

I
7-8

Vlms 1-2
3-4
5-6

II

Vls 1
2-3
4-5

VC 1
2
3
4

155

$\text{♩} = 72$

This page of a musical score contains measures 155, 156, and 157. The instruments are arranged as follows:

- Trps:** Trumpets 1 and 2 (measures 155-157).
- Trns:** Trombones 1 and 2 (measures 155-157).
- Vlins I:** Violins I (measures 155-157).
- Vlins II:** Violins II (measures 155-157).
- Vls:** Violas (measures 155-157).
- VC:** Violoncello and Double Bass (measures 155-157).

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *(cresc)* is used in the violin and viola parts. The tempo marking $\text{♩} = 72$ is located at the top of the page.

J = 69

This page contains a musical score for a large ensemble. The instruments listed on the left are:

- Fls (Flutes)
- Obs (Oboes)
- Cls (Clarinets)
- Bsns (Bassoons)
- Horns
- Trps (Trumpets)
- Trns (Trumpets)
- VC (Violins)

The score is written in a standard musical notation with multiple staves for each instrument. The tempo is marked as $J = 69$. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are various performance markings such as *sub*, *col*, and *sf* throughout the score.

160

$\text{♩} = 66$

Musical score for woodwinds and brass instruments. The score is arranged in two systems of staves. The first system includes Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns (Hrns), Trumpets (Tpps), and Trombones (Trns). The second system includes Trumpets (Tpps) and Trombones (Trns). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ppp*, *sf*, and *mf* are present. The instruction "senza sord." (without mutes) is written above the Trumpet and Trombone staves. The tempo marking $\text{♩} = 66$ is located at the top of the score.

165

$\text{♩} = 92$

Musical score for various instruments. The score is divided into two systems. The first system includes Fls (Flutes), Obs (Oboes), Cls (Clarinets), Bsns (Bassoons), Horns, Trps (Trumpets), and Trns (Trumpets). The second system includes Perc (Percussion), Gloc (Glockenspiel), vln (Violins), and celesta. The score features dynamic markings such as *pp*, *ppp*, and *pp*, and performance instructions like *(muffled)*, *soft rubber mallets*, *mezzo sf*, and *soft beakers*. The tempo is marked as $\text{♩} = 92$.

1 Fls
 2 Fls
 1 Obs
 2 Obs
 1 Cls
 2 Cls
 1 Bsns
 2 Bsns
 1 Hrns
 2 Hrns
 1 Trps
 2 Trps
 1 Trns
 2 Trns
 1-4 Vlins I
 5-8 Vlins I
 1-3 Vlins II
 4-6 Vlins II
 1-3 Vls
 4-5 Vls
 1-2 VC
 3 VC
 4 VC
 1 Cb
 2 Cb

Musical notation includes notes, rests, and dynamic markings such as *pp*, *ff*, and *con sord.*. The score is organized into systems, with each instrument part on its own staff.

170

Fls
Obs
Cls
Csns
Horns
Trps
Trns
Vlins
Vla
Vc
Cb

1 (pp) Fls

2 (pp) Fls

1 (pp) Obs

2 (pp) Obs

1 (pp) CLs

2 (pp) CLs

1 (pp) Bsns

2 (pp) Bsns

1 (pp) Hrns

2 (pp) Hrns

1 (pp) Trps

2 (pp) Trps

1 (pp) Trms

2 (pp) Trms

1-4 (pp) Vlms I

5-8 (pp) Vlms I

1-3 (pp) Vlms II

4-6 (pp) Vlms II

1-5 (pp) Vls

4-5 (pp) Vls

1-2 (pp) VC

3 (pp) VC

4 (pp) VC

1 (pp) cb

2 (pp) cb

pp *soo a soo cresc.*

pp *soo a soo cresc.*

pp *soo a soo cresc.*

pp *soo a soo cresc.*

pp *soo a soo cresc.*

175

3 tim
17ms

5 gong

timpani mallets

pp

P-no

2

ped

non vibr.

sub. pp

con. sord.

non vibr.

sempre legato

non vibr.

con. sord.

sempre legato

ppp

180

Perc I

timpani mallets

pp

Perc II

(pp)

P-no

(p)

ped

vln I

(pp)

cb

(ppp)

(pp)

P-no

ped

(non vibr)

vin 1
(pp)

vin 2
non sord. non vibr. sempre legato
s.p.

vla 1
con sord. non vibr. s.p. sempre legato

cello 1
con sord. non vibr. s.p. sempre legato

cb 1
(pp) (non sord) (non vibr) s.p.

cb 2
(pp)

185

vin 1
(pp)

vin 2
(pp)

vla 1
(pp)

vc 1
(pp)

cb 1
(pp)

1
2

Fl

ord. hard mallets
mf

perc
Gloob

perc
vibr

Cel.

vn 1
(52)

vn 2
(52)

vla 1
(52)

vc 1
(52)

cb 1
(52)

190

1
2

Fls

vibr. molto

frull.

perc
I
(mf)

perc
II
(mf)

Cel.
(mf)

non vibr.

Fls 1-2
Obs 1-2
Cls 1-2
Bsns 1-2
Hrns 1-2
Tms 1-2
Perc 1-2
Vlns I 1-2, 3-4, 5-6
Vlns II 1-2, 3-4, 5-6
Vla 1-2, 3-5
Vcl 1-2, 3-4
Cb 1-2

ppp, non vibr., ff, mf, f, mf, p, ppp, pppp, con sord. sul corno, sempre agitato, poco a poco cresc.

Handwritten musical score for orchestra and strings, measures 1-3. The score is arranged in systems for various instruments:

- Flg** (Flutes): 1 and 2 staves.
- Obs** (Oboes): 1 and 2 staves.
- Clf** (Clarinets): 1 and 2 staves.
- Bassoon**: 1 and 2 staves.
- Horns**: 1 and 2 staves, with the instruction *(con sord)* (con sordina).
- Trns** (Trumpets): 1 and 2 staves, with the instruction *(con sord)*.
- Vlms I** (Violins I): 1-4 staves, with dynamic markings *(cresc)* and *poco a poco dim.*
- Vlms II** (Violins II): 1-4 staves.
- Vls** (Violas): 1-4 staves.
- VC** (Violoncello): 1-4 staves.
- cb** (Contrabasso): 1-4 staves.

The score includes various dynamic markings such as *mf*, *pp*, *ppp*, *f*, and *ppp*. It also features articulation marks like accents and slurs, and performance instructions like *(con sord)*.

This page contains a musical score for measures 200, 201, and 202. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (FLs): 1 and 2 staves.
- Oboes (Obs): 1 and 2 staves.
- Clarinets (CLs): 1 and 2 staves.
- Bassoons (Bsns): 1 and 2 staves.
- Horns (Hrns): 1 and 2 staves.
- Trumpets (Trns): 1 and 2 staves.
- Violins (Vlins):
 - I: 1-2, 3-4, 5-6 staves.
 - II: 1-2, 3-4, 5-6 staves.
- Violas (Vls): 1-2, 3-5 staves.
- Violoncello (VC): 1-2 staves.
- Double Bass (Cb): 1 and 2 staves.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *ppp* (pianissimo), *poco a poco cresc.* (gradually increasing), and *mf* (mezzo-forte). The music features complex rhythmic patterns and melodic lines across all instruments.

205

$\text{♩} = 66$

1
2
Fls

1
2
Obs

1
2
Cls

1
2
Bsns

1
2
Hrns

1
2
Trps

1
2
Trns

1-4
I 5-8
vlns

1-3
II 4-6
vlns

1-3
4-5
vls

1-2
3
VC

1
2
Cb

pp *p* *mp* *sf*

con sord.

5

1
2
FLS
1
2
Obs
1
2
Cls
1
2
Bsns
1
2
Hrns
1
2
Trps
1
2
Trns
1-4
Vlns I
5-8
1-3
Vlns II
4-6
1-3
Vls
4-5
1-2
VC
3
4
1
Cb
2

sub p
f
ff
pp
senza sord.

220

$\text{♩} = 80$

This page of a musical score, numbered 220 with a tempo of quarter note = 80, contains the following parts and markings:

- Flutes (Fls):** 1 and 2 staves.
- Oboes (Obs):** 1 and 2 staves.
- Clarinets (Cls):** 1 and 2 staves.
- Bassoons (Bsns):** 1 and 2 staves.
- Horns (Hrns):** 1 and 2 staves, marked "con sord." (with mutes).
- Trumpets (Trpts):** 1 and 2 staves, marked "con sf sord." (with mutes and accents).
- Trumpets (Trms):** 1 and 2 staves, marked "con sord." (with mutes).
- Percussion (Perc):** I (3 TAM, TAMs) and II (4 Mps) staves. Percussion II includes the instruction "limpani maris" (3).
- Violins (Vlns):** I (5-6) and II (3-4) staves.
- Violas (Vls):** 1-2 and 3-4 staves.
- Violoncello (VC):** 1-2 and 3-4 staves.
- Double Bass (Cb):** 1 and 2 staves.

Dynamic markings include *ff*, *sf*, and *mf*. Performance instructions include "con sord." and "metal. haste".

225

Impassi andels

Perc I *pp*

Perc II

Vlns I
1-2 *pp*
3-4 *pp*
5-6 *pp*
7-8 *pp*

Vlns II
1-2 *pp*
3-4 *pp*
5-6 *pp*

Vls
1-3 *pp*
4-5 *pp*

VC
1-2 *pp*
3-4 *pp*

Cb
1 *pp*
2 *pp*

Handwritten musical score for orchestra, measures 230-232. The score is arranged in systems for various instruments. The first system includes Flutes (Fls) 1 and 2, Oboes (Obs) 1 and 2, Clarinets (Cls) 1 and 2, Bassoons (Bsns) 1 and 2, Horns (Horns) 1 and 2, Trumpets (Trps) 1 and 2, and Trombones (Trns) 1 and 2. The second system includes Percussion I (Perc I) and Percussion II (Perc II). The third system includes Violins I (Vlins I) 1, 2, 3, 4, 5, 6, 7, 8 and Violins II (Vlins II) 1, 2, 3, 4, 5, 6. The fourth system includes Violas (Vls) 1, 2, 3, 4, 5 and Cellos (Cb) 1 and 2. The score features dynamic markings such as *mf*, *f*, *sf*, *ff*, and *pp*, along with performance instructions like *poco a poco cresc.* and *cresc.*. The notation includes notes, rests, and slurs across the measures.

$\text{♩} = 72$

1
2
Fls

1
2
Obs

1
2
Cls

1
2
Bsns

1
2
Hrns

1
2
Trps

1
2
Trbn

metal beaters
Perc I

(s. d. sticks)
Perc II

1-2
3-4
Vlns I

5-6
7-8
sub p

1-2
3-4
Vlns II

5-6

1-3
4-5
Vls

1-2
3-4
VC

1
2
Cb

$\text{♩} = 72$

arco
non vibr. sul tasto. senza espressione

pp

235

vln solo
vln solo
vln solo
vln solo

pp *s.t. non vibr.* *senza espressione*
s.t. non vibr. *senza espressione*

pp

240

vln
vln
cello

vln
vln
cello

Victor Kalashnikov

Montréal, June 1997